

ENGLISH LANGUAGE AND COMPOSITION

SECTION I

Time—1 hour

Directions: This part consists of selections from prose works and questions on their content, form, and style. After reading each passage, choose the best answer to each question and completely fill in the corresponding circle on the answer sheet.

Note: Pay particular attention to the requirement of questions that contain the words NOT, LEAST, or EXCEPT.

Questions 1-14. Read the following passage carefully before you choose your answers.

(The following passage is from an essay published in the late twentieth century.)

I am a writer. And by that definition, I am someone who has always loved language. I am fascinated by language in daily life. I spend a great deal of my time thinking about the power of language—the way it can evoke an emotion, a visual image, a complex idea, or a simple truth. Language is the tool of my trade. And I use them all—all the Englishes I grew up with.

Recently, I was made keenly aware of the different Englishes I do use. I was giving a talk to a large group of people, the same talk I had already given to half a dozen other groups. The nature of the talk was about my writing, my life, and my book *The Joy Luck Club*. The talk was going along well enough, until I remembered one major difference that made the whole talk sound wrong. My mother was in the room. And it was perhaps the first time she had heard me give a lengthy speech using the kind of English I have never used with her. I was saying things like, “The intersection of memory upon imagination” and “There is an aspect of my fiction that relates to thus-and-thus”—a speech filled with carefully wrought grammatical phrases, burdened, it suddenly seemed to me, with nominalized forms, past perfect tenses, conditional phrases, all the forms of standard English that I had learned in school and through books, the forms of English I did not use at home with my mother.

Just last week, I was walking down the street with my mother, and I again found myself conscious of the English I was using, the English I do use with her. We were talking about the price of new and used furniture and I heard myself saying this: “Not waste money that way.” My husband was with us as well, and he didn’t notice any switch in my English. And then I realized why. It’s because over the twenty years we’ve been together I’ve often used that same kind of English with him, and sometimes he even uses it with me. It has become our language of intimacy, a different sort

of English that relates to family talk, the language I grew up with.

So you’ll have some idea of what this family talk I heard sounds like, I’ll quote what my mother said during a recent conversation which I videotaped and then transcribed. During this conversation, my mother was talking about a political gangster in Shanghai who had the same last name as her family’s, Du, and how the gangster in his early years wanted to be adopted by her family, which was rich by comparison. Later, the gangster became more powerful, far richer than my mother’s family, and one day showed up at my mother’s wedding to pay his respects. Here’s what she said in part:

“Du Yusong having business like fruit stand. Like off the street kind. He is Du like Du Zong—but not Tsung-ming Island people. The local people call putong, the river east side, he belong to that side local people. That man want to ask Du Zong father take him in like become own family. Du Zong father wasn’t look down on him, but didn’t take seriously, until that man big like become a mafia. Now important person, very hard to inviting him. Chinese way, came only to show respect, don’t stay for dinner. Respect for making big celebration, he shows up. Mean gives lots of respect. Chinese custom. Chinese social life that way. If too important won’t have to stay too long. He come to my wedding. I didn’t see, I heard it. I gone to boy’s side, they have YMCA dinner. Chinese age I was nineteen.”

You should know that my mother’s expressive command of English belies how much she actually understands. She reads the *Forbes* report, listens to *Wall Street Week*, converses daily with her stockbroker, reads all of Shirley MacLaine’s books with ease—all kinds of things I can’t begin to understand. Yet some of my friends tell me they understand 50 percent of what my mother says. Some say they understand 80 to 90 percent. Some say they understand none of it, as if she were speaking pure Chinese. But to me, my mother’s English is perfectly clear,

80 perfectly natural. It's my mother tongue. Her language, as I hear it, is vivid, direct, full of observation and imagery. That was the language that helped shape the way I saw things, expressed things, made sense of the world.

