Practice Test 2

Section I: Multiple-Choice Questions

Time: 60 minutes
55 questions

Directions: This section consists of selections from prose works and questions on their content, form, and style. Read each selection carefully. Choose the best answer of the five choices.

Questions 1–14. Read the following passage carefully before you begin to answer the questions.

First Passage

Here then was I (call me Mary Beton, Mary Seton, or Mary Carmichael or by any name you please—it is not a matter of any importance) sitting on the banks of a river a week or two ago in fine October weather, lost in thought. That collar I have spoken of, women and fiction, the need of coming to some conclusion on a subject that raises all sorts of prejudices and passions, bowed my head to the ground. To the right and left bushes of some sort, golden and crimson, glowed with the colour, even it seemed burnt with the heat, of fire. On the further bank the willows wept in perpetual lamentation, their hair about their shoulders. The river reflected whatever it chose of sky and bridge and burning tree, and when the undergraduate had oared his boat through the reflections they closed again, completely, as if he had never been. There one might have sat the clock round lost in thought. Thought—to call it by a prouder name than it deserved—had let its line down into the stream. It swayed, minute after minute, hither and thither among the reflections and weeds, letting the water lift it and sink it, until—you know the little tug—the sudden conglomeration of an idea at the end of one’s line: and then the cautious hauling of it in, and the careful laying of it out? Alas, laid on the grass how small, how insignificant this thought of mine looked; the sort of fish that a good fisherman puts back into the water so that it may grow fatter and be one day worth cooking and eating. I will not trouble you with that thought now, though if you look carefully you may find it for yourselves. . . .

But however small it was, it had, nevertheless, the mysterious property of its kind—put back into the mind, it became at once very exciting and important; and as it darted and sank, and flashed hither and thither, set up such a wash and tumult of ideas that it was impossible to sit still. It was thus that I found myself walking with extreme rapidity across a grass plot. Instantly a man’s figure rose to intercept me. Nor did I at first understand that the gesticulations of a curious-looking object, in a cut-away coat and evening shirt, were aimed at me. His face expressed horror and indignation. Instinct rather than reason came to my help; he was a Beadle; I was a woman. This was the turf; there was the path. Only the Fellows and Scholars are allowed here; the gravel is the place for me. Such thoughts were the work of a moment. As I regained the path the arms of the Beadle sank, his face assumed its usual repose, and though turf is better walking than gravel, no very great harm was done. The only charge I could bring against the Fellows and scholars of whatever the college might happen to be was that in protection of their turf, which has been rolled for 300 years in succession, they had sent my little fish into hiding.

What an idea it had been that had sent me so audaciously trespassing I could not now remember. The spirit of peace descended like a cloud from heaven, for if the spirit of peace dwells anywhere, it is in the courts and quadrangles of Oxbridge on a fine October morning. Strolling through those colleges past those ancient halls the roughness of the present seemed smoothed away; the body seemed contained in a miraculous glass cabinet through which no sound could penetrate, and the mind, freed from any contact with facts (unless one trespassed on the turf again), was at liberty to settle down upon whatever meditation was in harmony.
with the moment. As chance would have it, some stray memory of some old essay about revisiting Oxbridge in the long vacation brought Charles Lamb to mind. . . . Indeed, among all the dead . . . Lamb is one of the most congenial. . . . For his essays are superior . . . because of that wild flash of imagination that lightning crack of genius in the middle of them which leaves them flawed and imperfect, but stared with poetry. . . . It then occurred to me that the very manuscript itself which Lamb had looked at was only a few hundred yards away, so that one could follow Lamb’s footsteps across the quadrangle to that famous library where the treasure is kept. Moreover, I recollected, as I put this plan into execution, it is in this famous library that the manuscript of Thackeray’s *Esmond* is also preserved . . . but here I was actually at the door which leads to the library itself. I must have opened it, for instantly there issued, like a guardian angel barring the way with a flutter of black gown instead of white wings, a deprecating, silvery, kindly gentleman, who regretted in a low voice as he waved me back that ladies are only admitted to the library if accompanied by a Fellow of the College or furnished with a letter of introduction.

