

Name: _____ Class: _____ Date: _____

ID: A

English Language, 2001 Exam

Multiple Choice

Identify the choice that best completes the statement or answers the question.

Directions: This part consists of selections from prose works and questions on their content, form, and style. After reading each passage, choose the best answer to each question and completely fill in the corresponding oval on the answer sheet.

Note: Pay particular attention to the requirement of questions that contain the words NOT, LEAST, or EXCEPT.

Questions 1-12. Read the following passage carefully before you choose your answers.

I am a woman. I desire to state it distinctly, because I like to do as I would be done by, when I can just as well as not. It rasps a person of my temperament exceedingly to be deceived. When anyone tells a story, we wish to know at the outset whether the story-teller is a man or a woman. The two sexes awaken two entirely distinct sets of feelings, and you would no more use the one for the other than you would put on your tiny teacups at breakfast, or lay the carving-knife by the butter-plate. Consequently it is very exasperating to sit, open-eyed and expectant, watching the removal of the successive swathings which hide from you the dusky glories of an old-time princess, and, when the unrolling is over, to find it is nothing, after all, but a great lubberly boy. Equally trying is to feel your interest clustering round a narrator's manhood, all your individuality merging in his, till, of a sudden, by the merest chance, you catch the swell of crinoline, and there you are. Away with such clumsiness! Let us have everybody christened before we begin.

I do, therefore, with Spartan firmness, depose and say that I am a woman. I am aware that I place myself at signal disadvantage by the avowal. I fly in the face of hereditary prejudice. I am thrust at once beyond the pale of masculine sympathy. Men will neither credit my success nor lament my failure, because they will consider me poaching on their manor. If I chronicle a big beet, they will bring forward one twice as large. If I mourn a deceased squash, they will mutter, "Woman's farming!" Shunning Scylla, I shall perforce fall into Charybdis. (*Vide* Classical Dictionary. I have lent mine, but I know one was a rock and the other a whirlpool, though I cannot state, with any definiteness, which was which.) I may be as humble and deprecating as I choose, but it will not avail me. A very agony of self-abasement will be no armor against the poisoned shafts which assumed superiority will hurl against me. Yet I press the arrow to my bleeding heart, and calmly reiterate, I am a woman.

The full magnanimity of which reiteration can be perceived only when I inform you that I could easily deceive you, if I chose. There is about my serious style a vigor of thought, a comprehensiveness of view, a closeness of logic, and a terseness of diction, commonly supposed to pertain only to the stronger sex. Not wanting in a certain fanciful sprightliness which is the peculiar grace of woman, it possesses also,

in large measure, that concentrativeness which is
 deemed the peculiar strength of man. Where an ordinary
 50 woman will leave the beaten track, wandering in
 a thousand little byways of her own—flowery and
 beautiful, it is true, and leading her airy feet to "sunny
 spots of greenery" and the gleam of golden apples,
 but keeping her not less surely from the goal,—I
 55 march straight on, turning neither to the right hand
 nor to the left, beguiled into no side-issues, discussing
 no collateral question, but with keen eye and strong
 hand aiming right at the heart of my theme. Judge
 thus of the stem severity of my virtue. There is no
 60 heroism in denying ourselves the pleasure which we
 cannot compass. It is not self-sacrifice, but selfcherishing,
 that turns the dyspeptic alderman away
 from turtle-soup and the *pâté de foie gras* to mush and
 milk. The hungry newsboy, regaling his nostrils with
 65 the scents that come up from a subterranean kitchen,
 does not always know whether or not he is honest, till
 the cook turns away for a moment, and a steaming
 joint is within reach of his yearning fingers. It is no
 credit to a weak-minded woman not to be strongminded
 70 and write poetry. She could not if she tried;
 but to feed on locusts and wild honey that the soul
 may be in better condition to fight the truth's battles,
 —to go with empty stomach for a clear conscience'
 sake,—to sacrifice intellectual tastes to womanly
 75 duties, when the two conflict,—

"That's the true pathos and sublime,
 Of human life."

You will, therefore, no longer withhold your appreciative
 80 admiration, when, in full possession of what
 theologians call the power of contrary choice, I make
 the unmistakable assertion that I am a woman.

(1862)

- _____ 1. The passage focuses primarily on the
- a. difficulties that the speaker had in getting published
 - b. advisability of women considering careers in writing
 - c. speaker's analysis of how her own writing style developed
 - d. speaker's pride in being a female and a writer
 - e. inspiration that enabled the speaker to become a writer

- _____ 2. In line 19, "clumsiness" refers to the
- confusion caused by failing to give readers fundamental information
 - awkwardness of a young boy
 - difficulty of being a female writer in a maledominated profession
 - displeasure created by reading carelessly crafted writing
 - boredom resulting from reading stories narrated by unsophisticated speakers
- _____ 3. In line 20, the speaker uses "christened" to mean
- identified properly
 - converted to a new religion
 - launched on a journey
 - taught how to write
 - forced to agree
- _____ 4. In the second paragraph, the speaker characterizes herself as being
- aware that her motives include revenge
 - torn between two confusing alternatives
 - eager to appease her critics
 - undaunted in the face of prejudice
 - uncertain about the quality of her writing
- _____ 5. The "arrow" in line 38 is a metaphorical reference to
- unrequited love
 - the envy of other female writers
 - the self-doubt that writers sometimes experience
 - a painful memory
 - criticism from men
- _____ 6. The speaker's point in the first sentence of the third paragraph (lines 40-42) is that
- writers often give generously of themselves
 - she could easily disguise the fact that she is a female writer
 - readers can be fooled by repetition into believing a writer
 - repetition in writing is often a desirable quality
 - she found it easy to pursue a career in writing
- _____ 7. In the third paragraph, the speaker's primary purpose is to
- assert her own qualifications
 - develop an argument for more honesty in writing
 - create an elaborate analogy
 - introduce a new topic for consideration
 - establish a hypothetical situation for analysis

Name: _____

ID: A

- _____ 8. As used in line 46, "wanting" is best interpreted to mean
- desiring
 - capturing
 - lacking
 - faulting
 - hunting
- _____ 9. In line 47, "it" refers to
- "The full magnanimity" (line 40)
 - "which reiteration" (line 40)
 - "my serious style" (line 42)
 - "the stronger sex" (lines 45-46)
 - "fanciful sprightliness" (line 46)
- _____ 10. The "dyspeptic alderman" (line 62) is presented as an illustration of
- the pain endured by one who succumbs to temptation
 - restrained behavior that is not driven by moral compunctions
 - the unjustified suffering of an innocent victim
 - admirable behavior that has gone unrecognized
 - the effect of an empty stomach on one's conscience
- _____ 11. Which of the following is the most direct antithesis to the "weak-minded woman" (line 69)?
- The speaker
 - A weak-minded man
 - "The" hungry newsboy" (line 64)
 - The reader of the speaker's writings
 - One who can only engage in traditional female pursuits
- _____ 12. The speaker's rhetorical strategies in the passage include all of the following EXCEPT
- repetition
 - analogical comparison
 - direct comparison
 - responses to anticipated criticism
 - appeals to authority

Questions 13-28. Read the following passage carefully before you choose your answers.

