

The University of the State of New York

**REGENTS HIGH SCHOOL EXAMINATION**

**REGENTS EXAMINATION**

**IN**

**ENGLISH LANGUAGE ARTS**

**Tuesday, June 12, 2018 — 9:15 a.m. to 12:15 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

“That woman’s art-jargon<sup>1</sup> tires me,” said Clovis to his journalist friend. “She’s so fond of talking of certain pictures as ‘growing on one,’ as though they were a sort of fungus.”

“That reminds me,” said the journalist, “of the story of Henri Deplis. Have I ever told it [to] you?”

5 Clovis shook his head.

“Henri Deplis was by birth a native of the Grand Duchy of Luxemburg. On maturer reflection he became a commercial traveller. His business activities frequently took him beyond the limits of the Grand Duchy, and he was stopping in a small town of Northern Italy when news reached him from home that a legacy<sup>2</sup> from a distant and deceased relative had fallen to his share.

10 “It was not a large legacy, even from the modest standpoint of Henri Deplis, but it impelled him towards some seemingly harmless extravagances. In particular it led him to patronise local art as represented by the tattoo-needles of Signor Andreas Pincini. Signor Pincini was, perhaps, the most brilliant master of tattoo craft that Italy had ever known, but 15 his circumstances were decidedly impoverished, and for the sum of six hundred francs he gladly undertook to cover his client’s back, from the collar-bone down to the waistline, with a glowing representation of the Fall of Icarus.<sup>3</sup> The design, when finally developed, was a slight disappointment to Monsieur Deplis, who had suspected Icarus of being a fortress taken by Wallenstein in the Thirty Years’ War, but he was more than satisfied with the 20 execution of the work, which was acclaimed by all who had the privilege of seeing it as Pincini’s masterpiece.

25 “It was his greatest effort, and his last. Without even waiting to be paid, the illustrious craftsman departed this life, and was buried under an ornate tombstone, whose winged cherubs would have afforded singularly little scope<sup>4</sup> for the exercise of his favourite art. There remained, however, the widow Pincini, to whom the six hundred francs were due. And thereupon arose the great crisis in the life of Henri Deplis, traveller of commerce. The 30 legacy, under the stress of numerous little calls on its substance,<sup>5</sup> had dwindled to very insignificant proportions, and when a pressing wine bill and sundry<sup>6</sup> other current accounts had been paid, there remained little more than 430 francs to offer to the widow. The lady was properly indignant, not wholly, as she volubly explained, on account of the suggested writing-off of 170 francs, but also at the attempt to depreciate the value of her late husband’s acknowledged masterpiece. In a week’s time Deplis was obliged to reduce his offer to 405 francs, which circumstance fanned the widow’s indignation into a fury. She cancelled the sale of the work of art, and a few days later Deplis learned with a sense of

<sup>1</sup>art-jargon — language specific to the art world

<sup>2</sup>legacy — inheritance

<sup>3</sup>Fall of Icarus — In Greek mythology Icarus wore wings made of wax and feathers so he could fly. However, because of his excessive pride and carelessness he flew too close to the sun. His wings melted and he plunged to his death in the sea.

<sup>4</sup>scope — opportunity

<sup>5</sup>little calls on its substance — withdrawals from the inheritance

<sup>6</sup>sundry — various

35 consternation<sup>7</sup> that she had presented it to the municipality of Bergamo, which had gratefully accepted it. He left the neighbourhood as unobtrusively as possible, and was genuinely relieved when his business commands took him to Rome, where he hoped his identity and that of the famous picture might be lost sight of.

40 “But he bore on his back the burden of the dead man’s genius. On presenting himself one day in the steaming corridor of a vapour bath, he was at once hustled back into his clothes by the proprietor, who was a North Italian, and who emphatically refused to allow the celebrated Fall of Icarus to be publicly on view without the permission of the municipality of Bergamo. Public interest and official vigilance increased as the matter became more widely known, and Deplis was unable to take a simple dip in the sea or river on the hottest  
45 afternoon unless clothed up to the collar-bone in a substantial bathing garment. Later on the authorities of Bergamo conceived the idea that salt water might be injurious to the masterpiece, and a perpetual injunction<sup>8</sup> was obtained which debarred<sup>9</sup> the muchly harassed commercial traveller from sea bathing under any circumstances. Altogether, he was fervently thankful when his firm of employers found him a new range of activities in the  
50 neighbourhood of Bordeaux. His thankfulness, however, ceased abruptly at the Franco-Italian frontier. An imposing array of official force barred his departure, and he was sternly reminded of the stringent law, which forbids the exportation of Italian works of art.

55 “A diplomatic parley ensued between the Luxemburgian and Italian Governments, and at one time the European situation became overcast with the possibilities of trouble. But the Italian Government stood firm; it declined to concern itself in the least with the fortunes or even the existence of Henri Deplis, commercial traveller, but was immovable in its decision that the Fall of Icarus (by the late Pincini, Andreas) at present the property of the municipality of Bergamo, should not leave the country. . . .

60 “Meanwhile, the unhappy human background fared no better than before, and it was not surprising that he drifted into the ranks of Italian anarchists. Four times at least he was escorted to the frontier as a dangerous and undesirable foreigner, but he was always brought back as the Fall of Icarus (attributed to Pincini, Andreas, early Twentieth Century). And then one day, at an anarchist congress at Genoa, a fellow-worker, in the heat of debate, broke a phial full of corrosive liquid over his back. The red shirt that he was wearing  
65 mitigated<sup>10</sup> the effects, but the Icarus was ruined beyond recognition. His assailant was severely reprimanded for assaulting a fellow-anarchist and received seven years’ imprisonment for defacing a national art treasure. As soon as he was able to leave the hospital Henri Deplis was put across the frontier as an undesirable alien.