That a famous library has been cursed by a woman is a matter of complete indifference to a famous library. Venerable and calm, with all its treasures safe locked within its breast, it sleeps forever. Never will I wake those echoes, never will I ask for that hospitality again.

1. According to the passage, the narrator uses several names (lines 1–2) in order to
   A. make a universal statement about all humankind
   B. deemphasize her personal identity
   C. introduce her many pseudonyms as an author
   D. attempt to impress the reader with her literacy
   E. mask her true identity from the reader

2. The literary device used to describe the speaker’s thought “Thought . . . eating” (lines 19–30) is
   A. a simile
   B. a metaphor
   C. personification
   D. an apostrophe
   E. hyperbole

3. In the phrase “you know the little tug” (line 23), the speaker abstractly refers to
   A. a fish’s pull on a fishing line
   B. the Beadle’s insisting she move off the lawn
   C. the annoying loss of a thought
   D. the sudden awareness of an idea
   E. the pull of her guilty conscience

4. The effect that the Beadle has on the narrator is to
   A. encourage her pursuit of knowledge
   B. cause her thoughts to retreat
   C. assure her of correct directions
   D. condemn the women’s movement
   E. inquire if she needs additional assistance

5. It can be inferred that the narrator realizes that she cannot remember her thought because
   A. it passes so quickly
   B. the student rowing by interrupts it
   C. it is not important enough
   D. it does not compare to a great author’s ideas
   E. it is so carefully and slowly thought out

6. The lawn and library serve the purpose of
   A. symbolizing the obstacles that women face
   B. reminding readers of the rigors of university study
   C. contrasting relaxation with research
   D. introducing the existence of equality for women
   E. minimizing the author’s point about women’s roles

7. The passage contains all of the following rhetorical devices EXCEPT
   A. personification
   B. metaphor
   C. simile
   D. literary allusion
   E. allegory
8. The speaker's purpose in the passage is to
   A. explain her anger at the Beadle
   B. personify nature’s splendor
   C. illustrate how men can inhibit women’s intellectual pursuits
   D. recall the enticing glory of university study
   E. preach her beliefs about women’s roles in society

9. The organization of the passage could be best characterized as
   A. stream of consciousness mixed with narration of specific events
   B. comparison and contrast of two incidents
   C. exposition of the women’s movement and the author’s opinions
   D. description of both external reality and the author’s thoughts
   E. flowing smoothly from general ideas to specific statements

10. The pacing of the sentence “But however small it was . . . it was impossible to sit still” (lines 33–38)
    A. reflects the acceleration of her thoughts
    B. represents a continuation of the pace of the description of the river
    C. contrasts with the fish metaphor
    D. suggests a sluggishness before the Beadle’s interruption
    E. parallels that of the description of the library doorman

11. The speaker’s description of the Beadle and the library doorman serves to
    A. confirm the horror of what she has done
    B. frighten women away from universities
    C. encourage women to rebel against men
    D. contrast the men’s manners
    E. satirize the petty men who enforce the rules

12. The phrase “for instantly there issued . . . waved me back” (lines 88–92) can best be characterized as containing
    A. obvious confusion from the doorman
    B. metaphorical reference to a jailer
    C. awed wonder at the man’s position
    D. humorous yet realistic description
    E. matter-of-fact narration

13. At the time of the occurrences she describes, the speaker probably felt all of the following EXCEPT
    A. indignation
    B. bewilderment
    C. delight
    D. exasperation
    E. repression

14. The pattern of the passage can best be described as
    A. alternating between a description of external reality and internal commentary
    B. the presentation of a social problem followed by its resolution
    C. general statements followed by illustrative detail
    D. presentation of theory followed by exceptions to that theory
    E. comparison and contrast of great authors’ ideas
Second Passage

[Alexander Pope] professed to have learned his poetry from Dryden, whom, whenever an opportunity was presented, he praised through his whole life with unvaried liberality; and perhaps his character may receive some illustration if he be compared with his master.

