

The University of the State of New York

REGENTS HIGH SCHOOL EXAMINATION

**REGENTS EXAMINATION**

IN

**ENGLISH LANGUAGE ARTS**

**(Common Core)**

**Tuesday, June 14, 2016 — 1:15 to 4:15 p.m., only**

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

A separate answer sheet has been provided for you. Follow the instructions for completing the student information on your answer sheet. You must also fill in the heading on each page of your essay booklet that has a space for it, and write your name at the top of each sheet of scrap paper.

The examination has three parts. For Part 1, you are to read the texts and answer all 24 multiple-choice questions. For Part 2, you are to read the texts and write one source-based argument. For Part 3, you are to read the text and write a text-analysis response. The source-based argument and text-analysis response should be written in pen. Keep in mind that the language and perspectives in a text may reflect the historical and/or cultural context of the time or place in which it was written.

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

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

# Part 1

**Directions** (1–24): Closely read each of the three passages below. After each passage, there are several multiple-choice questions. Select the best suggested answer to each question and record your answer on the separate answer sheet provided for you. You may use the margins to take notes as you read.

## Reading Comprehension Passage A

...When the short days of winter came dusk fell before we had well eaten our dinners. When we met in the street the houses had grown sombre. The space of sky above us was the colour of ever-changing violet and towards it the lamps of the street lifted their feeble lanterns. The cold air stung us and we played till our bodies glowed. Our shouts echoed in  
5 the silent street. The career of our play brought us through the dark muddy lanes behind the houses where we ran the gauntlet of the rough tribes<sup>1</sup> from the cottages, to the back doors of the dark dripping gardens where odours arose from the ashpits, to the dark odorous stables where a coachman smoothed and combed the horse or shook music from the buckled harness. When we returned to the street light from the kitchen windows had  
10 filled the areas. If my uncle was seen turning the corner we hid in the shadow until we had seen him safely housed. Or if Mangan's sister came out on the doorstep to call her brother in to his tea we watched her from our shadow peer up and down the street. We waited to see whether she would remain or go in and, if she remained, we left our shadow and walked up to Mangan's steps resignedly. She was waiting for us, her figure defined by the light from  
15 the half-opened door. Her brother always teased her before he obeyed and I stood by the railings looking at her. Her dress swung as she moved her body and the soft rope of her hair tossed from side to side.

Every morning I lay on the floor in the front parlour watching her door. The blind was pulled down to within an inch of the sash so that I could not be seen. When she came out  
20 on the doorstep my heart leaped. I ran to the hall, seized my books and followed her. I kept her brown figure always in my eye and, when we came near the point at which our ways diverged, I quickened my pace and passed her. This happened morning after morning. I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood. ...

25 At last she spoke to me. When she addressed the first words to me I was so confused that I did not know what to answer. She asked me was I going to *Araby*. I forget whether I answered yes or no. It would be a splendid bazaar,<sup>2</sup> she said she would love to go.

'And why can't you?' I asked.

30 While she spoke she turned a silver bracelet round and round her wrist. She could not go, she said, because there would be a retreat<sup>3</sup> that week in her convent.<sup>4</sup> Her brother and two other boys were fighting for their caps and I was alone at the railings. She held one of the spikes, bowing her head towards me. The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat,  
35 just visible as she stood at ease.

'It's well for you,' she said.

'If I go,' I said, 'I will bring you something.'

What innumerable follies laid waste my waking and sleeping thoughts after that evening! I wished to annihilate the tedious intervening days. I chafed against the work of

<sup>1</sup>tribes — gangs

<sup>2</sup>bazaar — fair

<sup>3</sup>retreat — a time set aside for prayer and reflection

<sup>4</sup>convent — religious school

40 school. At night in my bedroom and by day in the classroom her image came between me  
and the page I strove to read. The syllables of the word *Araby* were called to me through  
the silence in which my soul luxuriated and cast an Eastern enchantment over me. I asked  
for leave to go to the bazaar on Saturday night. My aunt was surprised and hoped it was not  
45 some Freemason<sup>5</sup> affair. I answered few questions in class. I watched my master's face pass  
from amiability to sternness; he hoped I was not beginning to idle. I could not call my  
wandering thoughts together. I had hardly any patience with the serious work of life which,  
now that it stood between me and my desire, seemed to me child's play, ugly monotonous  
child's play.

On Saturday morning I reminded my uncle that I wished to go to the bazaar in the  
50 evening. He was fussing at the hallstand, looking for the hat-brush, and answered me curtly:  
'Yes, boy, I know.' ...

At nine o'clock I heard my uncle's latchkey in the halldoor. I heard him talking to  
himself and heard the hallstand rocking when it had received the weight of his overcoat.  
I could interpret these signs. When he was midway through his dinner I asked him to give  
55 me the money to go to the bazaar. He had forgotten.

'The people are in bed and after their first sleep now,' he said.

I did not smile. My aunt said to him energetically: 'Can't you give him the money and  
let him go? You've kept him late enough as it is.' ...

I held a florin<sup>6</sup> tightly in my hand as I strode down Buckingham Street towards the  
60 station. The sight of the streets thronged with buyers and glaring with gas recalled to me  
the purpose of my journey. I took my seat in a third-class carriage of a deserted train. After  
an intolerable delay the train moved out of the station slowly. It crept onward among  
ruinous houses and over the twinkling river. At Westland Row Station a crowd of people  
65 pressed to the carriage doors; but the porters moved them back, saying that it was a special  
train for the bazaar. I remained alone in the bare carriage. In a few minutes the train drew  
up beside an improvised wooden platform. I passed out on to the road and saw by the  
lighted dial of a clock that it was ten minutes to ten. In front of me was a large building  
which displayed the magical name. ...

