Large-Type Edition

The University of the State of New York

REGENTS HIGH SCHOOL EXAMINATION

REGENTS EXAMINATION
IN
ENGLISH LANGUAGE ARTS

Wednesday, June 15, 2022 — 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 START THIS EXAMINATION UNTIL YOU ARE TOLD TO DO SO.

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

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

The Count and the Wedding Guest

Miss Maggie Conway and Mr. Andy Donovan are staying at the same boarding house in New York City.

…Just coming out the door was Miss Conway. She wore a night-black dress of *crêpe de—crêpe de*—oh, this thin black goods.[1] Her hat was black, and from it drooped and fluttered an ebon veil, filmy as a spider's web. She stood on the top step and drew on black silk gloves. Not a speck of white or a spot of color about her dress anywhere. Her rich golden hair was drawn, with scarcely a ripple, into a shining, smooth knot low on her neck. Her face was plain rather than pretty, but it was now illuminated and made almost beautiful by her large gray eyes that gazed above the houses across the street into the sky with an expression of the most appealing sadness and melancholy. …

"It's a fine, clear evening, Miss Conway," he [Andy Donovan] said; and if the Weather Bureau could have heard the confident emphasis of his tones it would have hoisted the square white signal,[2] and nailed it to the mast.

---

[1]goods — fabric

[2]square white signal — a sign of good weather

"To them that has the heart to enjoy it, it is, Mr. Donovan," said Miss Conway, with a sigh. …

"I hope none of your relatives—I hope you haven't sustained a loss?" ventured Mr. Donovan.

"Death has claimed," said Miss Conway, hesitating—"not a relative, but one who—but I will not intrude my grief upon you, Mr. Donovan."

"Intrude?" protested Mr. Donovan. "Why, say, Miss Conway, I'd be delighted, that is, I'd be sorry—I mean I'm sure nobody could sympathize with you truer than I would."

Miss Conway smiled a little smile. And oh, it was sadder than her expression in repose.[3] …

"It's tough to be alone in New York—that's a cinch," said Mr. Donovan. "But, say—whenever this little old town does loosen up and get friendly it goes the limit. Say you took a little stroll in the park, Miss Conway—don't you think it might chase away some of your mullygrubs? And if you'd allow me—"

"Thanks, Mr. Donovan. I'd be pleased to accept of your escort if you think the company of one whose heart is filled with gloom could be anyways agreeable to you."

Through the open gates of the iron-railed, old, downtown park, where the elect once took the air, they strolled, and found a quiet bench. …

"He was my fiancé," confided Miss Conway, at the end of an hour. "We were going to be married next spring. I don't want you to think that I am stringing you, Mr. Donovan, but he was a real Count. He had an estate and a castle in Italy. Count Fernando Mazzini was his name. I never saw the beat of him for elegance. Papa objected, of course, and once we eloped, but papa overtook us, and took us back. I thought sure papa and Fernando would fight a duel. Papa has a livery business—in P'kipsee [Poughkeepsie], you know." …

"Three days ago I got a letter from Italy, forwarded from P'kipsee, saying that Fernando had been killed in a gondola accident." …

---

[3] repose — at rest

"I've got his picture here in my locket," said Miss Conway, after wiping her eyes with her handkerchief. "I never showed it to anybody; but I will to you, Mr. Donovan, because I believe you to be a true friend."

Mr. Donovan gazed long and with much interest at the photograph in the locket that Miss Conway opened for him. The face of Count Mazzini was one to command interest. It was a smooth, intelligent, bright, almost a handsome face—the face of a strong, cheerful man who might well be a leader among his fellows.

"I have a larger one, framed, in my room," said Miss Conway. "When we return I will show you that. They are all I have to remind me of Fernando. But he ever will be present in my heart, that's a sure thing."

A subtle task confronted Mr. Donovan,—that of supplanting[4] the unfortunate Count in the heart of Miss Conway. This his admiration for her determined him to do. But the magnitude of the undertaking did not seem to weigh upon his spirits. The sympathetic but cheerful friend was the role he essayed;[5] and he played it so successfully that the next half-hour found them conversing pensively across two plates of ice-cream, though yet there was no diminution of the sadness in Miss Conway's large gray eyes.

Before they parted in the hall that evening she ran upstairs and brought down the framed photograph wrapped lovingly in a white silk scarf. Mr. Donovan surveyed it with inscrutable[6] eyes. …

"A fine-looking man," said Mr. Donovan, heartily. "How would it suit you, Miss Conway, to give me the pleasure of your company to Coney [Island] next Sunday afternoon?"

A month later they announced their engagement to Mrs. Scott and the other boarders.

---

[4]supplanting — replacing

[5]essayed — attempted

[6]inscrutable — unreadable

Miss Conway continued to wear black.

A week after the announcement the two sat on the same bench in the downtown park, while the fluttering leaves of the trees made a dim kinetoscopic[7] picture of them in the moonlight. But Donovan had worn a look of abstracted gloom all day. He was so silent to-night that love's lips could not keep back any longer the questions that love's heart propounded.[8]

"What's the matter, Andy, you are so solemn and grouchy to-night?"

"Nothing, Maggie."

"I know better. Can't I tell? You never acted this way before. What is it?" …

"I'll tell you then," said Andy, wisely, "but I guess you won't understand it exactly. You've heard of Mike Sullivan, haven't you? 'Big Mike' Sullivan, everybody calls him."