Integrity of understanding and nicety of discernment were not allotted in a less proportion to Dryden than to Pope. The rectitude of Dryden’s mind was sufficiently shown by the dismissal of his poetical prejudices, and then rejection of unnatural thoughts and rugged numbers. But Dryden never desired to apply all the judgment that he had. He wrote, and professed to write, merely for the people, and when he pleased others, he contented himself. He spent no time in struggles to rouse latent powers; he never attempted to make that better which was already good, nor often to mend what he must have known to be faulty. He wrote, as he tells us, with very little consideration; when occasion or necessity called upon him, he poured out what the present moment happened to supply, and, when once it had passed the press, ejected it from his mind: for when he had no pecuniary interest, he had no further solicitude.

Pope was not content to satisfy; he desired to excel, and therefore always endeavored to do his best: he did not court the candor, but dared the judgment of his reader, and, expecting no indulgence from others, he showed none to himself. He examined lines and words with minute and punctilious observation, and retouched every part with indefatigable diligence, till he had left nothing to be forgiven.

His declaration that his care for his works ceased at their publication was not strictly true. His parental attention never abandoned them; what he found amiss in the first edition, he silently corrected in those that followed. He appears to have revised the Iliad, and freed it from some of its imperfections, and the Essay on Criticism received many improvements after its first appearance. It will seldom be found that he altered without adding clearness, elegance, or vigor. Pope had perhaps the judgment of Dryden; but Dryden certainly wanted the diligence of Pope.

In acquired knowledge, the superiority must be allowed to Dryden, whose education was more scholastic, and who before he became an author had been allowed more time for study, with better means of information. His mind has a larger range, and he collects his images and illustrations from a more extensive circumference of science. Dryden knew more of man in his general nature, and Pope in his local manners. The notions of Dryden were formed by comprehensive speculation, and those of Pope by minute attention. There is more dignity in the knowledge of Dryden, and more certainty in that of Pope.

Poetry was not the sole praise of either; for both excelled likewise in prose; but Pope did not borrow his prose from his predecessor. The style of Dryden is capricious and varied; that of Pope is cautious and uniform. Dryden obeys the motions of his own mind; Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid; Pope is always smooth, uniform, and gentle. Dryden’s page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope’s is a velvet lawn, shaven by the scythe, and leveled by the roller.

Of genius, that power which constitutes a poet; that quality without which judgment is cold, and knowledge is inert, that energy which collects, combines, amplifies, and animates; the superiority must, with some hesitation, be allowed to Dryden. It is not to be inferred that of this poetical vigor Pope had only a little, because Dryden had more; for every other writer since Milton must give place to Pope; and even of Dryden it must be said, that, if he has brighter paragraphs, he has not better poems. Dryden’s performances were always hasty, either excited by some external occasion, or extorted by domestic necessity; he composed without consideration, and published without correction. What his mind could supply at call, or gather in one excursion, was all that he sought, and all that he gave. The dilatory caution of Pope enabled him to condense his sentiments, to multiply his images, and to accumulate all that study might produce or chance might supply. If the flights of Dryden therefore are higher, Pope continues longer on the wing. If of Dryden’s fire the blaze is brighter, of Pope’s the heat is more regular and constant. Dryden often surpasses expectation, and Pope never falls below it. Dryden is read with frequent astonishment, and Pope with perpetual delight.
15. The essay’s organization could best be described as
   A. exposition of a thesis followed by illustrations
   B. chronological presentation of each author’s works
   C. presenting ideas based on their order of importance
   D. basing each paragraph on a different argument
   E. comparison of and contrast between the two writers

16. In context, “candor” (line 28) can be interpreted to mean
   A. kindness
   B. criticism
   C. excellence
   D. sincerity
   E. indifference

17. In each of the following pairs of words, the first refers to Dryden, the second to Pope. Which pair best describes their prose style?
   A. dignified vs. simplistic
   B. passionate vs. lyrical
   C. unsystematic vs. harmonious
   D. punctilious vs. careless
   E. pedantic vs. impetuous

