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Our Students. Their Moment.

**Regents Examination in  
English Language Arts  
(Common Core)**

**Sample Questions  
Fall 2013**



THE STATE EDUCATION DEPARTMENT / THE UNIVERSITY OF THE STATE OF  
NEW YORK / ALBANY, NY 12234

## **New York State Regents Examination in English Language Arts (Common Core): Sample Questions**

With the adoption of the New York P-12 Common Core Learning Standards (CCLS) in ELA/Literacy and Mathematics, the Board of Regents signaled a shift in both instruction and assessment. Educators around the state have already begun instituting Common Core-aligned instruction in their classrooms. To aid in this transition, we are providing sample questions for the Regents Exam in English Language Arts (Common Core) to help students, parents, and educators better understand the instructional shifts demanded by the Common Core and the rigor required to ensure that all students are on track to College and Career Readiness.

### **These Samples Are Teaching Tools**

The sample questions are teaching tools for educators and may be shared freely with students and parents. They are designed to illuminate the way the Common Core should drive instruction and how students will be assessed starting in the 2013-14 school year should schools/districts elect to administer the Regents Examination in English Language Arts (Common Core).

The sample texts, multiple-choice questions, writing from sources task, and text analysis task emphasize the instructional shifts demanded by the Common Core. For the Regents Exam in English Language Arts (Common Core) we have provided 18 multiple-choice questions, one writing from sources task, and one text analysis task.

### **These Samples Do Not Comprise Complete Test Forms**

The sample questions are designed to emphasize the instructional shifts demanded by the Common Core and, as such, they may be different from previous years' Regents Exam questions. The sample questions are constructed in a manner that places an emphasis on the use of specific text-based evidence and a demand for close reading of the text. The multiple-choice questions may involve multiple steps to arrive at a correct answer.

The sample multiple-choice questions from Part 1 of the Regents Exam in English Language Arts (Common Core) reflect the demands of the CCLS for Reading and Language for students to engage in analyses of a variety of complex literature and informational texts. As we are limited to using public domain/non-copyrighted texts for the purpose of these sample questions, these

passages may NOT represent the balance of historical periods, ethnicities, perspectives, and genders that will be present on the operational tests.

This document includes samples of two other parts of the Regents Exam in English Language Arts (Common Core): Part 2- Writing from Sources and Part 3-Text Analysis. Part 2 requires students to write an evidence-based argument using a collection of authentic texts that relate to a specific event, topic or issue. Part 3 requires students to write a two to three paragraph response that identifies a central idea in a text and analyzes how the author's use of one writing strategy (literary element or technique or rhetorical device) develops this central idea. These tasks and their prominent role in the Regents Exam in English Language Arts (Common Core) reflect the centrality of writing to most forms of inquiry as demanded by the CCLS.

Parts 2 and 3 of the exam address the Common Core's target that "all students are college and career ready in literacy no later than the end of high school," and accordingly, at the high school level the writing standards demand that students:

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. (11-12.W.1)
- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. (11-12.W.2)

This document is NOT intended to show how operational tests look exactly or to provide information about how teachers should administer the test; rather, its purpose is to provide an overview of how the new test reflects the CCLS. Additional information will be provided in the Test Guide and other documents providing directions for administrators and teachers.

## How to Use This Document

### Passages (Parts 1-3)

**To see the full range of Standards that may be measured on the Regents Exam in English Language Arts (Common Core), please reference the Test Blueprint. The Common Core Learning Standards listed below encompass only the standards measured in the sample.**

- Use them to help guide text choices for instructional materials and expose students to similarly complex texts.
- Use them to help guide resources to support evidence-based arguments and text analysis.

### Multiple-Choice Questions (Part 1)

- Use the questions to understand how the test will assess students' mastery of CCLS Reading Standards for Literature 1, 2, 3, 4, 5, and 6; Reading Standards for Informational Text 2, 3, 4, and 5; and Language Standard 5.

### **Writing from Sources Example (Part 2)**

- Use the task to understand how the test will assess students' mastery of CCLS Reading Standards for Informational Text 1, 2, 3, and 4; CCLS Writing Standards 1, 4, and 9; and CCLS Language Standards 1, 2, 3, 4, 5, and 6.

### **Text Analysis Writing Example (Part 3)**

- Use the task to understand how the test will assess students' mastery of CCLS Reading Standards for Informational Text 1, 2, 3, 4, 5, 6, and 10; CCLS Writing Standards 2, 4, and 9; and CCLS Language Standards 1, 2, 3, 4, 5, and 6.

# Part 1

**Directions (1–18):** Below each of the three passages, there are several multiple-choice questions. Select the best suggested answer to each question. You may use the margins to take notes as you read.

## Passage A

It was eleven o'clock that night when Mr. Pontellier returned from Klein's hotel. He was in an excellent humor, in high spirits, and very talkative. His entrance awoke his wife, who was in bed and fast asleep when he came in. He talked to her while he undressed, telling her anecdotes and bits of news and gossip that he had gathered during the day. From his trousers pockets he took a fistful of crumpled bank notes and a good deal of silver coin, which he piled on the bureau indiscriminately with keys, knife, handkerchief, and whatever else happened to be in his pockets. She was overcome with sleep, and answered him with little half utterances.

He thought it very discouraging that his wife, who was the sole object of his existence, evinced<sup>1</sup> so little interest in things which concerned him, and valued so little his conversation.

Mr. Pontellier had forgotten the bonbons and peanuts for the boys. Notwithstanding he loved them very much, and went into the adjoining room where they slept to take a look at them and make sure that they were resting comfortably. The result of his investigation was far from satisfactory. He turned and shifted the youngsters about in bed. One of them began to kick and talk about a basket full of crabs.

Mr. Pontellier returned to his wife with information that Raoul had a high fever and needed looking after. Then he lit a cigar and went and sat near the open door to smoke it.

Mrs. Pontellier was quite sure Raoul had no fever. He had gone to bed perfectly well, she said, and nothing had ailed him all day. Mr. Pontellier was too well acquainted with fever symptoms to be mistaken. He assured her the child was consuming<sup>2</sup> at that moment in the next room.

He reproached his wife with her inattention, her habitual neglect of the children. If it was not a mother's place to look after children,

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<sup>1</sup>evinced — clearly showed

<sup>2</sup>consuming — wasting away

whose on earth was it? He himself had his hands full with his brokerage business. He could not be in two places at once; making a living for his family on the street, and staying at home to see that no harm befell them. He talked in a monotonous, insistent way.

35 Mrs. Pontellier sprang out of bed and went into the next room. She soon came back and sat on the edge of the bed, leaning her head down on the pillow. She said nothing, and refused to answer her husband when he questioned her. When his cigar was smoked out he went to bed, and in half a minute he was fast asleep.

40 Mrs. Pontellier was by that time thoroughly awake. She began to cry a little, and wiped her eyes on the sleeve of her peignoir.<sup>3</sup> Blowing out the candle, which her husband had left burning, she slipped her bare feet into a pair of satin mules at the foot of the bed and went out on the porch, where she sat down in the wicker chair and began to rock gently to and fro.

45 It was then past midnight. The cottages were all dark. A single faint light gleamed out from the hallway of the house. There was no sound abroad except the hooting of an old owl in the top of a water-oak, and the everlasting voice of the sea, that was not uplifted at that soft hour. It broke like a mournful lullaby upon the night.

