

Practice Test 3

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 1–15. Read the following passage carefully before you begin to answer the questions.

First Passage

At Oxford in 1850 the contemporaries of young Robert Cecil agreed that he would end as Prime Minister either because or in spite of his remorselessly uncompromising opinions. Throughout life he never bothered to restrain them. His youthful speeches were remarkable for their virulence and insolence; he was not, said Disraeli, “a man who measures his phrases.” A “salisbury” became a synonym for a political imprudence. He once compared the Irish in their incapacity for self-government to Hottentots and spoke of an Indian candidate for Parliament as “that black man.” In the opinion of Lord Morley his speeches were always a pleasure to read because “they were sure to contain one blazing indiscretion which it is a delight to remember.” Whether these were altogether accidental is open to question, for though Lord Salisbury delivered his speeches without notes, they were worked out in his head beforehand and emerged clear and perfect in sentence structure. In that time the art of oratory was considered part of the equipment of a statesman and anyone reading from a written speech would have been regarded as pitiable. When Lord Salisbury spoke, “every sentence,” said a fellow member, “seemed essential, as articulate, as vital to the argument as the members of his body to an athlete.”

Appearing in public before an audience about whom he cared nothing, Salisbury was awkward; but in the Upper House, where he addressed his equals, he was perfectly and strikingly at home. He spoke sonorously, with an occasional change of tone to icy mockery or withering sarcasm. When a

recently ennobled Whig took the floor to lecture the House of Lords in high-flown and solemn Whig sentiments, Salisbury asked a neighbor who the speaker was and on hearing the whispered identification, replied perfectly audibly, “I thought he was dead.” When he listened to others he could become easily bored, revealed by a telltale wagging of his leg which seemed to one observer to be saying, “When will all this be over?” Or sometimes, raising his heels off the floor, he would set up a sustained quivering of his knees and legs which could last for half an hour at a time. At home, when made restless by visitors, it shook the floor and made the furniture rattle, and in the House his colleagues on the front bench complained it made them seasick. If his legs were at rest his long fingers would be in motion, incessantly twisting and turning a paper knife or beating a tattoo on his knee or on the arm of his chair. . . .

Mr. Gladstone, though, in political philosophy his bitterest antagonist, acknowledged him “a great gentleman in private society.” In private life he was delightful and sympathetic and a complete contrast to his public self. In public acclaim, Salisbury was uninterested, for—since the populace was uninstructed—its opinions, as far as he was concerned, were worthless. He ignored the public and neither possessed nor tried to cultivate the personal touch that makes a political leader a recognizable personality to the man in the street and earns him a nickname like “Pam” or “Dizzy” or the “Grand Old Man.” Not in the press, not even in *Punch*, was Lord Salisbury ever called anything but Lord

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Salisbury. He made no attempt to conceal his dislike for mobs of all kinds, “not excluding the House of Commons.” After moving to the Lords, (70) he never returned to the Commons to listen to its debates from the Peers Gallery or chat with members in the Lobby, and if compelled to allude to them in his own House, would use a tone of airy contempt, to the amusement of visitors from the (75) Commons who came to hear him. But this was merely an outward pose designed to underline his deep inner sense of the patrician. He was not rank-conscious; he was indifferent to honors or any other form of recognition. It was simply that as a (80) Cecil, and a superior one, he was born with a consciousness in his bones and brain cells of ability to rule and saw no reason to make any concessions of this prescriptive right to anyone whatever.

