Questions

Section I: Multiple-Choice Questions

Time: 60 minutes

55 questions

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

Questions 1–11 refer to the following passage.

The written word is weak. Many people prefer life to it. Life gets your blood going, and it smells good. Writing is mere writing, literature is mere. It appeals only to the subtlest senses—the imagination's vision, and the imagination's hearing—and the moral sense, and the intellect. This writing that you do, that so thrills you, that so racks and exhilarates you, as if you were dancing next to the band, is barely audible to anyone else. The reader's ear must adjust down from loud life to the subtle, imaginary sounds of the written word. An ordinary reader picking up a book can't yet hear a thing; it will take half an hour to pick up the writing's modulations, its ups and downs and louds and softs.

An intriguing entomological experiment shows that a male butterfly will ignore a living female butterfly of his own species in favor of a painted cardboard one, if the cardboard one is big. If the cardboard one is bigger than he is, bigger than any female butterfly ever could be. He jumps the piece of cardboard. Over and over again, he jumps the piece of cardboard. Nearby, the real, living butterfly opens and closes her wings in vain.

Films and television stimulate the body's senses too, in big ways. A nine-foot handsome face, and its three-foot-wide smile, are irresistible. Look at the long legs on that man, as high as a wall, and coming straight toward you. The music builds. The moving, lighted screen fills your brain. You do not like filmed car chases? See if you can turn away. Try not to watch. Even knowing you are manipulated, you are still as helpless as the male butterfly drawn to painted cardboard.

That is the movies. That is their ground. The printed word cannot compete with the movies on their ground, and should not. You can describe beautiful faces, car chases, or valleys full of Indians on horseback until you run out of words, and you will not approach the movies' spectacle. Novels written with film contracts in mind have a faint but unmistakable, and ruinous, odor. I cannot name what, in the text, alerts the reader to suspect the writer of mixed motives; I cannot specify which sentences, in several books, have caused me to read on with increasing dismay, and finally close the books because I smelled a rat. Such books seem uneasy being books; they seem eager to fling off their disguises and jump onto screens.

Why would anyone read a book instead of watching big people move on a screen? Because a book can be literature. It is a subtle thing—poor thing, but our own. In my view, the more literary the book—the more purely verbal, crafted sentence by sentence, the more imaginative, reasoned, and deep—the more likely people are to read it. The people who read are the people who like literature, after all, whatever that might be. They like, or require what books alone have. If they want to see films that evening, they will find films. If they do not like to read, they will not. People who read are not too lazy to flip on the television; they prefer books. I cannot imagine a sorrier pursuit than struggling for years to write a book that attempts to appeal to people who do not read in the first place.

1. Which of the following best describes how the second and third paragraphs are related?

   A. The second paragraph makes an assertion that is qualified by the third paragraph.
   B. The second paragraph asks a question that is answered by the third paragraph.
   C. The second paragraph describes a situation that is paralleled in the third paragraph.
   D. The second paragraph presents as factual what the third paragraph presents as only a possibility.
   E. There is no clear relationship between the two paragraphs.

2. The "nine-foot handsome face" (line 27) refers to

   A. the female butterfly.
   B. literary creativity.
   C. a television image.
   D. an image in the movies.
   E. how the imagination of a reader may see a face.

3. The last sentence of the fourth paragraph ("Such books . . . onto screens") contains an example of

   A. personification.
   B. understatement.
   C. irony.
   D. simile.
   E. syllogism.

4. According to the passage, literature is likely to be characterized by all of the following EXCEPT

   A. colloquial language.
   B. imagination.
   C. verbal skill.
   D. moral sense.
   E. intelligence.

5. In the last sentence of the last paragraph, the phrase "sorrier pursuit" can be best understood to mean

   A. more regretful chase.
   B. poorer occupation.
   C. more sympathetic profession.
   D. sadder expectation.
   E. more pitiful striving.

6. In the last paragraph, the phrase "a poor thing, but our own" is adapted from Shakespeare's "a poor . . . thing, sir, but mine own." The change from the singular to the plural pronoun is made in order to

   A. avoid the use of the first person.
   B. include all readers of this passage who prefer literature.
   C. avoid direct quotation of Shakespeare and the appearance of comparing this work to his.
   D. suggest that the number of readers is as great as the number of moviegoers.
   E. avoid overpraising literature compared to films, which are more popular.

