

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-jargon¹ 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 legacy² 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 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.³ 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 execution of the work, which was acclaimed by all who had the privilege of seeing it as Pincini’s masterpiece.

15 “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 scope⁴ 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 legacy, under the stress of numerous little calls on its substance,⁵ had dwindled to very insignificant proportions, and when a pressing wine bill and sundry⁶ 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

¹art-jargon — language specific to the art world

²legacy — inheritance

³Fall 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.

⁴scope — opportunity

⁵little calls on its substance — withdrawals from the inheritance

⁶sundry — various

35 consternation⁷ 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 injunction⁸ was obtained which debarred⁹ 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 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 50 reminded of the stringent law, which forbids the exportation of Italian works of art.

“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 55 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 mitigated¹⁰ 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,¹¹ 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

⁷consternation — alarmed amazement

⁸injunction — restraint

⁹debarred — prevented

¹⁰mitigated — lessened

¹¹Venus 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
 - (2) indecisively
 - (3) rebelliously
 - (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
 - (2) powerless
 - (3) manipulative
 - (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
 - (2) economic worth
 - (3) sense of humility
 - (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 lupin¹ walled with clean cliffs;
5 No intrusion but two or three horses pasturing,
Or a few milch² cows rubbing their flanks on the outcrop³ 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 pristine⁴ 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

¹poppy and lupin — brightly colored wildflowers

²milch — milk

³outcrop — protruding

⁴pristine — pure, unspoiled

10 The word “defaced” (line 2) suggests that the narrator is

- (1) suspicious
- (2) confused
- (3) worried
- (4) critical

11 The description in lines 3 through 6 creates a mood of

- (1) despair
- (2) amusement
- (3) tranquility
- (4) negativity

12 The metaphor in lines 8 through 10 suggests that

- (1) humanity’s impact is beneficial
- (2) nature’s power is limited
- (3) humanity’s influence is temporary
- (4) nature’s significance is exaggerated

13 The words “uncenter” (line 13) and “unhumanize” (line 14) suggest that people should

- (1) become more tolerant
- (2) recognize their superiority
- (3) uphold their values
- (4) become less egocentric

14 The narrator implies that humans are

- (1) protective of their environment
- (2) unaware of their insignificance
- (3) perplexed by their surroundings
- (4) satisfied with their indifference

Reading Comprehension Passage C

Learning to Love Volatility¹

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 paltry² 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.

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 15 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.

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 20 these qualities are simply difficult to break.

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 traders³ call “long gamma,” to describe financial packages that benefit from 25 market volatility. Crucially, both fragility and antifragility are measurable.

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 predominates⁴ and our 30 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.

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 35 wonks.⁵ 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.

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 40 the antifragility of living or complex systems is the costliest mistake that we have made in

¹volatility — the amount of uncertainty or risk about the size of changes in investment values

²paltry — insignificant

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

⁴predominates — exerts control or influence

⁵wonks — 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
60 rational, but they tend to have much higher percentage overruns than projects of, say, \$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.⁶ 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
75 tinkering to benefit from disorder and uncertainty. ...

America has emulated this earlier model, in the invention of everything from cybernetics⁷ 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
80 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.”

⁶entrepreneurship — new business development and ownership

⁷cybernetics — related to computer networks

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

85 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 precedent⁸ in the practices of the ancients. The Romans forced engineers to sleep under a bridge once it was completed.

90 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.

95 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 heuristic⁹ 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

⁸precedent — established example

⁹heuristic — formula

- 15 The author believes that “black swans” (line 2) are
- (1) used to anticipate failures
 - (2) unimportant setbacks
 - (3) unpredictable occurrences
 - (4) used to guarantee benefits
- 16 What is the tone of lines 15 and 16?
- (1) insistent
 - (2) sarcastic
 - (3) reverent
 - (4) pessimistic
- 17 The reference to “long gamma” (line 24) serves to
- (1) introduce a political theory
 - (2) provide a relevant example
 - (3) oppose a previous argument
 - (4) support a scientific proposal
- 18 It can be inferred from lines 38 through 44 that stressors
- (1) should be seen as signals of faulty systems
 - (2) can be expected to occur in predictable cycles
 - (3) must be carefully managed to avoid instability
 - (4) should be viewed as opportunities to improve performance
- 19 Lines 45 through 51 contribute to a central idea by emphasizing the
- (1) role of government in quality management
 - (2) dismissal of progressive practices
 - (3) importance of setbacks to industry success
 - (4) consequences of ignoring standards
- 20 Rule 3 suggests the most “efficient” way to manage projects is to
- (1) have an economic plan
 - (2) resist unnecessary growth
 - (3) encourage fragile economics
 - (4) revise corporate regulation
- 21 As used in line 76, the word “emulated” most nearly means
- (1) imitated
 - (2) discredited
 - (3) accelerated
 - (4) ignored
- 22 The comparison drawn in lines 80 through 82 illustrates that innovation
- (1) can be instinctive
 - (2) relies on education
 - (3) can be rigid
 - (4) depends on technology
- 23 The phrase “clawed back” (line 86) implies that some managers
- (1) are intolerant of traditional rules
 - (2) should be open to constructive criticism
 - (3) are wary of unconventional ideas
 - (4) should be accountable for careless decisions
- 24 Which statement best reflects a central idea about disorder?
- (1) “Things that are antifragile love randomness and uncertainty, which also means—crucially—that they can learn from errors” (lines 66 and 67)
 - (2) “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)
 - (3) “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)
 - (4) “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 amorphous¹ 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.² It is not limited to the gallery nor easily collected or possessed by those who may turn art into a trophy.

Considered by some a nuisance, for others street art is a tool for communicating views of dissent,³ 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.

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?

In an interview with the Queens Tribune, New York City’s Queens Museum of Art Executive Director Tom Finkelppearl said public art “is the best way for people to express themselves in this city.” Finkelppearl, 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?

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.)

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

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.

¹amorphous — hard to define

²in situ — in its original place

³dissent — differing opinion

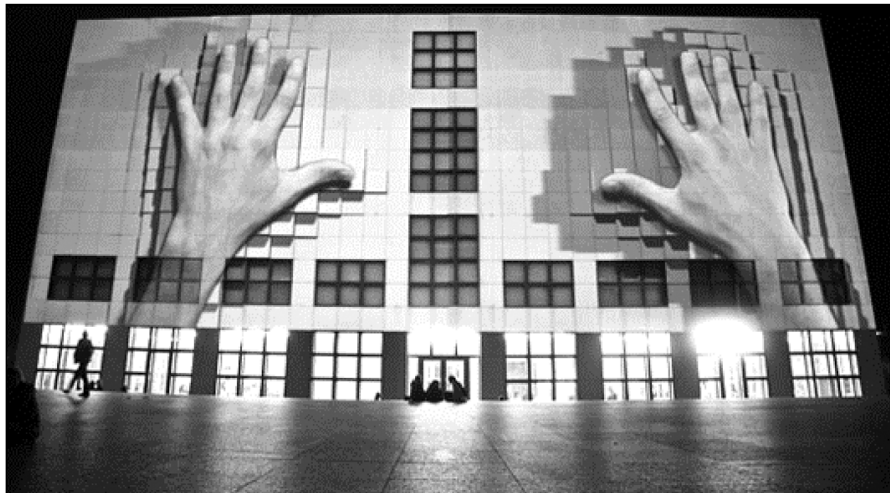
Their theory, named the Broken Window Theory and first published in 1982, argues that crime is the inevitable result of disorder, and that if neglect is present in a place, whether it is disrepair or thoughtless graffiti, people walking by will think no one cares about that place, and the unfavorable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

Street Art and Gentrification⁴

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 guerilla⁵ 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 polemics⁶ to Hollywood movie stars for big bucks... Graffiti artists are the performing spray-can monkeys for*
50 *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.”*
[Times Online] ...

Video Projection



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

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

⁵guerilla — combative

⁶polemics — 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 ubiquitous¹ 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.²...

¹ubiquitous — found everywhere

²boom — 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, 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.

5 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 facade¹ with enormous, eye-catching murals.

10 Meanwhile, just down the riverbank at Southwark crown court, eight members of London's well-known DPM crew² were tried for an estimated £1m³ 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. ...

15 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 £1bn⁴ on graffiti removal each year.

But as cities seek to “clean up”, could graffiti's ephemeral⁵ role within the urban environment actually be good for cities?

20 For Ben Eine, a graffiti artist whose work was gifted to Barack Obama by David Cameron,⁶ 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. ...

25 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).

30 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
35 to assign a registry of graffiti artists to designated spots in Buenos Aires, with the aim of decreasing undesirable markings elsewhere.

40 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. ...

¹facade — front of a building

²DPM crew — graffiti gang

³£1m — one million British pounds

⁴£1bn — one billion British pounds

⁵ephemeral — short-lived

⁶David Cameron — British Prime Minister 2010–2016

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 curation⁷ 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. ...

From its roots as a means of visual communication for disenfranchised⁸ 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,⁹ 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, January 7, 2015

⁷curation — to organize for presentation

⁸disenfranchised — marginalized or powerless

⁹fervid 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 camps¹ 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.²

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

¹ camps — groups

² 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 jumper¹ 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.

10 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.

15 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.

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 cadence² 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, 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. ...

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

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

35 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. ...

40 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

¹jumper — sweater

²cadence — 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*³ where I was living; we walked together along the *Via*
Nazionale.⁴ I already felt that I was very old and had been through a great deal and had
50 made many mistakes, and he seemed a boy to me, light years away from me. I don't
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
55 his Scottish shirts but on him now they looked like garments for a polar expedition; now he
had his beard and on his head he wore his ridiculous crumpled woollen hat; everything
about him put you in mind of an imminent⁵ 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,⁶ 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
65 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.

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

³pensione — boarding house

⁴Via Nazionale — a grand boulevard

⁵imminent — upcoming or about to occur

⁶urbanely — elegantly

The University of the State of New York

REGENTS HIGH SCHOOL EXAMINATION

REGENTS EXAMINATION

IN

ENGLISH LANGUAGE ARTS

Wednesday, August 16, 2017 — 8:30 to 11:30 a.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

In this passage, Dora-Rouge, a Native American Indian elder, is traveling back to her homeland by canoe with a small group of women.

...As we traveled, we entered time and began to trouble it, to pester it apart or into some kind of change. On the short nights we sat by firelight and looked at the moon's long face on water. Dora-Rouge would lie on the beaver blankets and tell us what place we would pass on the next day. She'd look at the stars in the shortening night and say, "the Meeting Place," or "God Island." True to her word, the next day we reached those places. ...

Now, looking back, I understand how easily we lost track of things. The time we'd been teasing apart, unraveled. And now it began to unravel us as we entered a kind of timelessness. Wednesday was the last day we called by name, and truly, we no longer needed time. We were lost from it, and lost in this way, I came alive. It was as if I'd slept for years, and was now awake. The others felt it, too. Cell by cell, all of us were taken in by water and by land, swallowed a little at a time. What we'd thought of as our lives and being on earth was gone, and now the world was made up of pathways of its own invention. We were only one of the many dreams of earth. And I knew we were just a small dream.

But there was a place inside the human that spoke with land, that entered dreaming, in the way that people in the north found direction in their dreams. They dreamed charts of land and currents of water. They dreamed where food animals lived. These dreams they called hunger maps and when they followed those maps, they found their prey. It was the language animals and humans had in common. People found their cures in the same way. ...

For my own part in this dreaming, as soon as I left time, when Thursday and Friday slipped away, plants began to cross my restless sleep in abundance. A tendril reached through darkness, a first sharp leaf came up from the rich ground of my sleeping, opened upward from the place in my body that knew absolute truth. It wasn't a seed that had been planted there, not a cultivated growing, but a wild one, one that had been there all along, waiting. I saw vines creeping forward. Inside the thin lid of an eye, petals opened, and there was pollen at the center of each flower. Field, forest, swamp. I knew how they breathed at night, and that they were linked to us in that breath. It was the oldest bond of survival. I was devoted to woods the wind walked through, to mosses and lichens. Somewhere in my past, I had lost the knowing of this opening light of life, the taking up of minerals from dark ground, the magnitude of thickets and brush. Now I found it once again. Sleep changed me. I remembered things I'd forgotten, how a hundred years ago, leaves reached toward sunlight, plants bent into currents of water. Something persistent nudged me and it had morning rain on its leaves.

Maybe the roots of dreaming are in the soil of dailiness, or in the heart, or in another place without words, but when they come together and grow, they are like the seeds of hydrogen and the seeds of oxygen that together create ocean, lake, and ice. In this way, the plants and I joined each other. They entangled me in their stems and vines and it was a beautiful entanglement. ...

40 Some mornings as we packed our things, set out across water, the world was the color
of copper, a flood of sun arrived from the east, and a thick mist rose up from black earth.
Other mornings, heating water over the fire, we'd see the world covered with fog, and
the birdsongs sounded forlorn and far away. There were days when we traveled as many as
thirty miles. Others we traveled no more than ten. There were times when I resented the
work, and days I worked so hard even Agnes' liniment and aspirin would not relax
45 my aching shoulders and I would crave ice, even a single chip of it, cold and shining. On
other days I felt a deep contentment as I poled¹ inside shallow currents or glided across
a new wide lake.

We were in the hands of nature. In these places things turned about and were other
than what they seemed. In silence, I pulled through the water and saw how a river appeared
50 through rolling fog and emptied into the lake. One day, a full-tailed fox moved inside the
shadows of trees, then stepped into a cloud. New senses came to me. I was equal to the
other animals, hearing as they heard, moving as they moved, seeing as they saw.

One night we stayed on an island close to the decaying, moss-covered pieces of a boat.
Its remains looked like the ribs of a large animal. In the morning, sun was a dim light
55 reaching down through the branches of trees. Pollen floated across the dark water and
gathered, yellow and life-giving, along the place where water met land. ...

One evening it seemed cooler. The air had a different feel, rarefied, clean, and thin.
Wolves in the distance were singing and their voices made a sound that seemed to lie upon
the land, like a cloud covering the world from one edge of the horizon to the other. We sat
60 around the fire and listened, the light on our faces, our eyes soft. Agnes warmed her hands
over the flames.

There was a shorter time of darkness every night, but how beautiful the brief nights, with
the stars and the wolves. ...

Sometimes I felt there were eyes around us, peering through trees and fog. Maybe it
was the eyes of land and creatures regarding us, taking our measure. And listening to the
65 night, I knew there was another horizon, beyond the one we could see. And all of it was
storied land, land where deities² walked, where people traveled, desiring to be one with
infinite space.

We were full and powerful, wearing the face of the world, floating in silence.
70 Dora-Rouge said, "Yes, I believe we've always been lost," as we traveled through thick-
grown rushes, marsh, and water so shallow our paddles touched bottom.

The four of us became like one animal. We heard inside each other in a tribal way.
I understood this at once and was easy with it. With my grandmothers, there was no such
thing as loneliness. Before, my life had been without all its ears, eyes, without all its
75 knowings. Now we, the four of us, all had the same eyes, and when Dora-Rouge pointed
a bony finger and said, "This way," we instinctively followed that crooked finger.

I never felt lost. I felt newly found, opening, like the tiny eggs we found in a pond one
day, fertile and transparent. I bent over them. The life was already moving inside them,
like an eye or heartbeat. One day we passed alongside cliff walls that bore red, ancient
80 drawings of moose and bear. These were said to have been painted not by humans, but by
spirits. ...

—Linda Hogan
excerpted from "Solar Storms," 1995
Scribner

¹poled — propelled a boat with a pole

²deities — gods

- 1 In lines 3 through 5, the narrator portrays Dora-Rouge as
- (1) compassionate
 - (2) detached
 - (3) knowledgeable
 - (4) misguided
- 2 In line 13, the narrator compares people's lives to dreams in order to illustrate the idea of
- (1) resourcefulness
 - (2) individuality
 - (3) vulnerability
 - (4) insignificance
- 3 Which phrase from the text best illustrates the meaning of "tendrils" as used in line 21?
- (1) "I saw vines creeping forward" (line 25)
 - (2) "there was pollen at the center" (lines 25 and 26)
 - (3) "Field, forest, swamp" (line 26)
 - (4) "woods the wind walked through" (line 28)
- 4 The imagery in lines 25 through 28 can best be described as
- (1) amusing
 - (2) threatening
 - (3) confusing
 - (4) enlightening
- 5 The description in lines 48 through 52 creates a sense of
- (1) transformation
 - (2) isolation
 - (3) division
 - (4) vindication
- 6 The phrase, "We were full and powerful, wearing the face of the world," (line 69) suggests that the group
- (1) believed they were something they were not
 - (2) developed a kinship with the environment
 - (3) became outwardly proud and aggressive
 - (4) adopted a casual attitude toward nature
- 7 The language use in lines 77 through 81 serves to
- (1) link the past with the future
 - (2) continue an ongoing struggle
 - (3) present a cultural dilemma
 - (4) clarify the need for cooperation
- 8 The passage is primarily developed through the use of
- (1) rhetorical questions
 - (2) comparison and contrast
 - (3) parallel structure
 - (4) personal narrative
- 9 The passage as a whole supports the theme that with
- (1) approval of society comes cultural freedom
 - (2) clarity of mind comes connection of spirit
 - (3) support of others comes environmental change
 - (4) passage of time comes acceptance of nature
- 10 Which quotation best supports a central idea of the passage?
- (1) "Maybe the roots of dreaming are in the soil of dailiness" (line 34)
 - (2) "On other days I felt a deep contentment as I poled inside shallow currents or glided across a new wide lake" (lines 45 through 47)
 - (3) "The air had a different feel, rarefied, clean, and thin" (line 57)
 - (4) "And listening to the night, I knew there was another horizon, beyond the one we could see" (lines 65 and 66)

Reading Comprehension Passage B

I Am Vertical

- But I would rather be horizontal.
I am not a tree with my root in the soil
Sucking up minerals and motherly love
So that each March I may gleam into leaf,
5 Nor am I the beauty of a garden bed
Attracting my share of Ahs and spectacularly painted,
Unknowing I must soon unpetal.
Compared with me, a tree is immortal
And a flower-head not tall, but more startling,
10 And I want the one's longevity and the other's daring.
- Tonight, in the infinitesimal¹ light of the stars,
The trees and flowers have been strewing their cool odors.
I walk among them, but none of them are noticing.
Sometimes I think that when I am sleeping
15 I must most perfectly resemble them—
Thoughts gone dim.
It is more natural to me, lying down.
Then the sky and I are in open conversation,
And I shall be useful when I lie down finally:
20 Then the trees may touch me for once, and the flowers
have time for me.

—Sylvia Plath
from *Uncollected Poems*, 1965
Turret Books

¹infinitesimal — very small

- 11 The word “unpetal” in line 7 suggests
- | | |
|------------------|------------------|
| (1) inspiration | (3) isolation |
| (2) invisibility | (4) impermanence |
- 12 Lines 11 through 13 reveal the narrator’s awareness of
- | | |
|---|--|
| (1) the limited time people exist on earth | (3) her anxiety over the shifting of seasons |
| (2) the unexpected changes that affect one’s life | (4) her insignificance in the eyes of nature |
- 13 In lines 14 through 16, the narrator suggests that
- | | |
|---|---|
| (1) consciousness is a barrier to connecting with nature | (3) the future depends on natural forces beyond human control |
| (2) nature’s ability to impress surpasses human’s imagination | (4) nature’s cruelty causes one to feel helpless |
- 14 Throughout the poem, the tone can best be described as
- | | |
|---------------|---------------|
| (1) envious | (3) hostile |
| (2) skeptical | (4) indignant |

Reading Comprehension Passage C

Jian Lin was 14 years old in 1973, when the Chinese government under Mao Zedong recruited him for a student science team called “the earthquake watchers.” After a series of earthquakes that had killed thousands in northern China, the country’s seismologists¹ thought that if they augmented² their own research by having observers keep an eye out for anomalies like snakes bolting early from their winter dens and erratic³ well-water levels, they might be able to do what no scientific body had managed before: issue an earthquake warning that would save thousands of lives.