"No, I haven't," said Maggie. "And I don't want to, if he makes you act like this. Who is he?" …

"Well, Big Mike's a friend of mine. I ain't more than deuce-high in the district as far as influence goes, but Mike's as good a friend to a little man, or a poor man as he is to a big one. I met him to-day on the Bowery [Street], and what do you think he does? Comes up and shakes hands. 'Andy,' says he, 'I've been keeping cases on you. You've been putting in some good licks over on your side of the street, and I'm proud of you. What'll you take to drink?' He takes a cigar, and I take a highball. I told him I was going to get married in two weeks. 'Andy,' says he, 'send me an invitation, so I'll keep in mind of it, and I'll come to the wedding.' That's what Big Mike says to me; and he always does what he says.

"You don't understand it, Maggie, but I'd have one of my hands cut off to have Big Mike Sullivan at our wedding. It would be the proudest day of my life. When he goes to a man's

---

[7]kinetoscopic — flickering

[8]propounded — put forward

wedding, there's a guy being married that's made for life. Now, that's why I'm maybe looking sore to-night."

"Why don't you invite him, then, if he's so much to the mustard?"[9] said Maggie, lightly. …

"Maggie," said Andy, presently, "do you think as much of me as you did of your—as you did of the Count Mazzini?"

He waited a long time, but Maggie did not reply. And then, suddenly she leaned against his shoulder and began to cry—to cry and shake with sobs, holding his arm tightly, and wetting the *crêpe de Chine* with tears. …

But instead of being pushed away, she found Andy's arm folding her closer. She looked up and saw his face cleared and smiling. …

"Andy," said Maggie, with a somewhat shy smile, after she had been thoroughly assured of forgiveness, "did you believe all that story about the Count?"

"Well, not to any large extent," said Andy, reaching for his cigar case, "because it's Big Mike Sullivan's picture you've got in that locket of yours."

—O. Henry
excerpted and adapted from "The Count and the Wedding Guest"
The Selected Stories of O. Henry, 2017
Digireads.com Publishing

[9] to the mustard — successful

1 In the first paragraph, Miss Conway's choice of clothing is intended to convey her

(1) glamour
(2) sorrow
(3) modesty
(4) aloofness

2 In lines 18 and 19, Mr. Donovan presents himself as

(1) concerned for Miss Conway
(2) insincere in his intention
(3) overwhelmed by the Count's death
(4) apologetic about his behavior

3 Miss Conway most likely relates the anecdote about Count Fernando Mazzini (lines 29 through 36) in order to

(1) seek compassion from Mr. Donovan
(2) contradict boarding house rumors
(3) flaunt her recent inheritance
(4) obtain advice from Mr. Donovan

4 The quote "The sympathetic but cheerful friend was the role he essayed" (lines 49 and 50) suggests that Mr. Donovan

(1) was not interested in romance
(2) was once a professional actor
(3) had no need to hide his feelings
(4) had a motive for kind behavior

5 As used in line 52, the word "diminution" most nearly means

(1) acceptance
(2) appearance
(3) reduction
(4) explanation

6 Miss Conway's response to Mr. Donovan's "look of abstracted gloom" (line 62) is one of

(1) tender persistence
(2) impatient disapproval
(3) controlled hostility
(4) superficial interest

7 The hyperbole in lines 80 and 81 highlights Mr. Donovan's

(1) selfless intention
(2) distrust of Big Mike
(3) violent nature
(4) respect for Big Mike

8 Which statement foreshadows a revelation at the end of the text?

(1) "I hope you haven't sustained a loss?" (line 14)
(2) "We were going to be married next spring" (lines 29 and 30)
(3) "Mr. Donovan gazed long and with much interest at the photograph in the locket that Miss Conway opened for him" (lines 40 and 41)
(4) "A subtle task confronted Mr. Donovan,—that of supplanting the unfortunate Count in the heart of Miss Conway" (lines 47 and 48)

9 The text is developed primarily through the use of

(1) symbolism
(2) repetition
(3) action
(4) dialogue

10 A central idea of the text is that

(1) people can benefit from the misfortune of others
(2) people can find happiness by admitting the truth
(3) friends can encourage each other's success
(4) strangers can complicate people's lives

Reading Comprehension Passage B

A Dream of Mountaineering

The following poem was written by a revered 8th century Chinese poet (701–762 AD).

At night, in my dream, I stoutly climbed a mountain,
Going out alone with my staff of holly-wood.[1]
A thousand crags, a hundred hundred valleys—
In my dream-journey none were unexplored
And all the while my feet never grew tired
And my step was as strong as in my young days.
Can it be that when the mind travels backward
The body also returns to its old state?
And can it be, as between body and soul,
That the body may languish, while the soul is still strong?
Soul and body—both are vanities:[2]
Dreaming and waking—both alike unreal.
In the day my feet are palsied[3] and tottering;
In the night my steps go striding over the hills.
As day and night are divided in equal parts—
Between the two, I *get* as much as I *lose*.

[1]staff of holly-wood — a walking stick

[2]vanities — superficial things

[3]palsied — shaking

—Po Chü–I
"A Dream of Mountaineering"
from *A Hundred and Seventy Chinese Poems*, 1918
translated by Arthur Waley
Constable and Company Ltd.