1. In relation to the passage as a whole, the first sentence of the first paragraph presents
 - A. a paradox that reveals a dominant characteristic of Lord Salisbury’s character
 - B. a criticism of Lord Salisbury that the rest of the passage will withdraw
 - C. a definition of the principles upon which Lord Salisbury was to base his life
 - D. an exception to the ideas that make up the rest of the passage
 - E. an amusing comment with no important relevance to the development of the rest of the passage

2. Disraeli’s description of Lord Salisbury as not “a man who measure his phrases” (lines 7–8) is an example of
 - A. simile
 - B. understatement
 - C. indirect discourse
 - D. *ad hominem* argument
 - E. diatribe

Having entered the House of Commons in the (85) customary manner for peers’ sons, from a family-controlled borough in an uncontested election at the age of twenty-three, and, during his fifteen years in the House of Commons, having been returned unopposed five times from the same bor- (90) ough, and having for the last twenty-seven years sat in the House of Lords, he had little personal experience of vote-getting. He regarded himself not as responsible *to* the people but as responsible *for* them. They were in his care. What reverence he felt for (95) anyone was directed not down but up—to the monarchy. He revered Queen Victoria, who was some ten years his senior, both as her subject and, with chivalry toward her womanhood, as a man. For her he softened his brusqueness even if at (100) Balmoral he could not conceal his boredom.

3. Compared to the second, third, and fourth paragraphs, the first paragraph makes more extensive use of
 - A. direct quotations from Lord Salisbury himself
 - B. direct quotations from Lord Salisbury’s contemporaries
 - C. cause-and-effect reasoning
 - D. *ad hominem* argument
 - E. abstract generalizations

4. Which of the following best describes the function of the second paragraph of the passage?
 - A. It makes an assertion that is proven in the third paragraph.
 - B. It defines more clearly the flaws of Lord Salisbury’s character.
 - C. It develops the ideas of Lord Salisbury’s “political imprudence.”
 - D. It enlarges the characterization begun in the first paragraph.
 - E. It refutes a common misconception about Lord Salisbury.

5. We can infer that Salisbury was awkward before an audience he cared little about (paragraph two) because he
- A. was speaking without notes
 - B. lacked public-speaking skills
 - C. had not bothered to prepare
 - D. was nervous about appearing before an audience that he feared was unsympathetic to his ideas
 - E. feared he would betray his real feelings of contempt
6. In line 51, the word “tattoo” can be best defined as a
- A. rhythm
 - B. continuous drumming
 - C. picture on the skin
 - D. forbidden activity
 - E. percussion instrument
7. In the first sentence of the third paragraph, the speaker cites Gladstone’s words about Lord Salisbury because
- I. they have the special authority of words of praise from a political opponent
 - II. they introduce a favorable presentation of Lord Salisbury’s private life
 - III. it would especially embarrass Lord Salisbury to be praised by a political enemy
- A. II only
 - B. I and II only
 - C. I and III only
 - D. II and III only
 - E. I, II, and III
8. From the phrase in the third paragraph “not in the press, not even in *Punch*, was Lord Salisbury ever called anything but Lord Salisbury,” we can infer that *Punch* was probably a
- A. contemporary novel
 - B. political report
 - C. conservative magazine
 - D. satirical publication
 - E. daily newspaper
9. In the last sentence of the third paragraph, all of the following words or phrases function as intensifiers and could be omitted EXCEPT
- A. “simply”
 - B. “and brain cells”
 - C. “no reason”
 - D. “any”
 - E. “whatever”
10. Which of the following accurately describe(s) the long sentence which begins the last paragraph of the passage (“Having entered . . . vote-getting”)?
- I. It is a sentence containing more than ten prepositional phrases.
 - II. It is a sentence using parallel participial phrases.
 - III. It is a periodic sentence.
- A. I only
 - B. I and II only
 - C. I and III only
 - D. II and III only
 - E. I, II, and III
11. To which of the following would Lord Salisbury have been most likely to have shown deference?
- A. the Prince of Wales
 - B. the President of the United States
 - C. the elderly female newspaper-seller
 - D. the British Prime Minister
 - E. a Scottish knight
12. The speaker of the passage may be best described as
- A. a skeptical biographer
 - B. a political supporter
 - C. a sympathetic observer
 - D. a mordant satirist
 - E. an objective commentator