In the winter of 1974, the earthquake watchers were picking up some suspicious signals near the city of Haicheng. Panicked chickens were squalling and trying to escape their pens; water levels were falling in wells. Seismologists had also begun noticing a telltale pattern of small quakes. “They were like popcorn kernels,” Lin tells me, “popping up all over the general area.” Then, suddenly, the popping stopped, just as it had before a catastrophic earthquake in 1966 that killed more than 8,000. “Like ‘the calm before the storm,’ ” Lin says. “We have that exact same phrase in Chinese.” On the morning of February 4, 1975, the seismology bureau issued a warning: Haicheng should expect a big earthquake, and people should move outdoors.

At 7:36 p.m., a magnitude 7.0 quake struck. The city was nearly leveled, but only about 2,000 people were killed. Without the warning, easily 150,000 would have died. “And so you finally had an earthquake forecast that did indeed save lives,” Lin recalls. “People were excited. Or, you could say, uplifted. *Uplifted* is a great word for it.” But uplift turned to heartbreak the very next year, when a 7.5 quake shattered the city of Tangshan without so much as a magnitude 4 to introduce it. When the quake hit the city of 1.6 million at 3:42 a.m., it killed nearly 250,000 people, most of whom were asleep. “If there was any moment in my life when I was scared of earthquakes, that was it,” Lin says. “You think, what if it happened to you? And it could. I decided that if I could do anything—*anything*—to save lives lost to earthquakes, it would be worth the effort.”

Lin is now a senior scientist of geophysics at Woods Hole Oceanographic Institution, in Massachusetts, where he spends his time studying not the scurrying of small animals and fluctuating electrical current between trees (another fabled warning sign), but seismometer readings, GPS coordinates, and global earthquake-notification reports. He and his longtime collaborator, Ross Stein of the U.S. Geological Survey, are champions of a theory that could enable scientists to forecast earthquakes with more precision and speed.

Some established geophysicists⁴ insist that all earthquakes are random, yet everyone agrees that aftershocks are not. Instead, they follow certain empirical laws. Stein, Lin, and their collaborators hypothesized that many earthquakes classified as main shocks are actually aftershocks, and they went looking for the forces that cause faults to fail.

Their work was in some ways heretical⁵: For a long time, earthquakes were thought to release only the stress immediately around them; an earthquake that happened in one place would decrease the possibility of another happening nearby. But that didn’t explain earthquake sequences like the one that rumbled through the desert and mountains east of Los Angeles in 1992. The series began on April 23 with a 6.2 near the town of Joshua Tree; two months later, on June 28, a 7.3 struck less than 15 miles away in the desert town of Landers. Three and a half hours after that, a 6.5 hit the town of Big Bear, in the mountains

¹seismologists — people who study earthquakes

²augmented — added to

³erratic — unpredictable

⁴geophysicists — people who study the physics of the earth and its environment, including seismology

⁵heretical — against the opinion of authorities

45 overlooking the Mojave. The Big Bear quake was timed like an aftershock, except it was too far off the Landers earthquake’s fault rupture. When Lin, Stein, and Geoffrey King of the Paris Geophysical Institute got together to analyze it, they decided to ignore the distance rule and treat it just as a different kind of aftershock. Their ensuing report, “Static Stress Changes and the Triggering of Earthquakes,” became one of the decade’s most-cited earthquake research papers.

50 Rocks can be subject to two kinds of stresses: the “clamping” stress that pushes them together, and the “shear” stress they undergo as they slide past each other. Together, these stresses are known as Coulomb stress, named for Charles-Augustin de Coulomb, an 18th-century French physicist. Coulomb calculations had been used for years in engineering, to find the failure points of various building materials, but they’d never been applied properly
55 to faults. It turned out, though, that faults in the ground behave much like rocks in the laboratory: they come unglued when shear stress exceeds the friction and pressure (the clamping stress) holding them together. When Stein, Lin, and King applied the Coulomb model to the California sequence, they found that most of the earthquakes had occurred in areas where the shifting of the ground had caused increased stress.

60 In 1997, Stein and two other geologists using the model found that there was a 12 percent chance that a magnitude 7 or greater would hit near Izmit, Turkey, within 30 years; two years later, on August 17, 1999, a magnitude 7.4 destroyed the city, which wasn’t designed to withstand such a tremor. A Turkish geologist named Aykut Barka quickly wrote up a paper warning that Coulomb stress from the Izmit quake could trigger a similar
65 rupture near Düzce, a town roughly 60 miles east. His work persuaded authorities there to close school buildings damaged during the Izmit shaking. On November 12, a segment of the North Anatolian Fault gave way, in a magnitude 7.2. The empty school buildings collapsed.

70 Lin and Stein both admit that Coulomb stress doesn’t explain all earthquakes. Indeed, some geophysicists, like Karen Felzer, of the U.S. Geological Survey, think their hypothesis gives short shrift⁶ to the impact that dynamic stress—the actual rattling of a quake in motion—has on neighboring faults.

75 In the aftermath of the disastrous March 11 Tōhoku quake, both camps are looking at its well-monitored aftershocks (including several within 100 miles of Tokyo) for answers. Intriguingly, it was *preceded* by a flurry of earthquakes, one as large as magnitude 7.2, that may have been foreshocks, although no one thought so at the time; the researchers are trying to determine what those early quakes meant.

80 When I ask Lin whether California, where I live, is next, he laughs. “I understand that the public now thinks that we’ve entered a global earthquake cluster. Even my own mother in China thinks that. But there’s no scientific evidence whatsoever to suggest that the earthquake in New Zealand triggered the earthquake in Japan, or Japan will trigger one in California.” Still, Lin and his colleagues do wonder whether Tōhoku has pushed neighboring faults closer to rupture. “I am particularly interested in how this earthquake might have changed the potential of future earthquakes to the south, even closer to Tokyo,”
85 Lin tells me. “There, even a much smaller earthquake could be devastating.”

—Judith Lewis Mernit
“Is San Francisco Next?”
The Atlantic, June 2011

⁶short shrift — little consideration

- 15 As used in line 5, the word “anomalies” most nearly means
- (1) seasonal changes
 - (2) odd occurrences
 - (3) dangerous incidents
 - (4) scheduled events
- 16 The first paragraph contributes to a central idea in the text by
- (1) contributing historical facts
 - (2) contrasting early theories
 - (3) comparing two philosophies
 - (4) challenging cultural beliefs
- 17 The figurative language in lines 11 and 12 conveys a sense of
- (1) disbelief
 - (2) apathy
 - (3) disappointment
 - (4) urgency
- 18 The contrast drawn between the Haicheng and Tangshan earthquakes (lines 8 through 26) contributes to a central idea that earthquakes are
- (1) preceded by reliable signs
 - (2) controlled by observable factors
 - (3) not always predictable
 - (4) not often studied
- 19 The purpose of lines 27 through 30 is to emphasize that Jian Lin
- (1) relied on his past experience to identify earthquakes
 - (2) modified his methods of observing earthquakes
 - (3) changed his understanding about the causes of earthquakes
 - (4) disagreed with his co-researcher on the measurement of earthquakes
- 20 The word “champions” as used in line 31 most nearly means
- (1) advisers
 - (2) supporters
 - (3) adaptors
 - (4) survivors
- 21 Which statement reflects a long-held belief disproved by Lin, Stein, and King?
- (1) “many earthquakes classified as main shocks are actually aftershocks” (lines 35 and 36)
 - (2) “an earthquake that happened in one place would decrease the possibility of another happening nearby” (lines 38 and 39)
 - (3) “Rocks can be subject to two kinds of stresses” (line 50)
 - (4) “faults in the ground behave much like rocks in the laboratory” (lines 55 and 56)
- 22 According to lines 50 through 59, seismologists realized that the California sequence of earthquakes happened because
- (1) shear stress forced rocks to fuse together
 - (2) clamping stress caused rocks to move apart
 - (3) shear stress was greater than clamping stress
 - (4) clamping stress balanced the shear stress
- 23 Throughout the text, the author portrays Jian Lin as
- (1) satisfied
 - (2) superstitious
 - (3) cautious
 - (4) dedicated
- 24 Jian Lin’s research regarding earthquakes can best be described as
- (1) flawed by inconsistent methodology
 - (2) concurrent with prior theories
 - (3) challenged by conflicting findings
 - (4) important to future studies

Part 2

Argument

Directions: Closely read each of the *four* texts provided on pages 10 through 16 and write a source-based argument on the topic below. You may use the margins to take notes as you read and scrap paper to plan your response. Write your argument beginning on page 1 of your essay booklet.

Topic: Should self-driving cars replace human drivers?

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 self-driving cars should replace human drivers. 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 self-driving cars should replace human drivers
- 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 – How Google’s Self-Driving Car Will Change Everything

Text 2 – Google’s Driverless Cars Run Into Problem: Cars With Drivers

Text 3 – Autonomous Vehicles Will Replace Taxi Drivers, But That’s Just the Beginning

Text 4 – Along for the Ride

Text 1

How Google’s Self-Driving Car Will Change Everything

Imagine getting in your car, typing or speaking a location into your vehicle’s interface, then letting it drive you to your destination while you read a book, surf the web or nap. Self-driving vehicles — the stuff of science fiction since the first roads were paved — are coming, and they’re going to radically change what it’s like to get from point A to point B.

Basic Technology Already In Use

...The first big leap to fully autonomous¹ vehicles is due in 2017, when Google Inc. (GOOG) said it would have an integrated system ready to market. Every major automotive manufacturer is likely to follow by the early 2020s, though their systems could wind up being more sensor-based, and rely less on networking and access to map information. Google probably won’t [sic] manufacture cars. More likely, it’ll license the software and systems.

A Drastic Change

As with the adoption of any new revolutionary technology, there will be problems for businesses that don’t adjust fast enough. Futurists estimate that hundreds of billions of dollars (if not trillions) will be lost by automakers, suppliers, dealers, insurers, parking companies, and many other car-related enterprises. And think of the lost revenue for governments via licensing fees, taxes and tolls, and by personal injury lawyers and health insurers.

Who needs a car made with heavier-gauge steel and eight airbags (not to mention a body shop) if accidents are so rare? Who needs a parking spot close to work if your car can drive you there, park itself miles away, only to pick you up later? Who needs to buy a flight from Boston to Cleveland when you can leave in the evening, sleep much of the way, and arrive in the morning?

Indeed, Google’s goal is to increase car utilization from 5-10% to 75% or more by facilitating sharing. That means fewer cars on the road. Fewer cars period, in fact. Who needs to own a car when you can just order a shared one and it’ll drive up minutes later, ready to take you wherever you want? ...

Changing Oil Demand

If you’re in the business of finding, extracting, refining and marketing hydrocarbons,² such as Exxon Mobil Corp. (EOX), Chevron Corp. (CVX) or BP plc (BP), you could see your business fluctuate as use changes.

“These vehicles should practice very efficient eco-driving practices, which is typically about 20% better than the average driver,” said [Robin] Chase³ [sic] “On the other hand, if these cars are owned by individuals, I see a huge rise in the number of trips, and vehicle miles traveled. People will send out their car to run errands they would never do if they had to be in the car and waste their own time. If the autonomous cars are shared vehicles and people pay for each trip, I think this will reduce demand, and thus (vehicle miles traveled).”

¹autonomous — self-directed

²hydrocarbons — organic compounds that are chief components of petroleum and natural gas

³Robin Chase — founder and CEO of Buzzcar

Safety Dividend

35 ...“Over 90% of accidents today are caused by driver error,” said Professor Robert W. Peterson of the Center for Insurance Law and Regulation at Santa Clara University School of Law. “There is every reason to believe that self-driving cars will reduce frequency and severity of accidents, so insurance costs should fall, perhaps dramatically.”

40 “Cars can still get flooded, damaged or stolen,” notes Michael Barry, the v.p. [vice president] of media relations at the Insurance Information Institute. “But this technology will have a dramatic impact on underwriting.⁴ A lot of traditional underwriting criteria will be upended.”

Barry said it’s too early to quantify exactly how self-driving vehicles will affect rates, but added that injured parties in a crash involving a self-driving car may choose to sue the vehicle’s manufacturer, or the software company that designed the autonomous capability. ...

Risks, Hurdles and the Unknown

45 There are regulatory and legislative obstacles to widespread use of self-driving cars, and substantial concerns about privacy (who will have access to any driving information these vehicles store?). There’s also the question of security, as hackers could theoretically take control of these vehicles, and are not known for their restraint or civic-mindedness.

The Bottom Line

50 However it plays out, these vehicles are coming — and fast. Their full adoption will take decades, but their convenience, cost, safety and other factors will make them ubiquitous⁵ and indispensable. Such as with any technological revolution, the companies that plan ahead, adjust the fastest and imagine the biggest will survive and thrive. And companies invested in old technology and practices will need to evolve or risk dying.

—Joseph A. Dallegro

excerpted and adapted from “How Google’s Self-Driving Car Will Change Everything”
www.investopedia.com, 2015

⁴underwriting — risk determination

⁵ubiquitous — everywhere

Text 2

Google’s Driverless Cars Run Into Problem: Cars With Drivers

Google, a leader in efforts to create driverless cars, has run into an odd safety conundrum:¹ humans.

5 Last month, as one of Google’s self-driving cars approached a crosswalk, it did what it was supposed to do when it slowed to allow a pedestrian to cross, prompting its “safety driver” to apply the brakes. The pedestrian was fine, but not so much Google’s car, which was hit from behind by a human-driven sedan.

10 Google’s fleet of autonomous test cars is programmed to follow the letter of the law. But it can be tough to get around if you are a stickler for the rules. One Google car, in a test in 2009, couldn’t get through a four-way stop because its sensors kept waiting for other (human) drivers to stop completely and let it go. The human drivers kept inching forward, looking for the advantage — paralyzing Google’s robot.

15 It is not just a Google issue. Researchers in the fledgling² field of autonomous vehicles say that one of the biggest challenges facing automated cars is blending them into a world in which humans don’t behave by the book. “The real problem is that the car is too safe,” said Donald Norman, director of the Design Lab at the University of California, San Diego, who studies autonomous vehicles. ...

20 Traffic wrecks and deaths could well plummet in a world without any drivers, as some researchers predict. But wide use of self-driving cars is still many years away, and testers are still sorting out hypothetical risks — like hackers — and real world challenges, like what happens when an autonomous car breaks down on the highway.

25 For now, there is the nearer-term problem of blending robots and humans. Already, cars from several automakers have technology that can warn or even take over for a driver, whether through advanced cruise control or brakes that apply themselves. Uber is working on the self-driving car technology, and Google expanded its tests in July to Austin, Tex[as].

30 Google cars regularly take quick, evasive maneuvers or exercise caution in ways that are at once the most cautious approach, but also out of step with the other vehicles on the road. ...

35 Since 2009, Google cars have been in 16 crashes, mostly fender-benders, and in every single case, the company says, a human was at fault. This includes the rear-ender crash on Aug. 20, and reported Tuesday by Google. The Google car slowed for a pedestrian, then the Google employee manually applied the brakes. The car was hit from behind, sending the employee to the emergency room for mild whiplash.

40 Google’s report on the incident adds another twist: While the safety driver did the right thing by applying the brakes, if the autonomous car had been left alone, it might have braked less hard and traveled closer to the crosswalk, giving the car behind a little more room to stop. Would that have prevented the collision? Google says it’s impossible to say.

45 There was a single case in which Google says the company was responsible for a crash. It happened in August 2011, when one of its Google cars collided with another moving vehicle. But, remarkably, the Google car was being piloted at the time by an employee. Another human at fault. ...

50 On a recent outing with New York Times journalists, the Google driverless car took two evasive maneuvers that simultaneously displayed how the car errs on the cautious side, but also how jarring that experience can be. In one maneuver, it swerved sharply in a residential

¹conundrum — difficult problem

²fledgling — new and inexperienced

neighborhood to avoid a car that was poorly parked, so much so that the Google sensors couldn't tell if it might pull into traffic.

45 More jarring for human passengers was a maneuver that the Google car took as it approached a red light in moderate traffic. The laser system mounted on top of the driverless car sensed that a vehicle coming the other direction was approaching the red light at higher-than-safe speeds. The Google car immediately jerked to the right in case it had to avoid a collision. In the end, the oncoming car was just doing what human drivers so often do: not
50 approach a red light cautiously enough, though the driver did stop well in time.

Courtney Hohne, a spokeswoman for the Google project, said current testing was devoted to "smoothing out" the relationship between the car's software and humans. For instance, at four-way stops, the program lets the car inch forward, as the rest of us might, asserting its turn while looking for signs that it is being allowed to go.

55 The way humans often deal with these situations is that "they make eye contact. On the fly, they make agreements about who has the right of way," said John Lee, a professor of industrial and systems engineering and expert in driver safety and automation at the University of Wisconsin.

"Where are the eyes in an autonomous vehicle?" he added. ...

—Matt Richtel and Conor Dougherty
excerpted and adapted from
"Google's Driverless Cars Run Into Problem: Cars With Drivers"
www.nytimes.com, Sept. 1, 2015

Text 3

Autonomous Vehicles Will Replace Taxi Drivers, But That’s Just the Beginning

5 ...According to the Bureau of Labor Statistics [BLS] there are about 178,000 people employed as taxi drivers or chauffeurs in the United States. But once driverless technology advances to the point that vehicles can be fully autonomous — without the need for any human behind the wheel in case of emergencies — professional drivers will become a thing of the past. Bus drivers, whether they’re for schools, cities, or long-distance travel, would be made obsolete. Once cars drive themselves, food deliveries will be a matter of restaurants filling a car with orders and sending it off, eliminating the need for a delivery driver. Each of these professions employ more people and are better paid than taxi drivers, as shown in the table below.

| Occupation | Average annual wage | Number of jobs | Total annual wages |
|---|---------------------|------------------|-----------------------------|
| Taxi drivers & chauffeurs | \$25,690 | 178,260 | \$4,579,499,400 |
| Bus drivers – transit & intercity | \$39,410 | 158,050 | \$6,228,750,500 |
| Driver / sales workers (delivering food, newspapers) | \$27,720 | 405,810 | \$11,249,053,200 |
| Bus drivers – school or special client | \$29,910 | 499,440 | \$14,938,250,400 |
| Postal service mail carriers | \$51,790 | 307,490 | \$15,924,907,100 |
| Light truck or delivery services drivers (UPS, FedEx) | \$33,870 | 797,010 | \$26,994,728,700 |
| Heavy and tractor-trailer truck drivers | \$41,930 | 1,625,290 | \$68,148,409,700 |
| TOTAL | \$35,760.00 | 3,971,350 | \$148,063,599,000.00 |

Source: Bureau of Labor Statistics

10 Some of these may be a bit surprising, like postal carriers. But once fully autonomous vehicles are commonplace it would make sense for the Postal Service to make use of the technology to deliver mail, especially in areas where curbside mailboxes are standard and it would be rather simple for a mechanical arm to deposit and retrieve mail directly. Drivers of delivery trucks for companies like UPS and FedEx may also face extinction, if they’re not
15 replaced by Amazon’s delivery drones first — or perhaps they’ll develop a combined system where self-driving trucks bring packages from the warehouse to their destination, and a drone delivers them the last few yards from curbside to doorstep.

