

# Answers and Explanations for Practice Test 3

## Section I: Multiple-Choice Questions

### First Passage

From *The Proud Tower* by Barbara Tuchman

- A.** The first sentence speaks of the “remorselessly uncompromising opinions” of Robert Cecil (Lord Salisbury), which paradoxically are to be the means of making him prime minister or the obstacle that must be overcome. The freedom with which Lord Salisbury expresses and acts on his opinions is a central issue in the rest of the passage. The notion is not retracted (B or D), and although the comment is amusing, it is also relevant (E).
- B.** The remark is an understatement expressed by using the negative and, in the restraint of its expression, at odds with a phrase like “remarkable for their virulence and insolence.” Disraeli’s phrase could be called a metaphor (“measure”) but not a simile (A). It is directly quoted (C). Although the remark is “to the man” (*ad hominem*), that is, a personal comment, it is not an *ad hominem* argument (D) or a diatribe (E), an abusive attack.
- B.** There are direct quotations from Disraeli, Lord Morley, and an unnamed fellow member in the first paragraph. The later paragraphs have fewer quotations, although at least one can be found in each of the two following paragraphs. Neither the first paragraph nor the rest of the passage makes noteworthy use of cause-and-effect reasoning, *ad hominem* arguments, or abstract generalizations.
- D.** The second paragraph and the remainder of the passage enlarge the characterization of Lord Salisbury. The second paragraph provides examples of his rudeness and his short attention span but also discusses his attitudes toward the public and his oratorical skills, so B and C are not quite as accurate as D. Choices A and E are untrue.
- C.** Although he spoke without notes, we know from the first paragraph that his speeches could be “clear and perfect.” Choices A and B cannot be correct. The characterization of Lord Salisbury makes it clear that he didn’t fear any audience and wasn’t at all reluctant to reveal his real feelings. If his speeches in public were awkward, they were so because he was indifferent to what the public thought and didn’t, as he saw it, waste his time in preparation for them.
- B.** As it is used here, a “tattoo” is a continuous drumming, not an ink picture on skin. A student who chooses answer D probably has the word “taboo” in mind.
- B.** The praise of an enemy is praise that is untainted by prejudice so (I) is certainly true. The paragraph goes on to discuss Lord Salisbury’s “sympathetic” private self (II). Given Lord Salisbury’s indifference to the opinions of others, especially those of the opposing political party, it is far more likely that Salisbury would be equally unconcerned by Gladstone’s praise or blame.
- D.** Since the phrase says “not in the press,” there would be no point in adding “not even in *Punch*” even if *Punch* was a mainstream newspaper (E). We can infer that *Punch* must be some kind of publication even more likely to take liberties with a public figure than the press, pointing to a satirical publication rather than a conservative one.
- C.** The sentence is loaded with intensifiers: “simple,” “in his bones and brain cells,” “any,” “anyone whatever.” If the phrase “no reason” were omitted, the sentence would lack a direct object and make no sense.
- E.** The sentence contains 12 prepositional phrases. It uses three parallel participial phrases (“having entered . . .” “having been returned . . .” and “having . . . sat . . .”). The sentence is periodic, reaching its subject, verb, and object only at the end.
- A.** The last paragraph says that Lord Salisbury revered “up—to the monarchy.” The only member of the royal family among these choices is the Prince of Wales, the son of the king or queen.

## Part VI: Six Full-Length Practice Tests

- E.** The speaker or author here is a biographer but not a skeptical one. She is not a political supporter or a mordant satirist, the latter phrase being far too strong. The adjective “objective” is more appropriate than “sympathetic,” since the passage presents both the strengths and the limitations of its subject.
- D.** There is no overt use of the judgments of other modern historians, although the author, no doubt, has studied them. An example of Choice A can be found in the Disraeli quotation; Choice C can be found in the Gladstone quotation in the second paragraph; and an example of Choice E is in the last sentence in the first paragraph. The conclusion of the third paragraph demonstrates a good example of Choice B.
- E.** There is no mention of Lord Salisbury’s fearing social change (A). He is anything but a hypocrite (C), and although “he was not rank-conscious,” he was uninterested in the general populace. The final sentence of the third paragraph insists upon the importance of his consciousness of himself as a Cecil, a distinguished family for centuries.
- E.** Although the passage implies that Lord Salisbury became prime minister and implies that this happened sometime after 1850, it doesn’t necessarily place the event late in the 19th century. The other options can be easily demonstrated by closely reading the passage.

