

Question 3

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

Carefully read the following quote by Friedrich Nietzsche and write a well-written essay in which you agree or disagree with his position. Support your argument with evidence from reading, observation, and/or experience.

In large states public education will always be mediocre, for the same reason that in large kitchens the cooking is usually bad.

STOP

END OF EXAM

PRACTICE TEST 1

AP ENGLISH LANGUAGE AND COMPOSITION EXAM

SECTION I: Multiple-Choice Questions

Total time: 1 hour

Number of questions: 53

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.

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

Questions 1–10. Carefully read this passage from Mark Twain’s “Two Views of the River” before you choose your answer.

5 Now when I had mastered the language of this water, and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry, had gone out of the majestic river! I still keep in mind a certain wonderful sunset which I witnessed when steamboating was new to me. A broad expanse of the river was turned to blood; in the middle distance the red hue brightened into gold, through which a solitary log came floating black and conspicuous; in one place a long, slanting mark lay sparkling upon the water; in another the surface was broken by boiling, tumbling rings that were as many tinted as an opal; where the ruddy flush was faintest, was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately traced; the shore on our left was densely wooded, and the somber shadow that fell from this forest was broken in one place by a long, ruffled trail that shone like silver; and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor that was flowing from the sun. There were graceful curves, reflected images, woody heights, soft distances; and over the whole scene, far and near, the dissolving lights drifted steadily, enriching it every passing moment with new marvels of coloring.

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35 I stood like one bewitched. I drank it in, in a speechless rapture. The world was new to me, and I had never seen anything like this at home. But as I have said, a day came when I began to cease from noting the glories and the charms which the moon and the sun and the twilight wrought upon the river’s face; another day came when I ceased altogether to note them. Then, if that sunset scene had been repeated, I should have looked upon it without

40 rapture, and should have commented upon it inwardly, after this fashion: "This sun means that we are going to have wind to-morrow; that floating log means that the river is rising, small thanks to it; that slanting mark on the water refers to a bluff reef which is going to kill somebody's steamboat one of these nights, if it keeps on stretching out like that; those tumbling 'boils' show a dissolving bar and a changing channel there; the lines and circles in the slick water over yonder are a warning that that troublesome place is shoaling up dangerously; that silver streak in the shadow of the forest is the 'break' from a new snag, and he has located himself in the very best place he could have found to fish for steamboats; that tall dead tree, with a single living branch, is not going to last long, and then how is a body ever going to get through this blind place at night without the friendly old landmark?"

45 No, the romance and beauty were all gone from the river. All the value any feature of it had for me now was the amount of usefulness it could furnish toward compassing the safe piloting of a steamboat. Since those days, I have pitied doctors from my heart. What does the lovely flush in a beauty's cheek mean to a doctor but a "break" that ripples above some deadly disease? Are not all her visible charms sown thick with what are to him the signs and symbols of hidden decay? Does he ever see her beauty at all, or doesn't he simply view her professionally, and comment upon her unwholesome condition all to himself? And doesn't he sometimes wonder whether he has gained most or lost most by learning his trade?

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1. Twain opens this passage with a(n)
 - (A) simile.
 - (B) metaphor.
 - (C) oxymoron.
 - (D) metonymy.
 - (E) syllogism.
 2. In line 2, the word "trifling" means
 - (A) shiftless.
 - (B) dallying.
 - (C) paltry.
 - (D) picayune.
 - (E) insignificant.
 3. Twain's attitude toward the loss he describes in lines 5-7 is
 - (A) melancholic.
 - (B) garrulous.
 - (C) pragmatic.
 - (D) indignant.
 - (E) speculative.

