

The University of the State of New York

REGENTS HIGH SCHOOL EXAMINATION

REGENTS EXAMINATION

IN

ENGLISH LANGUAGE ARTS

Tuesday, January 24, 2023 — 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

Screeno

In the following passage, Cornelius Schmidt seeks refuge from a gloomy, rainy night by going to a movie.

...At the door [of the theater] the uniformed ticket taker gave him a card on which was printed a kind of checkerboard, having in each box a number. It was obviously the old game of Lotto, the object being to get five numbers which were successive either horizontally or vertically or in a diagonal. In the center, amid numbered boxes, was a box entitled
5 GRATIS;¹ the management gave this box to the audience. ...

The theatre fell into a semi-darkness, not the movie darkness, but one in which discreet lights shone on both sides of the theatre and both sides of the stage. A white and pink clockface flashed on the screen. It was, in fact, like a roulette wheel, and had numbers running from 1 to 100. In the center was a pointer, which suddenly began to whirl furiously
10 about the clockface, and then slowed down, and then stopped.

“Ninety-nine!” said the businesslike yet airy young man in an authoritative voice. An usher wrote down the number upon a blackboard to the right of the screen. The pointer spun again, at a tremendous pace, so that it was almost a moving blur for a moment, and then clarified into its arrow-like straightness. The actual wheel was, of course, in the
15 projection room.

“Fifty-four!” said the young master of ceremonies, simulating a dramatic tone.

“SCREENO!” cried a voice from the balcony in a mocking voice, while everyone laughed, for obviously no one could have SCREENO as yet.

“I am sorry, ladies and gentlemen,” said the young man in an affable² voice, “but we will
20 have to ask you not to be humorous about this. After all, money is involved, and there has been much confusion in the past because various people insisted upon trying to be funny.”...

The pointer was revolving again. “Thirty-nine!” announced the young man. The audience was not yet warmed up, because too few numbers had been called for anyone to
25 be on the verge of winning. Cornelius, however, also had this third number and was pleased no little by the course of events.

“Forty-nine!” announced the young man. ...

“Fourteen!” cried the young man into the microphone which made his voice even more official than otherwise. Cornelius did not have the number. He assured himself that the
30 game was a fraud, that the management was obviously not going to permit anyone to win so much money and that the whole business would obviously be controlled in the projection room or by arranging the numbers on the cards. There was only one more chance, a drop in the ocean. He slouched back in his seat, chiding himself for his great excitement. ...

“Twenty-five!” the master of ceremonies called out.

¹GRATIS — free, a space that could count as any number called

²affable — friendly

35 “Twenty-five! Twenty-five!” said Cornelius to himself, and then, finding the number on his card as the fifth consecutive horizontal number, he rose in his seat and shouted:

“SCREENO!” in a too loud voice which broke, and began to issue³ from his aisle, tripping over the feet of the people seated near him, some of whom were solicitous⁴ of his walk, and eager to provide good advice as he passed. The attractiveness of the winner shone in him. ...

40 An usher took his card, and checked it with the numbers on the blackboard. The young man came over to oversee the usher. It seemed as if something was wrong, someone had miscalculated, to look at the young man. The checking was done several times. Very bureaucratic, said Cornelius to himself. Recovering, as the checkup proved that
45 Cornelius had indeed won, he shook Cornelius’s hand and the whole theatre lighted up.

“Lucky fellow,” cried the balcony voice, amusing the audience again, by the envious tone in his voice. ...

The usher arrived with the money just as the persistent balcony voice called out, “Let’s go on with the show,” and the audience began to clap again, wishing to have its
50 chance at the other prizes.

But then, as the money was delivered to the young assistant manager, and he began officiously to count it out, shuffle it, and arrange it, before paying Cornelius, a hoarse and disused voice cried from the balcony:

“SCREENO! SCREENO!” ...

55 “SCREENO!” came the voice again, this time nearer, as the new winner approached the stairs from the balcony to the orchestra. The young assistant manager and the ushers looked at each other in dismay. Something had obviously gone wrong, for usually no one won the jackpot; two winners was inconceivable and would lead to bankruptcy. Someone was going to lose his job because of this. ...

60 “My name is Casper Weingarten,” said the old man, unasked, intruding himself upon the huddle of the assistant manager and the ushers. He was very nervous, very excited. “I am a musician,” he said, but no one paid any attention to him, except Cornelius.

And then the young assistant manager came over to the old man and, holding the card up, showed him that he had not won, that he had mistaken a 7 for a 1 because the print had
65 been on the left-hand side. “Perhaps you’ll win one of the other prizes,” he said, courteously, “since you already have four numbers in a row.” ...

Cornelius came over to look into the matter for himself. He took the card in his hand and looked at the number in question. The old man looked at him, and then turned to the assistant manager, saying:

70 “Give me my money! I have won!” ...

“Look here,” said Cornelius tactfully to the assistant manager, “it seems to me that you can only assume that this is a 1. The blur is too faint to make it a seven.”

