Answers and Explanations for Practice Test 2

Section I: Multiple-Choice Questions

First Passage

From Virginia Woolf's *A Room of One's Own*

1. **B**. The phrase that follows the list of names explains this answer: "call me . . . by any name you please—it is not a matter of any importance."
2. **B.** The speaker uses a metaphor as she describes her thought, imagining it to be on a fishing line that "swayed . . . among the reflections." The thought becomes a metaphorical fish that she hauls to shore on the line. The device is not personification (C) because in this case an abstract idea is given animal characteristics rather than human (her thought is compared to a fish caught on a line). The remaining choices are not used in this part of the passage.
3. **D.** The phrase that follows the quotation clearly identifies the answer: "the sudden conglomeration of an idea at the end of one's line." Choice A names not the abstract meaning but the literal meaning on which the metaphor is based. Choices B and C mention later occurrences unrelated to this "tug." There is no suggestion that the author has a guilty conscience (E).
4. **B.** Being made aware that she is in an area in which only "Fellows and Scholars" are allowed to walk sends her metaphorical "fish into hiding." The Beadle doesn't encourage, direct, or ask her questions—A, C, and E. The women's movement (D) is not addressed in the passage.
5. **C.** In the fish metaphor, the author points out "how small, how insignificant" her thought is when examined. There is no evidence that the thought passes very quickly (A) or is carefully thought out (E) or that either has to do with her forgetting. Notice of the rower (B) occurs before mention of the thought and does not cause her to forget.
6. **A.** The lawn that the author may not walk on and the library that she may not enter are symbols of the obstructions all women face. Choice D contradicts the purpose of the passage—to point out inequality. Choice E is incorrect because these two symbols reinforce, and do not distract from, the author's point.
7. **E.** There is no *allegory* (the use of characters to symbolize truths about humanity) in this passage. The passage does use personification ("willows wept in perpetual lamentation"), metaphor (the "fish" sequence"), simile ("like a guardian angel"), and literary allusion (to Esmond).
8. **C.** The vignettes demonstrate how men have told women where they may and may not go; on a deeper level, they suggest that men's attitudes inhibit women in their intellectual pursuits. The author is angry (A) and touches on nature (B), but neither fact states the purpose of the essay. Choice D contradicts the passage; women have been *kept away* from university study. Choice E overstates. The author neither preaches nor discusses society and women's roles in general.
9. **D.** The passage presents external reality, such as the descriptions of the environs of the university and the actions of the Beadle and the doorman, while interspersing the author's thoughts about the events. The passage is too logical and grammatical to be classified as a stream of consciousness (A) (which is a narrative technique not a structural element). The passage doesn't compare or contrast the two events (B) or address the women's movement (C). Although choice E might be a method of organization, it is not used here.
10. **A.** The sentence accelerates as do her thoughts—"it became at once very exciting, and important; . . . it darted and sank . . . flashed hither and thither . . . tumult of ideas . . . impossible to sit still."

11. **E.** The description of the men, of their pompous behavior and dress, satirically emphasizes how trifling are the author's supposed crimes, walking on the grass and attempting to enter the library, and how foolish is the men's self-important enforcement of discriminating rules. Choices A and B contradict the passage. The author doesn't consider what she's done a "horror" nor would she intend to frighten women away from universities. Choice C is not addressed. Choice D is incorrect because the men's manners are similar, not contrasting.
12. **D.** The description of the gentleman is realistic but also takes a humorous turn in describing a simple doorman as "like a guardian angel barring the way with a flutter of black gown instead of white wings . . . deprecating" as he bars the author from entering the library. The doorman is not confused (A), and the reference is not to a jailer (B), but to a guardian angel.
13. **C.** It is highly unlikely that the events described produced a feeling of delight.
14. **A.** The author blends a presentation of her thoughts as she walks with description of external reality, such as the Beadle and the library doorman. Choice B is incorrect because there is no resolution to her problem. Choices C, D, and E are not accurate descriptions of the passage's pattern.