70 “In the quieter streets of Paris, especially in the neighbourhood of the Ministry of Fine Arts, you may sometimes meet a depressed, anxious-looking man, who, if you pass him the time of day, will answer you with a slight Luxemburgian accent. He nurses the illusion that he is one of the lost arms of the Venus de Milo,<sup>11</sup> and hopes that the French Government may be persuaded to buy him. On all other subjects I believe he is tolerably sane.”

—H.H. Munro (“Saki”)  
excerpted and adapted from “The Background”  
*The Chronicles of Clovis*, 1912  
John Lane, The Bodley Head

<sup>7</sup>consternation — alarmed amazement

<sup>8</sup>injunction — restraint

<sup>9</sup>debarred — prevented

<sup>10</sup>mitigated — lessened

<sup>11</sup>Venus de Milo — a famous statue of the goddess Venus

- 1 Lines 11 through 13 and lines 25 through 29 reveal that Henri Deplis
- (1) invests wisely
  - (2) behaves impulsively
  - (3) avoids confrontation
  - (4) resists change
- 2 The municipality of Bergamo owns the artwork on Henri Deplis's back as a result of
- (1) a harmless misunderstanding
  - (2) widow Pincini's vengeance
  - (3) a fair exchange
  - (4) Henri Deplis's pride
- 3 As used in line 36, the word “unobtrusively” most nearly means
- |                  |                     |
|------------------|---------------------|
| (1) reluctantly  | (3) rebelliously    |
| (2) indecisively | (4) inconspicuously |
- 4 The figurative language in line 39 implies that Henri Deplis feels
- (1) the tattoo is a curse to him
  - (2) responsible for the artist's death
  - (3) the tattoo is a thing of beauty
  - (4) obligated to display the artwork
- 5 Lines 50 through 52 indicate that Henri Deplis's situation causes him to become
- |                |                  |
|----------------|------------------|
| (1) successful | (3) manipulative |
| (2) powerless  | (4) respected    |
- 6 It can be inferred that Henri Deplis joins the “Italian anarchists” (line 60) because he
- (1) is afraid for his future
  - (2) desires wealthy friends
  - (3) is unconcerned with international politics
  - (4) seeks gainful employment
- 7 Lines 65 through 68 support a central idea that
- (1) people can achieve their personal goals
  - (2) governments often choose stability over change
  - (3) societies often value objects above individuals
  - (4) governments can develop reasonable regulations
- 8 The phrase “nurses the illusion” (line 71) reveals that Henri Deplis is
- (1) fulfilling his ambitious dream
  - (2) searching for anonymity
  - (3) struggling with reality
  - (4) enjoying his freedom
- 9 The subject of Henri Deplis's tattoo implies a parallel to his
- |                      |                       |
|----------------------|-----------------------|
| (1) social ignorance | (3) sense of humility |
| (2) economic worth   | (4) loss of control   |

## **Reading Comprehension Passage B**

## Carmel Point

The extraordinary patience of things!  
This beautiful place defaced with a crop of suburban houses —  
How beautiful when we first beheld it,  
Unbroken field of poppy and lupin<sup>1</sup> walled with clean cliffs;  
5 No intrusion but two or three horses pasturing,  
Or a few milch<sup>2</sup> cows rubbing their flanks on the outcrop<sup>3</sup> rock-heads —  
Now the spoiler has come: does it care?  
Not faintly. It has all time. It knows the people are a tide  
That swells and in time will ebb, and all  
10 Their works dissolve. Meanwhile the image of the pristine<sup>4</sup> beauty  
Lives in the very grain of the granite,  
Safe as the endless ocean that climbs our cliff. — As for us:  
We must uncenter our minds from ourselves;  
We must unhumanize our views a little, and become confident  
15 As the rock and ocean that we were made from.

—Robinson Jeffers

*The Collected Poetry of Robinson Jeffers*, Volume Three, 1991  
Stanford University Press

<sup>1</sup> poppy and lupin — brightly colored wildflowers

<sup>2</sup>milch — milk

<sup>3</sup>outcrop — protruding

<sup>4</sup>pristine = pure, unspoiled

## Reading Comprehension Passage C

### Learning to Love Volatility<sup>1</sup>

Several years before the financial crisis descended on us, I put forward the concept of “black swans”: large events that are both unexpected and highly consequential. We never see black swans coming, but when they do arrive, they profoundly shape our world: Think of World War I, 9/11, the Internet, the rise of Google.

5 In economic life and history more generally, just about everything of consequence comes from black swans; ordinary events have paltry<sup>2</sup> effects in the long term. Still, through some mental bias, people think in hindsight that they “sort of” considered the possibility of such events; this gives them confidence in continuing to formulate predictions. But our tools for forecasting and risk measurement cannot begin to capture black swans. Indeed, 10 our faith in these tools make it more likely that we will continue to take dangerous, uninformed risks.

15 Some made the mistake of thinking that I hoped to see us develop better methods for predicting black swans. Others asked if we should just give up and throw our hands in the air: If we could not measure the risks of potential blowups, what were we to do? The answer is simple: We should try to create institutions that won’t fall apart when we encounter black swans—or that might even gain from these unexpected events.