4. In the lengthy sentence describing the “wonderful sunset” (lines 9–23) Twain employs all of the following EXCEPT
- (A) metaphor.
 - (B) simile.
 - (C) enumeration.
 - (D) visual imagery.
 - (E) olfactory imagery.
5. The function of the first sentence of the second paragraph is to
- (A) create a shift in mood.
 - (B) provide a transition to the contrast that follows.
 - (C) jolt the reader into reality.
 - (D) emphasize the mesmerizing effect of the moment.
 - (E) call attention to the individual’s isolation in nature.
6. Twain’s use of such words as “marvels” (line 27), “bewitched” (line 28), “rapture” (line 29), and “charms” (line 32) evokes the
- (A) surreality of the scene he witnessed.
 - (B) awe he felt at the wonders of nature.
 - (C) witchcraft practiced in the 1800s.
 - (D) desire to capture the beauty of the scene in another artistic form.
 - (E) loss of innocence after years on the river.
7. Which phrase best calls attention to the idea that an appreciation of beauty depends on an ignorance of danger?
- (A) “All the value any feature of it had for me now was the amount of usefulness it could furnish” (lines 53–55).
 - (B) “I had lost something which could never be restored” (lines 5–6).
 - (C) “The world was new to me” (line 29).
 - (D) “. . . a day came when I began to cease from noting the glories and the charms” (lines 30–32).
 - (E) “All the grace, the beauty, the poetry, had gone out of the majestic river!” (lines 6–7).
8. In the second sentence of the last paragraph, line 54, the use of the word “compassing” serves to
- (A) lighten the mood with a humorous pun.
 - (B) reinforce the language of the river.
 - (C) recall the tools of the pilot.
 - (D) emphasize the dangers inherent in steamboating.
 - (E) reinforce the scope of the early steamboat captain’s knowledge.
9. In the final paragraph, the rhetorical function of the content in the series of questions serves to
- (A) provide an analogy that parallels Twain’s own loss and gain.
 - (B) suggest an alternate approach to understanding his experience.
 - (C) affirm his belief in the enduring spirit of doctors and steamboat pilots.
 - (D) condemn the necessity of denying romance in order to avoid pitfalls.
 - (E) allude to the seduction of hidden beauty.

10. The primary rhetorical characteristic of Twain's style in this passage is
- (A) colloquialism.
 - (B) balance of structure.
 - (C) figurative language.
 - (D) paradox.
 - (E) description.

Questions 11–25. Read the following passage from Sister Helen Prejean's "Memories of a Dead Man Walking" carefully before you choose your answers.

5 There she was during the filming of *Dead Man Walking*¹, Susan Sarandon being me, going into the women's room in the death house, putting her head against the tile wall, grabbing the crucifix around her neck, praying, "Please God, don't let him fall apart." It's something to watch a film of yourself happening in front of your eyes, kind of funny to hear somebody saying that she's you, but I don't stay long with this mirror stuff. What happens is that I'm sucked back into the original scene, the white-hot fire of what actually happened.

10 There in the Louisiana death house on April 4, 1984, I was scared out of my mind. I had never watched anybody be killed. I was supposed to be the condemned man's spiritual advisor. I was in over my head. All I had agreed to in the beginning was to be a pen pal to Patrick Sonnier. Sure, I said, I could write letters. But the man was all alone. He had no one to visit him, and it was like a current in a river: I got sucked in, and the next thing I was saying was, Okay, sure, I'll come visit you, and when I filled out the prison application form to be approved as his visitor, he suggested spiritual advisor, and I said, Sure. He was Catholic, and I'm a Catholic nun, and it seemed right, but I didn't know that in the end, on the evening of the execution, everybody has to leave the death house at 5:45 p.m. Everybody but the spiritual advisor. The spiritual advisor stays to the end. The spiritual advisor witnesses the execution. . . .

20 But here's the real reason I got involved with death row inmates: I got involved with poor people. And everybody who lives on this planet and has at least one eye open knows that only poor people get selected for death row. On June 1, 1981, I drove a little brown truck into St. Thomas, a black, inner-city housing project in New Orleans, and began to live there with four other sisters (with my scared Catholic Mama kneeling on crushed glass and saying her rosary, praying that her daughter wouldn't get shot). ("Kneeling on crushed glass" is just an expression. Read fervently.) . . .

¹ The movie based on Sr. Helen Prejean's book *Dead Man Walking: An Eyewitness Account of the Death Penalty in the United States* (New York: Random House, 1993). The book tells the story of how Prejean corresponded with Patrick Sonnier, an inmate on death row, and eventually became his spiritual advisor. In this selection from a separate essay, Helen Prejean writes of watching the movie *Dead Man Walking*.