But a far more important correction, applicable to the common vague idea of literature, is to be sought, not so much in a better definition of literature, as in a sharper distinction of the two functions which it fulfils. In that great social organ which, collectively, we call literature, there may be distinguished two separate offices, that may blend and often *do* so, but capable, severally, of a severe insulation, and naturally fitted for reciprocal repulsion. There is, first, the literature of *knowledge*, and, secondly, the literature of *power*. The function of the first is to *teach*; the function of the second is to *move*: the first is a rudder; the second an oar or a sail. The first speaks to the *mere* discursive understanding; the second speaks ultimately, it may happen, to the higher understanding, or reason, but always *through* affections of pleasure and sympathy. Remotely it may travel towards an object seated in what Lord Bacon calls *dry* light; but proximately it does and must operate-else it ceases to be a literature of *power-on* and through that *humid* light which clothes itself in the mists and glittering *iris* of human passions, desires, and genial emotions. Men have so little reflected on the higher functions of literature as to find it a paradox if one should describe it as a mean or subordinate purpose of books to give information. But this is a paradox only in the sense which makes it honorable to be paradoxical. Whenever we talk in ordinary language of seeking information or gaining knowledge, we understand the words as connected with something of absolute novelty. But it is the grandeur of all truth which *can* occupy a very high place in human interests that it is never absolutely novel to the meanest of minds: it exists eternally, by way of germ or latent principle, in the lowest as in the highest, needing to be developed but never to be planted. To be capable of transplantation is the immediate criterion of a truth that ranges on a lower scale. Besides which, there is a rarer thing than truth, namely, *power*, or deep sympathy with truth. What is the effect, for instance, upon society, of children? By the pity, by the tenderness, and by the peculiar modes of admiration, which connect themselves with the helplessness, with the innocence, and with the simplicity of children, not only are the primal affections strengthened and continually renewed, but the qualities which are dearest in the sight of heaven-the frailty, for instance, which

appeals to forbearance, the innocence which symbolizes the heavenly, and the simplicity which is most alien from the worldly—are kept up in perpetual remembrance, and their ideals are continually refreshed. A purpose of the same nature is answered by the higher literature, *viz.*, the literature of power. What do you learn from *Paradise Lost*? Nothing at all. What do you learn from a cookery-book? Something new, something that you did not know before, in every paragraph. But would you therefore put the wretched cookery-book on a higher level of estimation than the divine poem? What you owe to Milton is not any knowledge, of which a million separate items are still but a million of advancing steps on the same earthly level; what you owe is *power*, that is, exercise and expansion to your own latent capacity of sympathy with the infinite, where every pulse and each separate influx is a step upwards, a step ascending as upon a Jacob's ladder² from earth to mysterious altitudes above the earth. *All* the steps of knowledge, from first to last, carry you further on the same plane, but could never raise you one foot above your ancient level of earth; whereas the very *first* step in power is a flight, is an ascending movement into another element where earth is forgotten.

(1848)

¹ Rainbow² In the Bible, Jacob has a vision of angels ascending and descending a ladder to Heaven.

- _____ 13. The speaker's primary purpose in the passage is to
- propose a change
 - describe a process
 - explain an idea
 - criticize the taste of readers
 - praise a work of literature
- _____ 14. Throughout the passage, "literature" is used to mean
- works of poetry and prose fiction
 - books that are likely to become classics
 - publications that are intended to provide entertainment
 - all the writing in one particular field
 - written works in general

- _____ 15. Which of the following best describes the function of the first sentence of the passage?
- a. It introduces an argument and asks the reader to take a side.
 - b. It provides specific details to support the central idea of the passage.
 - c. It discusses the flaws of a common misconception.
 - d. It establishes the speaker's credentials as an expert on the subject of the passage.
 - e. It prepares for the central topic by dismissing another topic as less promising.
- _____ 16. In context, the word "offices" (line 7) is best understood to mean
- a. actions performed on behalf of another
 - b. functions or duties assigned to someone or something
 - c. positions of trust or authority
 - d. buildings in which business affairs are carried out
 - e. religious or social ceremonies
- _____ 17. Which words, when inserted between "but" and "capable" (lines 7-8), best clarify the meaning of the second sentence?
- a. as if
 - b. becoming more
 - c. by being
 - d. which were
 - e. that are
- _____ 18. In lines 1-22, all of the following are presented as oppositions between the literatures of *power* and *knowledge* EXCEPT
- a. severe insulation .. reciprocal repulsion (lines 8-9)
 - b. to *teach* .. to *move* (lines 11-12)
 - c. rudder .. oar (lines 12-13)
 - d. discursive understanding .. higher understanding (lines 14-15)
 - e. *dry* light .. *humid* light (lines 18-21)
- _____ 19. In lines 23-26 ("Men have so ... give information"), the speaker asserts that the
- a. public is suspicious of those who theorize about the nature of literature
 - b. public has failed to consider literature except as a source of information
 - c. higher function of literature is primarily to convey information
 - d. higher functions of literature are dismissed as paradoxical
 - e. higher functions of literature are understood but not discussed by the public
- _____ 20. The antecedent of "it" (line 33) is
- a. "ordinary language" (line 28)
 - b. "absolute novelty" (lines 30-31)
 - c. "all truth" (line 31)
 - d. "a very high place" (line 32)
 - e. "meanest ofminds" (line 33)

- _____ 21. In lines 31-38, all of the following words contribute to the same metaphor EXCEPT
- "germ" (line 34)
 - "developed" (line 35)
 - "planted" (line 36)
 - "transplantation" (lines 36-37)
 - "scale" (line 38)
- _____ 22. The speaker associates children with the literature of *power* because they both
- link us emotionally rather than rationally with truth
 - symbolize the redemptive power of innocence
 - illustrate the paradoxical relationship of power and weakness
 - require us to rely on instinct rather than experience to understand them
 - are judged somewhat leniently by most people
- _____ 23. The response "Nothing at all" to the question "What do you learn from *Paradise Lost*?" (line 54) is meant to
- suggest that the value of *Paradise Lost* is not in the knowledge it conveys
 - undercut the value that literary critics have placed on *Paradise Lost*
 - imply that the style of *Paradise Lost* makes the poem too difficult for most readers
 - criticize the notion that works of literature should serve a moral purpose
 - summarize the differing effects on human sensibility of children and higher literature
- _____ 24. The speaker views Milton as a writer whose works can
- enlarge one's deep sympathy with truth
 - teach one how to recognize good literature
 - give instruction about the nature of life on Earth
 - speak to one's discursive understanding
 - both inform and inspire
- _____ 25. In the passage, the "cookery-book" (line 55) is used primarily as an example of writing that is
- boring
 - repetitive
 - awkward
 - informative
 - innovative
- _____ 26. In the final sentences of the passage (lines 57-72), the speaker uses which of the following to characterize the literatures of *knowledge* and *power*?
- An extended analogy
 - A paradox
 - A balance of overstatement and understatement
 - A witty anecdote
 - An appeal to authority

Name: _____

ID: A

- _____ 27. The tone of lines 59-72 can best be described as
- a. tentative and prudent
 - b. detached and ironic
 - c. fervent and emphatic
 - d. defensive and self-aware
 - e. supportive and reassuring
- _____ 28. The intended audience for this passage is most probably
- a. pious readers
 - b. educated adults
 - c. amateur writers
 - d. professional poets
 - e. book publishers

Questions 29-43. Read the following passage carefully before you choose your answers.

Oddly enough, while several explanations are advanced as to how Charles Parker, Jr.,* became known as "Bird" ("Yardbird," in an earlier metamorphosis), none is conclusive. There is, however, 5 overpowering internal evidence that whatever the true circumstance of his ornithological designation, it had little to do with the chicken yard. Randy roosters and operatic hens are familiars to fans of the animated cartoons, but for all the pathetic comedy of his living— 10 and despite the crabbed and constricted character of his style—Parker was a most inventive melodist; in bird-watcher's terminology, a true songster.

This failure in the exposition of Bird's legend is intriguing, for nicknames are indicative of a change 15 from a given to an achieved identity, whether by rise or fall, and they tell us something of the nicknamed individual's interaction with his fellows. Thus, since we suspect that more of legend is involved in his renaming ... let us at least consult Roger Tory 20 Peterson's *Field Guide to the Birds* for a hint as to why, during a period when most jazzmen were labeled "cats," someone hung the bird on Charlie. Let us note too that "legend" originally meant "the story of a saint" 25 and that saints were often identified with symbolic animals.

Two species won our immediate attention, the goldfinch and the mockingbird—the goldfinch because the beatnik phrase "Bird lives," which, following Parker's death, has been chalked endlessly on Village buildings 30 and subway walls, reminds us that during the thirteenth and fourteenth centuries a symbolic goldfinch frequently appeared in European devotional paintings. An apocryphal story has it that upon being given a clay bird for a toy, the infant Jesus brought it miraculously 35 to life as a goldfinch. Thus the small, tawny-brown bird with a bright red patch about the base of its bill and a broad yellow band across its wings became a representative of the soul, the Passion, and the Sacrifice. In more worldly late-Renaissance art, the 40 little bird became the ambiguous symbol of death and the soul's immortality. For our own purposes, however, its song poses a major problem: it is like that of a canary—which, soul or no soul, rules the goldfinch out.

