

The University of the State of New York
REGENTS HIGH SCHOOL EXAMINATION
COMPREHENSIVE EXAMINATION

IN

ENGLISH

Wednesday, January 28, 1998 — 9:15 a.m. to 12:15 p.m., only

The last page of the booklet is the answer sheet. Fold the last page along the perforations and, slowly and carefully, tear off the answer sheet. Then fill in the heading of your answer sheet.

You are to answer Parts I, II, and III as directed.

The first section of Part I, questions 1 through 10, tests listening skills.

DIRECTIONS FOR THE LISTENING SECTION

- (1) The teacher will read a passage aloud. Listen carefully. **DO NOT WRITE ANYTHING.**
- (2) Then the teacher will tell you to open your test booklet to page 2 and to read questions 1 through 10. At that time you may mark your tentative answers to questions 1 through 10 if you wish.
- (3) Next, the teacher will read the passage aloud a second time. As you listen to the second reading, WRITE THE NUMBER of the answer to each question in the appropriate space on the answer sheet.
- (4) After you have listened to the passage the second time, you will have up to 5 minutes to look over your answers.
- (5) The teacher is not permitted to answer questions about the passage.
- (6) After you have answered the listening questions on page 2, go right on to the rest of the examination.

**DO NOT OVERLOOK PART II, THE LITERATURE ESSAY, AND PART III, THE COMPOSITION,
ON PAGE 10.**

When you have completed the examination, you must sign the statement printed at the end of the answer paper, 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 paper cannot be accepted if you fail to sign this declaration.

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

Part I
Listening [10]

- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|-----------------|------------|---------------|--------------|------------------------|-----------------|--------------------|-----------------|--|--|---|--|--|--|--|--|---------------|------------|-----------------|---------------|----------|---------------|----------|---------------|------------------------|--|-------------------------|--|------------------------------|--|---------------------|--|---|-----------|-----------|---------|----------|------------------------------|--|-------------------------------|--|------------------------------|--|---------------------------|--|---------------------------|--|--------------------------|--|-------------------------------|--|--------------------------|--|------------------|--|------------------------|--|-----------------------|--|------------------------|--|
| <p>1 The speaker believes his recommendation to stop watching television is</p> <table border="0" style="width: 100%;"><tr><td>1 reasonable</td><td>3 optional</td></tr><tr><td>2 impractical</td><td>4 innovative</td></tr></table> <p>2 According to the speaker, television gives apparent approval to</p> <table border="0" style="width: 100%;"><tr><td>1 materialistic values</td><td>3 foul language</td></tr><tr><td>2 violent activity</td><td>4 rude behavior</td></tr></table> <p>3 The speaker mentions <i>Mister Rogers</i> and <i>Sesame Street</i> to support his idea that</p> <table border="0" style="width: 100%;"><tr><td>1 even nonviolent programs can have negative effects</td><td></td></tr><tr><td>2 most television programs contain violence</td><td></td></tr><tr><td>3 acceptable children's programs exist</td><td></td></tr><tr><td>4 children prefer television to kindergarten</td><td></td></tr></table> <p>4 The speaker compares political campaigns to</p> <table border="0" style="width: 100%;"><tr><td>1 soap operas</td><td>3 concerts</td></tr><tr><td>2 sports events</td><td>4 commercials</td></tr></table> <p>5 The speaker criticizes televised debates as being</p> <table border="0" style="width: 100%;"><tr><td>1 boring</td><td>3 superficial</td></tr><tr><td>2 biased</td><td>4 unrehearsed</td></tr></table> <p>6 The speaker indicates that the quality of televised debates is dependent upon</p> <table border="0" style="width: 100%;"><tr><td>1 audience expectation</td><td></td></tr><tr><td>2 government guidelines</td><td></td></tr><tr><td>3 candidates' qualifications</td><td></td></tr><tr><td>4 corporate funding</td><td></td></tr></table> | 1 reasonable | 3 optional | 2 impractical | 4 innovative | 1 materialistic values | 3 foul language | 2 violent activity | 4 rude behavior | 1 even nonviolent programs can have negative effects | | 2 most television programs contain violence | | 3 acceptable children's programs exist | | 4 children prefer television to kindergarten | | 1 soap operas | 3 concerts | 2 sports events | 4 commercials | 1 boring | 3 superficial | 2 biased | 4 unrehearsed | 1 audience expectation | | 2 government guidelines | | 3 candidates' qualifications | | 4 corporate funding | | <p>7 According to the speaker, brightly colored moving images have the power to</p> <table border="0" style="width: 100%;"><tr><td>1 educate</td><td>3 stupefy</td></tr><tr><td>2 annoy</td><td>4 excite</td></tr></table> <p>8 According to the speaker, television has changed viewers' ability to communicate because it encourages them to</p> <table border="0" style="width: 100%;"><tr><td>1 use both words and symbols</td><td></td></tr><tr><td>2 rely heavily on visual cues</td><td></td></tr><tr><td>3 expect quick, easy answers</td><td></td></tr><tr><td>4 expand their vocabulary</td><td></td></tr></table> <p>9 According to the speaker, one effect of minimizing the spoken word in communication is to</p> <table border="0" style="width: 100%;"><tr><td>1 decrease attention span</td><td></td></tr><tr><td>2 hinder reading ability</td><td></td></tr><tr><td>3 weaken social relationships</td><td></td></tr><tr><td>4 limit abstract thought</td><td></td></tr></table> <p>10 The speaker offers "reasoning, logic, and putting ideas together" as elements of</p> <table border="0" style="width: 100%;"><tr><td>1 clear thinking</td><td></td></tr><tr><td>2 visual communication</td><td></td></tr><tr><td>3 critical monitoring</td><td></td></tr><tr><td>4 improved programming</td><td></td></tr></table> | 1 educate | 3 stupefy | 2 annoy | 4 excite | 1 use both words and symbols | | 2 rely heavily on visual cues | | 3 expect quick, easy answers | | 4 expand their vocabulary | | 1 decrease attention span | | 2 hinder reading ability | | 3 weaken social relationships | | 4 limit abstract thought | | 1 clear thinking | | 2 visual communication | | 3 critical monitoring | | 4 improved programming | |
| 1 reasonable | 3 optional | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 impractical | 4 innovative | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 materialistic values | 3 foul language | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 violent activity | 4 rude behavior | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 even nonviolent programs can have negative effects | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 most television programs contain violence | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 acceptable children's programs exist | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 children prefer television to kindergarten | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 soap operas | 3 concerts | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 sports events | 4 commercials | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 boring | 3 superficial | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 biased | 4 unrehearsed | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 audience expectation | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 government guidelines | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 candidates' qualifications | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 corporate funding | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 educate | 3 stupefy | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 annoy | 4 excite | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 use both words and symbols | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 rely heavily on visual cues | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 expect quick, easy answers | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 expand their vocabulary | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 decrease attention span | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 hinder reading ability | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 weaken social relationships | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 limit abstract thought | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 clear thinking | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 visual communication | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 critical monitoring | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 improved programming | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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The University of the State of New York
THE STATE EDUCATION DEPARTMENT

COMPREHENSIVE EXAMINATION IN ENGLISH

Wednesday, January 28, 1998 — 9:15 a.m. to 12:15 p.m., only

**AFTER YOU HAVE ANSWERED THE LISTENING QUESTIONS (1-10),
YOU MAY GO RIGHT ON TO THE REST OF THE EXAMINATION.**

Directions (11–30): In the space provided on the separate answer sheet, write the *number* of the word or phrase that most nearly expresses the meaning of the word or words printed in heavy black type. [10]