75 “I know it is a 7,” said the assistant manager angrily, and when he said that, Cornelius recognized immediately that he was so sure because the cards had been prepared in advance to obviate the possibility of two winners of the jackpot, or even one. Seeing this, Cornelius began to feel sick and angry, as he always did when confronted with fraud or cheating.

80 “All my life I’ve been cheated,” said the old man, wringing his hands. “Give me my money.” An usher took his arm, as if to lead him from the stage, but the assistant manager deterred him, unwilling as yet to resort to force. ...

³to issue — to exit

⁴solicitous — helpful

“My good man,” said the assistant manager, “Your hard luck is not my fault, nor this theatre’s responsibility. Please do not cause a disturbance. Now if both of you will leave the stage, we can go on with the other prizes and with the show.”

85 In answer, the old man sat down upon the stage, looking grotesque there, with his head turned up. “I will sit here until I am paid,” he said tearfully. ...

But the audience was won over, for no one wished to lose his chance at the remaining \$50. There was a murmuring of voices and someone cried out:

“Go home and give us a chance.” ...

“Call a cop,” said another. ...

90 Cornelius meditated with himself for a moment and then said: “Listen, I will give you half of the jackpot. Come on before you’re arrested.” ...

“No,” said Weingarten, “I don’t want your money. I want mine. Give me my money,” he said towards the assistant manager.

95 Cornelius considered matters with himself again and came to a decision. Easy come, easy go, he said to himself, and then he told the old musician that he could have the whole jackpot. The manager protested immediately, but Cornelius took the bills from his pocket and began to count them out and give them to the musician, who accepted them with a guilty look and trembling hands.

100 The audience saw what was happening and applauded vigorously, not because it was genuinely moved, but because it felt that it ought to applaud. Such applause is heard at public gatherings when an abstraction too vacuous⁵ is mentioned or tribute is paid to a man long dead. The assistant manager, trying to move in on Cornelius’s credit, came over to shake hands with Cornelius. Cornelius, tempted to reject the proffered hand, accepted it because he wished to cause no further disturbance.

105 The old man had risen and come over to Cornelius.

“Thank you very much for your kindness,” he said in the estranged voice of those who have been weeping or overexcited.

“Not at all,” said Cornelius formally. Both descended from the stage together. ...

—Delmore Schwartz
excerpted and adapted from “Screeno”
In Dreams Begin Responsibilities and Other Stories, 1978
New Directions Publishing Corporation

⁵vacuous — insincere

1 The description of the theater in the first two paragraphs creates a mood of

- | | |
|------------------|------------------|
| (1) anticipation | (3) confusion |
| (2) isolation | (4) satisfaction |

2 In lines 11 through 33, the author builds suspense by

- (1) introducing the balcony voice character
- (2) pacing the announcement of each number drawn
- (3) describing the attitude of the usher toward the audience
- (4) establishing the competitive behavior of the crowd

- 3 The statement “something was wrong, someone had miscalculated” (lines 42 and 43) suggests Cornelius’s sense of
- (1) suspicion
 - (2) disdain
 - (3) desperation
 - (4) failure
- 4 Lines 56 through 59 contribute to a central idea by revealing the
- (1) theater’s ignorance about finances
 - (2) employee’s disgust with management
 - (3) theater’s dishonesty with the public
 - (4) employee’s embarrassment about the game
- 5 As used in line 75, the word “obviate” most nearly means
- (1) publicize
 - (2) question
 - (3) increase
 - (4) prevent
- 6 The actions of the assistant manager in lines 79 and 80 indicate that he is
- (1) hoping to distract the attention of the old man
 - (2) planning to resolve the situation fairly
 - (3) pretending to satisfy the old man’s demands
 - (4) trying to avoid a scene in front of the audience
- 7 It can be inferred from lines 60 through 62 and lines 84 and 85 that the old man is
- (1) distressed by the chaos of the crowd
 - (2) guilty of cheating and is not entitled to the winnings
 - (3) desperate in his attempt to obtain the winnings
 - (4) overwhelmed by fear and suspects he made an error
- 8 In the context of the passage as a whole, lines 86 through 96 suggest a central idea that
- (1) society emphasizes respect for the elderly
 - (2) cash prizes reveal a person’s true character
 - (3) good deeds bring about good luck
 - (4) money ensures success in business
- 9 Lines 105 through 108 suggest that Cornelius has
- (1) resented the greed of the old man
 - (2) decided to reveal the unfairness of the game
 - (3) misunderstood the rules of the game
 - (4) salvaged the dignity of the old man
- 10 Throughout the text, the audience can best be characterized as
- (1) self-serving
 - (2) disengaged
 - (3) cooperative
 - (4) good-natured
-

Reading Comprehension Passage B

Big Jigsaw

I've hunched so long above this puzzle
laid out on my gouged and ink-stained workbench,
I think, at last, it's unsolvable,
that the only meaning it holds is told
5 in the moments I feel on the verge
of understanding, and it turns me back.

The pieces: so small, so many. How they
belong together is beyond me,
though early on my mind inclined
10 toward an idyllic scene: a yellow field,
all jonquils,¹ a sea, the wide horizon...