20 Fragility is the quality of things that are vulnerable to volatility. Take the coffee cup on your desk: It wants peace and quiet because it incurs more harm than benefit from random events. The opposite of fragile, therefore, isn’t robust or sturdy or resilient—things with 25 these qualities are simply difficult to break.

25 To deal with black swans, we instead need things that gain from volatility, variability, stress and disorder. My (admittedly inelegant) term for this crucial quality is “antifragile.” The only existing expression remotely close to the concept of antifragility is what we derivatives traders<sup>3</sup> call “long gamma,” to describe financial packages that benefit from market volatility. Crucially, both fragility and antifragility are measurable.

30 As a practical matter, emphasizing antifragility means that our private and public sectors should be able to thrive and improve in the face of disorder. By grasping the mechanisms of antifragility, we can make better decisions without the illusion of being able to predict the next big thing. We can navigate situations in which the unknown predominates<sup>4</sup> and our understanding is limited.

Herewith are five policy rules that can help us to establish antifragility as a principle of our socioeconomic life.

#### Rule 1: Think of the economy as being more like a cat than a washing machine.

35 We are victims of the post-Enlightenment view that the world functions like a sophisticated machine, to be understood like a textbook engineering problem and run by wonks.<sup>5</sup> In other words, like a home appliance, not like the human body. If this were so, our institutions would have no self-healing properties and would need someone to run and micromanage them, to protect their safety, because they cannot survive on their own.

40 By contrast, natural or organic systems are antifragile: They need some dose of disorder in order to develop. Deprive your bones of stress and they become brittle. This denial of the antifragility of living or complex systems is the costliest mistake that we have made in

<sup>1</sup>volatility — the amount of uncertainty or risk about the size of changes in investment values

<sup>2</sup>paltry — insignificant

<sup>3</sup>derivative traders — financial professionals who work buying and selling stock options, futures and other contracts

<sup>4</sup>predominates — exerts control or influence

<sup>5</sup>wonks — experts

modern times. Stifling natural fluctuations masks real problems, causing the explosions to be both delayed and more intense when they do take place. As with the flammable material accumulating on the forest floor in the absence of forest fires, problems hide in the absence of stressors, and the resulting cumulative harm can take on tragic proportions. . . .

**Rule 2: Favor businesses that benefit from their own mistakes, not those whose mistakes percolate into the system.**

45 Some businesses and political systems respond to stress better than others. The airline industry is set up in such a way as to make travel safer after every plane crash. A tragedy leads to the thorough examination and elimination of the cause of the problem. The same thing happens in the restaurant industry, where the quality of your next meal depends on the failure rate in the business—what kills some makes others stronger. Without the high  
50 failure rate in the restaurant business, you would be eating Soviet-style cafeteria food for your next meal out.

These industries are antifragile: The collective enterprise benefits from the fragility of the individual components, so nothing fails in vain. These businesses have properties similar to evolution in the natural world, with a well-functioning mechanism to benefit from  
55 evolutionary pressures, one error at a time. . . .

**Rule 3: Small is beautiful, but it is also efficient.**

Experts in business and government are always talking about economies of scale. They say that increasing the size of projects and institutions brings cost savings. But the “efficient,” when too large, isn’t so efficient. Size produces visible benefits but also hidden risks; it increases exposure to the probability of large losses. Projects of \$100 million seem rational, but they tend to have much higher percentage overruns than projects of, say,  
60 \$10 million. Great size in itself, when it exceeds a certain threshold, produces fragility and can eradicate all the gains from economies of scale. To see how large things can be fragile, consider the difference between an elephant and a mouse: The former breaks a leg at the slightest fall, while the latter is unharmed by a drop several multiples of its height. This  
65 explains why we have so many more mice than elephants. . . .

**Rule 4: Trial and error beats academic knowledge.**

Things that are antifragile love randomness and uncertainty, which also means—crucially—that they can learn from errors. Tinkering by trial and error has traditionally played a larger role than directed science in Western invention and innovation. Indeed, advances in theoretical science have most often emerged from technological development,  
70 which is closely tied to entrepreneurship.<sup>6</sup> Just think of the number of famous college dropouts in the computer industry.

But I don’t mean just any version of trial and error. There is a crucial requirement to achieve antifragility: The potential cost of errors needs to remain small; the potential gain should be large. It is the asymmetry between upside and downside that allows antifragile tinkering to benefit from disorder and uncertainty. . . .

80 America has emulated this earlier model, in the invention of everything from cybernetics<sup>7</sup> to the pricing formulas for derivatives. They were developed by practitioners in trial-and-error mode, drawing continuous feedback from reality. To promote antifragility, we must recognize that there is an inverse relationship between the amount of formal education that a culture supports and its volume of trial-and-error by tinkering. Innovation doesn’t require theoretical instruction, what I like to compare to “lecturing birds on how to fly.”

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<sup>6</sup>entrepreneurship — new business development and ownership

<sup>7</sup>cybernetics — related to computer networks

**Rule 5: Decision makers must have skin in the game.**

At no time in the history of humankind have more positions of power been assigned to people who don't take personal risks. But the idea of incentive in capitalism demands some comparable form of disincentive. In the business world, the solution is simple: Bonuses that go to managers whose firms subsequently fail should be clawed back, and there should be additional financial penalties for those who hide risks under the rug. This has an excellent precedent<sup>8</sup> in the practices of the ancients. The Romans forced engineers to sleep under a bridge once it was completed.

