

The University of the State of New York

REGENTS HIGH SCHOOL EXAMINATION

**COMPREHENSIVE EXAMINATION**

IN

**ENGLISH****SESSION TWO****Friday**, June 17, 2005 — 9:15 a.m. to 12:15 p.m., only

The last page of this booklet is the answer sheet for the multiple-choice questions. Fold the last page along the perforations and, slowly and carefully, tear off the answer sheet. Then fill in the heading of your answer sheet. Now circle “Session Two” and fill in the heading of each page of your essay booklet.

This session of the examination has two parts. For Part A, you are to answer all ten multiple-choice questions and write a response, as directed. For Part B, you are to write a response, as directed.

When you have completed this session of the examination, you must sign the statement printed at the end of the answer sheet, indicating that you had no unlawful knowledge of the questions or answers prior to the session and that you have neither given nor received assistance in answering any of the questions during the session. Your answer sheet cannot be accepted if you fail to sign this declaration.

The use of any communications device is strictly prohibited when taking this examination. If you use any communications device, no matter how briefly, your examination will be invalidated and no score will be calculated for you.

**DO NOT OPEN THIS EXAMINATION BOOKLET UNTIL THE SIGNAL IS GIVEN.**

## Part A

**Directions:** Read the passages on the following pages (an excerpt from a short story and a poem). Write the number of the answer to each multiple-choice question on your answer sheet. Then write the essay in your essay booklet as described in **Your Task**. You may use the margins to take notes as you read and scrap paper to plan your response.

### Your Task:

After you have read the passages and answered the multiple-choice questions, write a unified essay about parental expectations as revealed in the passages. In your essay, use ideas from **both** passages to establish a controlling idea about parental expectations. Using evidence from **each** passage, develop your controlling idea and show how the author uses specific literary elements or techniques to convey that idea.

### Guidelines:

#### Be sure to

- Use ideas from **both** passages to establish a controlling idea about parental expectations
- Use specific and relevant evidence from **each** passage to develop your controlling idea
- Show how each author uses specific literary elements (for example: theme, characterization, structure, point of view) or techniques (for example: symbolism, irony, figurative language) to convey the controlling idea
- Organize your ideas in a logical and coherent manner
- Use language that communicates ideas effectively
- Follow the conventions of standard written English

## Passage I

“Mobiles<sup>1</sup>?” Fegley echoed over the telephone, with a sinking feeling. He was an internationally known junk sculptor whose annual income ran well into six figures, but in his mind he was still an unpopular and ill-coordinated adolescent walking out to a rural mailbox in Missouri to place in it a brown envelope containing cartoons and addressed to *Collier’s*, or else to discover there a brown envelope returned from the same magazine with a rejection slip. Partch, Hoff, Rea—he imitated them all, and yet everything came back. Once, he tried to sell the nearest city’s only newspaper a comic strip and then took the same cartoons to the local department store, as the possible basis for an advertising scheme. His mother went with him into the city that day, since he was too young to drive, and a street photographer snapped a picture of them walking together, she clutching her purse, he holding his portfolio under a skinny arm, both of them looking distracted and tired. His mother had sponsored his “creativity,” indulged it. Almost his first memory of her was of a young woman sitting on the threadbare carpet with him, crayoning solid a space at the top of a page of the coloring book on the floor before him; it seemed marvellous to the child that she, sitting opposite him, could color upside down, as well as with such even, gentle strokes, which never strayed outside the printed outlines. Fegley’s father, who supplemented the income from the farm by working as a non-union carpenter, wrung his hands to think of his son’s wasting his life on hopeless ambitions. “Learn a trade,” he begged the boy. “Get a solid trade, and then you can fool around with this artsy-craftsy stuff.” One night in bed, Fegley, shortly before going off to a New York art school, overheard his father confide to his mother downstairs, “They’ll just break his heart.”

Overhearing this, the boy had inwardly scoffed. And eventually, moving from cartooning, by way of imitating the playful sculpture of Picasso and Ipoustéguy, into a world of galleries and spacious duplexes and expectant museum spaces that his father had never dreamed existed, he proved the old man wrong. Yet the older that Fegley himself grew, the more it seemed his father had been essentially right.

