

Snow Packet 6-10

AP Language

Instructions:

- Put your full header at the top of this page
- Complete all questions
- Packet is due no more than two days after your return to school

Snow Packet Day 6

5ABC

AP

CollegeBoard

Name _____

Read the following passage carefully before you choose your answers.

(The following passage is excerpted from a 1940 autobiographical essay.)

A man in the European sixteenth century was born not simply in the valley of the Thames or Seine, but in a certain social class and the environment of that class made and limited his world. He was then, consciously or not, not fully a man; he was an artisan and until he complied with the limitations of that class he was continually knocking his hands, head and heart against an environment, composed of other classes, which limited what he could and could not do and what he must do; and this greater group environment was not a matter of mere ideas and thought; it was embodied in muscles and armed men, in scowling faces, in the majesty of judge and police and in human law which became divine.

Much as I knew of this class structure of the world, I should never have realized it vividly and fully if I had not been born into its modern counterpart, racial segregation; first into a world composed of people with colored skins who remembered slavery and endured discrimination; and who had to a degree their own habits, customs, and ideals; but in addition to this I lived in an environment which I came to call the white world. I was not an American; I was not a man; I was by long education and continual compulsion and daily reminder, a colored man in a white world; and that white world often existed primarily, so far as I was concerned, to see with sleepless vigilance that I was kept within bounds. All this made me limited in physical movement and provincial in thought and dream. I could not stir. I could not act, I could not live, without taking into careful daily account the reaction of my white enviroing world. How I traveled and where, what work I did, what income I received, where I ate, where I slept, with whom I talked, where I sought recreation, where I studied, what I wrote and what I could get published - all this depended primarily upon an overwhelming mass of my fellow citizens in the United States, from whose society I was largely excluded.

Of course, there was no real wall between us. I knew from the days of my childhood and in the elementary school, on through my walks in the Harvard yard and my lectures in Germany, that in all things in general, white people were just the same as I: their physical possibilities, their mental processes were no different from mine; even the difference in skin color was vastly overemphasized and intrinsically trivial. And yet this fact of racial distinction based on color was the greatest thing in my life and absolutely determined it, because this surrounding group, in alliance and agreement with the white European world, was settled and determined upon the fact that I was and must be a thing apart.

It was impossible to gainsay this. It was impossible for any time and to any distance to withdraw myself and look down upon those absurd assumptions with philosophical calm and humorous self-control. If, as happened to a friend of mine, a lady in a Pullman car ordered me to bring her a glass of water, mistaking me for a porter, the incident in its essence was a joke to be chuckled over; but in its hard, cruel significance and its unending inescapable sigh of slavery, it was something to drive a man mad.

5ABC

1. In relation to the rest of the passage, the first paragraph provides
- (A) historical information that illuminates the speaker's own circumstances
 - (B) an analogy that puts the reader in the same situation as that in which the speaker exists
 - (C) a comparison between the life of sixteenth-century artisans and twentieth-century artists
 - (D) conflicting statements about the social position of artisans in Europe
 - (E) a personal reminiscence that alters the speaker's views
-

Read the following passage carefully before you choose your answers.

(The following essay by a British writer was first published in 1900.)

We may talk about our troubles to those persons who can give us direct help, but even in this case we ought as much as possible to come to a provisional conclusion before consultation; to be perfectly clear to ourselves within our own limits. Some people have a foolish trick of applying for aid before they have done anything whatever to aid themselves, and in fact try to talk themselves into perspicuity. The only way in which they can think is by talking, and their speech consequently is not the expression of opinion already and carefully formed, but the manufacture of it.

We may also tell our troubles to those who are suffering if we can lessen their own. It may be a very great relief to them to know that others have passed through trials equal to theirs and have survived. There are obscure, nervous diseases, hypochondriac fancies, almost uncontrollable impulses, which terrify by their apparent singularity. If we could believe that they are common, the worst of the fear would vanish.

But, as a rule, we should be very careful for our own sake not to speak much about what distresses us. Expression is apt to carry with it exaggeration, and this exaggerated form becomes henceforth that under which we represent our miseries to ourselves, so that they are thereby increased. By reserve, on the other hand, they are diminished, for we attach less importance to that which it was not worth while to



5ABC

mention. Secrecy, in fact, may be our salvation.

It is injurious to be always treated as if something were the matter with us. It is health-giving to be dealt with as if we were healthy, and the man who imagines his wits are failing becomes stronger and sounder by being entrusted with a difficult problem than by all the assurances of a doctor.

They are poor creatures who are always craving for pity. If we are sick, let us prefer conversation upon any subject rather than upon ourselves. Let it turn on matters that lie outside the dark chamber, upon the last new discovery, or the last new idea. So shall we seem still to be linked to the living world. By perpetually asking for sympathy an end is put to real friendship. The friend is afraid to intrude anything which has no direct reference to the patient's condition lest it should be thought irrelevant. No love even can long endure without complaint, silent it may be, against an invalid who is entirely self-centered; and what an agony it is to know that we are tended simply as a duty by those who are nearest to us, and that they will really be relieved when we have departed! From this torture we may be saved if we early apprentice ourselves to the art of self-suppression and sternly apply the gag to eloquence upon our own woes. Nobody who really cares for us will mind waiting on us even to the long-delayed last hour if we endure in fortitude.

There is no harm in confronting our disorders or misfortunes. On the contrary, the attempt is wholesome. Much of what we dread is really due to indistinctness of outline. If we have the courage to say to ourselves, *What is this thing, then?* let the worst come to the worst, and what then? we shall frequently find that after all it is not so terrible. What we have to do is to subdue tremulous, nervous, insane fright. Fright is often prior to an object; that is to say, the fright comes first and something is invented or discovered to account for it. There are certain states of body and mind which are productive of objectless fright, and the most ridiculous thing in the world is able to provoke it to activity. It is perhaps not too much to say that any calamity the moment it is apprehended by the reason alone loses nearly all its power to disturb and unfix us. The conclusions which are so alarming are not those of the reason, but, to use Spinoza's words, of the "affects."