The dog's dish is empty. My wife and children
sleep. The house is hushed, except
for the stout hall clock that ticks its minutes.
15 Here in my patch of lamplight, time
dawdles, waiting for me to catch up,
though a few small hairs on my wrist
have gone white, and evening's blank encircles me.

Who made this puzzle? If I sought him out
20 would he hear my plea and reveal its logic?
But the hour is late, my vision strained.
How could I look for him now, though he were
waiting for me, and knew me by name?

—Chris Forhan
“Big Jigsaw”

from *The New American Poets: A Bread Loaf Anthology*, 2000
University Press of New England

¹jonquils — a type of yellow daffodil

- 11 The opening stanza conveys a sense of
- (1) disorder
 - (2) weakness
 - (3) loneliness
 - (4) frustration
- 12 As used in the poem, the word “idyllic” (line 10) most nearly means
- (1) charmingly beautiful
 - (2) shrouded in mystery
 - (3) full of surprises
 - (4) unexpectedly simple
- 13 In lines 15 and 16, the phrase “time/dawdles, waiting for me to catch up” implies that the narrator is
- (1) wishing the family would wake up
 - (2) suffering from fatigue
 - (3) lost in thought
 - (4) annoyed by the stillness of the night
- 14 In the context of the poem as a whole, the jigsaw puzzle represents
- (1) a need for justifying choices
 - (2) the experience of being human
 - (3) the pleasure of solving problems
 - (4) a regret about trusting memory
-

Reading Comprehension Passage C

Many Animals Can Count, Some Better Than You

Every night during breeding season, the male túngara frog of Central America will stake out a performance patch in the local pond and spend unbroken hours broadcasting his splendor to the world.

5 The mud-brown frog is barely the size of a shelled pecan, but his call is large and dynamic, a long downward sweep that sounds remarkably like a phaser weapon on “Star Trek,” followed by a brief, twangy, harmonically dense chuck.¹

Unless, that is, a competing male starts calling nearby, in which case the first frog is likely to add two chucks to the tail of his sweep. And should his rival respond likewise, Male A will tack on three chucks.

10 Back and forth they go, call and raise, until the frogs hit their respiratory limit at six to seven rapid-fire chucks.

The acoustic one-upfrogship is energetically draining and risks attracting predators like bats. Yet the male frogs have no choice but to keep count of the competition, for the simple reason that female túngaras are doing the same: listening, counting and ultimately mating
15 with the male of maximum chucks.

Behind the frog’s surprisingly sophisticated number sense, scientists have found, are specialized cells in the amphibian midbrain that tally up sound signals and the intervals between them.

20 “The neurons are counting the number of appropriate pulses, and they’re highly selective,” said Gary Rose, a biologist at the University of Utah. If the timing between pulses is off by just a fraction of a second, the neurons don’t fire and the counting process breaks down. ...

Scientists have found that animals across the evolutionary spectrum have a keen sense of quantity, able to distinguish not just bigger from smaller or more from less, but two from
25 four, four from ten, forty from sixty.

Orb-weaving spiders, for example, keep a tally of how many silk-wrapped prey items are stashed in the “larder” segment of their web. When scientists experimentally remove the cache, the spiders will spend time searching for the stolen goods in proportion to how many separate items had been taken, rather than how big the total prey mass might have been.

30 Small fish benefit from living in schools, and the more numerous the group, the statistically better a fish’s odds of escaping predation. As a result, many shoaling² fish are excellent appraisers of relative head counts.

Guppies, for example, have a so-called contrast ratio of .8, which means they can distinguish at a glance between four guppies and five, or eight guppies and ten, and if given
35 the chance will swim toward the slightly fishier crowd.

Three-spined sticklebacks³ are more discriminating still: with a contrast ratio of .86, they’re able to tell six fellow fish from seven, or 18 from 21 — a comparative power that many birds, mammals and even humans might find hard to beat.

40 Despite the prevalence of math phobia, people too are born with a strong innate number sense, and numerosity is deeply embedded in many aspects of our minds and culture.

¹chuck — a clucking sound

²shoaling — shallow water

³sticklebacks — carnivorous fish

Researchers have determined that number words for small quantities — less than five — are strikingly similar across virtually every language studied, and the words are among the most stable, unchanging utterances in any lexicon.⁴

45 They are more conserved through time and across cultures than words for other presumably bedrock concepts like mother, father and most body parts, with a few puzzling exceptions like the words for tongue and eye.

“The sounds that you and I use to say ‘two’ or ‘three’ are the sounds that have been used for tens of thousands of years,” said Mark Pagel, a biologist who studies the evolution of language at the University of Reading.

50 “It’s not out of the question that you could have been wandering around 15,000 years ago and encountered a few of the last remaining Neanderthals, pointed to yourself and said, ‘one,’ and pointed to them and said, ‘three,’ and those words, in an odd, coarse way, would have been understood.”

55 That continuity, Dr. Pagel added, “should astonish us.” ...

Attitudes about animal numerosity have changed dramatically since the mid-twentieth century when many researchers believed only humans had enough gray matter to think quantitatively. They cited as an object lesson the 1907 case of Clever Hans, the horse that supposedly could solve arithmetic problems and would tap out his answers by hoof; as it turned out, he was responding to unconscious cues from the people around him.