Second Passage

From *The Lives of the English Poets* by Samuel Johnson

15. **E.** The essay compares and contrasts the two authors, Dryden and Pope. Johnson begins by explaining that Dryden was a strong influence on Pope. Hence, Johnson sets out to "compare [Pope] with his master." The second paragraph explains Dryden's method of writing; the two following paragraphs discuss the care Pope took in writing and editing. The fifth paragraph explains the differences in the authors' educational backgrounds, and the sixth compares their prose skills. The essay's concluding paragraph continues to draw comparisons and contrasts, ultimately calling Dryden the better poet, while acknowledging both men's strengths. The essay is primarily one of opinion. There is no thesis given and no extensive use of illustrations (A) (other than mention of the *Iliad* and the *Essay on Criticism*). Both choices B and C are inaccurate. Johnson does not present a different argument in each paragraph (D) or strictly present arguments at all. The passage is an analysis of their styles.
16. **A.** In the 18th century, the word "candor" meant kindness, a meaning that fits in context here. Pope did not court his readers' kindness, but "dared [their] judgment." Because the sentence sets up an opposition, "criticism," "excellence," "sincerity" (the modern meaning of "candor"), and "indifference" make little sense, as they are not good opposites of "judgment."
17. **C.** In the sixth paragraph (lines 59–70), Dryden's prose style is described as "capricious," obeying "the motions of his own mind," sometimes "vehement and rapid," producing prose that is a "natural field, rising into inequalities . . . diversified"—that is, unsystematic, written quickly and without a preconceived order. Pope's prose, on the other hand, is described as "uniform," while he "constrains his mind to . . . rules of composition." Pope's prose is "smooth, uniform, and gentle," a "velvet lawn." If you check the first word of each answer pair, you will see that choices A, D, and E can be quickly eliminated as they are not suggested or inappropriate to refer to Dryden's prose. Finally, you can eliminate Choice B. While Dryden might be considered passionate, there is no suggestion that Pope is lyrical. (**Note:** In answering questions of this sort, you can also begin by checking the second term of each pair.)
18. **B.** Pope's attitude toward his own writing is best seen in "His parental attention never abandoned them," which suggests a nurturing attitude toward his work. Choice A shows not so much an attitude toward his writing as it does an attitude toward his audience. While a possible answer, Choice C deals with the outcome of Pope's editing and is not as clearly an attitude as is Choice B. Choices D and E are primarily Johnson's opinions of Pope's work.
19. **E.** A reader might be more convinced that Johnson's opinions are valid if presented with some evidence, some examples. He mentions Pope's editing of the *Iliad* but never explains exactly what was changed. He calls Dryden's prose "vehement and rapid" but, again, offers no proof. A reader might be left to wonder what Johnson had read of Pope's and Dryden's works that led him to reach these conclusions, and some examples would help. Choice A is incorrect because less emphasis would hardly provide a more convincing argument. The language of the passage is direct (B), and point-by-point comparisons (D) are made; more of the same is unlikely to more thoroughly convince the reader. Dryden, it seems, did little editing (C), so additional discussion here would not be helpful either.

20. C. Johnson makes no definitive claim about the superiority of either author's prose. In the sixth paragraph, they are presented as different in style but not necessarily in quality. It is Dryden's poetry that Johnson says is superior (although with some hesitation).

21. B. Johnson explains how quickly Dryden wrote: "He spent no time in struggles to rouse latent powers," and "He wrote, as he tells us, with very little consideration." Choice A deals with Dryden's lack of rewriting, not his method of writing—what he did not do rather than what he did.

22. B. Johnson claims that even though Pope did not have the same education opportunities that Dryden enjoyed, Pope gave his subjects his "minute attention"; he had "more certainty" than Dryden, suggesting that Pope knew his subjects well.