40 I wrote Patrick Sonnier about life in St. Thomas, and he
 wrote me about life in a six-by-eight-foot cell. He and forty
 other men were confined twenty-three out of twenty-four
 hours a day in cells of this size, and he'd say how glad he
 was when summer was over because there was no fresh air
 45 in their unventilated cells, and he'd sometimes wet the
 sheet from his bunk and put it on the cement floor to try to
 cool off, or he'd clean out his toilet bowl and stand in it and
 use a small plastic container to get water from his lavatory
 and pour it over his body. Patrick was on death row four
 years before they killed him.

50 I made a bad mistake. When I found out about Patrick
 Sonnier's crime—he and his brother were convicted of
 killing two teenage kids—I didn't go to see the victims'
 families. I stayed away because I wasn't sure how to deal
 with such raw pain. . . . I stayed away and only met the
 55 victims' families at Patrick's pardon board hearing. They
 were there to demand the execution. I was there to ask the
 board to show mercy. It was not a good time to meet.

60 Here were two sets of parents whose children had been
 ripped from them, condemned in their pain and loss to a
 kind of death row of their own. I felt terrible. I was
 powerless to assuage their grief. It would take me a long
 time to learn how to help victims' families, a long time
 before I would sit at their support group meetings and hear
 their unspeakable stories of loss and grief and rage and
 65 guilt. I would learn that the divorce rate for couples who
 lose a child is over seventy percent—a new twist to “until
 death do us part.” I would learn that often after a murder,
 friends stay away because they don't know how to respond
 to the pain. I would learn that black families or Hispanic
 70 families or poor families who have a loved one murdered
 not only don't expect the district attorney's office to pursue
 the death penalty but are surprised when the case is
 prosecuted at all. In Louisiana, murder victims' families are
 allowed to sit on the front row in the execution chamber to
 watch the murderer die. Some families. Not all. But black
 75 families almost never witness the execution of someone
 who has killed their loved one, because in Louisiana, the
 hangman's noose, then the electric chair, and now the
 lethal injection gurney, are almost exclusively reserved for
 those who kill whites. Ask Virginia Smith's African-
 American family. She was fourteen when three white
 youths took her into the woods, raped, and stabbed her to
 death. None of them got the death penalty. They had all-
 white juries. . . .

85 I'm not saying that Patrick Sonnier or any of the
 condemned killers I've accompanied were heroes. I do not
 glorify them. I do not condone their terrible crimes. But
 each of these men was a human being, and each had a
 transcendence, a dignity, which should assure them of two
 very basic human rights that the United Nations Universal
 Declaration of Human Rights calls for: the right not to be
 90 tortured, the right not to be killed. To have a firm moral

bedrock for our societies we must establish that no one is permitted to kill—and that includes governments.

11. Which of the following is the subject of the essay?
 - (A) prisons in Louisiana
 - (B) the death penalty
 - (C) the narrator's experiences with condemned prisoners
 - (D) the contrasts between a film and real life
 - (E) paradoxes
12. Which of the following best describes the tone of the essay?
 - (A) sorrowful
 - (B) dispassionate
 - (C) evaluative
 - (D) zealous
 - (E) fervid
13. The passage as a whole can be best described as a(an)
 - (A) comparison/contrast.
 - (B) narrative/descriptive.
 - (C) analysis.
 - (D) definition.
 - (E) satire.
14. Paragraph 2 offers detailed support for which idea in paragraph 1?
 - (A) Susan Sarandon played the narrator.
 - (B) The author agreed to be a pen pal to the prisoner.
 - (C) The author felt strange seeing somebody acting her life.
 - (D) Susan Sarandon held her crucifix and prayed.
 - (E) The author found herself reliving the events in the movie.
15. The effect of consecutive parentheses at the end of paragraph 3 is to
 - (A) instruct the audience in idioms.
 - (B) characterize Mama.
 - (C) heighten the impact of the images.
 - (D) entertain.
 - (E) satirize.
16. The rhetorical device in lines 37–38 is best described as
 - (A) irony.
 - (B) paradox.
 - (C) ellipsis.
 - (D) hyperbole.
 - (E) antithesis.
17. Lines 39–40 demonstrate
 - (A) irony.
 - (B) epiphany.
 - (C) juxtaposition.
 - (D) personification.
 - (E) simile.

