With Imagination in the popular sense, command of imagery and metaphorical expression, Bentham* was, to a certain degree, endowed. For want, indeed, of poetical culture, the images with which his fancy supplied him were seldom beautiful, but they were Quaint and humorous, or bold, forcible, and intense: passages might be quoted from him both of playful irony, and of declamatory eloquence, seldom surpassed in the writings of philosophers. The Imagination which he had not, was that to which the name is generally appropriated by the best writers of the present day; that which enables us, by a voluntary effort, to conceive the absent as if it were present, the imaginary as if it were real, and to clothe it in the feelings which, if it were indeed real, it would bring along with it. This is the power by which one human being enters into the mind and circumstances of another. This power constitutes the poet, in so far as he does anything but melodiously utter his own actual feelings. It constitutes the dramatist entirely. It is one of the constituents of the historian; by it we understand other times; by it Guizot interprets to us the middle ages; Nisard, in his beautiful Studies on the later Latin poets, places us in the Rome of the Caesars; Michelet disengages the distinctive characters of the different races and generations of mankind from the facts of their history. Without it nobody knows even his own nature, further than circumstances have actually tried it and called it out; nor the nature of his fellow-creatures, beyond such generalizations as he may have been enabled to make from his observation of their outward conduct.

By these limits, accordingly, Bentham's knowledge of human nature is bounded. It is wholly empirical; and the empiricism of one who has had little experience. He had neither internal experience nor external; the quiet, even tenor of his life, and his healthiness of mind, conspired to exclude him from both. He never knew prosperity and adversity, passion nor satiety; he never had even the experiences which sickness gives: he lived from childhood to the age of eighty-five in boyish health. He knew no dejection, no heaviness of
heart. He never felt life a sore and a weary burthen. He was a boy to the last. Self-consciousness, that demoon of the men of genius of our time, from Wordsworth to Byron, from Goethe to Chateaubriand, and to which this age owes so much both of its cheerful and its mournful wisdom, never was awakened in him. How much of human nature slumbered in him he knew not, neither can we know. He had never been made alive to the unseen influences which were acting on himself, nor consequently on his fellow-creatures. Other ages and other nations were a blank to him for purposes of instruction. He measured them but by one standard; their knowledge of facts, and their capability to take correct views of utility, and merge all other objects in it. His own lot was cast in a generation of the leanest and barrenest men whom England had yet produced, and he was an old man when a better race came in with the present century. He saw accordingly in man little but what the vulgarest eye can see; recognised no diversities of character but such as he who runs may read. Knowing so little of human feelings, he knew still less of the influences by which those feelings are formed; all the more subtle workings both of the mind upon itself, and of external things upon the mind escaped him; and no one, probably, who, in a highly instructed age, ever attempted to give a rule to all human conduct, set out with a more limited conception either of the agencies by which human conduct is, or of those by which it should be, influenced.

1. In this passage, the author’s overall attitude toward Betham can best be described as
   A. grudgingly appreciative
   B. cleverly nonjudgmental
   C. bitterly disillusioned
   D. viciously sarcastic
   E. essentially negative

ANS: E

1. In the passage, the author’s overall attitude toward Bentham can best be described as essentially negative. While grudgingly giving Bentham some credit in the first 9 lines, “to a certain degree endowed” his praise is clearly limited. The author then uses the next 60 lines to list his shortcomings (E). While he is grudgingly appreciative at the beginning, this attitude quickly shifts to create an overall negative attitude (A). He is not at all nonjudgmental, enumerating Bentham's limited vision (B). The author is not disillusioned; he had no illusions about Bentham to loose (C). Although he is critical, he is not vicious and his discussions of Bentham’s deficiencies are presented as an almost expected outgrowth of Bentham’s uneventful life. The author is not sarcastic (D).

PTS: 1   DIF: Medium   MSC: 40% Answered Correctly
2. Which of the following best describes the function of the second sentence (lines 3-9) in the first paragraph?
A. It qualifies and expands the opening sentence.
B. It focuses on qualities Bentham’s language lacks.
C. It compares Betham’s skills to those of other writers.
D. It provides an example of a brief digression.
E. It signals a transition in thought from the opening sentence.

ANS: A

2. The function of the second sentence (lines 3-9) in the first paragraph can best be described as qualifying and expanding the opening sentence. The opening sentence states that Bentham was to a limited degree endowed. The second sentence identifies these positives, but only after an opening phrase that limits what follows (A). Although the sentence opens with a negative, it goes on to identify the positives and, on the whole, grudgingly focuses on the positive (B). While other writers are mentioned, this is not the sentence’s primary function (C). The function of the sentence is not to provide an example of a digression nor is it a digression (D). It is not a transition from the opening sentence since it expands on it (E).

PTS: 1 DIF: Medium MSC: 66% Answered Correctly

3. The author’s discussion of Bentham’s ability to use imagery (lines 1-9) is best described as one of:
A. dispassionate advice
B. contemptuous dismissal
C. witty defense
D. profuse commendation
E. qualified appreciation

ANS: E

3. The author’s discussion of Bentham’s ability to use imagery (lines 1-9) is best described as one of qualified appreciation. He uses qualifiers like “a certain degree,” “For Want,” “seldom,” before the shift indicated by the “but” after which he states Bentham’s positive attributes (E). He does not offer advice, either passionate or dispassionate (A) nor is he contemptuous or dismissive, both strongly negative terms (B). He is not defending Bentham (C). While he does give limited praise, it is not profuse (D).