2. In context, "eloquence" (Paragraph 5) most closely reiterates the meaning of which of the following words used earlier in the passage?



5ABC

- (A) "fancies" (Paragraph 2)
 - (B) "Expression" (Paragraph 3)
 - (C) "Secrecy" (Paragraph 3)
 - (D) "assurances" (Paragraph 4)
 - (E) "complaint" (Paragraph 5)
-

Read the following passage carefully before you choose your answers.

(This passage is from an essay by a contemporary American writer.)

It is a fact that, to that other, nothing ever happens. I, a mortal woman, move through my life with the excited interest of a swimmer in uncharted waters – my predelictions are few, but intense – while she, the other, is a mere shadow, a blur, a figure glimpsed in the corner of the eye. Rumors of "JCO"* come to me thirdhand and usually unrecognizable, arguing, absurdly, for her historical existence. But while *writing* exists, *writers* do not – as all writers know. It's true, I see her photograph – my "likeness" – yet it is rarely the same "likeness" from photograph to photograph, and the expression is usually one of faint bewilderment. *"I acknowledge that I share a name and a face with "JCO," this expression suggests, but this is a mere convenience. Please don't be deceived!"*

"JCO" is not a person, nor even a personality, but a process that has resulted in a sequence of texts. Some of the texts are retained in my (our) memory, but some have bleached out, like pages of print left too long in the sun. Many of the texts have been translated into foreign languages, which is to say into texts at another remove from the primary – sometimes even the author's name, on the dust jacket of one of these texts, is unrecognizable by the author. I, on the contrary, am fated to be "real" – "physical" – "corporeal" – to "exist in Time." I continue to age year by year, if not hour by hour, while "JCO," the other, remains no fixed age – in spiritual essence, perhaps, forever poised between the fever of idealism and the chill of cynicism, a precocious eighteen years old. Yet, can a process be said to have an age? an impulse, a strategy, an obsessive tracery, like planetary orbits to which planets, "real" planets, must conform?

No one wants to believe this obvious truth: the "artist" can inhabit any individual, for the individual is irrelevant to "art." (And what is "art"? A firestorm pushing through Time, arising from no visible source and



5ABC

conforming to no principles of logic or causality.) "JCO" occasionally mines, and distorts, my personal history; but only because the history is close at hand, and then only when some idiosyncrasy about it suits her design, or some curious element of the symbolic. If you, a friend of mine, should appear in her work, have no fear – you won't recognize yourself, any more than I would recognize you.

It would be misleading to describe our relationship as hostile in any emotional sense, for she, being bodiless, having no existence, has no emotions: we are more helpfully defined as diamagnetic, the one repulsing the other as magnetic poles repulse each other, so that "JCO" eclipses me, or, and this is less frequent, I eclipse "JCO," depending upon the strength of my will.

If one or the other of us must be sacrificed, it has always been me.

And so my life continues through the decades ... not connected in the slightest with that conspicuous other with whom, by accident, I share a name and a likeness. The fact seems self-evident that I was but the door through which she entered – "it" entered – but any door would have done as well. Does it matter which entrance you use to enter a walled garden? Once you're inside and have closed the door?

For once, not she but I am writing these pages. Or so I believe.

*Joyce Carol Oates

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3. In Paragraph 1, the phrase "to that other" primarily does which of the following?

- (A) It explains why the statement "nothing ever happens" is true.
 - (B) It identifies the one to whom "nothing ever happens."
 - (C) It indicates uncertainty by inverting normal word order.
 - (D) It suggests that what appears to be a fact is not.
 - (E) It undermines a generally accepted view.
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5ABC

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 used *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, Silone³ 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,



5ABC

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)

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

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

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

4. 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
-

Read the following passage carefully before you choose your answers.

(This passage is from a book about clouds. Contrails are airborne streaks of condensed water vapor created by aircrafts.)

One paper, published in 2004,¹ looked at the increase in observed cirriform clouds over the US between the years 1974 and 1994. [The paper] . . . concluded that the increase in air traffic and its resulting contrails had led to increasing cirriform cloud cover. Estimations of the expected warming effects of this increase were equivalent to .36°F per decade. Amazingly, the effect of the increase in cirriform clouds alone was considered sufficient to account for almost the entire rise in temperatures across the USA during the last 25 years. This is a major claim, for though it relates to localised warming effects, not global ones, the report suggests that the high clouds that develop from contrails are a huge contributor to



5ABC

surface warming.

Another key paper, published in 2003,² was equally sobering. Here, the scientists correlated the changing distribution of cirriform clouds over Europe from weather satellite images with precise records of the varying concentrations of air traffic during the same periods. The report concluded that the warming attributable to cirriform clouds appearing to develop as a result of air traffic was ten times greater than that expected to result from aviation CO₂ emissions.

Now, it is hard to make a meaningful comparison between the environmental impacts of such differing factors as, on the one hand, aircraft CO₂ emissions, which remain in the atmosphere for over a hundred years and have a cumulative and global effect on surface warming and, on the other hand, aviation-induced cloud cover, whose warming effects are both localised and temporary. But these studies suggest that aviation's contrails are leading to other high clouds that are a more significant factor in global warming than its CO₂ emissions.

Air traffic is estimated to be increasing by five percent a year,³ with most of the increase being in contrail-forming long-haul flights. Ironically, modern aircraft engines—designed to burn more efficiently and so emit less CO₂—actually create more contrails.

A team of scientists at Imperial College in London has been looking at one possible way to reduce contrails: stopping aircraft from flying so high.

Using computer simulations designed for air-traffic management, they have considered the implications of imposing restrictions on European cruising altitudes to keep aircraft below contrail-forming levels.⁴ One problem with such a system is that the lower an airplane flies, the denser the air it has to travel through and so the more fuel it needs to burn—something that has financial implications as well as those of increased greenhouse gas emissions.