Because our current system is so complex, it lacks elementary clarity: No regulator will know more about the hidden risks of an enterprise than the engineer who can hide exposures to rare events and be unharmed by their consequences. This rule would have saved us from the banking crisis, when bankers who loaded their balance sheets with exposures to small probability events collected bonuses during the quiet years and then transferred the harm to the taxpayer, keeping their own compensation.

In these five rules, I have sketched out only a few of the more obvious policy conclusions that we might draw from a proper appreciation of antifragility. But the significance of antifragility runs deeper. It is not just a useful heuristic<sup>9</sup> for socioeconomic matters but a crucial property of life in general. Things that are antifragile only grow and improve under adversity. This dynamic can be seen not just in economic life but in the evolution of all things, from cuisine, urbanization and legal systems to our own existence as a species on this planet. ...

—Nassim Nicholas Taleb  
excerpted from “Learning to Love Volatility”  
*The Wall Street Journal*, November 16, 2012

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<sup>8</sup>precedent — established example

<sup>9</sup>heuristic — formula

- 15 The author believes that “black swans” (line 2) are

  - used to anticipate failures
  - unimportant setbacks
  - unpredictable occurrences
  - used to guarantee benefits

16 What is the tone of lines 15 and 16?

  - insistent
  - sarcastic
  - reverent
  - pessimistic

17 The reference to “long gamma” (line 24) serves to

  - introduce a political theory
  - provide a relevant example
  - oppose a previous argument
  - support a scientific proposal

18 It can be inferred from lines 38 through 44 that stressors

  - should be seen as signals of faulty systems
  - can be expected to occur in predictable cycles
  - must be carefully managed to avoid instability
  - should be viewed as opportunities to improve performance

19 Lines 45 through 51 contribute to a central idea by emphasizing the

  - role of government in quality management
  - dismissal of progressive practices
  - importance of setbacks to industry success
  - consequences of ignoring standards

20 Rule 3 suggests the most “efficient” way to manage projects is to

  - have an economic plan
  - resist unnecessary growth
  - encourage fragile economics
  - revise corporate regulation

21 As used in line 76, the word “emulated” most nearly means

  - imitated
  - discredited
  - accelerated
  - ignored

22 The comparison drawn in lines 80 through 82 illustrates that innovation

  - can be instinctive
  - relies on education
  - can be rigid
  - depends on technology

23 The phrase “clawed back” (line 86) implies that some managers

  - are intolerant of traditional rules
  - should be open to constructive criticism
  - are wary of unconventional ideas
  - should be accountable for careless decisions

24 Which statement best reflects a central idea about disorder?

  - “Things that are antifragile love randomness and uncertainty, which also means—crucially—that they can learn from errors” (lines 66 and 67)
  - “There is a crucial requirement to achieve antifragility: The potential cost of errors needs to remain small; the potential gain should be large” (lines 72 through 74)
  - “At no time in the history of humankind have more positions of power been assigned to people who don’t take personal risks” (lines 83 and 84)
  - “No regulator will know more about the hidden risks of an enterprise than the engineer who can hide exposures to rare events” (lines 90 through 92)

## Part 2

### Argument

**Directions:** Closely read each of the **four** texts provided on pages 11 through 18 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:** Is graffiti vandalism?

**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 graffiti is vandalism. 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 graffiti is vandalism
- 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 – What Is Street Art? Vandalism, Graffiti or Public Art – Part I

Text 2 – Graffiti Vandals Cost Public Millions

Text 3 – Is Urban Graffiti a Force for Good or Evil?

Text 4 – Art or Vandalism: Banksy, 5Pointz and the Fight for Artistic Expression

## Text 1

### What is Street Art? Vandalism, Graffiti or Public Art – Part I

#### What is Street Art?

There is as yet no simple definition of street art. It is an amorphous<sup>1</sup> beast encompassing art which is found in or inspired by the urban environment. With anti-capitalist and rebellious undertones, it is a democratic form of popular public art probably best understood by seeing it in situ.<sup>2</sup> It is not limited to the gallery nor easily collected or possessed by those who may

5 turn art into a trophy.

Considered by some a nuisance, for others street art is a tool for communicating views of dissent,<sup>3</sup> asking difficult questions and expressing political concerns.

Its definition and uses are changing; originally a tool to mark territorial boundaries of urban youth today it is even seen in some cases as a means of urban beautification and regeneration.

10 Whether it is regarded as vandalism or public art, street art has caught the interest of the art world and its lovers of beauty.

#### Is street art vandalism?

15 In an interview with the Queens Tribune, New York City's Queens Museum of Art Executive Director Tom Finkelpearl said public art "is the best way for people to express themselves in this city." Finkelpearl, who helps organize socially conscious art exhibitions, added, "Art gets dialogue going. That's very good." However, he doesn't find graffiti to be art, and says, "I can't condone vandalism... It's really upsetting to me that people would need to write their names over and over again in public space. It's this culture of fame. I really think it's regrettable that they think that's the only way to become famous."

#### Is street art illegal?

20 The legal distinction between permanent graffiti and art is permission, but the topic becomes even more complex regarding impermanent, nondestructive forms of graffiti (yarn bombing, video projection, and street installation.)

