

The University of the State of New York

REGENTS HIGH SCHOOL EXAMINATION

**COMPREHENSIVE EXAMINATION**

**IN**

**ENGLISH**

**Friday, June 17, 2011 — 9:15 a.m. to 12:15 p.m., only**

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 four parts. Part 1 tests listening skills; you are to answer all eight multiple-choice questions. For Part 2, you are to answer all twelve multiple-choice questions. For Part 3, you are to answer all five multiple-choice questions and the two short constructed-response questions. For Part 4, you are to write one essay response.

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.

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

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



## NOTES

**DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO.**

## Part 1 (Questions 1–8)

### Multiple-Choice Questions

**Directions** (1–8): Use your notes to answer the following questions about the passage read to you. Select the best suggested answer to each question and record your answer on the separate answer sheet provided for you.

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| <p>1 The speaker most likely includes the story of his Everest climb in order to</p> <ul style="list-style-type: none"><li>(1) increase audience interest</li><li>(2) discourage future climbers</li><li>(3) influence foreign policy</li><li>(4) establish personal beliefs</li></ul> <p>2 Sir Edmund’s use of terms such as “oxygen bottles,” “ice ax,” and “crampons” illustrates the</p> <ul style="list-style-type: none"><li>(1) scarcity of spare parts</li><li>(2) need for medical supplies</li><li>(3) required equipment for climbing</li><li>(4) lack of communication devices</li></ul> <p>3 When deciding whether the ice would hold his weight, Sir Edmund states, “There was only one way to find out.” This conclusion illustrates his</p> <ul style="list-style-type: none"><li>(1) integrity</li><li>(2) intelligence</li><li>(3) curiosity</li><li>(4) determination</li></ul> <p>4 Phrases such as “icy, narrow final ridge,” “hacking a line of steps,” and “rounded snow dome” enhance the account by</p> <ul style="list-style-type: none"><li>(1) offering reasons for action</li><li>(2) creating images of the setting</li><li>(3) suggesting solutions to problems</li><li>(4) completing ideas about purpose</li></ul> | <p>5 Sir Edmund’s decision to help fund schools for Himalayan people resulted from</p> <ul style="list-style-type: none"><li>(1) a conversation with a Sherpa</li><li>(2) a recommendation by his fellow climbers</li><li>(3) an appeal from national leaders</li><li>(4) a mandate from the United Nations</li></ul> <p>6 Sir Edmund’s involvement in the Sagarmatha National Park reveals his</p> <ul style="list-style-type: none"><li>(1) expertise in architecture</li><li>(2) concern for nature</li><li>(3) interest in promoting tourism</li><li>(4) desire for monetary compensation</li></ul> <p>7 Sir Edmund’s statement that his greatest accomplishments include helping “to protect the culture and beauty of the Himalaya” is supported by the</p> <ul style="list-style-type: none"><li>(1) first ascent of Mount Everest</li><li>(2) accomplishments of Sherpas in business</li><li>(3) development of affordable housing</li><li>(4) rebuilding of Buddhist monasteries</li></ul> <p>8 The account is developed primarily through the use of</p> <ul style="list-style-type: none"><li>(1) metaphor</li><li>(2) irony</li><li>(3) anecdote</li><li>(4) hyperbole</li></ul> |
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## Part 2 (Questions 9–20)

**Directions** (9–20): Below 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.

### Reading Comprehension Passage A

We are packing up the house. The air is pulpy with the smells of cardboard and newsprint, and every room is lined with boxes, flaps fanned open at the top. We pack and pack—eighty boxes already, and so far, with two weeks still to go, we haven’t missed a thing. What do we keep it all for? Books and more books; unused wedding presents and  
5 mismatched wine glasses; worn-out stuffed animals and outgrown toys; sheaves of letters; boxes of loose photographs; a landfill of sweaters, shoes, and clothes: the weighty apparatus of four lives. It will take more than two hundred book boxes, dish barrels, mirror boxes, mattress crates, a football field of paper, bubble wrap, and tape to contain it all. We want to contain it. We want to hold it tight. ...