18. Which of the following best describes Pope’s attitude toward his own writing?
   A. “[he] dared the judgment of his reader” (lines 28–29)
   B. “His parental attention never abandoned them” (lines 35–36)
   C. “It will seldom be found that he altered without adding clearness” (lines 41–43)
   D. “Pope is cautious and uniform” (lines 62–63)
   E. “Pope continues longer on the wing” (line 91)

19. The passage’s points could be more convincing if the writer were to offer
   A. less emphasis on Pope’s writing and editing diligence
   B. more direct language to present his ideas about the authors
   C. more discussion of Dryden’s editing theories
   D. more point-by-point comparisons of each author’s prose
   E. specific examples from each poet’s work to support his opinions

20. Which of the following is NOT found in the essay?
   A. For Pope, good writing meant rewriting.
   B. Both authors were productive.
   C. Dryden is the superior prose writer.
   D. Dryden follows his own mind more than Pope does.
   E. Pope’s writing is like a manicured lawn.

21. Which of the following best characterizes Dryden’s method of writing?
   A. “he never attempted to make that better that which was already good” (lines 17–18)
   B. “he poured out what the present moment happened to supply” (lines 21–22)
   C. “when he had no pecuniary interest, he had no further solicitude” (lines 24–25)
   D. “His mind has a larger range” (line 50)
   E. “the superiority must, with some hesitation, be allowed to Dryden” (lines 74–75)

22. Although Pope did not have as strong a scholastic background as did Dryden, the writer implies that Pope
   A. chose subjects unrelated to Dryden’s
   B. had great familiarity with his subject matter
   C. feigned completing university study
   D. compensated by emulating Dryden
   E. undermined any effort on his behalf
23. According to the passage, genius can invigorate which of the following in an author?
   I. judgment
   II. knowledge
   III. power
   A. I only
   B. III only
   C. I and II only
   D. II and III only
   E. I, II, and III

24. What does the speaker suggest as the main reason that Dryden’s writing style labels him as genius?
   A. the apparent effortlessness of his writing
   B. the fact that he “continues longer on the wing” (line 91)
   C. the fact that his prose is a “natural field” (line 67)
   D. the fact that his academic studies prepare him so well
   E. the fact that the age he lived in was noted for intelligence

25. In lines 67–70 (“Dryden’s page . . . roller”), which of the following literary devices is used to summarize the differences between Dryden’s and Pope’s prose?
   A. syllogism
   B. personification
   C. understatement
   D. metaphor
   E. simile

26. Of the following, which is NOT a major distinction the speaker draws between Dryden and Pope?
   A. their educational foundation
   B. their prose style
   C. their skill in writing
   D. their vigor in writing
   E. their editing practice
Third Passage

It is remarkable that there is little or nothing to be remembered written on the subject of getting a living; how to make getting a living not merely honest and honorable, but altogether inviting and glorious; for if getting a living is not so, then living is not. One would think, from looking at literature, that this question had never disturbed a solitary individual’s musings. Is it that men are too much disgusted with their experience to speak of it? The lesson of value which money teaches, which the Author of the Universe has taken so much pains to teach us, we are inclined to skip altogether. As for the means of living, it is wonderful how indifferent men of all classes are about it, even reformers, so-called,—whether they inherit, or earn, or steal it. I think that Society has done nothing for us in this respect, or at least has undone what she has done. Cold and hunger seem more friendly to my nature than those methods which men have adopted and advise to ward them off.

The title wise is, for the most part, falsely applied. How can one be a wise man, if he does not know any better how to live than other men?—if he is only more cunning and intellectually subtle? Does Wisdom work in a tread-mill? or does she teach how to succeed by her example? Is there any such thing as wisdom not applied to life? Is she merely the miller who grinds the finest logic? Is it pertinent to ask if Plato got his living in a better way or more successfully than his contemporaries,—or did he succumb to the difficulties of life like other men? Did he seem to prevail over some of them merely by indifference, or by assuming grand airs? Or find it easier to live, because his aunt remembered him in her will? The ways in which most men get their living, that is, live, are mere makeshifts, and a shirking of the real business of life,—chiefly because they do not know, but partly because they do not mean, any better.