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- 13.** In its presentation of the character of Lord Salisbury, the passage overtly employs all of the following sources EXCEPT the
- A. words of contemporary politicians
 - B. author's interpretation of Lord Salisbury's actions
 - C. words of Lord Salisbury himself
 - D. judgments of other modern historians
 - E. words of unnamed contemporaries of Lord Salisbury
- 14.** Which of the following does the passage present as central to an understanding of Lord Salisbury?
- A. his deep-seated fear of the possibility of major social change
 - B. his intense consciousness of his social rank
 - C. his hypocrisy
 - D. his genuine respect for men and women of all classes
 - E. his firm belief in the native superiority of his family
- 15.** The passage reveals all of the following biographical facts about Lord Salisbury EXCEPT that he
- A. served in the House of Commons
 - B. was a contemporary of Queen Victoria and of Gladstone
 - C. disapproved of home rule for Ireland
 - D. served in the House of Lords
 - E. became Prime Minister late in the 19th century

Questions 16–28. Read the following passage carefully before you begin to answer the questions.

Second Passage

To Archibald Forbes¹

[20 January 1882] Arlington Hotel, Washington

- Dear Mr. Forbes, I felt quite sure that your remarks on me had been misrepresented. I must however say that your remarks about me *in your lecture* may be regarded as giving *some* natural ground for the report. I feel bound to say quite frankly to you that I do not consider them to be either in good taste or appropriate to your subject.

I have something to say to the American people, something that I know will be the beginning of a great movement here, and all foolish ridicule does a great deal of harm to the cause of art and refinement and civilisation here.

I do not think that your lecture will lose in brilliancy or interest by expunging the passage, which is, as you say yourself, poor fooling enough.

- (10) You have to speak of the life of action, I of the life of art. Our subjects are quite distinct and should be kept so. Believe me, yours truly, OSCAR WILDE

To Archibald Forbes

Monday [23 January 1882] Arlington Hotel, Washington

- Dear Mr. Forbes, Colonel Morse², who kindly manages for me a somewhat bulky correspondence, tells me that you feel yourself wronged by something I am supposed to have said of you in the papers, and that you have written to me in, natural I acknowledge, indignation on the subject. He has sent the letter to Mr Carte without my reading it, as he considers that Mr Carte can best answer those parts of it relating to my intended visit to Baltimore. In any case let me assure you that I have neither spoken of you to anyone except as I would speak of a man whose chivalry, whose personal bravery, and whose pluck, have won him the respect and the admiration of all honest men in Europe and in America, and who has given to English journalism the new lustre of action, of adventure and of courage. I did not believe what I read in the papers about you, that you had spoken of me in a sneering way behind my back. I in fact denied it to a reporter who came here with the story on *Thursday* night late, I do not think you should have believed it of me. It is true you hardly know me at all personally, but at least you know me well enough to come and ask me personally if, after your generous letter to me, I had said of you things which seem to you ungenerous and unfair and untrue. The only papers I have seen about the subject are the *Herald* and *World*. Miss Meigs whom I had the honour of meeting last night tells me that some garbled interview appeared in the *Post* which contained certain foolish things supposed to have proceeded from me. I have not seen the paper at all, or I would have written to you at once about it. [*The rest of this letter is missing.*]

Forbes had answered Wilde's letters of 20 and 23 January as follows:

- (30) 26 January 1882 46 West 28 Street, New York

Dear Mr. Wilde, It has a tendency to create confusion when a man does not read important letters addressed to himself, and there is yet greater risk of this when he essays to reply to them on a summary given him apparently without a due realisation of their personal significance to him.

- I accept your disclamation of the remarks in connection with me which your letter states to have been put into your mouth without warrant.

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But it was not of these remarks which my letter complained. What the letter protested against was

First: the claim set up by you in your letter of Friday last, that I should trim a lecture of mine to suit your sensitiveness to an inoffensive effort at humour; and

- (40) *Secondly and chiefly*—with the knowledge I have, and which you know I have, of the utterly mercenary aim of your visit to America, the possibility of my accepting your pretensions put forward in the same letter as follows: ‘I have something to say to the American people, something that I know will be the beginning of a great movement; and all foolish ridicule does a great deal of harm to the cause of art, refinement and civilisation here.’

It is no affair of mine to whom else you may choose to advance these pretensions; but I must utterly decline to allow you to address them to me, for the reasons given at length in my letter which you have not thought proper to read.