45 The mockingbird, *Mimus polyglottos*, is more promising. Peterson informs us that its song consists of "long successions of notes and phrases of great

variety, with each phrase repeated a half-dozen times before going on to the next," that the mockingbirds
 50 are "excellent mimics" who "adeptly imitate a score or more species found in the neighborhood," and that they frequently sing at night—a description which not only comes close to Parker's way with a saxophone but even hints at a trait of his character. For although
 55 he *usually* sang at night, his playing was characterized by velocity, by long-continued successions of notes and phrases, by swoops, bleats, echoes, rapidly repeated bebops—I mean rebopped bebops—by mocking mimicry of other jazzmen's styles, and by
 60 interpolations of motifs from extraneous melodies, all of which added up to a dazzling display of wit, satire, burlesque, and pathos. Further, he was as expert at issuing his improvisations from the dense brush as from the extreme treetops of the harmonic landscape,
 65 and there was, without doubt, as irrepressible a mockery in his personal conduct as in his music.

"On Bird, Bird-Watching, and Jazz," from SHADOW AND ACT by Ralph Ellison. copyright 1953, 1964 by Ralph Ellison. Used by permission of Random House, Inc. and Professor John F. Callahan, literary executor of the estate of Ralph Ellison.

*American jazz musician and composer (1920-1955), a developer of bebop

- _____ 29. The speaker suggests that the primary purpose of the passage is to
- analyze the harmonics of jazz
 - describe the advantages of a methodology
 - probe for an appropriate association
 - compare jazz music and birdsong
 - explore the influences on Parker's musical style
- _____ 30. Which of the following best describes the tone of the passage?
- Understated modesty
 - Mock solemnity
 - Defensiveness
 - Indecisiveness
 - Cynicism
- _____ 31. The function of the opening sentence might best be described as
- rebutting an objection
 - establishing the status of a situation
 - dismissing a fallacious claim
 - promoting one theory over another
 - qualifying a statement

- _____ 32. The function of the second sentence (lines 4-7) is to
- dispense with a possible explanation
 - trace the ornithological derivation of Parker's nickname
 - discount the significance of certain evidence
 - point out the importance of documenting claims
 - emphasize the volume of research done on Parker
- _____ 33. In the first paragraph of the passage, "Randy roosters and operatic hens" (lines 7-8) contrast most directly with
- "Yardbird" (line 3)
 - "animated cartoons" (lines 8-9)
 - "pathetic comedy" (line 9)
 - "bird-watcher's terminology" (line 12)
 - "true songster" (line 12)
- _____ 34. In line 13, "failure" most directly refers to
- a conspicuous defeat
 - a personal mistake
 - an instance of faulty audience response
 - an experience with obstacles
 - an inability to ascertain definitively
- _____ 35. The primary effect of the discussion in the second and third paragraphs (lines 13-44) is one of
- immediacy because of the specific imagery
 - familiarity because of the speaker's strong personal voice
 - exaggerated sentimentality because of the loaded diction
 - subtle humor because of the contrived nature of the argument
 - momentary confusion because of the speaker's contradictory loyalties
- _____ 36. The sentence that begins in line 41 ("For our own ...") marks a shift from
- unqualified assertion to narrative exposition
 - affectionate nostalgia to exaggerated pathos
 - discursive musing to direct argument
 - a contemporary perspective to a historical one
 - a skeptical stance to a naïve one
- _____ 37. In the context of the passage, the reference to the "canary" (line 43) most likely suggests which of the following?
- Parker's music was much like that of a canary.
 - The canary's song is too high-pitched to represent the sound of a saxophone.
 - The canary, like the goldfinch, does not sing with much variety.
 - The canary has no religious associations.
 - Both the canary and the goldfinch have profound symbolic significance.

- _____ 38. The sentence in lines 54-62 includes all of the following EXCEPT
- parallel structure
 - alliteration
 - onomatopoeia
 - an accumulation of detail
 - an oxymoron
- _____ 39. Which of the following statements most accurately summarizes the effect of the sentence in lines 54-62 ?
- The length of the sentence suggests the difficulty of artistic creation.
 - The numerous abstractions provide a startling contrast to the preceding sentence.
 - The irony of the sentence highlights the complexity of Parker's music.
 - The complexity of the sentence's structure mirrors the complexity of Parker's music.
 - The extensive use of prepositions underscores the repetitiveness of Parker's style.
- _____ 40. As used in line 63, "issuing" best means
- emerging
 - terminating
 - emitting
 - circulating
 - escaping
- _____ 41. The speaker uses the matter of a nickname as a
- symbol for the comfort Parker's devotees derive from his memory
 - method of dispensing with uncomplimentary estimations of Parker
 - vehicle for discussing problems in the nomenclature of birds
 - pretext for characterizing Parker and his musical technique
 - means of interjecting humor to temper the pathos surrounding Parker
- _____ 42. The stance assumed by the speaker is most similar to which of the following?
- An entrepreneur seeking financial backing for a new product
 - A judge reprimanding a lawyer for improper conduct
 - A student weighing the decision about which college to attend
 - A scholar weighing the merits of various theories
 - A teacher instructing a class on how to perform an exercise
- _____ 43. The passage most directly resembles the speaker's sense of Parker's style in its
- juxtaposition of disparate elements
 - lyrical description of religion and art
 - blatant mimicry of other writers' techniques
 - relentless insistence on a single theme
 - reliance on abbreviated, staccato phrases

Questions 44-54. Read the following passage carefully before you choose your answers.

Is the English language—or, to put it less apocalyptically, English prose writing—really in a bad way? How would one tell? The standard jeremiads of the Sunday supplements give only anecdotal evidence, and that of a curious sort; the examples of degradation that they present are drawn not from current plays or novels, which are grammatically and syntactically *extra judicium*, but from advertisements, scholarly papers, and—most popular of all—memos from college deans. It is hard to believe that any of these texts will survive even until the next century, much less that late-twentieth-century English will be judged by their example. Our picture of the English of previous centuries, after all, has been formed on the basis of a careful selection of the best that was said and thought back then; *their* hacks and bureaucrats are mercifully silent now. But while it is understandable that speakers of a language with a literary tradition would tend to be pessimistic about its course, there is no more hard evidence for a general linguistic degeneration than there is reason to believe that Aaron and Rose are inferior to Ruth and Gehrig.¹

Most of my fellow linguists, in fact, would say that it is absurd even to talk about a language changing for the better or the worse. When you have the historical picture before you, and can see how Indo-European gradually slipped into Germanic, Germanic into Anglo-Saxon, and Anglo-Saxon into the English of Chaucer, then Shakespeare, and then Henry James, the process of linguistic change seems as ineluctable and impersonal as continental drift. From this Olympian point of view, not even the Norman invasion had much of an effect on the structure of the language, and all the tirades of all the grammarians since the Renaissance sound like the prattlings of landscape gardeners who hope by frantic efforts to keep Alaska from bumping into Asia.

The long run will surely prove the linguists right: English will survive whatever "abuses" its current critics complain of. And by that I mean not just that people will go on using English and its descendants in their daily commerce but that they will continue to make art with it as well. Yet it is hard to take comfort in the scholars' sanguine detachment. We all know what Keynes² said about the long run, and in the meantime does it really matter not at all how we choose to speak and write? It may be that my children

will use *gift* and *impact* as verbs without the slightest
 compunction (just as I use *contact*, wondering that
 50 anyone ever bothered to object to it). But I can't
 overcome the feeling that it is wrong for me to use
 them in that way and that people of my generation
 who say " We decided to gift them with a desk set"
 are in some sense guilty of a moral lapse, whether
 55 because they are ignorant or because they are weak.
 In the face of that conviction, it really doesn't matter
 to me whether *to gift* will eventually prevail, carried
 on the historical tide. Our glory, Silone³ said, lies in
 not having to submit to history.