18. The effect of lines 50–53 in paragraph 5 is to
- (A) acknowledge opposing points of view.
 - (B) balance the essay.
 - (C) confess a failure.
 - (D) demonstrate a moral dilemma.
 - (E) address audience perspective.
19. Which effect of criminal violence is emphasized in paragraph 6, lines 58–84?
- (A) Justice has a racial bias.
 - (B) Divorce follows murder.
 - (C) Suffering affects all.
 - (D) Victims are shunned.
 - (E) A noose, a chair, or a gurney may be used as punishment.
20. Paragraph 7 (lines 85–94) establishes which of the following?
- (A) Patrick Sonnier was not a hero.
 - (B) Patrick Sonnier was a human being.
 - (C) Governments must not kill.
 - (D) The United Nations forbids killing and torture.
 - (E) Societies require bedrock.
21. The statement “I was scared out of my mind” (lines 11–12) may best be described as
- (A) a thesis.
 - (B) supporting data.
 - (C) a warrant.
 - (D) a topic.
 - (E) a hook.
22. Which of the following is an accurate reading of footnote 1?
- (A) Helen Prejean was the lead actress in the movie *Dead Man Walking*.
 - (B) Helen Prejean wrote the book after seeing the movie *Dead Man Walking*.
 - (C) The movie *Dead Man Walking* was made in 1984.
 - (D) The book *Dead Man Walking* was written by Patrick Sonnier.
 - (E) The book *Dead Man Walking* was published by Random House.
23. The tone of the first two paragraphs could be described as
- (A) informal and chatty.
 - (B) serious and informative.
 - (C) patronizing and scholarly.
 - (D) pretentious and disdainful.
 - (E) humorous and facetious.
24. In paragraph 6, lines 65–73, the device the author uses is
- (A) metaphor.
 - (B) aphorism.
 - (C) allusion.
 - (D) understatement.
 - (E) parallelism.

25. When the author states “I was in over my head” (line 14) and “I made a bad mistake” (line 50), this has the effect of
- (A) characterizing inherent difficulties in the subject.
 - (B) showing her limitations.
 - (C) engaging the audience.
 - (D) evoking tone.
 - (E) balancing the argument.

Questions 26–37. Carefully read the following passage from “A Tale of Two Divorces” by Anne Roiphe before you choose your answers.

5 In twentieth-century America we place so much emphasis on romance that we barely notice the other essentials of marriage that include economics and child rearing. My mother was undone by the economic equation in her marriage. Money, which we know to be a part of the bitterness of divorce, is in there from the beginning, a thread in the cloak of love, whether we like it or not.

10 History clunking through our private lives certainly affected my mother’s marriage and my bad marriage. Woman’s proper role, woman’s masochistic stance, immigration, push to rise in social status, the confusion of money damned my mother to a lifetime of tears and almost caught me there too. But history is always present without our always being able to name its nasty work.

15 The woman’s movement, which came too late for my mother, sent some women off adventure bound, free of suburb, unwilling to be sole caretakers to find, at the end of their rainbow isolation, disappointment, bitterness. The sexual revolution, which soon after burned like a laser through our towns and sent wives running in circles in search of multiple pleasures, freedom from convention, and distance from the burdens of domesticity, was a balloon that popped long before the arrival of AIDS. We found that we were not, after all, in need of the perfect orgasm. We were in need of a body to spoon with in bed, a story we could tell together as well as sexual equality.

20 But there is more. Divorce is also the terrible knife that rends family asunder, and for the children it can be the tilting, defining moment that marks them ever after, walking wounded, angry, sad souls akimbo, always prone to being lost in a forest of despair. They can be tough, too tough. They can be helpless, too helpless. They can never trust. They can be too trusting. They can accept a stepparent for a while and then revoke their acceptance. They can protest the stepparent for a while and then change their mind, but either way their own parents’ divorce hangs over them, threat, reminder, betrayal always possible. My stepdaughter, now a married woman and a mother herself, speaks of her own parents’ breakup, which came when she was only seven, as the most terrible moment in her life. As she says this I have only to listen to the tightness in her voice, watch the slight tremble in her hand to know that the divorce seemed to her like an

45 earthquake. The divorce caused a before and after and everything after is tarnished, diminished by what went before.