Remembering with difficulty why I had come I went over to one of the stalls and  
70 examined porcelain vases and flowered tea-sets. At the door of the stall a young lady was  
talking and laughing with two young gentlemen. I remarked their English accents and  
listened vaguely to their conversation. ...

Observing me the young lady came over and asked me did I wish to buy anything.  
The tone of her voice was not encouraging; she seemed to have spoken to me out of a sense  
75 of duty. I looked humbly at the great jars that stood like eastern guards at either side of the  
dark entrance to the stall and murmured:

'No, thank you.'

The young lady changed the position of one of the vases and went back to the two young  
men. They began to talk of the same subject. Once or twice the young lady glanced at me  
80 over her shoulder.

I lingered before her stall, though I knew my stay was useless, to make my interest in  
her wares seem the more real. Then I turned away slowly and walked down the middle of  
the bazaar. I allowed the two pennies to fall against the sixpence in my pocket. I heard a

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<sup>5</sup>Freemason — a fraternal organization

<sup>6</sup>florin — coin

85 voice call from one end of the gallery that the light was out. The upper part of the hall was now completely dark.

Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger.

—James Joyce  
excerpted from “Araby”  
*Dubliners*, 1914  
Grant Richards LTD.

- 1 The description of the neighborhood in lines 1 through 9 contributes to a mood of
  - (1) indifference
  - (2) gloom
  - (3) anxiety
  - (4) regret
- 2 Which quotation from the text best illustrates the narrator’s attitude toward Mangan’s sister?
  - (1) “we watched her from our shadow” (line 12)
  - (2) “We waited to see whether she would remain or go in” (lines 12 and 13)
  - (3) “yet her name was like a summons” (lines 23 and 24)
  - (4) “She asked me was I going to *Araby*” (line 26)
- 3 Lines 25 through 32 reveal Mangan’s sister’s
  - (1) disinterest
  - (2) silliness
  - (3) disappointment
  - (4) tension
- 4 Lines 38 through 48 help to develop the idea that the narrator has
  - (1) recognized that his priorities have changed
  - (2) determined the academic focus of his studies
  - (3) eliminated distractions from his daily routine
  - (4) reassessed his relationship with his family
- 5 The description of the narrator’s train ride (lines 59 through 66) supports a theme of
  - (1) confusion
  - (2) isolation
  - (3) persecution
  - (4) deception
- 6 The description in lines 73 through 82 suggests that the bazaar symbolizes
  - (1) excessive greed
  - (2) future wealth
  - (3) false promise
  - (4) lasting love
- 7 It can be inferred from the text that the narrator’s behavior is most guided by his
  - (1) school experience
  - (2) family situation
  - (3) childhood memories
  - (4) romantic feelings
- 8 As used in line 86, the word “derided” most nearly means
  - (1) taunted
  - (2) restrained
  - (3) rewarded
  - (4) flattered
- 9 Based on the text as a whole, the narrator’s feelings of “anguish and anger” (line 87) are most likely a result of his having
  - (1) ignored his opportunities
  - (2) defended his family
  - (3) realized his limitations
  - (4) denied his responsibilities
- 10 Which quotation best reflects a central theme of the text?
  - (1) “Her brother and two other boys were fighting for their caps” (lines 30 and 31)
  - (2) “ ‘Can’t you give him the money and let him go?’ ” (lines 57 and 58)
  - (3) “It crept onward among ruinous houses and over the twinkling river” (lines 62 and 63)
  - (4) “I lingered before her stall, though I knew my stay was useless” (line 81)

## Reading Comprehension Passage B

### Assembly Line

- In time's assembly line  
Night presses against night.  
We come off the factory night-shift  
In line as we march towards home.
- 5 Over our heads in a row  
The assembly line of stars  
Stretches across the sky.  
Beside us, little trees  
Stand numb in assembly lines.
- 10 The stars must be exhausted  
After thousands of years  
Of journeys which never change.  
The little trees are all sick,  
Choked on smog and monotony,
- 15 Stripped of their color and shape.  
It's not hard to feel for them;  
We share the same tempo and rhythm.
- Yes, I'm numb to my own existence  
As if, like the trees and stars
- 20 —perhaps just out of habit  
—perhaps just out of sorrow,  
I'm unable to show concern  
For my own manufactured fate.

—Shu Ting  
from *A Splintered Mirror: Chinese Poetry from the  
Democracy Movement*, 1991  
translated by Carolyn Kizer  
North Point Press

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| <p>11 In the first stanza, a main idea is strengthened through the poet's use of</p> <p>(1) repetition                      (3) allusion<br/>(2) simile                              (4) understatement</p>     | <p>13 The structure and language of lines 20 and 21 suggests the narrator's</p> <p>(1) bitterness                      (3) selfishness<br/>(2) determination                (4) uncertainty</p> |
| <p>12 Line 17 contributes to a central idea by pointing out a parallel between</p> <p>(1) profit and industrialization<br/>(2) humans and nature<br/>(3) recreation and production<br/>(4) sound and motion</p> | <p>14 The phrase "manufactured fate" (line 23) emphasizes the narrator's</p> <p>(1) resignation to life<br/>(2) desire for control<br/>(3) hope for change<br/>(4) rejection of nature</p>      |
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## Reading Comprehension Passage C

...Memory teaches me what I know of these matters. The boy reminds the adult. I was a bilingual child, but of a certain kind: “socially disadvantaged,” the son of working-class parents, both Mexican immigrants. ...

5 In public, my father and mother spoke a hesitant, accented, and not always grammatical English. And then they would have to strain, their bodies tense, to catch the sense of what was rapidly said by *los gringos*. At home, they returned to Spanish. The language of their Mexican past sounded in counterpoint to the English spoken in public. The words would come quickly, with ease. Conveyed through those sounds was the pleasing, soothing, consoling reminder that one was at home.