23. C. Genius invigorates judgments (without which it is cold) and knowledge (without which it is inert). Genius is not said to invigorate power, rather it *is* power.

24. A. The author suggests Dryden's ease in writing as a component of his genius. The fact that Dryden could produce great poetry and admirable prose so quickly and without laborious rewriting and editing attests to Dryden's genius. The quotation given in Choice B refers to Pope, not to Dryden. Choice C may be an apt description of Dryden's prose, but Johnson claims Dryden is genius in his poetry. Although Dryden had a strong educational foundation (D), Johnson does not address Dryden's education in relation to his genius.

25. D. Johnson uses an effective pair of metaphors to summarize his opinion of the two authors' prose: Dryden's is a "natural field," while Pope's is a "velvet lawn." The remaining choices are not used in this sentence.

26. C. Johnson clearly acknowledges that both authors are gifted, skillful, and talented; he levels little criticism of either writer. All other distinctions given are addressed in the essay.

Third Passage

From Henry David Thoreau's "Life Without Principle"

27. B. Thoreau insists that "getting a living" should be "not merely honest and honorable" (ethical), "but altogether inviting and glorious" (admirable).

28. D. Thoreau explains that "the lesson of value which money teaches . . . we are inclined to skip altogether" (lines 9–12).

29. A. A major assertion of the essay is that people no longer understand the proper value of money. The author claims that people get money in the wrong way and use it based on the wrong principles. Thoreau never addresses what will "save mankind" (B). And while he acknowledges that gold-digging may be "hard work," "gold thus obtained is not the same thing with the wages of honest toil" and "society is the loser." Although Thoreau believes that gold-diggers rely on luck to find gold, he doesn't believe that the entire world operates this way (C). Neither D nor E is suggested in the essay.

30. E. The "Author of the Universe" to Thoreau is God. None of the other choices is a reasonable answer.

31. C. The author wonders if Plato had to face the same dilemmas that others do, if Plato lived his life more admirably than did his contemporaries. The author's points about gold-digging—A and B—are not addressed in the discussion of Plato. Thoreau doesn't mention Plato's premises about morality (D). Mentioning Plato does nothing to change the tone of the essay (E), and it is highly unlikely that the author uses Plato merely to impress his readers.

32. D. Thoreau claims that he would not raise a finger for all the wealth of the world.

33. C. An aphorism, a brief, pointed statement of fundamental truth, is similar to a proverb. Choice C fits this definition.

34. E. Thoreau suggests that, although gold-digging may appear to be an honest way to earn "food and raiment" to some, it harms society in the same way that gambling does; it "is not the same thing with the wages of honest toil." The author never implies that philosophers should work harder (A), that society is improving (C), or that hard work produces wisdom (D). In fact, he suggests the opposite: Hard work can be the "enemy." Choice B is not an unstated assumption, but a paraphrase of an explicit statement.

35. B. The California gold rush, which some saw as an example of hard-working men diligently trying to get ahead, is used by this author as an example of immorality, of gambling in life. Thoreau doesn't compare gold-diggers to Greeks (A), explore relations of Orientals and Occidentals (C) (that relationship is only touched on), sensationalize (D), or criticize those who saw the gold rush as romantic (E) (he directly criticizes those who participate in the gold-digging).

36. B. Thoreau states that "cold and hunger seem more friendly to my nature." Cold and hunger, generally undesirable states, are here seen as better than man's methods of warding them off.

37. D. There is no syllogistic reasoning in this essay. The author does use simile ("The gold-digger . . . is as much gambler as his fellow in the saloons," lines 81–82), historical allusion (to Plato and to the gold rush), rhetorical question (for example, "Does Wisdom work in a tread-mill?"), and religious reference (for example, mention of Mahomet and God).

38. A. Knowledge is more valuable than gold; wisdom will metaphorically gild more surface than gold.

39. D. The author is angry, indignant at mankind's unseemly pursuit of money.

40. C. This quotation is not part of the argument against gold-digging. It simply states a fact about gold.

41. A. Thoreau doesn't directly address man's improving his lot in life, although one can infer that he probably believes man should do so.