PTS: 1 DIF: Medium MSC: 58% Answered Correctly
4. “This power” (line 17) refers to
   A. “command of imagery” (lines 1-2)
   B. “poetical culture” (line 4)
   C. “declamatory eloquence” (line 8)
   D. “Imagination” (line 9)
   E. “voluntary effort” (line 12)

   ANS: D

4. “This power” (line 17) refers to “imagination” (line 9) which begins the sentence and is reinforced with the use of “imaginary” in line 13 (D). The “command of imagery” (lines 1-2) is part of the author’s definition of imagination “in the popular sense” which he uses negatively (A). The “poetical culture” is one of the things Bentham lacks, not a power (B). “Declamatory eloquence” (line 8) is simply one of the positive attributes, not the central issue (C). Voluntary effort is the effort by which the power of the imagination works, it is not the power itself (E).

   PTS: 1   DIF: Easy   MSC: 80% Answered Correctly

5. The author indicates that a writer’s ability to work with metaphor and imagery is less important than
   A. a high sense of morality
   B. intellectual brilliance
   C. awareness of the artist’s role in society
   D. the power to empathize with others
   E. the imparting of pleasure to the reader

   ANS: D

5. The author indicates that a writer’s ability to work with metaphor and imagery is less important than the power to empathize, to identify with others, the ability that enables the better authors to imagine and write about things beyond their own experience (D). It is empathy with fellow humans, not a high sense of morality that might place the author above them (A) nor intellectual brilliance, but his emotional depth that is important (B). The awareness of the artist’s role in society is not discussed, although a careful reader could draw conclusions about the author’s views (C). While the author clearly suggests that imparting pleasure to the reader is important, his concern is the empathy through which a writer does this (D).

   PTS: 1   DIF: Medium   MSC: 44 % Answered Correctly
6. The references in lines 20-26 (“It is...history”) serve to
A. establish the author’s credentials as a historian
B. clarify the previous sentence
C. provide illustrative examples
D. suggest the longevity of poetry as an art
E. differentiate historians from poets

ANS: C

6. The references in lines 20-26 (“It is...history”) provide illustrative examples of how imagination functions in the writing of history. He discusses several types of writing in general and then gives specific examples using several historians (C). The author is not establishing his credentials (A). The previous sentence concerns dramatists; the lines go on to discuss historians (B). Since the lines discuss historians, it has nothing to do with the longevity of poetry (D). While the author looks at the philosopher, the poet, the dramatist, and the historian in the ways in which they relate to imagination, he is showing relationships rather than emphasizing differences (E).

PTS: 1  DIF: Medium  MSC: 61% Answered Correctly

7. One purpose of the first paragraph is to
A. suggests that beauty is not an essential element of good art
B. discount the importance of imaginative thinking
C. distinguish between two types of imagination
D. suggest that artistic creativity is compromised by social responsibility
E. reinforce popular views of creative imagination

ANS: C

7. One purpose of the first paragraph is to distinguish between two types of imagination. The author identifies “Imagination in the popular sense” which is command of imagery and metaphorical expression, which he implies is intellectual, with “that which enables us to conceive the absent as if it were present” and has an emotional component (C). He does not discuss the relationship of beauty and art (A) nor does he discount the importance of imaginative thinking (B). He does not discuss the relationship of art to societal responsibility (D). He downplays the popular view of creative imagination in the first line and then goes on to present a broader and more complete view (E).

PTS: 1  DIF: Difficult  MSC: 33% Answered Correctly
8. Which of the following best describes the relationship between the first paragraph and the second?
A. The second paragraph uses the claims made at the end of the first paragraph to examine an individual.
B. The second paragraph continues to expand the definition of imagination begun in the first paragraph.
C. The second paragraph supports the claim in the opening sentence of the first paragraph.
D. The second paragraph presents a more balanced view of Bentham than does the first paragraph.
E. The second paragraph supports the theme of the first paragraph by references to scholarly research.

ANS: A

8. The relationship between the first paragraph and the second paragraph is that the second paragraph uses the claims made at the end of the first paragraph to examine an individual. Mills states that without the power of imagination, gained through personal experience, a writer is limited. In the second paragraph he chronicles Bentham’s uneventful life, which lacked the type of experience that would give his writing power (A). The second paragraphs focuses on Bentham, not on definitions (B). While the first sentence of the first paragraph is grudgingly positive, the second paragraph is critical (C). Since the second paragraph is uniformly negative, it does not present a more balance view than the first (D). There is no reference to scholarly research in the second paragraph (E).

PTS: 1 DIF: Medium MSC: 55 % Answered Correctly

9. The stylistic feature most evident in lines 32-62 (“By these...may read”) is the use of
A. series of prepositional phrases
B. repeated syntactical patterns
C. metaphor
D. analogy
E. allusion

ANS: B

9. The stylistic feature most evident in line 32-62 (“By these…may read”) is the use of repeated syntactical patterns such as “He had neither…” (line 35) “He never…” (line 37), “he never…” (lines 38-9) and other sentences and phrases beginning with “he” (B). It does not contain a serious of prepositional phrases. A prepositional phrase is a group of words that begins with a preposition and ends with a noun or a pronoun, such as “by the ocean” and “near the window” (A). While there is limited use of metaphor, comparisons not using “like” or “as.” “He was a boy to the last” (line 43), it is not a significant stylistic feature (C). The author does not make use of analogy, a comparison to a directly parallel case (D) or allusion, a direct or indirect reference to a book, myth, religious or other commonly known reference (E).

