

The University of the State of New York

REGENTS HIGH SCHOOL EXAMINATION

# REGENTS EXAMINATION

IN

## ENGLISH LANGUAGE ARTS

(Common Core)

**Tuesday, June 2, 2015 — 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

*Newland Archer is reacquainted with Ellen Mingott (now Countess Olenska) while attending a party with some of 1870s' New York aristocracy.*

It was generally agreed in New York that the Countess Olenska had “lost her looks.”

She had appeared there first, in Newland Archer's boyhood, as a brilliantly pretty little girl of nine or ten, of whom people said that she “ought to be painted.” Her parents had been continental wanderers, and after a roaming babyhood she had lost them both, and  
5 been taken in charge by her aunt, Medora Manson, also a wanderer, who was herself returning to New York to “settle down.” ...

Every one was disposed to be kind to little Ellen Mingott, though her dusky red cheeks and tight curls gave her an air of gaiety that seemed unsuitable in a child who should still have been in black for her parents. It was one of the misguided Medora's many peculiarities to flout the unalterable rules that regulated American mourning, and when she stepped  
10 from the steamer her family were scandalised to see that the crape veil she wore for her own brother was seven inches shorter than those of her sisters-in-law, while little Ellen was in crimson merino and amber beads, like a gipsy foundling.<sup>1</sup>

But New York had so long resigned itself to Medora that only a few old ladies shook their heads over Ellen's gaudy clothes, while her other relations fell under the charm of her high colour and high spirits. She was a fearless and familiar little thing, who asked  
15 disconcerting questions, made precocious comments, and possessed outlandish arts, such as dancing a Spanish shawl dance and singing Neapolitan love-songs to a guitar. Under the direction of her aunt (whose real name was Mrs. Thorley Chivers, but who, having received a Papal title,<sup>2</sup> had resumed her first husband's patronymic,<sup>3</sup> and called herself the  
20 Marchioness Manson, because in Italy she could turn it into Manzoni) the little girl received an expensive but incoherent education, which included “drawing from the model,” a thing never dreamed of before, and playing the piano in quintets with professional musicians. ...

These things passed through Newland Archer's mind a week later as he watched  
25 the Countess Olenska enter the van der Luyden drawing-room on the evening of the momentous dinner. The occasion was a solemn one, and he wondered a little nervously how she would carry it off. She came rather late, one hand still ungloved, and fastening a bracelet about her wrist; yet she entered without any appearance of haste or embarrassment the drawing-room in which New York's most chosen company was somewhat awfully  
30 assembled.

In the middle of the room she paused, looking about her with a grave mouth and smiling eyes; and in that instant Newland Archer rejected the general verdict on her looks. It was true that her early radiance was gone. The red cheeks had paled; she was thin, worn,

<sup>1</sup>foundling — an abandoned child

<sup>2</sup>Papal title — a title given by the Pope

<sup>3</sup>patronymic — male family name

35 a little older-looking than her age, which must have been nearly thirty. But there was about  
her the mysterious authority of beauty, a sureness in the carriage of the head, the movement  
of the eyes, which, without being in the least theatrical, struck him as highly trained and full  
of a conscious power. At the same time she was simpler in manner than most of the ladies  
present, and many people (as he heard afterward from Janey)<sup>4</sup> were disappointed that  
40 her appearance was not more “stylish” — for stylishness was what New York most valued.  
It was, perhaps, Archer reflected, because her early vivacity<sup>5</sup> had disappeared; because she  
was so quiet—quiet in her movements, her voice, and the tones of her low-pitched voice.  
New York had expected something a good deal more resonant in a young woman with such  
a history.

45 The dinner was a somewhat formidable business. Dining with the van der Luydens was  
at best no light matter, and dining there with a Duke who was their cousin was almost  
a religious solemnity. It pleased Archer to think that only an old New Yorker could perceive  
the shade of difference (to New York) between being merely a Duke and being the van der  
Luydens’ Duke. New York took stray noblemen calmly, and even (except in the Struthers  
set) with a certain distrustful *hauteur*;<sup>6</sup> but when they presented such credentials as these  
50 they were received with an old-fashioned cordiality that they would have been greatly  
mistaken in ascribing solely to their standing in Debrett.<sup>7</sup> It was for just such distinctions  
that the young man cherished his old New York even while he smiled at it. ...

The Countess Olenska was the only young woman at the dinner; yet, as Archer scanned  
the smooth plump elderly faces between their diamond necklaces and towering ostrich  
55 feathers, they struck him as curiously immature compared with hers. It frightened him to  
think what must have gone to the making of her eyes.