So the team evaluated a system that imposed the highest possible 'contrail-free' ceiling on cruising altitudes, which could be calculated dynamically in response to changes in atmospheric temperature and



5ABC

humidity.

'If you had that cap on the flights in Europe—' explained Dr. Bob Noland, one of the scientists behind the project, 'which would result in a four percent increase in CO₂ emissions from increased fuel consumption—our conclusion was that the reduction in contrails would make it a good policy.' Their findings suggested that, though there would certainly be implementation difficulties, such as increased congestion and longer flight times, the system could reduce contrail formation by between 65 and 95 percent, compared with just a four percent rise in CO₂ emissions.

Without the contrails it seems that there would be a considerable reduction in the overall amount of thin, ground-warming cirriform clouds. 'The CO₂ emissions from aircraft,' says Noland, 'while significant and growing, are not going to make that much difference even if we cut them down, but if we reduce contrails by 90 percent tomorrow—which we think is entirely feasible—you would get a major impact right away. Stopping the contrails would bring an immediate benefit.'

¹ Minnis, P.; Ayers, J. K.; Palikonda, R.; Phan, D.: 'Contrails, Cirrus Trends, and Climate'. 2004, *Journal of Climate*, 17.

² Mannstein, H. & Schumann, U.: 'Observations of Contrails and Cirrus over Europe'. Proceedings of the AAC Conference, 30 June–3 July 2003, Friedrichshafen, Germany.

³ *IPCC Special Report on Aviation and the Global Atmosphere*, 1999.

⁴ Williams, V. & Noland, R. B.: 'Variability of contrail formation conditions and the implications for policies to reduce the climate impacts of aviation', not yet published.

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5. According to Paragraph 8, aircraft flying lower would result in all of the following consequences EXCEPT



5ABC

- (A) burning more fuel
 - (B) increasing the number of cirriform clouds
 - (C) emitting more CO₂
 - (D) increasing financial costs
 - (E) producing fewer contrails
-

Snow Packet Day 7



1A&1B

Name _____

Read the following passage carefully before you choose your answers.

(This passage is excerpted from a recent work that examines Benjamin Franklin, an eighteenth-century thinker, political leader, and scientist, from a contemporary perspective.)

Franklin has a particular resonance in twenty-first century America. A successful publisher and consummate networker with an inventive curiosity, he would have felt right at home in the information revolution, and his unabashed striving to be part of an upwardly mobile meritocracy made him, in social critic David Brooks's phrase, "our founding Yuppie." We can easily imagine having a beer with him after work, showing him how to use the latest digital device, sharing the business plan for a new venture, and discussing the most recent political scandals or policy ideas. He would laugh at the latest joke ... We would admire both his earnestness and his self-aware irony. And we would relate to the way he tried to balance, sometimes uneasily, the pursuit of reputation, wealth, earthly virtues, and spiritual values.¹

Some who see the reflection of Franklin in the world today fret about a shallowness of soul and a spiritual complacency that seem to permeate a culture of materialism. They say that he teaches us how to live a practical and pecuniary life, but not an exalted existence. Others see the same reflection and admire the basic middle-class values and democratic sentiments that now seem under assault from elitists, radicals, reactionaries, and other bashers of the bourgeoisie. They regard Franklin as an exemplar of the personal character and civic virtue that are too often missing in modern America.

Much of the admiration is warranted, and so too are some of the qualms. But the lessons from Franklin's life are more complex than those usually drawn by either his fans or his foes. Both sides too often confuse him with the striving pilgrim he portrayed in his autobiography. They mistake his genial moral maxims for the fundamental faiths that motivated his actions.

¹David Brooks, "Our Founding Yuppie," *Weekly Standard*, Oct. 23, 2000, 31. The word "meritocracy" is an argument-starter, and I have employed it sparingly in this book. It is often used loosely to denote a vision of social mobility based on merit and diligence, like Franklin's. The word was coined by British social thinker Michael Young (later to become somewhat ironically, Lord Young of Darlington) in his 1958 book *The Rise of Meritocracy* (New York: Viking Press) as a dismissive term to satirize a society that misguidedly created a new elite class based on the "narrow band of values" of IQ and educational credentials. The Harvard philosopher John Rawls, in *A Theory of Justice* (Cambridge: Harvard University Press, 1971), 106, used it more broadly to mean a "social order [that] follows the principle of careers open to talents."

1. This passage is most probably excerpted from



1A&1B

- (A) an article about Franklin in a business journal
 - (B) a work of cultural criticism attacking Franklin for the decay of traditional values
 - (C) a book about Franklin's scientific research
 - (D) a biography of Franklin intended for a general audience
 - (E) a newspaper account of historians' conflicting views of Franklin
-

2. The rhetorical purpose of Paragraph 1 ("And we ... values") is to

- (A) assert that the contemporary view of Franklin distorts his accomplishments
 - (B) suggest that Franklin did not balance his pursuits particularly well
 - (C) encourage the reader to analyze present-day leaders in the light of Franklin
 - (D) make Franklin seem more morally upright than he may actually have been
 - (E) prompt the reader to feel kinship with Franklin on the basis of the challenges he faced
-

Read the following passage carefully before you choose your answers.

(The following passage is excerpted from a recent nonfiction book.)

Four fish, then. Or rather four archetypes of fish flesh, which humanity is trying to master in one way or another, either through the management of a wild system, through the domestication and farming of individual species, or through the outright substitution of one species for another.

This is not the first time humanity has glanced across the disorderly range of untamed nature and



1A&1B

selected a handful of species to exploit and propagate. Out of all of the many mammals that roamed the earth before the last ice age, our forebears selected four— cows, pigs, sheep, and goats—to be their principal meats.¹ Out of all the many birds that darkened the primeval skies, humans chose four— chickens, turkeys, ducks, and geese—to be their poultry. But today, as we evaluate and parse fish in this next great selection and try to figure out which ones will be our principals, we find ourselves with a more complex set of decisions before us. Early man put very little thought into preserving his wild food. He was in the minority in nature, and the creatures he chose to domesticate for his table were a subset of a much greater, wilder whole. He had no idea of his destructive potential or of his abilities to remake the world.