### Second Passage

From *The Complete Letters of Oscar Wilde*

- B.** Wilde’s italicizing the phrase “in your lecture” specifies that his strong reaction to Forbes’s negative remarks is due to the fact that they were made in a public speaking forum, a formal setting that deserves accuracy. The remaining answer choices are not reasonable inferences one can draw from this italicized phrase.
- E.** Wilde states that he believes Forbes’s lecture will not suffer “by expunging the passage” that Wilde finds so offensive. Therefore, Wilde will *not* settle for Forbes’s merely rewording it (Choice E). Wilde does suggest all of the other answer choices.
- A.** Wilde uses parallel structure in line 10, “You have to speak of the life of action; I of the life of art” and in lines 20–21, “the lustre of action, of adventure and of courage.” However, Forbes does not display any parallel structure. Both writers do demonstrate all other devices.
- C.** One can infer that in American journalism in the 1880s, journalistic integrity was a virtue not yet generally practiced, since both writers’ libelous accusations toward each other were published in newspapers. All other answers are reasonable inferences.
- C.** Wilde’s phrase, “I do not think you should have believed *it* of me,” is an attempt to persuade Forbes that Wilde did not actually utter the alleged negative remarks about the war correspondent. Choice A is a contradiction; Choice D refers to something Wilde said about Forbes, not about himself. Choice E is inaccurate because the word “it” does not refer to *harm* done, and in context the phrase “foolish ridicule” refers to the world of “art and refinement,” not Wilde’s actions or remarks.
- D.** Using the word “essays” as a verb is a play on words; Wilde is writing personal letters to Forbes, not essays, but perhaps his letters come across with the formality of an essay. Choice E is unreasonable; Forbes hardly exhibits any linguistic prowess but instead uses a straightforward, logical presentation.
- A.** Each writer’s tone is rife with condescension and a feeling that he is morally above the other. Each man feels certain that he has been socially snubbed and accordingly displays a snobbish and patronizing attitude. The passage does not include any evidence for any of the other answer choices.
- E.** Note #1 states that Forbes had “small sympathy with Wilde’s ideas on aesthetics and dress reform.” Most of the direct quotation details Forbes’s own disheveled dress as he arrived in Bulgaria, yet Forbes insists on describing himself as a follower of “aesthetic ecstasy.” This becomes a thinly veiled attack on Wilde’s ideals of aesthetics and dress reform. None of the incorrect answer choices address clothing or aesthetics.

- 24. B.** Forbes points out in his quotation that his reporting is serious; after all, he *is* meeting with the czar of war-torn Bulgaria. In aiming his slight at Wilde, he points out that his own subpar clothing after hard and long travel was inconsequential to his purpose; in contrast, Forbes implies that Wilde is only interested in appearances and the trivial fluff of life. Choice C is incorrect because Forbes is not drawing a logical conclusion. The passage does not suggest that Forbes is trying to bait Wilde into retaliating (Choice D). Although Forbes may indeed repeat his criticism of Wilde (Choice E), it is not the *purpose* of the note.
- 25. E.** Although Wilde does rebut Forbes's accusations, the word "apologetic" makes this exception the correct answer; Wilde never directly apologizes in his letter. Both letter writers use *ad hominem* argumentation, directly attacking the man (Choice A). All other answer choices are evidenced in the exchange of letters.
- 26. A.** Forbes's letter is very direct, listing his grievances toward Wilde in an itemized list. Wilde's reply explains how innocent he feels he is in this matter, and he rambles on in a conversational tone. Choice B is inaccurate because both ideas are direct contradictions to the men's letters. Choice C states wrongly that Wilde takes responsibility when he instead claims his innocence. Choice E reverses the two men's approach.
- 27. D.** Wilde's first letter begins the fray with a direct attack, stating specifically that Forbes's remarks were not "in good taste or appropriate" (line 5). However, in the second letter Wilde tries to appease Forbes, claiming that he did not and would not say negative remarks about Forbes, and hopes Forbes knows him well enough to believe this claim. Therefore, Wilde becomes more conciliatory and less aggressive in his second letter. Choice A is inaccurate because Wilde never "systematically outlines" his points. He never mentions Forbes's ideas, making Choice B wrong, and he definitely does not attack Forbes at all in the second letter (Choice C). Wilde does not flatter Forbes in either letter (Choice E).
- 28. D.** Wilde's use of the word "chivalry" shows cutting irony as he satirizes Forbes for living in an idealized past. In addition, his phrases such as "personal bravery" and "pluck" are actually tongue-in-cheek comments about Forbes's experience as a war correspondent. The remaining answer choices are sincere, not ironic.