7. The sentences "The written word is weak" (line 1), "An ordinary reader . . . a thing" (lines 12–13), and "The printed word . . . should not" (lines 36–38) have in common that they

   A. concede a limitation of the written word.
   B. assert the superiority of film to writing.
   C. do not represent the genuine feelings of the author.
   D. deliberately overstate the author's ideas.
   E. are all ironic.

8. With which of the following statements would the speaker of this passage be most likely to disagree?

   A. Life is more exciting than writing.
   B. People who dislike reading should not be forced to read.
   C. Good books will appeal to those who do not like to read as well as to those who do.
   D. The power of film is irresistible.
   E. Novels written for people who hate reading are folly.

9. The passage in its entirety is best described as about the

   A. superiority of the art of writing to the art of film.
   B. difficulties of being a writer.
   C. differences between writing and film.
   D. public's preference of film to literature.
   E. similarities and differences of the novel and the film.

10. Which of the following best describes the organization of the passage?

   A. A five-paragraph essay in which the first and last paragraphs are general and the second, third, and fourth paragraphs are specific.
   B. A five-paragraph essay in which the first two paragraphs describe writing, the third and fourth paragraphs describe film, and the last paragraph describes both writing and film.
   C. Five paragraphs with the first about literature; the second about butterflies; and the third, fourth, and fifth about the superiority of film.
   D. Five paragraphs with the first and last about writing, the third about film, and the fourth about both film and writing.
   E. Five paragraphs of comparison and contrast, with the comparison in the first and last paragraphs and the contrast in the second, third, and fourth.

11. All of the following rhetorical devices are used in the passage EXCEPT

   A. personal anecdote.
   B. extended analogy.
   C. short sentence.
   D. colloquialism.
   E. irony.

Questions 12–23 refer to the following passage.

These are the times that try men's souls. The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of their country; but he that stands it now deserves the love and thanks of man and woman. Tyranny, like hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious the triumph. What we obtain too cheap, we esteem too lightly: it is dearness only that gives everything its value. Heaven knows how to put a proper price upon its goods; and it would be strange indeed if so celestial an article as freedom should not be highly rated. Britain, with an army to enforce her tyranny, has declared that she has a right not only to tax, but "to bind us in all cases whatsoever," and if being bound in that manner is not slavery, then is there not such a thing as slavery upon earth. Even the expression is impious; for so unlimited a power can belong only to God. . . .

I have as little superstition in me as any man living, but my secret opinion has ever been, and still is, that God Almighty will not give up a people to military destruction, or leave them unsupportedly to perish, who have so earnestly and so repeatedly sought to avoid the calamities of war, by every decent method which wisdom could invent. Neither have I so much of the infidel in me as to suppose that He has relinquished the government of the world, and given us up to the care of devils; and as I do not, I cannot see on what grounds the King of Britain can look up to heaven for help against us: a common murderer, a highwayman, or a housebreaker has as good a pretense as he. . . .

I once felt all that kind of anger, which a man ought to feel, against the mean principles that are held by the Tories: a noted one, who kept a tavern at Amboy, was standing at his door, with as pretty a child in his hand, about eight or nine years old, as I ever saw, and after speaking his mind as freely as he thought was prudent, finished with this unfatherly expression, "Well! Give me peace in my day." Not a man lives on the continent but fully believes that a separation must some time or other finally take place, and a generous parent should have said, "If there must be trouble, let it be in my day, that my children may have peace"; and this single reflection, well applied, is sufficient to awaken every man to duty. Not a place upon earth might be so happy as America. Her situation is remote from all the wrangling world, and she has nothing to do but to trade with them. A man can distinguish himself between temper and principle, and I am as confident, as I am that God governs the world, that America will never be happy till she gets clear of foreign dominion. Wars, without ceasing, will break out till that period arrives, and the continent must in the end be conqueror; for though the flame of liberty may sometimes cease to shine, the coal can never expire. . . .

The heart that feels not now is dead: the blood of his children will curse his cowardice who shrinks back at a time when a little might have saved the whole, and made them happy. I love the man that can smile in trouble, that can gather strength from distress, and grow brave by reflection. 'Tis the business of little minds to shrink; but he whose heart is firm, and whose conscience approves his conduct, will pursue his principles unto death. My own line of reasoning is to myself as straight and clear as a ray of light. Not all the treasures of the world so far as I believe, could have induced me to support an offensive war, for I think it murder; but if a thief breaks into my house, burns and destroys my property, and kills or threatens to kill me, or those that are in it, and to "bind me in all cases whatsoever" to his absolute will, am I to suffer it? What signifies it to me, whether he who does it is a king or a common man; my countryman or not my countryman; whether it be done by an individual villain, or an army of them? If we reason to the root of things we shall find no difference; neither can any just cause be assigned why we should punish in the one case and pardon in the other.