The Duke of St. Austrey, who sat at his hostess’s right, was naturally the chief figure of  
the evening. But if the Countess Olenska was less conspicuous than had been hoped, the  
Duke was almost invisible. Being a well-bred man he had not (like another recent ducal<sup>8</sup>  
60 visitor) come to the dinner in a shooting-jacket; but his evening clothes were so shabby and  
baggy, and he wore them with such an air of their being homespun, that (with his stooping  
way of sitting, and the vast beard spreading over his shirt-front) he hardly gave the  
appearance of being in dinner attire. He was short, round-shouldered, sunburnt, with  
a thick nose, small eyes and a sociable smile; but he seldom spoke, and when he did it was  
65 in such low tones that, despite the frequent silences of expectation about the table,  
his remarks were lost to all but his neighbours.

When the men joined the ladies after dinner the Duke went straight up to the Countess  
Olenska, and they sat down in a corner and plunged into animated talk. Neither seemed  
aware that the Duke should first have paid his respects to Mrs. Lovell Mingott and  
70 Mrs. Headly Chivers, and the Countess have conversed with that amiable hypochondriac,  
Mr. Urban Dagonet of Washington Square, who, in order to have the pleasure of meeting  
her, had broken through his fixed rule of not dining out between January and April. The two  
chatted together for nearly twenty minutes; then the Countess rose and, walking alone  
across the wide drawing-room, sat down at Newland Archer’s side.

75 It was not the custom in New York drawing-rooms for a lady to get up and walk away  
from one gentleman in order to seek the company of another. Etiquette required that  
she should wait, immovable as an idol, while the men who wished to converse with her

<sup>4</sup>Janey — Newland Archer’s sister

<sup>5</sup>vivacity — liveliness

<sup>6</sup>hauteur — display of arrogance

<sup>7</sup>Debrett — British aristocracy reference book

<sup>8</sup>ducal — relating to a duke

80 succeeded each other at her side. But the Countess was apparently unaware of having broken any rule; she sat at perfect ease in a corner of the sofa beside Archer, and looked at him with the kindest eyes. ...

— Edith Wharton  
excerpted from *The Age of Innocence*, 1920  
Windsor Editions, by arrangement with D. Appleton and Company

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| <p>1 In the context of the entire passage, the tone established by line 1 can best be described as</p> <p>(1) indifferent                      (3) compassionate<br/>(2) judgmental                    (4) admiring</p> <p>2 The use of flashback in lines 2 through 23 serves to</p> <p>(1) relate Countess Olenska's history<br/>(2) describe Newland Archer's ancestry<br/>(3) explain Medora Manson's talents<br/>(4) identify Thorley Chivers's perspective</p> <p>3 The meaning of "flout" as used in line 10 is clarified by the word</p> <p>(1) "wanderer" (line 5)<br/>(2) "dusky" (line 7)<br/>(3) "scandalised" (line 11)<br/>(4) "relations" (line 15)</p> <p>4 The description of Ellen in lines 14 through 23 conveys that people viewed her as</p> <p>(1) unique                              (3) fashionable<br/>(2) simple                                (4) unhealthy</p> <p>5 The words "disconcerting" (line 17) and "precocious" (line 17) imply that, as a child, the Countess Olenska was</p> <p>(1) impatient                          (3) timid<br/>(2) untamed                            (4) hesitant</p> <p>6 Medora Manson, as described in the passage, can best be characterized as</p> <p>(1) cautious                            (3) intellectual<br/>(2) overprotective                    (4) unconventional</p> | <p>7 Based on the text, the reader can infer that Newland Archer is</p> <p>(1) oblivious to the party's guests<br/>(2) intimidated by the Duke's presence<br/>(3) intrigued by the Countess Olenska<br/>(4) resentful toward the wealthy class</p> <p>8 The Duke and the Countess Olenska are similar in that they are both</p> <p>(1) ignored by almost everyone at dinner<br/>(2) interested in marriage opportunities<br/>(3) unconcerned with social expectations<br/>(4) considered to be of lesser nobility</p> <p>9 What effect is created by viewing the Countess at the party through Archer's eyes?</p> <p>(1) It emphasizes a distinction between the Countess and the guests.<br/>(2) It reveals a conflict between the Countess and Medora.<br/>(3) It clarifies a growing relationship between the Countess and the Duke.<br/>(4) It enhances the differences between the Countess and Archer.</p> <p>10 The fact that the Countess leaves one gentleman to speak with another (lines 72 through 74) shows that she</p> <p>(1) has an unnatural need for the Duke's attention<br/>(2) is concerned about her reputation at the party<br/>(3) is actively avoiding Newland Archer's conversation<br/>(4) has little regard for customs associated with gender</p> |
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## Reading Comprehension Passage B