60 Since then, researchers have approached the field with caution and rigor, seeking to identify the specific evolutionary pressures that might spur the need for numeric judgments in any given species.

Social carnivores like spotted hyenas, for example, live in fission-fusion societies,⁵ collectively defending their territories against rivals but in ever-shifting groups of widely roaming members. “You can never predict who you’ll find in which group,” said Sarah Benson-Amram, an assistant professor of zoology and physiology at the University of Wyoming. “You might be alone or in a group of ten.”

70 Because hyena jaws can pulverize zebra bones, encounters between [rival hyena] competitors can prove deadly; every spotted hyena must have a good sense from moment to moment of how many there are of us versus how many of them. Dr. Benson-Amram and her colleagues tested hyena numerosity skills in the field, playing back the recorded whoops of spotted hyenas living in South Africa and Namibia to hyenas in Kenya.

75 The Kenyan carnivores reacted to the whoops of strangers as predicted, approaching the hidden source of the sound when they had a home team advantage, retreating when they heard a few too many distinctive voices in a row. Or sometimes, when the local hyenas were outnumbered, they’d call for backup. ...

80 Chimpanzees are social scorekeepers, episodic⁶ warriors and number ninjas, too. They can be taught to associate groups of objects with corresponding Arabic numerals up to the number 9 and sometimes beyond — three squares on a computer screen with the number 3, five squares with 5, and so on. They can put those numerals in order.

The numeric working memory of young chimpanzees is astonishing: Flash a random scattering of numerals on a screen for just 210 milliseconds — half an eye blink — and then cover the numbers with white squares, and a numerically schooled young chimpanzee will

⁴lexicon — language

⁵fission-fusion societies — animals whose social group composition and size change as they move throughout their environment

⁶episodic — periodic

85 touch the squares sequentially to indicate the ascending order of the numbers hidden beneath.

Don't bother trying to do this yourself, Tetsuro Matsuzawa, a primatologist at Kyoto University, said at the scientific meeting in London on which the themed journal⁷ was based. "You can't." ...

90 Stanislas Dehaene, a psychologist at the University of Paris, and his colleagues presented evidence from brain scans of professional mathematicians that the neural circuitry⁸ for advanced mathematical thinking is an elaboration on the archaic⁹ number sense we share with other animals. ...

95 We hear that the price of something rose by 50 percent and then fell by 50 percent, and we reflexively, mistakenly conclude, "Oh good, we're back to where we started." Our natural number sense adds and subtracts whole numbers, whole chunks, guppies and hyenas. But it really abhors a fraction, and so has led us astray.

—Natalie Angier

excerpted and adapted from "Many Animals Can Count, Some Better Than You"
The New York Times, February 5, 2018

⁷the themed journal — a publication where animal numerosity studies were discussed

⁸neural circuitry — nerve cells

⁹archaic — primitive

15 The tone of lines 1 through 6 is

- (1) critical
- (2) condescending
- (3) engaging
- (4) philosophical

16 Lines 7 through 11 suggest that the number of chunks are

- (1) restricted by the frog's physical structure
- (2) equal to the frog's age
- (3) comprised of multiple tones
- (4) suppressed as competitors lose interest

17 As used in line 8, the phrase "tail of his sweep" refers to the

- (1) warning signal for other frogs
- (2) lowest note a frog can hear
- (3) longest amount of time a frog can sustain a chuck
- (4) final note before a frog begins to chuck

18 The research presented in lines 16 through 25 contributes to a central idea by

- (1) contrasting current theories regarding animal numerosity
- (2) explaining the numerical capabilities of some animals
- (3) illustrating the neural limitations of some animals
- (4) comparing vocalization patterns of different animal species

19 The word "larder" in line 27 most nearly means

- (1) barrier
- (2) storage
- (3) layer
- (4) display

- 20 The examples of guppies (line 33) and three-spined sticklebacks (line 36) demonstrate that they
- (1) are able to identify enemy fish instantly
 - (2) change directions by accurately determining the velocity of other fish
 - (3) are able to swim quickly between groups of fish
 - (4) make decisions by accurately comparing quantities of other fish
- 21 Evidence presented throughout the text suggests that the “strong innate number sense” (lines 39 and 40) in animals facilitates their
- (1) understanding of time
 - (2) ability to survive
 - (3) determination of hierarchy
 - (4) judgment of distance
- 22 Lines 78 through 86 serve to
- (1) emphasize the sophisticated mental abilities of chimpanzees
 - (2) compare the methodologies used by primatologists
 - (3) question the validity of research findings
 - (4) illustrate the competitive nature of chimpanzees
- 23 The author’s attitude toward animals’ numerosity skills can best be described as
- (1) skeptical
 - (2) objective
 - (3) admiring
 - (4) critical
- 24 Which statement reinforces a central idea of the text?
- (1) “animals across the evolutionary spectrum have a keen sense of quantity” (lines 23 and 24)
 - (2) “people too are born with a strong innate number sense” (lines 39 and 40)
 - (3) “number words for small quantities — less than five — are strikingly similar across virtually every language studied” (lines 42 and 43)
 - (4) “spotted hyenas, for example, live in fission-fusion societies, collectively defending their territories against rivals” (lines 64 and 65)

Part 2

Argument

Directions: Closely read each of the *four* texts provided on pages 13 through 20 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 elementary-age children receive participation awards in sports?