12. When the speaker addresses the "summer soldier and the sunshine patriot," he is most likely referring to

A. the American army's reserve soldiers.
B. those citizens who are infidels.
C. the British soldiers stationed in America.
D. those who support the revolution only when convenient.
E. the government's specialized forces.

13. The speaker's style relies on heavy use of

A. allegory and didactic rhetoric.
B. aphorism and emotional appeal.
C. symbolism and biblical allusion.
D. paradox and invective.
E. historical background and illustration.

14. Which of the following does the speaker NOT group with the others?

A. common murderer
B. highwayman
C. housebreaker
D. king
E. coward

15. The "God" that the speaker refers to can be characterized as

A. principled.
B. vexed.
C. indifferent.
D. contemplative.
E. pernicious.

16. According to the speaker, freedom should be considered

A. that which will vanquish cowards.
B. one of the most valuable commodities in heaven.
C. that which can be achieved quickly.
D. desirable but never attainable.
E. an issue only governments should negotiate.

17. The speaker's purpose in using the phrase "with as pretty a child . . . as I ever saw" (lines 39–41) is most likely to

A. prove that the tavern owner has a family.
B. display his anger.
C. add emotional appeal to his argument.
D. symbolically increase the tavern owner's evil.
E. dismiss traditional values.

18. Which of the following would NOT be considered an aphorism?

A. "Tyranny, like hell, is not easily conquered . . ." (lines 5–6).
B. ". . . the harder the conflict, the more glorious the triumph" (lines 7–8).
C. "What we obtain too cheap, we esteem too lightly . . ." (lines 8–9).
D. "Not a place upon earth might be so happy as America" (lines 51–52).
E. ". . . though the flame of liberty may sometimes cease to shine, the coal can never expire . . ." (lines 61–62).

19. As seen in lines 51–62, the speaker feels that, in an ideal world, America's role in relation to the rest of the world would be

A. only one of commerce.
B. one of aggressive self-assertion.
C. more exalted than Britain's.
D. sanctified by God.
E. one of complete isolationism.

20. The rhetorical mode that the speaker uses can best be classified as

A. explanation.
B. description.
C. narration.
D. illustration.
E. persuasion.

21. Which of the following best describes the rhetorical purpose in the sentence "The heart that feels . . . made them happy" (lines 63–66)?

A. It suggests that children should also join the revolution.
B. It plants fear in people's hearts.
C. It pleads to the king once again for liberty.
D. It encourages retreat in the face of superior force.
E. It encourages support by an emotional appeal to all American patriots.

22. All of the following rhetorical devices are particularly effective in the last paragraph of the essay EXCEPT

A. aphorism.
B. simile.
C. deliberate ambivalence.
D. parallel construction.
E. analogy.

23. The main rhetorical purpose in the essay can best be described as

A. a summons for peace and rational thinking.
B. overemotional preaching for equality.
C. a series of unwarranted conclusions.
D. a patriotic call to duty and action.
E. a demand for immediate liberty.

Questions 24–36 refer to the following passage.

When Charles Lamb was seven years old, his father's employer, Samuel Salt, obtained for him admission to the famous school in London for poor boys, called Christ's Hospital. In the same year, young Samuel Taylor Coleridge also came to the school, and between the future author of The Rime of the Ancient Mariner *and the gentle, nervous, stammering Charles Lamb there sprang up a friendship that lasted more than 50 years and was one of the happiest influences in their lives. Lamb wrote of the old schooldays in* Christ's Hospital Five-and-Thirty Years Ago[1]. *For the sake of innocent mystification, he chose to write as if he were Coleridge.*

In Mr. Lamb's "Works,"[2] published a year or two since, I find a magnificent eulogy on my old school, such as it was, or now appears to him to have been, between the year 1782 and 1789. It happens, very oddly, that my own standing at Christ's was nearly corresponding with his; and,

with all gratitude to him for his enthusiasm for the cloisters, I think he has contrived to bring together whatever can be said in praise of them, dropping all the other side of the argument most ingeniously.