25 With permission, traditional painted graffiti is technically considered public art. Without permission, painters of public and private property are committing vandalism and are, by definition, criminals. However, it still stands that most street art is unsanctioned, and many artists who have painted without permission, (Banksy, Shepard Fairey) have been glorified as legitimate and socially conscious artists. ....

#### Broken Window Theory: Vandalism vs. Street Art

30 Vandalism is inexcusable destruction of property, and has been shown to have negative repercussions on its setting. It has also been observed by criminologists to have a 'snowball effect' of generating more negativity within its vicinity. Dr. James Q. Wilson and Dr. George Kelling studied the effects of disorder (in this case, a broken window) in an urban setting, and found that one instance of neglect increases the likelihood of more broken windows and graffiti will appear. Then, there is an observable increase in actual violent crime. The researchers concluded there is a direct link between vandalism, street violence, and the general decline of a society.

<sup>1</sup>amorphous — hard to define

<sup>2</sup>in situ — in its original place

<sup>3</sup>dissent — differing opinion

Their theory, named the Broken Window Theory and first published in 1982, argues that crime is the inevitable result of disorder, and that if neglect is present in a place, whether it is disrepair or thoughtless graffiti, people walking by will think no one cares about that place, and the unfavorable damage is therefore acceptable.

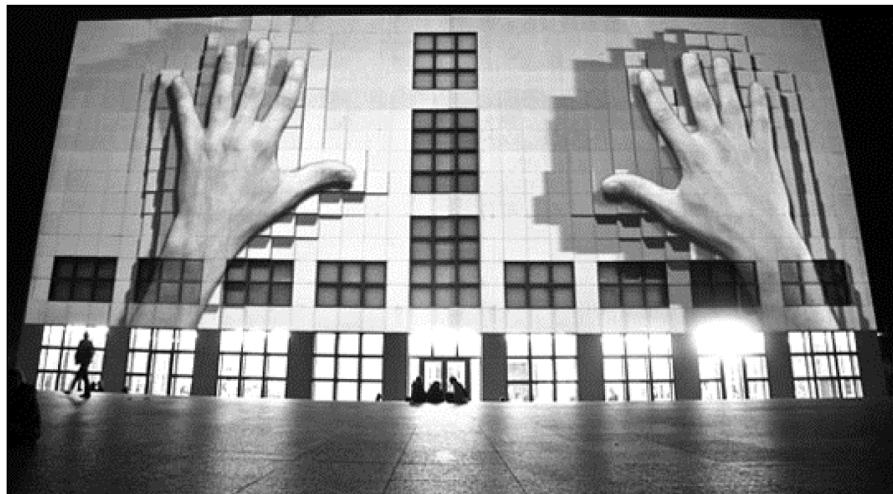
#### **Street Art and Gentrification<sup>4</sup>**

40 Thoughtful and attractive street art, however, has been suggested to have regenerative effects on a neighborhood. In fact, the popular street artist Banksy, who has catapulted his guerilla<sup>5</sup> street art pastime into a profitable career as an auctionable contemporary artist, has come under criticism for his art contributing to the gentrification of neighborhoods. Appropriate Media claims that:

45       *"Banksy... sells his lazy polemics<sup>6</sup> to Hollywood movie stars for big bucks... Graffiti artists are the performing spray-can monkeys for gentrification. In collusion with property developers, they paint deprived areas bright colours to indicate the latest funky inner city area ripe for regeneration. Pushing out low income families in their wake, to be replaced by middle class metrosexuals with their urban art collections."*

50       *[Times Online] ...*

#### **Video Projection**



Digitally projecting a computer-manipulated image onto a surface via a light and projection system.

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<sup>4</sup>gentrification — the process of renovation and revival of deteriorated urban neighborhoods that results in the displacement of lower income residents by higher income residents

<sup>5</sup>guerilla — combative

<sup>6</sup>polemics — criticisms

## **Street Installation**



55 Street installations are a growing trend within the ‘street art’ movement. Whereas conventional street art and graffiti is done on surfaces or walls, ‘street installations’ use 3-D objects and space to interfere with the urban environment. Like graffiti, it is non-permission based and once the object or sculpture is installed it is left there by the artist. ...

## **Yarn Bombing**



60 Yarn Bombing is a type of street art that employs colourful displays of knitted or crocheted cloth rather than paint or chalk. The practice is believed to have originated in the U.S. with Texas knitters trying to find a creative way to use their leftover and unfinished knitting projects, but has since spread worldwide. While other forms of graffiti may be expressive, decorative, territorial, socio-political commentary, advertising or vandalism, yarn bombing is almost exclusively about beautification and creativity.

—Erin Wooters Yip

excerpted from “What is Street Art? Vandalism, Graffiti or Public Art – Part I”  
<http://artradarjournal.com>, January 21, 2010

## Text 2

### Graffiti Vandals Cost Public Millions

There is a certain rhythm to Michael Parks' job. He paints, they tag, he paints, they tag. ...

It's a silent tango between those who scrawl graffiti and those who are paid to remove it. The dance pauses briefly when one side gives up. Maybe a tagger gets bored — or caught. Maybe a painter moves on to something else.

5 For now, that won't be Parks. He shows up as a "graffiti ranger" for Seattle Public Utilities (SPU) every day, just as he has for the past six years, in a white uniform and orange vest. He and a partner roam Seattle neighborhoods in a city-owned truck, their solvent cans, brushes and paint drums clanging in the back.