PTS: 1 DIF: Easy MSC: 70 % Answered Correctly
10. Which of the following rhetorical devices is used in lines 35-38 (“He had neither...satiety”)?
   A. Anthithesis
   B. Oxymoron
   C. Euphemism
   D. Personification
   E. Apostrophe

   ANS: A

10. The rhetorical devise used in lines 35-38 (“He had neither...satiety”) is antithesis, balanced contrast, often of grammatical pattern and meaning, in this case, “neither internal experience nor external” (A). There is no oxymoron, combining contradictory terms to create a paradox, such as “jumbo shrimp” (B). There is no use of a euphemism, the use of a more pleasant substitute for a generally unpleasant word or concept (C), and no personification, figurative language in which something non-human is endowed with human traits or human form (D). There is no apostrophe, a figure of speech that directly addresses an absent or imaginary person or a personified abstraction, such as liberty or love (E).

   PTS: 1       DIF: Medium       MSC: 43% Answered Correctly

11. In lines 35-48 (“He had neither...in him”), the author suggests that Bentham
   A. writes without a clear purpose
   B. has a fear of human aberration
   C. cannot understand strong human feelings
   D. does not value information based on observation
   E. has little respect for other’s opinions

   ANS: C

11. In lines 35-48 (He had neither...in him”), the author suggests that Bentham cannot understand strong human feelings since he experienced none in his extraordinarily uneventful life (C). The author is writing about Bentham’s life experience, not his writing (A). There is no indication of a fear of human aberration which is a departure from the normal or typical (B). Bentham’s problem says the author, is not that he does not value information based on observation, but that he has observed and experienced so little (D). The lines do not refer to Bentham’s respect for other’s opinions (E).

   PTS: 1       DIF: Easy       MSC: 84% Answered Correctly
12. In the context of lines 43-48, “Self-consciousness” means
A. awkwardness
B. caution
C. shame
D. idealism
E. introspection

ANS: E

12. In the context of lines 43-48, “Self-consciousness” means introspection or self examination. Bentham’s uneventful life never forced him to look within (E). It does not refer to awkwardness (A) or caution for which his charmed life seemed to have little need (B). Bentham did not experience the shame he might have experienced had he led a more adventurous life (C), nor was he idealistic (D).

PTS: 1 DIF: Medium MSC: 44 % Answered Correctly

13. The author most likely includes the clause “He saw accordingly in man little but what the vulgarest ey can see” (lines 59-60) in order to
A. convey the limitation of Bentham’s perception
B. illustrate Bentham’s preoccupation with base and coarse actions
C. suggest that Bentham could see nothing good in others
D. imply that Bentham had no sympathy for others’ misfortunes
E. suggest that Bentham understood the common people best

ANS: A

13. The author most likely includes the clause “He saw accordingly in man little but what the vulgarest eye can see” (lines 59-60) in order to convey the limitation of Bentham’s perception, a result of his lack of empathy (A). There is no indication that suggests that Bentham was preoccupied with base and coarse actions (B) nor that he was incapable of seeing good in others (C). The author does not suggest that Bentham has little sympathy of other’s misfortunes, only that he cannot identify with them (D). The author suggests that Bentham has little understanding of people, either common or otherwise (E).

PTS: 1 DIF: Easy MSC: 70% answered Correctly
14. The author’s attitude toward Bentham’s abilities as a writer might be best described as
   A. dismissive because of the narrowness of Bentham’s experience and understanding
   B. jealous because of Bentham’s undeserved success and happiness
   C. undecided because of the paucity of information about Bentham’s life
   D. disapproving because of the uniformly serious tone of Bentham’s prose
   E. appreciative because of the accuracy of Bentham’s observations

   ANS: A

14. The author’s attitude toward Bentham’s abilities as a writer might be best described as dismissive, that is, giving little value to his abilities because of the narrowness of Bentham’s experience and understanding which he chronicles in the second paragraph (A). He does not seem to be jealous because of Bentham’s undeserved success and happiness; in fact, one might detect an element of pity (B). The author clearly has strong opinions and seems well informed about Bentham’s life (C). It is not the serious tone of Bentham’s prose, but its lack of emotional depth which is problematic (D). His focus is on Bentham’s shortcomings, not the accuracy of his observations (E).

   PTS: 1     DIF: Easy     MSC: 70 % Answered Correctly

15. The author characterizes Bentham primarily as an individual who
   A. has been wrongly ignored
   B. lacks poetic insight
   C. is too uncompromising
   D. has a childlike sense of fantasy
   E. has a highly idiosyncratic style

   ANS: B

15. The author characterized Bentham primarily as an individual who lacks poetic insight because of his lack of life experience (B). He is critical of Bentham rather than viewing him as wrongly ignored (A). He does not see him as uncompromising, but as limited in vision (C). The author describes Bentham as someone who has no sense of fantasy and lacks imagination (D). His style is not highly idiosyncratic or unique, but is bland (E).

   PTS: 1     DIF: Medium     MSC: 50% Answered Correctly

16. The area of experience of which Bentham is said to be most ignorant is the
   A. intellectual
   B. practical
   C. emotional
   D. analytical
   E. moral

   ANS: C

16. The area of experience of which Bentham is said to be most ignorant is the emotional because of his lack of emotional depth (C). He is limited to the intellectual (A), and practical (B). He is sufficiently analytical (D) nor is his limitation moral, but a lack of empathy with others (E).