- (45) Your letter of Monday, with its irrelevant expressions of cordiality, cannot affect the situation. What I have to ask is that you withdraw, as obviously offensive to me, the whole of your letter of Friday, and that you do so categorically, and in so many words, with the exception of the first sentence of it.

- (50) As it is irksome to me that the matter should hang over, I must demand that you send me a letter containing the withdrawal specified, by Sunday next. In the event of my non-receipt thereof, I beg to intimate to you that I will print the whole correspondence in a New York paper of Monday morning. I am faithfully yours,

ARCHIBALD FORBES.

¹ *British war correspondent and author (1838–1900). He was also lecturing in the States at this time, wearing all his medals, and had small sympathy with Wilde’s ideas on aesthetics and dress reform. It had been reported that Wilde would attend Forbes’s lecture at Baltimore on 19 January, but the two men quarreled on the train from Philadelphia and Wilde went straight on to Washington without stopping at Baltimore. Both Forbes and the leaders of Baltimore Society were offended. The passage in Forbes’s lecture to which Wilde objected described a visit to the Czar in war-torn Bulgaria: “I glanced down at my clothes, which I had not changed in a fortnight, and in which I had ridden 150 miles. Now I wish it understood that I am a follower, an humble follower, of the aesthetic ecstasy, but I did not look much like an art object then. I did not have my dogskin knee breeches with me, nor my velvet coat, and my black silk stockings were full of holes. Neither was the wild, barren waste of Bulgaria congenial to the growth of sunflowers and lilies.”*

² *D’Oyly Carte’s representative in America.*

- 16.** Wilde’s choice to italicize “*in your lecture*” (line 4) indicates that
- A. Wilde is willing to disregard Forbes’s written correspondence
 - B. formal presentations deserve accuracy
 - C. Wilde is determined to retaliate in his own lectures
 - E. Wilde capriciously decided to chastise Forbes
 - D. chance meetings can instill misperceptions
- 17.** Wilde suggests that Forbes do all of the following EXCEPT
- A. delete the offending passage from his lecture
 - B. allow each man to speak to the American people
 - C. use stronger discretion in his lecture remarks
 - D. continue speaking on subjects he knows well
 - E. reword the section of his lecture that discusses Wilde

- 18.** Both letter writers employ all of the flowing devices EXCEPT
- A. parallel structure
 - B. thinly veiled innuendo
 - C. false praise
 - D. direct reference to offending remarks
 - E. a defiant tone
- 19.** All of the following can be inferred about American journalism of the 1880s EXCEPT
- A. newspapers published libel
 - B. newspapers were used as vehicles of personal correspondence
 - C. journalistic integrity was paramount
 - D. anyone could easily get something printed quickly
 - E. the public believed what was published