60 Linguistic manners are like any others. People
 have always found it worthwhile to reflect on how
 best to behave, for the sake of at least individual
 enlightenment and improvement. Since the eighteenth
 century, most of our great moralists have at one time
 65 or another turned their attention to the language, from
 Addison, Swift, and Johnson to Arnold, James, Shaw,
 Mencken, and Orwell. In their essays and in the great
 grammars and dictionaries, we find the most direct
 secular continuation of the homiletic tradition,
 70 reflecting the conviction that the mastery of polite
 prose is a moral accomplishment, to which we will be
 moved by appeals to our highest instincts.

(1983)

¹ Aaron, Rose, Ruth, and Gehrig were professional baseball players. Ruth and Gehrig played before Aaron and Rose.

² John Maynard Keynes: English economist, 1883-1946, who commented that in the long run, we will all be dead

³ Ignazio Silone: Italian novelist and journalist, 1900-1978

- _____ 44. Taken as a whole, the passage is best described as a
- critique of the characteristics of bureaucratic prose
 - technical analysis of a point of linguistic theory
 - discussion of differing attitudes toward linguistic change
 - description that relies primarily on concrete examples
 - series of admonitions and predictions
- _____ 45. The italicization of "*their*" in line 16 suggests that
- writers of past eras labored under much different conditions than writers of " Sunday supplements" (line 4)
 - the terms "hacks" and "bureaucrats" apply also to the writers of the materials mentioned in lines 8-10
 - the terms " hacks" and "bureaucrats" are being used facetiously
 - the speaker has contempt for sweeping condemnations of writers of earlier eras
 - the speaker is repeating valid accusations that have been made by others

- _____ 46. In lines 21-22, the speaker refers to a possible comparison between baseball players of different eras to illustrate that
- arguments about the English language have become a popular pastime
 - people readily forget the glories of past eras
 - pessimistic attitudes about change are usually warranted
 - judgments about declining standards are difficult to support
 - respect for traditions has declined in many areas
- _____ 47. Which of the following is used to mock an attitude toward linguistic change?
- "apocalyptically" (lines 1-2)
 - "anecdotal evidence" (lines 4-5)
 - "careful selection" (line 15)
 - "hacks and bureaucrats" (line 16)
 - "understandable" (lines 17-18)
- _____ 48. Part of the speaker's rhetorical strategy in paragraph 1 is to
- discredit invalid views on the topic
 - berate the reader for believing misinformation
 - alarm the reader about the nature of the controversy
 - enumerate the standards according to which appraisals will be made
 - convince the reader of the importance of the issue
- _____ 49. All of the following statements are true of the first sentence of paragraph 2 (lines 23-25) EXCEPT:
- It alludes to the expertise of the speaker.
 - It states the main thesis of paragraph 2.
 - It contradicts the conclusion reached at the end of paragraph 1.
 - It provides one answer to the question raised at the beginning of the passage.
 - It enunciates one approach to the issue with which the passage is concerned.
- _____ 50. In lines 31-32, "this Olympian point of view" refers specifically to the perspective of one who is
- tolerant of the opinions of grammarians
 - considered a master of the English language
 - able to influence the development of the language
 - aware of the "historical picture" (lines 25-26)
 - familiar with theories of "continental drift" (line 31)
- _____ 51. The analogy in lines 34-37 accomplishes all of the following EXCEPT:
- It continues the analogy of "continental drift" (line 31).
 - It introduces an image that reappears in the last paragraph.
 - It implies that grammarians' work is nonessential and ineffective.
 - It recalls the jeremiads referred to in the opening of the passage.
 - It emphasizes the futility of opposing changes in the language.

- _____ 52. In lines 39-40, the phrase "current critics" refers most directly to
- a. the writers of the "standard jeremiads of the Sunday supplements" (lines 3-4)
 - b. the authors of "current plays or novels" (line 7)
 - c. "college deans" (line 10)
 - d. "*their* hacks and bureaucrats" (line 16)
 - e. "my fellow linguists" (line 23)
- _____ 53. The speaker cites Silone's comment (lines 58-59) in order to
- a. undercut the issue presented in the following paragraph
 - b. justify the statement in the preceding sentence
 - c. summarize the attitudes against which the speaker is arguing
 - d. convince the reader that the approach to the issue is a neutral one
 - e. introduce a digression from the major thesis of the passage
- _____ 54. A central contrast presented in the passage is that between
- a. anticipated and actual instances of language change
 - b. random and novel ways of directing future language changes
 - c. philosophical and psychological analyses of language use
 - d. parochial and international approaches to changes in various languages
 - e. immediate and long-term views of language changes

**English Language, 2001 Exam
Answer Section**

MULTIPLE CHOICE

1. ANS: D

Note: This passage thematically is a complaint from Mary Abigail Dodge dated 1862 (whose real name is Gail Hamilton) noting the lack of identifying female writers in a male dominated profession. The opening line is used by Emily Dickenson in her *Misery: A Theory of Lyric Reading*. In the passage as a whole, Dodge says the intention or purpose of a female writer is totally different from that of a male's, especially obvious with the same topic. Readers are called to read according to the writer's gender to have an accurate understanding of his or her purpose for the audience.

1. The passage focuses primarily on the "speaker's pride in being a female writer" in the established world of male writers (D). From the opening paragraph, the speaker is requiring to do away with the practice of only allowing a male or an imposed name replace the voice of a female writer who clearly is not the same voice as a male writer. She is not complaining of not getting published, as she is published (A). She is a writer; she is not considering a career in writing (B). She is not explaining "how" she style developed (C). Nothing in the passage shows her inspiration to become a writer (E), but she is defending not being treated as an equal.

PTS: 1 DIF: Easy MSC: 91% answered correctly
NOT: 2001 #1

2. ANS: A

2. "Clumsiness" refers to the "confusion caused by failing to give readers fundamental information," as in being a woman writer (A). Although young boys are often clumsy, the noun is used for the woman's identity (B). A good distracter in this question is C, because the writer in other parts of the passage is concerned with the male dominated profession, but the question asks for a referent for clumsiness which is basic information that should be known to the reader (C). The writer is neither displeased with poor writing (D) nor bored from reading of any kind (E).

PTS: 1 DIF: Medium MSC: 50% answered correctly
NOT: 2001 #2

3. ANS: A

3. In line 20, the word "christened" means named, or to be "identified properly" (A). No conversion of religion is occurring anywhere in the passage (B). The passage is not about launching the maiden voyage of a ship (C) It's about identifying female writers. The speaker is a writer, not a teacher of writing and no one is forced to agree with the speaker (D and E). Her essay is not a plea for recognition; it's a complaint that the male world won't acknowledge female writers ability for writing creditable literature.

PTS: 1 DIF: Easy MSC: 80% answered correctly
NOT: 2001 #3

4. ANS: D

4. The speaker characterizes herself as “undaunted in the face of prejudice” (D). She bluntly says: “I fly in the face of hereditary prejudice. I am thrust at once beyond the pale of masculine sympathy.” In essence, whatever she does, a man will claim to do it better. She speaker does not see herself as having a motive for any revenge (A) nor is she torn between two confusing alternatives (B), she refuses instead of being eager to appease her critics (C). The quality of her writing is not the purpose of her argument in her defense of female identification (E).

PTS: 1 DIF: Easy MSC: 91% answered correctly
NOT: 2001 #4

5. ANS: E

5. The “arrow” in line 38 is a metaphorical reference to “criticism from men” (E). It is a reference to the poisoned “shafts” of “superiority” that will be hurled against her while she reiterates, “I am a woman.” There is no unrequited love, just unrequited acknowledgment as a writer (A). She does envy other female writers or have self-doubt or have painful memory, choices B, C, and E. She is strong in her viewpoint and determined to express her claim that female writers need to identify themselves in the very dominate male world of writing.

PTS: 1 DIF: Easy MSC: 93% answered correctly
NOT: 2001 #5

6. ANS: B

6. The speaker’s point of view in the first sentence of the 3rd paragraph says “that I could easily deceive you, if I chose” (B, line s 41-42). Her style has “vigor of thought, a comprehensive view, a closeness of logic, and a terseness of diction commonly supposed to pertain only to the stronger sex.” Choice A is not related to the passage. The only repetition in the passage is the reiterated “I am a woman,” eliminating choices C and D. For women of her time, the speaker has made it clear that it is not easy to pursue a career in writing, E.