10 During those years when I was first learning to speak, my mother and father addressed me only in Spanish; in Spanish I learned to reply. By contrast, English (*inglés*) was the language I came to associate with gringos, rarely heard in the house. I learned my first words of English overhearing my parents speaking to strangers. At six years of age, I knew just enough words for my mother to trust me on errands to stores one block away—but no  
15 more.

I was then a listening child, careful to hear the very different sounds of Spanish and English. Wide-eyed with hearing, I'd listen to sounds more than to words. First, there were English (*gringo*) sounds. So many words still were unknown to me that when the butcher or the lady at the drugstore said something, exotic polysyllabic sounds would bloom in the  
20 midst of their sentences. Often the speech of people in public seemed to me very loud, booming with confidence. The man behind the counter would literally ask, “What can I do for you?” But by being so firm and clear, the sound of his voice said that he was a gringo; he belonged in public society. There were also the high, nasal notes of middle-class American speech—which I rarely am conscious of hearing today because I hear them so  
25 often, but could not stop hearing when I was a boy. Crowds at Safeway or at bus stops were noisy with the birdlike sounds of *los gringos*. I'd move away from them all—all the chirping chatter above me.

My own sounds I was unable to hear, but I knew that I spoke English poorly. My words could not extend to form complete thoughts. And the words I did speak I didn't know well  
30 enough to make distinct sounds. (Listeners would usually lower their heads to hear better what I was trying to say). But it was one thing for *me* to speak English with difficulty; it was more troubling to hear my parents speaking in public: their high-whining vowels and guttural<sup>1</sup> consonants; their sentences that got stuck with “eh” and “ah” sounds; the confused syntax; the hesitant rhythm of sounds so different from the way gringos spoke. I'd notice,  
35 moreover, that my parents' voices were softer than those of gringos we would meet.

I am tempted to say now that none of this mattered. (In adulthood I am embarrassed by childhood fears.) And, in a way, it didn't matter very much that my parents could not speak English with ease. Their linguistic difficulties had no serious consequences. My mother and father made themselves understood at the county hospital clinic and at  
40 government offices. And yet, in another way, it mattered very much. It was unsettling to hear my parents struggle with English. Hearing them, I'd grow nervous, and my clutching trust in their protection and power would be weakened. ...

But then there was Spanish: *español*, the language rarely heard away from the house; *español*, the language which seemed to me therefore a private language, my family's  
45 language. To hear its sounds was to feel myself specially recognized as one of the family, apart from *los otros*.<sup>2</sup> A simple remark, an inconsequential comment could convey that

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<sup>1</sup>guttural — throaty

<sup>2</sup>los otros — the others

assurance. My parents would say something to me and I would feel embraced by the sounds of their words. Those sounds said: *I am speaking with ease in Spanish. I am addressing you in words I never use with los gringos. I recognize you as someone special, close, like no one outside. You belong with us. In the family. Ricardo.*

At the age of six, well past the time when most middle-class children no longer notice the difference between sounds uttered at home and words spoken in public, I had a different experience. I lived in a world compounded of sounds. I was a child longer than most. I lived in a magical world, surrounded by sounds both pleasing and fearful. I shared with my family a language enchantingly private—different from that used in the city around us. ...

If I rehearse here the changes in my private life after my Americanization, it is finally to emphasize a public gain. The loss implies the gain. The house I returned to each afternoon was quiet. Intimate sounds no longer greeted me at the door. Inside there were other noises. The telephone rang. Neighborhood kids ran past the door of the bedroom where I was reading my schoolbooks—covered with brown shopping-bag paper. Once I learned the public language, it would never again be easy for me to hear intimate family voices. More and more of my day was spent hearing words, not sounds. But that may only be a way of saying that on the day I raised my hand in class and spoke loudly to an entire roomful of faces, my childhood started to end. ...

—Richard Rodriguez  
excerpted from “Aria: A Memoir of a Bilingual Childhood”  
*The American Scholar*, Winter 1981  
The Phi Beta Kappa Society

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| <p>15 The phrase “the boy reminds the adult” in the first paragraph establishes the narrator’s</p> <ul style="list-style-type: none"><li>(1) mood</li><li>(2) perspective</li><li>(3) creativity</li><li>(4) disposition</li></ul> <p>16 The use of the word “counterpoint” in line 7 helps to develop a central idea by presenting</p> <ul style="list-style-type: none"><li>(1) differing memories</li><li>(2) opposing principles</li><li>(3) contrasting cultures</li><li>(4) conflicting philosophies</li></ul> <p>17 The use of figurative language in line 17 demonstrates the narrator’s</p> <ul style="list-style-type: none"><li>(1) eagerness to learn</li><li>(2) desire for recognition</li><li>(3) frustration with authority</li><li>(4) anxiety about adulthood</li></ul> <p>18 The use of the word “public” in line 23 emphasizes the narrator’s feeling of</p> <ul style="list-style-type: none"><li>(1) accomplishment</li><li>(2) disillusionment</li><li>(3) satisfaction</li><li>(4) separation</li></ul> | <p>19 The description of the narrator speaking English in lines 28 through 31 emphasizes his inability to</p> <ul style="list-style-type: none"><li>(1) communicate effectively</li><li>(2) understand the culture</li><li>(3) distinguish between languages</li><li>(4) express emotions</li></ul> <p>20 In lines 38 through 42 the narrator’s reaction to his parents’ “linguistic difficulties” (line 38) reveals his</p> <ul style="list-style-type: none"><li>(1) low expectations</li><li>(2) conflicting feelings</li><li>(3) educational concerns</li><li>(4) hostile thoughts</li></ul> <p>21 Lines 43 through 50 contribute to a central idea in the text by focusing on the</p> <ul style="list-style-type: none"><li>(1) narrator’s sense of security</li><li>(2) family’s economic status</li><li>(3) family’s traditional beliefs</li><li>(4) narrator’s feeling of confusion</li></ul> |
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- 22 Which quotation best reflects the narrator’s overall experience with language?
- (1) “The words would come quickly, with ease” (lines 7 and 8)
  - (2) “I’d listen to sounds more than to words” (line 17)
  - (3) “My own sounds I was unable to hear, but I knew that I spoke English poorly” (line 28)
  - (4) “Hearing them, I’d grow nervous” (line 41)
- 23 The phrase “the loss implies the gain” (line 58) contributes to a central idea in the text by indicating that when the narrator speaks English comfortably he is
- (1) disconnected from his family
  - (2) distressed by hearing English sounds
  - (3) uninterested in his school work
  - (4) undeterred from making new friends
- 24 The narrator’s tone in lines 63 through 65 suggests
- (1) distrust
  - (2) respect
  - (3) confidence
  - (4) intolerance
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## Part 2