   PTS: 1     DIF: Easy     MSC: 80% Answered Correctly
17. The passage as a whole is best characterized as
   A. a personal reminiscence
   B. a treatise on style
   C. a critical evaluation
   D. an ironic attack
   E. a factual report

ANS: C

17. The passage as a whole is best characterized as a critical evaluation which finds Bentham lacking (C). It is not a personal reminiscence since the author had no direct experience with Bentham (A), nor is it a treatise or discussion on style, although it does discuss Bentham’s style (B). Even though the passage is critical, it is not really an attack and there is no real irony in which the intended meaning is the opposite of that expressed (D). Since it clearly has a point of view grounded in the value of the emotional and imaginative aspects of the Romantic Movement, it is not a factual report (E).

PTS: 1  DIF: Easy  MSC: 73% Answered Correctly
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 environing 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 and 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 these 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 sign of slavery, it was something to drive a man mad.

18. The speaker’s primary purpose in the passage is to
A. justify the need for class structures in the modern world
B. seek restitution for wrongs committed against him
C. establish the major distinctions between race issues and class issues
D. convey the psychological impact of a system of segregation
E. condemn physical force as a means of maintaining segregation

ANS: D

William Edward Burghardt Du Bois was a noted scholar, editor, and African American activist. Du Bois was a founding member of the National Association for the Advancement of Colored People (NAACP -- the largest and oldest civil rights organization in America). Throughout his life Du Bois fought discrimination and racism. He made significant contributions to debates about race, politics, and history in the United States in the first half of the 20th century, primarily through his writing and impassioned speaking on race relations. Du Bois also served as editor of The Crisis magazine and published several scholarly works on race and African American history. By the time he died, in 1963, he had written 17 books, edited four journals and played a key role in reshaping black-white relations in America.

18. The speaker’s primary purpose in the passage is to convey the psychological impact of a system of segregation. This passage begins with a discussion of the frustrations experienced by 16th century Europeans born into a ridged class structure. He then relates this class structure to racial segregation in America in the second paragraph. In paragraph three, he argues against any real difference between the races and then decries the fact that his life was, like the 16th century European, “determined” by this artificial distension. In the final paragraph, he discusses the personal effects of segregation, ending with “…it was something to drive a man mad” (D). He does the opposite of justifying the need for class structures (A) and never mentions restitution for past wrongs (B). Rather than make distinctions between race issues and class issues, he is linking them (C). While he does, if only indirectly through segregation’s link to Europe’s class structure, condemn physical force as a means of maintaining segregation, its condemnation is not an important purpose of the passage.

PTS: 1 DIF: Easy MSC: 80% Answered Correctly
19. Line 7 (“continually knocking his hands, head and heart”) provides an example of
   A. antithesis
   B. alliteration
   C. apostrophe
   D. analogy
   E. anticlimax

   ANS: B

19. Line 7 (“continually knocking his hand, head and heart”) provides an example of alliteration - The repetition of initial consonants (hand, head, heart) (B). Antithesis is a balanced contrast, often of grammatical pattern and meaning (“the spirit is willing but the flesh is weak.” There is no such contrast (A), nor does it contain an apostrophe, a figure of speech that directly addresses an absent or imaginary person or a personified abstraction, such as liberty or freedom (C). An analogy is a comparison to a directly parallel case. While the hand, head, and heart do each represent larger concepts, there is not a comparison (D). Stylistically, an anticlimax is a sudden shift from the important to the ludicrous or inconsequential, clearly not the case here (E).

   PTS: 1  DIF: Easy  MSC: 78% Answered Correctly

20. The series of phrases in lines 12-14 (“in muscles...became divine”) suggests the
   A. uncertainty that people felt about their own social class
   B. internal conflicts rampant in a rigid class system
   C. many ways that class structure was maintained
   D. inability of government to rule without the support of religion
   E. transition from a society ruled by force to one ruled by law

   ANS: C

20. The series of phrases in lines 12-14 (“in muscles ... became divine”) suggests the many ways in which the class structure was maintained (C). There is no indication of uncertainty (A) nor internal conflicts, (B) but rather the suggestion of a unified system for maintaining class distinctions. Religion is portrayed as growing to support civil law, not its foundation (D). The list moves from the concrete (force) to the abstract (religion) but there is no indication of movement or transition, simply a unified system (E).

   PTS: 1  DIF: Medium  MSC: 58% Answered Correctly
21. 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

ANS: A

22. The second paragraph is significant in that the speaker
A. cites a counterexample to that in the opening paragraph
B. makes use of the power of personal experience
C. outlines his assumptions about the reader’s experiences
D. traces the history of modern discrimination
E. utilizes eyewitness accounts to document claims

ANS: B

23. The word “education” (line 24) refers to
A. formal learning in school
B. independent learning gained from personal reading
C. learning acquired through recitation
D. learning obtained through experience
E. learning influenced by parents

ANS: D

21. In relation to the rest of the passage, the first paragraph provides historical information about the class structure in 16th century Europe that illuminates the speaker’s own circumstances as part of a segregated society (A). While the author is making an analogy (A comparison to a directly parallel case) – 16th century Europe to American Segregation, he is not making a comparison between the reader and himself (B). While he is comparing the two periods, it is not limited to artisans and artists (C), nor are there conflicting statements about the social position of artisans in Europe. They existed under a rigid system to which they were forced to conform (D). While the first paragraph does help the speaker place segregation in historical context, it is historical reference, not personal reminiscence which strengthens his discussion of segregation, not alters it (E).

