

The University of the State of New York

REGENTS HIGH SCHOOL EXAMINATION

COMPREHENSIVE EXAMINATION

IN

ENGLISH**SESSION TWO****Wednesday, January 26, 2005 — 9:15 a.m. to 12:15 p.m., only**

The last page of this booklet is the answer sheet for the multiple-choice questions. 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. Now circle “Session Two” and fill in the heading of each page of your essay booklet.

This session of the examination has two parts. For Part A, you are to answer all ten multiple-choice questions and write a response, as directed. For Part B, you are to write a response, as directed.

When you have completed this session of the examination, you must sign the statement printed at the end of the answer sheet, indicating that you had no unlawful knowledge of the questions or answers prior to the session and that you have neither given nor received assistance in answering any of the questions during the session. 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 A

Directions: Read the passages on the following pages (a memoir and a poem). Write the number of the answer to each multiple-choice question on your answer sheet. Then write the essay in your essay booklet as described in **Your Task**. You may use the margins to take notes as you read and scrap paper to plan your response.

Your Task:

After you have read the passages and answered the multiple-choice questions, write a unified essay about the nature of work as revealed in the passages. In your essay, use ideas from **both** passages to establish a controlling idea about the nature of work. Using evidence from **each** passage, develop your controlling idea and show how the author uses specific literary elements or techniques to convey that idea.

Guidelines:

Be sure to

- Use ideas from **both** passages to establish a controlling idea about the nature of work
- Use specific and relevant evidence from **each** passage to develop your controlling idea
- Show how each author uses specific literary elements (for example: theme, characterization, structure, point of view) or techniques (for example: symbolism, irony, figurative language) to convey the controlling idea
- Organize your ideas in a logical and coherent manner
- Use language that communicates ideas effectively
- Follow the conventions of standard written English

Passage I

He was a manufacturer's agent in New Orleans and sold printers' ink. The storeroom where he kept his supplies was in the old city, near the Museum and the old Cathedral. It is delightful to walk in that part of the old city, just as evening comes, when the light is uncertain.

5 I used to see him at work in the dark storehouse under an electric lamp and one evening I went in.

He was making a wooden model of an American clipper ship and it was lovely.

10 I asked him about it. This is the tale he told me. He was fifty-five. His wife was dead and his children were married. He had never been a great success in business. Once he made considerable money—but later.

15 He had got an agency—selling printers' ink in New Orleans. In his younger years he lived in a Northern city where men hustled more. In New Orleans he could take things easier. Rents were lower. He knew a good many small printers. They bought ink from him. Why not? He sold good ink. The price was all right.

One day he was in the Museum where there are a good many rather fine models of old ships. New Orleans is a seafaring town. In the old days of sailing ships a good many sailors used to carve such models of ships during long voyages.

20 In the Museum there was a man from the state university of an interior state. He had come to New Orleans to buy models of old ships but there were none to be found. Nowadays they are picked up by curio dealers who buy them at a high price. The rich want them to put on library shelves above the books. They are no doubt made now in some factory.

25 The man from the interior was puzzled. Could a man be found who would carve from models in the museum a few such ships?

The wholesale dealer in ink stepped forward. "I'll do it," he said. He had never carved anything but when he was a boy in Philadelphia he spent a great deal of time in the shipping [area]. At night, as a boy, he dreamed of ships.

30 The man seeking ship models asked him how much he would charge. "Thirty dollars each. It will take me a long time. I won't ask you to pay me anything down. When I have completed the models, if you do not like them, it will be all right."

The whole affair, the old man told me, had been foolish enough. He had never used tools. Books concerning ships had to be bought. His hands had to be trained.

35 When I saw him he was completing the first model that satisfied him. It was the fourth one he had attempted and the first three had been burned.

40 "Will you do others?" I asked. "Surely," he said. He worked every evening from six until nearly midnight. He had never been so well, so contented. "The whole foolish business has cost me nearly two hundred dollars. It is the only thing I ever did that gave me any real satisfaction," he said.

— Sherwood Anderson
"Note 29"

from *Sherwood Anderson's Notebook*, 1926
Boni & Liveright

Passage II

Assembler

My twentieth summer I got a job in Door Locks
at the Ford plant where my father has worked
for twenty years. Five in the morning
we'd stand tired in the glare and old heat
5 of the kitchen, my father fiddling with
the radio dial, looking for a clear station.

There weren't any women in my department.
At first the men would ask me to lift
what I couldn't, would speed up the turntable,
10 juggling the greasy washers and bolts,
winking at each other, grinning at me.
In the break room they would buy me coffee,
study my check to see if I got shorted.
They were glad I was in school and told me
15 to finish, they said I'd never regret it.
Once I got loaned to Air Conditioners,
worked three days in a special enclosure,
quiet and cool and my hands stayed clean.
Out the window I could see Door Locks,
20 the men taking salt pills, 110 degrees.