I remember L. at school; and can well recollect that he had some particular advantages, which I and others of his schoolfellows had not. His friends lived in town, and were near at hand; and he had the privilege of going to see them, almost as often as he wished, through some invidious distinction, which was denied to us. The present worthy sub-treasurer to the Inner Temple[3] can explain how that happened. He had his tea and hot rolls in a morning, while we were battening upon our quarter of a penny loaf—our *crug*—moistened with attenuated small beer, in wooden piggins, smacking of the pitched leathern jack it was poured from. Our Monday's milk porritch, blue and tasteless, and the pease soup of Saturday, coarse and choking, were enriched for him with a slice of "extraordinary bread and butter," from the hot-loaf of the Temple. The Wednesday's mess of millet, somewhat less than repugnant—(we had three banyan[4] to four meat days in the week)—was endeared to his palate with a lump of double-refined, and a smack of ginger (to make it go down the more glibly) or the fragrant cinnamon. In lieu of our *half-pickled* Sundays, or *quite fresh* boiled beef on Thursdays (strong as *caro equina*[5]), with detestable marigolds floating in the pail to poison the broth—our scanty mutton scrags on Fridays—and rather more savoury, but grudging, portions of the same flesh, rotten-roasted or rare, on the Tuesdays (the only dish which excited our appetites, and disappointed our stomachs, in almost equal proportion)—he had his hot plate of roast veal, or the same tempting griskin (exotics unknown to our palates), cooked in the paternal kitchen (a great thing), and brought him daily by his maid or aunt! I remember the good old relative[6] (in whom love forbade pride) squatting down upon some odd stone in a by-nook of the cloisters, disclosing the viands (of higher regale[7] than those cates[8] which the ravens ministered to the Tishbite[9]); and the contending passion of L. at the unfolding. There was love for the bringer; shame for the thing brought, and the manner of its bringing; sympathy for those who were too many to share in it; and, at top of all, hunger (eldest, strongest of the passions!) predominant, breaking down the stony fences of shame, and awkwardness, and a troubling over-consciousness.

[1] London Magazine, November 1820.

[2] The first collection of Lamb's writings representing this period of his literary work was published in 1818. Among this material was an essay entitled "Recollections of Christ's Hospital," in which Lamb paid a fine tribute of praise to this charitable institution for the education and support of the young. In the present essay, however, he presents another side of the picture, showing the grievances, real and imaginary, of the scholars, together with some of the humorous aspects of the regulations and traditions of the school. Coleridge, in *Biographia Literaria*, has drawn a companion picture of the better side of Christ's Hospital discipline, and Leigh Hunt, who was a scholar two or three years later than Lamb, has also described in his *Autobiography* the life and ideals of the famous school.

[3] Randall Norris, a family friend

[4] Vegetable days

[5] Horseflesh

[6] In a letter to Coleridge, January 1797, Lamb writes, "My poor old aunt, whom you have seen, the kindest, goodest creature to me when I was at school; who used to toddle there to bring me good things, when I, school-boy like, only despised her for it, and used to be ashamed to see her come and sit herself down on the old coal-hole steps as you went into the grammar school, and open her apron, and bring out her bason, with some nice thing she had caused to be saved for me."

[7] Banquet

[8] Dainties

[9] The prophet Elijah; see I Kings xvii

24. In the first paragraph, the speaker suggests that

A. Lamb's recollections are an accurate depiction of the school.
B. Lamb has chosen to ignore negative memories from his school years.
C. Coleridge remembers the school years exactly as Lamb did.
D. Coleridge would write a very different reminiscence of his school days.
E. Coleridge concurs with the accuracy of Lamb's account of the school.

25. The speaker implies that the specific reason Lamb enjoyed the privilege of visiting his friends in town was because

A. his aunt secured him special favors.
B. he was a favorite of the schoolmaster.
C. Lamb's affluent financial standing influenced someone at the Inner Temple.
D. he crept off the school grounds against the rules.
E. Lamb's friends gave special treatment to the sub-treasurer.

26. The speaker's description of Lamb's food serves to

- **A.** juxtapose Lamb's relative wealth with the other boys' poverty.
- **B.** enhance fond memories in all of the boys.
- **C.** explain why his aunt had to deliver extra victuals.
- **D.** exemplify how superior he felt toward the other boys.
- **E.** dispel common myths about British boarding schools.

