ENGLISH LANGUAGE AND COMPOSITION

SECTION I

Time—1 hour

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 any one 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 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 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 stern severity of my virtue. There is no heroism in denying ourselves the pleasure which we cannot compass. It is not self-sacrifice, but self-cherishing, 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 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 strong-minded 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 duties, when the two conflict,—

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

You will, therefore, no longer withhold your appreciative 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

   (A) confusion caused by failing to give readers fundamental information
   (B) awkwardness of a young boy
   (C) difficulty of being a female writer in a male-dominated profession
   (D) displeasure created by reading carelessly crafted writing
   (E) boredom resulting from reading stories narrated by unsophisticated speakers

3. In line 20, the speaker uses "christened" to mean

   (A) identified properly
   (B) converted to a new religion
   (C) launched on a journey
   (D) taught how to write
   (E) forced to agree

4. In the second paragraph, the speaker characterizes herself as being

   (A) aware that her motives include revenge
   (B) torn between two confusing alternatives
   (C) eager to appease her critics
   (D) undaunted in the face of prejudice
   (E) uncertain about the quality of her writing

5. The "arrow" in line 38 is a metaphorical reference to

   (A) unrequited love
   (B) the envy of other female writers
   (C) the self-doubt that writers sometimes experience
   (D) a painful memory
   (E) criticism from men

6. The speaker's point in the first sentence of the third paragraph (lines 40-42) is that

   (A) writers often give generously of themselves
   (B) she could easily disguise the fact that she is a female writer
   (C) readers can be fooled by repetition into believing a writer
   (D) repetition in writing is often a desirable quality
   (E) she found it easy to pursue a career in writing

7. In the third paragraph, the speaker's primary purpose is to

   (A) assert her own qualifications
   (B) develop an argument for more honesty in writing
   (C) create an elaborate analogy
   (D) introduce a new topic for consideration
   (E) establish a hypothetical situation for analysis

8. As used in line 46, "wanting" is best interpreted to mean

   (A) desiring
   (B) capturing
   (C) lacking
   (D) faulting
   (E) hunting

9. In line 47, "it" refers to

   (A) "The full magnanimity" (line 40)
   (B) "which reiteration" (line 40)
   (C) "my serious style" (line 42)
   (D) "the stronger sex" (lines 45-46)
   (E) "fanciful sprightliness" (line 46)

The passage is reprinted for your use in answering the remaining questions.

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(1862)

10. The "dyspeptic alderman" (line 62) is presented as an illustration of

(A) the pain endured by one who succumbs to temptation
(B) restrained behavior that is not driven by moral compunctions
(C) the unjustified suffering of an innocent victim
(D) admirable behavior that has gone unrecognized
(E) the effect of an empty stomach on one's conscience

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11. Which of the following is the most direct antithesis to the "weak-minded woman" (line 69) ?

(A) The speaker
(B) A weak-minded man
(C) The "hungry newsboy" (line 64)
(D) The reader of the speaker's writings
(E) One who can only engage in traditional female pursuits

12. The speaker's rhetorical strategies in the passage include all of the following EXCEPT

(A) repetition
(B) analogical comparison
(C) direct comparison
(D) responses to anticipated criticism
(E) 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*[1] 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 ladder[2] 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] Rainbow

[2] 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

(A) propose a change
(B) describe a process
(C) explain an idea
(D) criticize the taste of readers
(E) praise a work of literature

14. Throughout the passage, "literature" is used to mean

(A) works of poetry and prose fiction
(B) books that are likely to become classics
(C) publications that are intended to provide entertainment
(D) all the writing in one particular field
(E) 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 of minds" (line 33)

21. In lines 31-38, all of the following words contribute to the same metaphor EXCEPT

(A) "germ" (line 34)
(B) "developed" (line 35)
(C) "planted" (line 36)
(D) "transplantation" (lines 36-37)
(E) "scale" (line 38)

22. The speaker associates children with the literature of *power* because they both

(A) link us emotionally rather than rationally with truth
(B) symbolize the redemptive power of innocence
(C) illustrate the paradoxical relationship of power and weakness
(D) require us to rely on instinct rather than experience to understand them
(E) are judged somewhat leniently by most people

The passage is reprinted for your use in answering the remaining questions.