50 The tears came so fast to Mrs. Pontellier's eyes that the damp sleeve of her peignoir no longer served to dry them. She was holding the back of her chair with one hand; her loose sleeve had slipped almost to the shoulder of her uplifted arm. Turning, she thrust her face, steaming and wet, into the bend of her arm, and she went on crying there, not caring any longer to dry her face, her eyes, her arms. She could not have told why she was crying. Such experiences as the foregoing were not uncommon in her married life. They seemed never before to have weighed much against the abundance of her husband's kindness and a uniform devotion which had come to be tacit<sup>4</sup> and self-understood.

60 An indescribable oppression, which seemed to generate in some unfamiliar part of her consciousness, filled her whole being with a vague anguish. It was like a shadow, like a mist passing across her soul's summer day. It was strange and unfamiliar; it was a mood. She did not sit there inwardly upbraiding<sup>5</sup> her husband, lamenting at Fate, which had directed her footsteps to the path which they had taken. She was just having a good cry all to herself. The mosquitoes made merry over her, biting her firm, round arms and nipping at her bare insteps.

70 The little stinging, buzzing imps succeeded in dispelling a mood which might have held her there in the darkness half a night longer.

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<sup>3</sup> peignoir — dressing gown

<sup>4</sup> tacit — not actually stated

<sup>5</sup> upbraiding — severely scolding

75 The following morning Mr. Pontellier was up in good time to take the rockaway which was to convey him to the steamer at the wharf. He was returning to the city to his business, and they would not see him again at the Island till the coming Saturday. He had regained his composure, which seemed to have been somewhat impaired the night before. He was eager to be gone, as he looked forward to a lively week in Carondelet Street.

80 Mr. Pontellier gave his wife half of the money which he had brought away from Klein's hotel the evening before. She liked money as well as most women, and accepted it with no little satisfaction. . . .

85 A few days later a box arrived for Mrs. Pontellier from New Orleans. It was from her husband. It was filled with friandises<sup>6</sup>, with luscious and toothsome<sup>7</sup> bits—the finest of fruits, pates, a rare bottle or two, delicious syrups, and bonbons in abundance.

90 Mrs. Pontellier was always very generous with the contents of such a box; she was quite used to receiving them when away from home. The pates and fruit were brought to the dining-room; the bonbons were passed around. And the ladies, selecting with dainty and discriminating fingers and a little greedily, all declared that Mr. Pontellier was the best husband in the world. Mrs. Pontellier was forced to admit that she knew of none better.

—Kate Chopin  
excerpted from *The Awakening*, 1899

<sup>6</sup> friandises — dainty cakes

<sup>7</sup> toothsome — delicious

<b>Commentary on Text Complexity</b>	
<b>Text: <i>The Awakening</i> by Kate Chopin: Literature</b> (1,058 words)	
<b>Quantitative Analysis</b>	ATOS: 7.2 (6 <sup>th</sup> -8 <sup>th</sup> ); DRP: 58 (4 <sup>th</sup> -8 <sup>th</sup> )*; Flesch-Kincaid: 6.9 (4 <sup>th</sup> -8 <sup>th</sup> ); LEXILE: 990 (4 <sup>th</sup> -8 <sup>th</sup> )* *Due to word limit restrictions of some quantitative readability measures, the reported measures may be based on the first 1000 words of a text as opposed to the text in its entirety.
<b>Qualitative Analysis</b>	The text represents quality American feminist literature and merits reading. Understanding this excerpt requires close reading and analysis of the characters' motivation and context. The excerpt supports Grade 11-12 CCLS Reading Standards aligned multiple-choice questions.
<b>Justification</b>	The text structure is deceptively simple and linear; there are underlying subtleties and multiple levels for interpretation that are not captured by the quantitative analysis. Therefore, this text is appropriate for use on the Regents Exam in English Language Arts (Common Core).

1 The primary purpose of the first paragraph is to

- (1) create a metaphor
- (2) foreshadow an event
- (3) establish a contrast
- (4) present a flashback

Key: 3

CCLS: RL.9-10.3 and RL.11-12.3

Commentary: This question measures CCLS RL.9-10.3 and RL.11-12.3 because it asks students to analyze the introduction of a character in a narrative, how characters interact and how this interaction is the basis of further development of the plot and theme.

Rationale: Option 3 is correct. The interaction between Mr. and Mrs. Pontellier introduces an initial contrast between the two and provides a basis for further development of the disparity which exists between them.

2 Placed in the context of the rest of the text, Mr. and Mrs. Pontellier's disagreement about Raoul's fever (lines 21 through 34) reflects

- (1) Mrs. Pontellier's resentment of her husband's night out
- (2) Mr. Pontellier's belief in his authority over his wife
- (3) Mrs. Pontellier's need for her husband's approval
- (4) Mr. Pontellier's concern for his wife's well-being

Key: 2

CCLS: RL.11-12.3

Commentary: This question measures CCLS RL.11-12.3 because it asks students to analyze a sequence of events and understand how specific individuals interact and develop over the course of the text.

Rationale: Option 2 is correct. This section of the passage illustrates the idea that Mr. Pontellier sees himself as being in control, an idea that is supported by the continued actions and responses of both his wife and himself.



3 In lines 29 through 34, the author presents Mr. Pontellier as a man who feels

- (1) defeated
- (2) anxious
- (3) distracted
- (4) arrogant

Key: 4  
CCLS: RL.11-12.3  
Commentary: This question measures CCLS RL.11-12.3 because it asks students to analyze the impact of how characters are introduced and developed.  
Rationale: Option 4 is correct. Mr. Pontellier’s finding fault with his wife, aggrandizing himself and his role, and using a tone toward his wife which is both “monotonous” and “insistent” imply that he has a high or arrogant opinion of himself.

4 The author’s choice of language in lines 42 through 50 serves to emphasize Mrs. Pontellier’s sense of

- (1) isolation
- (2) boredom
- (3) disbelief
- (4) inferiority

Key: 1  
CCLS: RL.9-10.4 and RL.11-12.4  
Commentary: This question measures CCLS RL.9-10.4 and RL.11-12.4 because it asks students to determine the meaning of words and phrases, including figurative and connotative meanings, and to analyze the impact of specific word choices on meaning and tone. In doing so, the students must consider the role word choice plays within the context of its use.  
Rationale: Option 1 is correct. These lines emphasize Mrs. Pontellier’s sense of isolation by both the literal description of her physical actions and of the darkness and silence that surrounds her, other than the hooting of an owl. It is further enhanced by the figurative description of the “mournful lullaby of the sea.”

5 One major effect of the simile used in line 50 is to emphasize Mrs. Pontellier's

- (1) anger
- (2) distress
- (3) defiance
- (4) exhaustion

**Key:** 2  
**CCLS:** RL.11-12.4  
**Commentary:** This question measures CCLS RL.11-12.4 because it asks students to infer the intent of the use of a figure of speech.  
**Rationale:** Option 2 is correct. The simile “like a mournful lullaby” tends to unite the setting with a sorrowful yet soothing aspect of the night. This sad comparison puts focus on the distress felt by Mrs. Pontellier who finds an avenue for release of her pent up emotions during the night hours.