10 They stop at stairwells, bridges, trash cans, postal boxes, retaining walls. Graffiti disappears. And it all comes back the next week. ...

In Seattle, rangers are only one faction. The parks department, Seattle's Department of Transportation, King County Metro Transit and Sound Transit all pay workers to erase the mess. For years, Seattle police even had a "graffiti detective," but he retired in 2007 and the position never was filled.

15 The effort is expensive. Seattle Public Utilities spent about \$1 million last year for graffiti enforcement, removal, education and outreach, while King County Metro Transit spent \$734,000 last year to rid buses, tunnels, park and rides and bus shelters of graffiti.

20 Add it all up and, overall, city and county agencies are spending millions in tax dollars a year trying to combat the ubiquitous<sup>1</sup> squiggles, tags, gang symbols and drawings that mar public property.

Its persistence creates headaches for private-property owners required to get rid of it, and anxiety from residents worried about neighborhood blight. ...

#### No centralized front

It's hard for officials to talk with any certainty about graffiti trends. Because so many city agencies deal with it, no one keeps a centralized database of complaints.

25 And there are a lot.

Seattle Public Utilities has averaged about 7,300 a year since 2008, said Linda Jones, manager of the graffiti-rangers team. Some are divvied up among the six rangers. The rest are handed off to other city agencies, she said.

30 The rangers erased or painted out 445,000 square feet of graffiti in 2009. That's almost eight football fields.

Hate messages take first priority; those have to be gone in 24 hours. Everything else is tackled within six to 10 days, Jones said. ...

Certainly, graffiti seems to tattoo all urban landscapes. Look around Seattle and you'll find it everywhere: billboards, construction sites, businesses and homes.

35 Overhead highway signs and train cars hold particular appeal, evidence of the adrenaline rush — and grudging respect of other taggers — that go along with the crime, officials say.

In some cities, such as Los Angeles, these signs are wrapped with barbed wire to prevent vandalism. But that's not the case in Washington, said Jamie Holter, spokeswoman for the Washington state Department of Transportation.

40 To clean a freeway sign, workers have to shut down a lane at night, get in a truck and raise a boom.<sup>2</sup> ...

<sup>1</sup>ubiquitous — found everywhere

<sup>2</sup>boom — a maneuverable arm of a truck used to lift workers for aerial work

45 Last year, a 28-year-old Miami man made national news after he fell to his death while tagging a sign on the Palmetto Expressway. In 1997, one prolific Seattle tagger severed a foot while tagging a train in Golden Gardens. But that didn't stop him. Records show he pleaded guilty for tagging again in 1999 and 2000. ...

**Hard to catch ...**

Arrest numbers fluctuate wildly year to year. For instance, Seattle police made 234 graffiti-related arrests in 2008. That number fell to 41 last year.

"Usually [taggers] are on foot, so they can just drop the stuff and run," police spokesman Mark Jamieson said.

50 And property owners are left to clean it up.

Under the city's Graffiti Nuisance Ordinance, if private businesses or homes get tagged and owners don't act promptly, SPU sends a letter asking them to remove it within 10 days. Ignore the notice, and property owners could face fines of \$100 per day with a maximum of \$5,000.

55 SPU sent 1,392 first-time warnings to property owners last year. About 75 percent complied, Jones said. After a second warning, nearly all got rid of the graffiti, she said. ...

—Sonia Krishnan  
excerpted from "Graffiti Vandals Cost Public Millions"  
[www.seattletimes.com](http://www.seattletimes.com), April 25, 2010

### Text 3

#### Is Urban Graffiti a Force for Good or Evil?

Ban it, legalise it, put it behind glass ... no matter what city councils do, graffiti remains the scapegoat for all manner of urban ills, from burglary on one extreme to gentrification on the other. But it may have another effect on cities entirely.

In the spring of 2008, the Tate Modern opened the world's first major public museum display of graffiti and street art, inviting six international artists to decorate its facade<sup>1</sup> with enormous, eye-catching murals.

Meanwhile, just down the riverbank at Southwark crown court, eight members of London's well-known DPM crew<sup>2</sup> were tried for an estimated £1m<sup>3</sup> in graffiti-related damages across the country, and sentenced to a total of 11 years in prison – the biggest prosecution for graffiti that the UK [United Kingdom] has ever seen. ...

Since its contemporary birth in 1960s Philadelphia, city leaders have tended to condemn graffiti as mindless vandalism. Policing later began leaning towards the "broken window" theory, which argues that if petty crime like graffiti is visibly ignored, suggesting general neglect, it could inspire more serious offences. The UK spends £1bn<sup>4</sup> on graffiti removal each year.

But as cities seek to "clean up", could graffiti's ephemeral<sup>5</sup> role within the urban environment actually be good for cities?

For Ben Eine, a graffiti artist whose work was gifted to Barack Obama by David Cameron,<sup>6</sup> graffiti leads not to drug deals and robberies, as the broken windows theory suggests, but to something very different. "If they [councils] stopped painting over them, they would get tagged and then they'd do silver stuff over it. And then eventually, people would do nice paintings over it ... The natural evolution of graffiti is that it will just turn out looking nice," he told the recent Graffiti Sessions academic conference. ...

Embracing graffiti's cultural value can do wonders for a city's tourism industry, too. In Bristol, the 2012 See No Evil festival saw 50,000 people flock to the streets; in Stavanger, Norway, the city walls are transformed into a canvas for the highly successful annual NuArt festival. Even without a dedicated event, for every painted wall in a city there is most likely a tour to go with it. A three-hour graffiti walk around the streets of Shoreditch could set you back £20, and in colourful Buenos Aires a tour of the decorated walls can cost \$25 (£16).