20 Despite their importance for the economy, each of these professions pale [*sic*] in comparison
to heavy and tractor-trailer truck drivers. This field employs the most by far — nine times as
many people work as truckers than as taxi drivers, and it’s the most common job in a
whopping 29 states — and is also better paid than most, with an average salary of about
\$42,000. When considering the total amount of wages paid to each of the seven occupations
in the table above, truck drivers make up nearly half, while taxi drivers & chauffeurs only
25 account for 3%. The development of self-driving tractor-trailers won’t be far behind
automated taxi cabs, with companies like Daimler already testing out partially-automated
trucks in Nevada.

30 While there may be other driving-focused jobs not included in these BLS statistics,
there are certainly many more industries that will be impacted by the replacement of humans
with self-driving vehicles. If this technology leads to a sharp decline in car ownership like
many predict, insurance companies will have far fewer customers and may not need as many
employees to service them. The same goes for mechanics and auto part manufacturers,
who could face a massive drop in demand. Fewer human truckers on the road means fewer
motel stays and rest stop visits, and cheaper trucking could take business away from freight
trains or even oil pipelines. Vehicles programmed to obey traffic laws won’t need nearly
35 as much policing, which also means fewer traffic tickets and less revenue for municipalities.
The full scale of these economic shifts will be impossible to understand until they’re
upon us, but the one thing we can know for sure is that they’ll touch almost every aspect of
society. ...

—Sam Tracy
excerpted and adapted from “Autonomous Vehicles Will
Replace Taxi Drivers, But That’s Just the Beginning”
www.huffingtonpost.com, June 11, 2015

Text 4

Along for the Ride

...Automotive designers have a good incentive to get human drivers out from behind the wheel: public safety. In 2012, according to the most recent figures from the National Highway Traffic Safety Administration (NHTSA), 33,561 people were killed in car crashes in the United States, and an estimated 2.36 million were injured. According to NHTSA, a number of major crash studies have found that human error caused more than 90 percent of those crashes. In a perfect world, technology would take driver error out of the equation. ...

But before society can reap those benefits, experts caution there are important problems to solve. Namely, since people interact with technology in unexpected ways, how will each individual driver engage with an automated car?

For some people, automation might lead to complacency,¹ says Nicholas Ward, PhD, a human factors psychologist in the department of mechanical and industrial engineering at Montana State University. Drivers who put too much trust in automation may become overly reliant on it, overestimating what the system can do for them. ...

Information overload may be another concern, says Neville Stanton, PhD, a psychologist at the University of Southampton in the United Kingdom, who studies human performance in technological systems. While automated systems are designed to take pressures off the driver, he's found that they may add complexity in some cases. In an automated system, drivers may feel compelled to monitor the behavior of the system as well as keep an eye on the driving environment. That extra pressure might increase stress and error. ...

Given a nearly infinite combination of driver personalities, road conditions and vehicle technologies, the answer is anything but straightforward. In a study using a driving simulator, for example, Stanton found that adaptive cruise control — in which a car maintains a safe following distance from the vehicle ahead of it — can reduce a driver's mental workload and stress levels. However, that technology also caused a reduction in drivers' situational awareness. And while a lower mental workload may be a good thing in tricky traffic jams, it could cause problems if drivers totally tune out.

Indeed, driver disengagement is a serious concern for automated-car designers. Users in such vehicles are expected to tune out. After all, the appeal of such cars is that they can transport us to and fro without our having to do the hard work. But that presents a problem for our busy brains. ...

Detached from the activity of driving, most people soon begin to experience “passive fatigue,” says Gerald Matthews, PhD, a psychologist at the Applied Cognition and Training in Immersive Virtual Environments Lab at the University of Central Florida. That cognitive muddling can be a big problem, Matthews says, if the driver has to take back control of the vehicle (when leaving a highway “platoon” of automated cars to re-enter city streets, for instance — or, in a worst-case scenario, if automated systems fail). ...

Like it or not, though, carmakers are pressing forward with automated systems, and psychologists can play a role in making them as safe as possible. One important issue, says Pradhan,² is how drivers of different ages, personalities, experience levels and cognitive abilities will deal with such systems. “There is no average driver. The field is so new, we're still asking a lot of fundamental questions — and there are very few people looking at driver characteristics,” he says. “Automation has to be designed for everybody.” ...

—Kirsten Weir
excerpted from “Along for the Ride”
www.apa.org, January 2015

¹ complacency — a feeling of security, often while unaware of potential dangers

² Anuj K. Pradhan, PhD — a research scientist who studies driver behavior and injury prevention at the University of Michigan Transportation Research Institute

Part 3

Text-Analysis Response

Your Task: Closely read the text provided on pages 18 and 19 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

The following excerpt is taken from a novel set in France during the World War II era.

Sixteen paces to the water fountain, sixteen back. Forty-two to the stairwell, forty-two back. Marie-Laure draws maps in her head, unreels a hundred yards of imaginary twine, and then turns and reels it back in. Botany smells like glue and blotter paper and pressed flowers. Paleontology smells like rock dust, bone dust. Biology smells like formalin and old fruit; it is loaded with heavy cool jars in which float things she has only had described for her: the pale coiled ropes of rattlesnakes, the severed hands of gorillas. Entomology smells like mothballs and oil: a preservative that, Dr. Geffard explains, is called naphthalene. Offices smell of carbon paper, or cigar smoke, or brandy, or perfume. Or all four.

She follows cables and pipes, railings and ropes, hedges and sidewalks. She startles people. She never knows if the lights are on.

The children she meets brim with questions: Does it hurt? Do you shut your eyes to sleep? How do you know what time it is?

It doesn't hurt, she explains. And there is no darkness, not the kind they imagine. Everything is composed of webs and lattices and upheavals of sound and texture. She walks a circle around the Grand Gallery, navigating between squeaking floorboards; she hears feet tramp up and down museum staircases, a toddler squeal, the groan of a weary grandmother lowering herself onto a bench.

Color—that's another thing people don't expect. In her imagination, in her dreams, everything has color. The museum buildings are beige, chestnut, hazel. Its scientists are lilac and lemon yellow and fox brown. Piano chords loll in the speaker of the wireless in the guard station, projecting rich blacks and complicated blues down the hall toward the key pound.¹ Church bells send arcs of bronze careening off the windows. Bees are silver; pigeons are ginger and auburn and occasionally golden. The huge cypress trees she and her father pass on their morning walk are shimmering kaleidoscopes, each needle a polygon of light.

She has no memories of her mother but imagines her as white, a soundless brilliance. Her father radiates a thousand colors, opal, strawberry red, deep russet, wild green; a smell like oil and metal, the feel of a lock tumbler sliding home, the sound of his key rings chiming as he walks. He is an olive green when he talks to a department head, an escalating series of oranges when he speaks to Mademoiselle Fleury from the greenhouses, a bright red when he tries to cook. He glows sapphire when he sits over his workbench in the evenings, humming almost inaudibly as he works, the tip of his cigarette gleaming a prismatic blue.

She gets lost. Secretaries or botanists, and once the director's assistant, bring her back to the key pound. She is curious; she wants to know the difference between an alga and a lichen, a *Diplodon charruanus* and a *Diplodon delodontus*. Famous men take her by the elbow and escort her through the gardens or guide her up stairwells. "I have a daughter too," they'll say. Or "I found her among the hummingbirds."

"*Toutes mes excuses*,"² her father says. He lights a cigarette; he plucks key after key out of her pockets. "What," he whispers, "am I going to do with you?"

On her ninth birthday, when she wakes, she finds two gifts. The first is a wooden box with no opening she can detect. She turns it this way and that. It takes her a little while to realize one side is spring-loaded; she presses it and the box flips open. Inside waits a single cube of creamy Camembert that she pops directly into in [*sic*] her mouth.

¹key pound — the office of her father, the museum locksmith

²toutes mes excuses — my apologies

“Too easy!” her father says, laughing.

45 The second gift is heavy, wrapped in paper and twine. Inside is a massive spiral-bound book. In Braille.

“They said it’s for boys. Or very adventurous girls.” She can hear him smiling.

She slides her fingertips across the embossed³ title page. *Around. The. World. In. Eighty. Days.* “Papa, it’s too expensive.”

50 “That’s for me to worry about.”

That morning Marie-Laure crawls beneath the counter of the key pound and lies on her stomach and sets all ten fingertips in a line on a page. The French feels old-fashioned, the dots printed much closer together than she is used to. But after a week, it becomes easy. She finds the ribbon she uses as a bookmark, opens the book, and the museum falls away.

55 Mysterious Mr. Fogg lives his life like a machine. Jean Passepartout becomes his obedient valet. When, after two months, she reaches the novel’s last line, she flips back to the first page and starts again. At night she runs her fingertips over her father’s model: the bell tower, the display windows. She imagines Jules Verne’s characters walking along the streets, chatting in shops; a half-inch-tall baker slides speck-sized loaves in and out of
60 his ovens; three minuscule burglars hatch plans as they drive slowly past the jeweler’s; little grumbling cars throng the rue⁴ de Mirbel, wipers sliding back and forth. Behind a fourth-floor window on the rue des Patriarches, a miniature version of her father sits at a miniature workbench in their miniature apartment, just as he does in real life, sanding away at some infinitesimal⁵ piece of wood; across the room is a miniature girl, skinny, quick-witted,
65 an open book in her lap; inside her chest pulses something huge, something full of longing, something unafraid.

—Anthony Doerr
excerpted from *All the Light We Cannot See*, 2014
Scribner

³embossed — a stamped, molded or carved design

⁴rue — street

⁵infinitesimal — very small

The University of the State of New York

REGENTS HIGH SCHOOL EXAMINATION

REGENTS EXAMINATION

IN

ENGLISH LANGUAGE ARTS

(Common Core)

Tuesday, January 26, 2016 — 1:15 to 4:15 p.m., only

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

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

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

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

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

Part 1

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

Reading Comprehension Passage A

5 The factory made the best centrifugal pumps in the world, and Merle Waggoner owned it. He'd started it. He'd just been offered two million dollars for it by the General Forge and Foundry Company. He didn't have any stockholders and he didn't owe a dime. He was fifty-one, a widower, and he had one heir—a son. The boy's name was Franklin. The boy was named after Benjamin Franklin.

One Friday afternoon father and son came out of Merle's office and into the factory. They went down a factory aisle to Rudy Linberg's lathe.¹

10 "Rudy," said Merle, "the boy here's home from college for three days, and I thought maybe you and him and your boy and me might go out to the farm and shoot some clay pigeons tomorrow."

Rudy turned his sky-blue eyes to Merle and young Franklin. He was Merle's age, and he had the deep and narrow dignity of a man who had learned his limitations early—who had never tried to go beyond them. His limitations were those of his tools, his flute and his shotgun. ...

15 "Let's go ask my boy what he's got on tomorrow," said Rudy. It was a formality. Karl always did what his father wanted him to do—did it with profound love. ...

20 Karl was a carbon copy of his father. He was such a good mimic of Rudy that his joints seemed to ache a little with age. He seemed sobered by fifty-one years of life, though he'd lived only twenty. He seemed instinctively wary of safety hazards that had been eliminated from the factory by the time he'd learned to walk. Karl stood at attention without humility, just as his father had done.

"Want to go shooting tomorrow?" said Rudy.

"Shoot what?" said Karl.

25 "Crows. Clay pigeons," said Rudy. "Maybe a woodchuck."

"Don't mind," said Karl. He nodded briefly to Merle and Franklin. "Glad to." ...

Rudy nodded. He examined the work in Karl's lathe and tapped his own temple. The tapping was a signal that Franklin had seen many times on hunts. It meant that Karl was doing fine.

30 Rudy touched Karl's elbow lightly. It was the signal for Karl to get back to work. Rudy and Karl each held up a crooked finger and saluted with it. Franklin knew what that meant too. It meant, "Good-by, I love you." ...

Merle was sitting at his desk, his head down, when Franklin came in. He held a steel plate about six inches square in his left hand. In the middle of the plate was a hole two inches square. In his right hand he held a steel cube that fitted the hole exactly. ...

35 Franklin sat down gingerly on a hard chair by the wall. The office hadn't changed much in the years he'd known it. It was one more factory room, with naked pipes overhead—the cold ones sweaty, the hot ones dry. Wires snaked from steel box to steel box. The green walls and cream trim were as rough as elephant hide in some places, with alternating coats of paint and grime, paint and grime.

¹lathe — a machine on which a piece of material, such as wood or metal, is spun and shaped against a fixed cutting tool

40 There had never been time to scrape away the layers, and barely enough time, overnight, to slap on new paint. And there had never been time in which to finish the rough shelves that lined the room. ...

Merle slipped the cube through the square hole once more. “Know what these are?” he said.

45 “Yes, sir,” said Franklin. “They’re what Rudy Linberg had to make when he was an apprentice in Sweden.”

The cube could be slipped through the hole in twenty-four different ways, without letting the tiniest ray of light pass through with it.

50 “Unbelievable skill,” said Franklin respectfully. “There aren’t craftsmen like that coming along any more.” He didn’t really feel much respect. He was simply saying what he knew his father wanted to hear. The cube and the hole struck him as criminal wastes of time and great bores. “Unbelievable,” he said again.

“It’s utterly unbelievable, when you realize that Rudy didn’t make them,” said Merle gravely, “when you realize what generation the man who made them belongs to.”

55 “Oh?” said Franklin. “Who did make them?”

“Rudy’s boy, Karl,” said Merle. “A member of your generation.” He ground out his cigar sadly. “He gave them to me on my last birthday. They were on my desk, boy, waiting for me when I came in—right beside the ones Rudy gave me thirty-one years before.” ...

60 “I could have cried, boy, when I saw those two plates and those two cubes side by side,” said Merle. “Can you understand that?” he asked beseechingly. “Can you understand why I’d feel like crying?” ...

“The cube of Karl’s fitted through the hole of Rudy’s!” said Merle. “They were interchangeable!”

“Gosh!” said Franklin. “I’ll be darned. Really?”

65 And now he felt like crying, because he didn’t care, couldn’t care—and would have given his right arm to care. The factory whanged and banged and screeched in monstrous irrelevance—Franklin’s, all Franklin’s, if he just said the word.

“What’ll you do with it—buy a theater in New York?” said Merle abruptly.

“Do with what, sir?” said Franklin.

70 “The money I’ll get for the factory when I sell it—the money I’ll leave to you when I’m dead,” said Merle. He hit the word “dead” hard. “What’s Waggoner Pump going to be converted into? Waggoner Theaters? Waggoner School of Acting? The Waggoner Home for Broken-Down Actors?”

75 “I—I hadn’t thought about it,” said Franklin. The idea of converting Waggoner Pump into something equally complicated hadn’t occurred to him, and appalled him now. He was being asked to match his father’s passion for the factory with an equal passion for something else. And Franklin had no such passion—for the theater or anything else. ...

“Don’t sell on my account,” said Franklin wretchedly.

“On whose account would I keep it?” said Merle.

80 “Do you have to sell it today?” said Franklin, horrified.

“Strike while the iron’s hot, I always say,” said Merle. “Today’s the day you decided to be an actor, and, as luck would have it, we have an excellent offer for what I did with my life.”

“Couldn’t we wait?”

85 “For what?” said Merle. He was having a good time now.

“Father!” cried Franklin. “For the love of heaven, father, please!” He hung his head and shook it. “I don’t know what I’m doing,” he said brokenly. “I don’t know for sure what I want to do yet. I’m just playing with ideas, trying to find myself. Please, father, don’t sell what

90 you've done with your life, don't just throw it away because I'm not sure I want to do that with my life too! Please!" Franklin looked up. "I'm not Karl Linberg," he said. "I can't help it. I'm sorry, but I'm not Karl Linberg." ...

—Kurt Vonnegut, Jr.
excerpted from "This Son of Mine..."
The Saturday Evening Post, August 18, 1956

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|--|--|
| <p>1 The author's description in lines 1 through 5 introduces a conflict by including details about</p> <ul style="list-style-type: none">(1) an industry competitor(2) an unexpected financial loss(3) a revised production schedule(4) a business opportunity <p>2 Merle's invitation (lines 8 through 10) illustrates his</p> <ul style="list-style-type: none">(1) pride in Franklin(2) anger at Rudy(3) respect for the Linberg family(4) concern about the Waggoner factory <p>3 Rudy's "deep and narrow dignity" (line 12) hints at his</p> <ul style="list-style-type: none">(1) contentment with his position in life(2) respect for Merle's bond with Franklin(3) pride in Franklin's decisions(4) ambition to take over the company <p>4 Lines 17 through 21 suggest that Karl's attitude is a result of his</p> <ul style="list-style-type: none">(1) health(2) upbringing(3) schooling(4) status <p>5 Lines 35 through 42 serve to illustrate the</p> <ul style="list-style-type: none">(1) tension between Merle and Rudy(2) conflict between Franklin and Karl(3) relationship between Merle and Franklin(4) competition between Rudy and Karl <p>6 The references to the plate and cubes (lines 32 through 34 and lines 55 through 61) create a connection to</p> <ul style="list-style-type: none">(1) Merle's desired relationship with his son(2) Karl's ambitious drive to improve the business(3) Franklin's obedience to his father(4) Rudy's devotion to the business | <p>7 Franklin's response in lines 49 through 52 reveals his desire to</p> <ul style="list-style-type: none">(1) pacify his father(2) recreate the fine workmanship(3) collaborate with his father(4) take over the factory <p>8 Which lines reveal a shift in Franklin's perspective?</p> <ul style="list-style-type: none">(1) "The tapping was a signal that Franklin had seen many times on hunts" (lines 26 and 27)(2) "Yes, sir," said Franklin. "They're what Rudy Linberg had to make when he was an apprentice in Sweden'" (lines 45 and 46)(3) "The idea of converting Waggoner Pump into something equally complicated hadn't occurred to him, and appalled him now" (lines 74 and 75)(4) "I'm not Karl Linberg," he said. "I can't help it. I'm sorry, but I'm not Karl Linberg'" (lines 90 and 91) <p>9 Which quotation best reflects a central theme in the text?</p> <ul style="list-style-type: none">(1) "He was Merle's age, and he had the deep and narrow dignity of a man who had learned his limitations early" (lines 11 and 12)(2) "He seemed sobered by fifty-one years of life, though he'd lived only twenty" (lines 18 and 19)(3) "The cube could be slipped through the hole in twenty-four different ways, without letting the tiniest ray of light pass through with it" (lines 47 and 48)(4) "He was being asked to match his father's passion for the factory with an equal passion for something else. And Franklin had no such passion" (lines 75 through 77) |
|--|--|

Reading Comprehension Passage B

View with a Grain of Sand

We call it a grain of sand
but it calls itself neither grain nor sand.
It does just fine without a name,
whether general, particular,
5 permanent, passing,
incorrect or apt.

Our glance, our touch mean nothing to it.
It doesn't feel itself seen and touched.
And that it fell on the windowsill
10 is only our experience, not its.
For it it's no different than falling on anything else
with no assurance that it's finished falling
or that it's falling still.