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 elementary-age children should receive participation awards in sports. 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 elementary-age children should receive participation awards in sports
- 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 – Pros and Cons: A Look At Participation Trophies For Youth Athletes

Text 2 – Participation Awards: Good or Bad?

Text 3 – In Defense of Participation Trophies: Why They Really Do Teach the Right Values

Text 4 – Losing Is Good For You

Text 1

Pros and Cons: A Look At Participation Trophies For Youth Athletes

...Participation trophies are nothing new, as young athletes have been receiving the trophies since the late-70s, a practice started by youth soccer leagues. But they certainly seem more commonplace today, particularly throughout youth sports. ...

5 Are participation trophies a nice reward or a sign of entitlement? Let's take a look at the pros and cons:

Pro: A Boost Of Confidence

Not everyone is a winner. It's simply a fact, as typically 95% of all participants fail to capture a championship in any given sport or season. That's because only one team or player can win.

10 However, only praising and rewarding the victor could have damaging effects to those who don't win, particularly those younger athletes. Giving everyone involved some level of recognition goes a long way toward boosting confidence and promoting future success. It tells the athlete that they may not have won, but they gave it their all, and always giving your best is important.

After all, this year's loser could be next year's winner.

Con: We Play To Win The Game

15 Trying certainly matters, but when it comes down to it, the point of playing sports — much like any other game — is to win. So why reward anything less?

Understanding the difference between winning and losing is a wildly important life lesson. It teaches us how to deal with and overcome adversity, and that you don't always get what you want. It also teaches us how to bounce back and recover from loss, while also
20 providing athletes or performers with drive and purpose to be better.

Few lessons are more important than that.

Pro: Something To Play For

Losing is tough, but losing your interest is easy ... especially when the losses start piling up.

25 For young athletes, it is very easy to lose interest in a sport if they're not winning, which is why many leagues don't even keep score at the youngest levels — but that's another blog for another day. No one, particularly young kids, wants to feel bad every time they step on the field, court or ice. At the very least, a trophy to display in their bedroom is a nice light at the end of the tunnel for anyone that has to endure a tough season.

30 Besides, just because you aren't the best doesn't mean you don't deserve to compete at all.

Con: Rewarding Proper Effort

There is no participation award for life. No one is going to simply hand you the life you want, you need to work hard to get the rewards you desire.

35 That is what [Pittsburgh Steelers linebacker] James Harrison was trying to say when he took away his sons' participation trophies. You're not going to be rewarded for doing your job, and in fact, if you simply show up and don't perform, you won't have a job for long. But if you're the best at what you do and work harder than your competitors, rewards will come.

And that goes for everyone — whether your job is being a football player, dentist or student.

—Travis Armideo
excerpted and adapted from
“Pros and Cons: A Look At Participation Trophies For Youth Athletes”
www.gladiatorguards.com, October 15, 2015

Text 2

Participation Awards: Good or Bad?

Participation awards are exactly what they sound like. They are awards, typically trophies or certificates, that essentially recognize a child for their participation in an activity. These activities can be summer programs, sports teams, or competitions. ...

Working with young kids has revealed to me how critical it is to build up their confidence.

My students come from all kinds of backgrounds and have a diverse set of personalities. While some are naturally confident and out-going, there are also a number of children who are never sure of themselves. They tend to doubt themselves and their abilities, so building up their self-esteem through regular praise is crucial. Instilling personal pride in these students is a vital component of preparing them for success in the real world. Without regular recognition, these children will never be bold enough to take risks or stand up for themselves when they mature into adults.

Participation awards and similar accolades¹ also give kids the motivation to persevere. If a child puts a significant amount of effort into an activity but finds himself with nothing to show for it, he may feel as if his hard work went to waste. This then tends to result in an extremely destructive “what’s the point” attitude that has him questioning why he ever exerted so much effort in the first place. Even adults will feel tempted to give up if there is nothing to show for their work — how can we expect kids to feel any different? Participation awards give children tangible evidence of their hard work and thus strengthen their resolve.

Overconfidence blinds a person from his faults and prevents growth.

My work as a taekwondo² instructor has given me insight on the importance of encouraging our younger generation. However, I am also aware of the disadvantages associated with participation awards and the like. While there are certainly children that need the extra encouragement, I find that there are also children who may need to be taken down a few notches. At the opposite end of self-doubt on the confidence spectrum is arrogance, which is as damaging as confidence is beneficial. Overconfidence blinds a person from his faults and prevents growth. In this case, additional rewards are actually destructive for these kids.

Participation awards breed complacency and a sense of entitlement in our youth?