50 I wish this were not so. I wish that we could marry a new mate, repair, go on to undo the worst of our mistakes without leaving ugly deep scars across our children's psyches, but we can't. And furthermore the children will never completely forgive us, never understand how our backs were against the wall: They may try to understand our broken vows but they don't. Of course there are other things our children don't forgive us for. If we die, if we withdraw, if we let ourselves drown in misery, addictions, if we fail at work or lose our courage in the face of economic or other adversity, that too will eat at their hearts and spoil their chances for the gold ring on life's carousel. There are, in other words, many ways to damage children, and divorce is only the most effective and perhaps most common of them.

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26. The overall tone of the passage is
- (A) detachment.
 - (B) apathy.
 - (C) reverence.
 - (D) mockery.
 - (E) reflection.
27. The speaker in the passage can be described as a person who
- (A) grew up in a happy, two-parent home.
 - (B) has never seen firsthand the effects of divorce.
 - (C) knows the difficulties of divorce, but also knows that it is unavoidable at times.
 - (D) believes that divorce is always the answer to a difficult marriage.
 - (E) has never been forgiven by her children for her divorce.
28. To expound on her ideas, the author most often uses
- (A) similes.
 - (B) metaphors.
 - (C) layering examples.
 - (D) personification.
 - (E) imagery.
29. The purpose of the anecdote in lines 38–46 is to
- (A) prove Roiphe's contrasting statements from earlier in the paragraph.
 - (B) add a more personal touch to her argument.
 - (C) imply that the writer is close to her stepdaughter.
 - (D) examine the effects of divorce on young children.
 - (E) identify Roiphe's inner struggles.

30. The structure of the sentence in lines 54–58 that begins “If we die, if we withdraw . . .” does which of the following?
- (A) It stresses the importance of children having fun when they are young.
 - (B) It implies the seriousness of the effects of divorce on children.
 - (C) It reflects the writer’s thoughts about childhood.
 - (D) It contrasts with her earlier ideas on divorce.
 - (E) It examines the author’s own experience with divorce.
31. The organizational pattern of this excerpt can best be described as
- (A) narration.
 - (B) process analysis.
 - (C) definition.
 - (D) classification and division.
 - (E) comparison and contrast.
32. In the first paragraph, lines 5–7, the author uses which of the following devices?
- (A) personification
 - (B) repetition
 - (C) extended metaphor
 - (D) parenthesis
 - (E) hyperbole
33. “But history is always present without our always being able to name its nasty work” (lines 13–14) contextually means
- (A) there are forces at work that we often cannot identify.
 - (B) history can be blamed for all of society’s problems.
 - (C) people should take responsibility for their own mistakes.
 - (D) history can often work negatively in our lives, even when we do not recognize it.
 - (E) events happen around us that we know nothing about.
34. The third paragraph is an example of
- (A) cause and effect.
 - (B) personal narrative.
 - (C) argument.
 - (D) negation.
 - (E) debate.
35. The word “akimbo” in line 30 most closely means
- (A) sitting cross-legged.
 - (B) bent.
 - (C) contrasting.
 - (D) adrift.
 - (E) useless.
36. Roiphe uses antithesis in the fourth paragraph to show
- (A) the wavering character of children.
 - (B) the complex nature of the effects of divorce on children.
 - (C) the anxiety caused by divorce.
 - (D) her own indecisiveness.
 - (E) the most common effects of divorce.

37. Which of the following lines best summarizes the main idea of the excerpt?

- (A) “We were in need of a body to spoon with in bed, a story we could tell together as well as sexual equality” (lines 24–26).
- (B) “And furthermore the children will never completely forgive us, never understand how our backs were against the wall” (lines 50–52).
- (C) “There are, in other words, many ways to damage children, and divorce is only the most effective and perhaps most common of them” (lines 59–61).
- (D) “The divorce caused a before and after and everything after is tarnished, diminished by what went before” (lines 44–46).
- (E) “History clunking through our private lives certainly affected my mother’s marriage and my bad marriage” (lines 8–9).

Questions 38–53. This excerpt is from the speech Toni Morrison gave when she won the Nobel Prize for Literature in 1993. Read the selection carefully before you choose your answers.

5 . . . Once upon a time there was an old woman. Blind but wise. Or was it an old man? A guru, perhaps. Or griot soothing restless children. I have heard this story, or one exactly like it, in the lore of several cultures. . . .