PTS: 1  DIF: Medium  MSC: 54% Answered Correctly

22. The second paragraph is significant in that the speaker makes use of the power of his own personal experience, giving examples from every aspect of his daily and professional life (B). He does not cite a counterexample, an example that refutes a claim. (A). He writes about his own experiences, not the reader’s (C), nor does he trace the history of modern discrimination since he is writing about his personal experience (D). His own experience does not qualify as “eyewitness accounts” since it is based on his own experience, not that of others (E).

PTS: 1  DIF: Easy  MSC: 84% Answered Correctly

23. The word “education” (line 24) refers to the learning he gained through his life experience of enduring the indignity and degradation of living as “a colored man” in an unjust world (D). The passage makes no reference to school (A) personal reading (B) recitation (C) or his parents (E).

PTS: 1  DIF: Easy  MSC: 85% Answered Correctly
24. In context, the phrase “sleepless vigilance” (line 27) suggests
A. a nervous inability to sleep
B. an obsessive concern for safety
C. the relentless desire for freedom
D. the disruptive ferment of new ideas
E. the determined enforcement of a system

ANS: E

24. In context, the phrase “sleepless vigilance” (line 27) suggests his perception that the white world existed to maintain segregation through determined enforcement of a system. He enumerates the specifics of this system in the remainder of the paragraph (E). He is speaking of the metaphorical “sleeplessness” or relentlessness of white society, not his own of physical rest (A). A concern for safety, neither society’s nor his own, is discussed (B). It is white society which is maintaining the “sleepless vigilance” to maintain segregation (C). It is the maintenance of the old ideas of segregation, not the disruption of new ones that is being referenced (D).

PTS: 1  DIF: Medium  MSC: 61% Answered Correctly

25. The speaker uses lines 30-40 (“I could not. . . largely excluded”) primarily to
A. emphasize the effects of racism by cataloging his experiences
B. criticize past social practices in discriminatory countries
C. signal a shift in focus that will be discussed subsequently
D. illustrate the fear that made it difficult for him to write
E. decry the injustices suffered by all peoples in subordinate stations

ANS: A

25. The speaker uses lines 30-40 (“I could not. . . largely excluded”) primarily to emphasize the effects of racism by listing the ways in which segregation has limited and controlled his own life (A). He is writing about America, not other countries and times as he did in the first paragraph (B). Although there is a shift in the next paragraph to aspects of his personal experience that contradict the validity of segregation, this is not the passage’s primarily purpose (C). While the limitation on his ability to publish his writing is part of the list, his ability to write is not affected and neither involve fear (D). He is specifically chronicling his personal experience with injustice, which can be seen as illustrating others of his race in American, but he is not writing about all subordinate peoples (E).

PTS: 1  DIF: Easy  MSC: 79% Answered Correctly

26. As used in line 55, “gainsay” is best interpreted to mean
A. deny
B. deplore
C. articulate
D. reiterate
E. emphasize

ANS: A

26. “Gainsay” is to contradict or oppose. As used in line 55, “gainsay” is best interpreted to mean deny (A). While he does “deplore” or strongly regret and deride the reality of segregation, he clearly is deplored it and it is therefore possible to do so (B), as it is clearly possible, as he is doing, to “articulate” the nature of segregation and his feelings about it (C). He could, if he chose “reiterate” or restate his ideas (D), as he certainly emphasizes the reality of segregation using a variety of strategies throughout the essay (E).

PTS: 1  DIF: Medium  MSC: 68% Answered Correctly
27. The speaker uses the word “impossible” twice at the beginning of the final paragraph (line 55) in order to
A. contrast the ironic first use of the word with the straightforward second use
B. return to the writing style used in the first paragraph of the essay
C. explore the development of a logical argument
D. imply that all impossibilities are created by humans
E. highlight the strong feelings that the subject engenders

ANS: E

28. The effectiveness of the final paragraph is primarily a result of its
A. demand for immediate action
B. reliance on extended metaphor
C. use of specific example
D. tone of defensiveness
E. investigation of a claim

ANS: C
29. The final sentence of the passage (lines 58-64) moves from
A. conveying a private awareness of an injustice to covering up its public aftermath
B. relating an incident to decrying its implications
C. citing universal truths to searching for exceptions
D. expressing an idea to demanding punishment for an action
E. showing forgiveness to taking personal responsibility for a mistake

ANS: B

29. The final sentence of the passage (lines 58-64) moves from relating the incident on the train to
decrying its implications as an inescapable sign of slavery which “was something to drive a man mad
(B). There is no “cover up” (A). Rather than citing universal truths, he uses a specific example and
does not look for exceptions, but universalizes his own feelings with the words “a man” (C). There is
no demand for punishment. (D). The “mistake” is not his (or his friend’s) and there is no forgiveness
(E).

PTS: 1 DIF: Easy MSC: 76% Answered Correctly

30. The speaker’s tone might best be described as
A. callous and reckless
B. petulant and critical
C. resigned and reconciled
D. detached but hopeful
E. civil but angry

ANS: E

30. The speaker’s tone might best be described as civil but angry. He is clearly angered by segregation,
but maintains a civil or calm and polite tone (E). He is not callous (emotionally hardened) nor reckless
(without caution), although increasingly highly emotional (A). He is not petulant (insolent or rude)
although he is certainly critical (B). He is neither resigned (reluctantly accepting) nor reconciled
(having made peace) to his subject of injustice (C). He is passionate and emotional, not detached
(emotionally distant) nor is he hopeful (D).