### Third Passage

From "Meditations upon a Broomstick" by Jonathan Swift

- 29. C.** The sentence is not pedantic (overly scholarly). All of the remaining answer choices can be found in this sentence.
- 30. E.** The broomstick began life in nature in a "flourishing state . . . full of sap, full of leaves, and full of boughs." Man began life in youth "strong and lusty, in a thriving condition." Choices A, C, and D contradict the passage. B is not addressed.
- 31. D.** The author feels that man, as a youth, is closer to perfection. The older a man gets, the more mistakes he makes. The author also believes that man misuses nature, as he misuses the broomstick, out of selfishness. The author does not believe it is likely that man will take a turn for the better.
- 32. B.** The broomstick starts life as a flourishing tree, but after man uses it up, he throws it away or burns it. Choices C and E contradict the passage. Nature does not triumph over man's evil tendencies, and man does not fear nature, but rather destroys it. The evil inherent in man's soul (D) is not addressed.
- 33. E.** Intemperance is a lack of moderation in behavior, and the "axe of intemperance" is a metaphor for those excesses. It is the "axe" that chops man down like a tree. Before that, man had "green boughs"; after, he has but a "withered trunk." The phrase does not refer to "man's dominance over nature" (A). Nature is not shown as providing much nourishment (B); rather, it is destroyed. "Axe of intemperance" is neither a simile (C) nor a hyperbole (D).
- 34. A.** The author is saddened and disillusioned at man's behavior. Choice B is incorrect because man's future is not addressed. Choices C and E contradict the tone of the passage—there is no optimism or praise here. This author is angry with man and his nature, not the society man has created (D).
- 35. A.** The phrase "a flourishing state in a forest" refers to pure, untouched nature (before man chops down trees) and has positive connotations.

- 36. D.** Swift never suggests that man accomplishes anything magnificent; obviously, a broomstick can't claim such an accomplishment.
- 37. A.** "Man" is the antecedent; "man" is a reasoning vegetable to this author.
- 38. C.** No oxymorons (the juxtaposition of two contradictory terms) appear. All the other literary devices are used.
- 39. B.** Man pretends to solve the problems of the world but only makes them worse. Choice A is inaccurate—the broomstick represents decline, not thriving. Choice C is also inaccurate; the broomstick is a metaphor for man, not society. There is no evidence for Choice D; nature doesn't exert control in this author's world, man does. E is obviously incorrect: The broomstick is an analogy for man's physical state, not his intellectual state.
- 40. E.** It is only man's presentation that allows him to believe that he can correct abuses; in fact, he "raises a mighty dust where there was none before."
- 41. C.** Swift is cynical toward mankind and all of man's works, believing that mankind is motivated wholly by self-interest and therefore not to be trusted. This author takes a strong position, not a neutral one (A), and while he may be condescending, the condescension is directed toward man, not nature (B). "Bellicose" (D) means quarrelsome and warlike and is too strong a term to accurately describe the tone here.
- 42. D.** Swift appears to concentrate on how inappropriate it is for man to try to reform nature while thinking of himself in such grand terms and, in reality, being the corrupter of nature.