1. The final sentence of the first paragraph (lines 6-7) is unusual in the way it uses a
 - (A) first person pronoun
 - (B) verb tense
 - (C) plural noun
 - (D) capital letter
 - (E) dangling participle
2. The function of the first paragraph is to
 - (A) explain the purpose of the passage
 - (B) define the relationship between literary language and everyday speech
 - (C) describe the author's writing process
 - (D) characterize the author and her interests
 - (E) establish the author's concern about the misuse of language
3. In context, "carefully wrought" (line 21) suggests both
 - (A) precision and formlessness
 - (B) beauty and permanence
 - (C) simplicity and perfection
 - (D) nervousness and self-control
 - (E) technical mastery and craftsmanship
4. The word "burdened" (lines 21-22) modifies
 - (A) "things" (line 18)
 - (B) "intersection" (line 18)
 - (C) "aspect" (line 19)
 - (D) "speech" (line 20)
 - (E) "me" (line 22)
5. During the talk described in paragraph 2, the author responds to her mother's presence by
 - (A) altering the vocabulary and syntax she had been using to express her ideas to the group
 - (B) regretting that there are certain interests she does not share with her mother
 - (C) thinking about how audience determines the appropriateness of a style
 - (D) reexamining the mother-daughter themes in her latest work
 - (E) deciding that her mother does not need to learn academic English
6. The third paragraph provides
 - (A) a concrete example of how writers transform personal experience into art
 - (B) a series of assertions about the nature of language
 - (C) a rationale for the author's shifting allegiances
 - (D) an anecdote that reinforces ideas expressed in the previous paragraphs
 - (E) an argument that will be challenged in the remainder of the passage
7. Which of the following is true of the mother's quoted speech (lines 52-67) ?
 - (A) The author expects the speech to be comprehensible enough to enable her to make a point about her mother's use of language.
 - (B) The author is concerned that her mother will change the way she talks because she is being videotaped.
 - (C) The author uses the speech as an example of the way her mother talked when the author was young, not the way her mother talks now.
 - (D) The author wants to suggest that it is her mother's accent, not her syntax, that makes her English difficult to understand.
 - (E) The author is more interested in what her mother says in the speech than in the way she says it.

The passage is reprinted for your use in answering the remaining questions.

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way I saw things, expressed things, made sense of the
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8. The effect of using the second person pronoun in lines 40 and 68 is to
- (A) emphasize the author's awareness of an audience
 - (B) illustrate the effectiveness of using informal diction when speaking publicly
 - (C) indicate a shift in focus from the personal to the impersonal
 - (D) echo the style of the author's talk described in paragraph two
 - (E) enlarge the scope of the discussion to include differences in usage by native speakers of English
9. The first two sentences in the last paragraph (lines 68-73) do which of the following?
- (A) Define ambiguous terms
 - (B) Develop vivid metaphors
 - (C) Explain convoluted reasoning
 - (D) Resolve disagreements
 - (E) Present contrasts
10. In the last paragraph, the author insists on the
- (A) importance of an expressive command of standard English
 - (B) sophistication of some of her mother's English language skills
 - (C) inherent value of the books her mother chooses to read
 - (D) need for language learners to practice on a wide variety of written materials
 - (E) value of reading as a means of improving the language skills of nonnative speakers
11. In the context of the whole passage, the last sentence (lines 81-83) serves to
- (A) establish that the author associates her mother's language with the past, not the present
 - (B) validate the form of English the author hears from her mother
 - (C) discredit the form of English the author learned from books
 - (D) summarize the characteristics of the mother's way of speaking
 - (E) reiterate the thesis that children imitate the language of their parents
12. The author uses directly quoted speech at various points in the passage to
- (A) clarify the complexity of the decisions writers have to make
 - (B) establish her credibility as a well-read academic
 - (C) emphasize the underlying similarities of languages
 - (D) show how her own understanding of English evolved
 - (E) illustrate various forms of English
13. Which of the following best characterizes the voice of the author in the passage as a whole?
- (A) A lonely, private voice
 - (B) An informal, public voice
 - (C) A formal, speech-making voice
 - (D) An ironic, disillusioned voice
 - (E) A scholarly, detached voice
14. A central concept in the passage is the notion that
- (A) English has been enriched by borrowing from other languages
 - (B) speakers use different forms of language for different purposes
 - (C) English is easier to understand than to speak
 - (D) creative writers should first master the standard form of their native language
 - (E) literary conventions must often be sacrificed for elegance of expression

Questions 15-29. Read the following passage carefully before you choose your answers.