The window has a wonderful view of a lake
15 but the view doesn't view itself.
It exists in this world
colorless, shapeless,
soundless, odorless, and painless.

The lake's floor exists floorlessly
20 and its shore exists shorelessly.
Its water feels itself neither wet nor dry
and its waves to themselves are neither singular nor plural.
They splash deaf to their own noise
on pebbles neither large nor small.

25 And all this beneath a sky by nature skyless
in which the sun sets without setting at all
and hides without hiding behind an unminding cloud.
The wind ruffles it, its only reason being
that it blows.

30 A second passes.
A second second.
A third.
But they're three seconds only for us.

Time has passed like a courier with urgent news.
35 But that's just our simile.
The character's invented, his haste is make-believe,
his news inhuman.

—Wisława Szymborska
from *Polish Poetry of the Last Two Decades of Communist Rule*,
translated by Stanisław Barańczak and Clare Cavanagh
Northwestern University Press, 1991

- 10 The statement “Our glance, our touch mean nothing to it” (line 7) helps to establish the concept of
- (1) human resentment of the natural order
 - (2) nature’s superiority
 - (3) human control over the environment
 - (4) nature’s indifference
- 11 The purpose of lines 14 through 18 is to present
- (1) a contrast with human reliance on the senses
 - (2) a focus on the complexity of natural events
 - (3) an emphasis on human need for physical beauty
 - (4) an appreciation for the role of nature in everyday life
- 12 Lines 30 through 33 contribute to the poem’s meaning by
- (1) questioning the finality of death
 - (2) commenting on human perception
 - (3) revealing the power of anticipation
 - (4) describing an unusual phenomenon
- 13 The inclusion of the figurative language in the final stanza serves to
- (1) modify an argument
 - (2) stress a value
 - (3) reinforce a central idea
 - (4) resolve a conflict
- 14 The poem is developed primarily through the use of
- (1) examples
 - (2) exaggerations
 - (3) cause and effect
 - (4) question and answer
-

Reading Comprehension Passage C

“The Russell-Einstein Manifesto,” signed by a group of eleven intellectuals and scientists including Bertrand Russell and Albert Einstein, was written at the height of the Cold War.

In the tragic situation which confronts humanity, we feel that scientists should assemble in conference to appraise the perils that have arisen as a result of the development of weapons of mass destruction, and to discuss a resolution in the spirit of the appended draft.

5 We are speaking on this occasion, not as members of this or that nation, continent, or creed, but as human beings, members of the species Man, whose continued existence is in doubt. The world is full of conflicts; and, overshadowing all minor conflicts, the titanic struggle between Communism and anti-Communism. . . .

10 We have to learn to think in a new way. We have to learn to ask ourselves, not what steps can be taken to give military victory to whatever group we prefer, for there no longer are such steps; the question we have to ask ourselves is: what steps can be taken to prevent a military contest of which the issue must be disastrous to all parties? . . .

15 No doubt in an H-bomb¹ war great cities would be obliterated. But this is one of the minor disasters that would have to be faced. If everybody in London, New York, and Moscow were exterminated, the world might, in the course of a few centuries, recover from the blow. But we now know, especially since the Bikini test,² that nuclear bombs can gradually spread destruction over a very much wider area than had been supposed. . . .

20 Many warnings have been uttered by eminent men of science and by authorities in military strategy. None of them will say that the worst results are certain. What they do say is that these results are possible, and no one can be sure that they will not be realized. We have not yet found that the views of experts on this question depend in any degree upon their politics or prejudices. They depend only, so far as our researches have revealed, upon the extent of the particular expert’s knowledge. We have found that the men who know most are the most gloomy.

25 Here, then, is the problem which we present to you, stark and dreadful and inescapable: Shall we put an end to the human race; or shall mankind renounce war? People will not face this alternative because it is so difficult to abolish war.

30 The abolition of war will demand distasteful limitations of national sovereignty. But what perhaps impedes understanding of the situation more than anything else is that the term “mankind” feels vague and abstract. People scarcely realize in imagination that the danger is to themselves and their children and their grandchildren, and not only to a dimly apprehended humanity. They can scarcely bring themselves to grasp that they, individually, and those whom they love are in imminent³ danger of perishing agonizingly. And so they hope that perhaps war may be allowed to continue provided modern weapons are prohibited.

35 This hope is illusory. Whatever agreements not to use H-bombs had been reached in time of peace, they would no longer be considered binding in time of war, and both sides would set to work to manufacture H-bombs as soon as war broke out, for, if one side manufactured the bombs and the other did not, the side that manufactured them would inevitably be victorious.

40 Although an agreement to renounce nuclear weapons as part of a general reduction of armaments would not afford an ultimate solution, it would serve certain important purposes.

¹H-bomb — hydrogen bomb

²Bikini test — reference to an American test of a hydrogen bomb conducted at the Bikini Atoll in the Pacific Ocean on March 1st, 1954. The bomb sent radioactive debris across the globe.

³imminent — about to take place

45 First: any agreement between East and West is to the good in so far as it tends to diminish tension. Second: the abolition of thermo-nuclear weapons, if each side believed that the other had carried it out sincerely, would lessen the fear of a sudden attack in the style of Pearl Harbour, which at present keeps both sides in a state of nervous apprehension. We should, therefore, welcome such an agreement, though only as a first step.

50 Most of us are not neutral in feeling, but, as human beings, we have to remember that, if the issues between East and West are to be decided in any manner that can give any possible satisfaction to anybody, whether Communist or anti-Communist, whether Asian or European or American, whether White or Black, then these issues must not be decided by war. We should wish this to be understood, both in the East and in the West.

55 There lies before us, if we choose, continual progress in happiness, knowledge, and wisdom. Shall we, instead, choose death, because we cannot forget our quarrels? We appeal, as human beings, to human beings: Remember your humanity, and forget the rest. If you can do so, the way lies open to a new Paradise; if you cannot, there lies before you the risk of universal death.

Resolution

60 We invite this Congress,⁴ and through it the scientists of the world and the general public, to subscribe to the following resolution:

“In view of the fact that in any future world war nuclear weapons will certainly be employed, and that such weapons threaten the continued existence of mankind, we urge the Governments of the world to realize, and to acknowledge publicly, that their purpose cannot be furthered by a world war, and we urge them, consequently, to find peaceful means for the settlement of all matters of dispute between them.”

—Bertrand Russell
excerpted from “The Russell–Einstein Manifesto”
July 9, 1955

⁴Congress — the group of scientists who signed the Manifesto

- 15 Lines 1 through 4 set a tone of
- (1) caution
 - (2) futility
 - (3) hostility
 - (4) accusation
- 16 The position taken in lines 9 through 12 suggests
- (1) a justification of modern warfare and politics
 - (2) a connection between military victory and the destruction of Communism
 - (3) the similarity of Communist and anti-Communist ideals
 - (4) the relationship between military conflict and ultimate disaster
- 17 Lines 18 through 24 help to refine the central idea in the text by
- (1) including statements that express opposing points of view
 - (2) providing a summary of the opinions of experts in this area
 - (3) encouraging individuals to become involved with the cause
 - (4) opposing an involvement by politicians and scientists
- 18 The rhetorical question posed in line 26 emphasizes the
- (1) unavoidable nature of the problem
 - (2) important issue of national sovereignty
 - (3) likely elimination of weapons of mass destruction
 - (4) probable establishment of a new world power
- 19 The phrase “dimly apprehended” (lines 31 and 32) suggests that average people’s understanding of the concept of mankind is
- (1) realistic
 - (2) limited
 - (3) pessimistic
 - (4) insightful
- 20 As used in line 36, the word “illusory” most closely means
- (1) deceptive
 - (2) sustainable
 - (3) regrettable
 - (4) certain
- 21 Lines 41 through 47 suggest that a potential agreement on weaponry would be
- (1) successful
 - (2) controversial
 - (3) unpopular
 - (4) helpful
- 22 Which statement from the text is best supported by lines 48 through 52?
- (1) “We have found that the men who know most are the most gloomy” (lines 23 and 24)
 - (2) “The abolition of war will demand distasteful limitations of national sovereignty” (line 28)
 - (3) “And so they hope that perhaps war may be allowed to continue provided modern weapons are prohibited” (lines 33 through 35)
 - (4) “Remember your humanity, and forget the rest” (line 55)
- 23 The “Resolution” stated in lines 58 through 64 serves to
- (1) advise the Congress to debate the proposal
 - (2) stress the importance of non-military solutions to conflicts
 - (3) demand the elimination of weapons of mass destruction
 - (4) condemn the Governments that violate the Manifesto
- 24 The Manifesto states that the presence of nuclear weapons requires individuals to
- (1) advocate for international conflict resolution
 - (2) elect politicians who will support disarmament
 - (3) participate in public discussions about the military
 - (4) prepare the communities for nuclear attack

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: Should food be genetically modified?

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 the genetic modification of food. 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 the genetic modification of food
- 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 – GMOs 101

Text 2 – GMO Reality Check

Text 3 – GMO Foods: Key Points in the Genetically Modified Debate

Text 4 – The Truth about Genetically Modified Food

Text 1

GMOs 101

The six questions on every shopper’s mind about the new biotech foods. ...

1 What are GMOs [Genetically Modified Organism], and what are they used for?

A GMO is created by injecting genetic material from plants, animals, or bacteria into a crop in hopes of creating a new and beneficial trait. For example, one of the most popular genetically modified (GM) crops is a corn plant that’s capable of producing its own pesticide, called Bt, which is also used in spray form by some organic farmers. The idea is to make the plant resistant to insect damage and to limit the amount of harmful pesticides farmers have to spray. Other GM plants, such as Roundup Ready corn, were created to survive the spraying of the herbicide Roundup, which kills weeds and would normally kill the plant, too, says Stephen H. Howell, Ph.D., director of the Plant Sciences Institute at Iowa State University.

Researchers are also using the technology experimentally as a way to nutritionally enhance fruits and vegetables.

Some GMO supporters say that both applications are necessary to help feed a growing world population, especially in poor countries where drought and famine are common. But there is very little agreement on whether biotechnology offers a uniform way to address world hunger. “We have plenty of food for the world right now. It’s not the deficiency of technology that’s a problem for developing countries,” says Jane Rissler, Ph.D., a senior staff scientist with the Union of Concerned Scientists, a nonprofit watchdog group that partners with 80,000 researchers. The international hunger problem, she says, stems from “poverty, corruption, and poor distribution.”

2 What kinds of foods contain GMOs?

About 80 percent of the food on grocery-store shelves already contains at least some ingredients made from altered genes. This means that almost any processed food, from salad dressing to snack crackers, could contain GMOs, unless it has been certified organic (federal regulations explicitly restrict food manufacturers from using the organic seal on products made with GMOs). That’s because corn, soy, and canola are the top three GM food crops in the United States, so anything that is produced with corn syrup, high-fructose corn syrup, or soybean or corn oil might include GMOs.

Very little fresh produce on the market, though, is genetically engineered, with the exceptions of most papaya, some squash, and a few strains of sweet corn. Meanwhile, we’re not the only ones consuming GMOs—animals do, too. GM corn and soybeans are often used in livestock feed, though there’s no evidence that GMOs show up in your steak or chops.

3 Should I be concerned about the safety of GM foods?

Federal agencies like the U.S. Food and Drug Administration (FDA) and the U.S. Department of Agriculture (USDA) say that they are safe, and there have been no documented cases of illness due to consumption of GMOs. The American Medical Association agrees at this point and has encouraged ongoing research in the field. ...

4 What do GM crops mean for the environment?

“I think a lot of scientists agree that there are no known environmental problems with the crops that are out there now,” says Allison Snow, Ph.D., who studies environmental risk

and genetically modified crops as a professor of ecology at Ohio State University. But organic farmers are becoming increasingly concerned about maintaining the integrity of their crops. For example, if Bt corn is planted too close to a neighboring organic-corn crop, crosspollination could occur and contaminate the latter.

Scientists on both sides of the debate also widely agree that insects will eventually become resistant to the Bt crops, Snow says. “It could happen any year now. Then we would be back where we started, and we would have lost a valuable tool for managing insects,” Snow says. ...

5 Is it possible to live completely GMO-free?

Probably not. A study commissioned by the Union of Concerned Scientists and released in February already suggests that seeds that are supposedly non-GMO may be unintentionally tainted. Genetically engineered DNA was found in at least half of the small sample of tested corn and soybean seeds, and about 83 percent of the canola seeds. Even if you buy only certified-organic products, you probably can’t avoid GMOs completely. That’s because it is also possible for organic food crops to become inadvertently contaminated. ...

6 What will we see next from the biotech-food market?

Here are some GM foods that might end up on store shelves:

- The FDA and USDA are currently reviewing safety data on a variety of genetically engineered wheat that would tolerate the herbicide Roundup.
- Researchers are also working on wheat varieties that would resist drought, be less allergenic to those with gluten intolerance, and be more nutritious.

Consumers may also start seeing major nutritional benefits in the future:

- Scientists at the University of California, Riverside, announced last year [2003] that they genetically engineered a corn plant to produce up to four times the normal amount of vitamin C by inserting a gene from wheat plants. The researchers have filed a patent application and are soliciting companies that might be interested in commercializing the product. ...
- Other biotech foods that are currently in development include a vitamin A--enhanced rice and a tomato with increased amounts of the cancer-fighting antioxidant lycopene.
- Monsanto Co., which is the largest producer of GM seeds, is continuing to tinker with soybeans in hopes of developing a variety that could produce an oil containing few or no saturated and trans fats.

—Alisa Blackwood
excerpted and adapted from “GMOs 101”
Health, May 2004

Text 2

GMO Reality Check

... GMO Basics

So what are GMOs? To put it simply, they're plants and seeds created in laboratories. Genetic engineers insert genes from bacteria, viruses, animals, or humans into the DNA of a food crop or animal to create an organism that would never occur in nature. Biotech companies do this for two main reasons: to make crops that are tolerant to herbicides such as RoundUp that kill other plants, and to make crops that produce their own insecticides.

The FDA's own scientists actually warned that these never-before-seen foods could create new toxins and new allergens and needed to be more thoroughly tested, but their concerns were largely ignored. Instead, the US government took the official position that GM foods were "substantially equivalent" to conventional foods and didn't require safety testing or labeling -- in sharp contrast to 40 other countries that require such foods be clearly labeled. Commercial planting of genetically modified seeds in the United States began in 1996, and soon after, food products containing GMOs began appearing on store shelves, mostly without our knowledge.

By 2011, 94 percent of all soybeans and 88 percent of all corn grown in the United States was genetically modified. Soy and corn, along with other common GM foods (including canola oil. [*sic*] cottonseed oil, and sugar from sugar beets), are used as ingredients in countless other products, so many Americans -- including health food shoppers -- likely have been eating GM foods without realizing it.

No Benefits, Just Risks

What we didn't know about what we were eating may already be harming us. Based on animal research with GM foods, the American Academy of Environmental Medicine (AAEM) says that there are serious health risks associated with eating GM foods, including infertility, immune system problems, accelerated aging, disruption of insulin and cholesterol regulation, gastrointestinal issues, and changes in organs. In 2009, the AAEM urged doctors to prescribe non-GMO diets for all Americans, saying that doctors are probably seeing negative health effects in their patients right now without realizing that GM foods are major contributing factors.

Genetically modified crops pose risks to the environment, too, including the serious threat of GM seeds spreading to and contaminating both organic and conventional crop fields. Plus, the biotech industry claims that genetic engineering reduces the use of pesticides, but research shows otherwise. According to a 2009 report by the Organic Center, overall pesticide use dramatically increased -- about 318 million pounds -- in the first thirteen years after GM crops were introduced.

Herbicides sprayed in high amounts on GM herbicide-resistant crops have led to the development and spread of so-called "superweeds" -- weeds that are able to adapt to and withstand typical herbicides. And the biotech companies' proposed solution to this problem? Create new GM crops that are resistant to ever more toxic chemicals, including 2, 4-D -- a major component of Agent Orange.¹ It's a "crazy" idea because weeds would eventually adapt to that herbicide and any others, says Andrew Kimbrell, executive director of the Center for Food Safety and author of *Your Right to Know: Genetic Engineering and the Secret Changes in Your Food*.

¹Agent Orange — chemical used as part of herbicidal warfare programs

45 The most important thing to know about GM foods is that they benefit only the chemical companies that produce them, says Kimbrell. “[The biotech companies] have yet to produce anything that benefits the consumer. There’s no better taste, no better nutrition, no lower price. That’s the dirty little secret that’s hardly ever reported. That’s why those companies don’t want GM foods labeled. They don’t want the consumer to be able to have the choice to say, ‘I want the same price, less risky version.’”...

—Melissa Diane Smith
excerpted from “GMO Reality Check”
Better Nutrition, August 2012

Text 3

GMO Foods: Key Points in the Genetically Modified Debate

... Safe or Unsafe?

Most studies show genetically modified foods are safe for human consumption, though it is widely acknowledged that the long-term health effects are unknown. The Food and Drug Administration generally recognized these foods as safe, and the World Health Organization has said no ill health effects have resulted on the international market.

5 Opponents on both sides of the Atlantic say there has been inadequate testing and regulation. They worry that people who eat genetically modified foods may be more prone to allergies or diseases resistant to antibiotics. But they have been hard pressed to show scientific studies to back up those fears.

10 GM foods have been a mainstay in the U.S. for more than a decade. Most of the crops are used for animal feed or in common processed foods such as cookies, cereal, potato chips and salad dressing.

15 Europe largely bans genetically engineered foods and has strict requirements on labeling them. They do allow the import of a number of GM crops such as soy, mostly for animal feed, and individual European countries have opted to plant these types of crops. Genetically engineered corn is grown in Spain, though it amounts to only a fraction of European farmland. ...

Can GM Food Help Combat World Hunger?

20 By 2050, the world's population is projected to rise to 9 billion from just over 7 billion currently. Proponents of genetically modified foods say they are safe and can boost harvests even in bad conditions by protecting against pests, weeds and drought. This, they argue, will be essential to meeting the needs of a booming population in decades to come and avoiding starvation.

25 However Doug Gurian-Sherman, senior scientist for the food and environment program at the Union of Concerned Scientists, an advocacy group, said genetic engineering for insect resistance has provided only a modest increase in yields since the 1990s and drought-resistant strains have only modestly reduced losses from drought.

30 Moreover, he said conventional crossbreeding or cross-pollinating of different varieties for desirable traits, along with improved farming, are getting better results boosting yields at a lower cost. In fact, much of the food Americans eat has been genetically modified by those conventional methods over thousands of years, before genetic engineering came into practice. ...

35 Andrea Roberto Sonnino, chief of research at the U.N. food agency, said total food production at present is enough to feed the entire global population. The problem is uneven distribution, leaving 870 million suffering from hunger. He said world food production will need to increase by 60 percent to meet the demands of 9 billion by 2050. This must be achieved by increasing yields, he added, because there is little room to expand cultivated land used for agriculture.

Genetically modified foods, in some instances, can help if the individual product has been assessed as safe, he said. "It's an opportunity that we cannot just miss."

To Label or Not to Label?

40 Europe requires all GM food to be labeled unless GM ingredients amount to 0.9 percent or less of the total. The U.S. does not require labels on the view that genetically modified food is not materially different than non-modified food. Opponents of labeling say it would

scare consumers away from safe foods, giving the appearance that there is something wrong with them.