### Argument

**Directions:** Closely read each of the *four* texts provided on pages 10 through 17 and write a source-based argument on the topic below. You may use the margins to take notes as you read and scrap paper to plan your response. Write your argument beginning on page 1 of your essay booklet.

**Topic:** Should celebrities become the voice of humanitarian causes?

**Your Task:** Carefully read each of the *four* texts provided. Then, using evidence from at least *three* of the texts, write a well-developed argument regarding whether or not celebrities should become the voice of humanitarian causes. Clearly establish your claim, distinguish your claim from alternate or opposing claims, and use specific, relevant, and sufficient evidence from at least *three* of the texts to develop your argument. Do *not* simply summarize each text.

#### Guidelines:

##### Be sure to:

- Establish your claim regarding whether or not celebrities should become the voice of humanitarian causes
- Distinguish your claim from alternate or opposing claims
- Use specific, relevant, and sufficient evidence from at least *three* of the texts to develop your argument
- Identify each source that you reference by text number and line number(s) or graphic (for example: Text 1, line 4 or Text 2, graphic)
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

#### Texts:

Text 1 – The Celebrity Solution

Text 2 – Ethics of Celebrities and Their Increasing Influence in 21st Century Society

Text 3 – Do Celebrity Humanitarians Matter?

Text 4 – The Rise of the Celebrity Humanitarian

## Text 1

### The Celebrity Solution

In 2004, Natalie Portman, then a 22-year-old fresh from college, went to Capitol Hill to talk to Congress on behalf of the Foundation for International Community Assistance, or Finca, a microfinance organization for which she served as “ambassador.” She found herself wondering what she was doing there, but her colleagues assured her: “We got the meetings because of you.” For lawmakers, Natalie Portman was not simply a young woman — she was the beautiful Padmé from “Star Wars.” “And I was like, ‘That seems totally nuts to me,’ ” Portman told me recently. [*sic*] It’s the way it works, I guess. I’m not particularly proud that in our country I can get a meeting with a representative more easily than the head of a nonprofit can.”

Well, who is? But it *is* the way it works. Stars — movie stars, rock stars, sports stars — exercise a ludicrous influence over the public consciousness. Many are happy to exploit that power; others are wrecked by it. In recent years, stars have learned that their intense presentness in people’s daily lives and their access to the uppermost realms of politics, business and the media offer them a peculiar kind of moral position, should they care to use it. And many of those with the most leverage — Bono and Angelina Jolie and Brad Pitt and George Clooney and, yes, Natalie Portman — have increasingly chosen to mount that pedestal. Hollywood celebrities have become central players on deeply political issues like development aid, refugees and government-sponsored violence in Darfur.

Activists on these and other issues talk about the political power of stars with a mixture of bewilderment and delight. But a weapon that powerful is bound to do collateral damage. Some stars, like George Clooney, regard the authority thrust upon them with wariness; others, like Sean Penn or Mia Farrow, an activist on Darfur, seize the bully pulpit with both hands. “There is a tendency,” says Donald Steinberg, deputy president of the International Crisis Group, which seeks to prevent conflict around the world, “to treat these issues as if it’s all good and evil.” Sometimes you need the rallying cry, but sometimes you need to accept a complex truth. ...

An entire industry has sprung up around the recruitment of celebrities to good works. Even an old-line philanthropy like the Red Cross employs a “director of celebrity outreach.” Oxfam has a celebrity wrangler in Los Angeles, Lyndsay Cruz, on the lookout for stars who can raise the charity’s profile with younger people. In addition to established figures like Colin Firth and Helen Mirren, Oxfam is affiliated with Scarlett Johansson, who has visited South Asia (where the organization promotes girls’ education) and is scheduled to go to Mali. Cruz notes that while “trendy young people” are attracted to the star of “Match Point” and “Lost in Translation,” Johansson had “great credibility with an older audience because she’s such a great actress.” ...

Microfinance is a one-star cause. Though for some reason the subject appeals to female royalty, including Queen Rania of Jordan and Princess Maxima of the Netherlands, Natalie Portman is the only member of Hollywood royalty who has dedicated herself to it. Perhaps this is because microfinance is a good deal more complicated than supplying fresh water to parched villages, and a good deal less glamorous than confronting the janjaweed<sup>1</sup> in Darfur. The premise of microfinance is that very poor people should have access to credit, just as the middle class and the rich do. They typically don’t have such access because banks that operate in the developing world view the poor as too great a credit risk, and the processing cost of a \$50 loan is thought to wipe out much of the potential profit. But small nonprofit organizations found that tiny loans could not only raise the incomes of the rural and small-town poor but also, unlike aid and other handouts, could help make them self-sufficient. And they found as well that if they harnessed the communities’ own social bonds to create group

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<sup>1</sup>janjaweed — militia

50 support, repayment rates among the very poor could be higher than among the more  
well-off. (Indeed, commercial banks, apparently having recognized their error, have now  
begun to extend loans to the poor.) The idea of microfinance is thus to introduce the poor to  
capitalism. This is not, it's true, star material. ...