(This passage is from a book about clouds. Contrails are airborne streaks of condensed water vapor created by aircrafts.)

Line One paper, published in 2004,¹ looked at the
increase in observed cirriform clouds over the US
between the years 1974 and 1994. [The paper] . . .
5 concluded that the increase in air traffic and its
resulting contrails had led to increasing cirriform
cloud cover. Estimations of the expected warming
effects of this increase were equivalent to .36°F per
decade. Amazingly, the effect of the increase in
10 cirriform clouds alone was considered sufficient to
account for almost the entire rise in temperatures
across the USA during the last 25 years. This is a
major claim, for though it relates to localised warming
effects, not global ones, the report suggests that the
15 high clouds that develop from contrails are a huge
contributor to surface warming.

Another key paper, published in 2003,² was equally
sobering. Here, the scientists correlated the changing
distribution of cirriform clouds over Europe from
weather satellite images with precise records of the
20 varying concentrations of air traffic during the same
periods. The report concluded that the warming
attributable to cirriform clouds appearing to develop
as a result of air traffic was ten times greater than that
expected to result from aviation CO₂ emissions.

25 Now, it is hard to make a meaningful comparison
between the environmental impacts of such differing
factors as, on the one hand, aircraft CO₂ emissions,
which remain in the atmosphere for over a hundred
years and have a cumulative and global effect on
30 surface warming and, on the other hand, aviation-
induced cloud cover, whose warming effects are both
localised and temporary. But these studies suggest
that aviation's contrails are leading to other high
clouds that are a more significant factor in global
35 warming than its CO₂ emissions.

Air traffic is estimated to be increasing by
five percent a year,³ with most of the increase being
in contrail-forming long-haul flights. Ironically,
modern aircraft engines—designed to burn more
40 efficiently and so emit less CO₂—actually create
more contrails.

A team of scientists at Imperial College in London
has been looking at one possible way to reduce
contrails: stopping aircraft from flying so high.

45 Using computer simulations designed for air-traffic
management, they have considered the implications
of imposing restrictions on European cruising

altitudes to keep aircraft below contrail-forming
levels.⁴ One problem with such a system is that the
50 lower an airplane flies, the denser the air it has to
travel through and so the more fuel it needs to burn—
something that has financial implications as well as
those of increased greenhouse gas emissions.

So the team evaluated a system that imposed the
55 highest possible 'contrail-free' ceiling on cruising
altitudes, which could be calculated dynamically in
response to changes in atmospheric temperature and
humidity.