Buenos Aires is a particularly fascinating example of a city where the walls talk, telling tales of a turbulent past. Here, graffiti has been continuously harnessed as a tool of political communication, resistance and activism by citizens caught up in a cycle of military dictatorship, restored democracy and economic collapse. Although there are laws prohibiting graffiti, the city has gained worldwide recognition for its urban art. Now a new bill proposes to assign a registry of graffiti artists to designated spots in Buenos Aires, with the aim of decreasing undesirable markings elsewhere.

A similar approach has been adopted in Toronto, where a Graffiti Management Plan sees that "graffiti vandalism" is removed by city staff, while "graffiti art and other street art that adds vibrancy" may remain if commissioned by the building's owner. Toronto council has even assigned an official panel of specialists to judge the value of graffiti, deciding whose markings are artistically worthy to grace the city's bricks. ...

<sup>1</sup>facade — front of a building

<sup>2</sup>DPM crew — graffiti gang

<sup>3</sup>£1m — one million British pounds

<sup>4</sup>£1bn — one billion British pounds

<sup>5</sup>ephemeral — short-lived

<sup>6</sup>David Cameron — British Prime Minister 2010–2016

45 Legal or not, as graffiti seeps into the fabric of neighbourhoods, it becomes a natural fact of everyday life in the city, a cultural practice appreciated and legitimised by young urban dwellers. Simultaneously, it is harnessed by local authorities and property owners as a method of cultural branding, to create the sort of “poor but sexy” neighbourhoods that work so well for cities like Berlin. Active curation<sup>7</sup> of street art really got into full swing in pre-Olympic London when the work of a local crew was scrubbed from the walls of the River Lea Navigation to make way for street art by several international artists, specially commissioned by the Olympic legacy’s public art body. ...

50 From its roots as a means of visual communication for disenfranchised<sup>8</sup> youth to both hide and be seen, graffiti has developed into a bona fide art form, a legitimate force for economic, cultural and social good – and, as we continue to shift towards increasingly sanitised urban environments, one of the few remaining ways we have to respond to our surroundings in an expressive, public way. “Good” v “bad” graffiti might continue to be disputed between fervid councillors,<sup>9</sup> but Eine says the public have moved on. “The whole world is covered in graffiti. No one cares. It’s just part of urban noise.”

—Athlyn Cathcart-Keays  
excerpted and adapted from “Is Urban Graffiti a Force for Good or Evil?”  
[www.theguardian.com](http://www.theguardian.com), January 7, 2015

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<sup>7</sup>curation — to organize for presentation

<sup>8</sup>disenfranchised — marginalized or powerless

<sup>9</sup>fervid councillors — passionate community representatives

## Text 4

### Art or Vandalism: Banksy, 5Pointz and the Fight for Artistic Expression

In 1974, Norman Mailer wrote, *The Faith of Graffiti*, one of the first literary works that looked at the origins and importance of graffiti in modern urban culture. Mailer's belief was not widespread with many opponents looking at graffiti as no more than vandalism. The battle between those two camps<sup>1</sup> has waged ever since, although the graffiti artists, (now given the more politically correct name of street artist), have slowly begun to win the battle.

Artists like Banksy and Mr. Brainwash have actually made the public salivate with anticipation as they await their next creative exploits. While often unsanctioned, street art allows the artist to bypass the confines of the formal art world where only the elite can participate. Communicating directly with the public allows street artists to present socially relevant content while at the same time beautifying the bleak sprawl of urban decay.

Whether graffiti is art or crime has an implication in protecting the integrity of a street artist's work. If considered art, the creative works might be shielded under the Visual Arts Rights Act (VARA). VARA protects the work of visual art, from intentional distortion, mutilation or other modification. As a crime, these works can be washed away without further consideration, as has been the fate of many.

*"It's a very frustrated feeling you get when the only people with good photos of your work are the police department."*  
—Banksy

Street artists across the country have been fighting back using the VARA argument. 5Pointz, an outdoor art exhibit space in Long Island City, New York, is considered to be the world's premiere "graffiti Mecca." Since 1993, with the property owner's permission, artists have been creating unique artistic works on numerous walls of a 200,000-square-foot factory. 5Pointz has now become a tourist attraction, with hundreds visiting each week. Now, the building is supposed to be razed to make way for a luxury apartment complex. Sixteen artists have sued to preserve the space citing VARA. They are currently seeking a temporary injunction.<sup>2</sup>

Los Angeles, often on the forefront of intellectual property issues, recently passed a new murals ordinance making street art legal if you pay for a permit, get permission from the location, and publicly post your intentions. Shepard Fairey, best known for his Obama Hope poster and his Obey campaign, has teamed up with renowned graffiti artist, Risk to create a major piece in Skid Row. Another work will be painted in the Arts District by culture-jamming contemporary artist, Ron English.

Other artists thrive on the illegality of their work. Banksy recently hit New York City, creating 17 works throughout various neighborhoods. Despite their aesthetic value, the NYPD's Vandal Squad want to question him in connection with the vandalism, and if they catch him, he will be charged. The vandal squad is currently combing through hours of surveillance footage looking for clues to Banksy's whereabouts. Mayor Bloomberg said that any Banksy works on public property will be removed. . .