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*[1] 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 ladder[2] 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] Rainbow

[2] In the Bible, Jacob has a vision of angels ascending and descending a ladder to Heaven.

23. The response "Nothing at all" to the question "What do you learn from *Paradise Lost* ?" (line 54) is meant to

(A) suggest that the value of *Paradise Lost* is not in the knowledge it conveys
(B) undercut the value that literary critics have placed on *Paradise Lost*
(C) imply that the style of *Paradise Lost* makes the poem too difficult for most readers
(D) criticize the notion that works of literature should serve a moral purpose
(E) summarize the differing effects on human sensibility of children and higher literature

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24. The speaker views Milton as a writer whose works can

(A) enlarge one's deep sympathy with truth
(B) teach one how to recognize good literature
(C) give instruction about the nature of life on Earth
(D) speak to one's discursive understanding
(E) both inform and inspire

25. In the passage, the "cookery-book" (line 55) is used primarily as an example of writing that is

(A) boring
(B) repetitive
(C) awkward
(D) informative
(E) 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*?

(A) An extended analogy
(B) A paradox
(C) A balance of overstatement and understatement
(D) A witty anecdote
(E) An appeal to authority

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, 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—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 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 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" 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 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 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 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.

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 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 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 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, and there was, without doubt, as irrepressible a mockery in his personal conduct as in his music.

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

29. The speaker suggests that the primary purpose of the passage is to

(A) analyze the harmonics of jazz
(B) describe the advantages of a methodology
(C) probe for an appropriate association
(D) compare jazz music and birdsong
(E) explore the influences on Parker's musical style

30. Which of the following best describes the tone of the passage?

(A) Understated modesty
(B) Mock solemnity
(C) Defensiveness
(D) Indecisiveness
(E) Cynicism

31. The function of the opening sentence might best be described as

(A) rebutting an objection
(B) establishing the status of a situation
(C) dismissing a fallacious claim
(D) promoting one theory over another
(E) qualifying a statement

32. The function of the second sentence (lines 4-7) is to

(A) dispense with a possible explanation
(B) trace the ornithological derivation of Parker's nickname
(C) discount the significance of certain evidence
(D) point out the importance of documenting claims
(E) 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

(A) "Yardbird" (line 3)
(B) "animated cartoons" (lines 8-9)
(C) "pathetic comedy" (line 9)
(D) "bird-watcher's terminology" (line 12)
(E) "true songster" (line 12)

34. In line 13, "failure" most directly refers to

(A) a conspicuous defeat
(B) a personal mistake
(C) an instance of faulty audience response
(D) an experience with obstacles
(E) an inability to ascertain definitively

35. The primary effect of the discussion in the second and third paragraphs (lines 13-44) is one of

(A) immediacy because of the specific imagery
(B) familiarity because of the speaker's strong personal voice
(C) exaggerated sentimentality because of the loaded diction
(D) subtle humor because of the contrived nature of the argument
(E) momentary confusion because of the speaker's contradictory loyalties

36. The sentence that begins in line 41 ("For our own . . . ") marks a shift from

(A) unqualified assertion to narrative exposition
(B) affectionate nostalgia to exaggerated pathos
(C) discursive musing to direct argument
(D) a contemporary perspective to a historical one
(E) 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?

(A) Parker's music was much like that of a canary.
(B) The canary's song is too high-pitched to represent the sound of a saxophone.
(C) The canary, like the goldfinch, does not sing with much variety.
(D) The canary has no religious associations.
(E) Both the canary and the goldfinch have profound symbolic significance.