6 Lines 57 through 61 demonstrate Mrs. Pontellier's desire to

- (1) protect her reputation
- (2) question her situation
- (3) abandon her dreams
- (4) disguise her sorrow

**Key:** 2  
**CCLS:** RL.11-12.1 and RL.11-12.3  
**Commentary:** This question measures CCLS RL.11-12.1 because it asks students to support analysis of what the text says explicitly as well as inferences drawn from the text. This question measures CCLS RL.11-12.3 because it asks students to analyze the impact of the author's choices regarding how to develop and relate elements of a story, in this case, how the characters are developed.  
**Rationale:** Option 2 is correct. The description of Mr. Pontellier and how he interacts with his wife provides the context that sets up an understanding of Mrs. Pontellier's conflicted feelings.

7 Lines 80 through 87 contradict a central idea in the text by describing Mr. Pontellier’s

- (1) generosity
- (2) honesty
- (3) sympathy
- (4) humility

**Key:** 1  
**CCLS:** RL.9-10.2 and RL.11-12.2  
**Commentary:** This question measures CCLS RL.9-10.2 and RL.11-12.2 because it asks students to determine a theme or central idea of a text and analyze its development over the course of the text.  
**Rationale:** Option 1 is correct. In these lines the reader sees Mr. Pontellier’s generosity that contradicts his behavior toward Mrs. Pontellier throughout the text.

8 Based on events in the text, which quotation best reveals the irony of the statement that Mr. Pontellier’s wife “was the sole object of his existence” (lines 11 and 12)?

- (1) “From his trousers pockets he took a fistful of crumpled bank notes” (lines 6 and 7)
- (2) “Then he lit a cigar and went and sat near the open door to smoke it” (lines 22 and 23)
- (3) “He assured her the child was consuming at that moment in the next room” (lines 27 and 28)
- (4) “He was eager to be gone, as he looked forward to a lively week in Carondelet Street” (lines 78 and 79)

**Key:** 4  
**CCLS:** RL.11-12.6  
**Commentary:** This question measures CCLS RL.11-12.6 because it asks students to recognize the irony that is the incongruity between what a character says and what the character does.  
**Rationale:** Option 4 is correct. Mr. Pontellier’s eagerness to leave his wife and return to Carondelet Street contradicts the view attributed to him that she “was the sole object of his existence.” Such a contradiction is ironic.

## Passage B

### Sonnet 27

Weary with toil, I haste me to my bed,  
The dear repose for limbs with travel tir'd;  
But then begins a journey in my head  
To work my mind, when body's work's expired:  
5 For then my thoughts—from far where I abide—  
Intend a zealous pilgrimage to thee,  
And keep my drooping eyelids open wide,  
Looking on darkness which the blind do see:  
Save that my soul's imaginary sight  
10 Presents thy shadow to my sightless view,  
Which, like a jewel hung in ghastly night,  
Makes black night beauteous, and her old face new.  
Lo! thus, by day my limbs, by night my mind,  
For thee, and for myself, no quiet find.

—William Shakespeare, 1609  
Quarto version

#### Commentary on Text Complexity

**Text: *Sonnet 27* by William Shakespeare: Literature**  
(111 words)

#### Quantitative Analysis

Poetry cannot be analyzed by quantitative formulas.

#### Qualitative Analysis

The sonnet represents quality English literature and merits reading. Understanding the sonnet requires close reading and making inferences. The sonnet supports Grade 11-12 CCLS Reading Standards aligned multiple-choice questions.

#### Justification

As indicated in the qualitative analysis above, the sonnet is worthy of inclusion due to its capacity to support inferential reasoning and text-based questions. Therefore, the sonnet is appropriate for use on the Regents Exam in English Language Arts (Common Core).

9 The narrator’s use of the phrase “zealous pilgrimage”(line 6) emphasizes

- (1) an emotional attachment
- (2) a fatiguing journey
- (3) a religious conversion
- (4) an unpleasant memory

**Key:** 1  
**CCLS:** RL.11-12.4  
**Commentary:** This question measures CCLS RL.11-12.4 because it asks students to analyze the impact of specific word choices on meaning and to do so through language that is particularly engaging and beautiful.  
**Rationale:** Option 1 is correct. The poet’s choice of the adjective “zealous” that denotes “fervor” and the noun “pilgrimage” that implies a journey of a pilgrim to a shrine or a sacred place gives more import to the poet’s thoughts of his friend.

10 As used in line 10, “shadow” most likely refers to the narrator’s

- (1) soul
- (2) surroundings
- (3) reflection
- (4) friend

**Key:** 4  
**CCLS:** RL.11-12.4  
**Commentary:** This question measures CCLS RL.11-12.4 because it asks students to determine the connotation of a word as used in the text and analyze the specific impact of this word choice on meaning.  
**Rationale:** Option 4 is correct. The poet uses the second person pronoun “thee” in line 6. This pronoun serves as the antecedent of the possessive pronoun “thy” in the phrase “thy shadow” in line 10. This pronoun usage serves to inform the reader that the reference being made is to a person, one other than the narrator

11 The poet’s use of figurative language in line 11 emphasizes his

- (1) regret
- (2) fear
- (3) desire
- (4) faith

**Key:** 3  
**CCLS:** L.11-12.5a  
**Commentary:** This question measures CCLS L.11-12.5a because it asks students to interpret a figure of speech and to analyze the role of the simile in the text.  
**Rationale:** Option 3 is correct. The poet’s choice to compare his friend’s image to a jewel highlights the precariousness and value of this relationship.

12 The couplet in lines 13 and 14 of the sonnet serves as

- (1) an exaggeration
- (2) a clarification
- (3) a summation
- (4) an allusion

Key: 3

CCLS: RL.11-12.5

Commentary: This question measures CCLS RL.11-12.5 because it asks students to analyze how the poet's choice of structure contributes to meaning as well as aesthetic impact.

Rationale: Option 3 is correct. The poet's choice of the sonnet form ends with two rhymed lines of iambic pentameter. This standard use of a couplet lends itself to an aesthetic appreciation of the sonnet and supplies a recap of the poem's central idea.

## Passage C

*In this excerpt, Andrew Carnegie presents his philosophy regarding how the excess wealth of the rich should be used. Carnegie himself had risen from being an impoverished immigrant to one of the most successful industrialists of the 19<sup>th</sup> Century.*

The growing disposition to tax more and more heavily large estates left at death is a cheering indication of the growth of a salutary<sup>1</sup> change in public opinion. The State of Pennsylvania now takes—subject to some exceptions—one-tenth of the property left by its citizens. The  
5 budget presented in the British Parliament the other day proposes to increase the death-duties; and, most significant of all, the new tax is to be a graduated one. Of all forms of taxation, this seems the wisest. Men who continue hoarding great sums all their lives, the proper use of which for public ends would work good to the community, should be  
10 made to feel that the community, in the form of the state, cannot thus be deprived of its proper share. By taxing estates heavily at death the state marks its condemnation of the selfish millionaire’s unworthy life. . . .