The rush to California, for instance, and the attitude, not merely of merchants, but of philosophers and prophets, so called, in relation to it, reflect the greatest disgrace on mankind. That so many are ready to live by luck, and so get the means of commanding the labor of others less lucky, without contributing any value to society! And that is called enterprise! I know of no more startling development of the immorality of trade, and all the common modes of getting a living. The philosophy and poetry and religion of such a mankind are not worth the dust of a puffball. The hog that gets his living by rooting, stirring up the soil so, would be ashamed of such company. If I could command the wealth of all the world by lifting my finger, I would not pay such a price for it. Even Mahomet knew that God did not make this world in jest. It makes God to be a monocled gentleman who scatters a handful of pennies in order to see mankind scramble for them. The world’s raffle! A subsistence in the domains of invention of the human race only an improved muck-rake? Is this the ground on which Orientals and Occidentals meet? Did God direct us so to get our living, digging where we never planted,—and He would, perchance, reward us with lumps of gold? God gave the righteous man a certificate entitling him to food and raiment, but the unrighteous man found a facsimile of the same in God’s coffers, and appropriated it, and obtained food and raiment like the former. It is one of the most extensive systems of counterfeiting that the world has ever seen. I did not know that mankind was suffering for want of gold. I have seen a little of it. I know that it is very malleable, but not so malleable as wit. A grain of gold will gild a great surface, but not so much as a grain of wisdom.

The gold-digger in the ravines of the mountains is as much a gambler as his fellow in the saloons of San Francisco. What difference does it make whether you shake dirt or shake dice? If you win, society is the loser. The gold-digger is the enemy of the honest laborer, whatever checks and compensations there may be. It is not enough to tell me that you worked hard to get your gold. So does the Devil work hard. The way of transgressors may be hard in many respects. The humblest observer who goes to the mines sees and says that gold-digging is of the character of a lottery; the gold thus obtained is not the same thing with the wages of honest toil. But, practically, he forgets what he has seen, for he sees only the fact, not the principle, and goes into trade there, that is, buys a ticket in what commonly proves another lottery, where the fact is not so obvious.
27. The speaker believes that “getting a living” must be both
A. moral and pious
B. ethical and admirable
C. accessible and sensible
D. desirable and attainable
E. humble and profitable

28. According to the speaker, although man must earn money, he is indifferent to
A. religion
B. society
C. cold and hunger
D. lessons of value
E. laborers

29. The speaker asserts that
A. we have forgotten the proper value of money
B. good, hard work will save mankind
C. the world operates solely on luck
D. religion fails to address the merit of labor
E. gold-digging is acceptable under certain conditions

30. The “Author of the Universe” (line 11) can be interpreted as a
A. symbol for cosmic consciousness
B. metaphor for a contemporary writer
C. symbol for judgment
D. metaphor for all artists
E. metaphor for God

31. The speaker’s rhetorical purpose in referring to Plato is to
A. make the point about gold-digging more universal and timeless
B. qualify the assertions about gold-diggers and their luck
C. question whether ancient philosophers faced the same dilemmas that others do
D. consider the ancient philosopher’s premises about morality in society
E. create an authoritative tone to lend credence to the argument

32. What is the antecedent for “it” (line 55)?
A. “immorality” (line 48)
B. “philosophy” (line 49)
C. “hog” (line 51)
D. “wealth” (line 53)
E. “world” (line 54)

33. Which of the following is the best example of aphorism?
A. “The ways in which most men . . . any better.” (lines 35–39)
B. “Nature a thing to be raffled for!” (line 60)
C. “A grain of gold . . . a grain of wisdom.” (lines 78–80)
D. “What difference does it make . . . shake dice?” (lines 83–84)
E. “So does the Devil work hard.” (lines 88–89)