- 20.** The pronoun “it” in Wilde’s remark “I do not think you should have believed *it* of me” (line 23) most likely refers to
- Forbes’s talking about Wilde behind his back
 - the paper’s reporting the two men’s argument
 - Wilde’s supposedly sneering remarks about Forbes
 - Wilde’s capacity for chivalry and personal bravery
 - the harm done by “foolish ridicule” (line 7)
- 21.** Forbes’s use of the word “essays” as a verb (line 32) serves as a
- symbolic gesture of support for Wilde’s writing
 - hyperbolic display of Forbes’s anger
 - metaphor of Wilde’s body of work
 - play on words regarding Wilde’s correspondence with Forbes
 - demonstration of Forbes’s linguistic prowess
- 22.** The attitude of each author can best be described as
- condescending to the other and convinced of his own moral superiority
 - hopeful that they can come to an agreement and put this past misunderstanding behind them
 - fearful that their reputation will be permanently tarnished
 - complacent about future encounters they may have
 - sincere in their effort to mend past disagreements
- 23.** Wilde would most likely object to the quotation from Forbes’s lecture in note #1 because it
- is a direct attack on Wilde’s pacifism
 - is a poorly written description of the countryside
 - denigrates Wilde’s antiwar position
 - presumes that Wilde would never participate in a war
 - is a disguised attack on Wilde’s notions of dress reform and aesthetics
- 24.** Note #1 serves the rhetorical purpose of
- summarizing Forbes’s argument about the need for war
 - juxtaposing what Forbes perceives as serious issues, namely “war-torn Bulgaria” with trivial matters, namely Wilde’s preoccupation with clothing
 - providing a logical completion to Forbes’s humorous anecdote
 - serving as an incentive for Wilde to respond
 - allowing Forbes a chance to repeat his criticism of Wilde
- 25.** The series of letters display all of the following rhetorical techniques EXCEPT
- ad hominem* argument
 - direct references to perceived slights
 - innuendo involving other acquaintances
 - direct condescension regarding appearance
 - apologetic rebuttal to previous accusations
- 26.** Wilde’s letter of January 23 and Forbes’s reply differ in that
- Forbes is direct and confrontational; Wilde is conversational and explanatory
 - Forbes is willing to forget their past disagreement; Wilde insists on bringing it up repeatedly
 - Wilde takes responsibility for his actions while Forbes deflects the blame
 - Wilde anticipates an amicable end to their dispute; Forbes believes it will continue
 - Wilde makes logical, step-by-step assertions; Forbes meanders to his point
- 27.** Wilde’s second letter differs rhetorically from his first in that the second
- systematically outlines his points
 - shows respect for Forbes’s ideas
 - attacks Forbes more directly
 - becomes less assertive and aggressive
 - condescends to flatter Forbes

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- 28.** Which of the following phrases most clearly displays Wilde's intended ironic condescension?
- A.** "I do not think your lecture will lose in brilliancy or interest by expunging the passage" (line 8).
 - B.** "You have to speak of the life of action, I of the life of art" (line 10).
 - C.** "... you feel yourself wronged by something I am supposed to have said of you in the papers" (line 15).
 - D.** "I would speak of a man whose chivalry, whose personal bravery, and whose pluck, have won him the respect and the admiration" (lines 18–19).
 - E.** "It is true you hardly know me at all personally" (line 23).

Questions 29–42. Read the following passage carefully before you begin to answer the questions.

Third Passage

This single stick, which you now behold ingloriously lying in that neglected corner, I once knew in a flourishing state in a forest; it was full of sap, full of leaves, and full of boughs; but now, in vain, does the busy art of man pretend to vie with nature, by tying that withered bundle of twigs to its sapless trunk; 'tis now, at best, but the reverse of what it was, a tree turned upside down, the branches on the earth, and the root in the air; 'tis now handled by every dirty wench, condemned to do her drudgery, and, by a capricious kind of fate, destined to make other things clean, and be nasty itself; at length, worn to the stumps in the service of the maids, either thrown out of doors, or condemned to the last use, of kindling a fire. When I beheld this, I sighed, and said within myself: *Surely Man is a Broomstick!* Nature sent him into the world strong and lusty, in a thriving condition, wearing his own hair on his head, the proper branches of this reasoning vegetable, until the axe of intemperance has lopped off his green boughs, and left him a withered trunk; he then flies to art, and puts on a periwig, valuing himself upon an unnatural bundle of hairs (all covered with

powder) that never grew on his head; but now should this our broomstick pretend to enter the scene, proud of all those birchen spoils it never bore, and all covered with dust, though the sweepings of the finest lady's chamber, we should be apt to ridicule and despise its vanity. Partial judges that we are of our own excellences, and other men's defaults!

But a broomstick, perhaps you will say, is an emblem of a tree standing on its head; and pray, what is a man but a topsy-turvy creature, his animal faculties perpetually mounted on his rational, his head where his heels should be, groveling on the earth! And yet, with all his faults, he sets up to be a universal reformer and corrector of abuses, a remover of grievances, rakes into every slut's corner of nature, bringing hidden corruption to the light, and raises a mighty dust where there was none before; sharing deeply all the while in the very same pollutions he pretends to sweep away; his last days are spent in slavery to women, and generally the least deserving; till, worn out to the stumps, like his brother broom, he is either kicked out of doors, or made use of to kindle flames for others to warm themselves by.