10 In the version I know, the woman is the daughter of slaves, black, American, and lives alone in a small house outside of town. Her reputation for wisdom is without peer and without question. Among her people she is both the law and its transgression. . . .

15 One day the woman is visited by some young people who seem bent on disproving her clairvoyance and showing her up for the fraud they believe she is. Their plan is simple: they enter her house and ask the one question the answer to which rides solely on her difference from them, a difference they regard as a profound disability: her blindness. They stand before her, and one of them says, “Old Woman, I hold in my hand a bird. Tell me whether it is living or dead?”

20 Finally she speaks and her voice is soft but stern. “I don’t know,” she says. “I don’t know whether the bird you are holding is dead or alive, but what I do know is that it is in your hands. It is in your hands.” . . .

25 Speculation on what (other than its own frail body) that bird-in-the-hand might signify has always been attractive to me, but especially so now thinking, as I have been, about the work I do that has brought me to this company. So I choose to read the bird as language and the woman as a practiced writer. She is worried about how the language she dreams in, given to her at birth, is handled, put into service, even withheld from her for certain nefarious purposes. Being a writer she thinks of language partly as a system, partly as a living thing over which one has control, but mostly as agency—as an act with consequences. So the question the children put to her: “Is it living or dead?” is

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35 not unreal because she thinks of language as susceptible to
death, erasure; certainly imperiled and salvageable only by
an effort of the will. She believes that if the bird in the
40 hands of her visitors is dead the custodians are responsible
for the corpse. For her a dead language is not only one no
longer spoken or written, it is unyielding language content
to admire its own paralysis. Like sadist language, censored
and censoring. Ruthless in its policing duties, it has no
45 desire or purpose other than maintaining the free range of
its own narcotic narcissism, its own exclusivity and
dominance. However moribund, it is not without effect for
it actively thwarts the intellect, stalls conscience,
suppresses human potential. Unreceptive to interrogation,
50 it cannot form or tolerate new ideas, shape other thoughts,
tell another story, fill baffling silences. Official language
smitheryed to sanction ignorance and preserve privilege is
a suit of armor polished to shocking glitter, a husk from
which the knight departed long ago. Yet there it is: dumb,
55 predatory, sentimental. Exciting reverence in school
children, providing shelter for despots, summoning false
memories of stability, harmony among the public.

She is convinced that when language dies, out of
carelessness, disuse, indifference and absence of esteem, or
killed by fiat, not only she herself, but all users and makers
60 are accountable for its demise. In her country children have
bitten their tongues off and used bullets instead to iterate
the voice of speechlessness, of disabled and disabling
language, of language adults have abandoned altogether as
a device for grappling with meaning, providing guidance,
65 or expressing love. But she knows tongue-suicide is not
only the choice of children. It is common among the
infantile heads of state and power merchants whose
evacuated language leaves them with no access to what is
left of their human instincts for they speak only to those
70 who obey, or in order to force obedience.

The systematic looting of language can be recognized
by the tendency of its users to forgo its nuanced, complex,
mid-wifery properties for menace and subjugation.
Oppressive language does more than represent violence; it
75 is violence; does more than represent the limits of
knowledge; it limits knowledge. . . .

The old woman is keenly aware that no intellectual
mercenary, no insatiable dictator, no paid-for politician or
demagogue; no counterfeit journalist would be persuaded
80 by her thoughts. . . .

"You trivialize us and trivialize the bird that is not in our
hands. Is there no context for our lives? No song, no
literature, no poem full of vitamins, no history connected to
experience that you can pass along to help us start strong?"