27. The passage contains all of the following EXCEPT

- **A.** alliteration.
- **B.** complex sentences with clarifying clauses.
- **C.** revolting gustatory imagery.
- **D.** metaphor.
- **E.** historical allusion.

28. The italics in *"quite fresh"* (line 35) serve the rhetorical purpose of

- **A.** establishing how carefully the boys' meals were prepared.
- **B.** reinforcing the speaker's genuine feelings.
- **C.** carefully balancing the positive and negative aspects of their meals.
- **D.** emphasizing how stale the beef was.
- **E.** highlighting the need for Lamb's aunt to bring food.

29. The image of the "marigolds floating" (line 36) emphasizes

- **A.** the beauty and comfort that nature can offer in uncomfortable situations.
- **B.** a feeble attempt to hide the horror of the meal.
- **C.** a pleasant table complement to the meal.
- **D.** the cook's creativity in presenting meals.
- **E.** the need to cover ugliness in the world with natural images.

30. The speaker's rhetorical purpose in describing the food of every day of the week is to

- **A.** emphasize the consistency of the inedible food.
- **B.** ensure a thorough and complete picture of daily life.
- **C.** contradict the idea that the boys were poorly fed.
- **D.** establish how Lamb's food was far superior.
- **E.** intimate the inequities of the school system.

31. The "contending passion of L." (line 52) suggests that Lamb

- **A.** showed unbounded enthusiasm for his aunt's gifts.
- **B.** willingly shared the food with those less fortunate.
- **C.** demonstrated indisputable affection for his aunt.
- **D.** suffered a conflict between embarrassment and affection that his aunt's actions caused.
- **E.** knew all the students were aware of his conflicted feelings.

32. The description of Lamb's aunt implies that

- **A.** her love for her nephew outweighed her embarrassment at crouching and waiting for him with food in her apron.
- **B.** she brought her nephew food solely because the school was too stingy to feed him well.
- **C.** she provided him with the food his own family could not afford.
- **D.** she wished she could have brought food for all the boys.
- **E.** she had made previous arrangements with the school officials to deliver Lamb's food.

33. Which of the following emotions does Lamb NOT experience when his aunt brings him gifts?

- **A.** ignominy
- **B.** affection
- **C.** compassion
- **D.** discomfiture
- **E.** antipathy

34. Lamb's letter to Coleridge (note #6) implies that

- **A.** he remains steadfast in his reaction to her deeds.
- **B.** he and his aunt were only close while he was at school.
- **C.** Lamb and Coleridge both enjoyed the victuals that his aunt delivered.
- **D.** he now better understands his conflicted reactions to her kindness.
- **E.** Coleridge had inquired about Lamb's behavior toward his aunt.

35. Note #2 presents the perception that

- **A.** the three authors collaborated on their memoirs.
- **B.** Leigh Hunt disagrees with Lamb's and Coleridge's recollections.
- **C.** the three authors mainly recall the benefits of attending Christ's Hospital.
- **D.** the three authors were equally mistreated while at school.
- **E.** Coleridge and Hunt had more advantages while at school.

36. Which of the following phrases most clearly contradicts the rhetorical purpose of the passage as a whole?

- **A.** ". . . my old school, such as it was, or now appears to him to have been . . ." (lines 2–4)
- **B.** ". . . he has contrived to bring together whatever can be said in praise of them . . ." (lines 8–9)
- **C.** ". . . can well recollect that he had some particular advantages . . ." (lines 11–12)
- **D.** ". . . the only dish which excited our appetites, and disappointed our stomachs, in almost equal proportion . . ." (lines 40–42)
- **E.** ". . . the good old relative (in whom love forbade pride) . . ." (lines 47–48)

Questions 37–46 refer to the following passage.

Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business; for expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshaling of affairs come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humor of a scholar. They perfect nature, and are perfected by experience; for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men condemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them and above them, won by observation. Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments and the meaner sort of books; else distilled books are, like common distilled water, flashy things. Reading maketh a full man; conference a ready man; and writing an exact man. And therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know that he doth not. Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend: *Abeunt studia in mores!*[1] Nay, there is no stand or impediment in the wit but may be wrought out by fit studies; like as diseases of the body may have appropriate exercises. Bowling is good for the stone and reins, shooting for the lungs and breast, gently walking for the stomach, riding for the head, and the like. So if a man's wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again. If his wit be not apt to distinguish or find differences, let him study the schoolmen; for they are *cymini sectores!*[2] If he be not apt to beat over matters, and to call up one thing to prove and illustrate another, let him study the lawyers' cases. So every aspect of the mind may have a special receipt.