Furthermore, I fear that participation awards breed complacency and a sense of entitlement in our youth. When children see that they can earn recognition and praise merely by participating, they may begin to lose the motivation to be outstanding. If they feel that they will be rewarded regardless of effort or ability, it could discourage them from improving their skills; it may even convey to our outstanding achievers that their hard work and skill is no more special than the work of their mediocre counterparts. Our kids begin to feel content with their current abilities and don’t feel the need to push themselves. Additionally, I have watched children coming to identify privileges and praise as their rights. They feel entitled to rewards — is this a quality that we desire in our children? ...

¹accolades — honors

²taekwondo — a form of martial arts

35 Our world is cruel. If you can't make the grade, if you can't produce or provide something of worth to people, then you will not make it. While participation awards are encouraging, they also don't represent reality. In the real world, you aren't rewarded if you don't contribute something special.

40 How can we instill confidence in our children while also properly preparing them for the real world? While encouragement and praise are no doubt necessary components of mentoring children, participation awards may be a step too far. I realized through my job how important it is to build self-esteem in kids, but perhaps verbal recognition should suffice. Where is the line that divides constructive reinforcement and destructive? Like many other things in life, educating our children seems to be all about balance.

—Sunny Chen
excerpted from “Participation Awards: Good or Bad?”
<https://novakdjokovicfoundation.org>, November 1, 2015

Text 3

In Defense of Participation Trophies: Why They Really Do Teach the Right Values

...When my kids were young and received trophies, I was at best ambivalent,¹ and felt sharing an end-of-season pizza with their team was an adequate reward for practicing, playing in games and learning to be a teammate.

5 But as my sons grew older, the values these trophies might convey to young children became clearer.

As parents we would like to assume that when families and kids sign up for a team they honor that commitment and show up. We hope that we are teaching our youngest kids to love athletic endeavors of any sort, as we know this benefits mind and body. We would like to believe that most coaches and parents value effort and the process of learning a sport, with
10 its rules, skills and protocols, not simply the game's outcome.

And we would be wrong. ...

Participation trophies remind young kids that they are part of something, and may help build enthusiasm to return for another season, says Tom Farrey, executive director of The Sports and Society Program at the Aspen Institute and author of "Game On: The All-
15 American Race to Make Champions of Our Children."

"From ages 0 to 12, the goal is to help kids to fall in love with sports, to want to come back the next year, to want to go into the backyard and improve their technique," Farrey said. He cautions against focusing on winning and losing in the pre-tween years. "There is a time and a place to sort the weak from the strong, but it is not before they grow into their bodies and
20 their minds and their interests."

Another reason to defend trophies for everyone is that, at a time when parents complain of the escalating competition in youth sports, they remind kids that we value their effort, regardless of ability or results. Participation trophies tell them that what matters is showing up for practice, learning the rules and rituals of the game and working hard.

25 Finally, we offer these rewards to remind our youngest kids that being part of a team, and all that entails, is something we value. Being there for your teammates and those in your life, when it suits you or when Saturday morning cartoons look like a lot more fun, is a lifelong lesson that cannot be taught too young.

"The idea of giving trophies only to the winners doesn't emphasize enough of the other values that are important," says Kenneth Barish, Clinical Associate Professor of Psychology at Weill Medical College, Cornell University and author of "Pride and Joy: A Guide to Understanding Your Child's Emotions and Solving Family Problems." "We want kids to participate in sports, to learn to improve their skills, to help others, to work hard and make a contribution to the team."
30

35 But what about the kid who doesn't work hard? The child who knows he's getting a trophy no matter what, so he does not need to apply effort? "There will always be kids who don't work hard. There will always be kids who did not work hard on any winning team too," Barish explains. "And I rarely encounter a kid who didn't work hard because they think they are getting a trophy anyway. When I do encounter this attitude, it is a symptom of a deeper problem that kid is having with putting forth effort." ...
40

In her research among kids who were involved in highly competitive activities, [sociologist, Hilary Levey] Friedman found that "as kids get older [participation trophies]

¹ambivalent — indifferent

lose their meaning... But that first participation trophy, it does mean something, especially among the younger kids. The children see them more as symbols and remembrances of an experience.”

45

Friedman points out that the context in which participation trophies are given conveys their meaning. Offering a trophy to a young child can be an empty gesture unless coaches and parents tell children *why* they are being awarded.

50

I never had to teach my son that he would need to win competitions in order to be rewarded. Life, many athletic defeats, and other setbacks taught him that lesson. Despite the fact that he would play on many teams and win other awards, he never discarded those early participation trophies. He’s off to college now but they still sit on his shelf, as a fond memory of a team that showed up, played hard and — if I recall right — lost every game.

—Lisa Heffernan

excerpted and adapted from

“In Defense of Participation Trophies: Why They Really Do Teach the Right Values”

www.today.com, August 31, 2015

Text 4

Losing Is Good For You

As children return to school this fall and sign up for a new year’s worth of extracurricular activities, parents should keep one question in mind. Whether your kid loves Little League or gymnastics, ask the program organizers this: “Which kids get awards?” If the answer is, “Everybody gets a trophy,” find another program.