PTS: 1 DIF: Easy MSC: 87% answered correctly
NOT: 2001 #6

7. ANS: A

7. Validation for this answer is in lines 55-58 where she asserts her own characteristics in saying “...—I march straight on, turning neither to the right hand nor the left, beguiled into no side-issues, discussing no collateral questions, but with keen eye and strong hand aiming right at the heart of my theme” (A). The purpose of the paragraph is not honesty in writing (B). The speaker does not create an elaborate analogy, a new topic for consideration, or establish a hypothetical situation, choices C, D, and E.

PTS: 1 DIF: Medium MSC: 49% answered correctly
NOT: 2001 #7

8. ANS: C

8. The best approach for this question is substitution: “wanting.” Use a word in the sentence that you would substitute and it or a synonym will be in the list of choices. To “want” in this context means to lack or need (C). Typically, the word today is used for “desire” (A), so students would choose it because it is a good distracter. The words “capture” along with “faulting” do not make sense in the given sentence (B and D). Hunting would become an incorrect option for some students as in “finding” but does not make sense in the given sentence either (E).

PTS: 1 DIF: Medium MSC: 57% answered correctly
NOT: 2001 #8

9. ANS: C

9. The pronoun “it” refers to the subject of the second sentence in line 47, “style” which is also the subject of the paragraph and the reason for the analogy in the last half of the paragraph (C). All the other distracters are in the lines that would cause students not to look for the correct noun antecedent as in magnanimity (A), reiteration (B), stronger sex (D), or “sprightliness (E).

PTS: 1 DIF: Easy MSC: 69% answered correctly
NOT: 2001 #9

10. ANS: B

10. The “dyspeptic alderman” analogy, along with “hungry news boy” have restrained behavior that is not driven by moral compunctions but by physical discomfort (B) that turns them away from what they desire because they do not want to suffer the consequences. The writer does not see herself as the same as the alderman or boy (A). The suffering is justified because of consequences, not because either made a moral choice of free will (C). The behavior is not recognized because there is not valor in the decision (D). In both stories the behavior is controlled only because of the physical discomfort that could be caused (E), not because the alderman or boy had a choice.

PTS: 1 DIF: Medium MSC: 41% answered correctly
NOT: 2001 #10

11. ANS: A

11. This stem is a good example of an inference question that many students have trouble answering. The most direct antithesis to the “weak-minded woman” is the speaker who is strong minded and who could “not [not] be strong minded and [resort] to writing poetry” (A). The speaker uses the weak-minded man and the boy as an example of what is demanded only because they have to refuse what they prefer (B, C). The “one who can only engage in traditional female pursuits” is the exact woman the speaker cannot be (E).

PTS: 1 DIF: Medium MSC: 62% answered correctly
NOT: 2001 #11

12. ANS: E

12. The speaker's rhetorical strategies in this passage include repetition (A), analogy (B), direct comparison (C), and responses to anticipated criticism (D). The speaker does not appeal to any authority (Probably, there aren't any!), making (E) the correct choice.

PTS: 1 DIF: Easy MSC: 69% answered correctly
NOT: 2001 #12

13. ANS: C

Notes: This 19th century passage from Thomas de Quincey's essay "The Literature of Knowledge and the Literature of Power" uses the Romantic style of long sentences and paragraphs that students need to practice reading and analyzing before the exam in May. Ideas are developed without a break in this impassioned but logical informal essay. De Quincey, a romantic essayist, reflects idealism and lofty ideas in an informal examination of a topic. The topic in this essay is the classification of literature. Literature of knowledge is temporary and information bound; whereas, "literature of power is eternal, durable, and enshrines all human emotion..." Literature of power becomes a social force which elevates to higher "regions" where every day things are forgotten. Simply put from the passage: Literature of knowledge is to teach; Literature of power is to move. To use DeQuincey's metaphor: Literature is a ship. The first is the rudder; the second is the sail. quote from *Prose for Our Time*, Longman

13. The speaker's primary purpose in the passage is to "explain an idea" (C). The distinction is made by the speaker between literature's purposes of knowledge or power. Powerful literature surpasses the test of time. De Quincey is not proposing a change (A), describing a process (B), criticizing the taste of readers (D), or praising a work of literature (E). The best distracter is E because the speaker does praise Milton's *Paradise Lost* as literature of power, but the prompt asks for the speaker's primary purpose not for the speaker's choice of supporting detail.

PTS: 1 DIF: Easy MSC: 71% answered correctly
NOT: 2001 #13

14. ANS: E

14. Throughout the passage, the word "literature" means E, "written works in general." Literature does include all the remaining distracters, according to the speaker, existing works of poetry and prose fiction (A), books that are likely to become classics (B), publications that are intended to provide entertainment (C), and all the writing in one particular field (D). The speaker calls publications "that great social organ which, collectively, we call literature."

PTS: 1 DIF: Easy MSC: 81% answered correctly
NOT: 2001 #14

15. ANS: E

15. The first sentence of the passage, prepares “for the central topic by dismissing another topic as less promising (E). A fair inference could be drawn that the paragraph before, or in an earlier section of the essay, the speaker dismissed the age old question of “what is literature” to address instead the function of all literature as either knowledge or power. The speaker does not introduce an argument for asking the reader to choose a side (A). The specific details (B) to support his idea appear later in the essay, not in the first sentence. DeQuincey does not discuss the flaws of a common misconception (C); he defines his conception of the function of literature. The speaker does not establish his credentials in the first sentence.

PTS: 1 DIF: Medium MSC: 46% answered correctly

NOT: 2001 #15

16. ANS: B

16. In context, the word “office” means the “functions or duties assigned to someone or something” (B) as in assigned positions or responsibilities. The office of each function is either to give knowledge or give power; they do not perform on the behalf or depend on the each other (A). The position of trust or authority (C) and buildings in which business affairs are carried out (D) work as a distracters because they are common definitions in today’s usage. The word office in context does not mean religious or social ceremonies (E).

PTS: 1 DIF: Easy MSC: 77% answered correctly

NOT: 2001 #16

17. ANS: E

17. The subordinate “that are” (E) best clarify the meaning of the second sentence. The clause “that may blend and often do so, that are capable, severally, of a severe insulation...” works to clarify the parallel form of the sentence. The clause is declarative not subjunctive (A) in mood. Choice B “becoming more” capable is not the position of the speaker. “By being” (C) suggests that the capability of the office is dependent on the other office which the speaker has made clear is not his position. “Which were” (E) suggests that the office no longer exists. In fact, according to the speaker the function has existed long before DeQuincey, the speaker wrote the essay.

PTS: 1 DIF: Medium MSC: 56% answered correctly

NOT: 2001 #17

18. ANS: A

18. In lines 1-22, the speaker uses “the opposition of power and knowledge” to stress their functions as in “to teach...to move” (B), as in “a rudder ... oar” (C), as in “discursive understanding...higher understanding” (D), and as in Bacon’s “dry light...humid light” (E). As part of the function examples, choice A “severe insulation...reciprocal repulsion” does not exist between them but, paradoxically, is the result of their existence.

PTS: 1 DIF: Easy MSC: 71% answered correctly

NOT: 2001 #18

19. ANS: B

19. In lines 23-24, the speaker says that the “public has failed to consider literature anything except as a source of information” (B) that it becomes a paradox to say that a purpose of a book is to give information as if it were “a mean or subordinate purpose” to any other purpose. According to the speaker, the public is not suspicious (A) because they haven’t considered given any thought to purpose other than information. The speaker takes the opposite position to the “higher function of literature is primarily to convey information and that they should be dismissed as “paradoxical” (C, D). The speaker does not think that the public understands the functions; therefore, he is defining them for the public. This eliminates choice E.