34. An unstated assumption of the speaker is that
A. philosophers should work harder to apply their teachings
B. a pig would be mortified by some men
C. society is gradually improving
D. true wisdom comes only though hard work
E. what appears honest to one can be harmful to society

35. The author’s comments about the California gold rush serve the purpose of
A. comparing gold-diggers to the ancient Greeks
B. illustrating how immorally men are earning a living
C. explaining the relationship of Orientals to Occidentals
D. sensationalizing a topical and popular occupation
E. criticizing those who think gold-digging is romantic
36. Which of the following negative phrases is, in context, a qualified negative?
   A. “men are . . . disgusted with their experience” (lines 8–9)
   B. “Cold and hunger” (line 18)
   C. “the greatest disgrace on mankind” (lines 42–43)
   D. “the unrighteous man” (line 71)
   E. “society is the loser” (line 85)

37. The essay contains all of the following rhetorical devices EXCEPT
   A. simile
   B. historical allusion
   C. rhetorical question
   D. syllogistic reasoning
   E. religious reference

38. The sentence “A grain of gold . . . a grain of wisdom” (lines 78–80) can best be restated as
   A. knowledge is more valuable than gold
   B. gold-diggers must work harder than philosophers
   C. gold will last longer than knowledge
   D. erudition takes longer to achieve than money
   E. money has no practical purpose

39. The tone of the essay can best be described as
   A. condescending
   B. skeptical
   C. worrisome
   D. indignant
   E. pedestrian

40. Which of the following is NOT part of the speaker’s argument against gold-digging?
   A. “The hog . . . would be ashamed of such company.” (lines 51–53)
   B. “digging where we never planted” (line 68)
   C. “I know that it is very malleable” (lines 77–78)
   D. “the enemy of the honest laborer” (lines 85–86)
   E. “of the character of a lottery” (line 92)

41. Which of the following is NOT discussed in the passage?
   A. Man can learn to improve his lot in life.
   B. Authors have not addressed “getting a living.”
   C. Gamblers have damaged society.
   D. The title “wise” may be misapplied.
   E. Men are too easily lured by monetary rewards.
Fourth Passage

This excerpt describes a daring and dangerous long-distance flight by Igor Sikorsky in his new flying machine, the Il’ya Muromets. This gigantic 4-engine biplane was emblematic of the opulence and contradictions of Imperial Russia at the zenith of its power and glory. The Muromets’ appointments bespoke luxury, yet her aerodynamics were of the most primitive order. She boasted unprecedented size and payload, yet she was severely under-powered. After only a few test flights, Sikorsky’s confidence and patriotic courage overcame his doubts and the risky flight took off at 1:00 a.m. on June 30, 1914.

Sikorsky determined to fly from St. Petersburg to Kiev, the city of his birth, a distance of 1,200 kilometers. . . . The heavily loaded plane staggered along at about 400 feet of altitude. Then, disaster struck. The right inboard engine fractured a fuel line, and the exhaust immediately ignited it, triggering a blowtorch of flame jetting back 12 feet behind the engine, playing on the wing surface and wing struts.1 Without hesitation pilot-navigator Lieutenant Lavrov and mechanic Vladimir Panasiuk went out on the wing; the quick-thinking Lavrov leaned over the roaring jet of flame, reached down, and closed a fuel valve, shutting off the flow. Then the two men, using their greatcoats, smothered the flame.

After conferring with the crew, Sikorsky decided to climb. . . . Just above 5,000 feet they broke out into the clear, into a brilliant blue sky above the puffy, white, sunlit clouds. It was a Jules Verne moment, one that Sikorsky must have recognized and desired ever since as a child he had avidly read Robur-le-conquérant with its imaginary open-air promenade above the clouds. Sikorsky turned the plane over to Prussis, had a cup of coffee, put on his greatcoat, and then stepped out on the upper bridge, keeping his position by holding the rails. “Only a few times in my life have I seen such a majestic and beautiful spectacle as I did then,” he recalled later. “Our ship was gliding along a few hundred feet above a sparkling white surface. The air was calm and the plane seemed motionless with its huge yellow wings. . . . All around me there was a fairyland, formed by clouds.”2