55 There's no question that causes do a great deal for the brand identity of the stars and the  
sponsors who embrace them. But what, exactly, do stars do for causes? They raise money,  
of course. But that is often less important than raising consciousness, as Natalie Portman has  
done. John Prendergast, a longtime activist on African issues and the chairman of Enough,  
an organization that brings attention to atrocities around the world, says: "Celebrities are  
60 master recruiters. If you're trying to expand beyond the already converted, there's no better  
way to do instant outreach than to have a familiar face where people want to know more  
about what they're doing in their personal lives." People come to see Natalie Portman, and  
they go away learning about microfinance. ...

—James Traub  
excerpted from "The Celebrity Solution"  
[www.nytimes.com](http://www.nytimes.com), March 9, 2008

## Text 2

### Ethics of Celebrities and Their Increasing Influence in 21st Century Society

The global influence of celebrities in the 21st century extends far beyond the entertainment sector. During the recent Palestinian presidential elections, the Hollywood actor Richard Gere broadcast a televised message to voters in the region and stated,

Hi, I'm Richard Gere, and I'm speaking for the entire world. (Richard Gere, actor)

5        Celebrities in the 21st century have expanded from simple product endorsements to sitting on United Nations committees, regional and global conflict commentators and international diplomacy. The Russian parliament is debating whether to send a global celebrity to its International Space Station. The celebrities industry is undergoing, “mission creep”, or the expansion of an enterprise beyond its original goals.

10        There has always been a connection between Hollywood and politics, certainly in the USA. However, global celebrities in the 21st century are involved in proselytising<sup>1</sup> about particular religions, such as Scientology, negotiating with the Taliban in Afghanistan and participating in the Iraqi refugee crisis. The Hollywood actor, Jude Law’s attempt to negotiate with the Taliban in Afghanistan was not successful; but the mere fact that Jude Law tried, and  
15        that it was discussed widely over the global internet, shows the expansion of celebrities’ domain in today’s society. The global entertainment industry, especially based in Hollywood, has vastly exceeded their original mandate in society. ...

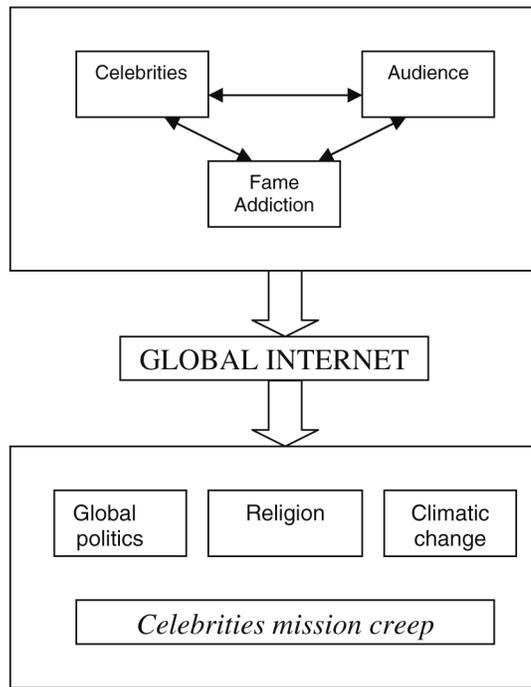
How is it that celebrities in the 21st century are formulating foreign aid policy, backing political bills or affecting public health debates? Traditionally, the economic value or market  
20        price of the entertainment industry and its various components was seen as intangible and difficult to measure. Movie stars and films, artists and the quality of art is often seen as difficult to measure in terms of value and price without the role of expert opinions. But global internet-driven 21st century seems to be driven by a general growth of the idea that celebrity can be measured in a tangible way. ...

25        The 21st century’s internet society seems to thrive on a harmonious three-way relationship among celebrities, audiences and fame addiction. The global internet in turns [*sic*] moulds this three-way relationship and accelerates its dissemination<sup>2</sup> and communication. This in turn allows celebrities in the 21st century to “mission creep”, or expand and accelerate their influence into various new areas of society. This interaction of forces is shown in Figure 1. ...

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<sup>1</sup>proselytising — trying to persuade or recruit others

<sup>2</sup>dissemination — wide distribution



**Figure 1. Celebrities' mission creep in the 21st century.**

30 In turn, the global popularity of internet-based social networking sites such as MySpace  
 or individual blogspots all show the need to discuss events, but also things that are famous  
 (Choi and Berger, 2009). Traditionally, celebrities were seen as people that needed to be  
 seen from afar and while keeping one's distance. In this sense, celebrities were similar to art  
 35 pieces, better to be seen from a distance (Halpern, 2008; Hirsch, 1972; Maury and Kleiner,  
 2002). This traditional distance has been reduced due to global technologies in  
 communications. Celebrities, and famous people in turn, help to bring people, including  
 adults, together in conversation and social interaction. The global role of the internet in the  
 21st century society will further accelerate such social and psychological trends throughout  
 today's global knowledge-based society. Global internet communications have increased the  
 40 availability of "fame" and access to the lives of celebrities, which in turn will further accelerate  
 the global influence of celebrities in the 21st century society. ...