5 Trophies were once rare things — sterling silver loving cups bought from jewelry stores for truly special occasions. But in the 1960s, they began to be mass-produced, marketed in catalogs to teachers and coaches, and sold in sporting-goods stores.

Today, participation trophies and prizes are almost a given, as children are constantly assured that they are winners. One Maryland summer program gives awards every day — and the “day” is one hour long. In Southern California, a regional branch of the American Youth Soccer Organization [A.Y.S.O.] hands out roughly 3,500 awards each season — each player gets one, while around a third get two. Nationally, A.Y.S.O. local branches typically spend as much as 12 percent of their yearly budgets on trophies.

10 It adds up: trophy and award sales are now an estimated \$3 billion-a-year industry in the United States and Canada.

Po Bronson¹ and I have spent years reporting on the effects of praise and rewards on kids. The science is clear. Awards can be powerful motivators, but nonstop recognition does not inspire children to succeed. Instead, it can cause them to underachieve.

20 Carol Dweck, a psychology professor at Stanford University, found that kids respond positively to praise; they enjoy hearing that they’re talented, smart and so on. But after such praise of their innate² abilities, they collapse at the first experience of difficulty. Demoralized by their failure, they say they’d rather cheat than risk failing again.

In recent eye-tracking experiments by the researchers Bradley Morris and Shannon Zentall, kids were asked to draw pictures. Those who heard praise suggesting they had an innate talent were then twice as fixated on mistakes they’d made in their pictures.

25 By age 4 or 5, children aren’t fooled by all the trophies. They are surprisingly accurate in identifying who excels and who struggles. Those who are outperformed know it and give up, while those who do well feel cheated when they aren’t recognized for their accomplishments. They, too, may give up.

30 It turns out that, once kids have some proficiency in a task, the excitement and uncertainty of real competition may become the activity’s very appeal.

If children know they will automatically get an award, what is the impetus³ for improvement? Why bother learning problem-solving skills, when there are never obstacles to begin with?

35 If I were a baseball coach, I would announce at the first meeting that there would be only three awards: Best Overall, Most Improved and Best Sportsmanship. Then I’d hand the kids a list of things they’d have to do to earn one of those trophies. They would know from the get-go that excellence, improvement, character and persistence were valued.

40 It’s accepted that, before punishing children, we must consider their individual levels of cognitive⁴ and emotional development. Then we monitor them, changing our approach if there’s a negative outcome. However, when it comes to rewards, people argue that kids must

¹Po Bronson — a journalist

²innate — natural

³impetus — motivation

⁴cognitive — thought processing

be treated identically: everyone must always win. That is misguided. And there are negative outcomes. Not just for specific children, but for society as a whole.

45 In June, an Oklahoma Little League canceled participation trophies because of a budget shortfall. A furious parent complained to a local reporter, “My children look forward to their trophy as much as playing the game.” That’s exactly the problem, says Jean Twenge, author of “Generation Me.”

50 Having studied recent increases in narcissism⁵ and entitlement among college students, she warns that when living rooms are filled with participation trophies, it’s part of a larger cultural message: to succeed, you just have to show up. In college, those who’ve grown up receiving endless awards do the requisite⁶ work, but don’t see the need to do it well. In the office, they still believe that attendance is all it takes to get a promotion.

In life, “you’re going to lose more often than you win, even if you’re good at something,” Ms. Twenge told me. “You’ve got to get used to that to keep going.”

55 When children make mistakes, our job should not be to spin those losses into decorated victories. Instead, our job is to help kids overcome setbacks, to help them see that progress over time is more important than a particular win or loss, and to help them graciously congratulate the child who succeeded when they failed. To do that, we need to refuse all the meaningless plastic and tin destined for landfills. We have to stop letting the Trophy-
60 Industrial Complex run our children’s lives.

This school year, let’s fight for a kid’s right to lose.

—Ashley Merryman

excerpted and adapted from “Losing Is Good For You”
www.nytimes.com, September 24, 2013

⁵narcissism — excessive interest in oneself

⁶requisite — necessary

Part 3

Text-Analysis Response

Your Task: Closely read the text provided on pages 22 and 23 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

Frankenstein; or, the Modern Prometheus

The narrator of the following excerpt is speaking to his creator, Dr. Frankenstein.

... “It is with considerable difficulty that I remember the original æra¹ of my being: all the events of that period appear confused and indistinct. A strange multiplicity of sensations seized me, and I saw, felt, heard, and smelt, at the same time; and it was, indeed, a long time before I learned to distinguish between the operations of my various senses. By degrees,
5 I remember, a stronger light pressed upon my nerves, so that I was obliged to shut my eyes. Darkness then came over me, and troubled me; but hardly had I felt this, when, by opening my eyes, as I now suppose, the light poured in upon me again. I walked, and, I believe, descended; but I presently found a great alteration in my sensations. Before, dark and opaque bodies had surrounded me, impervious to² my touch or sight; but I now found
10 that I could wander on at liberty, with no obstacles which I could not either surmount³ or avoid. The light became more and more oppressive to me; and, the heat wearying me as I walked, I sought a place where I could receive shade. This was the forest near Ingolstadt; and here I lay by the side of a brook resting from my fatigue, until I felt tormented by hunger and thirst. This roused me from my nearly dormant state, and I ate some berries
15 which I found hanging on the trees, or lying on the ground. I slaked my thirst at the brook; and then lying down, was overcome by sleep.