'If you had that cap on the flights in Europe—'
60 explained Dr. Bob Noland, one of the scientists
behind the project, 'which would result in a
four percent increase in CO₂ emissions from
increased fuel consumption—our conclusion was
that the reduction in contrails would make it a good
65 policy.' Their findings suggested that, though there
would certainly be implementation difficulties, such
as increased congestion and longer flight times, the
system could reduce contrail formation by between
65 and 95 percent, compared with just a four percent
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Without the contrails it seems that there would
be a considerable reduction in the overall amount
of thin, ground-warming cirriform clouds. 'The
CO₂ emissions from aircraft,' says Noland, 'while
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15. The primary goal of the passage is to
- (A) compare two recent scientific studies on global warming
 - (B) explore the relationship of air traffic to atmospheric temperatures
 - (C) argue for the necessity of limiting air travel in Europe
 - (D) review a chronological series of studies on cirriform clouds
 - (E) examine research methods used to gauge atmospheric temperatures
16. According to the passage, the relationship between aircraft contrails and cirriform clouds is best expressed by which of the following?
- (A) Aircraft contrails decrease the number of cirriform clouds that form.
 - (B) Aircraft contrails have no significant impact on the number of cirriform clouds that form.
 - (C) Aircraft contrails increase the number of cirriform clouds that form.
 - (D) Aircraft contrails are only one of many sources of cirriform clouds.
 - (E) No conclusive evidence exists about the relationship between aircraft contrails and cirriform cloud formation.
17. In the first paragraph (lines 1-15), the author relies on which of the following to establish credibility?
- (A) Concession to an opposing view
 - (B) Data from a scientific study
 - (C) Details of the procedure for a particular experiment
 - (D) Conclusions agreed to by all scientists
 - (E) Ad hominem arguments
18. The function of the note in line 1 is to
- (A) document the specific source for an empirical claim
 - (B) offer an explanation of what is meant by a term
 - (C) prove that the author used print as well as online sources
 - (D) redirect a discussion begun in the body of the paper cited
 - (E) establish the credibility of one source at the expense of another
19. The word “Amazingly” (line 8) emphasizes the author’s
- (A) confusion about the research data
 - (B) dismay that nothing has been done to reduce the number of contrails
 - (C) surprise at the conclusion of a study
 - (D) excitement about the sophistication of scientific instruments
 - (E) frustration with the methodology used in a study
20. The author states “This is a major claim” (lines 11-12) in order to
- (A) expose the logical fallacy of a popular argument
 - (B) explore ways in which global warming is a localized phenomenon
 - (C) challenge the view of those who feel that the claim is unsubstantiated
 - (D) call attention to a claim by highlighting its importance
 - (E) validate the counterclaim that temperatures have not risen in the last 25 years
21. The author’s strategy in paragraph three (lines 25-35) can best be described as presenting a
- (A) generalization that is substantiated by a detailed example
 - (B) problem followed by a particular recommendation
 - (C) controversial proposal followed by a counterproposal
 - (D) qualifying statement that is modified by a following statement
 - (E) summary followed by a disclaimer
22. The author’s tone in paragraph three (lines 25-35) can best be described as
- (A) strident
 - (B) disbelieving
 - (C) relieved
 - (D) uncertain
 - (E) reasoned

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23. Lines 38-41 (“Ironically . . . contrails”) point out
- (A) an unexpected consequence of a technological improvement
 - (B) an innovative strategy for evaluating the effects of contrails
 - (C) an elegant design solution for a puzzling problem
 - (D) the consequences of failing to follow a carefully designed plan
 - (E) a misunderstanding about how types of transportation affect the environment
24. According to lines 59-70, aircraft flying lower would result in all of the following consequences EXCEPT
- (A) burning more fuel
 - (B) increasing the number of cirriform clouds
 - (C) emitting more CO₂
 - (D) increasing financial costs
 - (E) producing fewer contrails
25. Lines 65-70 (“Their . . . emissions”) are best described as
- (A) an evaluation of the methodology used in the study
 - (B) an illustration of why the study was needed
 - (C) a request for a plan to implement the study recommendations
 - (D) a summary of the primary conclusions of the study
 - (E) a comparison of one study with another
26. What aspect of the Williams and Noland study is emphasized in the last paragraph?
- (A) The ease of implementing the recommended flight restrictions
 - (B) The need to further reduce CO₂ emissions
 - (C) The rapidity with which improvement will occur
 - (D) The necessity of doing additional research
 - (E) The widespread support the proposal has accrued
27. In relationship to the passage as a whole, notes 1 and 2 do which of the following?
- (A) Explain the shortcomings of previous studies of global warming
 - (B) Show that European and American governments are jointly funding research on contrails
 - (C) Provide conflicting commentary about links between contrails and global warming
 - (D) Offer explanations of what constitutes global warming
 - (E) Document studies that show how contrails contribute to global warming
28. Which of the following is an accurate reading of note 2 ?
- (A) The 2003 AAC Conference took place in Friedrichshafen, Germany.
 - (B) The presentation “Observations of Contrails and Cirrus over Europe” was given daily from June 30 to July 3.
 - (C) Mannstein wrote and Schumann edited the conference proceedings.
 - (D) The conference title was “Observations of Contrails and Cirrus over Europe.”
 - (E) The AAC Conference is held annually in Germany.
29. Taken as a whole, the notes suggest that
- (A) the author relied primarily on scientific journals for non-specialists
 - (B) research on contrails and cirriform clouds began in 1999
 - (C) the author has consulted both published and unpublished sources
 - (D) scientists in Europe have led the way in researching contrails
 - (E) the author has written highly technical articles

Questions 30-43. Read the following passage carefully before you choose your answers.