11 Lines 5 and 13 serve to emphasize a contrast between

(1) illusion and reality
(2) calm and stress
(3) instinct and reason
(4) belief and doubt

12 As used in line 10, "languish" most nearly means

(1) communicate
(2) deteriorate
(3) survive
(4) forget

13 Lines 15 and 16 suggest that "day and night"

(1) reflect failure
(2) nourish creativity
(3) cause conflict
(4) ensure balance

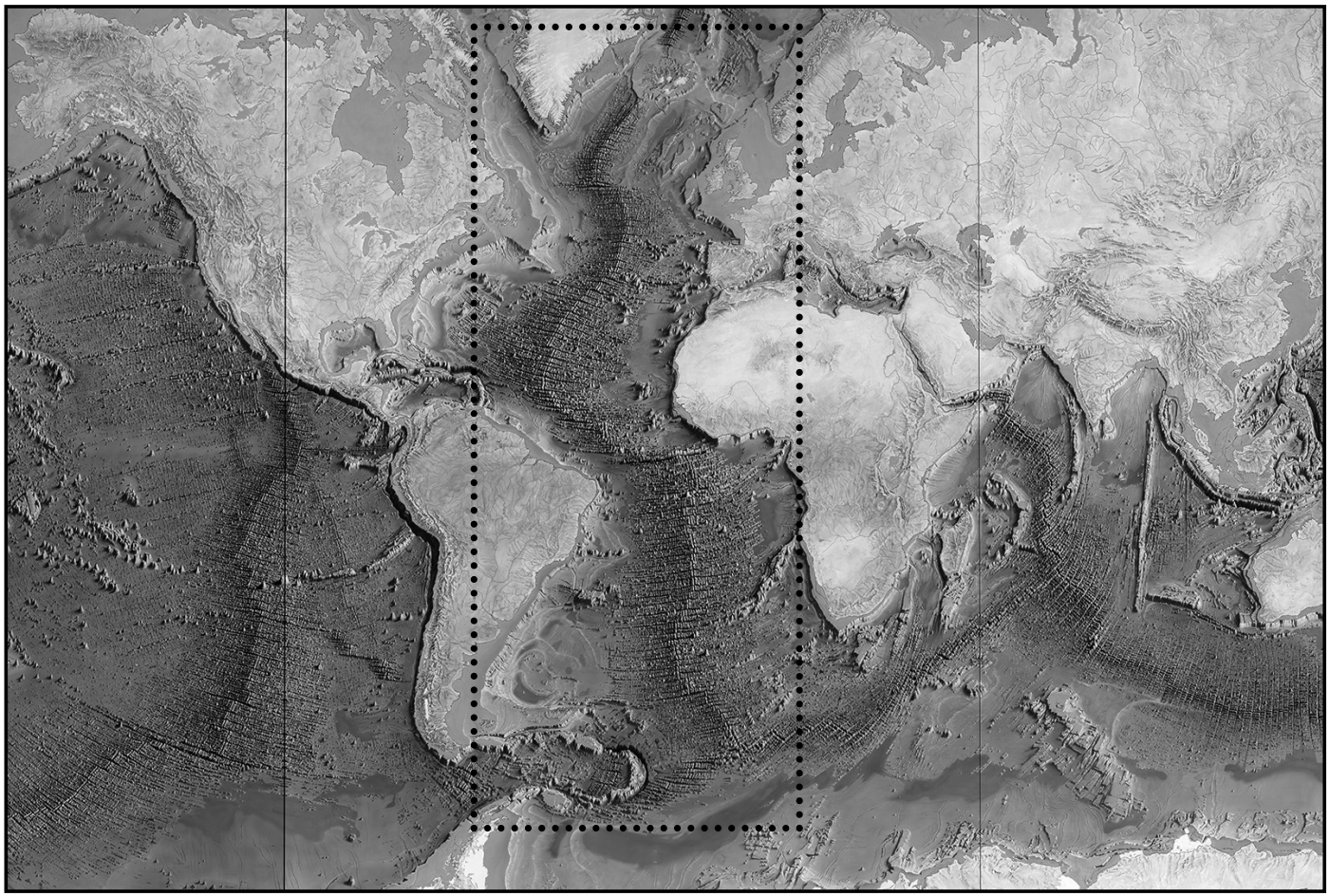
14 The tone of the poem can best be described as

(1) desperate
(2) forgiving
(3) reflective
(4) insensitive

Reading Comprehension Passage C

A Crack in the World

Marie Tharp spent the fall of 1952 hunched over a drafting table, surrounded by charts, graphs, and jars of India ink. Nearby, spread across several additional tables, lay her project—the largest and most detailed map ever produced of a part of the world no one had ever seen.



Source: Heinrich C. Berann, Bruce C. Heezen, and Marie Tharp, *Manuscript Painting of Heezen-Tharp "World ocean floor" map*, Library of Congress, 1977

For centuries, scientists had believed that the ocean floor was basically flat and featureless—it was too far beyond reach to know otherwise. But the advent of sonar had changed everything. For the first time, ships could "sound out" the precise depths of the ocean below them. For five years, Tharp's colleagues at Columbia University had been crisscrossing the Atlantic, recording its depths. Women weren't allowed on these research trips—the lab director considered them bad luck at sea—so Tharp wasn't on board. Instead, she stayed in the lab, meticulously checking and plotting the ships' raw findings, a mass of data so large it was printed on a 5,000-foot scroll. As she charted the measurements by hand on sheets of white linen, the floor of the ocean slowly took shape before her.

Tharp spent weeks creating a series of six parallel profiles of the Atlantic floor stretching from east to west. Her drawings showed—for the first time—exactly where the continental shelf began to rise out of the abyssal plain[1] and where a large mountain range jutted from the ocean floor. That range had been a shock when it was discovered in the 1870s by an expedition testing routes for transatlantic telegraph cables, and it had remained the subject of speculation since; Tharp's charting revealed its length and detail.

Her maps also showed something else—something no one expected. Repeating in each was "a deep notch near the crest of the ridge," a V-shaped gap that seemed to run the entire length of the mountain range. Tharp stared at it. It had to be a mistake.

She crunched and re-crunched the numbers for weeks on end, double- and triple-checking her data. As she did, she became more convinced that the impossible was true: She was looking at evidence of a rift valley, a place where magma emerged from inside the earth, forming new crust and thrusting the land apart. If her calculations were right, the geosciences would never be the same.