“It was dark when I awoke; I felt cold also, and half-frightened as it were instinctively, finding myself so desolate. Before I had quitted your apartment, on a sensation of cold, I had covered myself with some clothes; but these were insufficient to secure me from
20 the dews of night. I was a poor, helpless, miserable wretch; I knew, and could distinguish, nothing; but, feeling pain invade me on all sides, I sat down and wept. ...

“Several changes of day and night passed, and the orb of night had greatly lessened when I began to distinguish my sensations from each other. I gradually saw plainly the clear stream that supplied me with drink, and the trees that shaded me with their foliage. I was
25 delighted when I first discovered that a pleasant sound, which often saluted my ears, proceeded from the throats of the little winged animals who had often intercepted the light from my eyes. I began also to observe, with greater accuracy, the forms that surrounded me, and to perceive the boundaries of the radiant roof of light which canopied me. Sometimes I tried to imitate the pleasant songs of the birds, but was unable. Sometimes I wished
30 to express my sensations in my own mode, but the uncouth and inarticulate sounds which broke from me frightened me into silence again. ...

“One day, when I was oppressed by cold, I found a fire which had been left by some wandering beggars, and was overcome with delight at the warmth I experienced from it. In my joy I thrust my hand into the live embers, but quickly drew it out again with a cry of
35 pain. How strange, I thought, that the same cause should produce such opposite effects! I examined the materials of the fire, and to my joy found it to be composed of wood. I quickly collected some branches; but they were wet, and would not burn. I was pained at this, and sat still watching the operation of the fire. The wet wood which I had placed near the heat dried, and itself became inflamed. I reflected on this; and, by touching the various

¹æra — era, time

²impervious to — unaffected by

³surmount — overcome

40 branches, I discovered the cause, and busied myself in collecting a great quantity of wood, that I might dry it, and have a plentiful supply of fire. When night came on, and brought sleep with it, I was in the greatest fear lest my fire should be extinguished. I covered it carefully with dry wood and leaves, and placed wet branches upon it; and then, spreading my cloak, I lay on the ground, and sunk into sleep. . . .

45 “It was about seven in the morning, and I longed to obtain food and shelter; at length I perceived a small hut, on a rising ground, which had doubtless been built for the convenience of some shepherd. This was a new sight to me; and I examined the structure with great curiosity. Finding the door open, I entered. An old man sat in it, near a fire, over which he was preparing his breakfast. He turned on hearing a noise; and, perceiving me, shrieked
50 loudly, and, quitting the hut, ran across the fields with a speed of which his debilitated⁴ form hardly appeared capable. His appearance, different from any I had ever before seen, and his flight, somewhat surprised me. But I was enchanted by the appearance of the hut: here the snow and rain could not penetrate; the ground was dry; and it presented to me then as exquisite and divine a retreat as Pandæmonium⁵ appeared to the dæmons of hell
55 after their sufferings in the lake of fire. I greedily devoured the remnants of the shepherd’s breakfast, which consisted of bread, cheese, milk, and wine; the latter, however, I did not like. Then overcome by fatigue, I lay down among some straw, and fell asleep.

“It was noon when I awoke; and, allured by the warmth of the sun, which shone brightly on the white ground, I determined to recommence my travels; and, depositing the remains
60 of the peasant’s breakfast in a wallet⁶ I found, I proceeded across the fields for several hours, until at sunset I arrived at a village. How miraculous did this appear! the huts, the neater cottages, and stately houses, engaged my admiration by turns. The vegetables in the gardens, the milk and cheese that I saw placed at the windows of some of the cottages, allured my appetite. One of the best of these I entered; but I had hardly placed
65 my foot within the door, before the children shrieked, and one of the women fainted. The whole village was roused; some fled, some attacked me, until, grievously bruised by stones and many other kinds of missile weapons, I escaped to the open country, and fearfully took refuge in a low hovel, quite bare, and making a wretched appearance after the palaces I had beheld in the village. This hovel, however, joined a cottage of a neat and
70 pleasant appearance; but, after my late dearly-bought experience, I dared not enter it. My place of refuge was constructed of wood, but so low, that I could with difficulty sit upright in it. No wood, however, was placed on the earth, which formed the floor, but it was dry; and although the wind entered it by innumerable chinks,⁷ I found it an agreeable asylum from the snow and rain.

75 “Here then I retreated, and lay down, happy to have found a shelter, however miserable, from the inclemency⁸ of the season, and still more from the barbarity of man. . . .

—Mary Shelley
excerpted from *Frankenstein; or, the Modern Prometheus*
The Mary Shelley Reader, 1990
Oxford University Press

⁴debilitated — physically weakened

⁵Pandæmonium — The High Capital of Satan and his Peers in *Paradise Lost* by John Milton

⁶wallet — a travel bag

⁷chinks — cracks

⁸inclemency — harsh weather