- 11 **attired**
 1 decorated 3 conspicuous
 2 clothed 4 proud
- 12 **bait**
 1 injure 3 control
 2 betray 4 tease
- 13 **buttress**
 1 fasten 3 collide
 2 support 4 analyze
- 14 **consensus**
 1 contract 3 agreement
 2 attitude 4 goal
- 15 **daub**
 1 repair 3 mount
 2 smear 4 joke
- 16 **cajole**
 1 demand 3 assist
 2 please 4 coax
- 17 **imperative**
 1 urgent 3 recommended
 2 reasonable 4 appropriate
- 18 **derivation**
 1 repetition 3 origin
 2 completion 4 context
- 19 **brash**
 1 reliable 3 expensive
 2 foolhardy 4 scarce
- 20 **sardonic**
 1 brief 3 hidden
 2 cynical 4 injurious
- 21 The missing man was found in a **hermitage** just outside the village.
 1 suburb 3 hideaway
 2 church 4 hangout
- 22 The performance was described as a praise-worthy **spoof**.
 1 tragedy 3 opera
 2 musical 4 takeoff
- 23 The new student displayed **an aptitude** for woodworking.
 1 a talent 3 an ambition
 2 an enthusiasm 4 a disregard
- 24 The official was reluctant to **abdicate** his duties.
 1 add to 3 give up
 2 fulfill 4 question
- 25 The strangers **sacked** the village.
 1 looted 3 burned
 2 discovered 4 rescued
- 26 The young girl walked **jauntily** toward the bus stop.
 1 in a fearful manner 3 in a careful manner
 2 in a secretive manner 4 in a lively manner
- 27 His friends were surprised by his **fainthearted** behavior.
 1 silly 3 impolite
 2 cowardly 4 mysterious
- 28 After the storm, the campers' tent was **sodden**.
 1 saturated 3 flattened
 2 soiled 4 buried
- 29 Her behavior was often described as **genteel**.
 1 timid 3 refined
 2 sneaky 4 haughty
- 30 The student director looked **dapper** in his new suit.
 1 uncomfortable 3 wealthy
 2 neat 4 funny

Directions (31–40): In each of the following groups of words, only one of the words is misspelled. In *each* group, select the misspelled word and spell it correctly in the space provided on the separate answer sheet. [5]

31 revealed
subscription
tourist
poison
mournful

32 allegiance
nieghboring
convenience
ancient
excellence

33 iceing
budget
busiest
copies
perceive

34 pharmacy
generosity
alcohol
appologetic
opponent

35 extreme
specimen
changeable
vegatation
tariff

36 ecology
vulgar
acheing
theoretical
frugal

37 negotiation
immature
approximatly
donor
inadequate

38 correspond
magnificent
volcano
hazy
integrety

39 macaroni
despise
abbreviation
reconize
bureaucracy

40 vinegar
terrestrial
peaceful
merriment
conscience

Directions (41–60): Below each of the following passages, there are several incomplete statements or questions about the passage. For *each*, select the word or expression that best completes the statement or answers the question *in accordance with the meaning of the passage*, and write its *number* in the space provided on the separate answer sheet. [20]

Passage A

5 A reverence for facts was difficult to express in the newswriting forms available to reporters through much of the nineteenth century. Facts found their true voice only with the arrival of the “inverted pyramid” in the second half of the nineteenth century. During the American Civil War in particular, journalists, rushing to transmit their most newsworthy information over often unreliable telegraph lines, had begun to develop the habit of compressing the most crucial facts into short, paragraph-long dispatches, often destined for the top of a column of news.

10 From here it was not a long distance to reserving the first paragraph of their stories, the “lead,” for the most newsworthy facts and then organizing supporting material in descending order of newsworthiness. (The news value of the facts stacked in these stories, like the width of an inverted pyramid, grows smaller as you read down.) Theodore Dreiser recalled being introduced to this style, including the “who, what, how, when, and where” lead, with his first job in journalism at the *Chicago Globe* in 1892. “News is information,” his copy editor would proclaim. “People want it quick, sharp, clear—do you hear?”

15 The inverted pyramid organizes stories not around ideas or chronologies but around facts. It weighs and shuffles the various pieces of information, focusing with remarkable single-mindedness on their relative news value.

20 This style of newswriting took decades to establish its dominance. Newspapers continued to dawdle over an engaging tale.