In the pattern of his generation he had married young, had four children, and eventually got a divorce. His first wife, met at the art school, had been herself artistic: Sarah painted delicate impressionistic still-lives and landscapes that were often abandoned before the corners were filled. There was usually something wrong with the perspective, though the colors were remarkably true. He sometimes blamed himself, in their years together, for not encouraging her more; but in truth all “this artsy-craftsy stuff” depressed him, and he hoped that his children would become scientists. He plied the two boys, especially, with telescopes and microscopes, chemistry sets and books of mathematical puzzles; they squinted at Saturn’s rings for an evening and at magnified salt granules for an afternoon, and then the expensive tubes of brass and chrome drifted toward the closets already full of deflated footballs and gadgets whose batteries had given out. Fegley’s two daughters, as they grew into women, with the distances and silences of women, took watercolor brushes and pads on their sunbathing expeditions, and at home solemnly inscribed haiku on pebble board with crow-quill pens. Their mother encouraged all this, having set the example by her own dabbling, which fitfully continued into her middle age; the house was strewn with

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<sup>1</sup> mobile — a construction or sculpture ... with parts that can be set in motion by air currents

Sarah's half-completed canvases. Fegley did his powerful, successful sculpture—  
50 most famously, the series of giant burnished insects fabricated from discarded  
engine blocks and transmission systems—in an old machine shop he rented two  
miles from the house, down low along the Hudson. He did not encourage his  
children to visit him there, and even had his subscription to *Artnews* directed to  
that address. He was like a man who, having miraculously survived a shipwreck,  
wants to warn all others back at the edge of the sea. As the two boys grew older,  
55 he congratulated himself that they seemed more concerned with putting their  
feet to leather balls and car accelerators than with setting implements to paper.  
Unlike his youthful self, they were popular and well-coordinated, and expert at  
sports. The older went off to college determined to make the football varsity,  
60 having been a spectacularly shifty tight end for his boarding school, but  
somewhere under the cloud of his parents' divorce proceedings he dropped out  
of athletics and into film studies; he took courses (college courses! for credit!) that  
analyzed the cutting rhythm in old Laurel and Hardy comedies and the advance  
of camera mobility in musical comedies of the Forties. Now he was living in a  
65 squalid Manhattan loft with several other aspirants to the world of film, lost  
young souls stoned on media, pounding the sidewalks and virtually (who  
knows?—maybe actually) selling their bodies for the whisper of a promise of  
becoming an assistant grip's assistant in a public-television documentary on the  
African killer bee. Fegley's daughters had also faded into the limbo of artistic  
endeavor; one was in northern California making "pinch pots" out of her lover's  
70 back-yard clay, and the other was editing a journal of genealogy in Cincinnati  
while working on a highly ambitious feminist novel called *Ever Since Eve*. This  
left uncontaminated by creativity only the younger son, Warren. Warren was a  
broad-shouldered brown-eyed nineteen-year-old who had once collected  
butterflies and rock specimens and who was clever with his hands; he had even  
75 given signs of becoming a carpenter, working alongside his grandfather for a few  
summers, before the old man died. Here at last, Fegley had thought, was my  
practical, down-to-earth child.

So it was with a sinking feeling that Fegley heard that the boy was making  
mobiles this summer. "But what about his job?" he asked.

80 "I don't think he ever called that number Clara gave him," Sarah said.

Clara, Fegley's present wife, was a civil engineer with a firm in White Plains  
and had given her stepson a lead on a summer job with a road-repair crew.

"What do you mean exactly, mobiles?" Fegley asked.

85 "They're lovely," the distant voice answered. "They really must be seen to be  
believed. You should come look." Her voice was fading; one of her annoying  
habits, which he had not been much aware of as long as they lived together, was  
that of dropping the telephone mouthpiece to her chin as she talked.