PTS: 1 DIF: Medium MSC: 57% answered correctly

NOT: 2001 #19

20. ANS: C

20. The antecedent of “it” in line 33 is “all truth” in line 31 (C). “It is the grandeur [magnificence] of all truth which can occupy a very high place in human interests...” so that “all truth” is never absolutely novel to the meanest of minds...” Ordinary language (A), absolute novelty (B) a very high place, and the meanest of minds (E) cannot show the magnificence of “all truth” as does the literature of power.

PTS: 1 DIF: Medium MSC: 51% answered correctly

NOT: 2001 #20

21. ANS: E

21. In lines 31-38, all the words contribute to the metaphor “literature of power” is “all truth.” The speaker calls the literature of “all truth” a germ (A), developed (B), planted (C), even transplanted as a “lower truth” (D). It is not a scale, but it can range “on a lower scale,” making E the correct choice.

PTS: 1 DIF: Easy MSC: 71% answered correctly

NOT: 2001 #21

22. ANS: A

22. The speaker associates children with the literature of power because they “both link us emotionally rather than rationally with truth (A). The “simplicity of children, not only are the primal affections strengthened and continually renewed, but the qualities which are dearest in the sight of heaven...” according to the speaker are the same qualities of the literature of power. The power of literature does not “symbolize the redemptive power of innocence (B), or “illustrate the paradoxical relationship of power and weakness” (C) or “require us to rely on instinct rather than experience to understand them” (D) or “judged somewhat leniently by most people” (E). It is simply that it has the same powerful emotional effect.

PTS: 1 DIF: Hard MSC: 38% answered correctly

NOT: 2001 #22

23. ANS: A

23. The response “Nothing at all” suggests “the value of *Paradise Lost* is not in the knowledge it conveys” (A). DeQuincey is not “undercutting the value that literary critics have placed on *Paradise Lost*” (B), “imply that the style of *Paradise Lost* makes the poem too difficult for most readers (C), “criticize the notion that works of literature should serve a moral purpose” (D), or “summarize the differing effects on human sensibility of children and higher literature” which is a complete misreading of why he refers to children’s emotions (E).

PTS: 1 DIF: Easy MSC: 78% answered correctly
NOT: 2001 #23

24. ANS: A

24. The speaker views Milton as a writer whose works can “enlarge one’s deep sympathy with truth” (A). This question has difficult distracters and many students had trouble with singling out choice A. But, the subject of this reference on Milton is about literature that has “power” which is the reason all the other distracters are incorrect. The speaker is not concerned about how Milton can “teach one how to recognize good literature” (B); or how Milton manages to “give instruction about the nature of life on Earth (C); or that Milton can “speak to one’s discursive understanding (D); or that Milton can “inform and inspire” as other critics claim he can (E).

PTS: 1 DIF: Medium MSC: 49% answered correctly
NOT: 2001 #24

25. ANS: D

25. In the passage, the speaker uses the “cookery-book” as an example of a writing that is “informative” (D) Students identified this question with ease. The speaker refers to his divisions of knowledge and power. It is an example of the first office that “steers” you—as a rudder—in the right direction. He does not call the cook book boring (A), repetitive (B), awkward (C), or innovative (E).

PTS: 1 DIF: Easy MSC: 90% answered correctly
NOT: 2001 #25

26. ANS: A

26. In the final sentence of the passage, the speaker characterizes the literature of knowledge and power using the device of extended analogy (A). Knowledge keeps you at the same plane on earth; whereas, power raises you in flight, an “ascending movement into another element where earth is forgotten.” This is a knowledge question (Bloom’s that is). The device is analogy, not paradox (B), overstatement and understatement (C), a witty anecdote (D), or an appeal to authority (E).

PTS: 1 DIF: Medium MSC: 65% answered correctly
NOT: 2001 #26

27. ANS: C

27. The tone of the essay can best be described as “fervent and emphatic” (C). This is the “typical” Romantic style, impassioned. It is not tentative and prudent (A), detached and ironic (B) which is more of an 18th century style of the Enlightenment, defensive and self-aware (D), or supportive and reassuring (E).

PTS: 1 DIF: Medium MSC: 52% answered correctly

NOT: 2001 #27

28. ANS: B

28. The intended audience for DeQuincey as the speaker is most likely “educated adults” (B). The readers of this DeQuincey’s passage were not pious (A), amateur writers, (C), professional poets, some could have been (D), or book publishers (E).

PTS: 1 DIF: Medium MSC: 43% answered correctly

NOT: 2001 #28

29. ANS: C

Note: This exam footnotes the copyrighted material for easier reference and also identifies Charles Parker, Jr., as the musician that Ellison uses for his subject about bebop's introduction into the culture of jazz. The footnotes are an excellent opportunity for teaching the importance of understanding and reading footnotes. Footnotes, since 2007, are tested in the objective portion of the Language and Composition exam and help students understand the synthesis process. "This collection from *Shadow and Act* consists of essays written over two decades, spanning Ellison's growth as a literary and social critic, his rise to recognition as a serious fiction writer, and his establishment as a thinker and teacher. The essays are divided thematically into three sections; as the author summarizes, they are "concerned with literature and folklore, with Negro musical expression—especially jazz and the blues— and with the complex relationship between the Negro subculture and North America as a whole.... *Shadow and the Act* draws on different aspects of the way African American and Caucasian American culture intersect. In keeping with his lifelong commitment to representing the individual with integrity, Ellison draws on personal anecdotes as well as his sophisticated analyses of literary and musical culture in an effort to chronicle his experience of being an African American.

"Shadow and Act: Introduction." *Nonfiction Classics for Students*. Ed. Marie Rose Napierkowski. Vol. 3. Detroit: Gale, 1998. [eNotes.com](http://www.enotes.com/shadow-act/introduction). January 2006. 25 September 2008. <<http://www.enotes.com/shadow-act/introduction>>.

29. The speaker suggests that the primary purpose of the passage is to "probe for an appropriate association" (C) "for how Charles Parker, Jr., became known as 'Bird.'" Consider the passage as a whole for a more helpful approach to this question. Ellison is not analyzing the harmonics of jazz (A) or describing the advantages of a method that Parker might have used (B). Choice C is a better distracter because Ellison is directing our attention to Roger Tory Peterson's *Field Guide to the Birds* to research possibilities for the nickname. He found two, goldfinch and mockingbird, in help his effort in finding a definitive reason why Parker became honored as Bird, an "earned" name. Ellison's primary purpose is not to "compare jazz music to birdsong (D) or to "explore the influence on Parker's musical style" (E).

PTS: 1 DIF: Medium MSC: 61% answered correctly

NOT: 2001 #29

30. ANS: B

30. The tone of the passage is best described as "mock solemnity" (B). The speaker pretends to give more importance to the subject as very serious or grave when it is not. The passage is more of a fun distraction in his not so very scientific "ornithological" research in a more serious cultural study. He teasing uses "a bird-watcher's terminology, a true songster" and "*Mimus polyglottos*" among other references such as the beatnik's graffiti "Bird lives" after Parker died or the "apocryphal story" and humorous play with beatnik and the use of the goldfinch as a symbol of thirteenth and fourteenth century devotional paintings. Ellison is not using "understated modesty" or humility in his exposition (B), nor references showing defensiveness (C), indecisiveness (D), and cynicism (E) as the tone of the passage.

PTS: 1 DIF: Hard MSC: 35% answered correctly

NOT: 2001 #30

31. ANS: B

31. The function of the opening sentence might best be described as “establishing the status of a situation (B). The speaker is not “rebutting an objection” since no claim or evidence exists to disprove (A). He is not dismissing a fallacious or untrue claim for the same reason; no claim is given to show as erroneous (C). Two theories don’t exist about the nickname (D). To qualify or modify a statement, one has to be made. A statement is not given to modify in the opening sentence (E). The reader has been told that there exist several explanations, none “conclusive.”

PTS: 1 DIF: Easy MSC: 78% answered correctly
NOT: 2001 #31

32. ANS: A

32. The function of the second sentence is to “dispense with a possible explanation” of the chicken yard as a conclusion to the “earned” name (A). The ornithological derivation can’t be traced to the chicken yard, as a scientific study of the yard is not appropriate for discovering a culture history (B). Choice C implies that there is evidence for the chicken yard as a viable theory when no evidence is apparent. No verifiable claim has been established to document (D). Choice E is humorous because no “volume of research” has focused on Parker’s nickname.