Modern man is a different animal, one who is fully aware of his capability to skew the rules of nature in his favor. Up until the mid-twentieth century, humans tended to see their transformative abilities as not only positive but inevitable. Francis Galton, a leading Victorian intellectual, infamously known as the founder of eugenics but also a prolific writer on a wide range of subjects including animal domestication, wrote at the dawn of the industrialization of the world's food system, "It would appear that every wild animal has had its chance of being domesticated."² Of the undomesticated animals left behind, Galton had this depressing prediction: "As civilization extends they are doomed to be gradually destroyed off the face of the earth as useless consumers of cultivated produce."

And that brings us to the present day, the crucial point at which we stand in our current relationship with the ocean. Must we eliminate all wildness from the sea and replace it with some kind of human controlled system, or can wildness be understood and managed well enough to keep humanity and the marine world in balance? In spite of the impression given by numerous reports in the news media, wild fish still exist in great numbers. The wild harvest from the ocean is now around 90 million tons³ a year. The many cycles and subcycles that spin and generate food are still spinning, sometimes with great vigor, and they require absolutely no input from us in order to continue, other than restraint. In cases where grounds have been seemingly tapped out, ten years' rest has sometimes been enough to restore them to at least some of their former glory. World War II, while one of the most devastating periods in history for humans, might be called "The Great Reprieve" if history were written by fish.⁴ With mines and submarines ready to blow up any unsuspecting fishing vessel, much of the North Atlantic's depleted fishing grounds were left fallow and fish increased their numbers significantly.

But is modern man capable of *consciously* creating restraint without some outside force, like war? Is there some wiser incarnation of the hunter-gatherer that will compel us to truly conserve our wild food, or is humanity actually hardwired to eradicate the wild majority and then domesticate a tiny subset? Can we not resist the urge to remake a wild system, to redirect the energy flow of that system in a way that serves us?



1A&1B

¹ **principal meats:** My summaries of animal breeding and the histories of domestication derive from Trygve Gjedrem, *Selection and Breeding Programs in Aquaculture* (New York: Springer, 2005).

² **“It would appear that every wild animal”:** Francis Galton as cited in Juliet Clutton-Brock, *A Natural History of Domesticated Mammals* (New York: Cambridge University Press, 1999). In addition to his writing on eugenics, animal domestication, and many other topics, Galton was a cousin of Charles Darwin and is considered to be one of the founders of the school of statistical genetics.

³ **around 90 million tons:** Most of my larger macro-level fisheries data are drawn from the United Nations Food and Agriculture Organization’s latest biennial report *The State of World Fisheries and Aquaculture 2008*, ed. J.-F. Pulvenis de Séligny, A. Gummy, and R. Grainger (Rome: FAO, 2009), <http://www.fao.org/docrep/011/i0250e/i0250e00.htm>. The marine ecologist Daniel Pauly and others have repeatedly stressed that the Republic of China’s overestimation of aquaculture production and wild catch could significantly skew the overall global data in FAO’s statistics. In particular, Pauly takes issue with the assessment that aquaculture is now 50 percent of the world’s seafood supply and warns that the actual number may be much lower. While I agree that the data may be skewed, the trend of the rise of aquaculture is unmistakable. If we have not reached a point of 50% aquacultured seafood by now we surely will reach that number within a decade or two.

⁴ **if history were written by fish:** The observation that World War II represented a reprieve for groundfish in the North Atlantic is based on an interview conducted with Daniel Pauly in the summer of 2005. Other researchers, most notably Jeff Hutchinson at Dalhousie University, disagree on this point. Whether or not a difference in groundfish numbers before and after World War II can be quantified, it is nevertheless undeniable that fishing pressure declined during the war and that fishing pressure, globally, increased progressively from 1950 through the present day.

3. Which frame of reference does the author primarily use to contextualize the passage?

- (A) Economic
 - (B) Cultural
 - (C) Historical
 - (D) Political
 - (E) Mystical
-

Read the following passage carefully before you choose your answers.



1A&1B

(The following passage is excerpted from a nonfiction book published in the late twentieth century.)

Climatologists speak of thunderstorms pregnant with tornadoes, storm-breeding clouds more than twice the height of Mount Everest; they speak of funicular envelopes and anvil clouds with pendant mammati and of thermal instability of winds in cyclonic vorticity, of rotatory columns of air torquing at velocities up to three hundred miles an hour (although no anemometer in the direct path of a storm has survived), funnels that can move over the ground at the speed of a strolling man or at the rate of a barrel-assing semi on the turn-pike; they say the width of the destruction can be the distance between home plate and deep center field and its length the hundred miles between New York City and Philadelphia. A tornado, although more violent than a much longer lasting hurricane, has a life measured in minutes, and weathercasters watch it snuff out as it was born: unnamed.

I know here a grandfather, a man as bald as if a cyclonic wind had taken his scalp—something witnesses claim has happened elsewhere—who calls twisters Old Nell, and he threatens to set crying children outside the back door for her to carry off. People who have seen Old Nell close, up under her skirt, talk about her colors: pastel-pink, black, blue, gray, and a survivor said this: *All at once a big hole opened in the sky with a mass of cherry-red, a yellow tinge in the center*, and another said: *a funnel with beautiful electric-blue light*, and a third person: *It was glowing like it was illuminated from the inside*. The witnesses speak of shapes: a formless black mass, a cone, cylinder, tube, ribbon, pendant, thrashing hose, dangling lariat, writhing snake, elephant trunk. They tell of ponds being vacuumed dry, . . . chickens clean-plucked from beak to bum, water pulled straight up out of toilet bowls, . . . a wife killed after being jerked through a car window, a child carried two miles and set down with only scratches, a Cottonwood Falls mother (fearful of wind) cured of chronic headaches when a twister passed harmlessly within a few feet of her house, and, just south of Chase, a woman blown out of her living room window and dropped unhurt sixty feet away and falling unbroken beside her a phonograph record of “Stormy Weather.”

