

COMPREHENSIVE ENGLISH

The University of the State of New York

REGENTS HIGH SCHOOL EXAMINATION

COMPREHENSIVE EXAMINATION

IN

ENGLISH

Thursday, June 19, 2014 — 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 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. The two short constructed-response questions and the essay response should be written in pen.

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.

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.

- 1 According to the speaker, the appearance of imaginary companions is a sign that the child is
 - (1) beginning to fear strangers
 - (2) having trouble making friends
 - (3) developing abstract reasoning skills
 - (4) joining in family conversations
 - 2 As stated by the speaker, children often use imaginary friends to
 - (1) cope with stressful situations
 - (2) encourage adults to play with them
 - (3) act out favorite stories
 - (4) compete with other children
 - 3 The research cited by Dr. Jerome L. Singer is important to the speaker's presentation because it
 - (1) asserts that imaginary companions stunt creativity
 - (2) contends that childhood fantasies should be restricted
 - (3) proves that intelligence and language development are related
 - (4) supports the positive impact of imaginary companions on children
 - 4 When the speaker says that at times imaginary companions can provide a child with "maximum deniability," he means that such companions can be used as
 - (1) playmates
 - (2) scapegoats
 - (3) enemies
 - (4) teachers
 - 5 It can be concluded that the speaker's main purpose is to
 - (1) analyze parents
 - (2) penalize parents
 - (3) reassure parents
 - (4) caution parents
 - 6 The information presented by the speaker is probably reliable because he is a
 - (1) clinical psychologist
 - (2) popular journalist
 - (3) children's advocate
 - (4) convincing speaker
 - 7 What is the basis for the speaker's statements about the role of imaginary friends?
 - (1) generalizations based on his personal experience
 - (2) cultural beliefs about childhood play
 - (3) parental beliefs about children's behavior
 - (4) study and theories of child development
 - 8 Overall, the speaker develops his topic through the use of
 - (1) hypotheses and arguments
 - (2) logical presentation of evidence
 - (3) chronological ordering of findings
 - (4) questions and answers
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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

On the day that gold was discovered near his village, Mohammed Muda Nor had worked all morning tapping rubber.¹ At one o'clock he walked out from the airy rows of trees, waved to Abdullah, the entry guard, who was already eating his lunch, and started down the dusty road home. The call to prayer wavered from the village mosque, and it
5 seemed to Muda that he could see it, waves of sound shimmering concurrently with the midday heat. It was the end of the fruit season, one of the last hot weeks before the rains began, and the weather was a fiery hand against his back. Muda walked with his straw hat pulled down low over his forehead, so he didn't see the children running toward him until they were quite near. They circled around him and pulled in close, like the petals on a closing
10 flower.

"Pachik Muda." It was his oldest nephew, a boy named Amin. He was wearing shorts and holding the hand of his youngest sister, Maimunah, who stood brown and naked beside him. "Uncle, our mother says for you to come quickly to the river." ...

"Tell your mother," he said, "that I will come later. Right now I am going for my lunch."
15 He expected them to run off then. They were the children of his sister, Norliza, and they were rarely naughty. But instead Amin released his sister's hand. He reached out and tugged at Muda's sarong.²

"My mother says to come," he repeated. "Please, Pachik Muda, she says it is important."

Muda sighed then, but he turned and followed the children back along the road. Red
20 rambutans³ and smooth green mangoes hung from the trees. He plucked some of these and ate them as he walked, wondering what he would find on the riverbank. Norliza had worked the rubber too, before she married, and she would not take him lightly from his rest and prayers.

When he reached the river he saw a cluster of women standing on the grassy bank.
25 Norliza was in the center, her sarong wet to the knees, holding something out for the others to see.

"Norliza," he called. He was going to scold her for consuming his time with her bit of woman's nonsense, but before he could speak she ran to him and uncurled her fist. The lines in her palm were creased with dirt, so that the skin around them looked very pale. The
30 words he had planned stopped in his mouth. For on her palm lay a piece of gold as large as a knuckle. It was wet with river water, and it caught the noon light like fire in her hand.