So, while the battle rages on, it at least seems for the time being that street artists are gaining public support and it may only be a matter of time before laws like the one in L.A. are the norm.

—Steve Schlackman

excerpted from "Art or Vandalism: Banksy, 5Pointz and the Fight for Artistic Expression"  
<http://artlawjournal.com>, October 26, 2013

<sup>1</sup>camps — groups

<sup>2</sup>injunction — a judicial order that restrains a person from beginning or continuing an action that threatens the legal rights of another

## Part 3

### Text-Analysis Response

**Your Task:** Closely read the text provided on pages 20 and 21 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

He always feels hot, I always feel cold. In the summer when it really is hot he does nothing but complain about how hot he feels. He is irritated if he sees me put a jumper<sup>1</sup> on in the evening.

5 He speaks several languages well; I do not speak any well. He manages — in his own way — to speak even the languages that he doesn't know.

He has an excellent sense of direction, I have none at all. After one day in a foreign city he can move about in it as thoughtlessly as a butterfly. I get lost in my own city; I have to ask directions so that I can get back home again. He hates asking directions; when we go by car to a town we don't know he doesn't want to ask directions and tells me to look at the map. I don't know how to read maps and I get confused by all the little red circles and he loses his temper.

10 He loves the theatre, painting, music, especially music. I do not understand music at all, painting doesn't mean much to me and I get bored at the theatre. I love and understand one thing in the world and that is poetry.

15 He loves museums, and I will go if I am forced to but with an unpleasant sense of effort and duty. He loves libraries and I hate them.

He loves travelling, unfamiliar foreign cities, restaurants. I would like to stay at home all the time and never move. ...

20 He tells me I have no curiosity, but this is not true. I am curious about a few, a very few, things. And when I have got to know them I retain scattered impressions of them, or the cadence<sup>2</sup> of phrase, or a word. But my world, in which these completely unrelated (unless in some secret fashion unbeknown to me) impressions and cadences rise to the surface, is a sad, barren place. His world, on the other hand, is green and populous and richly cultivated; it is a fertile, well-watered countryside in which woods, meadows, orchards and villages flourish.

25 Everything I do is done laboriously, with great difficulty and uncertainty. I am very lazy, and if I want to finish anything it is absolutely essential that I spend hours stretched out on the sofa. He is never idle, and is always doing something; when he goes to lie down in the afternoons he takes proofs to correct or a book full of notes; he wants us to go to the cinema, 30 then to a reception, then to the theatre — all on the same day. In one day he succeeds in doing, and in making me do, a mass of different things, and in meeting extremely diverse kinds of people. If I am alone and try to act as he does I get nothing at all done, because I get stuck all afternoon somewhere I had meant to stay for half an hour, or because I get lost and cannot find the right street, or because the most boring person and the one I least wanted to meet drags me off to the place I least wanted to go to. ...

35 I don't know how to dance and he does.

I don't know how to type and he does.

40 I don't know how to drive. If I suggest that I should get a licence too he disagrees. He says I would never manage it. I think he likes me to be dependent on him for some things. ...

And so — more than ever — I feel I do everything inadequately or mistakenly. But if I once find out that he has made a mistake I tell him so over and over again until he is exasperated. I can be very annoying at times. ...

When he was a young man he was slim, handsome and finely built; he did not have a beard but long, soft moustaches instead, and he looked like the [British] actor Robert

<sup>1</sup>jumper — sweater

<sup>2</sup>cadence — rhythm

45 Donat. He was like that about twenty years ago when I first knew him, and I remember that he used to wear an elegant kind of Scottish flannel shirt. I remember that one evening he walked me back to the *pensione*<sup>3</sup> where I was living; we walked together along the *Via Nazionale*.<sup>4</sup> I already felt that I was very old and had been through a great deal and had made many mistakes, and he seemed a boy to me, light years away from me. I don't  
50 remember what we talked about on that evening walking along the *Via Nazionale*; nothing important, I suppose, and the idea that we would become husband and wife was light years away from me. Then we lost sight of each other, and when we met again he no longer looked like Robert Donat, but more like Balzac [French writer]. When we met again he still wore his Scottish shirts but on him now they looked like garments for a polar expedition; now he  
55 had his beard and on his head he wore his ridiculous crumpled woollen hat; everything about him put you in mind of an imminent<sup>5</sup> departure for the North Pole. Because, although he always feels hot, he has the habit of dressing as if he were surrounded by snow, ice and polar bears; or he dresses like a Brazilian coffee-planter, but he always dresses differently from everyone else.

60 If I remind him of that walk along the *Via Nazionale* he says he remembers it, but I know he is lying and that he remembers nothing; and I sometimes ask myself if it was us, these two people, almost twenty years ago on the *Via Nazionale*; two people who conversed so politely, so urbanely,<sup>6</sup> as the sun was setting; who chatted a little about everything perhaps and about nothing; two friends talking, two young intellectuals out for a walk; so young, so educated, so uninvolved, so ready to judge one another with kind impartiality; so ready to say goodbye to one another for ever, as the sun set, at the corner of the street.  
65

—Natalia Ginzburg  
excerpted and adapted from “He and I”  
*The Little Virtues*, 1962  
Arcade Publishing

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<sup>3</sup>pensione — boarding house

<sup>4</sup>Via Nazionale — a grand boulevard

<sup>5</sup>imminent — upcoming or about to occur

<sup>6</sup>urbanely — elegantly

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