### Machines

I hear them grinding, grinding, through the night,  
The gaunt machines with arteries of fire,  
Muscle with iron, boweled with smoldering light;  
I watch them pulsing, swinging, climbing higher,  
5 Derrick<sup>1</sup> on derrick, wheel on rhythmic wheel,  
Swift band on whirring band, lever on lever,  
Shouting their songs in raucous notes of steel,  
Blinding a village with light, damming a river.  
I hear them grinding, grinding, hour on hour,  
10 Cleaving the night in twain,<sup>2</sup> shattering the dark  
With all the rasping torrents of their power,  
Groaning and belching spark on crimson spark.  
I cannot hear my voice above their cry  
Shaking the earth and thundering to the sky.

15 Slowly the dawn comes up. No motors stir  
The brightening hilltops as the sunrise flows  
In yellow tides where daybreak's lavender  
Clings to a waiting valley. No derrick throws  
The sun into the heavens and no pulley  
20 Unfolds the wildflowers thirsting for the day;  
No wheel unravels ferns deep in a gulley;  
No engine starts the brook upon its way.  
The butterflies drift idly, wing to wing,  
Knowing no measured rhythm they must follow;  
25 No turbine drives the white clouds as they swing  
Across the cool blue meadows of the swallow.  
With all the feathered silence of a swan  
They whirr and beat—the engines of the dawn.

—Daniel Whitehead Hicky  
from *Bright Harbor*, 1932  
Henry Holt and Company

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<sup>1</sup>derrick — a large machine used for lifting

<sup>2</sup>twain — two

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| <p>11 The use of figurative language in lines 2 and 3 contributes to the poem’s meaning by</p> <ul style="list-style-type: none"><li>(1) expressing a frustration with the loss of nature</li><li>(2) establishing a parallel between man and machine</li><li>(3) affirming the essential human need for machines</li><li>(4) illustrating the struggle for society’s survival</li></ul> <p>12 The description of the machines’ songs as “raucous” (line 7) conveys that the songs are</p> <ul style="list-style-type: none"><li>(1) extremely harsh</li><li>(2) largely misunderstood</li><li>(3) deeply inspirational</li><li>(4) highly engaging</li></ul> | <p>13 The poet’s use of “groaning and belching” (line 12) is used to convey</p> <ul style="list-style-type: none"><li>(1) his affection for most machines</li><li>(2) the importance of inventions</li><li>(3) his desire for progress</li><li>(4) the difficult work of machines</li></ul> <p>14 A central idea that is reinforced by lines 27 and 28 is that nature</p> <ul style="list-style-type: none"><li>(1) contributes to its own destruction</li><li>(2) accomplishes its tasks with ease</li><li>(3) endorses the notion of progress</li><li>(4) reveals the mysteries of life</li></ul> |
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## Reading Comprehension Passage C

*Speech of Patrick Henry, delivered in the House of Delegates of Virginia, in support of his motion to put the colony in a state of defense against the encroachments<sup>1</sup> of Great Britain, March, 1775.*

...Mr. President, it is natural to man to indulge in the illusions of hope. We [American colonists] are apt to shut our eyes against a painful truth, and listen to the song of that syren [siren], till she seduces our judgments. Is it the part of wise men, engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those, who having  
5 eyes, see not, and having ears, hear not the things which so nearly concern our temporal salvation? For my part, whatever anguish of spirit it might cost, I am willing to know the whole truth; to know the worst, and to provide for it. I have but one lamp by which my feet are guided, and that is the lamp of experience. I know of no way of judging of the future, but by the past; and, judging by the past, I wish to know what there has been in the  
10 conduct of the British ministry for the last ten years, to justify those hopes with which gentlemen have been pleased to solace themselves and the house? Is it that insidious<sup>2</sup> smile with which our petition has been lately received? Trust it not, sir, it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition, comports<sup>3</sup> with those warlike preparations which cover  
15 our waters and darken our land? Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation<sup>4</sup>—the last arguments to which kings resort. I ask gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy in this  
20 quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none: they are meant for us: they can be meant for no other purpose—they are sent over to bind and rivet upon us those chains, which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we any thing new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication?<sup>5</sup> What terms shall we find, which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves longer. Sir, we have done every thing that could be done, to avert the storm which is now coming on. We have  
30 petitioned—we have remonstrated<sup>6</sup> we have supplicated—we have prostrated<sup>7</sup> ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne.