(The following passage is an excerpt from a recent book about the arts.)

By 1867, the year of Baudelaire's death— Queen Victoria had been on the throne for thirty years and the name “Victorian” had begun to be a target of some mockery —playwrights, architects, composers, poets, novelists, and other makers of high culture who longed for social respectability had largely acquired what their forebears had long struggled for. There were still patches of ground, especially in Central and Eastern Europe, where artists had not yet wholly cast off the status of servant. But in Western Europe and the United States, they could make friends with, and marry into, the upper middle classes or the gentry, and make grand claims for the autonomy and the dignity of their vocation.

Their cause could only prosper from the spectacle of aristocrats like Lord Byron or the vicomte de Chateaubriand, who did not disdain writing poems or novels, and even getting paid for it. Even a few German states timidly joined this status revolution: Goethe and Schiller were raised to the nobility. That von Goethe was also a hardworking public servant in the duchy of Weimar and von Schiller a professor lecturing on the philosophy of history at the University of Jena did not exactly injure their social transfiguration. But their sober occupations were not the main reason for their elevation, which they largely owed to their literary fame.

The elbow room that aspiring avant-garde artists, like their more conventional colleagues, needed was more than mere celebrity. What they craved was an ideology, a solid validation of their lofty modern status. In 1835, toward the end of the promising early years of the French July Monarchy, Théophile Gautier's naughty *Mademoiselle de Maupin*, this declaration of independence in behalf of literature, proved an impressive statement. Gautier, all of twenty-three, prefaced the novel with a long, racy manifesto, which championed what would come to be called, tersely, “art for art's sake.” In view of its historic import and its place in the career of modernism, it should really be called “art for artists' sake,” for it was a strong plea for the maker of beautiful objects as much as an appreciation of the objects themselves. It rejected the classic division between the two, which had long separated art (highly admired) from the artist (socially disdained).

Art, so this modern doctrine goes, serves no one but itself—not mammon, not God, not country, not bourgeois self-glorification, certainly not moral

progress. It boasts its own techniques and standards, its own ideals and gratifications. “I don't know who said it, I don't know where,” Gautier wrote, “that literature and the arts influence morality. Whoever he was, he was doubtless a great fool.” All that the arts produce is beauty, and “nothing that is beautiful is indispensable to life.” The good looks of women, the charms of music and painting, are valuable to the extent that they are useless. “Nothing is truly beautiful but what can never be of use to anything. Everything that is useful is ugly, for it is the expression of some need, and human needs are ignoble and disgusting, like men's own poor and feeble nature. The most useful place in a home is the latrine.” Nothing could be plainer.

Art for art's sake was in fact too direct a proposition for many advanced writers or painters to support it wholeheartedly. And yet—which is why the doctrine had broader impact than its limited explicit popularity would have indicated—anti-bourgeois, anti-academic artists were only too pleased to exploit its implications without fully subscribing to its principles. Cultural pessimists all the way back to Plato had believed that the wrong kind of poetry or the wrong kind of music have pernicious effects on morals; at the other extreme, believers in the innate goodness of human nature found it hard to abandon the hope that the right kind of poetry or music would purify conduct. Many modernist heretics retained some of the old faith that painting, the drama, the novel have a moral mission, whichever side an artist was on—for every Joyce or Schoenberg, creating for his own sake, there was a Strindberg or an Eliot working under the pressure of powerful social and religious convictions. In effect, art for art's sake was a radical assertion in behalf of nineteenth-century artworks, as well as of their makers' claim to sovereignty: the artist is responsible to no one but himself, and herself, except perhaps to other artists.