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4. The phrase “as bald as if a cyclonic wind had taken his scalp” (Paragraph 2) does all the following EXCEPT



1A&1B

- (A) describe the grandfather with an image related to the cyclone
 - (B) suggest a lighter tone for the paragraph
 - (C) particularize the first of several sources of information mentioned in the paragraph
 - (D) suggest the power of the tornado
 - (E) express concern about the condition of the grandfather
-

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

Read the following passage carefully before you choose your answers.

It was not a union which seemed likely to prosper, since its chief characteristics were imprudence, youth and extreme good looks. But the married life of the young Brudenells unexpectedly turned out a rustic idyll. They chose to live quietly in the country at the Manor, Hambleden, Buckinghamshire, a Jacobean house set on gently rising ground and framed in chestnut trees. The rector of Hambleden at the time has left letters in which are glimpses of an amiable, charitable and democratic pair. They preferred not to use their title and, even after Robert had succeeded his uncle as Earl of Cardigan, they were known in Hambleden as Mr. and Mrs. Brudenell. They were much given to good works, and Robert, "ever a good friend to Hambleden," bought two and a half acres of land and presented it to the village for cottagers' gardens; "these gardens are a great benefit and much prized." Penelope interested herself in the village women and the school. "She is a sweet woman, possessing a temper both mild and engaging," wrote the rector.

And at the Manor on October 16th, 1797, their second child and only male infant was born and christened James Thomas.

The circumstances surrounding his arrival were impressive. It was three generations since the succession of the Earls of Cardigan had gone direct from father to son. The much desired heir was of almost mystic importance, and, as he lay in his cradle, wealth, rank, power and honours gathered round his head.

It was unfortunate that he was destined to grow up in a world that was almost entirely feminine. He



1A&1B

already had an elder sister, and seven more girls followed his birth, of whom six survived. He remained the only son, the only boy among seven girls, unique, unchallenged, and the effect on his character was decisive. He was brought up at home among his sisters, and he grew up as such boys do, spoilt, domineering and headstrong. No arm was stronger than his. No rude voice contradicted him, no rough shoulder pushed him. From his earliest consciousness he was the most important, the most interesting, the most influential person in the world. He retained, however, from these early years a liking for the society of women and a softness in his manner toward them which, having regard to his manner with men, struck his contemporaries with surprise. For a woman, a pretty woman, above all a pretty woman in distress, James Brudenell, later Lord Cardigan, had an almost medieval deference, a chivalrous turn of phrase, a sometimes embarrassing readiness to protect and defend, which, though productive of astonishment and mirth, were nevertheless rooted in a genuine sympathy.

It was to be expected that his parents and sisters should be passionately attached to him, and natural affection and pride were immensely heightened by the circumstance of his extraordinary good looks. In him the Brudenell beauty had come to flower. He was tall, with wide shoulders tapering to a narrow waist, his hair was golden, his eyes flashing sapphire blue, his nose aristocratic, his bearing proud. If there were a fault it was that the lower part of his face was oddly long and narrow so that sometimes one was surprised to catch an obstinate, almost a foxy Look. But the boy had a dash and gallantry that were irresistible. He did not know what fear was. A superb and reckless horseman, he risked his neck on the most dangerous brutes. No tree was too tall for him to climb, no tower too high to scale. He excelled in swordsmanship and promised to be a first-class shot. He had in addition to courage another characteristic which impressed itself on all who met him. He was, alas, unusually stupid; in fact, as Greville pronounced later, an ass. The melancholy truth was that his glorious golden head had nothing in it.

5. The speaker's perspective in the passage is that of

- (A) an acquaintance of James Brudenell
 - (B) a chronicler of past events
 - (C) an uninvolved eyewitness
 - (D) a commentator on social trends
 - (E) a defender of an unpopular figure
-

2A&2B

Name _____

(1) There is probably no better-known writer in the world than William Shakespeare, who was born in England's Stratford-upon-Avon in 1564 and died in 1616. (2) His plays have been translated into every major language and are performed continually, and he is widely considered the greatest dramatist who ever lived. (3) Does any other writer even come close?

(4) This question, as strange as it may seem, started being asked in earnest during the Victorian era of mid-nineteenth-century England (and persists to this day). (5) How, the Anti-Stratfordians (the name for those who challenge Shakespeare's authorship) wondered, could such wonderful works, displaying such a broad education, aristocratic sensibility, and familiarity with the royal courts, have been written by someone with Shakespeare's background?

(6) According to these skeptics, Shakespeare's humble origins—he was the son of a glove maker and raised in a small market town—meant he could not have attained the education or social connections necessary to have been the author of these works. (7) The real author, they asserted, must have been a well-educated and well-connected aristocrat who needed to shield his or her true identity for some reason (there have been approximately 80 potential candidates proposed since the mid-nineteenth century). (8) Among the most popular candidates were philosopher Sir Francis Bacon; Edward de Vere, the 17th Earl of Oxford; and poet and playwright Christopher Marlowe.

(9) This argument, like others made by the Anti-Stratfordians (for example, their claim that Shakespeare's authorship is discredited by irregularities in the spelling of his name that were quite common at the time) is completely unconvincing. (10) For one thing, there was an excellent grammar school near Shakespeare's home, where he would have had access to an outstanding free education in Latin, the classics, and rhetoric. (11) Still, because Shakespeare's father was both a prosperous merchant and the town bailiff, it is almost certain that Shakespeare would have attended this school. (12) Moreover, once Shakespeare moved to London as a young man, he would have been exposed to a wealth of ideas and knowledge, which, good for us, he used to create some of the greatest works of literature the world has ever known.

-
1. Which of the following versions of sentence 3 (reproduced below) would both engage the audience's interest and provide the most effective introduction to the main topic of the passage?

Does any other writer even come close?