10 *There’s no place like home*, Dorothy chants, clicking her ruby heels as she recites her dream-dissolving spell. I’ve moved half a dozen times since I first left my parents’ house for college, twenty-five years ago this fall, and sometimes I wonder if there is any place I’ll ever really feel at home. I feel loose-footed on this spinning planet, as displaced as those mountains vanished in the fog. Of course, you don’t have to move physically to leave  
15 yourself behind. Something is lost with every tick of the second hand on the clock. ...

My parents still live in the house in which I grew up, and my childhood room remains almost exactly the way I left it when I last lived there at eighteen. It’s a shrine to my long-vanished child-self, a garden gone to seed, a tangle of dusty paperbacks, knickknacks, and disheveled dolls. My mother refuses to throw anything away, although lately she’s been  
20 urging me to come and weed things out myself.

“I don’t want to leave you with a mess to clean up when I die,” she says. Now that we’re moving, she says, it’s time.

Back in Boston for a visit, I shake open a large black trash bag and sit down on the floor of my old room. From a built-in cabinet, I exhume a postcard of Baryshnikov in midleap, a  
25 silver-plated pendant in the shape of a Hershey’s Kiss, faded mimeographs of high school class songs and summer reading lists, stacks of letters, a flowered fabric-covered scrapbook (blank). I remember each of these objects perfectly, though I haven’t thought of them in years. I take a breath, open the trash bag, and stuff them in.

My mother comes in and perches on the edge of the bed. “You don’t need to throw  
30 *everything* away, you know,” she says, reaching for a postcard with a cartoon of a girl with googly eyes on the front and my long-dead paternal grandmother’s spidery handwriting on the back. *My most beloved darling*. It’s dated August 1970. I would have been seven then, the same age as my daughter now. Will we be sitting together like this, looking at postcards from my own mother, when my daughter is forty-three?

35 My mother says, “You know, you only need to get rid of those things you don’t want to keep.”

What don’t I want? I fish the pendant out of the trash bag, fingering the Kiss’s paper pull-tab, which reads “I Love You,” and which, amazingly, is still in tact. I give it to my daughter, along with the scrapbook and a doll with floozy blond hair and tattered clothes,

40 and pack them all into yet another box to be shipped to our new Ohio home. I retrieve the letters, the postcards, the mimeographs; I open the cabinet and put them back.

To my surprise my mother is satisfied with this. In fact she seems relieved. “Everything will be here for you whenever you want it,” she says. ...

—Margot Singer  
excerpted from “Afterimage”  
*River Teeth*, Spring 2008

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| <p>9 In stating “We want to contain it” (lines 8 and 9), the narrator suggests that she wishes to</p> <ul style="list-style-type: none"><li>(1) cling to the past</li><li>(2) bury old feuds</li><li>(3) erase unpleasant memories</li><li>(4) limit her inner fears</li></ul> <p>10 The simile “displaced as those mountains vanished in the fog” (lines 13 and 14) suggests that the narrator feels</p> <ul style="list-style-type: none"><li>(1) fortunate                      (3) unsettled</li><li>(2) encouraged                    (4) fearful</li></ul> <p>11 The narrator’s description of her childhood room (lines 16 through 19) was foreshadowed by which phrase?</p> <ul style="list-style-type: none"><li>(1) “The air is pulpy” (line 1)</li><li>(2) “What do we keep it all for?” (line 4)</li><li>(3) “unused wedding presents” (line 4)</li><li>(4) “I feel loose-footed” (line 13)</li></ul> | <p>12 By urging the narrator to “weed things out” (line 20), her mother is expressing her</p> <ul style="list-style-type: none"><li>(1) thoughts about the future</li><li>(2) concerns with personal safety</li><li>(3) anxiety to redecorate the room</li><li>(4) nervousness about neighbors’ opinions</li></ul> <p>13 The narrator’s passing on the pendant, scrapbook, and doll to her daughter can be seen as</p> <ul style="list-style-type: none"><li>(1) selfish                              (3) educational</li><li>(2) insulting                            (4) revealing</li></ul> <p>14 The conclusion of the passage suggests that the narrator and her mother</p> <ul style="list-style-type: none"><li>(1) share common values</li><li>(2) reach an emotional crisis</li><li>(3) compete for the child’s affection</li><li>(4) begin to drift apart</li></ul> |
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## Reading Comprehension Passage B

...Inspired by another successful eradication [of malaria] in Sardinia, in 1955 the World Health Organization (WHO) inaugurated what was then the most ambitious campaign against disease in history, the Global Malaria Eradication Programme. The program included spraying home interiors with insecticides and distributing antimalarial drugs to people in affected regions. But WHO's efforts yielded only partial success. The disease did disappear in Europe, Russia, Australia and most of the Caribbean. South Asia initially saw dramatic reductions of infections, but the disease soon bounced back. Other hotspots fared even worse.