45 U.S. activists insist consumers should have the right to choose whether to eat genetically modified foods and that labeling would offer them that choice, whether the foods are safe or not. They are pushing for labeling at the state and federal level. California voters last year rejected a ballot initiative that would have required GM food labeling. The legislatures of Connecticut and Maine have passed laws to label genetically modified foods, and more than 20 other states are contemplating labeling. ...

—Marjorie Olster
excerpted from “GMO Foods: Key Points in the
Genetically Modified Debate”
<http://www.huffingtonpost.com>, August 2, 2013

Text 4

The Truth about Genetically Modified Food

... Benefits and Worries

The bulk of the science on GM safety points in one direction. Take it from David Zilberman, a U.C. Berkeley agricultural and environmental economist and one of the few researchers considered credible by both agricultural chemical companies and their critics. He argues that the benefits of GM crops greatly outweigh the health risks, which so far remain theoretical. The use of GM crops “has lowered the price of food,” Zilberman says. “It has increased farmer safety by allowing them to use less pesticide. It has raised the output of corn, cotton and soy by 20 to 30 percent, allowing some people to survive who would not have without it. If it were more widely adopted around the world, the price [of food] would go lower, and fewer people would die of hunger.” ...

Despite such promise, much of the world has been busy banning, restricting and otherwise shunning GM foods. Nearly all the corn and soybeans grown in the U.S. are genetically modified, but only two GM crops, Monsanto’s MON8₁₀ maize and BASF’s Amflora potato, are accepted in the European Union. Eight E.U. nations have banned GM crops outright. Throughout Asia, including in India and China, governments have yet to approve most GM crops, including an insect-resistant rice that produces higher yields with less pesticide. In Africa, where millions go hungry, several nations have refused to import GM foods in spite of their lower costs (the result of higher yields and a reduced need for water and pesticides). Kenya has banned them altogether amid widespread malnutrition. No country has definite plans to grow Golden Rice, a crop engineered to deliver more vitamin A than spinach (rice normally has no vitamin A), even though vitamin A deficiency causes more than one million deaths annually and half a million cases of irreversible blindness in the developing world. ...

A Clean Record

... Could eating plants with altered genes allow new DNA to work its way into our own? It is theoretically possible but hugely improbable. Scientists have never found genetic material that could survive a trip through the human gut and make it into cells. Besides, we are routinely exposed to—we even consume—the viruses and bacteria whose genes end up in GM foods. The bacterium *B. thuringiensis*, for example, which produces proteins fatal to insects, is sometimes enlisted as a natural pesticide in organic farming. “We’ve been eating this stuff for thousands of years,” [Robert] Goldberg [a plant molecular biologist] says.

In any case, proponents say, people have consumed as many as trillions of meals containing genetically modified ingredients over the past few decades. Not a single verified case of illness has ever been attributed to the genetic alterations. Mark Lynas, a prominent anti-GM activist who last year publicly switched to strongly supporting the technology, has pointed out that every single news-making food disaster on record has been attributed to non-GM crops, such as the *Escherichia coli*—infected organic bean sprouts that killed 53 people in Europe in 2011. ...

Plenty of other credible groups have arrived at the same conclusion. Gregory Jaffe, director of biotechnology at the Center for Science in the Public Interest, a science-based consumer-watchdog group in Washington, D.C., takes pains to note that the center has no official stance, pro or con, with regard to genetically modifying food plants. Yet Jaffe insists the scientific record is clear. “Current GM crops are safe to eat and can be grown safely in the environment,” he says. The American Association for the Advancement of Science, the American Medical Association and the National Academy of Sciences have all unreservedly backed GM crops. The U.S. Food and Drug Administration, along with its

45 counterparts in several other countries, has repeatedly reviewed large bodies of research and concluded that GM crops pose no unique health threats. Dozens of review studies carried out by academic researchers have backed that view. ...

—David H. Freedman
excerpted and adapted from “The Truth about
Genetically Modified Food”
<http://www.scientificamerican.com>, August 20, 2013

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

The following excerpt is from the diary kept by Admiral Richard Byrd when he was alone in a hut at Bolling Advance Weather Base in Antarctica for five months in 1934, with outside temperatures reaching -83° !

5 ...As I saw the situation, the necessities were these: To survive I must continue to husband my strength, doing whatever had to be done in the simplest manner possible and without strain. I must sleep and eat and build up strength. To avoid further poisoning from the fumes, I must use the stove sparingly and the gasoline pressure lantern not at all. Giving up the lantern meant surrendering its bright light, which was one of my few luxuries; but I could do without luxuries for a while. As to the stove, the choice there lay between freezing and inevitable poisoning. Cold I could feel, but carbon monoxide was invisible and tasteless. So I chose the cold, knowing that the sleeping bag provided a retreat. From now on, I decided, I would make a strict rule of doing without the fire for two or three hours every afternoon.

10 So much for the practical procedure. If I depended on this alone, I should go mad from the hourly reminders of my own futility. Something more—the will and desire to endure these hardships—was necessary. They must come from deep inside me. But how? By taking control of my thought. By extirpating¹ all lugubrious² ideas the instant they appeared and dwelling only on those conceptions which would make for peace. A discordant mind, black with confusion and despair, would finish me off as thoroughly as the cold. Discipline of this sort is not easy. Even in April's and May's serenity I had failed to master it entirely.

15 That evening I made a desperate effort to make these conclusions work for me. Although my stomach was rebellious, I forced down a big bowl of thin soup, plus some vegetables and milk. Then I put the fire out; afterwards, propped up in the sleeping bag, I tried to play Canfield. But the games, I remember, went against me; and this made me profoundly irritable. I tried to read Ben Ames Williams' *All the Brothers Were Valiant*; but, after a page or two, the letters became indistinct; and my eyes ached—in fact, they had never stopped aching. I cursed inwardly, telling myself that the way the cards fell and the state of my eyes were typical of my wretched luck. The truth is that the dim light from the lantern was beginning to get on my nerves. In spite of my earlier resolve to dispense with it, I would have lighted the pressure lantern, except that I wasn't able to pump up the pressure. Only when you've been through something like that do you begin to appreciate how utterly precious light is.

20 Something persuaded me to take down the shaving mirror from its nail near the shelf. The face that looked back at me was that of an old and feeble man. The cheeks were sunken and scabrous³ from frostbite, and the bloodshot eyes were those of a man who has been on a prolonged debauch.⁴ Something broke inside me then. What was to be gained by struggling? No matter what happened, if I survived at all, I should always be a physical wreck, a burden upon my family. It was a dreadful business. All the fine conceptions of the afternoon dissolved in black despair.

25 The dark side of a man's mind seems to be a sort of antenna tuned to catch gloomy thoughts from all directions. I found it so with mine. That was an evil night. It was as if all the world's vindictiveness⁵ were concentrated upon me as upon a personal enemy. I sank to

¹extirpating — completely removing

²lugubrious — melancholy; sad

³scabrous — harsh or rough

⁴debauch — path of corruption

⁵vindictiveness — revengefulness

40 depths of disillusionment which I had not believed possible. It would be tedious to discuss
them. Misery, after all, is the tritest⁶ of emotions. All that need be said is that eventually my
faith began to make itself felt; and by concentrating on it and reaffirming the truth about
45 the universe as I saw it, I was able again to fill my mind with the fine and comforting things
of the world that had seemed irretrievably lost. I surrounded myself with my family and my
friends; I projected myself into the sunlight, into the midst of green, growing things. I
thought of all the things I would do when I got home; and a thousand matters which had
never been more than casual now became surpassingly attractive and important. But time
after time I slipped back into despond.⁷ Concentration was difficult, and only by the utmost
50 persistence could I bring myself out of it. But ultimately the disorder left my mind; and,
when I blew out the candles and the lantern, I was living in the world of the imagination—
a simple, uncomplicated world made up of people who wished each other well, who were
peaceful and easy-going and kindly.

The aches and pains had not subsided; and it took me several hours to fall asleep; but
that night I slept better than on any night since May 31st [several days earlier]; and in the
morning was better in mind and body both.

—Richard E. Byrd
excerpted and adapted from *Alone*, 1938
G.P. Putnam's Sons

⁶tritest — most overused

⁷despond — state of hopelessness

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The University of the State of New York

REGENTS HIGH SCHOOL EXAMINATION

REGENTS EXAMINATION

IN

ENGLISH LANGUAGE ARTS

(Common Core)

Tuesday, June 2, 2015 — 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

Newland Archer is reacquainted with Ellen Mingott (now Countess Olenska) while attending a party with some of 1870s' New York aristocracy.

It was generally agreed in New York that the Countess Olenska had “lost her looks.”

She had appeared there first, in Newland Archer’s boyhood, as a brilliantly pretty little girl of nine or ten, of whom people said that she “ought to be painted.” Her parents had been continental wanderers, and after a roaming babyhood she had lost them both, and
5 been taken in charge by her aunt, Medora Manson, also a wanderer, who was herself returning to New York to “settle down.” ...

Every one was disposed to be kind to little Ellen Mingott, though her dusky red cheeks and tight curls gave her an air of gaiety that seemed unsuitable in a child who should still have been in black for her parents. It was one of the misguided Medora’s many peculiarities
10 to flout the unalterable rules that regulated American mourning, and when she stepped from the steamer her family were scandalised to see that the crape veil she wore for her own brother was seven inches shorter than those of her sisters-in-law, while little Ellen was in crimson merino and amber beads, like a gipsy foundling.¹

But New York had so long resigned itself to Medora that only a few old ladies shook
15 their heads over Ellen’s gaudy clothes, while her other relations fell under the charm of her high colour and high spirits. She was a fearless and familiar little thing, who asked disconcerting questions, made precocious comments, and possessed outlandish arts, such as dancing a Spanish shawl dance and singing Neapolitan love-songs to a guitar. Under the direction of her aunt (whose real name was Mrs. Thorley Chivers, but who, having received
20 a Papal title,² had resumed her first husband’s patronymic,³ and called herself the Marchioness Manson, because in Italy she could turn it into Manzoni) the little girl received an expensive but incoherent education, which included “drawing from the model,” a thing never dreamed of before, and playing the piano in quintets with professional musicians. ...

These things passed through Newland Archer’s mind a week later as he watched
25 the Countess Olenska enter the van der Luyden drawing-room on the evening of the momentous dinner. The occasion was a solemn one, and he wondered a little nervously how she would carry it off. She came rather late, one hand still ungloved, and fastening a bracelet about her wrist; yet she entered without any appearance of haste or embarrassment the drawing-room in which New York’s most chosen company was somewhat awfully
30 assembled.

In the middle of the room she paused, looking about her with a grave mouth and smiling eyes; and in that instant Newland Archer rejected the general verdict on her looks. It was true that her early radiance was gone. The red cheeks had paled; she was thin, worn,

¹foundling — an abandoned child

²Papal title — a title given by the Pope

³patronymic — male family name

35 a little older-looking than her age, which must have been nearly thirty. But there was about
her the mysterious authority of beauty, a sureness in the carriage of the head, the movement
of the eyes, which, without being in the least theatrical, struck him as highly trained and full
of a conscious power. At the same time she was simpler in manner than most of the ladies
present, and many people (as he heard afterward from Janey)⁴ were disappointed that
40 her appearance was not more “stylish” — for stylishness was what New York most valued.
It was, perhaps, Archer reflected, because her early vivacity⁵ had disappeared; because she
was so quiet—quiet in her movements, her voice, and the tones of her low-pitched voice.
New York had expected something a good deal more resonant in a young woman with such
a history.

45 The dinner was a somewhat formidable business. Dining with the van der Luydens was
at best no light matter, and dining there with a Duke who was their cousin was almost
a religious solemnity. It pleased Archer to think that only an old New Yorker could perceive
the shade of difference (to New York) between being merely a Duke and being the van der
Luydens’ Duke. New York took stray noblemen calmly, and even (except in the Struthers
set) with a certain distrustful *hauteur*;⁶ but when they presented such credentials as these
50 they were received with an old-fashioned cordiality that they would have been greatly
mistaken in ascribing solely to their standing in Debrett.⁷ It was for just such distinctions
that the young man cherished his old New York even while he smiled at it. . . .

55 The Countess Olenska was the only young woman at the dinner; yet, as Archer scanned
the smooth plump elderly faces between their diamond necklaces and towering ostrich
feathers, they struck him as curiously immature compared with hers. It frightened him to
think what must have gone to the making of her eyes.

60 The Duke of St. Austrey, who sat at his hostess’s right, was naturally the chief figure of
the evening. But if the Countess Olenska was less conspicuous than had been hoped, the
Duke was almost invisible. Being a well-bred man he had not (like another recent ducal⁸
visitor) come to the dinner in a shooting-jacket; but his evening clothes were so shabby and
baggy, and he wore them with such an air of their being homespun, that (with his stooping
way of sitting, and the vast beard spreading over his shirt-front) he hardly gave the
appearance of being in dinner attire. He was short, round-shouldered, sunburnt, with
a thick nose, small eyes and a sociable smile; but he seldom spoke, and when he did it was
65 in such low tones that, despite the frequent silences of expectation about the table,
his remarks were lost to all but his neighbours.

70 When the men joined the ladies after dinner the Duke went straight up to the Countess
Olenska, and they sat down in a corner and plunged into animated talk. Neither seemed
aware that the Duke should first have paid his respects to Mrs. Lovell Mingott and
Mrs. Hedly Chivers, and the Countess have conversed with that amiable hypochondriac,
Mr. Urban Dagonet of Washington Square, who, in order to have the pleasure of meeting
her, had broken through his fixed rule of not dining out between January and April. The two
chatted together for nearly twenty minutes; then the Countess rose and, walking alone
across the wide drawing-room, sat down at Newland Archer’s side.

75 It was not the custom in New York drawing-rooms for a lady to get up and walk away
from one gentleman in order to seek the company of another. Etiquette required that
she should wait, immovable as an idol, while the men who wished to converse with her

⁴Janey — Newland Archer’s sister

⁵vivacity — liveliness

⁶hauteur — display of arrogance

⁷Debrett — British aristocracy reference book

⁸ducal — relating to a duke

80 succeeded each other at her side. But the Countess was apparently unaware of having broken any rule; she sat at perfect ease in a corner of the sofa beside Archer, and looked at him with the kindest eyes. ...

— Edith Wharton
excerpted from *The Age of Innocence*, 1920
Windsor Editions, by arrangement with D. Appleton and Company

- | | |
|--|--|
| <p>1 In the context of the entire passage, the tone established by line 1 can best be described as</p> <p>(1) indifferent (3) compassionate (2) judgmental (4) admiring</p> <p>2 The use of flashback in lines 2 through 23 serves to</p> <p>(1) relate Countess Olenska's history (2) describe Newland Archer's ancestry (3) explain Medora Manson's talents (4) identify Thorley Chivers's perspective</p> <p>3 The meaning of "flout" as used in line 10 is clarified by the word</p> <p>(1) "wanderer" (line 5) (2) "dusky" (line 7) (3) "scandalised" (line 11) (4) "relations" (line 15)</p> <p>4 The description of Ellen in lines 14 through 23 conveys that people viewed her as</p> <p>(1) unique (3) fashionable (2) simple (4) unhealthy</p> <p>5 The words "disconcerting" (line 17) and "precocious" (line 17) imply that, as a child, the Countess Olenska was</p> <p>(1) impatient (3) timid (2) untamed (4) hesitant</p> <p>6 Medora Manson, as described in the passage, can best be characterized as</p> <p>(1) cautious (3) intellectual (2) overprotective (4) unconventional</p> | <p>7 Based on the text, the reader can infer that Newland Archer is</p> <p>(1) oblivious to the party's guests (2) intimidated by the Duke's presence (3) intrigued by the Countess Olenska (4) resentful toward the wealthy class</p> <p>8 The Duke and the Countess Olenska are similar in that they are both</p> <p>(1) ignored by almost everyone at dinner (2) interested in marriage opportunities (3) unconcerned with social expectations (4) considered to be of lesser nobility</p> <p>9 What effect is created by viewing the Countess at the party through Archer's eyes?</p> <p>(1) It emphasizes a distinction between the Countess and the guests. (2) It reveals a conflict between the Countess and Medora. (3) It clarifies a growing relationship between the Countess and the Duke. (4) It enhances the differences between the Countess and Archer.</p> <p>10 The fact that the Countess leaves one gentleman to speak with another (lines 72 through 74) shows that she</p> <p>(1) has an unnatural need for the Duke's attention (2) is concerned about her reputation at the party (3) is actively avoiding Newland Archer's conversation (4) has little regard for customs associated with gender</p> |
|--|--|

Reading Comprehension Passage B

Machines

I hear them grinding, grinding, through the night,
The gaunt machines with arteries of fire,
Muscled with iron, boweled with smoldering light;
I watch them pulsing, swinging, climbing higher,
5 Derrick¹ on derrick, wheel on rhythmic wheel,
Swift band on whirring band, lever on lever,
Shouting their songs in raucous notes of steel,
Blinding a village with light, damming a river.
I hear them grinding, grinding, hour on hour,
10 Cleaving the night in twain,² shattering the dark
With all the rasping torrents of their power,
Groaning and belching spark on crimson spark.
I cannot hear my voice above their cry
Shaking the earth and thundering to the sky.

15 Slowly the dawn comes up. No motors stir
The brightening hilltops as the sunrise flows
In yellow tides where daybreak's lavender
Clings to a waiting valley. No derrick throws
The sun into the heavens and no pulley
20 Unfolds the wildflowers thirsting for the day;
No wheel unravels ferns deep in a gulley;
No engine starts the brook upon its way.
The butterflies drift idly, wing to wing,
Knowing no measured rhythm they must follow;
25 No turbine drives the white clouds as they swing
Across the cool blue meadows of the swallow.
With all the feathered silence of a swan
They whirr and beat—the engines of the dawn.

—Daniel Whitehead Hicky
from *Bright Harbor*, 1932
Henry Holt and Company

¹derrick — a large machine used for lifting

²twain — two

- 11 The use of figurative language in lines 2 and 3 contributes to the poem’s meaning by
- (1) expressing a frustration with the loss of nature
 - (2) establishing a parallel between man and machine
 - (3) affirming the essential human need for machines
 - (4) illustrating the struggle for society’s survival
- 12 The description of the machines’ songs as “raucous” (line 7) conveys that the songs are
- (1) extremely harsh
 - (2) largely misunderstood
 - (3) deeply inspirational
 - (4) highly engaging
- 13 The poet’s use of “groaning and belching” (line 12) is used to convey
- (1) his affection for most machines
 - (2) the importance of inventions
 - (3) his desire for progress
 - (4) the difficult work of machines
- 14 A central idea that is reinforced by lines 27 and 28 is that nature
- (1) contributes to its own destruction
 - (2) accomplishes its tasks with ease
 - (3) endorses the notion of progress
 - (4) reveals the mysteries of life
-

Reading Comprehension Passage C

Speech of Patrick Henry, delivered in the House of Delegates of Virginia, in support of his motion to put the colony in a state of defense against the encroachments¹ of Great Britain, March, 1775.