35 In vain, after these things, may we indulge the fond hope of peace and reconciliation. *There is no longer any room for hope.* If we wish to be free—if we mean to preserve inviolate those inestimable privileges for which we have been so long contending—if we

<sup>1</sup>encroachments — aggressions

<sup>2</sup>insidious — slyly deceitful

<sup>3</sup>comports — agrees

<sup>4</sup>subjugation — oppression

<sup>5</sup>supplication — begging

<sup>6</sup>remonstrated — pleaded in protest

<sup>7</sup>prostrated — laid down in a humble manner



mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon, until the glorious object of our contest shall be obtained—we must fight!—I repeat it, sir, we must fight—An appeal to arms and to the God of Hosts, is all that is left us!

They tell us, sir, that we are weak—unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed; and when a British guard shall be stationed in our House? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance, by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us, hand and foot? Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power—three millions of people, armed in the holy cause of Liberty, and in such a country as that which we possess; are invincible by any force which our enemy can send against us.

Sir, we shall not fight our battles alone. There is a just God, who presides over the destinies of nations, and will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have now no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat, but in submission and slavery. Our chains are forged:—their clanking may be heard on the plains of Boston! The war is inevitable—and let it come!! I repeat it, sir, let it come!!!

It is in vain, sir, to extenuate the matter. Gentlemen may cry, peace, peace—but there is no peace! The war is actually begun! The next gale that sweeps from the north, will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains, and slavery? Forbid it, Almighty God!—I know not what course others may take; but as for me, GIVE ME LIBERTY, OR GIVE ME DEATH!

—Patrick Henry

excerpted and adapted from *The Mental Guide, Being a Compend of the First Principles of Metaphysics, and a System of Attaining an Easy and Correct Mode of Thought and Style in Composition by Transcription; Predicated on the Analysis of the Human Mind*, 1828  
Marsh & Capen, and Richardson & Lord



- 15 Lines 1 through 3 help to frame the speaker's argument by
- (1) addressing human frailties
  - (2) exposing outside criticisms
  - (3) explaining common misconceptions
  - (4) proposing certain compromises
- 16 Lines 6 and 7 help to express the speaker's desire to
- (1) locate the necessary resources
  - (2) rely on outside assistance
  - (3) insist on short-term solutions
  - (4) confront the unpleasant reality
- 17 The major effect of the figurative language used in lines 22 and 23 ("they are sent ... so long forging") is to emphasize the
- (1) loyalty of subjects
  - (2) respect for authority
  - (3) penalty for treason
  - (4) loss of freedom
- 18 The overall purpose of the first paragraph (lines 1 through 34) is to
- (1) explain the role of government
  - (2) question the importance of reason
  - (3) analyze the existing situation
  - (4) expose the failings of law
- 19 In the context of the speech, the purpose of the statement, "They tell us, sir, that we are weak—unable to cope with so formidable an adversary" (line 42) is to
- (1) introduce a counterclaim
  - (2) address a financial crisis
  - (3) explain a confusing concept
  - (4) defend a known fact
- 20 Which phrase clarifies the speaker's view of Britain's intentions for the colonies?
- (1) "gracious reception" (line 14)
  - (2) "war and subjugation" (line 18)
  - (3) "inestimable privileges" (line 37)
  - (4) "irresolution and inaction" (line 45)
- 21 The purpose of the rhetorical questions in lines 43 through 47 is to emphasize the consequence of
- (1) selfishness
  - (2) arrogance
  - (3) greed
  - (4) indecision
- 22 What is the main message delivered by the speaker to his audience in lines 47 through 50?
- (1) If we fight together we will win.
  - (2) The state will supply us with arms.
  - (3) The enemy is weaker than first thought.
  - (4) We must outlaw slavery forever.
- 23 As used in line 54 the word "election" most nearly means
- (1) support
  - (2) choice
  - (3) enemies
  - (4) politics
- 24 The speaker's overall tone may best be described as
- (1) contented
  - (2) frightened
  - (3) passionate
  - (4) satirical

## Part 2

### Argument

**Directions:** Closely read each of the **four** texts provided on pages 11 through 15 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 college athletes be paid?

**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 college athletes should be paid. 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 college athletes should be paid
- 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 – The Case for Paying College Athletes

Text 2 – It's Time to Pay College Athletes

Text 3 – Sorry Time Magazine: Colleges Have No Reason to Pay Athletes

Text 4 – There's No Crying in College: The Case Against Paying College Athletes

## Text 1

### The Case for Paying College Athletes

The college sports industry generates \$11 billion in annual revenues. Fifty colleges report annual revenues that exceed \$50 million. Meanwhile, five colleges report annual revenues that exceed \$100 million. These revenues come from numerous sources, including ticket sales, sponsorship rights, and the sale of broadcast rights. The National Collegiate Athletic Association [NCAA] recently sold broadcast rights to its annual men's basketball tournament for upwards of \$770 million per season. And the Big Ten Conference has launched its own television network that sells air time to sponsors during the broadcast of its football and men's basketball games.