What went wrong? In a word, everything. The parasites fought back, becoming resistant to common medications. The mosquitoes grew stronger too, as more and more of them were able to survive insecticides. In some climates, mosquitoes bred so quickly that insecticide applications simply couldn't keep up. All the while, local tribes were waging wars of their own, which bogged down already-inadequate health infrastructures<sup>1</sup> and made public health interventions difficult and dangerous. In 1969, WHO shut down its program. National malaria-control programs followed, but they later fell into neglect or were abandoned entirely. ...

Spraying insecticides isn't the only way to use them. Mosquito-repellent bed nets<sup>2</sup> treated with a class of insecticides called pyrethroids, which bind more easily to nets than DDT,<sup>3</sup> cost just \$1 to \$2 apiece in Africa. And nets give some major bang for their buck: A study published last year found that a 10-fold increase in nets resulted in 44 percent fewer deaths among Kenyan children in the studied areas. In September of 2006, Kenya's government used a \$17-million Global Fund grant to provide 3.4 million insecticide-treated nets to children. Zambia followed its lead. In 2006, 23 percent of Zambian children slept under treated nets, up from 1 percent in 2000. ...

In the face of widespread drug resistance, scientists have turned to a flowering shrub called wormwood (*Artemisia annua*), the active ingredient of which, artemisinin, has potent anti-fever properties. Since 2004, when WHO began promoting the use of artemisinin worldwide, the drug has proved to be extremely fast-acting and effective against *P. falciparum*.<sup>4</sup> WHO now recommends it or its derivatives as the first line of defense against the parasite in areas where chloroquine<sup>5</sup> no longer works, such as much of sub-Saharan Africa. Artemisinin is now one of the most powerful tools against malaria. ...

Fortunately, powerful synthetic versions of the drug are on the horizon. Since 2000, pharmaceutical scientists at the University of Nebraska Medical Center have been working on an entirely synthetic antimalarial designed to mimic artemisinin. In preclinical lab tests, the drug, called OZ277, was found to be even more effective than artemisinin derivatives. The medication is currently in the last stage of clinical trials and, although a price for the drug has not been determined, it will probably be less expensive than artemisinin. ...

Complete eradication of malaria on the scale of polio will never be achieved without a vaccine. Creating that magic bullet, however, has been a tremendous challenge. Obstacles include the complexity of the parasites and their ability to quickly change and adapt. We also don't completely understand our bodies' immune response to them. But a vaccine is finally on the horizon. Over the past 25 years, the pharmaceutical company GlaxoSmithKline Biologicals has spent \$300 million developing a malaria vaccine against *P. falciparum*. RTS,S, as it's called, helps the immune system fight off the parasites by

<sup>1</sup>infrastructure — underlying framework required for a system to work

<sup>2</sup>bed nets — netting placed or hung around beds to prevent mosquitoes from biting sleepers

<sup>3</sup>DDT — dichloro-diphenyl-trichloro-ethane, a powerful insecticide

<sup>4</sup>*P. falciparum* — the scientific name for the malaria parasite

<sup>5</sup>chloroquine — an antimalarial drug

45 blocking their ability to reproduce and develop in the liver, where they first arrive and multiply. With grants from the Gates Foundation and other groups, the company recently tested RTS,S on humans. Last October [2007], the vaccine was shown to reduce the risk of malarial infection by 65 percent among infants in Mozambique—a huge victory. ...