Cold finally forced Sikorsky indoors, where he rested in his cabin. Two hours later, when it was time to descend into Kiev, Sikorsky took over, and the plane plunged into a gloomy, dark, and turbulent world of clouds . . . it began to thin and finally, at about 900 feet, they broke out, and there, dead ahead, miraculously, were the domes of Kiev’s famed cathedral. Sikorsky throttled the four faithful Argus engines back and set up a straight-in gliding approach, landing on the muddy field without further ado, tired and worn, but understandably jubilant at having proven the practicality of the long-range airplane. . . . Only one dignitary, the secretary of the Kiev Aeronautical Society, was there to greet them. He did not offer the reception they might have expected; after only the briefest of perfunctory congratulations, he told them the latest news: the archduke Franz Ferdinand and his wife had been assassinated by Serbian terrorists in the little Balkan city of Sarajevo.3 An extraordinary lack of security that lead to a near-fatal bombing earlier in the day; the inexplicable (and suspicious) misdirection of the motorcade off Appel Quay, requiring it to reverse course so that the archduke’s car halted directly in front of Gavrilo Princip; the assassin himself—a trained, fanatical 19-year-old Bosnian Serb gunman, “tiresome, ego, mare eyed, consumptive looking”4—all this culminated in two well-aimed shots from Princip’s Browning pistol that irretrievably shattered and reshaped not only European life but the entire course of subsequent world history.5

The airplane—the “annihilator of time and space,” the embodiment of speed, even more than the locomotive—promised to create a world of convenient travel. Thus Sikorsky’s flight from St. Petersburg to Kiev had an innocence about it that captured at once the romance, the hope, and—yes—the naiveté of early flying. A young man reveling in his creation, he stood outside as his machine droned along above the clouds, drinking in the bright sky and sun, living in the fictional adventures of his childhood, seeing the beauty of the cavernous vista around him, and like the world he was in, not thinking of the dark, turbulent storm hidden within all that beauty. Fellow aviators generally behaved the same. They flew in competitions, crossed frontiers, admired the vistas, flung their aircraft about with increasing abandon, seemingly oblivious that soon they would participate in a far more deadly international competition, crossing into each other’s frontiers, observing troop movements below, and flinging their aircraft about in desperate attempts to evade or destroy.
42. Considering the passage as a whole, one can conclude that early aviation
   A. was a moderately successful means of mass transportation
   B. was rarely successful until the impetus of World War I
   C. was very dangerous but worth the effort
   D. was never pleasurable for the pioneers of early flight
   E. usually ended in disaster that was unavoidable

43. The effect of the short, three-word sentence in lines 4–5 is to
   A. modify details in the preceding sentences
   B. sound like a direct quote from Sikorsky
   C. paraphrase a famous quotation from an earlier work
   D. diminish the speaker’s surprise
   E. add emphasis to the stark reality of the near-catastrophe

44. The description of the actions of the Lavrov and Panasiuk in lines 9–15 implies that the speaker believes that Lavrov and Panasiuk
   A. were the only members of the crew who were brave enough to act decisively
   B. took an unnecessary chance
   C. should not have acted without orders
   D. did not follow proper procedures
   E. prove, through their own actions, the value of quick and effective action, even at the risk of one’s own life

45. The speaker’s reference to Jules Verne serves the rhetorical purpose of
   A. establishing that, only a few years before this extraordinary flight, the very idea that man could fly was science-fiction
   B. establishing that Sikorsky was a Jules Verne fan who lived in a fantasy world
   C. suggesting that the speaker shares Sikorsky’s fascination with Jules Verne
   D. paying homage to the legions of Jules Verne fans
   E. showing that aviation had not really advanced since Sikorsky was a child

46. The intended rhetorical effect of the quotation from Sikorsky in lines 27–33 is
   A. to describe the view with strong imagery
   B. to allow the reader to appreciate the excellent weather
   C. to explain exactly how high over the clouds the aircraft is flying
   D. to emphasize that this fantastic spectacle is unprecedented in human history
   E. to show how the speaker feels the need to use direct quotes in his writing