These college sports revenues are passed along to NCAA executives, athletic directors and coaches in the form of salaries. In 2011, NCAA members paid their association president, Mark Emmert, \$1.7 million. Head football coaches at the 44 NCAA Bowl Championship Series schools received on average \$2.1 million in salaries. The highest paid public employee in 40 of the 50 U.S. states is the state university's head football or basketball coach. At the University of Alabama, the head football coach, Nick Saban, recently signed a contract paying him \$7 million per year — more than 160 times the average wage of a Tuscaloosa public school teacher.

Nevertheless, the NCAA member colleges continue to vote to forbid the sharing of revenues with student-athletes. Instead, they hide behind a “veil of amateurism” that maintains the wealth of college sports in the hands of a select few administrators, athletic directors and coaches. This “veil” not only ensures great wealth for athletic directors and coaches, but it also ensures sustained poverty for many of the athletes who provide their labor. A 2011 report entitled “The Price of Poverty in Big Time College Sport” confirms that 85 percent of college athletes on scholarship live below the poverty line.

Not only are the NCAA rules that prevent colleges from paying student-athletes immoral, but they also are likely illegal. Section 1 of the Sherman Antitrust Act, in pertinent part, states that “every contract, combination ... or conspiracy, in restraint of trade or commerce ... is declared to be illegal.” Applying this language, any agreement among NCAA members to prohibit the pay of student-athletes represents a form of wage fixing that likely violates antitrust law. In addition, the NCAA's no-pay rules seem to constitute an illegal boycott of any college that would otherwise seek to pay its student-athletes.

The NCAA defends its no-pay rules on several dubious grounds. For example, it claims that compensating student-athletes would destroy competitive balance in college sports; however, it does not consider the possibility of other less restrictive alternatives to maintain competitive balance. In addition, the NCAA claims that compensating student-athletes would create a Title IX<sup>1</sup> problem; however, the average Division I men's basketball coach earns nearly twice as much in salary as the average Division I women's basketball coach. NCAA members have not suggested terminating the pay of college basketball coaches to resolve this concern.

The argument in favor of allowing colleges to pay their student-athletes comes down to economic efficiency, distributive justice and a reasonable interpretation of antitrust laws. By contrast, the argument against allowing pay to student-athletes arises mainly from greed and self-interest.

—Marc Edelman  
excerpted and adapted from “The Case for Paying College Athletes”  
<http://www.usnews.com>, January 6, 2014

<sup>1</sup>Title IX — law that prohibits discrimination based on gender in any federally funded education program or activity

## Text 2

### It's Time to Pay College Athletes

...The historic justification for not paying players is that they are amateur student-athletes and the value of their scholarships—often worth in excess of \$100,000 over four years—is payment enough. But a growing number of economists and sports experts are beginning to argue for giving athletes a fair share of the take. The numbers are too large to ignore. College athletes are mass-audience performers and need to be rewarded as such. “The rising dollar value of the exploitation of athletes,” says Roger Noll, a noted sports economist from Stanford University, “is obscene, is out of control.” ...

Most scholarships are revokable, so if an athlete doesn't perform well on the field, he can, in a sense, be fired from college. But academic work for some athletes is secondary: top men's basketball and football players spend 40 hours per week on their sports, easily. During football season, former Georgia tailback Richard Samuel, who earned an undergraduate degree in sports management in 2011, said he was an “athlete-student,” not a “student-athlete,” as the NCAA wants people to believe. “In the fall, we would spend way more time on sports than academics,” says Samuel.

Players are essentially working full-time football jobs while going to school; they deserve to be paid more than a scholarship. Because even full-ride athletic scholarships don't cover the full cost of attending school, athletes are often short a few thousand bucks for ancillary expenses on top of tuition, room and board, books and fees: money for gas, shampoo and, yes, maybe a few beers. Some athletes are on only partial scholarship or are walk-ons<sup>1</sup> still paying full tuition.

While many players scrimp, their head coaches don't. Average salaries for major college football coaches have jumped more than 70% since 2006, to \$1.64 million, according to *USA Today*. For major-conference men's hoops coaches who made the 2012 March Madness tournament, pay is up 20%, to \$2.25 million, over that of coaches who made the 2010 tournament, according to the *Journal of Issues in Intercollegiate Athletics*. “It's nuts,” says Michael Martin, chancellor of the Colorado State University system, who was chancellor at Louisiana State University from 2008 to 2012. LSU hired Les Miles to coach its football team in 2005; Miles now earns \$4.3 million annually. “It's time for people to step up and say, We think this is the max that a football coach ought to get, and we ought to stick to it,” says Martin. ...