"The children found it," she said. "I was digging for roots." Norliza was a midwife, known in the village for her skill with herbs and massage. She came into the jungle every week to search for the healing roots and bark. "I was digging there, near the trees by the
35 river. The children were playing next to me, sorting out the rocks for a game. This one they liked because of its shine. At first I did not realize. It was only when Amin washed it in the river that I understood." Her dark eyes gleamed with an unfamiliar excitement. "To think," she said. "To think he might have dropped it, and I would never have known."

¹tapping rubber — gathering natural rubber from trees

²sarong — a loose skirt made of a long strip of cloth wrapped around the body

³rambutans — a Malayan fruit

Muda reached out and took the knot of gold. It was smooth, almost soft, against his
40 fingers. He ran his thumb against it again and again. Some of the women drew close to
stare. Others, he noticed, were already moving away with the news. ...

—Kim Edwards
excerpted from “Gold”
The Secrets of a Fire King, 1997
W. W. Norton & Company, Inc.

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| <p>9 In the phrase “Muda ... could see it” (line 5), to what does “it” refer?</p> <ul style="list-style-type: none">(1) the mosque(2) the rains(3) the call to prayer(4) the dusty road <p>10 The simile “like the petals on a closing flower” (lines 9 and 10) suggests the</p> <ul style="list-style-type: none">(1) guard’s attitude(2) children’s movements(3) uncle’s fears(4) parent’s expectations <p>11 The attitude of Amin toward Muda (lines 13 through 18) can best be described as</p> <ul style="list-style-type: none">(1) insistent(2) protective(3) affectionate(4) curious | <p>12 As he follows the children, Muda finds that he must sacrifice his</p> <ul style="list-style-type: none">(1) shady resting place(2) future business project(3) dominant social position(4) limited free time <p>13 Norliza’s reputation in the village is based on her</p> <ul style="list-style-type: none">(1) ability to make predictions(2) skill at boat navigation(3) knowledge of folk medicine(4) ownership of fertile land <p>14 When Norliza says “I understood” (line 37) and “I would never have known” (line 38), she is indicating her</p> <ul style="list-style-type: none">(1) willingness to spend more time with her children(2) obedience to Muda’s future decisions(3) fear that her family’s jobs are in jeopardy(4) conclusion that she could become rich |
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Reading Comprehension Passage B

Norman Rockwell didn't create his celebrated images using only brush and paint. They often took shape first as scenes that Rockwell literally acted out, not only for his editors at the [*Saturday Evening*] *Post*, but his real-life models, too. "It was strenuous," he once explained, "but I felt it was the best way to get across my meaning." And so he would enthusiastically play out his visions and ideas, a one-man show packed with just the right expressions, giving enough details of each persona in the scene to inspire his models and, more importantly, get his editors to buy his ideas.

Now, more than 30 years after his death, Rockwell is still acknowledged for deftly¹ chronicling the best of 20th century American life with vignettes² of simple emotions evoked by everyday people. This phenomenon is a resounding testament to Rockwell's prowess as a storyteller and is the subject of another kind of one-man show: the upcoming exhibition at the Smithsonian American Art Museum in Washington, D.C., titled *Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*. The exhibit, assembled from the private collections of these two popular film directors, will feature rarely viewed pieces of Rockwell's work, including George Lucas' favorite, *Lands of Enchantment*, which shows a youngster imagining himself as an armor-clad knight riding away with a beautiful girl. The point is not the boy reading, but how the book inspires the boy's imagination, taking him, in idealized form, to another time and place. ...

"Storytelling was very important to Norman Rockwell," says Lucas. "Every image has either the middle or the end of a story, and you can already see the beginning even though it's not there. You can see all the missing parts of the story because he took that one frame that sort of tells you everything you need to know.

"And, of course, in filmmaking we strive for that. We strive to get images that convey, visually, a lot of information without having to spend a lot of time at it. Norman Rockwell was a master at that—he was a master at telling a story in one frame," explains Lucas.