Much information continued to be placed in newspapers first come, first served—the dispatches arrayed, as they were in the *New York Tribune’s* initial coverage of Lincoln’s assassination, in the order in which they arrived. However, more and more reports of breaking news began to assume the form of this upside-down pyramid of facts.

25 When words are herded into any rigid format—from news ballad to two-minute videotape report—their ability to re-create events in their fullness may suffer. The demands of format—especially when enforced under deadline pressure—undoubtedly contribute to the journalist’s habit of, in Norman Mailer’s words, “munching nuances like peanuts.” In the sixteenth and seventeenth centuries, newsmakers found their sentences transformed into verse; in the twentieth century they find their statements chopped into fifteen-second “sound-bites.” The inverted pyramid is no more accommodating a host to nuances than other news forms. Facts—a quotation here, a number there—shine through these hierarchical columns of information, but the temporal, historical, atmospheric, or ideological connections between these facts are often weakened, occasionally severed.

— Mitchell Stephens

41 According to the author, the “inverted pyramid” (line 3) originated from the limitations of

- 1 readers
- 2 writers

- 3 technology
- 4 transportation

42 In line 8, the phrase “it was not a long distance” refers to the

- 1 prompt emergence of short news stories
- 2 expected growth in dispatches
- 3 uneventful transition to the 20th century
- 4 quick evolution of the lead

Passage B

The Tortoise In Eternity

Within my house of patterned horn
I sleep in such a bed
As men may keep before they're born
And after they are dead.

5 Sticks and stones may break their bones,
And words may make them bleed;
There is not one of them who owns
An armour to his need.

10 Tougher than hide or lozenged bark,
Snow-storm and thunder proof,
And quick with sun, and thick with dark,
Is this my darling roof.

15 Men's troubled dreams of death and birth
Pulse mother-o'-pearl to black;
I bear the rainbow bubble Earth
Square on my scornful back.

— Elinor Wylie

48 In line 1, the phrase “patterned horn” refers to

- | | |
|---------|-----------|
| 1 grass | 3 shell |
| 2 metal | 4 plastic |

49 In the first stanza, the narrator's bed is compared to a womb and a

- | | |
|----------|-----------|
| 1 cradle | 3 house |
| 2 grave | 4 blanket |

50 In line 6, the poet implies that humans may suffer

- 1 moral failure
- 2 physical injury
- 3 intellectual limitations
- 4 emotional pain

51 In the third stanza, what characteristic of the narrator does the description of the “darling roof” (line 12) emphasize?

- | | |
|--------------------|-----------------|
| 1 self-sufficiency | 3 self-mockery |
| 2 vanity | 4 determination |

52 In lines 13 and 14, the narrator describes men's dreams as a continuous

- 1 search for riches
- 2 shifting from hope to despair
- 3 journey from innocence to knowledge
- 4 preparation for eternity

53 In line 16, the narrator describes her back as “scornful” because she feels superior to

- | | |
|----------------------|-------------------|
| 1 the Earth's beauty | 3 mother-o'-pearl |
| 2 people | 4 other tortoises |

54 The narrator develops the ideas in lines 13 through 16 mainly through the use of

- | | |
|--------------|----------------|
| 1 contrast | 3 cliché |
| 2 repetition | 4 onomatopoeia |

Passage C

The pair of children looked Asian, two or three years old, their glossy heads like lacquered bowls bobbing in the sunlight. Kneeling at the wide-open window, they pulled white tissues from a box and sent them wafting down on the breeze. A flimsy-looking iron gate reached to their stomachs, but every few seconds they
5 popped up to lean out over it, clapping their hands as the tissues caught on the branches of trees, wrapped around a lamp post, and fluttered leisurely to the concrete below like great snowflakes.