The time is right to give schools the option to share their rising sports income with college athletes. Not every school would—or could—participate. Only the 60 or so schools in the power conferences, which have the football and basketball revenues to support such payments, would likely even consider such an option. With conferences and schools set to see record television payouts for the next decade and beyond, the idea of paying players is no longer just fodder for academic debate. It's an ethical imperative. ...

—Sean Gregory  
excerpted from “It's Time to Pay College Athletes”  
*Time*, September 16, 2013

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<sup>1</sup>walk-ons — non-scholarship athletes

### Text 3

#### Sorry Time Magazine: Colleges Have No Reason to Pay Athletes

...In its current issue that features [Johnny] Manziel on the cover, *Time* argues vehemently for payments to big time college athletes, even calling the issue “an ethical imperative.” The magazine cites the usual laundry list — schools enjoying exposure while pulling in millions, coaches making big salaries and local bars thriving on game nights.  
5 All while the poor players get nothing.

John Rowady, president of sports marketing firm rEvolution, which has worked with many colleges, disagrees. He believes that paying the players as professionals carries a big risk of the public quickly tuning out. “It would create a massive unknown, you have to wonder if it would change the whole dynamic of what it means to be a student-athlete,”  
10 he says.

There’s also another fundamental issue that never seems to come up. It’s called the free marketplace. Why don’t schools pay? Because they don’t have to. Recruits jump on the offer of tuition, room and board without hesitation. And let’s not call them exploited — they aren’t. Slaves were exploited. A scholarship athlete at a university can leave anytime  
15 he wants to, free to become a tuition-paying student like anyone else.

When you really think about it, many of us are just way too enamored with the word “should,” as in a college athlete “should” be paid. It’s shorthand for trying to impose our own sensibilities onto others, to stick our noses where they don’t belong. The issue of compensation for college athletes really comes down to the colleges and the athletes.  
20 According to census bureau data, college graduates earn approximately \$1 million more during their lifetimes than people whose highest educational attainment is a high school diploma. Most have to invest \$100,000 to \$200,000 to get that coveted college degree. A scholarship athlete doesn’t.

Rowady sees another form of payment that gets overlooked, at least for the top players: brand building. A top notch football or basketball recruit isn’t just getting the competitive experience he needs for launching a pro career. He’s gaining exposure that’s bound to pay off in endorsements and a nice contract the moment he turns pro.

“They perform in a high profile environment, and gain access to incredible networks of people,” says Rowady. For those who aren’t pro material: study. Your education is free,  
30 remember.

Few ever benefitted more from the exposure factor than the man behind an attention-grabbing lawsuit against the NCAA over player media likenesses, Ed O’Bannon. The former basketball player earned close to \$4 million during a brief and disappointing NBA career after he was picked by the New Jersey Nets in the first round of the 1995 draft.<sup>1</sup> Why was  
35 O’Bannon drafted so high? Probably because he had just led UCLA to the 1995 national title in front of a massive March Madness audience. Sure, O’Bannon had talent, but there’s little doubt that the big brands of UCLA and March Madness pushed his evaluation a bit out of proportion.

Add it all up, and the marketplace produces a collegiate athletic population that is generally happy with what it gets — a free education and broad sports exposure. That doesn’t mean there’s anything wrong adding some cash to college players’ current benefits. Or to let Manziel and others make money signing autographs or doing commercials. If they can get organized and get more for what they do, good for them. ...

—Tom Van Riper  
excerpted and adapted from “Sorry Time Magazine: Colleges  
Have No Reason To Pay Athletes”  
<http://www.forbes.com>, September 6, 2013

<sup>1</sup>draft — process by which teams select eligible athletes

## Text 4

### There's No Crying in College: The Case Against Paying College Athletes

...Should college athletes get a piece of the \$871.6 million pie the NCAA brings in annually?

The answer is simple: No, absolutely not.

5 College athletes are already being paid with an athletic scholarship that is worth between \$20–\$50,000 per year.

Oh, and that does not even begin to factor in the medical and travel expenses, free gear, top-notch coaching, unlimited use of elite athletic facilities and a national stage to audition for a job in the professional ranks.

All of those perks are paid for in full by the universities these athletes choose to attend.

10 Before attempting to discredit some of the cases for compensating players at the college level, let's take into account all of the things they already receive cost-free.

Athletic scholarships cover just about everything a student-athlete needs to survive for four years at a major university. Campus housing, daily medical care and free meals via training table are all included. Tuition and books are covered as well.