[1] "Studies form character," Ovid.

[2] Literally, "cutters of cumin seed," or hair splitters.

37. The audience that might benefit the most from the speaker's ideas is likely to be those who

A. have returned to university study.
B. think studies are unnecessary.
C. are poor readers.
D. already have university degrees.
E. are successful in business.

38. The word "humor" (line 12) can be best defined as

A. mirth.
B. benefit.
C. excuse.
D. aspiration.
E. temperament.

39. According to the passage, reading is beneficial when supplemented by

A. academic necessity.
B. literary criticism.
C. personal experience.
D. brief discussion.
E. historical background.

40. A prominent stylistic characteristic of the sentence "Read not to . . . weigh and consider" (lines 21–24) is

A. understatement.
B. metaphor.
C. hyperbole.
D. parallel construction.
E. analogy.

41. The sentence "They perfect nature . . . by experience" (lines 12–17) most probably means that

A. a professor should emphasize reading over personal experience.
B. the message in some books is too complex to be understood by the common person.
C. the ideas in books are readily accessible to one who reads widely.
D. people misspend valuable time in the pursuit of evasive knowledge.
E. learning and experience must balance and complement each other.

42. In context, the word "observation" (line 21) is analogous to

A. "experience" (line 13).
B. "directions" (line 16).
C. "studies" (line 18).
D. "wisdom" (line 20).
E. "believe" (line 22).

43. What paradox about studies does the speaker present?

A. Crafty men may be tempted to ignore studies.
B. Those who are too consumed by studies become indolent.
C. Some books can never be completely understood.
D. Not all books are approached the same way.
E. Some "defects of the mind" can never be remedied.

44. Which of the following does the speaker imply is the greatest error a reader can commit?

A. reading voluminously
B. reading only excerpts
C. reading only what professors recommend
D. reading without thinking
E. reading only for pleasure

45. In context, the phrase "not curiously" (line 27) means

A. with questions in mind.
B. with great interest.
C. without much scrutiny.
D. without strong background.
E. with personal interpretation.

46. Stylistically, the sentence "Reading maketh a full man . . . writing an exact man" (lines 34–36) is closest in structure to

A. "To spend too much time . . . the humor of a scholar" (lines 9–12).
B. "They perfect nature, and are perfected by experience . . . bounded in by experience" (lines 12–17).
C. "Some books also may be read by deputy . . . flashy things" (lines 29–34).
D. "Nay, there is no stand or impediment . . . exercises" (lines 44–47).
E. "So if a man's wit be wandering . . . begin again" (lines 50–52).

Questions 47–55 refer to the following passage.

Animals talk to each other, of course. There can be no question about that; but I suppose there are very few people who can understand them. I never knew but one man who could. I knew he could, however, because he told me so himself. He was a middle-aged, simple-hearted miner who had lived in a lonely corner of California, among the woods and mountains, a good many years, and had studied the ways of his only neighbors, the beasts and the birds, until he believed he could accurately translate any remark which they made. This was Jim Baker. According to Jim Baker, some animals have only a limited education, and use only very simple words, and scarcely ever a comparison or a flowery figure; whereas, certain animals have a large vocabulary, a fine command of language and a ready and fluent delivery; consequently these latter talk a great deal; they like it; they are conscious of their talent, and they enjoy "showing off." Baker said, that after long and careful observation, he had come to the conclusion that the blue jays were the best talkers he had found among the birds and beasts. Said he:—

"There's more *to* a blue jay than any other creature. He has got more moods, and more different kinds of feelings than any other creature; and mind you, whatever a blue jay feels, he can put into language. And no commonplace language, either, but rattling, out-and-out book-talk—and bristling with metaphor, too—just bristling! And as for command of language—why *you* never see a blue jay stuck for a word. No man ever did. They just boil out of him! And another thing: I've noticed a good deal, and there's no bird, or cow, or anything that uses as good grammar as a blue jay. You may say a cat uses good grammar. Well, a cat does—but you let a cat get excited, once; you let a cat get to pulling fur with another cat on a shed, nights, and you'll hear grammar that will give you the lockjaw. Ignorant people think it's the *noise* which fighting cats make that is so aggravating, but it ain't so; it's the sickening grammar they use. Now I've never heard a jay use bad grammar but very seldom; and when they do, they are as ashamed as a human; they shut right down and leave.