—Chong Ju Choi and Ron Berger  
 excerpted from "Ethics of Celebrities and  
 Their Increasing Influence in 21st Century Society"  
*Journal of Business Ethics*, 2009  
[www.idc.ac.il](http://www.idc.ac.il)

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### Text 3

#### Do Celebrity Humanitarians Matter?

...Recent years have seen a growth industry for celebrities engaged in humanitarian activities. The website *Look to the Stars* has calculated that over 2,000 charities have some form of celebrity support. UNICEF has dozens of “Goodwill Ambassadors” and “Advocates” such as Angelina Jolie and Mia Farrow. Celebrities have entered forums for global governance to pressure political leaders: George Clooney has spoken before the United Nations while Bob Geldof, Bono, and Sharon Stone have attended summits like DAVOS<sup>1</sup> and the G8<sup>2</sup> to discuss third world debt, poverty, and refugees. In the U.S. policy arena, [Ben] Affleck joins Nicole Kidman, Angelina Jolie, and other celebrities who have addressed the U.S. Congress on international issues.<sup>3</sup> The increase in celebrity involvement has spurred debate in academic circles and mainstream media. Celebrity humanitarianism is alternately lauded for drawing media attention and fostering popular engagement and criticized on a number of ethical grounds. According to *Mother Jones*, Africa is experiencing a “recolonization” as celebrities from the U.S. and UK lay claim to particular countries as recipients of their star power: South Africa (Oprah), Sudan (Mia Farrow), and Botswana (Russell Simmons). As the involvement of American celebrities in humanitarian causes grows, let us consider the activities of Affleck and his Eastern Congo Initiative [ECI].

#### Celebrity Humanitarians

Affleck can be considered a “celebrity humanitarian,” a celebrity figure who has moved beyond his/her day job as an entertainer to delve into the areas of foreign aid, charity, and development. These activities can involve fundraising, hosting concerts and events, media appearances, and engaging in advocacy. Celebrities are distinguished by their unique ability to attract and engage diverse audiences ranging from their fan base and the media to political elites and philanthropists. Celebrity humanitarians often play an important bridging role, introducing Northern publics to issues in the developing world. They also use their star power to gain access to policy-making circles to effect social and political change. Since 1980, the U.S. Congress has seen the frequency of celebrity witnesses double to around 20 a year with most celebrity appearances taking place before committees addressing domestic issues. Interestingly, fewer than 5 percent of celebrity witnesses testify before committees dealing with foreign relations, where celebrity humanitarians push the United States to address global concerns.<sup>4</sup>

The rise and influence of celebrity humanitarians activate debates on the consequences of their involvement. For some academics and practitioners, celebrities are welcome figures in humanitarianism: educating the public on global issues, raising funds, and using their populist appeal to draw attention to policy-making arenas. For others, celebrity humanitarians are highly problematic figures who dilute debates, offer misguided policy proposals, and lack credibility and accountability. Celebrity humanitarianism privileges and invests the celebrity figure with the responsibility of speaking on behalf of a “distant other” who is unable to give input or consent for their representation. Stakeholders in the developing world unwittingly rely on the celebrity humanitarian as their communicator, advocate, and fundraiser.

<sup>1</sup>DAVOS — an annual meeting of The World Economic Forum, hosted in Davos-Klosters, Switzerland, on global partnership

<sup>2</sup>G8 — A group of 8 industrialized nations that hold a yearly meeting to discuss global issues

<sup>3</sup>ProQuest, “Quick Start: Congressional Hearing Digital Collections: Famous (Celebrity) Witnesses,” [http://proquest.libguides.com/quick\\_start\\_hearings/famouscelebs](http://proquest.libguides.com/quick_start_hearings/famouscelebs)

<sup>4</sup>See Demaine, L.J., n.d. Navigating Policy by the Stars: The Influence of Celebrity Entertainers on Federal Lawmaking. *Journal of Law & Politics*, 25 (2), 83-143

40 Finally, celebrities are held to be self-serving, engaging in humanitarian causes to burnish<sup>5</sup>  
their careers. . . .

Celebrity humanitarians should do their homework to earn credibility while also  
respecting their bounded roles as celebrity figures. As a celebrity humanitarian, Affleck's  
proposals are based on serious preparation: spending years to gain an in-depth understanding,  
45 consulting with professionals, narrowing his advocacy efforts to a single region, and enduring  
the scrutiny of the cameras and the blogosphere. Besides this self-education, his credibility  
is based on ECI's dual mission of re-granting and policymaking. Since ECI has operations and  
partnerships in the DRC [Democratic Republic of the Congo], the content of Affleck's  
writings and Congressional testimonies are grounded in the realities of the DRC, peppered  
50 with first-hand accounts, and supported by statistics and other research. However, there are  
limits to his knowledge—Affleck is not a development expert or on-the-ground professional;  
his day job and main career lie elsewhere. And while the decision to found an organization  
suggests that Affleck's commitment to the DRC will extend beyond his nascent<sup>6</sup> efforts,  
rumors that he may seek political office distort this image.

Celebrity humanitarians must find a way to avoid diverting resources and attention.  
55 Rather than bring his star power and ample financial support to existing Congolese  
organizations, ECI furnished a platform for Affleck's advocacy and leadership that amplifies  
his voice over those of the Congolese. Nor was ECI crafted inside eastern Congo but in the  
offices of a strategic advisory firm based in Seattle. ECI is privately funded by a network of  
financial elites and does not rely on means-tested grant cycles or public support. While  
60 Affleck has received multiple awards in the short period he has been a celebrity humanitarian,  
his star power also distracts us from the people who work in the field of humanitarianism on  
a daily basis and rarely receive such recognition.<sup>7</sup> And by concentrating attention and money  
for Affleck's issue of Eastern Congo, other causes and countries may go unnoticed. . . .