15 None of those things are cheap. It costs \$57,180 to attend Duke University. The University of Texas charges \$35,776 for out-of-state enrollees. Even Butler University charges \$31,496 per year.

This means many college athletes are being reimbursed with nearly as much money as the average American makes per year.

20 Leaving a four-year college with a degree will help former players earn more money than those who only have a high school diploma, regardless of whether or not they move on to a professional sports career.

Students who attain a Bachelor's degree will make \$1.1 million more in their lifetimes than non-graduates.

25 Traveling around the world is another privilege these student-athletes are afforded. ...

### The Fair Market Value Argument

This is one of the more common stances pay-for-play supporters take. The idea that players are not being paid their "fair market value," however, is a complete myth.

The two sports impacted by this argument the most are football and basketball, because their revenue funds just about every other varsity team at most universities.

30 These athletes have to be worth millions, right? Wrong. College athletes are not worth a single cent on the open market, at least until they are eligible for the NBA or NFL draft.

Changes to the NBA draft eligibility requirements brought an end to high school athletes heading straight to the professional ranks. Now, NBA hopefuls must be one year removed from high school to enter the draft.

35 Meanwhile, NFL prospects have to wait three years before they can be drafted.

Every student-athlete knows they cannot get paid in college, but if they do not like it there are other options.

40 Brandon Jennings was the No. 1-overall basketball prospect in the country in 2008. Instead of attending college, Jennings opted to sign a \$1.2 million deal with Lottomatica Roma, a professional team in Italy.

The Compton, CA product was drafted 10th by the Milwaukee Bucks after playing one season overseas.



Much like the foreign basketball associations, the Canadian Football League does not have an age requirement. High school graduates wishing to play pro football can head north and sign a contract right away. ...

Instead of choosing this route, though, NFL and NBA hopefuls take their talents to the NCAA. The media exposure, coaching and training provided by the universities is far better than the athletes will receive in foreign markets. Going to classes is simply the tradeoff for reaping these benefits. ...

### **Paying College Athletes Will Eliminate Scandals**

Contrary to popular belief, the recent scandals involving the Ohio State Buckeyes, Miami (Fla.) Hurricanes and USC Trojans are not exactly anything new to college athletics.

Paying players will not eliminate any of the greed or determination to win at all costs that exists in today's society. Cheating will never stop, and it existed at the NCAA level well before the era of modern technology. ...

### **The NCAA Has More Than Enough Money to Pay Players**

Although the NCAA reels in over \$800 million per year, 81 percent of which comes from television and marketing-rights fees, the organization continues to be non-profit.

How is this possible? An astounding 96 percent of the revenue the NCAA brings in annually is redistributed to its members' institutions.

This is done through donations to academic enhancement, conference grants, sports sponsorships, student assistance funds and grants-in-aid. A percentage of revenue is also added to the basketball fund, which is divided up and distributed to the NCAA tournament field on a yearly basis.

The universities themselves are not exactly rolling in wads of cash, either. Last year, only 22 athletic departments were profitable. Football and basketball bring in the dough, and every other college sport survives as a result.

Remember this year's Cinderella story in March Madness, the Florida Gulf Coast Eagles? The university nearly lost money as a result of their run to the Sweet 16.

Two years ago, the Division I Board of Directors approved a \$2,000 stipend for college athletes to cover the "full cost of attendance." Less than two months later, the NCAA's member institutions repealed the stipend, because they could not afford it.

College athletics may sound like a great business, but in reality only the top-tier programs are churning out a profit.

I do not agree with everything the NCAA does. However, the evidence shows it is not the booming business everyone thinks it is. ...

—Zach Dirlam  
excerpted from "There's No Crying in College:  
The Case Against Paying College Athletes"  
<http://bleacherreport.com>, April 3, 2013



## Part 3

### Text-Analysis Response

**Your Task:** Closely read the text provided on pages 17 and 18 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

...And so the battle was staged between a crippled, sane boy and a hostile, sane, secretly savage though sometimes merciful world.

Can I climb man-made mountains, questioned Joseph Meehan. Can I climb socially constructed barriers? Can I ask my family to back me when I know something more than they, I now know the heinous<sup>1</sup> scepticism so kneaded down constantly in my busy sad world. What can a crippled, speechless boy do, asked Joseph, my handicap curtails my collective conscience, obliterates<sup>2</sup> my voice, beckons ridicule of my smile and damns my chances of being accepted as normal. ...