Not a soul in sight. Della watched from across the street, a floor above them—the fifth; they would not see her if she waved. If she called out, the sound
10 could startle them, make them lose their balance. She shut her eyes and curled her hands into fists as one child leaned way out, the tops of the bars pressing into his legs. The police? It was her first day here; she didn't even know the opposite building's address. And the time it would take, the heavy footsteps clattering up the stairs Meanwhile they would fall and she would relive this moment all
15 the years to come, remembering herself watching at the window of the empty bedroom in her new apartment, her new life, thinking about how she would remember herself at the window, watching

Just then a dark-haired woman appeared from the invisible spaces of the apartment across the street, plucked each child from the windowsill, and
20 snatched up the box of tissues. Shut the window, thought Della, but the woman receded into the invisible spaces.

— Lynne Sharon Schwartz

55 In lines 1 and 2, the description of the children's heads ("their . . . sunlight") helps call attention to their

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|---------|-------------|
| 1 faces | 3 movements |
| 2 ages | 4 needs |

56 The description of the falling tissues in lines 5 through 7 is reinforced by the use of

- | | |
|-------------------|-------------|
| 1 personification | 3 hyperbole |
| 2 alliteration | 4 simile |

57 Which line or lines *first* foreshadow the possibility of danger?

- | |
|--|
| 1 lines 1 and 2 ("The . . . sunlight") |
| 2 line 2 ("Kneeling . . . window") |
| 3 lines 5 and 6 ("clapping . . . trees") |
| 4 lines 6 and 7 ("fluttered . . . snowflakes") |

58 What organizational technique does the author use to describe Della's indecision about helping the children?

- | | |
|-----------------------|--------------------|
| 1 comparison | 3 cause and effect |
| 2 chronological order | 4 classification |

59 What omission is suggested by the ellipsis in line 14?

- | |
|---|
| 1 further activities of the children |
| 2 further actions taken by Della |
| 3 other reasons to call the police |
| 4 other details about the arrival of the police |

60 In lines 18 through 20, the abruptness of the dark-haired woman's actions is conveyed by the use of

- | | |
|--------------------|--------------------|
| 1 strong verbs | 3 vivid adjectives |
| 2 repeated phrases | 4 short sentences |

Part II

Directions: Write a well-organized essay of about 250 words on either A or B. [25]

- A** President John F. Kennedy once stated: "Our problems are manmade; therefore, they may be solved by man No problem of human destiny is beyond human beings." From the literature you have read, choose *two* works in which an individual solves a problem that is manmade. For *each* work, identify the individual and the manmade problem. Using specific references from *each* work, show how the individual solves the problem that is manmade. Give titles and authors.
- B** One mark of good fiction is characters who are portrayed in all their human complexity. That is, they display contradictory and inconsistent behaviors often displayed by real people; for example, bravery and cowardice, tenderness and cruelty, humor and pathos. From the fiction you have read, choose *two* works in which a character is portrayed in all his or her human complexity. For *each* work, identify the character. Using specific references from *each* work, describe the character and show how the character is portrayed in all his or her human complexity. Give titles and authors.
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Part III

Directions: Answer A or B or C. [30]

- A** The staff of your school newspaper is soliciting ideas for new activities that would give students a sense of pride in themselves and their school. Write an article of about 250 words to be published in the school newspaper suggesting *one* activity that does *not* already exist in your school and that you believe would help to give students a sense of pride in themselves and their school. Support your suggestion with specific reasons, examples, or details.
- B** A local radio station has announced an essay contest in which the winner will spend one day with a prominent person of his or her choice from the field of entertainment, sports, business, or politics. Write an essay of about 250 words in which you identify the prominent person from the field of entertainment, sports, business, or politics with whom you would like to spend a day. Use specific reasons, examples, or details to explain why you chose this person.
- C** Write a well-organized composition of about 250 words on *one* of the following topics:
- | | |
|---------------------|------------------------|
| A lost art | Home on the web |
| Against the tide | Celebrity endorsements |
| If rocks could talk | Lyrics with a lesson |
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ANSWER SHEET

Part I
Part II
Part III
Total
Rater's
Initials:

Tear Here

Student Sex: Male Female

School Teacher

Write your answers for Part I on this answer sheet.