—Alexandra Cosima Budabin  
excerpted and adapted from “Do Celebrity Humanitarians Matter?”  
[www.carnegiecouncil.org](http://www.carnegiecouncil.org), December 11, 2014

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<sup>5</sup>burnish — improve or enhance

<sup>6</sup>nascent — beginning

<sup>7</sup>Marina Hyde, “Angelina Jolie, Paris Hilton, Lassie and Tony Blair: here to save the world,” *The Guardian*,  
27 November 2014 [http://www.theguardian.com/lifeandstyle/lostinshowbiz/2014/nov/27/angelina-jolie-paris-hilton-tony-blair-lassie-save-the-children-award?CMP=share\\_btn\\_fb](http://www.theguardian.com/lifeandstyle/lostinshowbiz/2014/nov/27/angelina-jolie-paris-hilton-tony-blair-lassie-save-the-children-award?CMP=share_btn_fb)

## Text 4

### The Rise of the Celebrity Humanitarian

...One of the most effective methods of attracting a wide, although perhaps not a deep, following is the use of a celebrity humanitarian: An A-Lister who has delved into areas of foreign aid, charity and international development. The United Nations is the leader in this attention-getting ploy, with at least 175 celebrities on the books as goodwill ambassadors<sup>1</sup> for one cause or another. Some celebrities even leverage their star power to promote their very own foundations and philanthropic projects.

It's a mutually beneficial relationship, really. Hollywood's elite get to wield their unique ability to engage diverse audiences, and the power of celebrity is put to good use effecting change—whether it's out of the good of their hearts, or because their publicists insist.

There is some downside that comes with publicly linking a campaign to a celebrity. For some, celebrity humanitarians are problematic figures<sup>2</sup> who dilute debates, offer misguided policy proposals, and lack credibility and accountability. Take Scarlett Johansson, who became embroiled in a scandal after partnering with soft drink maker SodaStream, which operated a factory in occupied Palestinian territory. This alliance was in direct conflict with her seven-year global ambassador position for Oxfam, which opposes all trade with the occupied territories. In the end, she stepped down from her role with Oxfam, stating a fundamental difference of opinion.

Moreover, if the star's popularity takes a hit, it can affect the reception of the cause. For example, when Lance Armstrong's popularity plummeted in the wake of doping allegations, it tarnished the brand of the Livestrong Foundation,<sup>3</sup> the nonprofit he founded to support people affected by cancer. Livestrong does, however, continue today, after cutting ties with Armstrong and undergoing a radical rebranding.

Even so, the following big names substantiate the idea that celebrity involvement brings massive amounts of attention and money to humanitarian causes and that, usually, this [*sic*] is a good thing. ...

Bono participates in fundraising concerts like Live 8, and has co-founded several philanthropies, like the ONE Campaign and Product (RED). He also created EDUN, a fashion brand that strives to stimulate trade in Africa by sourcing production there. He has received three nominations for the Nobel Peace Prize, was knighted by the United Kingdom in 2007, and was named Time's 2005 Person of the Year. ...

Popular singer Akon may not be as famous for his philanthropic work as Angelina Jolie or Bono, but he is in a unique position to help, as he has deep roots in the areas in which he works: He was raised in Senegal in a community without electricity, which inspired his latest project, Akon Lighting Africa. He also founded the Konfidence Foundation, raising awareness of conditions in Africa and providing underprivileged African youth access to education and other resources. ...

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<sup>1</sup>Bunting, Madeline. "The Issue of Celebrities and Aid Is Deceptively Complex" <http://www.theguardian.com>, Dec. 17, 2010

<sup>2</sup>Budabin, Alexandra Cosima. "Do Celebrity Humanitarians Matter?" <http://www.carnegiecouncil.org>, December 11, 2014

<sup>3</sup>Gardner, Eriq. "Livestrong Struggles After Lance Armstrong's Fall" <http://www.hollywoodreporter.com>, 7/25/2013

In weighing the pros and cons of celebrity activism, perhaps [Ben] Affleck himself summed it up best in an essay reflecting on the constraints and possibilities of his own engagement:

40 “It makes sense to be skeptical about celebrity activism. There is always suspicion that involvement with a cause may be doing more good for the spokesman than he or she is doing for the cause...but I hope you can separate whatever reservations you may have from what is unimpeachably important.”

—Jenica Funk  
excerpted and adapted from “The Rise of the Celebrity Humanitarian”  
[www.globalenvision.org](http://www.globalenvision.org), January 29, 2015

## Part 3

### Text-Analysis Response

**Your Task:** Closely read the text provided on pages 19 and 20 and write a well-developed, text-based response of two to three paragraphs. In your response, identify a central idea in the text and analyze how the author's use of *one* writing strategy (literary element or literary technique or rhetorical device) develops this central idea. Use strong and thorough evidence from the text to support your analysis. Do *not* simply summarize the text. You may use the margins to take notes as you read and scrap paper to plan your response. Write your response in the spaces provided on pages 7 through 9 of your essay booklet.

#### Guidelines:

##### Be sure to:

- Identify a central idea in the text
- Analyze how the author's use of *one* writing strategy (literary element or literary technique or rhetorical device) develops this central idea. Examples include: characterization, conflict, denotation/connotation, metaphor, simile, irony, language use, point-of-view, setting, structure, symbolism, theme, tone, etc.
- Use strong and thorough evidence from the text to support your analysis
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

## Text

It was my father who called the city the Mansion on the River.

He was talking about Charleston, South Carolina, and he was a native son, peacock proud of a town so pretty it makes your eyes ache with pleasure just to walk down its spellbinding, narrow streets. Charleston was my father's ministry, his hobbyhorse, his quiet  
5 obsession, and the great love of his life. His bloodstream lit up my own with a passion for the city that I've never lost nor ever will. I'm Charleston-born, and bred. The city's two rivers, the Ashley and the Cooper, have flooded and shaped all the days of my life on this storied<sup>1</sup> peninsula.