This policy would work powerfully to induce the rich man to attend to the administration of wealth during his life, which is the end that  
15 society should always have in view, as being that by far most fruitful for the people. Nor need it be feared that this policy would sap the root of enterprise and render men less anxious to accumulate, for to the class whose ambition it is to leave great fortunes and be talked about after their death, it will attract even more attention, and, indeed, be a  
20 somewhat nobler ambition to have enormous sums paid over to the state from their fortunes.

There remains, then, only one mode of using great fortunes; but in this we have the true antidote for the temporary unequal distribution of wealth, the reconciliation of the rich and the poor—a reign of  
25 harmony—another ideal, differing, indeed, from that of the Communist in requiring only the further evolution of existing conditions, not the total overthrow of our civilization. It is founded upon the present most intense individualism, and the race is prepared to put it in practice by degrees whenever it pleases. Under its sway we shall have an ideal state,  
30 in which the surplus wealth of the few will become, in the best sense, the property of the many, because administered for the common good, and this wealth, passing through the hands of the few, can be made a much more potent force for the elevation of our race than if it had been distributed in small sums to the people themselves. Even the poorest can  
35 be made to see this, and to agree that great sums gathered by some of their fellow-citizens and spent for public purposes, from which the masses reap the principal benefit, are more valuable to them than if scattered among them through the course of many years in trifling amounts. . . .

Poor and restricted are our opportunities in this life; narrow our  
40 horizon; our best work most imperfect; but rich men should be thankful

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<sup>1</sup>salutary — beneficial

for one inestimable boon.<sup>2</sup> They have it in their power during their lives to busy themselves in organizing benefactions from which the masses of their fellows will derive lasting advantage, and thus dignify their own lives. The highest life is probably to be reached, not by such imitation of the life of Christ as Count Tolstoi gives us, but, while animated by Christ's spirit, by recognizing the changed conditions of this age, and adopting modes of expressing this spirit suitable to the changed conditions under which we live; still laboring for the good of our fellows, which was the essence of his life and teaching, but laboring in a different manner.

This, then, is held to be the duty of the man of Wealth: First, to set an example of modest, unostentatious<sup>3</sup> living, shunning display or extravagance; to provide moderately for the legitimate wants of those dependent upon him; and after doing so to consider all surplus revenues which come to him simply as trust funds, which he is called upon to administer, and strictly bound as a matter of duty to administer in the manner which, in his judgment, is best calculated to produce the most beneficial results for the community—the man of wealth thus becoming the mere agent and trustee for his poorer brethren, bringing to their service his superior wisdom, experience and ability to administer, doing for them better than they would or could do for themselves. ...

Thus is the problem of Rich and Poor to be solved. The laws of accumulation will be left free; the laws of distribution free. Individualism will continue, but the millionaire will be but a trustee for the poor; intrusted for a season with a great part of the increased wealth of the community, but administering it for the community far better than it could or would have done for itself. The best minds will thus have reached a stage in the development of the race in which it is clearly seen that there is no mode of disposing of surplus wealth creditable to thoughtful and earnest men into whose hands it flows save by using it year by year for the general good. This day already dawns. But a little while, and although, without incurring the pity of their fellows, men may die sharers in great business enterprises from which their capital cannot be or has not been withdrawn, and is left chiefly at death for public uses, yet the man who dies leaving behind many millions of available wealth, which was his to administer during life, will pass away "unwept, unhonored, and unsung," no matter to what uses he leaves the dross<sup>4</sup> which he cannot take with him. Of such as these the public verdict will then be: "The man who dies thus rich dies disgraced."

Such, in my opinion, is the true Gospel concerning Wealth, obedience to which is destined some day to solve the problem of the Rich and the Poor, and to bring "Peace on earth, among men Good-Will."

—Andrew Carnegie  
excerpted from "Wealth," 1889

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<sup>2</sup>boon — benefit

<sup>3</sup>unostentatious — not showy

<sup>4</sup>dross — waste



### Text Complexity Commentary

Text: *Wealth* by Andrew Carnegie: Informational Text  
(993 words)

#### Quantitative Analysis

ATOS: 12.4 (11<sup>th</sup>-CCR); DRP: 66 (6<sup>th</sup>-10<sup>th</sup>); Flesch-Kincaid: 13.3 (11<sup>th</sup>-CCR); LEXILE: 1580 (above 11<sup>th</sup>-CCR)

#### Qualitative Analysis

The text presents the philosophy of a historically important American industrialist and philanthropist and merits reading. Understanding this excerpt requires close reading and analysis. The excerpt supports Grade 11-12 CCLS Reading Standards aligned multiple-choice questions.

#### Justification

The text is a primary source and information rich. Therefore, the text is appropriate for use on the Regents Exam in English Language Arts (Common Core) .

13 The first paragraph (lines 1 through 12) serves the author's purpose by

- (1) providing examples of alternative tax policies
- (2) contrasting the current taxation system with his proposal
- (3) comparing equal taxation with graduated taxation
- (4) distinguishing estate taxes from income taxes

Key: 1

CCLS: RI.9-10.5 and RI.11-12.5

Commentary: This question measures CCLS RI.9-10.5 and RI.11-12.5 because it asks students to analyze how the author's ideas are developed in a particular paragraph and how the structure the author uses builds the effectiveness of the author's argument.

Rationale: Option 1 is correct. The author initiates the discussion of his own arguments on the distribution of wealth by explaining current and new policies on estate taxes. He agrees that this distribution of wealth is necessary, but the central idea develops after this paragraph in which he states that wealth should be distributed prior to death in a way the owner of the fortune sees fit.

14 The expression “sap the root of enterprise” (lines 16 and 17) refers to the

- (1) decline in consumer confidence
- (2) reduction in government funding
- (3) discouragement of private business
- (4) harm to international trade

Key: 3

CCLS: RI.11-12.4

Commentary: This question measures CCLS RI.11-12.4 because it asks students to determine the meaning of figurative language.

Rationale: Option 3 is correct. The author’s choice of figurative language is meant to express that what he proposes in his central claim (to have the wealthy distribute their fortunes prior to their deaths rather than hoarding it until it’s distributed through estate taxes) will not inherently discourage private business or reduce Capitalism to a state of Communism.

15 What evidence from the text best clarifies the author’s claim in lines 34 through 39 (“Even the poorest... amounts”)?

- (1) lines 40 through 42 (“Poor and restricted... inestimable boon”)
- (2) lines 52 through 54 (“This, then, ... or extravagance”)
- (3) lines 63 and 64 (“The laws... distribution free”)
- (4) lines 65 through 68 (“Individualism... for itself”)

Key: 4

CCLS: RI.11-12.3

Commentary: This question measures CCLS RI.11-12.3 because it asks students to analyze a complex set of ideas and how they develop over the course of the text.

Rationale: Option 4 is correct. The author is claiming that the poor should be wise enough to realize that the wealthy have their wealth because they are better at money management and they should remain “trustees” of that wealth and distribute it wisely.

16 The author’s tone in lines 52 through 62 can best be described as

- (1) confident
- (2) indifferent
- (3) humble
- (4) sarcastic

**Key:** 1  
**CCLS:** RI.11-12.4  
**Commentary:** This question measures CCLS RI.11-12.4 because it asks students to determine the connotation of words and phrases and how this shapes the tone.  
**Rationale:** Option 1 is the correct answer. The author is confident in his belief that a man of wealth should help his “poorer brethren” by using his “superior wisdom” in money management. Throughout the text, the author’s tone is one of confidence in his superior judgment.