That concentration of information as well as emotion is something inherent³ in Rockwell's art. Emotion certainly spoke to Steven Spielberg when he first saw one of his favorite Rockwell paintings, *High Dive*, the August 16, 1947 *Post* cover that depicts a boy at the top of what must be (or so we imagine from the boy's expression) a towering diving board. He crouches high above a swimming pool, too afraid to either jump or climb back down. The painting hangs in Spielberg's office at Amblin Entertainment because it holds a great deal of meaning for the filmmaker. ...

Even in the creation of their work, Spielberg and Rockwell were more similar than is immediately evident. To create his meticulously detailed recollections of everyday American life, Rockwell worked much like a film director, not just acting out the scenes in his imagination, but scouting locations, casting everyday people from his town for particular parts, choosing costumes and props, and directing his performers to make them instantly familiar to the public. Little wonder then, that filmmakers like Spielberg and Lucas, as well as others, should be so inspired by his work.

In directing his own scenes, Rockwell had a specific focus, just not one based on the stark realism in which he grew up. Instead, Rockwell aimed to depict life in a kind of realistic fantasy. He later remarked in his autobiography, *My Adventures as an Illustrator*, "I paint the world not as it is, but as I would like it to be." ...

—Pamela V. Krol

excerpted and adapted from "America's Artist," Mar/Apr 2010
SaturdayEveningPost.com

¹deftly — skillfully

²vignettes — pictures

³inherent — essential

- 15 Norman Rockwell successfully influenced his editors by
- (1) performing his ideas
 - (2) inviting them to dinner
 - (3) buying them expensive gifts
 - (4) sketching actual events
- 16 The subjects of Rockwell's works were
- (1) famous actors
 - (2) ordinary citizens
 - (3) public buildings
 - (4) simple landscapes
- 17 The purpose of the dash in line 25 is to
- (1) define a word
 - (2) clarify a point
 - (3) introduce a list
 - (4) ask a question
- 18 The boy in the painting *High Dive* may inspire the viewer to
- (1) develop artistic skill
 - (2) appreciate nature
 - (3) learn how to act
 - (4) make a decision
- 19 Which phrase from the passage is an example of personification?
- (1) "a youngster imagining himself as an armor-clad knight" (line 16)
 - (2) "the book inspires the boy's imagination" (lines 17 and 18)
 - (3) "Emotion certainly spoke to Steven Spielberg" (line 27)
 - (4) "filmmakers like Spielberg and Lucas" (line 38)
- 20 The closing of the passage, "I paint the world not as it is, but as I would like it to be," suggests that Norman Rockwell was
- (1) idealistic
 - (2) original
 - (3) scientific
 - (4) courageous
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Part 3 (Questions 21–27)

Directions: On the following pages read Passage I (a poem) and Passage II (an excerpt from a memoir) about helping others. 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 House by the Side of the Road

- There are hermit souls that live withdrawn
In the peace of their self-content;
There are souls, like stars, that dwell apart,
In a fellowless firmament;¹
- 5 There are pioneer souls that blaze their paths
Where highways never ran;—
But let me live by the side of the road
And be a friend to man.
- Let me live in a house by the side of the road,
10 Where the race of men go by—
The men who are good and the men who are bad,
As good and as bad as I.
I would not sit in the scorner's seat,
Or hurl the cynic's ban;—
- 15 Let me live in a house by the side of the road
And be a friend to man.
- I see from my house by the side of the road,
By the side of the highway of life,
The men who press with the ardor² of hope,
20 The men who are faint with the strife.
But I turn not away from their smiles nor their tears—
Both parts of an infinite plan;—
Let me live in my house by the side of the road
And be a friend to man.
- 25 I know there are brook-gladdened meadows ahead
And mountains of wearisome height;
That the road passes on through the long afternoon
And stretches away to the night.
But still I rejoice when the travellers rejoice,
30 And weep with the strangers that moan,
Nor live in my house by the side of the road
Like a man who dwells alone.

¹firmament — sky

²ardor — extreme intensity

Let me live in my house by the side of the road
Where the race of men go by—
35 They are good, they are bad, they are weak, they are strong,
Wise, foolish—so am I.
Then why should I sit in the scorner's seat
Or hurl the cynic's ban?—
Let me live in my house by the side of the road
40 And be a friend to man.