29. All of the following are present in the opening sentence of the passage EXCEPT

- A. syntactically complex structure
- B. parallel construction
- C. a pedantic tone
- D. the narrative of a broomstick's life
- E. subordinate clauses

30. According to the speaker, both a broomstick and a man

- A. cleanse the world
- B. become corrupted by the evil in society
- C. can be proud of their humble accomplishments
- D. symbolize integrity in the world
- E. were untainted in their natural state

31. Which of the following does the speaker imply?

- I. Man has the ability to return to a better state.
 - II. Man in his youthful, natural state is closer to perfection than when he is older.
 - III. Man misuses nature for his own needs.
- A. I only
 - B. II only
 - C. I and II only
 - D. II and III only
 - E. I, II, and III

32. According to the passage, the broomstick symbolizes

- A. society's corruption of the youth
- B. the goodness in nature that man uses and discards
- C. the triumph of nature over man's evil tendencies
- D. the evil inherent in man's soul
- E. the tremendous power of nature that man fears

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- 33.** The “axe of intemperance” (line 20) can be interpreted as
- A. an understatement of man’s dominance over nature
 - B. a metaphor for nature’s nourishing elements
 - C. a simile comparing man and tree
 - D. a hyperbole describing man’s destruction
 - E. a metaphor for man’s excesses
- 34.** The speaker’s attitude toward mankind can best be described as
- A. disillusionment at man’s deeds
 - B. perplexed concern for man’s future
 - C. guarded optimism for man’s soul
 - D. anger at the society man has created
 - E. sincere praise for man’s use of nature
- 35.** Which of the following does NOT demonstrate a negative attitude by this speaker?
- A. “a flourishing state in a forest” (lines 2–3)
 - B. “the axe of intemperance” (line 20)
 - C. “an unnatural bundle of hairs” (line 23)
 - D. “sweepings of the finest lady’s chamber” (lines 27–28)
 - E. “sharing . . . the very same pollutions he pretends to sweep away” (lines 40–42)
- 36.** According to the speaker, which of the following is NOT a similarity between man and the broomstick?
- A. Both endure the same fate.
 - B. Both began life in a healthy state.
 - C. Both are turned “topsy-turvy.”
 - D. Both accomplish magnificent achievements.
 - E. Both attempt to cleanse while being dirty.
- 37.** The word referred to by the phrase “this reasoning vegetable” (line 19) is
- A. “Man” (line 16)
 - B. “hair” (line 18)
 - C. “head” (line 18)
 - D. “branches” (line 19)
 - E. “green boughs” (lines 20–21)
- 38.** In the essay, the speaker uses all of the following literary devices EXCEPT
- A. metaphor
 - B. parallel syntax
 - C. oxymoron
 - D. analogy
 - E. symbolism
- 39.** In context, “this our broomstick” (line 25) is a
- A. symbol for the thriving forest
 - B. metaphor for man’s pretentious character
 - C. link between nature and society
 - D. demonstration of nature’s control
 - E. representation of man’s intelligence
- 40.** What does the speaker imply about man’s ability to be a “corrector of abuses” (line 37)?
- A. Man easily solves his own problems.
 - B. Man effectively improves society.
 - C. Man can act as a fair arbitrator in disputes.
 - D. Man readily accepts his role as a social reformer.
 - E. Man causes problems where none previously existed.
- 41.** The tone of the passage can best be described as
- A. neutral toward society
 - B. condescending toward nature
 - C. cynical toward mankind
 - D. bellicose toward mankind
 - E. dogmatic toward society
- 42.** Which of the following represents the strongest statement of the speaker’s theme?
- A. “condemned to do her drudgery” (line 10)
 - B. “destined to make other things clean” (lines 11–12)
 - C. “the axe of intemperance has lopped off his green boughs” (lines 20–21)
 - D. “Partial judges that we are of our own excellences” (lines 29–30)
 - E. “his last days are spent in slavery” (lines 42–43)

Questions 43–55. Read the following passage carefully before you begin to answer the questions.