PTS: 1 DIF: Easy MSC: 77% Answered Correctly

31. The primary imagery of the passage is that of
A. flight
B. creation
C. confinement
D. darkness
E. punishment

ANS: C

31. The primary imagery of the passage is that of confinement. The first paragraph discussed the
“limitations” of the European class system. The second paragraph echoes the word in the “limitations”
which he enumerates. In the third paragraph he writes of the falsity of the “wall” that separates the
races, and ends with the statement the he was destined to be “a thing apart.” In the final paragraph he
writes of “…the unending inescapable sign of slavery….” (C). As a part of an unjust society, there is
nowhere to fly (A). While there is some historical background, the creation of segregation is not a
central image or topic (B). While there is, at times, a dark tone, darkness is not used as imagery (D).
While the author sees himself as a victim, he does not portray the injustice as punishment since it is not
a response to a fault or misdeed (E).

PTS: 1 DIF: Easy MSC: 85% Answered Correctly
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.  

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.

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1 David 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 the 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
32. The device used in lines 8-17 (“we can ...values”) to convey Franklin’s character is
A. allusion
B. hypothetical examples
C. extended simile
D. refutation of assumed traits
E. argument based on personal attack

ANS: B

“Franklin has a particular resonance in twenty-first century America,” biographer Walter Isaacson has written. “We would relate to the way he tried to balance, sometimes uneasily, a pursuit of reputation, wealth, earthly virtues, and spiritual values.” Although Franklin excelled at nearly everything he attempted, his first priority was to use his talents for the greater public good. He refused to seek a patent on his numerous inventions, believing that they should be universally available. As co-founder of a number of civic institutions, including America’s first public hospital and first lending library, and Philadelphia’s first firefighting brigade, Franklin continually encouraged his fellow citizens to collaborate in useful projects for the community.

32. To succeed on this question requires a basic knowledge of rhetorical strategies. This passage argues that Benjamin Franklin has relevance for a contemporary audience. In order to support this claim, the author asserts “We can easily imagine” situations today that could include Franklin. The list that follows iterates several of these scenarios, and the three sentences that follow add more. All of these are “imagine [d], i.e. “hypothetical examples” (B). None of the traits of Franklin are denied (D), and no similes appear (C). Neither an allusion (A) nor an ad hominem argument (E) is present.

PTS: 1  DIF: Easy  MSC: 77% Answered Correctly

33. The rhetorical purpose of lines 14-17 (“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

ANS: E

33. Lines 14-17 use the first person plural pronoun “We” to “admire” and “to relate to” Franklin, or as (E) states “to feel kinship” to him. Readers are not urged to judge current leaders by his standard (C), and there is no suggestion that his attempt to balance priorities was unsuccessful (B). These lines do not suggest that contemporary views inflate his morality (D) or distort his successes (A).

PTS: 1  DIF: Medium  MSC: 54% Answered Correctly

34. Item 34 was not scored
A. N/A
B. N/A

ANS: B  PTS: 1
35. The first paragraph characterizes people in the contemporary United States primarily as
A. charitable yet exacting
B. zealous yet deceitful
C. self-effacing yet proud
D. genial yet self-interested
E. mean-spirited yet honest

ANS: D

35. Validation for this answer occurs in the hypothetical questions referred to in question 32. All of the activities imagined do suggest geniality ("having a beer," "sharing"), but the paragraph also implies that contemporary Americans possess Franklin’s unabashed striving to be … upwardly mobile” and are self-interested (D). The other choices fail with at least one adjective, if not both. No evidence exists for “exacting” (A), “deceitful” (B), “self-effacing” (C), or “mean-spirited” (E).

PTS: 1  DIF: Medium  MSC: 50% Answered Correctly

36. “They” in line 21 of the passage refers to people who
A. disagree that Franklin’s life exemplifies commercial values
B. want to reevaluate the importance of Franklin’s writings
C. believe that Franklin’s legacy is not appreciated sufficiently
D. have reservations about Franklin’s values
E. want others to be as inspired by Franklin as they have been

ANS: D

36. The pronoun “They” refers to “some” in l.18. “Some” is restricted to those “who see the reflection of Franklin in the world today,” and they “fret” that his values encourage materialism (D). Answers (A), (C), and (E) offer misreadings of the sentence, and no “reevaluation” of his writings is proposed (B).

PTS: 1  DIF: Medium  MSC: 48% Answered Correctly

37. The misunderstanding discussed in lines 35-37 is that many who study Franklin
A. ascribe greater geniality to Franklin than his actions support
B. confuse Franklin’s public statements with his private beliefs
C. believe that Franklin had a fundamental faith that in fact he lacked
D. do no study the public Franklin enough to understand him thoroughly
E. rely too much on government records in their analysis of Franklin

ANS: B

37. The correct answer (B) paraphrases lines 35-37, with “public statements” being a synonym for “moral maxims,” and “private beliefs” for fundamental faiths.” Choice (D) flatly contradicts this idea. Both (A) and (C) are based on misreading of the use of “genial” and of “fundamental faiths.” The maxims are genial; and “fundamental faiths” refer to his basic values, not to religious belief. Government records are not mentioned (E).

PTS: 1  DIF: Medium  MSC: 50% Answered Correctly
38. The final paragraph (lines 30-37) functions as
A. a repetition of the views previously established
B. a diatribe against those who devalue Franklin
C. an authorial judgment about a preceding discussion
D. a critique of Franklin’s autobiography
E. a controversial conclusion to a contentious debate

ANS: C

38. (C) is the correct answer because the author asserts that the lessons offered by Franklin’s life are “more complex” than “his fans or his foes” believe. Thus, he is not merely repeating (A) the positions, or offering a “controversial conclusion” (E). The qualified judgment does not attack Franklin’s detractors, nor does it critique his autobiography; rather, it critiques those who mistake it for objective writing (B), (D).