—Sam Walter Foss
excerpted from *Dreams in Homespun*, 1897
Lothrop, Lee & Shepard Co.

Passage II

There was no sign of the whale's mother by the jetty,¹ underwater, or anywhere else so I started swimming back toward the pier, hoping the baby whale would follow. He didn't.

5 I thought that if I could communicate with him he would come with me, like a dog responding to a familiar whistle. I thought that maybe if I could try to speak in his language he would understand. I tried to repeat his chirp. It was pathetic. It didn't sound anything like him. I tried to grunt, a really big grunt, but all I got was a noseful of saltwater and tears in my goggles from the salty sting. I returned to the surface to clear the water out of my nose. ...

10 But the baby whale had already turned and started to head offshore. He looked over at me as if to say, Please come swim with me.

I knew it made no sense to follow him. I could think of many reasons why I couldn't or shouldn't, but I didn't want him to go off alone. ...

15 I swam with Grayson [the whale] one hundred yards off the pier, two hundred yards, three hundred, four hundred, and on a breath, I looked back over my right shoulder. The pier and the people on it were becoming smaller and smaller. We continued swimming near each other. Grayson led the way. He swam directly toward the oil rig and I followed in his wake. A couple of times he slowed down and stopped dead in the water. He seemed restless and sort of agitated. He probably hadn't eaten for at least a few hours. His energy level had to be dropping.

20 "Come on, Grayson. Let's swim out there and see if we can find your mother," I said, encouraging him, knowing he couldn't understand a single word, but hoping he would somehow understand the thought. ...

Grayson was swimming hard against the resistance of the waves. He was breathing more rapidly, his *poofing* sounds were more frequent. He seemed to be very stressed. ...

25 His poor mother, though, had to be frantically searching for him. How in this big ocean would she ever find him?

Do what you can do, I thought, don't get overwhelmed by the enormity of something. Break it down into smaller pieces like you do when you swim. Do one thing at a time.

30 "Grayson, let's swim back to shore now," I said. I had to. I was cold. And tired and depleted. My eyes were burning from the saltwater leaking into my goggles.

Grayson seemed to understand. He turned with me and started swimming toward shore.

The current seemed to rise on our backs as if a giant hand was lifting us and carrying us toward shore. I felt a deep sense of relief. I was ready to reach the beach.

But all of a sudden, Grayson dramatically changed course.

35 He turned almost completely around. Had he heard his mother's voice?

—Lynne Cox
excerpted and adapted from *Grayson*, 2006
Alfred A. Knopf

¹jetty — a structure projecting into a body of water to protect a harbor or shoreline

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 poem) — Questions 21–23 refer to Passage I.

- 21 In line 3, the narrator uses the phrase “souls, like stars” to describe people who
- (1) remain alone
 - (2) seek attention
 - (3) travel often
 - (4) sleep peacefully
- 22 By asking to live in a “house by the side of the road” (lines 9, 15, 23 and 39) the narrator emphasizes his
- (1) fatigue from constant travel
 - (2) search for financial independence
 - (3) desire to live without stress
 - (4) need to connect with people
- 23 The narrator of the poem can best be described as
- (1) restrained
 - (2) optimistic
 - (3) uncertain
 - (4) informative

Passage II (the memoir excerpt) — Questions 24–25 refer to Passage II.

- 24 As used in the passage, the word “pathetic” (line 5) probably means
- (1) rapid
 - (2) monotonous
 - (3) harsh
 - (4) inadequate
- 25 At the end of the passage, Grayson’s shift in direction implies that the
- (1) beach is crowded
 - (2) narrator has tired
 - (3) whale is distracted
 - (4) weather has changed

Short-Response Questions

Directions (26–27): Write your responses 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 poem) and Passage II (the memoir excerpt) to establish a controlling idea about helping others. 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 poem) **or** Passage II (the memoir excerpt), 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:

“Much, however, of what we call evil is really good in disguise ...”

—Sir John Lubbock
The Pleasures of Life, 1887

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