### Fourth Passage

From "Criticism and Fiction" by William Dean Howells

- 43. D.** The best term is "critical." The author's purpose is to criticize those who do not think for themselves, imitating older works in pursuit of art. Some examples of this critical tone: "men have been afraid to apply their won simplicity," "seeds of death are planted," "spirit of the wretched pedantry," "decays when it withdraws itself," "they are destitute of the documents," "they are quite ignorant," "you descend . . . in the moral social scale," and "you are one to be avoided." "Somber" (A) is too strong, as evidenced by the playful grasshopper analogy and fun the author pokes at old readers. The sentences are not complex enough or the diction flamboyant enough to be called "ornate" (B). The author's purpose is not "didactic" (C), that is, he does not mean to teach, and his diction is not pedantic. Choice E, "formal," like "ornate," is too strong. The tone is more conversational than formal.
- 44. C.** Howells feels that the common people don't place enough trust in their own abilities to interpret literature, but rather rely on "some one who professed to know better and who browbeat wholesome common-sense" into them (lines 13–15). Choices A and C are not mentioned. Choices B and E contradict the passage. Howells feels that common people should attempt to make their own judgments rather than copy anyone's taste.
- 45. A.** "The seeds of death" is a metaphor for imitative art, art formed from studying older masters who themselves imitated the life of their time. According to Howells, this practice produces dead art, imitative art. The author doesn't deal with the destruction of art (B), but with the imitation of art. The "seeds of death" do not represent the art of an older age (C), but the tendency to mimic the art.
- 46. E.** Howells hopes the artist and common person will reject the ideal grasshopper in favor of a more natural form of art.
- 47. B.** While Howells feels that readers who restrict their reading to older literature are narrow-minded, he also finds them "very amusing . . . delightful." The author claims that these old ideas will die out slowly, not quickly (A), that "the time is yet far off," and doesn't dismiss these readers as unimportant, suggesting only that they are far too limited in their approach. Howells does attribute harm to them (D), in their narrow approach, and characterizes their knowledge as assumed rather than great (E).
- 48. D.** The idealized grasshopper, made of cardboard and wire, is symbolic of the artificial. No quest to merge art and science is mentioned (A); the passage presents only an artist talking to a scientist, and no reference is made to the search for perfection—the cardboard grasshopper is far from perfection. Although this cardboard grasshopper is said by the artist to be indestructible, it will not last through the ages of art (C) because it is divorced from reality (although the artist seems to think that it will). Choice E is incorrect because the scientist doesn't produce the idealized grasshopper; the artist does.

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- 49. A.** In the quest for the ideal, the grasshopper is created out of wire, cardboard, and paint, ironically becoming in the process a lesser thing because it does not resemble reality. Even if true (and there is no evidence that they are), choices B and C are not ironic. Common sense tells us that everyone can tell a cardboard grasshopper from a real one (D), and the passage suggests that the cardboard grasshopper has, indeed, been created (E).
- 50. C.** In lines 65–78, Howells claims that the natural, simple grasshopper will eventually be recognized. The remaining choices are types of grasshoppers that he hopes will disappear as the natural one emerges.
- 51. E.** Howells urges his readers to read widely from all literary periods and to reach an individual interpretation that is not based on some pedantic notion. Conversely, he feels that it is a mistake to read only classical literature.
- 52. B.** Howells's satire makes fun of those who believe that they can create an idealized copy of nature when, obviously, nature's product is alive, real, and superior. It is also humorous to think of this silly cardboard grasshopper as realistic imitation of life. The other answer choices are either stated too strongly or not evident in the passage.
- 53. A.** The author believes that one should use simplicity, naturalness, and honesty in art and in its appreciation. The remaining answers involve attitudes that Howells criticizes.
- 54. A.** Although the artist creates an idealized version of the grasshopper and the scientist's description (version) of the grasshopper will be based on reality, both of their creations remain artificial, both representations rather than reality. It is true that Howells presents the scientist's creation as preferable because it approaches reality more closely, but the fact remains that neither creation is itself reality. There is no evidence in the passage for the remaining answer choices.
- 55. C.** A motif is a conventional or recurring element in a narrative, a device not found in the passage. The remaining devices are present. Some examples: Irony: the grasshopper analogy (while the artist professes that the cardboard grasshopper is to be preferred to the real, Howells would have the reader understand that the opposite is true). Metaphor: "The seeds of death" (line 24). Allusion: to Shakespeare, Thackeray, Hawthorne, and others. Analogy: extended analogy in the grasshopper segment.