PTS: 1 DIF: Difficult MSC: 34% Answered Correctly

39. Which of the following sentences best represents the author’s main point in the passage?
A. “Franklin has a particular resonance in twenty-first-century America.” (lines 1-2)
B. “We would admire both his earnestness and his self-aware irony.” (lines 13-14)
C. “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.” (lines 18-21)
D. “They regard Franklin as an exemplar of the personal character and civic virtue that are too often missing in modern America.” (lines 27-29)
E. “Both sides too often confuse him with the striving pilgrim he portrayed in his autobiography.” (lines 33-35)

ANS: A

39. Choice (A), the correct answer, begins the passage, and discussion of this point continues until its close. All of the other sentences quoted in the successive choices provide support for choice (A). In those options the “we” of (B), the “some” of (C), as well as the “They” of (D) and “Both sides” in (E) all refer to people in “twenty-first-century America.”

PTS: 1 DIF: Difficult MSC: 22% Answered Correctly

40. This passage is most probably excerpted from
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

ANS: D

40. The passage is indeed, from Walter Isaacson’s biography of Franklin for a “general audience” (D). The diction and purpose found in a business journal are missing, as are the diction and purpose of a text devoted to scientific findings (A), (C). The passage neither exhibits the jargon of cultural criticism, nor an attack on Franklin (B). The rhetorical strategies, the diction, and the footnote of the passage are not characteristic of journalistic writing, nor does the passage mention specific views (E) of contrasting historians.

PTS: 1 DIF: Difficult MSC: 37% Answered Correctly
41. The main purpose of the footnote is to
   A. introduce readers to an ongoing discussion
   B. explore an alternative solution to a problem
   C. document the author’s credentials
   D. list all possible sources available on a topic
   E. explain the author’s bias against another historian

ANS: A

41. The footnote introduces readers to the history and meanings of the word “meritocracy.” Although the footnote does help establish the credibility of the author, it does not “document” his “credentials” (C). Alternative definitions are provided, not a solution to a problem (B). The footnote lists sources considered critical by the author, not “all possible” definitions (D). The information provided is explanatory, not argumentative (E).

PTS: 1 DIF: Medium MSC: 44% Answered Correctly

42. In the second line of the footnote, the number 31 most probably indicates the
   A. page of the Weekly Standard on which the reference appears
   B. edition of the Weekly Standard in which the article appears
   C. volume number of the Weekly Standard in which the article appears
   D. page in the author’s book where the citation appears
   E. number of times in the author’s book that the citation appears

ANS: A

42. Answering correctly (A) depends on student knowledge of proper documentation. The number “31” refers to the page number of the Weekly Standard in correct MLA form for a signed article in a newspaper. The other choices are incorrect according to the MLA.

PTS: 1 DIF: Medium MSC: 58% Answered Correctly

43. In lines 7-8 of the footnote, the author uses the phrase “somewhat ironically” primarily to
   A. satirize a rival author’s narrow view of what constitutes merit
   B. disparage an author’s claim to begin the inventor of a phrase
   C. engage the reader in thinking about the limits of the role of social thinkers
   D. elicit support from readers who do not approve of the British monarchy
   E. comment on the apparent disparity between an author’s views and his social rank

ANS: E

43. The correct answer is (E), because the author considers it contradictory for a member of the British upper class to criticize the establishment of a “new elite class” based on “meritocracy.” A choice of (A) indicates that the student does not understand that it is Young who “satirize[s].” Young never attempts to discredit another writer (B). The note does not function to appeal to anti-monarchists (D) or to encourage readers to contemplate the limitations of “social thinkers” (C).

PTS: 1 DIF: Medium MSC: 53% Answered Correctly
44. In he last sentence of the footnote, the word “it” refers to
A. “Yppie” (line 1 of the footnote)
B. “meritocracy” (line 2 of the footnote)
C. “vision” (line 4 of the footnote)
D. “social mobility” (line 5 of the footnote)
E. “dismissive term” (line 10 of the footnote)

ANS: B

44. The word “it” refers to (B) “meritocracy” in line 2 of the footnote. The note offers definitions of “meritocracy” not “Yuppie” (A). Choices (C) and (D) indicate a misreading: “a vision of social mobility” is a phrase included by the author in his definition of meritocracy. In (E) “dismissive term” refers to Young’s use of “meritocracy,” The last “it” in the passage refers to the word itself as Rawls’s definition of “meritocracy,” the final one in the note, is presented.

PTS: 1 DIF: Easy MSC: 78% Answered Correctly

45. Which of the following is an accurate reading of the source for the quotation in the last sentence of the footnote: “social order [that] follows the principle of careers open to talents”?
A. Brooks, David. “Our Founding Yuppie,”
C. Young, Michael. The Rise of the Meritocracy.
E. Rawls, John, and David Brooks. Found in
   Reprinted by permission.

ANS: D

45. (D) is the correct answer because the words are directly quoted from A Theory of Justice by John Rawls (A, B, C). The book has no co-author (E).

PTS: 1 DIF: Easy MSC: 74% Answered Correctly
Questions 46-53. Read the following passage carefully before you choose your answers.

(This passage is from an essay by a contemporary)

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 predilections 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 third hand 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 rushing through Time, arising from no visible source and 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.

46. In line 1, the paragraph “to that other” primarily does which of the following?
   A. It explains why the statement “nothing ever happens” (line1) is true
   B. It identifies the one to whom “nothing ever happens” (line1).
   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.