In rest rooms there were women sleeping
on orange vinyl couches, oven timers ticking
next to their heads.

At lunch I'd take the long walk to my father.
25 I'd see him from a distance, wearing safety glasses
like mine, and earphones, bright slivers of brass
in his hair—him standing alone in strange sulfur light
amidst machines the size of small buildings.
Every twenty minutes he worked a tumbler,
30 in between he read from his grocery bag of paperbacks.
He would pour us coffee from a hidden pot,
toast sandwiches on a furnace. We sat
on crates, shouting a few things and laughing
over the roar and banging of presses.

35 Mostly I remember the back-to-back heat waves,
coffee in paper cups that said Safety First,
my father and I hurrying away from the time clocks,
proud of each other. And my last day, moving shy past
their *Good Lucks*, out into 5:00, shading my eyes.

— Debra Allbery
from *Walking Distance*, 1991
University of Pittsburgh Press

Multiple-Choice Questions

Directions (1–10): Select the best suggested answer to each question and write its number in the space provided on the answer sheet. The questions may help you think about the ideas and information you might want to use in your essay. You may return to these questions anytime you wish.

Passage I (the memoir) — Questions 1–5 refer to Passage I.

- 1 The narrator most probably entered “the dark storehouse” (line 5) in order to
 - (1) demonstrate courage
 - (2) examine a ship
 - (3) purchase ink
 - (4) satisfy his curiosity

- 2 The manufacturer’s agent moved from a Northern city because he preferred New Orleans for its
 - (1) business climate
 - (2) coastal location
 - (3) cheap labor
 - (4) mild winter

- 3 The manufacturing agent characterizes his decision to undertake ship carving as “foolish” (line 32) because he
 - (1) feared failure
 - (2) disliked the work
 - (3) lacked experience
 - (4) hated change

- 4 What personal quality does the agent demonstrate by completing the fourth ship?
 - (1) flexibility
 - (2) dedication
 - (3) efficiency
 - (4) cleverness

- 5 What was the agent’s reward for working until midnight each night on his ships?
 - (1) fame
 - (2) fulfillment
 - (3) profit
 - (4) knowledge

Passage II (the poem) — Questions 6–10 refer to Passage II.

- 6 The purpose of lines 1 through 3 is to introduce a
 - (1) symbol
 - (2) rhyme
 - (3) setting
 - (4) metaphor

- 7 The narrator is challenged by her
 - (1) male coworkers
 - (2) self-doubt
 - (3) supervisor
 - (4) poor work ethic

- 8 The description of the actions of the men in the break room (lines 12 and 13) suggests their
 - (1) financial inexperience
 - (2) concerned attitude
 - (3) job satisfaction
 - (4) unfriendly personalities

- 9 In lines 16 through 20, the nature of the work done in Door Locks is established through the use of
 - (1) personification
 - (2) chronology
 - (3) simile
 - (4) contrast

- 10 Lines 24 through 30 are used to emphasize the
 - (1) alienation of the daughter
 - (2) value of reading
 - (3) isolation of the father
 - (4) variety of equipment

After you have finished these questions, turn to page 2. Review **Your Task** and the **Guidelines**. Use scrap paper to plan your response. Then write your response to Part A, beginning on page 1 of your essay booklet. After you finish your response for Part A, go on to page 6 of your examination booklet and complete Part B.

Part B

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 in Part B, beginning on page 7 of the essay booklet.

Critical Lens:

“The right good book* is always a book* of travel; it is about a life’s journey.”

— H. M. Tomlinson
Out of Soundings, 1931

*For the purpose of writing your critical essay, you may interpret the word “book” to include plays, short stories, poems, biographies, and books of true experience.

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. **(Remember that you may use any genre of literature including novels, plays, short stories, poems, biographies, and books of true experience.)**
- 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

Tear Here

The University of the State of New York

REGENTS HIGH SCHOOL EXAMINATION

**COMPREHENSIVE EXAMINATION IN ENGLISH
SESSION TWO**

Wednesday, January 26, 2005 — 9:15 a.m. to 12:15 p.m., only

ANSWER SHEET

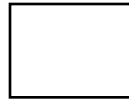
Student Sex: Male Female

School Grade Teacher

Write your answers to the multiple-choice questions for Part A on this answer sheet.

Part A

- | | |
|---------|----------|
| 1 _____ | 6 _____ |
| 2 _____ | 7 _____ |
| 3 _____ | 8 _____ |
| 4 _____ | 9 _____ |
| 5 _____ | 10 _____ |



**HAND IN THIS ANSWER SHEET WITH YOUR ESSAY BOOKLET,
SCRAP PAPER, AND EXAMINATION BOOKLET.**

Your essay responses for Part A and Part B should be written in the essay booklet.

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

Tear Here

Tear Here