How do I conquer my body, mused the paralysed boy. Paralysed I am labelled, but can a paralytic move? My body rarely stops moving. My arms wage constant battle trying to make me look a fool. My smile which can be most natural, can at times freeze, thereby making me seem sad and uninterested. Two great legs I may have, but put my bodyweight on them and they collapse under me like a house of cards. How then can I convey to folk that the strength in my legs can be as normal as that of the strongest man? Such were boy Joseph's taunting posers, but he had one more fence that freezed his words while they were yet unspoken.

But fate was listening and fate it was that had frozen his freedom. Now could fate be wavering in her purpose? Credence<sup>3</sup> was being given to his bowed perceptions – could fate avow him a means of escape?

Writing by hand failed. Typing festered hope. The typewriter was not a plaything. Boy Joseph needed to master it for the good of his sanity, for the good of his soul. Years had taught him the ins and outs of typewriting, but fate denied him the power to nod and hit the keys with his head-mounted pointer. Destruction secretly destroyed his every attempt to nod his pointer onto the keys. Instead great spasms gripped him rigid and sent his simple nod into a farcical effort which ran to each and every one of his limbs.

Eva Fitzpatrick had done years of duty trying to help Joseph to best his body. She told him everything she knew about brain damage and its effects. The boy understood, but all he could do was to look hard into her humble eyes and flick his own heavenwards in affirmation. ...

Eva's room was crested by creative drawings. Her manner was friendly, outgoing, but inwardly she felt for her student as he struggled to typewrite. Her method of working necessitated that her pupil be relaxed so she chatted light-hearted banter as she all the while measured his relaxation. The chatting would continue, but when Joseph saw his teacher wheel the long mirror towards the typing table he knew that they were going to play typing gymnastics.

Together they would struggle, the boy blowing like a whale from the huge effort of trying to discipline his bedamned body. Every tip of his pointer to the keys of the typewriter sent his body sprawling backwards. Eva held his chin in her hands and waited for him to relax and tip another key. The boy and girl worked mightily, typing sentences which Eva herself gave as a headline to Joseph. Young Boyblue honestly gave himself over to his typing teacher. Gumption<sup>4</sup> was hers as she struggled to find a very voluntary tip coming to the typewriter keys from his yessing head.

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<sup>1</sup>heinous — hateful

<sup>2</sup>obliterates — blots out

<sup>3</sup>credence — belief

<sup>4</sup>gumption — perseverance, toughness

45 But for Eva Fitzpatrick he would never have broken free. His own mother had given up  
on him and decided that the typewriter was no help at all. She had put the cover on the  
machine and stored it away. She felt hurt by defeat. Her foolish heart failed to see breathing  
destructive spasms coming between her son and the typewriter. But how was a mother to  
know that hidden behind her cross was a Simon<sup>5</sup> ready and willing to research areas where  
she strode as a stranger. How could she know that Eva brought service to a head and that  
50 science now was going to join forces with her. Now a new drug was being administered to  
the spastic boy and even though he was being allowed to take only a small segment of  
Lioresal<sup>6</sup> tablet, he was beginning already to feel different. The little segments of Lioresal  
tablet seemed harmless, but yet they were the mustard seeds of his and Eva's hours of  
discovery.

55 Now he struggled from his certainty that he was going to succeed and with that certainty  
came a feeling of encouragement. The encouragement was absolute, just as though  
someone was egging him on. His belief now came from himself and he wondered how this  
came about. He knew that with years of defeat he should now be experiencing despair,  
but instead a spirit of enlightenment was telling him you're going to come through with a  
bow, a bow to break your chain and let out your voice.

60 At the very same hour fate was also at work on Eva. When it was least expected she  
sensed that music of which he sampled. She watched Joseph in the mirror as he struggled  
to find and tip the required keys. Avoiding his teacher's gaze, he struggled on trying to test  
himself. Glee was gambolling<sup>7</sup> but he had to be sure.

65 Breathing a little easier, his body a little less trembling, he sat head cupped in Eva's  
hands. He even noticed the scent of her perfume but he didn't glance in the mirror. Perhaps  
it won't happen for me today he teased himself but he was wrong, desperately, delightfully  
wrong. Sweetness of certainty sugared his now. Yes, he could type. He could freely hit the  
keys and he looked in the mirror and met her eyes. Feebly he smiled but she continued  
to study him. Looking back into her face he tried to get her response, but turning his  
70 wheelchair she gracefully glided back along the corridor to his classroom. ...

—Christopher Nolan  
excerpted from *Under the Eye of the Clock*, 1987  
Weidenfeld and Nicolson

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<sup>5</sup>a Simon — Biblical reference to Simon of Cyrene who helped Jesus carry his cross

<sup>6</sup>Lioresal — a medication to treat skeletal muscle spasms

<sup>7</sup>gambolling — skipping

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munotes