A few decades before, a German geologist named Alfred Wegener had put forward the radical theory that the continents of the earth had once been connected and had drifted

[1]abyssal plain — the flat sea floor at a depth of 10,000 to 20,000 feet, generally adjacent to a continent

apart. In 1926, at a gathering of the American Association of Petroleum Geologists, the scientists in attendance rejected Wegener's theory and mocked its maker. No force on Earth was thought powerful enough to move continents. "The dream of a great poet," opined[2] the director of the Geological Survey of France: "One tries to embrace it, and finds that he has in his arms a little vapor or smoke." Later, the president of the American Philosophical Society deemed it "utter, damned rot!"

In the 1950s, as Tharp looked down at that tell-tale valley, Wegener's theory was still considered verboten[3] in the scientific community—even discussing it was tantamount to heresy.[4] Almost all of Tharp's colleagues, and practically every other scientist in the country, dismissed it; you could get fired for believing in it, she later recalled.

But Tharp trusted what she'd seen. Though her job at Columbia was simply to plot and chart measurements, she had more training in geology than most plotters—more, in fact, than some of the men she reported to. Tharp had grown up among rocks. Her father worked for the Bureau of Chemistry and Soils, and as a child, she would accompany him as he collected samples. But she never expected to be a mapmaker or even a scientist. At the time, the fields didn't welcome women, so her first majors were music and English. After Pearl Harbor, however, universities opened up their departments. At the University of Ohio, she discovered geology and found a mentor who encouraged her to take drafting. Because Tharp was a woman, he told her, fieldwork was out of the question, but drafting experience could help her get a job in an office like the one at Columbia. After graduating from Ohio, she enrolled in a program at the University of Michigan, where, with men off fighting in the war, accelerated geology degrees were offered to women. There, Tharp

---

[2]opined — declared

[3]verboten — forbidden

[4]tantamount to heresy — unacceptable

became particularly fascinated with geomorphology,[5] devouring textbooks on how landscapes form. A rock formation's structure, composition, and location could tell you all sorts of things if you knew how to look at it.

Studying the crack in the ocean floor, Tharp could see it was too large, too contiguous,[6] to be anything but a rift valley, a place where two masses of land had separated. When she compared it to a rift valley in Africa, she grew more certain. But when she showed Bruce Heezen, her research supervisor (four years her junior), "he groaned and said, 'It cannot be. It looks too much like continental drift,' " Tharp wrote later. "Bruce initially dismissed my interpretation of the profiles as 'girl talk.' " With the lab's reputation on the line, Heezen ordered her to redo the map. Tharp went back to the data and started plotting again from scratch. …

In late 1952, as Tharp was replotting the ocean floor, Heezen took on another deep-sea project searching for safe places to plant transatlantic cables. He was creating his own map, which plotted earthquake epicenters in the ocean floor. As his calculations accumulated, he noticed something strange: Most quakes occurred in a nearly continuous line that sliced down the center of the Atlantic. Meanwhile, Tharp had finished her second map—a physiographic diagram giving the ocean floor a 3-D appearance—and sure enough, it showed the rift again. When Heezen and Tharp laid their two maps on top of each other on a light table, both were stunned by how neatly the maps fit. The earthquake line threaded right through Tharp's valley.

They moved on from the Atlantic and began analyzing data from other oceans and other expeditions, but the pattern kept repeating. They found additional mountain ranges, all seemingly connected and all split by rift valleys; within all of them, they found patterns of earthquakes. "There was but one conclusion," Tharp wrote. "The mountain range with

[5]geomorphology — the study of the physical features of the surfaces of the earth

[6]contiguous — near

its central valley was more or less a continuous feature across the face of the earth." The matter of whether their findings offered evidence of continental drift kept the pair sparring, but there was no denying they had made a monumental discovery: the mid-ocean ridge, a 40,000-mile underwater mountain range that wraps around the globe like the seams on a baseball. It's the largest single geographical feature on the planet. …

By 1961, the idea that she'd put forward nearly a decade before—that the rift in the Mid-Atlantic Ridge had been caused by land masses pulling apart—had finally reached widespread acceptance. The National Geographic Society commissioned Tharp and Heezen to make maps of the ocean floor and its features, helping laypeople[7] visualize the vast plates that allowed the earth's crust to move. Throughout the 1960s, a slew of discoveries helped ideas such as seafloor spreading and plate tectonics gain acceptance, bringing with them a cascade of new theories about the way the planet and life on it had evolved. Tharp compared the collective eye-opening to the Copernican revolution. "Scientists and the general public," she wrote, "got their first relatively realistic image of a vast part of the planet that they could never see." …

—Brooke Jarvis
excerpted from "A Crack in the World"
Mental Floss, December 2014

[7]laypeople — non-scientists

15 The opening paragraph serves to

(1) reveal Tharp's vivid imagination
(2) explain the nature of Tharp's work
(3) establish Tharp's controversial views
(4) illustrate a flaw in Tharp's methodology

16 Tharp's initial reaction to her maps (lines 20 through 22) is one of

(1) relief
(2) helplessness
(3) amazement
(4) fear

17 The figurative language used in lines 33 and 34 suggests Wegener's theory was

(1) absurd
(2) valued
(3) untested
(4) intriguing

18 Lines 36 through 42 reveal Tharp's

(1) reluctance to share her observations
(2) determination to validate her conclusion
(3) reputation for supporting her colleagues
(4) insecurity about risking her career

19 Lines 49 through 51 reveal that Tharp's opportunity for additional education was influenced by the

(1) increased availability of technical equipment
(2) expanding popularity of drafting courses
(3) increased demand for military service
(4) developing concern about environmental change

20 The word "sparring" (line 78) suggests a

(1) disagreement about the implications of their maps
(2) rejection of the criticism of their work
(3) refusal of Tharp to accept Heezen's authority
(4) competition between Heezen and Tharp

21 The reference to "seams on a baseball" (lines 79 and 80) serves to help readers imagine the

(1) speed of the continental drift
(2) purpose of the mid-ocean ridge
(3) importance of the continental drift
(4) extent of the mid-ocean ridge

22 Which quotation reflects a central idea of the text?

(1) "That range had been a shock when it was discovered in the 1870s" (lines 17 and 18)

(2) "If her calculations were right, the geosciences would never be the same" (lines 26 and 27)

(3) "A rock formation's structure, composition, and location could tell you all sorts of things" (lines 53 and 54)

(4) "In late 1952, as Tharp was replotting the ocean floor, Heezen took on another deep-sea project" (lines 63 and 64)

23 Which statement reflects an irony in the text?

(1) Tharp's career was advanced by the gender bias of her time.