47. An unstated rhetorical purpose for the speaker’s use of the word “faithful” in referring to the aircraft’s four engines in lines 41–42 is most likely
   A. to refer to Sikorsky’s religious faith
   B. to allude to the great cathedral in Kiev
   C. to chronicle the “four faithful” Russian Orthodox Saints
   D. to create the image of the engines as living beings and as obedient servants
   E. to acknowledge the name of the engine manufacturer
48. Following Alan Clark’s quote (lines 60–61), the speaker’s rhetorical purpose in adding note #4 is to
A. reinforce the physical description of Princip through comparisons to later terrorists
B. provide a first-hand description of the Princip Museum in Kiev
C. provide concrete documentation of Sikorsky’s log of the flight
D. provide a contrasting perspective of the motives of Gavrilo Princip and other terrorists
E. reference an excellent summary of the events leading to the assassination

49. The image of Sikorsky standing outside his aircraft “drinking in the bright sun and sky . . . living in fiction . . . seeing the beauty . . . [but] not thinking of the dark turbulent storm hidden within all that beauty” (lines 74–79) is a metaphor for
A. the bad weather below, where they must eventually return to Earth
B. the coming Great War, in which the opening shots had already been fired
C. Sikorsky’s as-yet-unacknowledged loss of faith in his own creation
D. the symbolic return to the homeland that all adventurers must make
E. Sikorsky turning his back on the “old world”

50. The phrase that most clearly identifies the speaker’s intended metaphorical impression of Sikorsky’s successful flight is
A. “The airplane—the ‘annihilator of time and space’” (lines 66–67)
B. “Sikorsky’s flight . . . had an innocence about it that captured . . . the naiveté of early flying” (lines 69–72)
C. “A young man reveling in his creation” (lines 72–73)
D. “. . . living in the fictional adventures of his childhood” (lines 75–76)
E. “. . . the dark turbulent storm hidden within all that beauty” (lines 78–79)

51. The passage contains all of the following literary devices EXCEPT
A. character development
B. literary allusions
C. vivid descriptions of action
D. primary-source quotations
E. metaphorical allusions

52. The following phrases all refer to the inadequate security precautions for Franz Ferdinand EXCEPT
A. “An extraordinary lack of security” (lines 53–54)
B. “the inexplicable (and suspicious) misdirection of the motorcade” (lines 55–56).
C. “the archduke’s car halted directly in front of Gavrilo Princip” (lines 57–58)
D. “Tiresome, ego, mare eyed, consumptive looking” (lines 60–61)
E. “‘Security precautions,’ Crankshaw has rightfully concluded, ‘were practically nil.’” (note #5)

53. Considering the information in note #1, one can infer that the speaker
A. concludes that it was really the left inboard engine that caught on fire
B. concludes that it was really the right outboard engine that caught fire
C. has meticulously researched his subject; he relies on Sikorsky’s own account, which contradicts Finne’s conclusion
D. relies on the information in a book by Finne, Sikorsky: The Russian Years
E. has trouble deciding the facts, because he is confronted with differing historical narratives
54. One can gather all of the following facts or inferences from note #5 EXCEPT
   A. Another assassination attempt occurred earlier that same day.
   B. Franz Ferdinand himself repelled a hand grenade, but he pressed on with the visit.
   C. A wrong turn by the mayor’s car may have contributed to the assassination.
   D. Franz Ferdinand’s bravado in the face of danger may have contributed to his own assassination.
   E. Security precautions in Sarajevo were particularly stringent that day.

55. Considering the passage as a whole, the speaker’s primary rhetorical purpose is to
   A. establish a strong argument against manned flight
   B. juxtapose the danger and excitement of a history-making flight with a simultaneous history-changing event in Sarajevo
   C. establish the speaker’s condescending attitude toward the early aviation pioneers
   D. criticize the negligent security surrounding Archduke Ferdinand
   E. explain the intricacies of aircraft maneuverability
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.