2A&2B

- (A) (As it is now)
- (B) But was Shakespeare actually the author of these works?
- (C) Who hasn't at least heard of the great William Shakespeare?
- (D) How many schools still teach plays from that era other than Shakespeare's?
- (E) Would anyone think Shakespeare tried to pass his work off as someone else's?
-

(1) There is probably no better-known writer in the world than William Shakespeare, who was born in England's Stratford-upon-Avon in 1564 and died in 1616. (2) His plays have been translated into every major language and are performed continually, and he is widely considered the greatest dramatist who ever lived. (3) Does any other writer even come close?

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2A&2B

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2. The writer wants to replace the underlined text in sentence 12 (reproduced below) with a more formal and precise phrase.

Moreover, once Shakespeare moved to London as a young man, he would have been exposed to a wealth of ideas and knowledge, which, good for us, he used to create some of the greatest works of literature the world has ever known.

Which of the following phrases would best accomplish this goal?

- (A) I'm happy to say
 - (B) terrifically for everyone
 - (C) fortunately for posterity
 - (D) thank goodness
 - (E) hooray for later generations
-

3. The writer wants to alter the passage for an audience that is unfamiliar with the historical period of Shakespeare's time. Which of the following changes best accomplishes this goal?



2A&2B

- (A) In sentence 1, adding “English author” after “than”
 - (B) In sentence 4, changing “the Victorian era” to “Queen Victoria’s reign”
 - (C) In sentence 6, changing “skeptics” to “challengers”
 - (D) In sentence 10, deleting “in Latin, the classics, and rhetoric”
 - (E) In sentence 11, adding “(equivalent to a modern-day mayor)” after “bailiff”
-

3

Name _____

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Does any other writer even come close?



3

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- (B) But was Shakespeare actually the author of these works?
- (C) Who hasn't at least heard of the great William Shakespeare?
- (D) How many schools still teach plays from that era other than Shakespeare's?
- (E) Would anyone think Shakespeare tried to pass his work off as someone else's?
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3

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2. The writer wants to replace the underlined text in sentence 12 (reproduced below) with a more formal and precise phrase.

Moreover, once Shakespeare moved to London as a young man, he would have been exposed to a wealth of ideas and knowledge, which, good for us, he used to create some of the greatest works of literature the world has ever known.

Which of the following phrases would best accomplish this goal?

- (A) I'm happy to say
- (B) terrifically for everyone
- (C) fortunately for posterity
- (D) thank goodness
- (E) hooray for later generations
-

3. The writer wants to alter the passage for an audience that is unfamiliar with the historical period of Shakespeare's time. Which of the following changes best accomplishes this goal?



3

- (A) In sentence 1, adding “English author” after “than”
 - (B) In sentence 4, changing “the Victorian era” to “Queen Victoria’s reign”
 - (C) In sentence 6, changing “skeptics” to “challengers”
 - (D) In sentence 10, deleting “in Latin, the classics, and rhetoric”
 - (E) In sentence 11, adding “(equivalent to a modern-day mayor)” after “bailiff”
-

4ABC

Name _____

(1) In the 1990s, the furniture company Herman Miller developed a revolutionary new chair with an adjustable lower back and breathable upholstery. (2) But consumer focus groups derided it, failing to understand the design's innovations; only the bold decision of Herman Miller executives to release the chair anyway allowed it to become a success. (3) The popular writer Malcolm Gladwell has provided a compelling introduction to the focus group, a research technique in which groups of consumers are asked detailed questions about a new product. (4) As an accurate assessment of the effectiveness of focus groups, however, Gladwell's story has some shortcomings.

(5) As journalist Liza Featherstone explains in *Divining Desire: Focus Groups and the Culture of Consultation*, the social role of focus groups has changed over time in response to political and economic developments. (6) According to one executive interviewed by Featherstone, "You can't use focus groups to create an idea . . . a focus group would create an Edsel." (7) The executive refers to a famously unsuccessful 1957 car model whose shortcomings were blamed on the development team's excessive use of focus groups. (8) But, as Featherstone shows, focus groups actually rejected some features that spelled the Edsel's doom, including the name, which group members thought "sounded too much like 'weasel.'" (9) Other features, such as the unpopular design of the car's body, were not subject to focus group research at all. (10) Overall, it may be that a truly unfortunate name is what actually contributed to the Edsel's failure.

(11) Whether or not focus groups could have saved the Edsel, it is clear that they produced useful feedback. (12) Seen in this light, even the focus groups used by Herman Miller come off better: their reservations about the unusual chair design did correspond to low initial sales figures before the product became a hit. (13) As Eric L. Johnston argues, Gladwell criticizes focus groups for failing to predict the future, something that should not be expected of them. (14) "Ultimately, focus groups are just one component in a company's decision-making process, and they should never be treated as a magical elixir nor a substitute for sound business decisions," Johnston asserts.

1. In sentence 3 (reproduced below), the writer wants to introduce Malcolm Gladwell's perspective on focus groups in order to integrate this perspective into the writer's line of reasoning in the passage.

The popular writer Malcolm Gladwell has provided a compelling introduction to the focus group, a research technique in which groups of consumers are asked detailed questions about a new product.

Which of the following versions of the underlined text would best accomplish this goal?



4ABC

- (A) (As it is now)
- (B) This is just one of many stories journalist and author Malcolm Gladwell tells about
- (C) The author of many best-selling books, including *Blink: The Power of Thinking Without Thinking*, Malcolm Gladwell has strong feelings about
- (D) One of the ways Malcolm Gladwell, a popular author and columnist for the *New Yorker* magazine, has come to public attention is by writing about
- (E) This narrative, popularized by best-selling author Malcolm Gladwell, exemplifies his and others' critique of
-

2. The writer is considering deleting the underlined portion of sentence 8 (reproduced below), adjusting the punctuation as needed

But, as Featherstone shows, focus groups actually rejected some features that spelled the Edsel's doom, including the name, which group members thought "sounded too much like 'weasel.'"