(2) Tharp's superstitions led her to ground-breaking interpretations.

(3) Tharp's navigational experience distorted her graphing accuracy.

(4) Tharp's collaboration with other scientists limited her originality.

24 With which statement would the author most likely agree?

(1) Intellectual conflict is often avoidable.

(2) People are discouraged by criticism.

(3) It is difficult to change long held beliefs.

(4) Scientific insight is usually rooted in tradition.

Part 2

Argument

Directions: Closely read each of the ***four*** texts provided on pages 22 through 33 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: Are AI [Artificial Intelligence] devices beneficial to children?

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 AI [Artificial Intelligence] devices are beneficial to children. 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 AI [Artificial Intelligence] devices are beneficial to children
- 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 – How Will AI Technologies Affect Child Development?

Text 2 – 4 Ways 'Internet of Things' Toys Endanger Children

Text 3 – Let Robots Teach Our Kids? Here's Why That Isn't Such a Bad Idea

Text 4 – Why These Friendly Robots Can't Be Good Friends to Our Kids

Text 1

How Will AI Technologies Affect Child Development?

Whenever Amy Blake's four-year-old son Oliver wants to listen to songs from his Spotify playlist, he simply says aloud, "Hey Google, play Oliver's jams" and one of the family's two Google Home Mini smart speaker devices automatically plays them for him.

At night, her two-year-old daughter Isabel calls out, "Good night, Google!" and the devices communicate with the lights in her room to turn them on in her favourite pink hue. …

In a family of early adopters, Blake's children are among the first generation to grow up surrounded by artificially intelligent technologies. The advantages are plenty, Blake says; she and her family find the devices fun and entertaining, and they make life more convenient. But with the introduction of intelligent virtual assistants and AI-powered toys also comes questions about how these technologies will shape this new generation. …

Researchers are only beginning to learn how children think about and interact with smart technologies, never mind how these technologies influence developing minds. But as AI toys and devices become rapidly more sophisticated and widely used (the global market for virtual assistants is expected to grow to 1.8 billion users by 2021, according to a report from the market-research store Research and Markets), some parents and experts argue now is the time to consider their role in children's future.

Sandra Chang-Kredl, associate professor of the department of education at Concordia University, says she has reservations about the creation of smart technologies that are meant to mimic or even eventually replace human interaction.

"Do we want children to think that toys or objects are just as good as actual pets or actual friends or actual humans? That concerns me," she says. In the future, she adds, "how is it going to be when children are purposely encouraged to confuse what's an object and what's a living thing?" …

Generally, when children form emotional attachments with their stuffed animals and teddy bears, "what's important, from a psychoanalytic or psychological perspective, is that they imagine that their toys are alive," she explains.

She notes that when children come up with their toys' responses on their own, they learn symbolic play, or the ability to use objects to represent other objects, and they develop empathy[1] by imagining how their toy feels. But when an AI toy is already programmed with its own personality and voice, "there's less room for the child to make it up themselves," she says.

Chang-Kredl also wonders whether the ubiquity[2] of virtual helpers, such as Siri or Google Assistant, will affect young people's ability to simply sit alone with their feelings, since, at any time, these technologies may allow them to avoid difficult feelings by connecting with someone or something.

Moveover, she points out, it's much easier for people to say hateful things online than in person since they don't see the recipients' facial expressions. Likewise, with AI toys and devices, she says, "you can be really mean to these toys and you're not going to hurt it. So, well, what do you learn?" …

Blake says in her home there may be some drawbacks to using smart technologies, but the advantages seem to outweigh the negatives. Having the Google Home Minis has meant her children spend less time in front of digital screens. Instead, they're often using the devices to listen to music or stories.

While her children are still too young to have homework, Blake isn't worried about them one day relying on virtual assistants to do their school work for them. On the contrary, she says it will be good for the children to be able to ask them for help when they're stuck.

---

[1]empathy — understanding of others

[2]ubiquity — constant presence

Similarly, she sees chatbots,[3] such as AI-powered therapists, as good resources for young people who don't have anyone else with whom they can talk. "Kids don't always feel comfortable talking to their parents," she says.

50 For her, smart technologies such as her Google Home Minis are not a threat to real life interactions and relationships.

"It's an interesting tool," she says – and one that's about to become more commonplace.

—Wency Leung
excerpted from "How Will AI Technologies Affect Child Development?"
www.theglobeandmail.com, July 23, 2018

[3]chatbots — an artificial intelligence or computer program that simulates human conversation through auditory or textual methods

Text 2

4 Ways 'Internet of Things'[1] Toys Endanger Children

…Online devices raise privacy concerns for all their users, but children are particularly vulnerable and have special legal protections. Consumer advocates have raised alarms about the toys' insecure wireless internet connections – either directly over Wi-Fi or via Bluetooth to a smartphone or tablet with internet access. …

1. Unsecured wireless connections

Some "internet of things" [IoT] toys can connect to smartphone apps without any form of authentication. So a user can download a free app, find an associated toy nearby, and then communicate directly with the child playing with that toy. In 2015, security researchers discovered that Hello Barbie, an internet-enabled Barbie doll, automatically connected to unsecured Wi-Fi networks that broadcast the network name "Barbie." It would be very simple for an attacker to set up a Wi-Fi network with that name and communicate directly with an unsuspecting child. …

Unsecured devices allow attackers to do more than just talk to children: A toy can talk to another internet-connected device, too. In 2017, security researchers hijacked a CloudPets connected stuffed animal and used it to place an order through an Amazon Echo[2] in the same room.