30. The passage is best described as

- (A) a reevaluation of the work of particular writers
- (B) an argument for the importance of the arts
- (C) a description of an influential movement in the arts
- (D) a plea for financial support for avant-garde artists
- (E) a comparison between classical and contemporary artistic ideals

31. The author of the passage is best described as
- (A) an erudite literary historian
 - (B) a strong proponent of a particular theory
 - (C) a cynical observer of artistic pretentiousness
 - (D) an analyst of various historical prose styles
 - (E) a practicing artist as well as a writer
32. What is the function of the part of the first sentence that is set off by dashes (“Queen Victoria . . . mockery”)?
- (A) It outlines the central thesis.
 - (B) It defines an aesthetic principle.
 - (C) It introduces a controversial idea.
 - (D) It provides historical context.
 - (E) It expresses the author’s point of view.
33. The second sentence (lines 7-10) is best characterized as which of the following?
- (A) A qualification
 - (B) An allusion
 - (C) A simile
 - (D) A tentative hypothesis
 - (E) A supporting example
34. Which of the following can best be inferred from the first paragraph (lines 1-14) about European artists working before the Victorian period?
- (A) They were often mocked.
 - (B) They lacked social status.
 - (C) They contributed little to high culture.
 - (D) They were concentrated in Western Europe.
 - (E) They were obliged to support themselves outside their art.
35. According to the author, the example of Byron and Chateaubriand as writers served to
- (A) raise the standards of artistic production
 - (B) distance them from the values of the aristocracy
 - (C) call into question the need to support artistic activity
 - (D) hasten the end of the Victorian era
 - (E) enhance the dignity of other artists
36. The author regards the nonliterary professions of Goethe and Schiller as
- (A) contributing to their social status
 - (B) essential to their literary fame
 - (C) distracting from their creative efforts
 - (D) influential in the content of their writing
 - (E) completely lacking in importance
37. In context, “elbow room” (line 28) refers to
- (A) a desire to establish a hierarchy among avant-garde artists
 - (B) a justification for elevating the social position of artists
 - (C) the freedom from economic constraints for artists
 - (D) the inspiration to create something truly original
 - (E) a private physical space in which to create art
38. Gautier’s statements in lines 51-54 (“I don’t know . . . great fool”) are best described as
- (A) ignorant
 - (B) equivocal
 - (C) reflective
 - (D) vindictive
 - (E) disdainful
39. In the sentence “The good looks . . . are useless” (lines 56-58), the author does which of the following?
- (A) Offers a brief personal digression
 - (B) Presents an ironic challenge to Gautier
 - (C) Quotes from *Mademoiselle de Maupin*
 - (D) Summarizes views held by Gautier
 - (E) Qualifies comments by critics of Gautier
40. It can be inferred from the quotations in the fourth paragraph (lines 47-64) that Gautier meant the statements to be especially
- (A) sobering
 - (B) enigmatic
 - (C) ironic
 - (D) objective
 - (E) provocative

The passage is reprinted for your use in answering the remaining questions.

(The following passage is an excerpt from a recent book about the arts.)

By 1867, the year of Baudelaire's death— Queen Victoria had been on the throne for thirty years and the name “Victorian” had begun to be a target of some mockery —playwrights, architects, composers, poets, novelists, and other makers of high culture who longed for social respectability had largely acquired what their forebears had long struggled for. There were still patches of ground, especially in Central and Eastern Europe, where artists had not yet wholly cast off the status of servant. But in Western Europe and the United States, they could make friends with, and marry into, the upper middle classes or the gentry, and make grand claims for the autonomy and the dignity of their vocation.

Their cause could only prosper from the spectacle of aristocrats like Lord Byron or the vicomte de Chateaubriand, who did not disdain writing poems or novels, and even getting paid for it. Even a few German states timidly joined this status revolution: Goethe and Schiller were raised to the nobility. That von Goethe was also a hardworking public servant in the duchy of Weimar and von Schiller a professor lecturing on the philosophy of history at the University of Jena did not exactly injure their social transfiguration. But their sober occupations were not the main reason for their elevation, which they largely owed to their literary fame.

The elbow room that aspiring avant-garde artists, like their more conventional colleagues, needed was more than mere celebrity. What they craved was an ideology, a solid validation of their lofty modern status. In 1835, toward the end of the promising early years of the French July Monarchy, Théophile Gautier's naughty *Mademoiselle de Maupin*, this declaration of independence in behalf of literature, proved an impressive statement. Gautier, all of twenty-three, prefaced the novel with a long, racy manifesto, which championed what would come to be called, tersely, “art for art's sake.” In view of its historic import and its place in the career of modernism, it should really be called “art for artists' sake,” for it was a strong plea for the maker of beautiful objects as much as an appreciation of the objects themselves. It rejected the classic division between the two, which had long separated art (highly admired) from the artist (socially disdained).