17 A central idea in the text advocates that the wealthy should

- (1) be rewarded for their generosity to the public
- (2) contribute to the public during their lifetime
- (3) entrust their estates to charitable institutions
- (4) be focused on increasing their institutional worth

**Key:** 2  
**CCLS:** RI.11-12.2  
**Commentary:** This question measures CCLS RI.11-12.2 because it asks students to determine a central idea.  
**Rationale:** Option 2 is correct. The overall argument the author makes is that there needs to be a distribution of wealth to the poor, but that the wealthy should not hoard the money until their death when it will be distributed through taxes. His point is that the wealthy have their fortunes because they are wise with their money and know the best ways to distribute it and should, therefore, be in charge of the distribution of their own fortunes.

- 18 Which statement best reflects a central argument used by the author?
- (1) There is no way to insure fair distribution of earnings.
  - (2) People should only be paid what they actually earn.
  - (3) Sharing wealth among all would limit large gifts from benefactors.
  - (4) Equaling wealth among all would restrict the national tax base.

Key: 3

CCLS: RI.9-10.2 and RI.11-12.2

Commentary: This question measures CCLS RI.9-10.2 and RI.11-12.2 because it asks students to determine a central argument developed by the author over the course of the text.

Rationale: Option 3 is correct. The author argues that wealth “passing through the hands of the few, can be made a much more potent force” than if it were “distributed in small sums to the people themselves” and supports this with his updating the spirit of Christ as explained by Tolstoi to suit “the conditions under which we live.”

## Part 2

### WRITING FROM SOURCES

**Directions:** Closely read each of the **five** texts provided on pages 24 through 34 and write an evidence-based argument on the topic below. You may use the margins to take notes as you read and the next page to plan your response. Write your response in the space provided.

**Topic:** Was the Federal Theatre Project successful?

**Your Task:** Carefully read each of the **five** texts provided. Then, using evidence from at least **four** of the texts, write a well-developed argument regarding the success of the Federal Theatre Project. Clearly establish your claim, distinguish your claim from alternate or opposing claims, and use specific and relevant evidence from at least **four** of the texts to develop your argument. Do *not* simply summarize each text.

**Guidelines:**

**Be sure to:**

- Establish your claim regarding the success of the Federal Theatre Project
- Distinguish your claim from alternate or opposing claims
- Use specific, relevant, and sufficient evidence from at least four of the texts to develop your argument
- Identify the 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 – Federal Theatre: Melodrama, Social Protest, and Genius

Text 2 – Federal Theatre Project (FTP)

Text 3 – New Deal Cultural Programs: Experiments in Cultural Democracy

Text 4 – Investigation of Un-American Propaganda Activities in the United States

Text 5 – From Crash to a New Identity: The Formation of the Works Progress Administration’s Federal Art Project

**CCLS:** RI.11-12.1-4, 10; W.11-12.1, 4, 9; L.11-12.1-6

**Commentary on the Task:**

This task measures RI.11-12.1-4 and RI.11-12.10 because it demands that students:

- Read and comprehend literary nonfiction in the Grade 11-CCR text complexity band.
- Determine the central ideas of texts, including how ideas within and across texts interact and build on one another.
- Analyze a complex set of ideas and events.
- Determine the meanings of words and phrases as they are used in texts, including figurative, connotative and technical meanings.

This task measures W.11-12.1, W.11-12.4 and W.11-12.9 because it demands that students:

- Write arguments to support claims in an analysis of the texts included, using valid reasoning and relevant and sufficient evidence from at least four texts.
- Establish a claim and distinguish the claim from alternate or opposing claims.
- Organize their ideas in a cohesive and coherent manner.
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Draw evidence for informational texts to support an argument.

This task measures L.11-12.1-6 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing.
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading.
- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on Grades 11–12 reading and content, choosing flexibly from a range of strategies.
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading and writing.

## Planning Page

## Text 1

### Federal Theatre: Melodrama, Social Protest, and Genius

...With the onset of the depression, producers began to close theater doors. In the season of 1931-32 every Shubert Theater in Chicago was closed for a week in March. Of the 253 companies playing in or near New York City, 213 had closed by the middle of  
5 May, and by the end of July only six legitimate theaters remained open on Broadway. During the relatively prosperous 1928-29 season, an actor in New York City averaged thirty-seven weeks of unemployment. By 1937, according to *Billboard*, actors seeking engagements were “at liberty” forty-seven weeks of the year. ...

10 The Civil Works Administration (CWA), the Federal Emergency Relief Act (FERA), and federalized work-relief programs sponsored performance in hospitals, schools, CCC camps,<sup>1</sup> parks, and in the streets, and provided some work for actors. But even state and federal programs employed only a fraction of the  
15 unemployed actors, directors, stagehands, and technicians, and as the depression worsened, theatrical unions became unable to care for their own members.

In the period preceding the WPA [Works Progress Administration], government financing of theater as an education and recreational tool was prominent not only in New York but in the  
20 Middle West, Los Angeles, and in Massachusetts. But many persons believed that these federally sponsored activities fostered amateur rather than professional performance. And controversy arose between those who favored a social service theory of dramatics and  
25 the professional theater people whose goals were at odds with the government-sponsored theater programs.

To Harry Hopkins the plight of unemployed theater people was a matter of grave concern. As deputy administrator of New York’s FERA and later as head of the Federal Emergency Relief  
30 Administration, Harry Hopkins believed that society had an obligation to conserve the talents of men and women in the arts as well as of those in the factories. After being appointed director of the WPA, Hopkins implemented Roosevelt’s earlier request for a national theatrical project or series of projects that would provide  
35 musical and dramatic entertainment for small and remote communities, a long-time interest of both Eleanor and Franklin Roosevelt. The affinity of this concept with the philosophy of social service was made clear by the president’s emphasis on the

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<sup>1</sup>CCC camps — Civilian Conservation Corps; served to help young men who were out of work



40 educational purpose in these projects. For the Iowa-born administrator of the WPA, the most challenging task was to recruit talented men and women who would be willing to set up and administer arts projects that could operate within a federal bureaucracy. ...

—Lorraine Brown

excerpted from *Quarterly Journal of the Library of Congress*, 1979

<b>Text Complexity Commentary</b>	
<b>Text 1: <i>Federal Theatre: Melodrama, Social Protest, and Genius</i> by Lorraine Brown</b> (402 words)	
<b>Quantitative Analysis</b>	
ATOS: 15.0 (above 11 <sup>th</sup> -CCR); DRP: 73 (11 <sup>th</sup> -CCR); Flesch-Kincaid: 16.1 (above 11 <sup>th</sup> -CCR); LEXILE: 1510 (above 11 <sup>th</sup> -CCR)	
<b>Qualitative Analysis</b>	
The text is from an authoritative source, information rich, and merits reading. It presents facts regarding the Depression's impact on theater employees, theater performances, and the intent of the FERA that students could use in developing their argument.	
<b>Text Justification</b>	
The quantitative measures place the difficulty level at the 11 <sup>th</sup> -CCR Band and above, however, the straightforward exposition of information and vocabulary use is at a level appropriate for students to use as a source in a Regents Exam in English Language Arts Grade 11-12 CCLS Writing Standards aligned essay.	