2. Tracking kids' movements

Some internet-connected toys have GPS [Global Positioning System] like those in fitness trackers and smartphones, which can also reveal users' locations, even if those users

[1]Internet of Things — the interconnection of everyday objects through the internet

[2]Amazon Echo — a brand of voice-controlled smart speaker that connects to other AI-powered devices and functions as a virtual assistant

are children. In addition, the Bluetooth communications some toys use can be detected as far away as 30 feet. If someone within that range looks for a Bluetooth device – even if they're only seeking to pair their own headphones with a smartphone – they'll see the toy's name, and know a child is nearby. …

3. Poor data protections

Internet-connected toys have cameras that watch kids and microphones that listen to them, recording what they see and hear. Sometimes they send that information to company servers that analyze the inputs and send back directions on how the toy should respond. But those functions can also be hijacked to listen in on family conversations or take photographs or video of children without the kids or parents ever noticing.

Toy manufacturers don't always ensure the data is stored and transmitted securely, even when laws require it: In 2018, toymaker VTech was fined US $650,000 for failing to fulfill its promise to encrypt private data and for violating U.S. laws protecting children's privacy.

4. Working with third parties

Toy companies have also shared the information they collect about kids with other companies – much as Facebook shared its users' data with Cambridge Analytica and other firms.

And they can also surreptitiously[3] share information from third parties with kids. One toy company came under fire, for example, in both Norway and the U.S. for a business relationship with Disney in which the My Friend Cayla doll was programmed to discuss what were described as the doll's favorite Disney movies with kids. Parents weren't told about this arrangement, which critics said amounted to "product placement"[4]-style advertising in a toy.

---

[3]surreptitiously — secretively

[4]product placement — a subtle advertising technique of promoting brand name products (such as cereal boxes or logos on clothing, etc.) within the context of a show or movie

What can parents do?

In my view, and according to consumer advice from the FBI, parents should carefully research internet-connected toys before buying them, and evaluate their capabilities, functioning, and security and privacy settings before bringing these devices into their homes. Without proper safeguards – by parents, if not toy companies – children are at risk, both individually and through collection of aggregate[5] data about kids' activities.

—Marie-Helen Maras
excerpted and adapted from "4 Ways 'Internet of Things' Toys Endanger Children"
http://theconversation.com, May 10, 2018

[5] aggregate — accumulated

Text 3

Let Robots Teach Our Kids? Here's Why That Isn't Such a Bad Idea

…With recent advances in programming algorithms and artificial intelligence, the possibility of robots moving from the factory floor into our homes—and even looking after our children—is a fast-approaching reality. Think Rosie, the space-age robot maid and nanny to "The Jetsons."[1] …

Overall, research shows that children can benefit from interacting with robots, but it's important to recognize that these benefits are less pronounced than those a child would get from interacting with a person, says Solace Shen, a Cornell University psychologist who studies robot-human interactions, particularly in the development of children. "The goal is not to have the robot replace interactions with humans," she says. "But more to supplement them." …

Placed in preschool classes, social robots like Pepper[2] could use their powerful emotion-recognition engines to spot minor squabbles, which would allow teachers to focus on the larger meltdowns that occur. The robots may also be programmed with established negotiation strategies to better resolve conflicts and further reinforce skills children are developing.

Robots can also help improve the emotional and social development of children with special needs, such as those with autism or Down syndrome because these machines have several characteristics that make them attractive to these children. …

For one thing, a vast body of research shows some kids with autism respond well to

---

[1]The Jetsons — a 1960s animated TV show set in the distant future

[2]Pepper — a 4-foot tall interactive robot able to recognize human emotional states by analyzing tone of voice, facial expressions, and other non-verbal cues

technology in general, including computers, phones, tablets, and robotic toys. Studies also suggest robots are appealing to special needs children because they're less complex and more predictable than people, less intimidating, perpetually patient and consistent in the tone of voice and mood, and highly customizable and adaptable to children's specific needs. …

For these reasons, researchers have used robots to engage with special needs children and elicit[3] numerous behaviors, including initiating interactions, imitating behaviors, learning to take turns, recognizing emotions, and focusing their attention.

One oft[en]-used robot in this research is Kaspar, a child-sized droid that's comfortable for autistic children to interact with because of its simplified speech, gestures, and facial and body expressions. In some studies, researchers allowed isolated autistic children—those who don't respond to or interact well with humans—to play with Kaspar while a teacher or experimenter was nearby. In one case, a child touched his teacher's face and eyes after excitedly exploring Kaspar's face and later invited the teacher to join in a game with Kaspar. …

Aside from engaging with children on the social and emotional level, these robots will soon enrich children's cognitive skills, particularly at home. "Robots will potentially help children with things like math problems and learning to read," [bioethicist, Jason] Borenstein says.

Robots will also be helpful in children learning languages because they will allow a degree of language immersion at home that children don't normally receive in the classroom, [roboticist, Henny] Admoni says. What's more, research shows robots, such as the furry, literacy-minded Tega, can help preschool age children improve primary language skills and build greater vocabularies through storytelling activities. …

Somewhat paradoxical,[4] robots are sometimes more effective tutors when they're

[3]elicit — draw out

[4]paradoxical — self-contradictory

playing dumb. Scientists in Japan found that children learned English vocabulary words better when robots made mistakes and the children had to correct their mechanized study partners, likely because doing so boosts self-confidence and reinforces existing knowledge.