—excerpted from “How to End Malaria”  
*Science Illustrated*, July/August 2008

15 According to the first paragraph, the malaria threat has returned to

- (1) Europe
- (2) Australia
- (3) the Caribbean
- (4) South Asia

16 The purpose of “What went wrong? In a word, everything” (line 9) is to

- (1) characterize the World Health Organization
- (2) convey the seriousness of the problem
- (3) show measures being taken to end malaria
- (4) describe the symptoms of the disease

17 The passage states that the only sure solution to the malaria problem will be to

- (1) redesign living spaces
- (2) increase insecticide use
- (3) improve farming methods
- (4) develop an effective vaccine

18 The purpose of the dash in line 48 is to signal

- (1) an unanswered question
- (2) a conflict between researchers
- (3) an important result
- (4) a change in perspective

19 The tone at the end of the passage can best be described as

- (1) hopeful
- (2) angry
- (3) humorous
- (4) frustrated

20 The ideas in the passage are supported primarily through the use of

- (1) claim and counterclaim
- (2) rhetorical questions
- (3) facts and statistics
- (4) personal narrative

## Part 3 (Questions 21–27)

**Directions:** On the following pages read Passage I (an excerpt from a novel) and Passage II (a poem) about relationships. You may use the margins to take notes as you read. Answer the multiple-choice questions on the answer sheet provided for you. Then write your response for question 26 on page 1 of your essay booklet and question 27 on page 2 of your essay booklet.

### Passage I

The first few times that Mrs. Scarlatti stayed in the hospital, Ezra had no trouble getting in to visit her. But the last time was harder. “Relative?” the nurse would ask.

“No, ah, I’m her business partner.”

“Sorry, relatives only.”

5 “But she doesn’t have any relatives. I’m all she’s got. See, she and I own this restaurant together.”

“And what’s that in the jar?”

“Her soup.”

“Soup,” said the nurse.

10 “I make this soup she likes.”

“Mrs. Scarlatti isn’t keeping things down.”

“I know that, but I wanted to give her something.”

This would earn him a slantwise glance, before he was led brusquely into Mrs. Scarlatti’s room. ...

15 He knew that after he left, someone would discard his soup. But this was his special gizzard soup that she had always loved. There were twenty cloves of garlic in it. Mrs. Scarlatti used to claim it settled her stomach, soothed her nerves—changed her whole perception of the day, she said. (However, it wasn’t on the restaurant’s menu because it was a bit “hearty”—her word—and Scarlatti’s Restaurant was very fine and formal. This hurt  
20 Ezra’s feelings, a little.) When she was well enough to be home, he had often brewed single portions in the restaurant kitchen and carried them upstairs to her apartment. Even in the hospital, those first few times, she could manage a small-sized bowl of it. But now she was beyond that. He only brought the soup out of helplessness; he would have preferred to kneel by her bed and rest his head on her sheets, to take her hands in his and tell her, “Mrs.  
25 Scarlatti, come back.” But she was such a no-nonsense woman; she would have looked shocked. All he could do was offer this soup. ...

He and Mrs. Scarlatti had been through a lot together, he would have said, if asked—but what, exactly? She had had a bad husband (a matter of luck, she made it seem, like a bad bottle of wine) and ditched him; she had lost her only son, Ezra’s age, during the  
30 Korean War. But both these events she had suffered alone, before her partnership with Ezra began. And Ezra himself: well, he had not actually been through anything yet. He was twenty-five years old and still without wife or children, still living at home with his mother. What he and Mrs. Scarlatti had survived, it appeared, was year after year of standing still. Her life that had slid off somewhere in the past, his that kept delaying its arrival—they’d  
35 combined, they held each other up in empty space. Ezra was grateful to Mrs. Scarlatti for rescuing him from an aimless, careerless existence and teaching him all she knew; but more than that, for the fact that she depended on him. If not for her, whom would he have? His brother and sister were out in the world; he loved his mother dearly but there was something overemotional about her that kept him eternally wary.<sup>1</sup> By other people’s

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<sup>1</sup>wary — guarded

40 standards, even he and Mrs. Scarlatti would not have seemed particularly close. He always called her “Mrs. Scarlatti.” She called Ezra her boy, her angel, but was otherwise remarkably distant, and asked no questions at all about his life outside the restaurant. ...