PTS: 1 DIF: Medium MSC: 48% answered correctly
NOT: 2001 #32

33. ANS: E

33. In the first paragraph, “Randy roosters and operatic hens” contrast with “true songster” (E) because neither crowing roosters nor cackling hens are known for the melodious sounds of a “true songster.” A contrast does not exist with roosters and hens as yardbirds (A). Animated cartoons show no contrast, for they are the source and subject for animated cartoons (B). Pathetic comedy is used to describe Parker’s living and “crabbed and constricted “style,” more like chickens in a coop instead of on open range wanderings instead of his song. The reference does not contrast to the “bird-watcher’s” terminology but the term itself, “songster” (E).

PTS: 1 DIF: Medium MSC: 56% answered correctly
NOT: 2001 #33

34. ANS: E

34. In line 13, “failure” most directly refers to “an inability to ascertain definitively” (E). The speaker does not have “a conspicuous defeat” or any defeat (A), or create a personal mistake; he had just started to explore the “achieved” name (B). The failure is not the speaker’s with his audience but with the lack of information, as his audience may not be expecting a definitive answer in the legend of the “great composer (C). The “failure in the exposition of bird’s legend,” the speaker says, “is intriguing,” not an obstacle (D).

PTS: 1 DIF: Easy MSC: 74% answered correctly
NOT: 2001 #34

35. ANS: D

35. The primary effect of the discussion in the second and third paragraphs is one of “subtle humor because of the contrived nature of the argument” (D). Two examples of the subtle humor resonates in the phrases “hung the bird on Charlie” (line 22) and in “soul or no soul” (line 43) in reference to the goldfinch. The nature of the argument relies on musings of the speaker who is purposely having fun with his audience by reducing the nickname to a very low “hung the bird” or elevating the nickname to a religious symbol of the Renaissance a bird with “a soul.” The musings do not support the primary effect as “immediacy” (A). The speaker does not show familiarity or awareness by using a personal voice to involve his audience (B). The primary effect is not exaggerated sentimentality or over-romanticizing the research for names (C). No “contradictory loyalties” exist where the speaker is supporting one name or source over another (E).

PTS: 1 DIF: Medium MSC: 44% answered correctly
NOT: 2001 #35

36. ANS: C

36. The sentence that begins with “For our own purposes...” marks a shift from “discursive musing to direct argument” (C). The speaker uses Peterson to identify and define the song of the mockingbird and directly relates the same pattern to Charles Parker or Bird. He qualifies his assertion with Peterson, making A incorrect. In this same sentence that begins the supportive argument in earnest, the speaker is not moving from “affectionate nostalgia to exaggerated pathos,” (B) he is using logical evidence and applying it to Parker’s style. Nor is the speaker going from “a contemporary perspective to a historical one” D. The speaker is not a skeptic or naïve (E).

PTS: 1 DIF: Medium MSC: 55% answered correctly
NOT: 2001 #36

37. ANS: C

37. In the context of the passage, the reference to “canary” suggests “the canary, like the goldfinch, does not sing with much variety” (C). Parker’s music is not like the canary’s “high pitched song” (A, B) which is like the goldfinch’s—apparently limited and restricted. The song is more like the mockingbird’s “long successions of notes and phrases of great variety, with each phrase repeated a half-dozen times before going on to the next,” reminding the narrator of Parker’s music. Religious associations are not significant for understanding or enjoying Parker’s music, eliminating both D and E as possible choices as a source for his nickname.

PTS: 1 DIF: Medium MSC: 51% answered correctly
NOT: 2001 #37

38. ANS: E

38. The sentence beginning with “For although he usually sang at night, his playing was characterized by velocity, by long-continued successions of notes and phrases, by swoops, bleats, echoes...” is characterized by rhetorical devices parallel structure (A), alliteration (B), onomatopoeia (C), and an accumulation of detail (D). It is not characterized by oxymoron (E), contradictory meanings used together for a special effect.

PTS: 1 DIF: Medium MSC: 61% answered correctly
NOT: 2001 #38

39. ANS: D

39. The effect of the sentence (lines54-62) is best summarized as choice D: “The complexity of the sentence’s structure mirrors the complexity of Parker’s music. “ Difficulty of artistic creation is not the subject or the purpose of this passage (A). The preceding sentence reflects on Parker’s traits as a musician and his traits of his character which reflects the same characteristics of his music, not contrasts (B). The speaker is being sincere, not ironic (C). The extensive use of the parallel use of the preposition illustrates the extensive use of parallel musical phrases of Parker’s style, not the repetitiveness of his style (E).

PTS: 1 DIF: Easy MSC: 68% answered correctly
NOT: 2001 #39

40. ANS: C

40. In the context of line 63, “issuing” or uttering the sound best means emitting (C). “Further, he was an expert at issuing his improvisations from the dense brush as from the extreme treetops of the harmonic landscape....” Parker is not emerging his music (A) or terminating it (B) or circulating it (D) or escaping it (E); he is simply playing it anywhere.

PTS: 1 DIF: Easy MSC: 70% answered correctly
NOT: 2001 #40

41. ANS: D

41. The speaker uses the matter of a nickname as a clever “pretext for characterizing Parker and his musical techniques” (D). The nickname is not a symbol of comfort (A). The nickname is not a method of dispensing with uncomplimentary estimations of Parker since most jazz enthusiasts seemed to love his music and his style (B). His name is not a vehicle for discussing problems in the nomenclature or classification of birds (C) since only two species were used in the search for options. The word or name Bird is not used to interject humor to temper the pathos or emotion surrounding Parker as none is discussed in the passage (E).

PTS: 1 DIF: Easy MSC: 81% answered correctly
NOT: 2001 #41

42. ANS: D

42. The stance or position of the speaker is similar to “a scholar weighing the merits of various theories” by using a reference book, a technique of a serious scholar for options (D). Reference books could be used by entrepreneur for “seeking” financial backing, but that is not the speaker’s purpose in his exposition (A). The speaker is not being corrected by a judge as a lawyer would be for improper conduct (B). He is not weighing options as a student would weigh the decision for selecting a school to attend for course work and cost (C). The teacher instructing a class to perform an exercise is not the speaker’s stance or position. He is enjoying his play with words to parallel the play of Parker’s music.

PTS: 1 DIF: Easy MSC: 71% answered correctly

NOT: 2001 #42

43. ANS: A

43. The passage most directly resembles the speaker’s sense of Parker’s style in its “juxtaposition of disparate elements” (A). By arranging the passage with incongruent or dissimilar style elements, Ellison effectively mimics Parker’s musical composition in his essay composition with interruptions, long-continued phrases, and syncopated rhythms like “rebopped bebops.” The description of religious art is not lyrical or inspired, just more scientific observation or explanation (B). It’s not obvious imitation of some other writers’ techniques (C). There is no evidence of a relentless insistence on a single theme about style or music (D) or a reliance on abbreviated or staccato phrases as they are connected to single description in Parker’s style (E).

PTS: 1 DIF: Hard MSC: 36% answered correctly

NOT: 2001 #43

44. ANS: C
As originally published in

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“The Decline of Grammar”

Geoffrey Nunberg

Every one has noticed the way in which the Times chooses to spell the word "diocese;" it always spells it diocess, deriving it, I suppose, from Zeus and census. The Journal des Débats might just as well write "diocess" instead of "diocese," but imagine the Journal des Débats doing so! Imagine an educated Frenchman indulging himself in an orthographical antic of this sort, in face of the grave respect with which the Academy and its dictionary invest the French language! Some people will say these are little things; they are not; they are of bad example. They tend to spread the baneful notion that there is no such thing as a high, correct standard in intellectual matters; that every one may as well take his own way; they are at variance with the severe discipline necessary for all real culture; they confirm us in habits of wilfulness and eccentricity, which hurt our minds, and damage our credit with serious people. -- Matthew Arnold in "The Literary Influence of Academies," 1865



http://en.wikipedia.org/wiki/Image:Geoff_nunberg.JPG

Geoffrey Nunberg moderating a panel at the [UC Berkeley School of Information](#) on 26 April 2006.