Robots can potentially take their tutoring lessons to places human teachers may not be able to, such as isolation units in hospitals. In these cases, Shen says, robots can help ill children keep up with their studies, and provide emotional and social support when parents aren't able to be there.

Despite the wealth of potential benefits robot tutors present, there's much to consider. …

Though there's little evidence that interactions with robots will stunt children's emotional and social growth, some experts are concerned that children may develop a kind of master-servant relationship with robots that then translates into their interactions with people. That is, if robots are programmed to follow orders and are unable to experience pain and explain that feeling to children [who] may bully them, will this affect what children believe to be socially acceptable behaviors? …

With robo-tutors likely hitting the market within the next several years, these concerns won't be put to rest before the robots are in children's hands. Yet, while these issues are important to consider, various social and communicative technologies—including robots—are generally improving people's lives rather than harming them, Admoni says.

"Most people designing robots are really looking to fill a void that already exists," Admoni says. "We're building robots that are not replacing people but are helping in new ways to improve children's learning. It's a tremendous time for human-robot interactions."

—Joseph Bennington-Castro
excerpted and adapted from "Let Robots Teach Our Kids?
Here's Why That Isn't Such a Bad Idea"
www.nbcnews.com, April 19, 2017

Text 4

Why These Friendly Robots Can't Be Good Friends to Our Kids

Jibo the robot swivels around when it hears its name and tilts its touchscreen face upward, expectantly. "I am a robot, but I am not just a machine," it says. "I have a heart. Well, not a real heart. But feelings. Well, not human feelings. You know what I mean."

Actually, I'm not sure we do. And that's what unsettles me about the wave of "sociable robots" that are coming online. The new releases include Jibo, Cozmo, Kuri and M.A.X. Although they bear some resemblance to assistants such as Apple's Siri, Google Home and Amazon's Alexa (Amazon chief executive Jeff Bezos also owns *The Washington Post*[1]), these robots come with an added dose of personality. They are designed to win us over not with their smarts but with their sociability. They are marketed as companions. And they do more than engage us in conversation—they feign[2] emotion and empathy. …

So, before adding a sociable robot to the holiday gift list, parents may want to pause to consider what they would be inviting into their homes. These machines are seductive and offer the wrong payoff: the illusion of companionship without the demands of friendship, the illusion of connection without the reciprocity of a mutual relationship. And interacting with these empathy machines may get in the way of children's ability to develop a capacity for empathy themselves. …

In 2001, [Jibo's creator, Cynthia] Breazeal and I did a study together—along with Yale robotics pioneer Brian Scassellati and Olivia Dasté, who develops robots for the elderly—looking at the emotional impact of sociable robots on children. We introduced 60 children, ages 8 to 13, to two early sociable robots: Kismet, built by Breazeal, and Cog, a project on which Scassellati was a principal designer. I found the encounters worrisome.

---

[1]*The Washington Post* — newspaper that published this article

[2]feign — simulate or to fake

The children saw the robots as "sort of alive"—alive enough to have thoughts and emotions, alive enough to care about you, alive enough that their feelings for you mattered. The children tended to describe the robots as gendered. They asked the robots: Are you happy? Do you love me? As one 11-year-old girl put it: "It's not like a toy, because you can't teach a toy, it's like something that's part of you, you know, something you love, kind of, like another person, like a baby." …

So far, the main objection to sociable robots for kids has been over privacy. The privacy policies for these robots tend to be squishy, allowing companies to share the information their devices collect—recorded conversations, photos, videos and other data—with vaguely defined service providers and vendors. That's generating pushback. In October, Mattel[3] scrapped plans for Aristotle—a kind of Alexa for the nursery, designed to accompany children as they progress from lullabies and bedtime stories through high school homework—after lawmakers and child advocacy groups argued that the data the device collected about children could be misused by Mattel, marketers, hackers and other third parties. I was part of that campaign: There is something deeply unsettling about encouraging children to confide in machines that are in turn sharing their conversations with countless others.

Privacy, though, should not be our only concern. Recently, I opened my MIT mail and found a "call for subjects" for a study involving sociable robots that will engage children in conversation to "elicit empathy." What will these children be empathizing with, exactly? Empathy is a capacity that allows us to put ourselves in the place of others, to know what they are feeling. Robots, however, have no emotions to share. And they cannot put themselves in our place. …

For instance, Cozmo the robot needs to be fed, repaired and played with. Boris Sofman, the chief executive of Anki, the company behind Cozmo, says that the idea is to create "a deeper and deeper emotional connection.…And if you neglect him, you feel the pain of that."

---

[3]Mattel — a toy manufacturer

You feel the pain of that. What is the point of this exercise, exactly? What does it mean to feel the pain of neglecting something that feels no pain at being neglected? Or to feel anguish at being neglected by something that has no moral sense that it is neglecting you? What will this do to children's capacity for empathy, for care, for relationships? …

For so long, we dreamed of artificial intelligence offering us not only instrumental help but the simple salvations of conversation and care. But now that our fantasy is becoming reality, it is time to confront the emotional downside of living with the robots of our dreams.

—Sherry Turkle
excerpted and adapted from "Why These Friendly Robots Can't Be Good Friends to Our Kids"
www.washingtonpost.com, December 7, 2017

Part 3

Text-Analysis Response

Your Task: Closely read the text provided on pages 35 through 38 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

The Vertical Ladder

As he felt the first watery eggs of sweat moistening the palms of his hands, as with every rung higher his body seemed to weigh more heavily, this young man Flegg regretted in sudden desperation but still in vain, the irresponsible events that had thrust him up into his present precarious[1] climb. Here he was, isolated on a vertical iron ladder flat to the side of a gasometer[2] and bound to climb higher and higher until he should reach the vertiginous skyward summit.[3]

How could he ever have wished this on himself? How easy it had been to laugh away his cautionary fears on the firm ground … now he would give the very hands that clung to the ladder for a safe conduct to solid earth.