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progress. It boasts its own techniques and standards, its own ideals and gratifications. “I don't know who said it, I don't know where,” Gautier wrote, “that literature and the arts influence morality. Whoever he was, he was doubtless a great fool.” All that the arts produce is beauty, and “nothing that is beautiful is indispensable to life.” The good looks of women, the charms of music and painting, are valuable to the extent that they are useless. “Nothing is truly beautiful but what can never be of use to anything. Everything that is useful is ugly, for it is the expression of some need, and human needs are ignoble and disgusting, like men's own poor and feeble nature. The most useful place in a home is the latrine.” Nothing could be plainer.

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41. It can be inferred from the final paragraph (lines 65-88) that Gautier would have been most likely to agree with the views of which of the following?
- (A) Cultural pessimists
 - (B) Conservative moralists
 - (C) Plato
 - (D) Joyce
 - (E) Eliot
42. According to the author, what did “Cultural pessimists” (line 72) and “believers in the innate goodness of human nature” (lines 75-76) have in common?
- (A) Disdain for bourgeois and academic artists
 - (B) Concern for the social status of artists
 - (C) Belief in the influential power of art
 - (D) Faith in the sanctity of artistic creation
 - (E) Fear of the effects of art on morality
43. Which of the following best describes the final sentence (lines 84-88) ?
- (A) A celebration of the creativity of a group of artists
 - (B) An attempt to convey the essence of a movement
 - (C) A claim about the continuing debates over a controversial idea
 - (D) An expression of satisfaction about the outcome of a conflict
 - (E) A speculation about the nature of artistic influence

Questions 44-55. Read the following passage carefully before you choose your answers.

(The passage below is from an eighteenth-century essay.)

Line
5
Such is the emptiness of human enjoyment, that we are always impatient of the present. Attainment is followed by neglect, and possession by disgust; and the malicious remark of the Greek epigrammatist on marriage may be applied to every other course of life, that its two days of happiness are the first and the last¹.

10
15
Few moments are more pleasing than those in which the mind is concerting measures for a new undertaking. From the first hint that wakens the fancy, till the hour of actual execution, all is improvement and progress, triumph and felicity. Every hour brings additions to the original scheme, suggests some new expedient to secure success, or discovers consequential advantages not hitherto foreseen. While preparations are made, and materials accumulated, day glides after day through elysian prospects, and the heart dances to the song of hope.

20
Such is the pleasure of projecting, that many content themselves with a succession of visionary schemes, and wear out their allotted time in the calm amusement of contriving what they never attempt or hope to execute.

25
30
Others, not able to feast their imagination with pure ideas, advance somewhat nearer to the grossness of action, with great diligence collect whatever is requisite to their design, and, after a thousand researches and consultations, are snatched away by death, as they stand *in procinctu*² waiting for a proper opportunity to begin.

If there were no other end of life, than to find some adequate solace for every day, I know not whether any condition could be preferred to that of the man who involves himself in his own thoughts, and never

35 suffers experience to show him the vanity of speculation; for no sooner are notions reduced to practice, than tranquility and confidence forsake the breast; every day brings its task, and often without bringing abilities to perform it: difficulties embarrass,
40 uncertainty perplexes, opposition retards, censure exasperates, or neglect depresses. We proceed, because we have begun; we complete our design, that the labor already spent may not be vain: but as expectation gradually dies away, the gay smile of alacrity disappears, we are compelled to implore
45 severer powers, and trust the event³ to patience and constancy.