Geoffrey Nunberg (born 1945) is an [American linguist](#) and a professor at the [UC Berkeley School of Information](#). As a linguist, he is best known for his work on [lexical semantics](#), in particular on the phenomena of [polysemy](#), [deferred reference](#) and [indexicality](#). He has also written extensively about the cultural and social implications of new technologies. Nunberg is currently popularly known for his work with the [Becky Awards](#). Nunberg has been commenting on language, usage, and society for [National Public Radio's Fresh Air](#) program since 1988. His commentaries on language also appear frequently in [The New York Times](#) and other publications. He is chair of the [American Heritage Dictionary](#) usage panel.
From Wikipedia

44. Taken as a whole, the passage is best described as a “discussion of differing attitudes toward linguistic change” (C). The speaker is defending the linguist stand that language will go on changing and it is absurd to decide that it “is for better or the worse.” He is not critiquing the characteristics of bureaucratic prose (A), or using technical analysis of a point of linguistic theory (B). He uses more references to historical data as the primary means of support than actual examples (D). The speaker is not admonishing speakers of a literary tradition, but claims that no evidence exists to show a linguistic degeneration (E).

PTS: 1 DIF: Medium MSC: 52% answered correctly

NOT: 2001 #44

45. ANS: B

45. Essentially, the speaker states that each century of writer's has its "hacks and bureaucrats" and the italicized their refers to the lines of 8-10, (B) where the speaker is excluding novels and plays and the "extra judicious" or sensible works and stating the criticism comes from "advertisements, scholarly papers, and especially from memos and college deans" which won't survive as works of great literature. Writers of past eras have labored under much the same, not different conditions (A). The terms "hacks" and "bureaucrats" are not being used facetiously or dismissively, but used to show that they always exist (C). Nothing in the passage shows that the speaker is disrespectful or disapproving of writers of earlier eras (D). The speaker is stating that each century has its critics that are "mercifully silent now" (E).

PTS: 1

DIF: Hard

MSC: 26% answered correctly

NOT: 2001 #45

46. ANS: D

46. This question refers to the footnotes that identify Aaron, Rose, Ruth, and Gehrig as professional baseball players, who cannot be compared as one better than another with hard evidence anymore than critics can prove "linguistic degeneration" The "judgments about declining standards are difficult to support" (D). Nunberg is not discussing arguments about the English language as a popular pastime (A). The passage is not about "the glories of past eras" (B). Nunberg says there is no evidence that "pessimistic attitudes are warranted" (C) or that "respect for tradition has declined in many areas" (E).

PTS: 1

DIF: Medium

MSC: 51% answered correctly

NOT: 2001 #46

47. ANS: A

47. The question asks for a word that mocks the statement that English prose is in a bad way. The word "apocalyptically" or disaster is looming mocks an "attitude toward linguistic change" (A). Anecdotal evidence is not enough to support the attitude of mockery (B). "Careful selection" is not mockery but support that only well written novels and plays survive as testimonies of language usage (C). Choice D is an excellent distracter because "hacks and bureaucrats" can cause mockery, but in this passage the words are just condescending (D). The speaker is not defending the decline in "respect for traditions;" the passage is not about tradition but prose writing (E).

PTS: 1

DIF: Hard

MSC: 33% answered correctly

NOT: 2001 #47

48. ANS: A

48. Part of the speaker's rhetorical strategy in paragraph 1 is to "discredit invalid views on the topic" (A). The speaker's claim in paragraph 1 is that jeremiads or recitation of long complaints comes from the Sunday supplements, reliable sources which are invalid sources for the reader of this misinformation (B). Nunberg is not alarming anyone else, he is trying to keep the complaints in perspective using historical documentation (C). The speaker does not list standards (D) or emphasize the importance of the topic for the reader (E).

PTS: 1 DIF: Hard MSC: 30% answered correctly
NOT: 2001 #48

49. ANS: C

49. All these statements are true of the passage: "it alludes to the expertise of the speaker" (A); "it states the main thesis of paragraph 2" (B); "it provides one answer to the question raised at the beginning of the passage" (D); and "it enunciates one approach to the issue with which the passage is concerned" (E). It does not contradict the conclusion reached at the end of the paragraph. The baseball players are support of the conclusion.

PTS: 1 DIF: Hard MSC: 36% answered correctly
NOT: 2001 #49

50. ANS: D

50. The "Olympian point of view" used by the speaker suggests that to achieve full understanding of the subject readers need to have the perspective of one who is "aware of the 'historical picture'" (D). The speaker is not suggesting that readers need to be "tolerant of opinions of grammarians" (A). A master is not named in the passage, just the words "my fellow linguists" in support of his opinion (B). This "Olympian" perspective is held with anyone who has taken an historical look at language, not just one person (C). The theory of the "continental drift is used to show similarity in a concrete example. The linguistic changes seem as "ineluctable" as the continents that are thought to have been formed from one large landmass that collided (E).

PTS: 1 DIF: Hard MSC: 38% answered correctly
NOT: 2001 #50

51. ANS: B

51. The analogy of "the tirades of all the grammarians since the Renaissance sound like the prattling of landscape gardeners who hope by frantic efforts to keep Alaska from bumping into Asia" accomplish all of the following: it continues the analogy of the "continental drift" (A); it implies that grammarians' work is nonessential and ineffective (C); it recalls jeremiads referred to in the opening paragraph (D); and it emphasizes the futility of opposing changes in the language (E). It does not introduce an image that reappears in the last paragraph. The last paragraph shows that linguistic manners will always be of the homiletic or "sermon" tradition (B).

PTS: 1 DIF: Hard MSC: 31% answered correctly
NOT: 2001 #51

52. ANS: A

52. Lines 39-40 stating that critics who complain refer most directly to “the writers of the “standard jeremiads of the Sunday supplements” from the introductory paragraph (A). The standard complaints will, in the long run according to the speaker, prove the linguists right: “English will survive...,” not the authors of plays or novels (B), not the college deans (C), not the hacks and bureaucrats (D), or fellow linguists (E), but the language of English for commerce and art.

PTS: 1 DIF: Hard MSC: 31% answered correctly
NOT: 2001 #52

53. ANS: B

53. The speaker cites Silon’s comment of “not having to submit to history” for personal choice of language manners. Using Silon’s quote allows the speaker to “justify the statement in the preceding sentence” (B). The issues in the following sentence reflect on how “our great moralists have at one time or another turned their attention to the language, from Addison, Swift, and Johnson to Arnold, James, Shaw Mencken, and Orwell,” who are not dependent on historical tide either (A). The speaker is not summarizing the attitudes against which he is arguing (C). The speaker is not supporting the “issue of language as a neutral one,” he sides with “fellow linguists” (D). Nunberg is not digressing from his thesis that language is preserved in its best form from the best writing examples in each century (E).

PTS: 1 DIF: Medium MSC: 40% answered correctly
NOT: 2001 #53

54. ANS: B

54. A central contrast presented in the passage is that between “immediate and long-term views of language changes” (E). He neither cites any language changes and adaptations (A) nor offers “random and novel ways of directing future language changes” (B). Nunberg does not deliver “philosophical and psychological analyses of language use” (C) or “parochial and international approaches to changes in various languages” (D).

PTS: 1 DIF: Hard MSC: 32% answered correctly
NOT: 2001 #54

A 2.

C 8.

E 15.

A 3.

C 9.

B 16.

D 4.

B 10.

E 17.

E 5.

A 11.

A 18.

B 6.

E 12.

C 13.

B 19.

D 1.

A 7.

E 14.

C 20.

E 21.

C 27.

A 32.

E 38.

A 22.

B 28.

E 33.

D 39.

A 23.

E 34.

C 40.

A 24.

C 29.

D 35.

D 41.

D 25.

B 30.

C 36.

D 42.

A 26.

B 31.

C 37.

A 43.

D 46.

 A 52.

 A 47.

 B 53.

 A 48.

 B 54.

 C 49.

 C 44.

 D 50.

 B 45.

 B 51.