Part I

- | | | | |
|---|----------|---|---|
| 1 | 11 | 31 | 41 |
| 2 | 12 | 32 | 42 |
| 3 | 13 | 33 | 43 |
| 4 | 14 | 34 | 44 |
| 5 | 15 | 35 | 45 |
| 6 | 16 | 36 | 46 |
| 7 | 17 | 37 | 47 |
| 8 | 18 | 38 | 48 |
| 9 | 19 | 39 | 49 |
| 10 | 20 | 40 | 50 |
| <div style="border: 1px solid black; width: 80px; height: 40px; margin: 0 auto;"></div> | 21 | <div style="border: 1px solid black; width: 80px; height: 40px; margin: 0 auto;"></div> | 51 |
| Max.
10 Credits | 22 | Max.
5 Credits | 52 |
| | 23 | | 53 |
| | 24 | | 54 |
| | 25 | | 55 |
| | 26 | | 56 |
| | 27 | | 57 |
| | 28 | | 58 |
| | 29 | | 59 |
| | 30 | | 60 |
| <div style="border: 1px solid black; width: 80px; height: 40px; margin: 0 auto;"></div> | | | <div style="border: 1px solid black; width: 80px; height: 40px; margin: 0 auto;"></div> |
| Max.
10 Credits | | | Max.
20 Credits |

BEFORE YOU HAND IN THIS ANSWER SHEET, BE SURE THAT YOU HAVE ANSWERED THE LISTENING QUESTIONS (1-10).

For Parts II and III, write your answers on the answer paper supplied by the school.

I do hereby affirm, at the close of this examination, that I had no unlawful knowledge of the questions or answers prior to the examination and that I have neither given nor received assistance in answering any of the questions during the examination.

Signature

Tear Here

DIRECTIONS FOR TEACHERS

LISTENING SECTION

COMPREHENSIVE EXAMINATION IN ENGLISH

Wednesday, January 28, 1998—9:15 a.m. to 12:15 p.m., only

BE SURE THAT THE LISTENING SECTION IS ADMINISTERED TO EVERY STUDENT.

- 1 Before the start of the examination period, say:

Do not open the examination booklet until you are instructed to do so.

- 2 Distribute one examination booklet to each student.

- 3 After each student has received an examination booklet, say:

Tear off the answer sheet, which is the last page of the examination booklet, and fill in its heading.

- 4 After the students have filled in the heading of their answer sheets, say:

Now look at the cover of your examination booklet. Listen carefully as I read the DIRECTIONS FOR THE LISTENING SECTION.

- 5 Read aloud the DIRECTIONS FOR THE LISTENING SECTION below, which are also printed on the cover of the student's examination booklet.

DIRECTIONS FOR THE LISTENING SECTION

- (1) The teacher will read a passage aloud. Listen carefully. DO NOT WRITE ANYTHING.**
- (2) Then the teacher will tell you to open your test booklet to page 2 and to read questions 1 through 10. At that time you may mark your tentative answers to questions 1 through 10 if you wish.**
- (3) Next, the teacher will read the passage aloud a second time. As you listen to the second reading, WRITE THE NUMBER of the answer to each question in the appropriate space on the answer sheet.**
- (4) After you have listened to the passage the second time, you will have up to 5 minutes to look over your answers.**
- (5) The teacher is not permitted to answer questions about the passage.**
- (6) After you have answered the listening questions on page 2, go right on to the rest of the examination.**

6 After reading the DIRECTIONS FOR THE LISTENING SECTION, pause and then say:

I will now read the passage for the first time. Listen only. Do not turn the page of your examination booklet.

7 Then read both the introduction and the passage aloud once. It should be read with appropriate expression, but without added comments. [Suggested reading time is approximately 5 minutes.]

Listening Passage

[The following speech, entitled “T.V. No!” was written by Justin Synnestvedt, Associate Professor of Humanities at Moraine Valley Community College in Palos Hills, Illinois. The speech was delivered at the weekly forum of faculty and students in October 1988.]

I’m going to argue that we should all simply stop watching commercial television. That’s right, completely. But please don’t think it is an impractical viewpoint. On the contrary, there are very good reasons for this view.