"You may call a jay a bird. Well, so he is, in a measure—because he's got feathers on him, and don't belong to no church perhaps; but otherwise he is just as much a human as you be. And I'll tell you for why. A jay's gifts, and instincts, and feelings, and interests, cover the whole ground. A jay hasn't got any more principle than a Congressman. A jay will lie, a jay will steal, a jay will deceive, a jay will betray; and four times out of five, a jay will go back on his solemnest promise. The sacredness of an obligation is a thing which you can't cram into no blue jay's head. Now on top of all this, there's another thing: a jay can out-swear any gentleman in the mines. You think a cat can swear. Well, a cat can; but you give a blue jay a subject that calls for his reserve-powers, and where is your cat? Don't talk to *me*—I know too much about this thing. And there's yet another thing: in the one little particular of scolding—just good, clean, out-and-out scolding—a blue jay can lay over anything, human or divine. Yes, sir, a jay is everything that a man is. A jay can cry, a jay can laugh, a jay can feel shame, a jay can reason and plan and discuss, a jay likes gossip and scandal, a jay has got a sense of humor, a jay knows when he is an ass just as well as you do—maybe better."

47. Which of the following best describes the organization of the first paragraph?

A. It presents a claim and provides examples to prove it.
B. It begins with an assertion, followed by an introduction to Jim Baker and his observations, and then it presents Baker's thesis.
C. It transitions from general to specific, introducing animals' ability to talk and focuses at the end on the author's idea about blue jays.
D. It states a hypothesis about animals' communication and establishes a metaphorical connection to humanity.
E. It claims that animals talk to each other and then clarifies the differences in their communication.

48. Which of the following is an unstated assumption embedded in the fourth sentence, "I knew . . . so himself" (lines 4 –5)?

A. Careful observation of birds can reveal their personalities.
B. Jim Baker's lifestyle puts him in a good position to study birds.
C. People who live alone know themselves well.
D. Jim Baker is confident of his ability to understand animals' language.
E. Jim Baker's accuracy might be suspect.

49. One purpose of the fifth sentence in the first paragraph ("He was . . . they made," lines 5–11) is to

A. suggest Jim Baker prefers the company of animals over humanity.
B. discount other people's theories about animal communication.
C. reinforce common stereotypes about miners.
D. establish Jim Baker's credentials as an observer of animal communication.
E. suggest Jim Baker is more qualified than anyone else to comment on animal behavior.

50. Which of the following is NOT an idea stated or implied by Jim Baker?

A. Blue jays are the most eloquent creatures.
B. Cats are more grammatically correct when they are calm.
C. Congressmen are more analogous to blue jays than they are to cats.
D. Some animals are very fluent; others are more reticent.
E. Animals' education contributes to their eloquence with language.

51. Jim Baker's diction can best be described as a series of

A. allegorical musings.
B. hyperbolic invectives.
C. didactic aphorisms.
D. paradoxical comparisons.
E. colloquial ramblings.

52. The last sentence, "A jay can . . . maybe better" (lines 68–72) contains which of the following stylistic features?

A. parallel constructions
B. multiple predicate nominatives
C. metaphorical conceits
D. a series of understatements
E. multiple subordinate clauses

53. Which of the following identifies an irony between Jim Baker and blue jays?

A. Blue jays are more talkative than Jim Baker.
B. Blue jays apparently have better grammar than Jim Baker.
C. Both can give a "good, clean, out-and-out scolding" (lines 65–66) when deserved.
D. Jim Baker is more observational than blue jays.
E. Blue jays' emotions are more varied than Jim Baker's.

54. It can be inferred that the author's rhetorical purpose in this passage is to

A. show that humans should learn lessons from animals.
B. demonstrate that "simple-hearted" loners (line 6) understand animals better than they understand other people.
C. suggest subtle and humorous analogies about humanity.
D. establish how animals communicate with each other.
E. criticize politicians for being unprincipled.

55. The last phrase of the passage, "a jay knows when he is an ass just as well as you do—maybe better" (lines 71–72) is intended to imply that

A. people are not always aware when they are making a fool of themselves.
B. blue jays are more introspective than people.
C. people are foolish more often than blue jays.
D. blue jays are more honest than people.
E. blue jays are always aware when they are being foolish.