38. The sentence in lines 54-62 includes all of the following EXCEPT

(A) parallel structure
(B) alliteration
(C) onomatopoeia
(D) an accumulation of detail
(E) an oxymoron

39. Which of the following statements most accurately summarizes the effect of the sentence in lines 54-62 ?

(A) The length of the sentence suggests the difficulty of artistic creation.
(B) The numerous abstractions provide a startling contrast to the preceding sentence.
(C) The irony of the sentence highlights the complexity of Parker's music.
(D) The complexity of the sentence's structure mirrors the complexity of Parker's music.
(E) The extensive use of prepositions underscores the repetitiveness of Parker's style.

The passage is reprinted for your use in answering the remaining questions.

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, 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—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 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 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" 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 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 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 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.

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 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 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 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, and there was, without doubt, as irrepressible a mockery in his personal conduct as in his music.

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

40. As used in line 63, "issuing" best means

(A) emerging
(B) terminating
(C) emitting
(D) circulating
(E) escaping

41. The speaker uses the matter of a nickname as a

(A) symbol for the comfort Parker's devotees derive from his memory
(B) method of dispensing with uncomplimentary estimations of Parker
(C) vehicle for discussing problems in the nomenclature of birds
(D) pretext for characterizing Parker and his musical technique
(E) 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?

(A) An entrepreneur seeking financial backing for a new product
(B) A judge reprimanding a lawyer for improper conduct
(C) A student weighing the decision about which college to attend
(D) A scholar weighing the merits of various theories
(E) 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

(A) juxtaposition of disparate elements
(B) lyrical description of religion and art
(C) blatant mimicry of other writers' techniques
(D) relentless insistence on a single theme
(E) 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 Keynes[2] 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 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 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, Silone[3] said, lies in not having to submit to history.

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 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, 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

(A) critique of the characteristics of bureaucratic prose
(B) technical analysis of a point of linguistic theory
(C) discussion of differing attitudes toward linguistic change
(D) description that relies primarily on concrete examples
(E) series of admonitions and predictions

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45. The italicization of "*their*" in line 16 suggests that

(A) writers of past eras labored under much different conditions than writers of "Sunday supplements" (line 4)
(B) the terms "hacks" and "bureaucrats" apply also to the writers of the materials mentioned in lines 8-10
(C) the terms "hacks" and "bureaucrats" are being used facetiously
(D) the speaker has contempt for sweeping condemnations of writers of earlier eras
(E) 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

(A) arguments about the English language have become a popular pastime
(B) people readily forget the glories of past eras
(C) pessimistic attitudes about change are usually warranted
(D) judgments about declining standards are difficult to support
(E) respect for traditions has declined in many areas

47. Which of the following is used to mock an attitude toward linguistic change?

(A) "apocalyptically" (lines 1-2)
(B) "anecdotal evidence" (lines 4-5)
(C) "careful selection" (line 15)
(D) "hacks and bureaucrats" (line 16)
(E) "understandable" (lines 17-18)

48. Part of the speaker's rhetorical strategy in paragraph 1 is to

(A) discredit invalid views on the topic
(B) berate the reader for believing misinformation
(C) alarm the reader about the nature of the controversy
(D) enumerate the standards according to which appraisals will be made
(E) 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:

(A) It alludes to the expertise of the speaker.
(B) It states the main thesis of paragraph 2.
(C) It contradicts the conclusion reached at the end of paragraph 1.
(D) It provides one answer to the question raised at the beginning of the passage.
(E) 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

(A) tolerant of the opinions of grammarians
(B) considered a master of the English language
(C) able to influence the development of the language
(D) aware of the "historical picture" (lines 25-26)
(E) familiar with theories of "continental drift" (line 31)

51. The analogy in lines 34-37 accomplishes all of the following EXCEPT:

(A) It continues the analogy of "continental drift" (line 31).
(B) It introduces an image that reappears in the last paragraph.
(C) It implies that grammarians' work is nonessential and ineffective.
(D) It recalls the jeremiads referred to in the opening of the passage.
(E) 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)

The passage is reprinted for your use in answering the remaining questions.

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]

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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

END OF SECTION I