## Text 2

### Federal Theatre Project (FTP)

...The most controversial of all the projects, the Federal Theatre Project, also a component of Federal One, had Hallie Flanagan as its director. She envisioned creating a national audience by establishing theaters in small towns and cities and by reinvigorating those of the larger urban areas. The project that eventually emerged, however, was far from the vision.

Divided into regions with regional supervisors, from the beginning there was constant conflict between the commercial theater advocates and the independent non-profit theater supporters. Hard hit by both the Depression and the rise of the cinema, the commercial theater had been trying unsuccessfully to gain government backing for a financially devastated Broadway as early as 1933, but using Federal monies to back private businesses was clearly unconstitutional.

Disagreements with the many unions that already held a firm grip on the commercial theater continually caused difficulties and made the process of recruiting workers from the relief roles extremely difficult. Non-relief quotas were often well over the limit and the unions constantly pushed for wages that were higher than allowed.

In New York the five initial units, the Living Newspaper, the Popular Price Theatre, the Experimental Theatre, the Negro Theatre and the Tryout Theatre were soon joined by a one-act play unit, a classical repertory unit, a poetic drama unit, a children's unit, a Negro Youth theater, a dance theater, the Theater for the Blind, a marionette theater, a Yiddish vaudeville unit, a German unit, an Anglo-Jewish theater, and a Radio Division. Some units were more successful than others and some did not continue throughout the project. Of these, the Living Newspaper sponsored by the New York Newspaper Guild, caused the most controversy with its contemporary social and economic themes.

There was an attempt at a national exchange of plays, directors, and ideas, with some plays opening simultaneously across the country in an effort to build national recognition for the project. At the same time, local authors were encouraged to produce plays on local themes and social issues. But it was the emphasis on social

40 themes that also helped cause the downfall of the project. The Theatre Project’s survival clearly became a political issue when it was scrutinized by the House Committee to Investigate Un-American Activities, under the Chairmanship of Martin Dies.

45 Originally designed to offer “free, adult, uncensored theatre,” the FTP was able to pump new life into the dying theaters of the large cities, including New York, Chicago, and Los Angeles, fulfilling one aim of the project, but the goal of integrating theater into the smaller cities of America through the development of independent, community, and experimental groups was never realized. Under very controversial circumstances, the Federal Theatre Project was ended on June 10, 1939 by an act of Congress. ...

—Margaret Bing  
excerpted from *A Brief Overview of the WPA*  
Bienes Center for the Literary Arts

<b>Text Complexity Commentary</b>	
<b>Text 2: <i>Federal Theatre Project (FTP)</i> by Margaret Bing</b> (457 words)	
<b>Quantitative Analysis</b>	
ATOS: 14.8 (above 11 <sup>th</sup> -CCR); DRP: 74 (11 <sup>th</sup> -CCR); Flesch-Kincaid: 16.5 (above 11 <sup>th</sup> -CCR); LEXILE: 1550 (above 11 <sup>th</sup> -CCR)	
<b>Qualitative Analysis</b>	
The text is from an authoritative source, information rich, and merits reading. It presents information about the failure of the FTP that students could use in developing their argument.	
<b>Justification</b>	
The quantitative measures place the difficulty in the 11 <sup>th</sup> -CCR Band and above, however, the straightforward exposition of information and vocabulary use is at a level appropriate for students to use as a source in a Regents Exam in English Language Arts (Common Core) Grade 11-12 CCLS Writing Standards aligned essay.	

### Text 3

#### New Deal Cultural Programs: Experiments in Cultural Democracy

##### ...The Federal Theatre Project:

Directed by Hallie Flanagan, an old friend of Harry Hopkins' from Iowa, the Theatre Project employed 12,700 theater workers at its peak. State units were established in 31 states and New York City, with most states in turn creating more than one company or  
5 unit within their own jurisdictions. Federal Theatre units presented more than 1,000 performances each month before nearly one million people — 78% of these audience members were admitted free of charge, many seeing live theater for the first time. The Federal Theatre Project produced over 1,200 plays in its four-year history,  
10 introducing 100 new playwrights.

In addition to its production units, the Federal Theatre Project reached an estimated 10 million listeners with its “Federal Theatre of the Air,” broadcast over all the major networks. The FTP’s National Service Bureau provided research, consultation and play-  
15 reading services to all the units. The Federal Theatre Magazine united the disparate FTP components, describing and criticizing the work of units nationwide. ...

##### Problem of Censorship

The New Deal cultural programs were marred by censorship. When WPA chief Harry Hopkins announced the formation of the  
20 Federal Theatre at the National Theater Conference in 1935, he referred to a theme that would figure importantly in the development and demise of the FTP and other components of Federal One:

I am asked whether a theater subsidized by the government can be kept free of censorship, and I say,  
25 yes, it is going to be kept free from censorship. What we want is a free, adult, uncensored theater.

Despite Hopkins’ pledge, the first act of censorship took place six months later. The first Living Newspaper, *Ethiopia*, portrayed Haile Selassie and Mussolini in the wake of the Italian invasion.  
30 When the New York FTP unit tried to get a recording of President Roosevelt’s speech on Ethiopia to use in the production, the White House became alarmed at the content of the piece and banned the impersonation of any foreign ruler on the Federal Theatre stage. This order prompted Elmer Rice’s resignation as the first director of the

35 New York City FTP Unit, though it did not usher in any period of  
censorship by executive order. Censorship did recur, but its sources  
and causes were diverse.

40 Despite the reservations of censors, WPA projects were highly  
popular with audiences and critics, and reviews were generally  
favorable. Press was divided: accounts in liberal newspapers urged  
the establishment of permanent local projects upon foundations laid  
through Federal One support. But papers opposed to the New Deal  
capitalized on every act of censorship or problem in the  
programs. ...

45 In a sense, Federal One itself ultimately fell to the censors. As  
the '30s drew on, the WPA became the most frequent target of New  
Deal critics in Congress and the press. Federal One, as a highly  
visible and controversial part of the larger agency, provided an  
especially good target for FDR's enemies. Their attacks led to the  
50 ultimate censorship: the termination of the projects.

By 1938, a coalition of Republicans and conservative  
Democrats began to press their opposition to New Deal cultural  
policies. Late in July, 1938, Representative J. Parnell Thomas of the  
House Committee to Investigate Un-American Activities (HUAC,  
55 also known in the '30s as the "Dies Committee," after its chair  
Martin Dies) claimed that he had "startling evidence" that the  
Theatre and Writers Projects were "a hotbed of Communists" and  
"one more link in the vast and unparalleled New Deal propaganda  
network." He announced that an investigation would be  
60 launched. ...

### **End of an Era**

Just as the Dies Committee report was being issued and a further  
investigation launched, Rep. Clifton Woodrum declared his  
intention to "get the government out of the theater business." In  
June, 1939, the House Appropriations Committee which Woodrum  
65 chaired successfully barred future use of WPA funds for theater  
activities of any kind, bringing the Federal Theatre Project to an end  
virtually overnight, just four years after it was begun. ...