"All right, damn it: I'll be right over," Fegley said. "I want to *talk* to Warren.  
Clara went to a lot of trouble to find a contractor who had filled his minority  
90 quota." He left his new studio, an abandoned gas station in Port Chester, with its  
friendly mounds of junk and pleasant, unifying stench of the acetylene torch, and  
swung his Porsche up onto the battered road, into the overtrafficked grid  
interconnecting Westchester County's hidden green hives of plenty...

—John Updike  
excerpted from "Learn a Trade"  
*Trust Me*, 1987  
Alfred A. Knopf

## Passage II

### To My Father's Business

Leo bends over his desk  
Gazing at a memorandum  
While Stuart stands beside him  
With a smile, saying,  
5 “Leo, the order for those desks  
Came in today  
From Youngstown Needle and Thread!”  
C. Loth Inc., there you are  
Like Balboa the conqueror  
10 Of those who want to buy office furniture  
Or bar fixtures  
In nineteen forty in Cincinnati, Ohio!  
Secretaries pound out  
Invoices on antique typewriters —  
15 Dactyllographs<sup>1</sup>  
And fingernail biters.  
I am sitting on a desk  
Looking at my daddy  
Who is proud of but feels unsure about  
20 Some aspects of his little laddie.<sup>2</sup>  
I will go on to explore  
Deep and/or nonsensical themes  
While my father's on the dark hardwood floor  
Hit by a couple of Ohio sunbeams.  
25 Kenny, he says, some day you'll work in the store.  
But I felt “never more” or “never ever”  
Harvard was far away  
World War Two was distant  
Psychoanalysis was extremely expensive  
30 All of these saved me from you.  
C. Loth you made my father happy  
I saw his face shining  
He laughed a lot, working in you  
He said to Miss Ritter  
35 His secretary  
“Ritt, this is my boy, Kenny!”  
“Hello there Kenny,” she said  
My heart in an uproar  
I loved you but couldn't think  
40 Of staying with you  
I can see the virtues now  
That could come from being in you  
A sense of balance  
Compromise and acceptance —

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<sup>1</sup> dactyllographs (dactylographs) — fingerprints

<sup>2</sup> laddie — young boy

45 Not isolated moments of brilliance  
Like a girl without a shoe,  
But someone that you  
Care for every day —  
Need for customers and the economy

50 Don't go away.  
There were little pamphlets  
Distributed in you  
About success in business  
Each about eight to twelve pages long

55 One whole series of them  
All ended with the words  
“P.S. He got the job”  
One a story about a boy who said,  
“I swept up the street, Sir,

60 Before you got up.” Or  
“There were five hundred extra catalogues  
So I took them to people in the city who have a dog” —  
P.S. He got the job.  
I didn't get the job

65 I didn't think that I could do the job  
I thought I might go crazy in the job  
Staying in you  
You whom I could love  
But not be part of

70 The secretaries clicked  
Their Smith Coronas<sup>3</sup> closed at five p.m.  
And took the streetcars to Kentucky then  
And I left too.

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<sup>3</sup> Smith Coronas — brand of typewriters

—Kenneth Koch  
from *Poetry*, January 2000

## Multiple-Choice Questions

**Directions** (1–10): Select the best suggested answer to each question and write its number in the space provided on the answer sheet. The questions may help you think about the ideas and information you might want to use in your essay. You may return to these questions anytime you wish.

**Passage I** (the short story excerpt) — Questions 1–4 refer to Passage I.

- 1 Lines 18 through 24 imply that Fegley’s father wanted his son to develop
  - (1) artistic talent
  - (2) realistic expectations
  - (3) personal goals
  - (4) serious relationships
- 2 Fegley tried to influence his sons’ career choices by
  - (1) bribing them to study
  - (2) giving them art lessons
  - (3) sending them to school
  - (4) providing hobby equipment
- 3 Fegley’s attitude toward his children’s becoming artists is ironic because he
  - (1) is a successful artist
  - (2) wants them to make money
  - (3) is married to an artist
  - (4) recognizes their talent
- 4 The passage is a flashback framed by Fegley’s conversation concerning his
  - (1) younger daughter      (3) younger son
  - (2) older daughter      (4) older son