ANS: B

47. In relation to the first sentence (line1), the second sentence (lines 2-6) serves to
   A. introduce a persona that contrasts with the one introduced in the first sentence
   B. simplify the figurative language used in the first sentence
   C. explain how the oxymoron found in the first sentence is not really true
   D. use metaphorical language subtly to contradict the first sentence
   E. undermine the distinction between fact and fiction that was stated in the first sentence

ANS: A

47. (A) is the correct choice. The presence of “the other” implies the apprehension of another “self,” here, the persona of “I, a mortal woman,” who contrasts to the “other.” The “metaphorical language” reinforces the contrast to the other (swimmer ... shadow) rather than “contradicting” it (D). Additionally, the sentence does not “simplify” the “figurative language” of the first sentence, because the language is direct, just as there is no oxymoron (C) and (B), nor any distinction made between “a fact” and fiction (B).
48. In line 9, the author argues that the difference between “writing” and “writers” is primarily that the
A. person doing the writing can never really understand the truth expressed in the writing
B. person doing the writing has more in common with other writers than with the writing
   that she or he produces
C. person doing the writing is perceived as less real than the writing that is produced
D. writing can be perfect but the person doing the writing can be flawed
E. writing itself is never as vital as the person doing the writing

ANS: C

48. (C) is the correct answer – it is the work of art, not the artist, whose concrete existence can be confirmed and appreciated by its audience. The sentence examines neither the qualities [(D) and (E)] nor the awareness (A) of writers. The sentence does not compare writers and then contrast them to their writing (B).

PTS: 1 DIF: Medium MSC: 60% Answered Correctly

49. Which best describes the syntax of lines 17-18 (“JCO...texts”)
A. A list of problems followed by a possible solution
B. A pair of negations followed by an assertion
C. A statement that balances known and unknown ideas
D. A complex sentence that makes use of hyperbole
E. An unusual construction with no clear subject

ANS: B

49. In defining “the other,” “JCO,” the sentence includes two negations, “not a person, nor even a personality,” followed by a claim: “JCO” is a “process” that produces “texts.” (B) is correct. The sentence does not contain a list (A) or a hyperbole (D). The subject of the sentence is “JCO” (E), and the only balanced elements are the two predicate nominatives quoted above. Neither of them refers to ideas, “known or unknown” (C).

PTS: 1 DIF: Medium MSC: 54% Answered Correctly

50. Lines 18-21 (“Some...sun”) rely primarily on
A. repetition
B. analogy
C. classical allusion
D. ironic commentary
E. appeal to authority

ANS: B

50. Success on this question rests upon knowing and recognizing common rhetorical terms and strategies. The lines include an analogy that compares the person’s forgetting the writing of “JCO” to print being “bleached out” by the sun (B). It does not rely upon repetition (A), nor does it contain classical allusion (C), any ironic commentary (D), or an appeal to authority (E).

PTS: 1 DIF: Medium MSC: 57% Answered Correctly
51. It can be inferred from the passage that people ignore the “obvious truth” (line 36) for which of the following reasons?

A. They are too intimidated to disagree with famous writers like the author.
B. They do not want other people to tell them how they should view art.
C. They conclude too quickly that there is a difference between good and bad art.
D. They are unwilling to accept that art is something that can be bought and sold.
E. They misunderstand the relationship between an artistic creation and its creator.

ANS: E

51. The correct answer is (E), and the focus of the passage is to dispel this misunderstanding. No evidence for any of the distracters actually exists in the passage. There is no discussion of audience disagreement with the persona or “JCO” (A). The commercial aspects of art receive no attention (D). The excerpt does not address resentment toward critical instruction (B), nor does it include any discussion of “good and bad art” (C).

PTS: 1 DIF: Medium MSC: 59% Answered Correctly

52. Lines 48-55 (“It...will”) have all the following EXCEPT

A. a comparison
B. a metaphor
C. verbs in the imperative mood
D. a subordinate clause
E. scientific diction

ANS: C

52. Like question 50, this question relies on understanding and recognizing Standard English grammar and/or rhetorical strategies. The entire paragraph compares the speaker/persona and “JCO” to heavenly bodies that “eclipse” each other (B). Subordinate clauses begin in l. 52 “as magnetic poles repulse each other” and continue until the end of the sentence. The second dependent clause begins with “so that” (l. 53), which introduces two more secondary clauses with a third embedded. The sentence, thus, contains four subordinate clauses (D); in addition, scientific diction appears -- “diamagnetic” (E). However, none of the verbs issues an order or directive; there is no imperative mood. (C) is the correct answer.

PTS: 1 DIF: Difficult MSC: 30% Answered Correctly

27
53. The primary purpose of the questions in lines 63-65 is to
A. reveal the author’s confusion about how people view her
B. explore the author’s feelings of suspicion and rejection
C. ask the reader to put aside personal judgments when reading “JCO’s work
D. question the extent to which anyone can understand the thoughts of another
E. reinforce the author’s position that art functions independently of individuals

ANS: E

53. At the close of the passage, lines 63-65 employ the metaphor of a walled garden – the door and the wall being the persona and the garden within being the writer – to, “reinforce the author’s position that art functions independently of individuals.” The correct answer is (E). The author reveals no confusion; others are confused (A). The author does not express suspicion or rejection (B). Nor does she ask the reader to “put aside personal judgments” (C). Her focus throughout remains on distinguishing between the “mortal woman” and the writer who dwells within her, “JCO,” and who “functions independently” (E).

PTS: 1       DIF: Difficult       MSC: 36 Answered Correctly