Fourth Passage

- The time is coming, I hope, when each new author, each new artist, will be considered, not in his proportion to any other author or artist, but in his relation to the human nature, known to us all, which is his privilege, his high duty, to interpret. “The true standard of the artist is in every man’s power” already, as [Edmund] Burke says; Michelangelo’s “light of the piazza,” the glance of the common eye, is and always was the best light on a statue; . . . but hitherto the mass of common men have been afraid to apply their own simplicity, naturalness, and honesty to the appreciation of the beautiful. They have always cast about for the instruction of some one who professed to know better, and who browbeat wholesome common-sense into the self-distrust that ends in sophistication. . . . They have been taught to compare what they see and what they read, not with the things that they have observed and known, but with the things that some other artist or writer has done. Especially if they have themselves the artistic impulse in any direction they are taught to form themselves, not upon life, but upon the masters who became masters only by forming themselves upon life. The seeds of death are planted in them, and they can only produce the still-born, the academic. They are not told to take their work into the public square and see if it seems true to the chance passer, but to test it by the work of the very men who refused and decried any other test of their won work. The young writer who attempts to report the phrase and carriage of every-day life, who tries to tell just how he has heard men talk and seen them look, is made to feel guilty of something low and unworthy by the stupid people who would like to have him show how Shakespeare’s men talked and looked, or Scott’s, or Thackeray’s, or Balzac’s, or Hawthorne’s, or Dickens’s; he is instructed to idealize his personages, that is, to take the life-likeness out of them, and put the book-likeness into them. He is approached in the spirit of the wretched pedantry into which learning . . . always decays when it withdraws itself and stands apart from experience in an attitude of imagined superiority, and which would say with the same confidence to the scientist: “I see that you are looking at a grasshopper there which you have found in the grass, and I suppose you intend to describe it.
- Now don’t waste your time and sin against culture in that way. I’ve got a grasshopper here, which has been evolved at considerable pains and expense out of the grasshopper in general; in fact, it’s a type. It’s made up of wire and cardboard, very prettily painted in a conventional tint, and it’s perfectly indestructible. It isn’t very much like a real grasshopper, but it’s a great deal nicer, and it’s served to represent the notion of a grasshopper ever since man emerged from barbarianism. You may say that it’s artificial. Well, it is artificial; but then it’s ideal too; and what you want to do is to cultivate the ideal. You’ll find the books full of my kind of grasshopper, and scarcely a trace of yours in any of them. The thing that you are proposing to do is commonplace; but if you say that it isn’t commonplace, for the very reason that it hasn’t been done before, you’ll have to admit that it’s photographic.”
- I hope the time is coming when not only the artist, but the common, average man, who always “has the standard of the arts in his power,” will have also the courage to apply it, and will reject the ideal grasshopper wherever he finds it, in science, in literature, in art, because it is not “simple, natural, and honest,” because it is not like a real grasshopper. But . . . I think the time is yet far off, and that the people who have been brought up on the ideal grasshopper, the heroic grasshopper, the impassioned grasshopper, the self-devoted, adventurous, good old romantic cardboard grasshopper, must die out before the simple, honest, and natural grasshopper can have a fair field. I am in no haste to compass the end of these good people, whom I find in the meantime very amusing. It is delightful to meet one of them, either in print or out of it some sweet elderly lady or excellent gentleman whose youth was pastured on the literature of thirty or forty years ago—and to witness the confidence with which they preach their favorite authors as all the law and the prophets. They have commonly read little or nothing since or, if they have, they have judged it by a standard taken from these authors, and never dreamed of judging it by nature; they are destitute of the documents in the case of the later writers; they suppose that Balzac was the beginning of realism, and that Zola is its wicked end; they are quite ignorant, but

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(95) they are ready to talk you down, if you differ from them, with an assumption of knowledge sufficient for any occasion. The horror, the resentment, with which they receive any question of their literary saints is genuine; you descend at once very far in the