It had been a strong spring day, abruptly as warm as midsummer. The sun flooded the parks and streets with sudden heat—Flegg and his friends had felt stifled in their thick winter clothes. The green glare of the new leaves everywhere struck the eye too fiercely, the air seemed almost sticky from the exhalations of buds and swelling resins.[4] Cold winter senses were overcome—the girls had complained of headaches—and their thoughts had grown confused and uncomfortable as the wool underneath against their skins. They had wandered out from the park by a back gate, into an area of back streets. …

They walked out into the wasteland, the two girls and Flegg and the other two boys, and stood presently before the old gasometer itself. Among the ruined sheds this was the only

---

[1]precarious — risky

[2]gasometer — a large structure used to store natural gas

[3]vertiginous skyward summit — dizzying height

[4]resins — plant scents

erection still whole, it still predominated over the yards, towering high above other buildings for hundreds of feet around. So they threw bricks against its rusted sides.

The rust flew off in flakes and the iron rang dully. Flegg, who wished to excel in the eyes of the dark-haired girl, began throwing his bricks higher than the others, at the same time lobbing them, to suggest that he knew something of grenade-throwing, claiming for himself vicariously[5] the glamour of a uniform. He felt the girl's eyes follow his shoulders, his shoulders broadened. She had black eyes, unshadowed beneath short wide-awake lids, as bright as a boy's eyes; her lips pouted with difficulty over a scramble of irregular teeth, so that it often looked as if she were laughing; she always frowned—and Flegg liked her earnest, purposeful expression. Altogether she seemed a wide-awake girl who would be the first to appreciate an active sort of a man. Now she frowned and shouted: 'Bet you can't climb as high as you can throw!' …

Flegg turned round scoffing, so that the girl had quickly shouted again, laughing shrilly and pointing upwards. Already all five of them felt uneasy. Then in quick succession, all in a few seconds, the third boy had repeated: 'Course he bloody can't.' Flegg had said: 'Climb to the top of anything.' The other boy had said: 'Climb to the top of my aunt Fanny.'[6] The girl had said: 'Climb to the top of the gasworks then.' …

He looked up, following the dizzying rise of the rungs to the skyline. From this angle flat against the iron sheeting, the gasometer appeared higher than before. The blue sky seemed to descend and almost touch it. The redness of the rust dissolved into a deepening grey shadow, the distant curved summit loomed over black and high. Although it was immensely stable, as seen in rounded perspective from a few yards away, there against the side it appeared top heavy, so that this huge segment of sheet iron seemed to have lost

[5]vicariously — by association

[6]my aunt Fanny — an expression of disbelief

the support of its invisible complement behind, the support that was now unseen and therefore unfelt, and Flegg imagined despite himself that the entire erection had become unsteady, that quite possibly the gasometer might suddenly blow over like a gigantic top-heavy sail. He lowered his eyes quickly and concentrated on the hands before him. He began to climb. …

The ground had receded horribly, the drop now appeared terrifying, out of all proportion to this height he had reached. From the ground such a height would have appeared unnoteworthy. But now looking down the distance seemed to have doubled. Each object familiar to his everyday eyes—his friends, the lamp-posts, a brick wall, the kerb, a drain—all these had grown infinitely small. His senses demanded that these objects should be of a certain accustomed size. Alternatively, the world of chimneys and attic windows and roof-coping[7] would grow unpleasantly giant as his pavement-bred eyes approached. Even now the iron sheeting that stretched to either side and above and below seemed to have grown, he was lost among such huge smooth dimensions, grown smaller himself and clinging now like a child lost on some monstrous desert of red rust. …

The sight of the top of the gasometer had proved endemically[8] more frightful than the appearance of the drop beneath. There lay about it a sense of material danger, not of the risk of falling, but of something removed and unhuman—a sense of appalling isolation. It echoed its elemental iron aloofness, a wind blew round it that had never known the warmth of flesh nor the softness of green fibres. Its blind eyes were raised above the world. It was like the eyeless iron vizor of an ancient god, it touched against the sky having risen in awful perpendicular to this isolation, solitary as the grey gannet[9] cliffs that mark the end of the northern world. It was immeasurably old, outside the connotation of time; it was

---

[7] roof-coping — roof covering

[8] endemically — extensively

[9] gannet — large sea bird that breeds in sea cliffs

nothing human, only washed by the high weather, echoing with wind, visited never and silently alone. …

Flegg, clutching his body close to the rust, made small weeping sounds through his mouth. Shivering, shuddering, he began to tread up again, working his knees and elbows outward like a frog, so that his stomach could feel the firm rungs. Were they firm? His ears filled with a hot roaring, he hurried himself, he began to scramble up, wrenching at his last strength, whispering urgent meaningless words to himself like the swift whispers that close in on a nightmare. A huge weight pulled at him, dragging him to drop. He climbed higher. He reached the top rung—and found his face staring still at a wall of red rust. He looked, wild with terror. It was the top rung! the ladder had ended! Yet—no platform…the real top rungs were missing…the platform jutted five impassable feet above…Flegg stared dumbly, circling his head like a lost animal…then he jammed his legs in the lower rungs and his arms past the elbows to the armpits in through the top rungs and there he hung shivering and past knowing what more he could ever do.…

—William Sansom
excerpted from "The Vertical Ladder"
The Stories of William Sansom, 1963
The Hogarth Press