He decided to start serving his gizzard soup in the restaurant. He had the waiters announce it to patrons when they handed over the menu. “In addition to the soups you see  
45 here, we are pleased to offer tonight ...” One of the waiters had failed to show up and Ezra hired a woman to replace him—strictly against Mrs. Scarlatti’s policy. (Waitresses, she said, belonged in truck stops.) The woman did much better than the men with Ezra’s soup. “Try our gizzard soup,” she would say. “It’s really hot and garlicky and it’s made with love.” Outside it was bitter cold, and the woman was so warm and helpful, more and more people  
50 followed her suggestion. Ezra thought that the next time a waiter left, he would hire a second woman, and maybe another after that, and so on. ...

—Anne Tyler  
excerpted from *Dinner at the Homesick Restaurant*, 1982  
Alfred A. Knopf

## Passage II

### Walking at Night With My Son, James

This summer he's grown to my own height.  
Our shoulders almost touch as we walk,  
flashlights dark, the path through the field.  
We remember old games, knowing night by touch  
5 rather than going, like tightrope walkers,  
on a thin beam of light from one hand to the earth.

The moon is a golden apple sliced in half  
by earth's shadow, glazed by southern clouds.  
We pause where the meadow grass is highest,  
10 both stopped by the thick smell of campion blossoms.  
They're all around us, my son says, look!  
Their blossoms are like larger, paler stars  
in the sky spread at our feet.

So we stand for a time, shoulders almost touching,  
15 in the midst of this field off the Middle Grove Road,  
in the midst of our lives, sharing late August darkness.  
All around us night flowers.

—Joe Bruchac  
from *Walking With My Sons*, 1986  
Landlocked Press

## Multiple-Choice Questions

**Directions** (21–25): Select the best suggested answer to each question and record your answer on the separate answer sheet provided for you.

**Passage I** (the novel excerpt) — Questions 21–23 refer to Passage I.

- 21 Ezra symbolically communicates his affection for Mrs. Scarlatti through his gift of
- (1) music
  - (2) flowers
  - (3) books
  - (4) food
- 22 The phrase, “held each other up in empty space” (line 35) refers to Ezra and Mrs. Scarlatti’s
- (1) mutual support
  - (2) philosophical differences
  - (3) shared experience
  - (4) educational shortcomings
- 23 Ezra’s decisions to make changes in the way the restaurant had been operated reveal his
- (1) attempts to avoid boredom
  - (2) interest in new cuisine
  - (3) ignorance of business practices
  - (4) need to move forward

**Passage II** (the poem) — Questions 24–25 refer to Passage II.

- 24 The phrase “knowing night by touch” (line 4) reinforces the fact that
- (1) the seasons are changing
  - (2) his son has grown taller
  - (3) the flashlights are turned off
  - (4) his son is eager to compete
- 25 The poet probably repeats the phrase “in the midst” (lines 15 and 16) to emphasize that father and son are
- (1) about to become lost
  - (2) at a turning point
  - (3) in a mysterious situation
  - (4) under a dark cloud

## Short-Response Questions

**Directions** (26–27): Write your response to question 26 on page 1 of your essay booklet and question 27 on page 2 of your essay booklet. Be sure to answer **both** questions.

26 Write a well-developed paragraph in which you use ideas from **both** Passage I (the novel excerpt) and Passage II (the poem) to establish a controlling idea about relationships. Develop your controlling idea using specific examples and details from **both** Passage I and Passage II.

27 Choose a specific literary element (e.g., theme, characterization, structure, point of view, etc.) or literary technique (e.g., symbolism, irony, figurative language, etc.) used by **one** of the authors. Using specific details from **either** Passage I (the novel excerpt) **or** Passage II (the poem), in a well-developed paragraph, show how the author uses that element or technique to develop the passage.

## Part 4 (Question 28)

### Your Task:

Write a critical essay in which you discuss **two** works of literature you have read from the particular perspective of the statement that is provided for you in the **Critical Lens**. In your essay, provide a valid interpretation of the statement, agree **or** disagree with the statement as you have interpreted it, and support your opinion using specific references to appropriate literary elements from the two works. You may use scrap paper to plan your response. Write your essay beginning on page 3 of the essay booklet.

### Critical Lens:

“...men are at the mercy of events and cannot control them.”

— Herodotus

*The Histories of Herodotus*, 1958

### Guidelines:

#### Be sure to

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