5 ...Mr. President, it is natural to man to indulge in the illusions of hope. We [American colonists] are apt to shut our eyes against a painful truth, and listen to the song of that syren [siren], till she seduces our judgments. Is it the part of wise men, engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those, who having
10 eyes, see not, and having ears, hear not the things which so nearly concern our temporal salvation? For my part, whatever anguish of spirit it might cost, I am willing to know the whole truth; to know the worst, and to provide for it. I have but one lamp by which my feet are guided, and that is the lamp of experience. I know of no way of judging of the future, but by the past; and, judging by the past, I wish to know what there has been in the
15 conduct of the British ministry for the last ten years, to justify those hopes with which gentlemen have been pleased to solace themselves and the house? Is it that insidious² smile with which our petition has been lately received? Trust it not, sir, it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition, comports³ with those warlike preparations which cover
20 our waters and darken our land? Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation⁴—the last arguments to which kings resort. I ask gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy in this
25 quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none: they are meant for us: they can be meant for no other purpose—they are sent over to bind and rivet upon us those chains, which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we any thing new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication?⁵ What terms shall we find, which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves longer. Sir, we have done every thing that could be done, to avert the storm which is now coming on. We have
30 petitioned—we have remonstrated⁶ we have supplicated—we have prostrated⁷ ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne.

35 In vain, after these things, may we indulge the fond hope of peace and reconciliation. *There is no longer any room for hope.* If we wish to be free—if we mean to preserve inviolate those inestimable privileges for which we have been so long contending—if we

¹encroachments — aggressions

²insidious — slyly deceitful

³comports — agrees

⁴subjugation — oppression

⁵supplication — begging

⁶remonstrated — pleaded in protest

⁷prostrated — laid down in a humble manner

mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon, until the glorious object of our contest shall be obtained—we must fight!—I repeat it, sir, we must fight—An appeal to arms and to the God of Hosts, is all that is left us!

They tell us, sir, that we are weak—unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed; and when a British guard shall be stationed in our House? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance, by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us, hand and foot? Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power—three millions of people, armed in the holy cause of Liberty, and in such a country as that which we possess; are invincible by any force which our enemy can send against us.

Sir, we shall not fight our battles alone. There is a just God, who presides over the destinies of nations, and will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have now no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat, but in submission and slavery. Our chains are forged:—their clanking may be heard on the plains of Boston! The war is inevitable—and let it come!! I repeat it, sir, let it come!!!

It is in vain, sir, to extenuate the matter. Gentlemen may cry, peace, peace—but there is no peace! The war is actually begun! The next gale that sweeps from the north, will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains, and slavery? Forbid it, Almighty God!—I know not what course others may take; but as for me, GIVE ME LIBERTY, OR GIVE ME DEATH!

—Patrick Henry
excerpted and adapted from *The Mental Guide, Being a Compend of the First Principles of Metaphysics, and a System of Attaining an Easy and Correct Mode of Thought and Style in Composition by Transcription; Predicated on the Analysis of the Human Mind*, 1828
Marsh & Capen, and Richardson & Lord

- 15 Lines 1 through 3 help to frame the speaker’s argument by
- (1) addressing human frailties
 - (2) exposing outside criticisms
 - (3) explaining common misconceptions
 - (4) proposing certain compromises
- 16 Lines 6 and 7 help to express the speaker’s desire to
- (1) locate the necessary resources
 - (2) rely on outside assistance
 - (3) insist on short-term solutions
 - (4) confront the unpleasant reality
- 17 The major effect of the figurative language used in lines 22 and 23 (“they are sent ... so long forging”) is to emphasize the
- (1) loyalty of subjects
 - (2) respect for authority
 - (3) penalty for treason
 - (4) loss of freedom
- 18 The overall purpose of the first paragraph (lines 1 through 34) is to
- (1) explain the role of government
 - (2) question the importance of reason
 - (3) analyze the existing situation
 - (4) expose the failings of law
- 19 In the context of the speech, the purpose of the statement, “They tell us, sir, that we are weak—unable to cope with so formidable an adversary” (line 42) is to
- (1) introduce a counterclaim
 - (2) address a financial crisis
 - (3) explain a confusing concept
 - (4) defend a known fact
- 20 Which phrase clarifies the speaker’s view of Britain’s intentions for the colonies?
- (1) “gracious reception” (line 14)
 - (2) “war and subjugation” (line 18)
 - (3) “inestimable privileges” (line 37)
 - (4) “irresolution and inaction” (line 45)
- 21 The purpose of the rhetorical questions in lines 43 through 47 is to emphasize the consequence of
- (1) selfishness
 - (2) arrogance
 - (3) greed
 - (4) indecision
- 22 What is the main message delivered by the speaker to his audience in lines 47 through 50?
- (1) If we fight together we will win.
 - (2) The state will supply us with arms.
 - (3) The enemy is weaker than first thought.
 - (4) We must outlaw slavery forever.
- 23 As used in line 54 the word “election” most nearly means
- (1) support
 - (2) choice
 - (3) enemies
 - (4) politics
- 24 The speaker’s overall tone may best be described as
- (1) contented
 - (2) frightened
 - (3) passionate
 - (4) satirical

Part 2

Argument

Directions: Closely read each of the *four* texts provided on pages 11 through 15 and write a source-based argument on the topic below. You may use the margins to take notes as you read and scrap paper to plan your response. Write your argument beginning on page 1 of your essay booklet.

Topic: Should college athletes be paid?

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 college athletes should be paid. 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 college athletes should be paid
- Distinguish your claim from alternate or opposing claims
- Use specific, relevant, and sufficient evidence from at least *three* of the texts to develop your argument
- Identify each source that you reference by text number and line number(s) or graphic (for example: Text 1, line 4 or Text 2, graphic)
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

Texts:

Text 1 – The Case for Paying College Athletes

Text 2 – It’s Time to Pay College Athletes

Text 3 – Sorry Time Magazine: Colleges Have No Reason to Pay Athletes

Text 4 – There’s No Crying in College: The Case Against Paying College Athletes

Text 1

The Case for Paying College Athletes

5 The college sports industry generates \$11 billion in annual revenues. Fifty colleges report annual revenues that exceed \$50 million. Meanwhile, five colleges report annual revenues that exceed \$100 million. These revenues come from numerous sources, including ticket sales, sponsorship rights, and the sale of broadcast rights. The National Collegiate Athletic Association [NCAA] recently sold broadcast rights to its annual men’s basketball tournament for upwards of \$770 million per season. And the Big Ten Conference has launched its own television network that sells air time to sponsors during the broadcast of its football and men’s basketball games.

10 These college sports revenues are passed along to NCAA executives, athletic directors and coaches in the form of salaries. In 2011, NCAA members paid their association president, Mark Emmert, \$1.7 million. Head football coaches at the 44 NCAA Bowl Championship Series schools received on average \$2.1 million in salaries. The highest paid public employee in 40 of the 50 U.S. states is the state university’s head football or basketball coach. At the University of Alabama, the head football coach, Nick Saban, recently signed
15 a contract paying him \$7 million per year — more than 160 times the average wage of a Tuscaloosa public school teacher.

20 Nevertheless, the NCAA member colleges continue to vote to forbid the sharing of revenues with student-athletes. Instead, they hide behind a “veil of amateurism” that maintains the wealth of college sports in the hands of a select few administrators, athletic directors and coaches. This “veil” not only ensures great wealth for athletic directors and coaches, but it also ensures sustained poverty for many of the athletes who provide their labor. A 2011 report entitled “The Price of Poverty in Big Time College Sport” confirms that 85 percent of college athletes on scholarship live below the poverty line.

25 Not only are the NCAA rules that prevent colleges from paying student-athletes immoral, but they also are likely illegal. Section 1 of the Sherman Antitrust Act, in pertinent part, states that “every contract, combination ... or conspiracy, in restraint of trade or commerce ... is declared to be illegal.” Applying this language, any agreement among NCAA members to prohibit the pay of student-athletes represents a form of wage fixing that likely violates antitrust law. In addition, the NCAA’s no-pay rules seem to constitute an
30 illegal boycott of any college that would otherwise seek to pay its student-athletes.

35 The NCAA defends its no-pay rules on several dubious grounds. For example, it claims that compensating student-athletes would destroy competitive balance in college sports; however, it does not consider the possibility of other less restrictive alternatives to maintain competitive balance. In addition, the NCAA claims that compensating student-athletes would create a Title IX¹ problem; however, the average Division I men’s basketball coach earns nearly twice as much in salary as the average Division I women’s basketball coach. NCAA members have not suggested terminating the pay of college basketball coaches to resolve this concern.

40 The argument in favor of allowing colleges to pay their student-athletes comes down to economic efficiency, distributive justice and a reasonable interpretation of antitrust laws. By contrast, the argument against allowing pay to student-athletes arises mainly from greed and self-interest.

—Marc Edelman
excerpted and adapted from “The Case for Paying College Athletes”
<http://www.usnews.com>, January 6, 2014

¹Title IX — law that prohibits discrimination based on gender in any federally funded education program or activity

Text 2

It's Time to Pay College Athletes

...The historic justification for not paying players is that they are amateur student-athletes and the value of their scholarships—often worth in excess of \$100,000 over four years—is payment enough. But a growing number of economists and sports experts are beginning to argue for giving athletes a fair share of the take. The numbers are too large to ignore. College athletes are mass-audience performers and need to be rewarded as such. “The rising dollar value of the exploitation of athletes,” says Roger Noll, a noted sports economist from Stanford University, “is obscene, is out of control.” ...

Most scholarships are revokable, so if an athlete doesn't perform well on the field, he can, in a sense, be fired from college. But academic work for some athletes is secondary: top men's basketball and football players spend 40 hours per week on their sports, easily. During football season, former Georgia tailback Richard Samuel, who earned an undergraduate degree in sports management in 2011, said he was an “athlete-student,” not a “student-athlete,” as the NCAA wants people to believe. “In the fall, we would spend way more time on sports than academics,” says Samuel.

Players are essentially working full-time football jobs while going to school; they deserve to be paid more than a scholarship. Because even full-ride athletic scholarships don't cover the full cost of attending school, athletes are often short a few thousand bucks for ancillary expenses on top of tuition, room and board, books and fees: money for gas, shampoo and, yes, maybe a few beers. Some athletes are on only partial scholarship or are walk-ons¹ still paying full tuition.

While many players scrimp, their head coaches don't. Average salaries for major college football coaches have jumped more than 70% since 2006, to \$1.64 million, according to *USA Today*. For major-conference men's hoops coaches who made the 2012 March Madness tournament, pay is up 20%, to \$2.25 million, over that of coaches who made the 2010 tournament, according to the *Journal of Issues in Intercollegiate Athletics*. “It's nuts,” says Michael Martin, chancellor of the Colorado State University system, who was chancellor at Louisiana State University from 2008 to 2012. LSU hired Les Miles to coach its football team in 2005; Miles now earns \$4.3 million annually. “It's time for people to step up and say, We think this is the max that a football coach ought to get, and we ought to stick to it,” says Martin. ...

The time is right to give schools the option to share their rising sports income with college athletes. Not every school would—or could—participate. Only the 60 or so schools in the power conferences, which have the football and basketball revenues to support such payments, would likely even consider such an option. With conferences and schools set to see record television payouts for the next decade and beyond, the idea of paying players is no longer just fodder for academic debate. It's an ethical imperative. ...

—Sean Gregory
excerpted from “It's Time to Pay College Athletes”
Time, September 16, 2013

¹walk-ons — non-scholarship athletes

Text 3

Sorry Time Magazine: Colleges Have No Reason to Pay Athletes

...In its current issue that features [Johnny] Manziel on the cover, *Time* argues vehemently for payments to big time college athletes, even calling the issue “an ethical imperative.” The magazine cites the usual laundry list — schools enjoying exposure while pulling in millions, coaches making big salaries and local bars thriving on game nights.
5 All while the poor players get nothing.

John Rowady, president of sports marketing firm rEvolution, which has worked with many colleges, disagrees. He believes that paying the players as professionals carries a big risk of the public quickly tuning out. “It would create a massive unknown, you have to wonder if it would change the whole dynamic of what it means to be a student-athlete,”
10 he says.

There’s also another fundamental issue that never seems to come up. It’s called the free marketplace. Why don’t schools pay? Because they don’t have to. Recruits jump on the offer of tuition, room and board without hesitation. And let’s not call them exploited — they aren’t. Slaves were exploited. A scholarship athlete at a university can leave anytime
15 he wants to, free to become a tuition-paying student like anyone else.

When you really think about it, many of us are just way too enamored with the word “should,” as in a college athlete “should” be paid. It’s shorthand for trying to impose our own sensibilities onto others, to stick our noses where they don’t belong. The issue of compensation for college athletes really comes down to the colleges and the athletes.
20 According to census bureau data, college graduates earn approximately \$1 million more during their lifetimes than people whose highest educational attainment is a high school diploma. Most have to invest \$100,000 to \$200,000 to get that coveted college degree. A scholarship athlete doesn’t.

Rowady sees another form of payment that gets overlooked, at least for the top players: brand building. A top notch football or basketball recruit isn’t just getting the competitive experience he needs for launching a pro career. He’s gaining exposure that’s bound to pay
25 off in endorsements and a nice contract the moment he turns pro.

“They perform in a high profile environment, and gain access to incredible networks of people,” says Rowady. For those who aren’t pro material: study. Your education is free,
30 remember.

Few ever benefitted more from the exposure factor than the man behind an attention-grabbing lawsuit against the NCAA over player media likenesses, Ed O’Bannon. The former basketball player earned close to \$4 million during a brief and disappointing NBA career after he was picked by the New Jersey Nets in the first round of the 1995 draft.¹ Why was
35 O’Bannon drafted so high? Probably because he had just led UCLA to the 1995 national title in front of a massive March Madness audience. Sure, O’Bannon had talent, but there’s little doubt that the big brands of UCLA and March Madness pushed his evaluation a bit out of proportion.

Add it all up, and the marketplace produces a collegiate athletic population that is generally happy with what it gets — a free education and broad sports exposure. That
40 doesn’t mean there’s anything wrong adding some cash to college players’ current benefits. Or to let Manziel and others make money signing autographs or doing commercials. If they can get organized and get more for what they do, good for them. ...

—Tom Van Riper
excerpted and adapted from “Sorry Time Magazine: Colleges
Have No Reason To Pay Athletes”
<http://www.forbes.com>, September 6, 2013

¹draft — process by which teams select eligible athletes

Text 4

There's No Crying in College: The Case Against Paying College Athletes

...Should college athletes get a piece of the \$871.6 million pie the NCAA brings in annually?

The answer is simple: No, absolutely not.

5 College athletes are already being paid with an athletic scholarship that is worth between \$20–\$50,000 per year.

Oh, and that does not even begin to factor in the medical and travel expenses, free gear, top-notch coaching, unlimited use of elite athletic facilities and a national stage to audition for a job in the professional ranks.

All of those perks are paid for in full by the universities these athletes choose to attend.

10 Before attempting to discredit some of the cases for compensating players at the college level, let's take into account all of the things they already receive cost-free.

Athletic scholarships cover just about everything a student-athlete needs to survive for four years at a major university. Campus housing, daily medical care and free meals via training table are all included. Tuition and books are covered as well.

15 None of those things are cheap. It costs \$57,180 to attend Duke University. The University of Texas charges \$35,776 for out-of-state enrollees. Even Butler University charges \$31,496 per year.

This means many college athletes are being reimbursed with nearly as much money as the average American makes per year.

20 Leaving a four-year college with a degree will help former players earn more money than those who only have a high school diploma, regardless of whether or not they move on to a professional sports career.

Students who attain a Bachelor's degree will make \$1.1 million more in their lifetimes than non-graduates.

25 Traveling around the world is another privilege these student-athletes are afforded. ...

The Fair Market Value Argument

This is one of the more common stances pay-for-play supporters take. The idea that players are not being paid their "fair market value," however, is a complete myth.

The two sports impacted by this argument the most are football and basketball, because their revenue funds just about every other varsity team at most universities.

30 These athletes have to be worth millions, right? Wrong. College athletes are not worth a single cent on the open market, at least until they are eligible for the NBA or NFL draft.

Changes to the NBA draft eligibility requirements brought an end to high school athletes heading straight to the professional ranks. Now, NBA hopefuls must be one year removed from high school to enter the draft.

35 Meanwhile, NFL prospects have to wait three years before they can be drafted.

Every student-athlete knows they cannot get paid in college, but if they do not like it there are other options.

40 Brandon Jennings was the No. 1-overall basketball prospect in the country in 2008. Instead of attending college, Jennings opted to sign a \$1.2 million deal with Lottomatica Roma, a professional team in Italy.

The Compton, CA product was drafted 10th by the Milwaukee Bucks after playing one season overseas.

45 Much like the foreign basketball associations, the Canadian Football League does not have an age requirement. High school graduates wishing to play pro football can head north and sign a contract right away. ...

Instead of choosing this route, though, NFL and NBA hopefuls take their talents to the NCAA. The media exposure, coaching and training provided by the universities is far better than the athletes will receive in foreign markets. Going to classes is simply the tradeoff for reaping these benefits. ...

Paying College Athletes Will Eliminate Scandals

50 Contrary to popular belief, the recent scandals involving the Ohio State Buckeyes, Miami (Fla.) Hurricanes and USC Trojans are not exactly anything new to college athletics.

Paying players will not eliminate any of the greed or determination to win at all costs that exists in today's society. Cheating will never stop, and it existed at the NCAA level well before the era of modern technology. ...

The NCAA Has More Than Enough Money to Pay Players

55 Although the NCAA reels in over \$800 million per year, 81 percent of which comes from television and marketing-rights fees, the organization continues to be non-profit.

How is this possible? An astounding 96 percent of the revenue the NCAA brings in annually is redistributed to its members' institutions.

60 This is done through donations to academic enhancement, conference grants, sports sponsorships, student assistance funds and grants-in-aid. A percentage of revenue is also added to the basketball fund, which is divided up and distributed to the NCAA tournament field on a yearly basis.

65 The universities themselves are not exactly rolling in wads of cash, either. Last year, only 22 athletic departments were profitable. Football and basketball bring in the dough, and every other college sport survives as a result.

Remember this year's Cinderella story in March Madness, the Florida Gulf Coast Eagles? The university nearly lost money as a result of their run to the Sweet 16.

70 Two years ago, the Division I Board of Directors approved a \$2,000 stipend for college athletes to cover the "full cost of attendance." Less than two months later, the NCAA's member institutions repealed the stipend, because they could not afford it.

College athletics may sound like a great business, but in reality only the top-tier programs are churning out a profit.

I do not agree with everything the NCAA does. However, the evidence shows it is not the booming business everyone thinks it is. ...

—Zach Dirlam
excerpted from "There's No Crying in College:
The Case Against Paying College Athletes"
<http://bleacherreport.com>, April 3, 2013

Part 3

Text-Analysis Response

Your Task: Closely read the text provided on pages 17 and 18 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

...And so the battle was staged between a crippled, sane boy and a hostile, sane, secretly savage though sometimes merciful world.

Can I climb man-made mountains, questioned Joseph Meehan. Can I climb socially constructed barriers? Can I ask my family to back me when I know something more than they, I now know the heinous¹ scepticism so kneaded down constantly in my busy sad world. What can a crippled, speechless boy do, asked Joseph, my handicap curtails my collective conscience, obliterates² my voice, beckons ridicule of my smile and damns my chances of being accepted as normal. ...

How do I conquer my body, mused the paralysed boy. Paralysed I am labelled, but can a paralytic move? My body rarely stops moving. My arms wage constant battle trying to make me look a fool. My smile which can be most natural, can at times freeze, thereby making me seem sad and uninterested. Two great legs I may have, but put my bodyweight on them and they collapse under me like a house of cards. How then can I convey to folk that the strength in my legs can be as normal as that of the strongest man? Such were boy Joseph's taunting posers, but he had one more fence that froze his words while they were yet unspoken.