Should the writer keep or delete the underlined text?

- (A) Keep it, because it appropriately acknowledges the source of the quotation in the sentence and the information about Edsel focus groups.
- (B) Keep it, because it signals to the audience that the writer is setting up a counterargument to Featherstone's claim.
- (C) Delete it, because it suggests that the writer lacks independent ideas and must rely on other sources.
- (D) Delete it, because it distracts from the information about the Edsel with irrelevant reminders of where the information came from.
- (E) Delete it, because it undermines the claims of the paragraph by raising the possibility that the writer is using biased sources.
-

(1) A statue of a lamb in Sterling, Massachusetts, commemorates the city as the birthplace of the famous nursery rhyme "Mary Had a Little Lamb." (2) The statue's placard attributes the poem to John Roulstone,



4ABC

who, according to popular lore, wrote it circa 1816 after witnessing a girl named Mary Sawyer bring her lamb to school. (3) When the teacher discovered the lamb, she sent it outside. (4) Although embarrassed by this incident, Sawyer had fond memories of caring for the orphaned lamb, who indeed followed her everywhere.

(5) This charming story has long been accepted as the origin of the poem, with Roulstone as the purported author. (6) However, strong evidence indicates that this event did not inspire the poem and that the author was in fact Sarah Josepha Hale, not Roulstone.

(7) Hale was an accomplished author and editor who, in 1830, first published “Mary’s Lamb” in a book of children’s poems. (8) Later publications of the poem also credited it to Hale. (9) Set to music in 1831 and retitled “Mary Had a Little Lamb,” the poem became widely popular.

(10) When Sawyer heard the poem, she assumed it was based on Roulstone’s verses—which she no longer possessed, incidentally—and in 1876 claimed she was the Mary of the poem and Roulstone was the author. (11) Hale denied Sawyer’s claims. (12) While no one has ever found a copy of Roulstone’s poem, many people, including members of the New England Historical Society, have nevertheless accepted the theory that Hale added three stanzas to Roulstone’s original poem, which is childlike in style.

(13) Scholars believe Sawyer’s account of the lamb following her to school and Roulstone writing a poem about it. (14) However, the Sawyer homestead burned to the ground in 2007. (15) Whereas Hale was a widowed mother of five, Roulstone was a ten-year-old boy who never published anything. (16) It is impossible that Hale, who lived 90 miles away, could have heard Roulstone’s poem and plagiarized it fourteen years later in “Mary’s Lamb.”

(17) Furthermore, in rural communities, farmers commonly gave orphaned lambs to their children to bottle feed. (18) The lambs would follow their human “parents” everywhere—even to school—until grown.

-
3. In sentence 6 (reproduced below), the writer is considering deleting the underlined text.

However, strong evidence indicates that this event did not inspire the poem and that the author was in fact Sarah Josepha Hale, not Roulstone.

Should the writer keep or delete the underlined text?



4ABC

- (A) Keep it, because it indicates why the story of Roulstone’s composition is described as “charming” in sentence 5.
- (B) Keep it, because it deepens the discussion in the passage by leading the reader to consider different ways a poem may be inspired.
- (C) Keep it, because it previews the way the rest of the passage will support the thesis about Hale’s authorship with evidence.
- (D) Delete it, because it contains unimportant information that distracts from the statement of the thesis.
- (E) Delete it, because it contradicts the discussion of Roulstone’s childhood in the first paragraph.
-

(1) A statue of a lamb in Sterling, Massachusetts, commemorates the city as the birthplace of the famous nursery rhyme “Mary Had a Little Lamb.” (2) The statue’s placard attributes the poem to John Roulstone, who, according to popular lore, wrote it circa 1816 after witnessing a girl named Mary Sawyer bring her lamb to school. (3) When the teacher discovered the lamb, she sent it outside. (4) Although embarrassed by this incident, Sawyer had fond memories of caring for the orphaned lamb, who indeed followed her everywhere.

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4ABC

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(17) Furthermore, in rural communities, farmers commonly gave orphaned lambs to their children to bottle feed. (18) The lambs would follow their human "parents" everywhere—even to school—until grown.

4. The writer wants to support the line of reasoning in the fifth paragraph (sentences 13-16) with a comment that reflects the complexity of the historical narrative in the passage's earlier paragraphs. Which version of the underlined text in sentence 14 (reproduced below) most effectively accomplishes this goal?

However, the Sawyer homestead burned to the ground in 2007.

- (A) (as it is now)
- (B) Sawyer first made the claim at a fund-raiser, where she sold strands of wool from her pet lamb
- (C) 60 years after her lamb's visit inspired Roulstone to write a poem, it is likely Sawyer conflated Roulstone's poem with Hale's
- (D) Roulstone was visiting Sawyer's school that day and returned later to give her the poem
- (E) Sawyer sincerely believed she was the Mary of "Mary Had a Little Lamb" until her death in 1889
-

5. The writer wants to avoid expressing the argument of the passage in absolute terms. Which of the following changes should the writer make?



4ABC

- (A) In sentence 2, deleting “according to popular lore” and adjusting the punctuation as needed
- (B) In sentence 4, adding “almost” before “everywhere”
- (C) In sentence 5, changing “purported” to “talented”
- (D) In sentence 10, deleting “which she no longer possessed, incidentally” and adjusting the punctuation as needed
- (E) In sentence 16, changing “impossible” to “improbable”
-

Read the following passage carefully before you choose your answers.

(The passage below is excerpted from an essay published in the early twentieth century.)

Every child has to learn the language he is born to.

It is certain that he will make mistakes in the process, especially as he is not taught it by any wise system, but blunders into what usage he can grasp from day 5 to day.

Now, if an adult foreigner were learning our language, and we greeted his efforts with yells of laughter, we should think ourselves grossly rude.