38. The overall tone of this excerpt is
- (A) pedantic.
 - (B) melancholic.
 - (C) disappointed.
 - (D) outraged.
 - (E) mocking.
39. The author's purpose for starting her story with "Once upon a time" is to
- (A) provide a scenario that is fanciful.
 - (B) provide a fairy-tale beginning.
 - (C) provide a message in narrative form.
 - (D) imbed her message in a familiar narrative form.
 - (E) direct attention to the purpose of her narrative.
40. The statement "young people who seem bent on disproving her clairvoyance and showing her up for the fraud they believe she is" (lines 10–12) means that the young people are
- (A) determined to prove that they are right to destroy her way of thinking.
 - (B) determined to destroy her ability to foresee.
 - (C) right to reflect determination in their efforts.
 - (D) determined to prove that they are right about her lack of knowledge.
 - (E) determined to discredit her perceptive and far-sighted perspective.
41. According to Morrison, "I don't know whether the bird you are holding is dead or alive, but what I do know is that it is in your hands. It is in your hands" (lines 19–22) most likely refers to
- (A) where the responsibility, use, and fate of language rest.
 - (B) the responsibility placed on the individual for the -understanding of language.
 - (C) uncertainty about the importance of language.
 - (D) how indecisiveness debilitates one's ability to use language.
 - (E) where the problem exists for the use and fate of language.
42. Which types of figurative language does Morrison employ most often in the first three paragraphs?
- (A) personification and simile
 - (B) hyperbole and metaphor
 - (C) hyperbole and simile
 - (D) simile and metaphor
 - (E) hyperbole and personification
43. The word "nefarious" (line 30) in paragraph 5 most nearly means
- (A) reprehensible.
 - (B) reputable.
 - (C) indecisive.
 - (D) stable.
 - (E) constant.

44. The appeals reflected in Morrison's speech are to
- (A) logos and pathos.
 - (B) ethos and logos.
 - (C) ethos and pathos.
 - (D) pathos, logos, and ethos.
 - (E) none of the above.
45. Which of the following sentences best captures the essence of paragraph 5?
- (A) "Ruthless in its policing duties, it has no desire or purpose other than maintaining the free range of its own narcotic narcissism, its own exclusivity and dominance" (lines 42–45).
 - (B) "She believes that if the bird in the hands of her visitors is dead the custodians are responsible for the corpse" (lines 37–39).
 - (C) "Unreceptive to interrogation, it cannot form or tolerate new ideas, shape other thoughts, tell another story, fill baffling silences" (lines 47–49).
 - (D) "Official language smitheryed to sanction ignorance and preserve privilege is a suit of armor polished to shocking glitter, a husk from which the knight departed long ago" (lines 49–52).
 - (E) "Yet there it is: dumb, predatory, sentimental. Exciting reverence in schoolchildren, providing shelter for despots, summoning false memories of stability, harmony among the public" (lines 52–55).
46. The word "moribund" in line 45 most nearly means
- (A) declining.
 - (B) active.
 - (C) incomprehensible.
 - (D) complicated.
 - (E) successful.
47. The reference to "tongue-suicide" (line 64) most likely means
- (A) forfeiture of the right to speak.
 - (B) silence by choice.
 - (C) an inability to speak.
 - (D) controlled silence or speech.
 - (E) no avenue for freedom.
48. Significant devices utilized by Morrison include all of the following EXCEPT
- I. manipulation of point of view.
 - II. use of appeals.
 - III. antithesis.
- (A) I only
 - (B) I and II only
 - (C) I, II, and III
 - (D) III only
 - (E) II only

49. Morrison's speech reflects syntactic fluency. This means that the speech exemplifies
- (A) variety in its use of language and sentence structure.
 - (B) proficiency in manipulation of loose and periodic sentences.
 - (C) variety in sentence structure.
 - (D) variety in paragraph beginnings.
 - (E) proficiency in the use of balanced sentences.
50. The diction in this speech can be classified as
- (A) pretentious and formal.
 - (B) convoluted and complex.
 - (C) elevated and formal.
 - (D) semi-formal and complex.
 - (E) precise and complex.
51. In lines 76–79, Morrison states that the “old woman is keenly aware that no intellectual mercenary, no insatiable dictator, no paid-for politician or demagogue; no counterfeit journalist would be persuaded by her thoughts.” This statement reflects an attitude of
- (A) optimism.
 - (B) defeat.
 - (C) fear.
 - (D) indifference.
 - (E) uncertainty.
52. The quotation in the last paragraph makes use of
- (A) antithesis.
 - (B) parallelism.
 - (C) overstatement.
 - (D) synecdoche.
 - (E) none of the above.
53. The focus of the last paragraph is the need to
- (A) allow a voice for all.
 - (B) understand language.
 - (C) understand the importance of language.
 - (D) allow a voice and a forum for all.
 - (E) be aware of the power of language.

END OF SECTION I