But fate was listening and fate it was that had frozen his freedom. Now could fate be wavering in her purpose? Credence³ was being given to his bowed perceptions – could fate avow him a means of escape?

Writing by hand failed. Typing festered hope. The typewriter was not a plaything. Boy Joseph needed to master it for the good of his sanity, for the good of his soul. Years had taught him the ins and outs of typewriting, but fate denied him the power to nod and hit the keys with his head-mounted pointer. Destruction secretly destroyed his every attempt to nod his pointer onto the keys. Instead great spasms gripped him rigid and sent his simple nod into a farcical effort which ran to each and every one of his limbs.

Eva Fitzpatrick had done years of duty trying to help Joseph to best his body. She told him everything she knew about brain damage and its effects. The boy understood, but all he could do was to look hard into her humble eyes and flick his own heavenwards in affirmation. ...

Eva's room was crested by creative drawings. Her manner was friendly, outgoing, but inwardly she felt for her student as he struggled to typewrite. Her method of working necessitated that her pupil be relaxed so she chatted light-hearted banter as she all the while measured his relaxation. The chatting would continue, but when Joseph saw his teacher wheel the long mirror towards the typing table he knew that they were going to play typing gymnastics.

Together they would struggle, the boy blowing like a whale from the huge effort of trying to discipline his bedamned body. Every tip of his pointer to the keys of the typewriter sent his body sprawling backwards. Eva held his chin in her hands and waited for him to relax and tip another key. The boy and girl worked mightily, typing sentences which Eva herself gave as a headline to Joseph. Young Boyblue honestly gave himself over to his typing teacher. Gumption⁴ was hers as she struggled to find a very voluntary tip coming to the typewriter keys from his yessing head.

¹heinous — hateful

²obliterates — blots out

³credence — belief

⁴gumption — perseverance, toughness

45 But for Eva Fitzpatrick he would never have broken free. His own mother had given up
on him and decided that the typewriter was no help at all. She had put the cover on the
machine and stored it away. She felt hurt by defeat. Her foolish heart failed to see breathing
destructive spasms coming between her son and the typewriter. But how was a mother to
know that hidden behind her cross was a Simon⁵ ready and willing to research areas where
she strode as a stranger. How could she know that Eva brought service to a head and that
50 science now was going to join forces with her. Now a new drug was being administered to
the spastic boy and even though he was being allowed to take only a small segment of
Lioresal⁶ tablet, he was beginning already to feel different. The little segments of Lioresal
tablet seemed harmless, but yet they were the mustard seeds of his and Eva's hours of
discovery.

55 Now he struggled from his certainty that he was going to succeed and with that certainty
came a feeling of encouragement. The encouragement was absolute, just as though
someone was egging him on. His belief now came from himself and he wondered how this
came about. He knew that with years of defeat he should now be experiencing despair,
but instead a spirit of enlightenment was telling him you're going to come through with a
bow, a bow to break your chain and let out your voice.

60 At the very same hour fate was also at work on Eva. When it was least expected she
sensed that music of which he sampled. She watched Joseph in the mirror as he struggled
to find and tip the required keys. Avoiding his teacher's gaze, he struggled on trying to test
himself. Glee was gambolling⁷ but he had to be sure.

65 Breathing a little easier, his body a little less trembling, he sat head cupped in Eva's
hands. He even noticed the scent of her perfume but he didn't glance in the mirror. Perhaps
it won't happen for me today he teased himself but he was wrong, desperately, delightfully
wrong. Sweetness of certainty sugared his now. Yes, he could type. He could freely hit the
keys and he looked in the mirror and met her eyes. Feebly he smiled but she continued
to study him. Looking back into her face he tried to get her response, but turning his
70 wheelchair she gracefully glided back along the corridor to his classroom. ...

—Christopher Nolan
excerpted from *Under the Eye of the Clock*, 1987
Weidenfeld and Nicolson

⁵a Simon — Biblical reference to Simon of Cyrene who helped Jesus carry his cross

⁶Lioresal — a medication to treat skeletal muscle spasms

⁷gambolling — skipping

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The University of the State of New York

REGENTS HIGH SCHOOL EXAMINATION

REGENTS EXAMINATION

IN

ENGLISH LANGUAGE ARTS

(Common Core)

Monday, January 26, 2015 — 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

Nine years ago Pyotr Sergeyitch, the deputy prosecutor, and I were riding towards evening in haymaking time to fetch the letters from the station.

5 The weather was magnificent, but on our way back we heard a peal of thunder, and saw an angry black storm-cloud which was coming straight towards us. The storm-cloud was approaching us and we were approaching it. ...

Then the first wave raced through the rye and a field of oats, there was a gust of wind, and the dust flew round and round in the air. Pyotr Sergeyitch laughed and spurred on his horse. “It’s fine!” he cried, “it’s splendid!”

10 Infected by his gaiety, I too began laughing at the thought that in a minute I should be drenched to the skin and might be struck by lightning.

Riding swiftly in a hurricane when one is breathless with the wind, and feels like a bird, thrills one and puts one’s heart in a flutter. By the time we rode into our courtyard the wind had gone down, and big drops of rain were pattering on the grass and on the roofs. There was not a soul near the stable. ...

15 “What a crash!” said Pyotr Sergeyitch, coming up to me after a very loud rolling peal of thunder when it seemed as though the sky were split in two. “What do you say to that?”

He stood beside me in the doorway and, still breathless from his rapid ride, looked at me. I could see that he was admiring me.

20 “Natalya Vladimirovna,” he said, “I would give anything only to stay here a little longer and look at you. You are lovely to-day.”

His eyes looked at me with delight and supplication,¹ his face was pale. On his beard and moustache were glittering raindrops, and they, too, seemed to be looking at me with love.

25 “I love you,” he said. “I love you, and I am happy at seeing you. I know you cannot be my wife, but I want nothing, I ask nothing; only know that I love you. Be silent, do not answer me, take no notice of it, but only know that you are dear to me and let me look at you.” ...

“You say nothing, and that is splendid,” said Pyotr Sergeyitch. “Go on being silent.”

30 I felt happy. I laughed with delight and ran through the drenching rain to the house; he laughed too, and, leaping as he went, ran after me.

Both drenched, panting, noisily clattering up the stairs like children, we dashed into the room. My father and brother, who were not used to seeing me laughing and lighthearted, looked at me in surprise and began laughing too. ...

35 When I went to bed I lighted a candle and threw my window wide open, and an undefined feeling took possession of my soul. I remembered that I was free and healthy, that I had rank and wealth, that I was beloved; above all, that I had rank and wealth, rank and wealth, my God! how nice that was!... Then, huddling up in bed at a touch of cold which reached me from the garden with the dew, I tried to discover whether I loved Pyotr Sergeyitch or not,... and fell asleep unable to reach any conclusion. ...

¹supplication — a humble plea

40 And what happened afterwards? Why—nothing. In the winter when we lived in town
Pyotr Sergeyitch came to see us from time to time. Country acquaintances are charming
only in the country and in summer; in the town and in winter they lose their charm. When
you pour out tea for them in the town it seems as though they are wearing other people’s
45 coats, and as though they stirred their tea too long. In the town, too, Pyotr Sergeyitch spoke
sometimes of love, but the effect was not at all the same as in the country. In the town we
were more vividly conscious of the wall that stood between us: I had rank and wealth, while
he was poor, and he was not even a nobleman, but only the son of a deacon and a deputy
50 public prosecutor; we both of us—I through my youth and he for some unknown reason—
thought of that wall as very high and thick, and when he was with us in the town he would
criticize aristocratic society with a forced smile, and maintain a sullen silence when there
was anyone else in the drawing-room. There is no wall that cannot be broken through, but
the heroes of the modern romance, so far as I know them, are too timid, spiritless, lazy, and
55 oversensitive, and are too ready to resign themselves to the thought that they are doomed
to failure, that personal life has disappointed them; instead of struggling they merely
criticize, calling the world vulgar and forgetting that their criticism passes little by little into
vulgarity.

I was loved, happiness was not far away, and seemed to be almost touching me; I went
on living in careless ease without trying to understand myself, not knowing what I expected
or what I wanted from life, and time went on and on.... People passed by me with their
60 love, bright days and warm nights flashed by, the nightingales sang, the hay smelt fragrant,
and all this, sweet and overwhelming in remembrance, passed with me as with everyone
rapidly, leaving no trace, was not prized, and vanished like mist.... Where is it all?

My father is dead, I have grown older; everything that delighted me, caressed me, gave me
hope—the patter of the rain, the rolling of the thunder, thoughts of happiness, talk of
65 love—all that has become nothing but a memory, and I see before me a flat desert distance;
on the plain not one living soul, and out there on the horizon it is dark and terrible. ...

A ring at the bell.... It is Pyotr Sergeyitch. When in the winter I see the trees and
remember how green they were for me in the summer I whisper:

“Oh, my darlings!”

70 And when I see people with whom I spent my spring-time, I feel sorrowful and warm
and whisper the same thing. ...

Not knowing what to say I ask him:

“Well, what have you to tell me?”

“Nothing,” he answers. ...

75 I thought of the past, and all at once my shoulders began quivering, my head dropped,
and I began weeping bitterly. I felt unbearably sorry for myself and for this man, and
passionately longed for what had passed away and what life refused us now. And now I did
not think about rank and wealth.

I broke into loud sobs, pressing my temples, and muttered:

80 “My God! my God! my life is wasted!”

And he sat and was silent, and did not say to me: “Don’t weep.” He understood that I
must weep, and that the time for this had come. ...

—Anton Chekhov
excerpted from “A Lady’s Story”
The Schoolmistress and Other Stories, 1920
translated by Constance Garnett
Chatto & Windus

- 1 The primary function of lines 1 and 2 is to
 - (1) establish a setting of the story
 - (2) present the central idea of the story
 - (3) provide analysis of new characters
 - (4) create a mysterious atmosphere

 - 2 Pyotr’s reaction to the storm in lines 7 and 8 reflects his
 - (1) calm manner (3) excessive pride
 - (2) unworthy character (4) carefree attitude

 - 3 What is revealed about the narrator in lines 32 and 33?
 - (1) She rarely reveals her intelligence.
 - (2) She is usually a very serious person.
 - (3) She does not want to alarm her father.
 - (4) She is unwilling to act like an adult.

 - 4 The reference to Pyotr’s “forced smile” and “sullen silence” in line 50 reveals his
 - (1) contempt for status
 - (2) indifference to wealth
 - (3) fear of commitment
 - (4) lack of confidence

 - 5 Lines 59 through 62 contribute to a central idea in the text by depicting the
 - (1) passing of youth
 - (2) uncertainty of love
 - (3) futility of hope
 - (4) intolerance of society

 - 6 In line 65, the phrase “flat desert distance” is used by the narrator to describe her
 - (1) physical location (3) foreseeable future
 - (2) social mobility (4) unfeeling nature

 - 7 Why does Natalya “not think about rank and wealth” in line 78?
 - (1) She has lost her father.
 - (2) She has wasted her inheritance.
 - (3) She has followed her conviction.
 - (4) She has realized her mistake.

 - 8 Lines 81 and 82 develop a central idea by depicting a
 - (1) sense of loss
 - (2) lack of comfort
 - (3) desire for memories
 - (4) longing for attention

 - 9 The author structures the text around references to
 - (1) similar locations
 - (2) changing seasons
 - (3) family interactions
 - (4) societal interferences
-

Reading Comprehension Passage B

ON LIVING

I

Living is no laughing matter:

you must live with great seriousness
like a squirrel, for example—

I mean, without looking for something beyond and above living,

5 I mean living must be your whole life.

Living is no laughing matter:

you must take it seriously,
so much so and to such a degree

10 that, for example, your hands tied behind your back,
your back to the wall,

or else in a laboratory

in your white coat and safety glasses,
you can die for people—

15 even for people whose faces you've never seen,

even though you know living

is the most real, the most beautiful thing.

I mean, you must take living so seriously

that even at seventy, for example, you'll plant olive trees—
and not for your children, either,

20 but because although you fear death you don't believe it,
because living, I mean, weighs heavier.

II

Let's say we're seriously ill, need surgery—

which is to say we might not get up
from the white table.

25 Even though it's impossible not to feel sad
about going a little too soon,

we'll still laugh at the jokes being told,
we'll look out the window to see it's raining,
or still wait anxiously

30 for the latest newscast...

Let's say we're at the front—

for something worth fighting for, say.

There, in the first offensive, on that very day,
we might fall on our face, dead.

35 We'll know this with a curious anger,
but we'll still worry ourselves to death
about the outcome of war, which could last years.

Let's say we're in prison
and close to fifty,

40 and we have eighteen more years, say,
before the iron doors will open.

GO RIGHT ON TO THE NEXT PAGE ➡

We'll still live with the outside,
with its people and animals, struggle and wind—
I mean with the outside beyond the walls.

45 I mean, however and wherever we are,
we must live as if we will never die.

III

This earth will grow cold,
a star among stars
and one of the smallest,
50 a gilded mote on blue velvet—
I mean *this*, our great earth.
This earth will grow cold one day,
not like a block of ice
or a dead cloud even
55 but like an empty walnut it will roll along
in pitch-black space...
You must grieve for this right now
—you have to feel this sorrow now—
for the world must be loved this much
60 if you're going to say "I lived"...

—Nazim Hikmet
Poems of Nazim Hikmet, 1994
translated by Randy Blasing and Mutlu Konuk
Persea Books

- | | |
|--|---|
| <p>10 The narrator's purpose in the first stanza is to</p> <ul style="list-style-type: none">(1) explain the importance of science(2) determine the reason people die(3) propose an attitude toward life(4) encourage an appreciation of nature <p>11 The words "weighs heavier" (line 21) imply that</p> <ul style="list-style-type: none">(1) aging is a challenge(2) family is a burden(3) the future is impossible to predict(4) life is a greater responsibility than death <p>12 Lines 38 through 46 illustrate the narrator's belief that prison</p> <ul style="list-style-type: none">(1) prevents the full understanding of life(2) confines the body but should not confine the spirit(3) demands many years but should not lead to death(4) leads to the acceptance of death | <p>13 As used in line 50, the word "mote" is closest in meaning to a</p> <ul style="list-style-type: none">(1) globe(2) vision(3) speck(4) planet <p>14 Which lines best reflect a central theme in the text?</p> <ul style="list-style-type: none">(1) "I mean living must be your whole life. / Living is no laughing matter:" (lines 5 and 6)(2) "you can die for people— / even for people whose faces you've never seen," (lines 13 and 14)(3) "Let's say we're at the front— / for something worth fighting for, say." (lines 31 and 32)(4) "This earth will grow cold, / a star among stars" (lines 47 and 48) |
|--|---|

Reading Comprehension Passage C

A few years ago the City Council of Monza, Italy, barred pet owners from keeping goldfish in curved fishbowls. The sponsors of the measure explained that it is cruel to keep a fish in a bowl because the curved sides give the fish a distorted view of reality. Aside from the measure's significance to the poor goldfish, the story raises an interesting philosophical question: How do we know that the reality we perceive is true?

The goldfish is seeing a version of reality that is different from ours, but can we be sure it is any less real? For all we know, we, too, may spend our entire lives staring out at the world through a distorting lens.

In physics, the question is not academic. Indeed, physicists and cosmologists are finding themselves in a similar predicament to the goldfish's. For decades we have strived to come up with an ultimate theory of everything—one complete and consistent set of fundamental laws of nature that explain every aspect of reality. It now appears that this quest may yield not a single theory but a family of interconnected theories, each describing its own version of reality, as if it viewed the universe through its own fishbowl.

This notion may be difficult for many people, including some working scientists, to accept. Most people believe that there is an objective reality out there and that our senses and our science directly convey information about the material world. Classical science is based on the belief that an external world exists whose properties are definite and independent of the observer who perceives them. In philosophy, that belief is called realism. ...

Do Not Attempt To Adjust The Picture

The idea of alternative realities is a mainstay of today's popular culture. For example, in the science-fiction film *The Matrix* the human race is unknowingly living in a simulated virtual reality created by intelligent computers to keep them pacified and content while the computers suck their bioelectrical energy (whatever that is). How do we know we are not just computer-generated characters living in a Matrix-like world? If we lived in a synthetic, imaginary world, events would not necessarily have any logic or consistency or obey any laws. The aliens in control might find it more interesting or amusing to see our reactions, for example, if everyone in the world suddenly decided that chocolate was repulsive or that war was not an option, but that has never happened. If the aliens did enforce consistent laws, we would have no way to tell that another reality stood behind the simulated one. It is easy to call the world the aliens live in the "real" one and the computer-generated world a false one. But if—like us—the beings in the simulated world could not gaze into their universe from the outside, they would have no reason to doubt their own pictures of reality.

The goldfish are in a similar situation. Their view is not the same as ours from outside their curved bowl, but they could still formulate scientific laws governing the motion of the objects they observe on the outside. For instance, because light bends as it travels from air to water, a freely moving object that we would observe to move in a straight line would be observed by the goldfish to move along a curved path. The goldfish could formulate scientific laws from their distorted frame of reference that would always hold true and that would enable them to make predictions about the future motion of objects outside the bowl. Their laws would be more complicated than the laws in our frame, but simplicity is a matter of taste. If the goldfish formulated such a theory, we would have to admit the goldfish's view as a valid picture of reality. ...

Glimpses Of The Deep Theory

In the quest to discover the ultimate laws of physics, no approach has raised higher hopes—or more controversy—than string theory. String theory was first proposed in the 1970s as an attempt to unify all the forces of nature into one coherent framework and,

in particular, to bring the force of gravity into the domain of quantum¹ physics. By the early 1990s, however, physicists discovered that string theory suffers from an awkward issue: there are five different string theories. For those advocating that string theory was the unique theory of everything, this was quite an embarrassment. In the mid-1990s
50 researchers started discovering that these different theories—and yet another theory called supergravity—actually describe the same phenomena, giving them some hope that they would amount eventually to a unified theory. The theories are indeed related by what physicists call dualities, which are a kind of mathematical dictionaries for translating concepts back and forth. But, alas, each theory is a good description of phenomena only
55 under a certain range of conditions—for example at low energies. None can describe every aspect of the universe.

String theorists are now convinced that the five different string theories are just different approximations to a more fundamental theory called M-theory. (No one seems to know what the “M” stands for. It may be “master,” “miracle” or “mystery,” or all three.)
60 People are still trying to decipher the nature of M-theory, but it seems that the traditional expectation of a single theory of nature may be untenable² and that to describe the universe we must employ different theories in different situations. Thus, M-theory is not a theory in the usual sense but a network of theories. It is a bit like a map. To faithfully represent the entire Earth on a flat surface, one has to use a collection of maps, each of which covers
65 a limited region. The maps overlap one another, and where they do, they show the same landscape. Similarly, the different theories in the M-theory family may look very different, but they can all be regarded as versions of the same underlying theory, and they all predict the same phenomena where they overlap, but none works well in all situations.

Whenever we develop a model of the world and find it to be successful, we tend to
70 attribute to the model the quality of reality or absolute truth. But M-theory, like the goldfish example, shows that the same physical situation can be modeled in different ways, each employing different fundamental elements and concepts. It might be that to describe the universe we have to employ different theories in different situations. Each theory may have its own version of reality, but according to model-dependent realism, that diversity is
75 acceptable, and none of the versions can be said to be more real than any other. It is not the physicist’s traditional expectation for a theory of nature, nor does it correspond to our everyday idea of reality. But it might be the way of the universe.