And what should we think of ourselves if we further misled him by setting absurd words and phrases before him, encouraging him to further blunders, that we might laugh the more; and then, if we had visitors



4ABC

, inciting him to make these blunders over again to entertain the company? Yet this is common household

15 sport, so long as there is a little child to act as zany* for the amusement of his elders. The errors of a child are not legitimate grounds of humour, even to those coarse enough to laugh at them, any more than a toddling baby's falls have the same elements of the

20 incongruous as the overthrow of a stout old gentleman who sits down astonished in the snow.

A baby has to fall. It is natural, and not funny. So does the young child have to make mistakes as he learns any or all of the crowding tasks before him; but 25 these are not fair grounds for ridicule.

I was walking in a friend's garden, and met for the first time the daughter of the house, a tall, beautiful girl of nineteen or twenty. Her aunt, who was with me, cried out to her in an affected tone, "Come and 30 meet the lady, Janey!"

The young girl, who was evidently unpleasantly impressed, looked annoyed, and turned aside in some confusion, speaking softly to her teacher who was with her. Then the aunt, who was a very muscular



4ABC

35 woman, seized the young lady by her shoulders,
lifted her off the ground, and thrust her blushing,
struggling, and protesting into my arms—by way of
introduction! Naturally enough, the girl was overcome with
mortification, and conceived a violent dislike for me.

40 (This story is exactly true, except that the daughter
of the house was aged two and a half.)

Now why,—in the name of reason, courtesy,
education, justice, any lofty and noble consideration,
—why should Two-and-a-half be thus insulted? What
45 is the point of view of the insulter? How does she
justify her brutal behaviour? Is it on the obvious
ground of physical superiority in age and strength? It
cannot be that, for we do not gratuitously outrage the
feelings of all persons younger and smaller than

50 ourselves. A stalwart six-foot septuagenarian does
not thus comport himself toward a small gentleman of

thirty or forty. It cannot be relationship; for such
conduct does not obtain among adults, be they never
so closely allied. It has no basis except that the victim

55 is a child, and the child has no personal rights
which we feel bound to respect.



4ABC

A baby, when “good,” is considered as a first-rate plaything,—a toy to play with or to play on or to set going like a machine-top, that we may laugh at it.

60 There is a legitimate frolicking with small children, as the cat plays with her kittens; but that is not in the least inconsistent with respect. Grown people can play together and laugh together without jeering at each other. So we might laugh with our children, even

65 more than we do, and yet never laugh at them.

The pathetic side of it is that children are even more sensitive to ridicule than grown people. They have no philosophy to fall back upon; and,—here is the hideously unjust side,—if they lose their tempers,

70 being yet unlearned in self-restraint,—if they try to turn the tables on their tormentors, then the wise “grown-up” promptly punishes them for “disrespect.”

They must respect their elders even in this pitiful attitude; but who is to demand the respect due to

75 youth?

*a clown or acrobat

6. According to the author, “the obvious ground” (lines 46-47) can be ruled out because it



4ABC

- (A) makes unfounded claims about the seriousness of an infraction
 - (B) relies on a distinction that is actually rather subtle
 - (C) cannot be generalized to other similar situations
 - (D) is too simple an explanation for such a complex issue
 - (E) does not account for the widespread occurrence of a behavior
-

Read the following passage carefully before you choose your answers.

(The following passage is excerpted from a recent book about the United States Declaration of Independence.)

When one undertakes to read any text— whether fiction or nonfiction or even a poem— a handful of tried-and-true questions set one going in the right direction: What *kind* of text have I got in front of me? 5 Who is the *audience* for this text? And what is the *structure* of the text— that is, how has the author divided the text into parts? How do those parts help accomplish what the whole has been crafted to do? Asking these questions about the Declaration will 10 make us better readers of its democratic art.



4ABC

I'll start with the first: what kind of text is the Declaration?

Is it a sacred text? Or a treatise? Or perhaps a law?

This is a question we rarely ask.

15 In fact, the Declaration is just an ordinary memo.

As an example, I have in mind a memo I saw recently from a dean of students office at a northeastern college. It announced that, going forward, the dining hall would stay open later on weekdays, and it offered

20 reasons for that change. The Declaration is the same kind of document: a memo that announces and, thereby, brings about a change, while also explaining it.

Short for "memorandum," which is Latin for

25 "something that needs to be remembered," the

memo has been a basic tool of human social organization ever since writing was invented. Although we are used to thinking of memos these days mainly as interoffice directives, our view has become restricted.



4ABC

30 Here's an older and more fundamental meaning:

An informal diplomatic message, *esp.* one summarizing the state of a question, justifying a decision, or recommending a course of action.

In fact, its oldest usage spawned a formula to

35 launch declarations. It went like this: *Memorandum,*

That it is hereby declared . . .

As ever speedier modes of duplication and communication have emerged, memos have become only more common and more important. Those

40 who write the best memos set policy for businesses, cultural organizations, and governments. Because of their impact on our memories, writers rule. They wield the instrument by which our world is organized.

The Declaration, too, is a very practical document. 45 It claims to know something about how a particular institution of a particular kind— the kingdom of Great Britain, a free and independent state— should



4ABC

work. It criticizes this institution for failing to work as it should.

It announces the separation, on account of

50 this failure, of the colonies from Britain and the

coming into being of a new political system. But it

also had the job of organizing a group to joint action:

revolt from Britain.

What does it take for a group to act in concert?

55 How are decisions made? Who takes responsibility

for them? What makes it possible for a group,

organization, or institution to collaborate over time?

When do they run into trouble? Why? We all know

things about how institutions should work. By trying

60 to answer questions like these in relation to our

own lives, we build a context for thinking about the

Declaration.

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7. Based on the passage as a whole, it can be inferred that the author will most likely continue with a discussion that includes which of the following?



4ABC

- (A) An analysis of the Declaration that addresses the questions about texts introduced at the beginning of the passage
 - (B) A comparison of views of the Declaration as a sacred text and as a treatise
 - (C) An examination of additional definitions of the word “memorandum”
 - (D) A closer look into fundamental differences between interoffice memos and the Declaration
 - (E) An account of other types of correspondence besides memos
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