- 43.** The tone of the passage could best be described as
- somber
 - ornate
 - didactic
 - critical
 - formal
- 44.** The speaker feels common people make which of the following mistakes?
- judging a work of art too quickly
 - letting their own interpretation interfere with their reading
 - letting authorities tell them how to interpret literature
 - basing their judgments on appearances only
 - not modeling their tastes after their neighbors'
- 45.** The phrase "The seeds of death" (line 24) is a
- metaphor for imitative art
 - symbol for the destruction of art
 - metaphor for the art of an older age
 - reference to Michelangelo's art
 - symbol of artistic immaturity
- 46.** In context, which of the following does NOT represent an object of the speaker's criticism?
- "some one . . . who browbeat wholesome common-sense" (lines 13–15)
 - "are taught to form themselves, not upon life" (lines 21–22)
 - "he is instructed to idealize his personages" (lines 37–38)
 - "put the book-likeness into them" (line 39)
 - "will reject the ideal grasshopper" (lines 68–69)

(100) moral and social scale, anything short of offensive personality is too good for you; it is expressed to you that you are one to be avoided, and put down even a little lower than you have naturally fallen.

- 47.** The speaker's criticism of those who read only older literature is tempered by the fact that he
- is certain their ideas will die out quickly
 - finds them entertaining and delightful
 - dismiss them as unimportant
 - alleges they do little harm to the average reader
 - acknowledges that they have great knowledge
- 48.** The idealized grasshopper is a symbol for
- the quest to merge art and science
 - the human search for perfection
 - art that lasts through the ages
 - artificial rather than realistic art
 - the scientist's folly in trying to describe nature
- 49.** According to the speaker, the irony of the idealized grasshopper is that
- it ceases to be realistic
 - scientists will find it useful
 - it blends science and art into one
 - it cannot be distinguished from a real grasshopper
 - it has not been created
- 50.** Which of the following types of grasshopper does the speaker feel will be the slowest to become integrated into mainstream literature?
- the heroic grasshopper
 - the ideal grasshopper
 - the simple, honest, natural grasshopper
 - the impassioned grasshopper
 - the good old romantic cardboard grasshopper

- 51.** Which of the following would the speaker recommend for modern readers?
- I. Read only classical literature.
 - II. Read literature from all ages.
 - III. Read with your own interpretation.
- A. I only
 - B. II only
 - C. III only
 - D. I and II only
 - E. II and III only
- 52.** The story of the grasshopper contains
- A. hidden hyperbole
 - B. satiric humor
 - C. overstated oxymoron
 - D. ruthless criticism
 - E. remarkable realism
- 53.** In context, which of the following best represents the speaker's main idea about art appreciation?
- A. "simplicity, naturalness, and honesty" (lines 11–12)
 - B. "people who would like to have him show how Shakespeare's men talked" (lines 34–35)
 - C. "an attitude of imagined superiority" (lines 42–43)
 - D. "it is artificial; but then it's ideal too" (line 57)
 - E. "witness the confidence with which they preach their favorite authors" (lines 84–85)
- 54.** What similarity is suggested between the scientist and artist who discuss the grasshopper?
- A. The models of their studies will both be artificial.
 - B. They both love to observe nature.
 - C. They both look to old masters for inspiration.
 - D. Both of their methods will become obsolete.
 - E. They both spend too much time on research.
- 55.** Which of the following devices is NOT used in the passage?
- A. irony
 - B. metaphor
 - C. motif
 - D. allusion
 - E. analogy

IF YOU FINISH BEFORE TIME IS CALLED, CHECK YOUR WORK ON THIS SECTION ONLY. DO NOT WORK ON ANY OTHER SECTION IN THE TEST.



Answers and Explanations for Practice Test 3

Section I: Multiple-Choice Questions

First Passage

From *The Proud Tower* by Barbara Tuchman

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

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

Second Passage

From *The Complete Letters of Oscar Wilde*

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

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

Third Passage

From “Meditations upon a Broomstick” by Jonathan Swift

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

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

Fourth Passage

From "Criticism and Fiction" by William Dean Howells

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

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