I carry the delicate porcelain beauty of Charleston like the hinged shell of some soft-tissued mollusk. My soul is peninsula-shaped and sun-hardened and river-swollen. The high  
10 tides of the city flood my consciousness each day, subject to the whims and harmonies of full moons rising out of the Atlantic. I grow calm when I see the ranks of palmetto trees pulling guard duty on the banks of Colonial Lake or hear the bells of St. Michael's calling cadence<sup>2</sup> in the cicada-filled trees along Meeting Street. Deep in my bones, I knew early  
15 that I was one of those incorrigible<sup>3</sup> creatures known as Charlestonians. It comes to me as a surprising form of knowledge that my time in the city is more vocation than gift; it is my destiny, not my choice. I consider it a high privilege to be a native of one of the loveliest American cities, not a high-kicking, glossy, or lipsticked city, not a city with bells on its fingers or brightly painted toenails, but a ruffled, low-slung city, understated and tolerant of  
20 nothing mismade or ostentatious.<sup>4</sup> Though Charleston feels a seersuckered, tuxedoed view of itself, it approves of restraint far more than vainglory.<sup>5</sup>

As a boy, in my own backyard I could catch a basket of blue crabs, a string of flounder, a dozen redfish, or a net full of white shrimp. All this I could do in a city enchanting enough  
25 to charm cobras out of baskets, one so corniced and filigreed<sup>6</sup> and elaborate that it leaves strangers awed and natives self-satisfied. In its shadows you can find metalwork as delicate as lace and spiral staircases as elaborate as yachts. In the secrecy of its gardens you can discover jasmine and camellias and hundreds of other plants that look embroidered and stolen from the Garden of Eden for the sheer love of richness and the joy of stealing from the gods. In its kitchens, the stoves are lit up in happiness as the lamb is marinating in red  
30 wine sauce, vinaigrette is prepared for the salad, crabmeat is anointed with sherry, custards are baked in the oven, and buttermilk biscuits cool on the counter.

Because of its devotional, graceful attraction to food and gardens and architecture, Charleston stands for all the principles that make living well both a civic virtue and  
35 a standard. It is a rapturous, defining place to grow up. Everything I reveal to you now will be Charleston-shaped and Charleston-governed, and sometimes even Charleston-ruined. But it is my fault and not the city's that it came close to destroying me. Not everyone responds to beauty in the same way. Though Charleston can do much, it can't always improve on the strangeness of human behavior. But Charleston has a high tolerance for

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<sup>1</sup>storied — told of in history

<sup>2</sup>cadence — rhythmic recurrence of sound

<sup>3</sup>incorrigible — can not be reformed

<sup>4</sup>ostentatious — showy

<sup>5</sup>vainglory — excessive pride

<sup>6</sup>corniced and filigreed — architecturally decorated

eccentricity and bemusement.<sup>7</sup> There is a tastefulness in its gentility<sup>8</sup> that comes from the  
40 knowledge that Charleston is a permanent dimple in the understated skyline, while the rest  
of us are only visitors. . . .

I turned out to be a late bloomer, which I long regretted. My parents suffered  
needlessly because it took me so long to find my way to a place at their table. But I sighted  
45 the early signs of my recovery long before they did. My mother had given up on me at such  
an early age that a comeback was something she no longer even prayed for in her wildest  
dreams. Yet in my anonymous and underachieving high school career, I laid the foundation  
for a strong finish without my mother noticing that I was, at last, up to some good. I had  
built an impregnable castle of solitude for myself and then set out to bring that castle down,  
no matter how serious the collateral damage or who might get hurt.

50 I was eighteen years old and did not have a friend my own age. There wasn't a boy in  
Charleston who would think about inviting me to a party or to come out to spend the  
weekend at his family's beach house.

I planned for all that to change. I had decided to become the most interesting boy to  
ever grow up in Charleston, and I revealed this secret to my parents.

55 Outside my house in the languid<sup>9</sup> summer air of my eighteenth year, I climbed the  
magnolia tree nearest to the Ashley River with the agility that constant practice had  
granted me. From its highest branches, I surveyed my city as it lay simmering in the hot-  
blooded saps of June while the sun began to set, reddening the vest of cirrus clouds that had  
gathered along the western horizon. In the other direction, I saw the city of rooftops and  
60 columns and gables that was my native land. What I had just promised my parents,  
I wanted very much for them and for myself. Yet I also wanted it for Charleston. I desired  
to turn myself into a worthy townsman of such a many-storied city.

Charleston has its own heartbeat and fingerprint, its own mug shots and photo ops and  
police lineups. It is a city of contrivance,<sup>10</sup> of blueprints; devotion to pattern that is like  
65 a bent knee to the nature of beauty itself. I could feel my destiny forming in the leaves high  
above the city. Like Charleston, I had my alleyways that were dead ends and led to  
nowhere, but mansions were forming like jewels in my bloodstream. Looking down,  
I studied the layout of my city, the one that had taught me all the lures of attractiveness, yet  
made me suspicious of the showy or the makeshift. I turned to the stars and was about to  
70 make a bad throw of the dice and try to predict the future, but stopped myself in time.

A boy stopped in time, in a city of amber-colored life, that possessed the glamour  
forbidden to a lesser angel.

—Pat Conroy  
excerpted from *South of Broad*, 2009  
Nan A. Talese

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<sup>7</sup>bemusement — bewilderment

<sup>8</sup>gentility — refinement

<sup>9</sup>languid — without energy

<sup>10</sup>contrivance — invention







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