—Don Adams and Arlene Goldbard  
excerpted from *New Deal Cultural Programs:  
Experiments in Cultural Democracy*

## **Text Complexity Commentary**

### **Text 3: New Deal Cultural Programs: Experiments in Cultural Democracy** (660 words)

#### **Quantitative Analysis**

ATOS: 13.3 (11<sup>th</sup>-CCR); DRP: 70 (9<sup>th</sup>-CCR); Flesch-Kincaid: 13.4 (11<sup>th</sup>-CCR); LEXILE: 1310 (9<sup>th</sup>-CCR)

#### **Qualitative Analysis**

The text is from an authoritative source, information rich, and merits reading. It presents details regarding the scope of the FTP and problems with censorship, government investigations, and its cancellation that students could use in developing their argument.

#### **Text Justification**

The quantitative measures range from 9<sup>th</sup>- CCR Band. The straightforward exposition of information and vocabulary use is at a level appropriate for students to use as a source in a Regents Exam in English Language Arts (Common Core) Grade 11-12 CCLS Writing Standards aligned essay.

## Text 4

### Investigation of Un-American Propaganda Activities in the United States

*Testimony of Hallie Flanagan, director of the Federal Theatre Project as given to Martin Dies, Chairman of the Committee.*

... **The Chairman** [Dies]: Do you think that the Federal Theater should be used for the purpose, for one purpose of conveying ideas along social, economic or political lines?

5 **Mrs. Flanagan:** I would hesitate on the political. So far as I know we have never stressed—

**The Chairman:** Eliminate political, upon social and economic lines.

**Mrs. Flanagan:** I think it is one logical, reasonable, and I might say imperative thing for our theaters to do.

10 **The Chairman:** And for educational purposes; is that right?

**Mrs. Flanagan:** Yes.

**The Chairman:** In other words, you believe it is correct to use the Federal Theater to educate people, audiences, along social or economic lines; is that correct?

15 **Mrs. Flanagan:** Among other things; yes. I have pointed out to the committee that only 10 percent of the plays that we do—

20 **The Chairman:** I understand. ... Do you not also think that since the Federal Theatre Project is an agency of the Government and that all of our people support it through their tax money, people of different classes, different races, different religions, some who are workers, some who are businessmen, don't you think that that being true that no play should ever be produced which undertakes to portray the interests of one class to the disadvantage of another class, even though that might be accurate, even though factually  
25 there may be justification normally for that, yet because of the very fact that we are using taxpayer's money to produce plays, do you not think it is questionable whether it is right to produce plays that are biased in favor of one class against another? ...

—excerpted from *Hearings Before A Special Committee on Un-American Propaganda Activities House of Representatives, Seventy-Fifth Congress, 1938*

## **Text Complexity Commentary**

### **Text 4: Investigation of Un-American Propaganda Activities in the United States** (297 words)

#### **Quantitative Analysis**

ATOS: 10.9 (9<sup>th</sup>-10<sup>th</sup>); DRP: 67 (6<sup>th</sup>-CCR); Flesch-Kincaid:10.8 (9<sup>th</sup>-CCR); LEXILE: 1140 (6<sup>th</sup> - 10<sup>th</sup>).

#### **Qualitative Analysis**

Text is from an authoritative source, information rich, and merits reading. It presents testimony from Hallie Flanagan to the Dias Commission regarding the FTP that students could use in developing their argument.

#### **Justification**

As indicated in the qualitative analysis, the text is rich in information and detail. Therefore, the text is appropriate for use as a source in a Regents Exam in English Language Arts (Common Core) Grade 11-12 CCLS Writing Standards aligned essay.



## Text 5

### **From Crash to a New Identity: The Formation of the Works Progress Administration's Federal Art Project**

...By the early 1930s, except for the most wealthy, private patronage of the arts had drastically deteriorated. Without patrons, galleries struggled to survive and with galleries barely holding on, living artists lost what support they may have enjoyed earlier. FDR [Franklin Delano Roosevelt], who believed that the quality of life would impact the economic recovery, began instituting programs and establishing agencies that would fill public buildings with art that educated the viewer as well as providing a sense of confidence and pride in the history of this country. At the same time, these agencies would assist artists whose private support system was quickly disappearing. Many of the public murals that one can still see in government buildings and libraries across the United States were created through these policies. But it was not enough.

After two years in office Franklin Roosevelt launched his signature Second New Deal program in 1935 because he felt that previous plans were not effectively pulling enough people out of poverty. Thus, in May 1935 the Works Progress Administration (WPA) was announced with the President's long time aide, Harry Hopkins at the helm. Within the WPA, Federal Project Number One (Federal One) was established as the umbrella organization for the arts: visual art, writing, theater, and music. Hopkins appointed Holger Cahill as National Director of the visual arts Federal Art Project (FAP) of the WPA. Cahill, an authority on American folk art, had been a curator at the Newark (New Jersey) Museum and then at the Museum of Modern Art in New York. In this capacity at MoMA he helped to organize the First Municipal Art Exhibition of New York (1934) where he promoted the work of contemporary artists. Cahill knew the territory that he was now hired to assist and promote.

Cahill immediately began drawing up plans for the WPA/FAP where his goal was to develop an artists' work relief program. He wanted to reach out to every artist, regardless of talent, as explained when he stated, "The organization of the Project has proceeded on the principle that it is not the solitary genius but a sound general movement which maintains art as a vital, functioning part of any cultural scheme." In order to be accepted into the FAP most people had to demonstrate financial need for relief and one also had to provide proof of an artistic career. ...

40 “Great traditions of art must have great audiences,” Cahill  
remarked. And that audience must be taught. He rejected the idea of  
a wealthy elitist art public preferring instead to instruct a general  
public that would share “the art experience” as a community. This  
position reflected [John] Dewey’s<sup>1</sup> belief that to be socially efficient  
45 a community must cover “all that makes one’s own experience more  
worth while to others, and all that enables one to participate more  
richly in the worthwhile experiences of others. Ability to produce  
and to enjoy art, capacity for recreation, the significant utilization of  
leisure, are more important elements in it than elements  
conventionally associated oftentimes with citizenship.” And that  
50 citizenship must be broadened to include everyone in the society,  
not merely the advantaged.

Like Dewey, Cahill wanted to see the development of an  
American cultural democracy. He recognized that art’s present  
patrons did not buy American art but looked to foreign markets and  
55 moreover, usually they were not looking at contemporary art. These  
circumstances necessarily locked out the American artist who had  
very little chance to earn a living in the art profession. When the  
United States government became the patron, both artists and the  
public benefited. A new appreciation of things American was born,  
60 an American identity was fostered, artists earned a respectable  
living, and a public that never ventured into the world of art was  
formed. “The American public as participant in the experience of art  
has developed a wide tolerance and a deep interest . . . we now have  
a sweeping renaissance of democratic interest in American art which  
65 runs through every economic level of our society, from the richest to  
the poorest,” Cahill remarked in 1939. The WPA accomplished this.