¹ Paraphrase of the Greek poet Palladas

² Under arms, ready for action

³ Outcome

44. In line 2, “impatient of” is best interpreted as meaning
- (A) eager for
 - (B) surprised by
 - (C) interested in
 - (D) anxious about
 - (E) unsatisfied with
45. The second sentence (lines 2-7) implies which of the following conclusions?
- (A) There are two sides to every issue.
 - (B) An excess of passion is destructive.
 - (C) Lasting happiness will always elude us.
 - (D) Ironically, cynicism can make life more tolerable.
 - (E) Disappointment is usually productive.
46. The remark of the Greek epigrammatist (lines 4-7) is best interpreted as which of the following?
- (A) Cynical commentary
 - (B) Dispassionate analysis
 - (C) Bitter accusation
 - (D) Ironic advice
 - (E) Gentle humor

47. The phrase “elysian prospects” (line 17) suggests the
- (A) danger of certain undertakings
 - (B) redemptive function of daily tasks
 - (C) natural consequences of determined effort
 - (D) simplicity of human aspirations
 - (E) sublime pleasures of planning
48. Which of the following best describes the difference between “many” (line 19) and “Others” (line 24) ?
- (A) The first group does not intend to act, while the second group does.
 - (B) The first group is closer to an ideal, while the second group is fundamentally flawed.
 - (C) The first group is defensive, while the second group is belligerent.
 - (D) The first group is more positive, while the second group is more pessimistic.
 - (E) The first group is able but disinterested, while the second group lacks talent but is willing to act.
49. Which of the following statements best expresses the meaning of lines 31-41 (“If there . . . depresses”) ?
- (A) Although difficult, life can be a rewarding experience for many people because of certain small pleasures.
 - (B) Under certain circumstances, it is more pleasing to dream and imagine than to put ideas into action.
 - (C) In order to complete a task successfully, one must learn from the mistakes of others.
 - (D) It is harmful to struggle against all of the difficulties faced in life.
 - (E) Little sympathy is given to those who become dispirited by life’s obstacles.
50. The “man” discussed in lines 33-36 is most similar to which of the following?
- (A) “the Greek epigrammatist” (line 4)
 - (B) “many” (line 19)
 - (C) “Others” (line 24)
 - (D) “we” (line 45)
 - (E) “severer powers” (line 46)
51. The passage suggests that when “notions” are “reduced to practice” (line 36), people become
- (A) more frivolous and distracted
 - (B) more anxious and insecure
 - (C) more energetic and dedicated
 - (D) less cooperative and sympathetic
 - (E) less individualistic and dependable
52. Which of the following best describes the effect of the series in lines 39-41 ?
- (A) The use of repetition shows the monotony of work.
 - (B) The use of chronology indicates the direction of change.
 - (C) The use of paradoxical language emphasizes the need for clear thinking.
 - (D) The use of concrete detail highlights the differences among possible outcomes.
 - (E) The use of parallelism heightens the sense of disillusionment.

The passage is reprinted for your use in answering the remaining questions.

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³ Outcome

53. Lines 41-43 (“We proceed . . . vain”) can best be described as
- (A) a set of negative images that undermines the merit of the speaker’s argument
 - (B) a pessimistic explanation of human motivation
 - (C) an exhortation to improve typical human behavior
 - (D) a metaphoric encapsulation of the speaker’s thesis
 - (E) a laudatory commentary on human ambition
54. Which of the following is true of the voice of the passage?
- (A) It becomes strident when the speaker anticipates or refutes objections.
 - (B) It shifts from colloquial to formal expression.
 - (C) It moves from a speculative to an emphatic tone.
 - (D) It reveals the speaker’s cautiousness about making assertions and generalizations.
 - (E) It conveys a sense of confidence and authority.
55. The principal contrast in the passage is between
- (A) planning and acting
 - (B) thinking and feeling
 - (C) beginning and ending
 - (D) past and present
 - (E) success and failure

**END OF SECTION I
IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY
CHECK YOUR WORK ON THIS SECTION.**

DO NOT GO ON TO SECTION II UNTIL YOU ARE TOLD TO DO SO.

MAKE SURE YOU HAVE DONE THE FOLLOWING.

- **PLACED YOUR AP NUMBER LABEL ON YOUR ANSWER SHEET**
- **WRITTEN AND GRIDDED YOUR AP NUMBER CORRECTLY ON YOUR ANSWER SHEET**
- **TAKEN THE AP EXAM LABEL FROM THE FRONT OF THIS BOOKLET AND PLACED IT ON YOUR ANSWER SHEET**