**Passage II** (the poem) — Questions 5–9 refer to Passage II.

- 5 The interaction between Leo and Stuart (lines 1 through 7) is used to establish and illustrate a
  - (1) plot      (3) point of view
  - (2) setting      (4) stanza

- 6 In the poem the father brings Kenny to work because he hopes that Kenny will
  - (1) get a job
  - (2) follow in his footsteps
  - (3) stop his rebellion
  - (4) take on responsibility
- 7 The narrator’s references of “Harvard,” “World War Two,” and “Psychoanalysis”(lines 27 through 29) are used to convey the fact that the narrator
  - (1) is now an adult      (3) is wealthy
  - (2) respects education      (4) likes to travel
- 8 Lines 41 through 50 indicate that the narrator’s attitude toward his father’s workplace is one of
  - (1) blame      (3) joy
  - (2) anger      (4) appreciation
- 9 It may be inferred from the poem that the narrator did *not* get a job in his father’s workplace because he
  - (1) did not want it
  - (2) developed a mental disorder
  - (3) had to go to war
  - (4) did not have the necessary skills

**Question 10 refers to both passages.**

- 10 Fegley and the narrator of the poem are similar in that they may be described as
  - (1) unreliable      (3) concerned
  - (2) greedy      (4) dishonest

After you have finished these questions, turn to page 2. Review **Your Task** and the **Guidelines**. Use scrap paper to plan your response. Then write your response to Part A, beginning on page 1 of your essay booklet. After you finish your response for Part A, go on to page 8 of your examination booklet and complete Part B.

## Part B

### Your Task:

Write a critical essay in which you discuss **two** works of literature you have read from the particular perspective of the statement that is provided for you in the **Critical Lens**. In your essay, provide a valid interpretation of the statement, agree **or** disagree with the statement as you have interpreted it, and support your opinion using specific references to appropriate literary elements from the two works. You may use scrap paper to plan your response. Write your essay in Part B, beginning on page 7 of the essay booklet.

### Critical Lens:

“In this world goodness is destined to be defeated.”  
—Walker Percy  
*The Moviegoer*, 1962

### Guidelines:

#### Be sure to

- Provide a valid interpretation of the critical lens that clearly establishes the criteria for analysis
- Indicate whether you agree **or** disagree with the statement as you have interpreted it
- Choose **two** works you have read that you believe best support your opinion
- Use the criteria suggested by the critical lens to analyze the works you have chosen
- Avoid plot summary. Instead, use specific references to appropriate literary elements (for example: theme, characterization, setting, point of view) to develop your analysis
- Organize your ideas in a unified and coherent manner
- Specify the titles and authors of the literature you choose
- Follow the conventions of standard written English







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COMPREHENSIVE EXAMINATION IN ENGLISH  
SESSION TWO

Friday, June 17, 2005 — 9:15 a.m. to 12:15 p.m., only

ANSWER SHEET

Student ..... Sex:  Male  Female

School ..... Grade ..... Teacher .....

Write your answers to the multiple-choice questions for Part A on this answer sheet.

Part A

- 1 \_\_\_\_\_
- 2 \_\_\_\_\_
- 3 \_\_\_\_\_
- 4 \_\_\_\_\_
- 5 \_\_\_\_\_
- 6 \_\_\_\_\_
- 7 \_\_\_\_\_
- 8 \_\_\_\_\_
- 9 \_\_\_\_\_
- 10 \_\_\_\_\_



HAND IN THIS ANSWER SHEET WITH YOUR ESSAY BOOKLET,  
SCRAP PAPER, AND EXAMINATION BOOKLET.

Your essay responses for Part A and Part B should be written in the essay booklet.

I do hereby affirm, at the close of this examination, that I had no unlawful knowledge of the questions or answers prior to the examination and that I have neither given nor received assistance in answering any of the questions during the examination.

\_\_\_\_\_

Signature

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Tear Here

Tear Here