—Stephen Hawking and Leonard Mlodinow
excerpted from “The (Elusive) Theory of Everything”
Scientific American, October 2010

¹quantum — a small, indivisible unit of energy

²untenable — indefensible

- 15 The authors' anecdote about pet owners in Monza, Italy, serves to introduce a
- (1) proof of a universal world view
 - (2) measure that is objectionable to scientists
 - (3) central question about the way we see
 - (4) philosophical question about what we value
- 16 The primary purpose of lines 9 through 14 is to clarify the
- (1) need for a single theory
 - (2) role of the senses in understanding
 - (3) possibility of other life in the universe
 - (4) origin of alternative theories
- 17 How do lines 17 through 19 develop a claim?
- (1) by providing details about a philosophical challenge faced by scientists
 - (2) by showing how scientists should handle alternate realities
 - (3) by arguing for an approach that scientists have always followed
 - (4) by explaining how scientists should view a philosophical approach
- 18 The reference to *The Matrix* in lines 20 through 24 is used to emphasize the questioning of our
- (1) virtues
 - (2) perception
 - (3) education
 - (4) ideals
- 19 The references to goldfish in lines 33 through 42 contribute to the authors' purpose by suggesting that
- (1) people's theories are influenced by their viewpoints
 - (2) nature's mysteries are best left undiscovered
 - (3) reality can only be determined by an outside perspective
 - (4) light must be viewed under similar circumstances
- 20 As used in line 45 of the text, what does the word "coherent" mean?
- (1) balanced
 - (2) indisputable
 - (3) popular
 - (4) understandable
- 21 The authors' reference to "a collection of maps" (line 64) is used to help clarify
- (1) a complex theory
 - (2) a historical concept
 - (3) the representation of space
 - (4) the limitations of previous theories
- 22 The function of lines 73 through 77 is to
- (1) argue for a specific theory
 - (2) suggest that theories relate to expectations
 - (3) describe the way differing theories should co-exist
 - (4) evaluate theories based on specific needs
- 23 With which statement would the authors most likely agree?
- (1) The perception of the universe can never be questioned.
 - (2) There is a single, agreed upon theory of reality.
 - (3) There are multiple realities that are possible to prove.
 - (4) The understanding of the universe continues to change.
- 24 The authors attempt to engage the audience through the use of
- (1) absolute statements
 - (2) real world examples
 - (3) detailed descriptions
 - (4) simple questions

Part 2

Argument

Directions: Closely read each of the *four* texts provided on pages 11 through 17 and write a source-based argument on the topic below. You may use the margins to take notes as you read and scrap paper to plan your response. Write your argument beginning on page 1 of your essay booklet.

Topic: Should extinct species be brought back into existence?

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 extinct species should be brought back into existence. 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 extinct species should be brought back into existence
- 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 – 3Qs: The Ethics of Species ‘De-extinction’

Text 2 – Bringing Them Back to Life

Text 3 – Case Against Species Revival

Text 4 – The Case Against De-Extinction: It’s a Fascinating but Dumb Idea

Text 1

3Qs: The Ethics of Species ‘De-extinction’

5 Scientists are closing in on the capacity to clone extinct species using biotechnology and DNA samples from the ancient past, a process that is called “de-extinction.” The prospect of bringing back extinct species was discussed last week at a conference hosted by National Geographic and TEDx, in which many conservationists, geneticists, and biotechnologists supported the idea. We asked Ronald Sandler, a professor of philosophy at Northeastern and author of the new book *The Ethics of Species*, to share his take on what has been described as the “mind-blowing idea of the year.”

10 Extinction occurs when there are no longer living members of a species. To say that the woolly mammoth, passenger pigeon, and thylacine¹ are extinct is just to say that there are none left alive in the world. It is common in conservation biology and environmental ethics to claim that “extinction is forever.” This is thought to be part of what makes human-caused extinctions so bad—extinction does not just involve the death of individual organisms, but the permanent elimination of a form of life. However, it now appears that it is possible to use biotechnology to create living individuals of species that have gone extinct, perhaps even species that have been extinct for hundreds or thousands of years (so long as useable DNA samples are available in preserved specimens). This is “de-extinction.”

15 Part of what motivates those working on de-extinction are the scientific and technological challenges involved. It would be an incredible scientific accomplishment to be able to create organisms of a species that has been extinct for some time, such as the passenger pigeon or mammoth. (There have already been efforts to use established cloning techniques to bring back individuals of species that have been extinct for only a few years, such as the bucardo, a Spanish ibex.²) There is also a desire, on the part of many people, to see living examples of extinct animals (or plants), particularly charismatic or culturally valued ones, such as the ivory-billed woodpecker or thylacine. Some have claimed that bringing back species that were caused to go extinct by human practices would, to some extent, help make up for the wrong of the extinction. Finally, it may be that the biotechnologies and techniques involved can be used to help conservation biologists in their efforts to preserve highly endangered species. For example, it could help increase the genetic diversity of small populations or those in captive breeding programs. ...

20 Finally, it is crucial that our approaches to species conservation can, as much as possible, scale to the extinction crises we face—potentially thousands of species going extinct each year. The only way to do this is by aggressively reducing the causes of extinction, including habitat destruction, climate change, pollution, and extraction. De-extinction does not do this, and it is important that it not reduce the urgency with which we address the causes of extinction and that it not divert resources from efforts to conserve currently existing species. So while de-extinction would be scientifically amazing and there is nothing intrinsically wrong with it, it is important to keep it in proper perspective from a species conservation perspective.

25
30
35
—Angela Herring
excerpted from “3Qs: The Ethics of Species ‘De-extinction’”
<http://phys.org>, March 25, 2013

¹thylacine — large carnivore

²ibex — mountain goat

Text 2

Bringing Them Back to Life

... The notion of bringing vanished species back to life—some call it de-extinction—has hovered at the boundary between reality and science fiction for more than two decades, ever since novelist Michael Crichton unleashed the dinosaurs of *Jurassic Park*¹ on the world. For most of that time the science of de-extinction has lagged far behind the fantasy. Celia's clone is the closest that anyone has gotten to true de-extinction. Since witnessing those fleeting minutes of the clone's life, [Alberto] Fernández-Arias, now the head of the government of Aragon's Hunting, Fishing and Wetlands department, has been waiting for the moment when science would finally catch up, and humans might gain the ability to bring back an animal they had driven extinct. ...

I met Fernández-Arias last autumn at a closed-session scientific meeting at the National Geographic Society's headquarters in Washington, D.C. For the first time in history a group of geneticists, wildlife biologists, conservationists, and ethicists had gathered to discuss the possibility of de-extinction. Could it be done? Should it be done? One by one, they stood up to present remarkable advances in manipulating stem cells, in recovering ancient DNA, in reconstructing lost genomes. As the meeting unfolded, the scientists became increasingly excited. A consensus was emerging: De-extinction is now within reach. ...

In *Jurassic Park* dinosaurs are resurrected for their entertainment value. The disastrous consequences that follow have cast a shadow over the notion of de-extinction, at least in the popular imagination. But people tend to forget that *Jurassic Park* was pure fantasy. In reality the only species we can hope to revive now are those that died within the past few tens of thousands of years and left behind remains that harbor intact cells or, at the very least, enough ancient DNA to reconstruct the creature's genome. Because of the natural rates of decay, we can never hope to retrieve the full genome of *Tyrannosaurus rex*, which vanished about 65 million years ago. The species theoretically capable of being revived all disappeared while humanity was rapidly climbing toward world domination. And especially in recent years we humans were the ones who wiped them out, by hunting them, destroying their habitats, or spreading diseases. This suggests another reason for bringing them back. ...

Other scientists who favor de-extinction argue that there will be concrete benefits. Biological diversity is a storehouse of natural invention. Most pharmaceutical drugs, for example, were not invented from scratch—they were derived from natural compounds found in wild plant species, which are also vulnerable to extinction. Some extinct animals also performed vital services in their ecosystems, which might benefit from their return. Siberia, for example, was home 12,000 years ago to mammoths and other big grazing mammals. Back then, the landscape was not moss-dominated tundra but grassy steppes. Sergey Zimov, a Russian ecologist and director of the Northeast Science Station in Cherskiy in the Republic of Sakha, has long argued that this was no coincidence: The mammoths and numerous herbivores maintained the grassland by breaking up the soil and fertilizing it with their manure. Once they were gone, moss took over and transformed the grassland into less productive tundra. ...

¹Jurassic Park — park in science-fiction novel, *Jurassic Park*, where dinosaurs are brought back to life

40 De-extinction advocates counter that the cloning and genomic engineering technologies
being developed for de-extinction could also help preserve endangered species, especially
ones that don't breed easily in captivity. And though cutting-edge biotechnology can be
expensive when it's first developed, it has a way of becoming very cheap very fast. "Maybe
45 some people thought polio vaccines were a distraction from iron lungs,"² says George
Church. "It's hard in advance to say what's distraction and what's salvation." ...

—Carl Zimmer
excerpted and adapted from "Bringing Them Back to Life"
<http://ngm.nationalgeographic.com>, April 2013

²iron lung — medical ventilator that enables a person to breathe

Text 3

Case Against Species Revival

In the movie *Jurassic Park*, a tree extinct for millions of years delights the paleobotanist. Then a sauropod eats its leaves. This movie later shows us how to re-create the dinosaur but not how to grow the tree, which at that size would be perhaps a hundred or more years old, or how to do so metaphorically overnight. To sustain even a single dinosaur, one would need
5 thousands of trees, probably of many species, as well as their pollinators and perhaps their essential symbiotic fungi.

De-extinction intends to resurrect single, charismatic species, yet millions of species are at risk of extinction. De-extinction can only be an infinitesimal part of solving the crisis that now sees species of animals (some large but most tiny), plants, fungi, and microbes going
10 extinct at a thousand times their natural rates. “But wait”—claim de-extinction’s proponents. “We want to resurrect passenger pigeons and Pyrenean ibex, not dinosaurs. Surely, the plants on which these animals depend still survive, so there is no need to resurrect them as well!” Indeed, botanic gardens worldwide have living collections of an impressively large fraction of the world’s plants, some extinct in the wild, others soon to be
15 so. Their absence from the wild is more easily fixed than the absence of animals, for which de-extinction is usually touted.

Perhaps so, but other practical problems abound: A resurrected Pyrenean ibex will need a safe home, not just its food plants. Those of us who attempt to reintroduce zoo-bred
20 species that have gone extinct in the wild have one question at the top of our list: Where do we put them? Hunters ate this wild goat to extinction. Reintroduce a resurrected ibex to the area where it belongs and it will become the most expensive *cabrito* ever eaten. If this seems cynical, then consider the cautionary tale of the Arabian oryx, returned to Oman from a captive breeding program. Their numbers have declined so much that their home, designated as a UNESCO World Heritage site, was summarily removed from the register. ...

In every case, without an answer to “where do we put them?”—and to the further
25 question, “what changed in their original habitat that may have contributed to their extinction in the first place?”—efforts to bring back species are a colossal waste.

De-extinction is much worse than a waste: By setting up the expectation that
30 biotechnology can repair the damage we’re doing to the planet’s biodiversity, it’s extremely harmful for two kinds of political reasons.

Fantasies of reclaiming extinct species are always seductive. It is a fantasy that *real*
35 scientists—those wearing white lab coats—are using fancy machines with knobs and digital readouts to save the planet from humanity’s excesses. In this fantasy, there is none of the messy interaction with people, politics, and economics that characterizes my world. There is nothing involving the real-world realities of habitat destruction, of the inherent conflict between growing human populations and wildlife survival. Why worry about endangered species? We can simply keep their DNA and put them back in the wild later. ...

The second political problem involves research priorities. I work with very poor people
40 in Africa, Brazil, and Madagascar. Rich only in the diversity of life amid which they eke out their living, they generate no money for my university. Too many other universities equate excellence with funds generated, not with societal needs met. Over my career, molecular biologists flourished as university administrators drooled over their large grants and their expensive labs. Field-based biology withered. Many otherwise prominent universities have no schools of the environment, no ecology departments, no professors of conservation. It
45 was all too easy to equate “biology” with molecules and strip faculty positions and facilities from those who worked in the field. De-extinction efforts can only perpetuate that trend.

50 Conservation is about the ecosystems that species define and on which they depend. Conservation is about finding alternative, sustainable futures for peoples, for forests, and for wetlands. Molecular gimmickry simply does not address these core problems. At worst, it seduces granting agencies and university deans into thinking they are saving the world. It gives unscrupulous developers a veil to hide their rapaciousness,¹ with promises to fix things later. It distracts us from guaranteeing our planet's biodiversity for future generations.

—Stuart Pimm
excerpted from “Case Against Species Revival”
<http://news.nationalgeographic.com>, March 12, 2013

¹rapaciousness — greed

Text 4

The Case Against De-Extinction: It's a Fascinating but Dumb Idea

... So what are the objections to an effort to start making amends for anthropogenic¹ extinctions by trying to restore the victims to life? The soundest scientific reason, in my view, is misallocation of effort. It is much more sensible to put all the limited resources for science and conservation into *preventing* extinctions, by tackling the causes of demise: habitat destruction, climate disruption, pollution, overharvesting, and so on. Spending millions of dollars trying to de-extinct a few species will not compensate for the thousands of populations and species that have been lost due to human activities, to say nothing of restoring the natural functions of their former habitats. ...

Resurrecting a population and then re-inserting it into habitats where it could supply the ecosystem services of its predecessor is a monumentally bigger project than recreating a couple of pseudomammoths to wander around in a zoo. The passenger pigeon is often mentioned as a target for de-extinction. Passenger pigeons once supplied people with abundant meat and likely helped to suppress Lyme disease. To create even a single viable population might well require fabricating a million birds or so, since the species apparently survived by a strategy of predator saturation. And if the swarm were synthesized, where could it be introduced? The vast forests the pigeons required are partly gone and badly fragmented at best, and one of the birds' food sources, the American chestnut, is functionally extinct. The passenger pigeon's previous habitat is utterly transformed, and if humanity does not very quickly and substantially curb greenhouse gas releases, the pigeon's old homeland will likely be completely unrecognizable in less than a century. In practical terms, in the near future in which action is required, extinction is certainly "forever."...

De-extinction thus seems far-fetched, financially problematic, and extremely unlikely to succeed on a planet continually being vastly transformed by human action. There are also risks beyond failure. Resurrected, previously benign organisms could become pests in new environments, might prove ideal reservoirs or vectors of nasty plagues, or might even harbor dangerous retroviruses in their genomes. But frankly, I think such problems will probably prove minor compared to the main problem, which is "moral hazard."

Moral hazard is a term invented by economists for a situation where one becomes more willing to take a risk when the potential costs will be partly borne by others. For example, if a person can get government flood insurance, she is more likely to build a beachfront home, worrying less about the risks of sea level rise. The problem is that if people begin to take a "Jurassic Park" future seriously, they will do even less to stem the building sixth great mass extinction event. We are already seeing species extinctions occurring at a rate at least an order of magnitude above prehistoric "background" rates (those outside of the past five mass extinction events), and that gives weight to the extreme seriousness of the current population extinction crisis. And while the critical problem of climate disruption tends to engross the attention of environmentally concerned people, the erosion of biodiversity is potentially equally crucial. The disasters to be caused by climate disruption could be resolved in a few hundred thousand years; recovery from a sixth mass extinction could easily take five or ten *million* years.

Right now the biggest moral hazard on the environmental front is created by the folly of "geoengineering" — the idea that, if humanity fails to limit the flux of greenhouse gases dramatically in the near future, overheating of the earth could be prevented by any one of a series of crackpot schemes. Biodiversity loss has not achieved the prominence of climate

¹anthropogenic — resulting from human activity

45 disruption, and it may not do so. But I've already had questions in classes and after speeches about the prospect of engineering biodiversity back into existence — always implying that “biodiversity” is giant ground sloths, ivory-billed woodpeckers, and the like. Moral hazard is already there, and if people ever wake up to their connections to the rest of the living world, it is sure to grow. ...

—Paul R. Ehrlich
excerpted from “The Case Against De-Extinction:
It’s a Fascinating but Dumb Idea”
<http://e360.yale.edu>, January 13, 2014

Part 3

Text-Analysis Response

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

Guidelines:

Be sure to:

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

Text

...I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practise resignation,¹ unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like² as to put to rout all that was not life, to cut a broad swath³ and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean,⁴ why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion. For most men, it appears to me, are in a strange uncertainty about it, whether it is of the devil or of God, and have *somewhat hastily* concluded that it is the chief end of man here to “glorify God and enjoy him forever.”...

Let us spend one day as deliberately as Nature, and not be thrown off the track by every nutshell and mosquito’s wing that falls on the rails. Let us rise early and fast, or break fast, gently and without perturbation;⁵ let company come and let company go, let the bells ring and the children cry, — determined to make a day of it. Why should we knock under and go with the stream? Let us not be upset and overwhelmed in that terrible rapid and whirlpool called a dinner, situated in the meridian shallows. Weather this danger and you are safe, for the rest of the way is down hill. With unrelaxed nerves, with morning vigor, sail by it, looking another way, tied to the mast like Ulysses. If the engine whistles, let it whistle till it is hoarse for its pains. If the bell rings, why should we run? We will consider what kind of music they are like. Let us settle ourselves, and work and wedge our feet downward through the mud and slush of opinion, and prejudice, and tradition, and delusion and appearance, that alluvion⁶ which covers the globe, through Paris and London, through New York and Boston and Concord, through church and state, through poetry and philosophy and religion, till we come to a hard bottom and rocks in place, which we can call *reality*, and say, This is, and no mistake; and then begin, having a *point d’appui*,⁷ below freshet⁸ and frost and fire, a place where you might found a wall or a state, or set a lamppost safely, or perhaps a gauge, not a Nilometer, but a Realometer, that future ages might know how deep a freshet of shams and appearances had gathered from time to time. If you stand right fronting and face to face to a fact, you will see the sun glimmer on both its surfaces, as if it were a cimeter,⁹ and feel its sweet edge dividing you through the heart and marrow, and so you will happily conclude your mortal career. Be it life or death, we crave only reality. If we are really dying, let us hear the rattle in our throats and feel cold in the extremities; if we are alive, let us go about our business.

Time is but the stream I go a-fishing in. I drink at it; but while I drink I see the sandy bottom and detect how shallow it is. Its thin current slides away, but eternity remains. I would drink deeper; fish in the sky, whose bottom is pebbly with stars. I cannot count one.

¹resignation — patient acceptance

²Spartan-like — simply

³swath — long strip

⁴mean — inferior, lowly, of little value

⁵perturbation — disturbance

⁶alluvion — flood

⁷*point d’appui* — point of support

⁸freshet — overflowing stream

⁹cimeter — sword

40 I know not the first letter of the alphabet, I have always been regretting that I was not wise
as the day I was born. The intellect is a cleaver; it discerns and rifts its way into the secret
of things. I do not wish to be any more busy with my hands than is necessary. My head is
hands and feet. I feel all my best faculties concentrated in it. My instinct tells me that my
45 head is an organ for burrowing, as some creatures use their snout and fore-paws, and with
it I would mine and burrow my way through these hills. I think that the richest vein is
somewhere hereabouts; so by the divining rod and thin rising vapors I judge; and here I will
begin to mine.

—Henry D. Thoreau
excerpted from *Walden*, 1910
Thomas Y. Crowell & Co.

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