—Dr. Marilyn S. Kushner  
excerpted and adapted from *From Crash to a New Identity:  
The Formation of the Works Progress Administration’s  
Federal Art Project*

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<sup>1</sup>[John] Dewey — American philosopher and education reformer

### **Text Complexity Commentary**

**Text 5: *From Crash to New Identity: The Formation of the Works Progress Administration's Federal Art Project* by Dr. Marilyn S. Kushner: Informational**

(679 words)

#### **Quantitative Analysis**

ATOS: 14.3 (above 11<sup>th</sup> -CCR); DRP: 71 (9<sup>th</sup>-CCR); Flesch-Kincaid: 14.1 (11<sup>th</sup>-CCR) LEXILE: 1310 (9<sup>th</sup>-CCR)

#### **Qualitative Analysis**

The text is from an authoritative source, information rich, and merits reading. It presents the purpose of Roosevelt's WPA and the intent of the FAP to provide jobs and create an American cultural democracy that students could use in developing their argument.

#### **Justification**

The text is a primary source and information rich. Therefore, the text is appropriate for students to use as a source in a Regents Exam in English Language Arts (Common Core) Grade 11-12 CCLS Writing Standards aligned essay.

## Part 3

### Text-Based Response

**Your Task:** Closely read the text provided on pages 39 through 41 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 the next page to plan your response. Write your response in the spaces provided.

#### 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

**CCLS:** RI.11-12.1-6, 10; W.11-12.2, 4, 9; L.11-12.1-6

#### Commentary on the Task:

This task measures RI.11-12.1-6 and RI.11-12.10 because it demands that students:

- Read and comprehend literary nonfiction in the Grade 11-CCR text complexity band.
- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- Determine two or more central ideas and analyze their development over the course of the text.
- Analyze a complex set of ideas and explain how they develop.
- Determine the meanings of words and phrases as they are used in texts, including figurative, connotative and technical meanings.
- Analyze the effectiveness of the structure an author uses in his or her exposition or argument.
- Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

This task measures W.11-12.2, W.11-12.4 and W.11-12.9 because it demands that students:

- Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- Organize their ideas in a cohesive and coherent manner.

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Draw evidence for informational texts to support an analysis.

This task measures L.11-12.1-6 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing.
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading.
- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on Grades 11–12 reading and content, choosing flexibly from a range of strategies.
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading and writing.

## Planning Page

## John F. Kennedy

### Inaugural Address

*Vice President Johnson, Mr. Speaker, Mr. Chief Justice, President Eisenhower, Vice President Nixon, President Truman, Reverend Clergy, fellow citizens:*

5       ...The world is very different now. For man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life. And yet the same revolutionary beliefs for which our forebears fought are still at issue around the globe—the belief that the rights of man come not from the generosity of the state but from the hand of God.

10       We dare not forget today that we are the heirs of that first revolution. Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans—born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage—and unwilling  
15       to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world.

20       Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty.

      This much we pledge—and more.

25       To those old allies whose cultural and spiritual origins we share, we pledge the loyalty of faithful friends. United there is little we cannot do in a host of cooperative ventures. Divided there is little we can do—for we dare not meet a powerful challenge at odds and split asunder.

30       To those new states whom we welcome to the ranks of the free, we pledge our word that one form of colonial control shall not have passed away merely to be replaced by a far more iron tyranny. We shall not always expect to find them supporting our view. But we shall always hope to find them strongly supporting their own freedom—and to remember that, in the past, those who foolishly sought power by riding the back of a tiger ended up inside.

35 To those people in the huts and villages of half the globe  
struggling to break the bonds of mass misery, we pledge our best  
efforts to help them help themselves, for whatever period is  
required—not because the communists may be doing it, not because  
40 we seek their votes, but because it is right. If a free society cannot  
help the many who are poor, it cannot save the few who are rich.

To our sister republics south of our border, we offer a special  
pledge—to convert our good words into good deeds—in a new  
alliance for progress—to assist free men and free governments in  
casting off the chains of poverty. But this peaceful revolution of  
45 hope cannot become the prey of hostile powers. Let all our  
neighbors know that we shall join with them to oppose aggression or  
subversion anywhere in the Americas. And let every other power  
know that this Hemisphere intends to remain the master of its own  
house.

50 To that world assembly of sovereign states, the United Nations,  
our last best hope in an age where the instruments of war have far  
outpaced the instruments of peace, we renew our pledge of  
support—to prevent it from becoming merely a forum for  
invective<sup>1</sup>—to strengthen its shield of the new and the weak—and to  
55 enlarge the area in which its writ may run.

Finally, to those nations who would make themselves our  
adversary, we offer not a pledge but a request: that both sides begin  
anew the quest for peace, before the dark powers of destruction  
unleashed by science engulf all humanity in planned or accidental  
60 self-destruction.

We dare not tempt them with weakness. For only when our  
arms are sufficient beyond doubt can we be certain beyond doubt  
that they will never be employed.

65 But neither can two great and powerful groups of nations take  
comfort from our present course—both sides overburdened by the  
cost of modern weapons, both rightly alarmed by the steady spread  
of the deadly atom, yet both racing to alter that uncertain balance of  
terror that stays the hand of mankind's final war.

70 So let us begin anew—remembering on both sides that civility  
is not a sign of weakness, and sincerity is always subject to proof.  
Let us never negotiate out of fear. But let us never fear to  
negotiate. ...

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<sup>1</sup>invective — of, relating to, or characterized by insult or abuse



75 In your hands, my fellow citizens, more than mine, will rest the  
final success or failure of our course. Since this country was  
founded, each generation of Americans has been summoned to give  
testimony to its national loyalty. The graves of young Americans  
who answered the call to service surround the globe.

80 Now the trumpet summons us again—not as a call to bear arms,  
though arms we need—not as a call to battle, though embattled we  
are—but a call to bear the burden of a long twilight struggle, year in  
and year out, “rejoicing in hope, patient in tribulation”—a struggle  
against the common enemies of man: tyranny, poverty, disease and  
war itself.

85 Can we forge against these enemies a grand and global alliance,  
North and South, East and West, that can assure a more fruitful life  
for all mankind? Will you join in that historic effort?

90 In the long history of the world, only a few generations have  
been granted the role of defending freedom in its hour of maximum  
danger. I do not shrink from this responsibility—I welcome it. I do  
not believe that any of us would exchange places with any other  
people or any other generation. The energy, the faith, the devotion  
which we bring to this endeavor will light our country and all who  
serve it—and the glow from that fire can truly light the world.

95 And so, my fellow Americans: ask not what your country can  
do for you—ask what you can do for your country.

My fellow citizens of the world: ask not what America will do  
for you, but what together we can do for the freedom of man.

January 20, 1961

## **Text Complexity Commentary**

**Text: *Inaugural Address* by John Fitzgerald Kennedy: Informational Text**  
(1018 words)

### **Quantitative Analysis**

ATOS: 10.2 (9<sup>th</sup>-10<sup>th</sup>); DRP: 65\* (6<sup>th</sup>-10<sup>th</sup>); Flesch-Kincaid: 11.3 (9<sup>th</sup>-CCR); LEXILE: 1400\* (above 11<sup>th</sup>-CCR)

\*Due to word limit restrictions of some quantitative readability measures, the reported measures may be based on the first 1000 words of a text as opposed to the text in its entirety.

### **Qualitative Analysis**

The text presents the political philosophy of an iconic American president, is an example of fine rhetoric, and merits reading. Ideas are clearly expressed and there is sufficient information to develop response.

### **Justification**

The text is a primary source and information rich. Therefore, the text is appropriate for students to use as a source in a Regents Exam in English Language Arts (Common Core) Grade 11-12 CCLS Writing Standards aligned response.