Fourth Passage

From *Taking Flight* by Richard P. Hallion

42. C. The speaker walks a fine line; he includes dangerous elements in his narrative, but he concludes with praise for the overall success of this milestone flight. Choice A is incorrect because aviation had not yet become mass transportation. Choices B, D, and E do restate some of the speaker's negative points, but they all take his points to an extreme.

43. E. The sudden change in cadence focuses the reader's attention on the dramatic change of mood. Choices B and **C** are incorrect; these words are not a quote from Sikorsky or from an earlier work. Choice A is incorrect because the short sentence is a departure from both the content and the style of the preceding sentences.

44. E. The inclusion of this incident indicates that the speaker places a high value on the crewmen's actions, which, indeed, saved the lives of everyone on board. Choices A, B, C, and D are all negative reactions to the incident, which is a reversal of the speaker's true position.

45. A. The idea that the speaker wishes to emphasize is not Jules Verne, per se. Rather, the speaker's purpose is to dramatically juxtapose Verne's writing, in which human flight was purely fictional, with this true-life "flight of fantasy," which occurred only a few years later. Although Sikorsky was a Jules Verne fan, establishing this idea is not the speaker's rhetorical purpose; Choice B also includes the incorrect phrase "who lived in fantasy."

46. D. The effect that the speaker wishes to impart is Sikorsky's amazement at this unprecedented view, a sight that no man had ever beheld. Choice A also appears to have merit; the quotation does provide strong imagery, but that is not the speaker's intended rhetorical effect.

47. D. In this context, the speaker's use of the word "faithful" personifies the engines; he wishes to impart a sense of Sikorsky's empathy with, and gratitude for, these untiring, helpful servants.

48. A. The speaker wishes to emphasize Princip's unsavory physical appearance, thus, in note #4, he elevates Clark's brief description to an "evocative reflection" and he also includes odious comparisons to later murderous terrorists. The other choices include information that does not appear in note #4; Choice C refers to note #1 and Choice E refers to note # 5.

49. B. The speaker implies that Sikorsky is truly insulated in his fantastic world of flight, but only for a very brief time, because the coming Great War will wash away all vestiges of the naiveté of these early aviators. Choice E also seems to have merit; however, in the end, it is not Sikorsky's *choice* to turn his back on the old world, but rather, that the old world will disappear soon enough in flames and chaos of its own making.

50. B. The intent of the speaker's metaphor is to emphasize the *success* of this unprecedented flight, and in retrospect, to encapsulate the seeming naiveté of the early aviators. Although choices C and D do apply to Sikorsky, they are not the most important message. The quotes in choices A and E are off-topic since they do not refer to this specific flight.

51. A. Character development requires a more lengthy narrative than is provided by the format of this brief, yet wide ranging, passage. The other choices all indicate literary devises that *are* utilized in this work.

52. D. This phrase merely describes Gavrillo Princip's appearance; it is *not* one of the speaker's many examples of the pathetic security on that fateful day. On the other hand, choices A, B, C, and E *do* explore the inadequate security.

53. C. The details revealed in Sikorsky's own flight log in note #1 are neither well-known nor readily available, and they overturn the conventional wisdom. The fact that the speaker has uncovered these illuminating details clearly indicates the breadth of his research and the depth of his understanding.

54. E. On the contrary, rather than being stringent, the speaker emphasizes that security precautions were particularly *lax* that day. However, all of the other facts and inferences in choices A, B, C, and D *are* appropriately drawn from note #5.

55. B. The speaker's rhetorical purpose is well-served by his juxtaposition of two seemingly unrelated, yet concurrent events, each in its own way both exhilarating and terrifying, each with great perils and great bravery, each finally reaching a dramatic history-making resolution. All of the other answer choices are not global enough to address the speaker's *primary* purpose.