Children who watch televised violence act violently, accept violence as a means, and are discouraged from cooperating with others. This is because of the desensitizing, role modeling, and apparent approval that such programming involves.

Now you might think that closer monitoring would solve this problem. Even if parents could or would monitor their children’s T.V. habits, the major problem would still remain. Changing the channel is not the answer. Neither is changing the program content. Programs like *Mister Rogers* and *Sesame Street* may avoid the bad effects of violence, but they do not avoid the bad effects of television watching *itself*. It isn’t only *what* children watch that damages them — it is *that* they watch. Let me explain. Children must play in order to develop physically, socially, and mentally. In early years, a large part of this play involves pretending or imagining — as much as one third of a kindergarten child’s play, for example. Now you might think that television would enhance the fantasy of children, but it manifestly does not. On the contrary, it retards children because it holds them as passive captives before a lot of bright moving images.

But don’t think that T.V.’s ill effects are limited to immature minds. They are found in adults, too.

I suggest that our country’s political system has suffered greatly from its association with television. It must be obvious to all of you that campaigns have become sales pitches, (almost) pure and simple. Candidates are told what to say and how to look by media managers who deal in Madison Avenue advertising techniques. National political conventions are media circus events — all show and no substance. The debates between candidates are not debates at all, but orchestrated, prepackaged affairs that masquerade as debates. Nothing of substance — nothing reasonable or logical or thought provoking — comes out of these programs, simply because T.V. viewers do not expect and do not want it. They want entertainment.

You all know this. The question is, what does it do to our democratic society? How can people learn to be responsible participants, when they are trained to be passive viewers of amusing spectacles? The answer is obvious. Remember that television is hypnotic. It is literally physically addictive, in the sense that there is a natural fascination with watching brightly colored moving images. This is easily seen, for example, in the

fact that senile people, who have no idea what is going on, will nevertheless sit quietly before the T.V. screen for hours.

Our ability to communicate is altered radically by television, too. In the first place, language — the spoken word — is reduced to a minimum, and takes a back place to pictures. And secondly, the vocabulary is reduced to the lowest common level, but much worse, people are also losing their ability to present ideas, because they are so used to visual communication instead of verbal. It takes *words* and *symbols* to deal with abstractions. Animals deal with visual cues. Only language can take us to higher levels of mind. Pictures won't do it.

Just observe a casual conversation somewhere. Here's what you might hear: "You know, he said, 'Hey, don't be a jerk,' and I'm like, 'You gotta be kidding!' And he goes, you know, 'No really!' and I go, 'Hey, I'm outta here, if you don't like it!' You know?"

Notice that such conversations as this *must* make use of gestures, tone of voice, and mimicking routines to get the thoughts across. They have to be *seen* to be understood at all, because the thinking is visual and sensual. There is less and less abstract thought.

Closely related to our language problems is our increasing inability to think clearly. Reasoning, logic, and putting ideas together coherently are linear processes, and are supported by the practice of reading. Television, by comparison, presents its messages in wholes and clumps, which appear in rapid succession, with little sense to their order and little time to process their connections. T.V. frustrates reason.

8 After reading the passage aloud once, say:

Now open the examination booklet to page 2. You will have a few minutes to look over the questions before I read the passage aloud the second time. At this time you may mark your tentative answers to the questions if you wish.

9 After the students have had a few minutes to read the questions, say:

As you listen to the second reading, WRITE THE NUMBER of each answer in the appropriate space on the answer sheet.

10 Read both the introduction and the passage as before. The students write the answers *during* the reading.

11 After the second reading of the passage, say:

You will now have up to 5 minutes to look over your answers. After you have answered the listening questions, go right on to the rest of the examination.

12 The students should be allowed 5 *minutes* to finish writing their answers on the answer sheet. No portion of the passage is to be reread. Allow students who have finished to go on to the rest of the examination.

13 After 5 *minutes*, say:

At this time you should have completed the listening questions and you should be working on the rest of the examination.