

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 1-13. Read the following passage carefully before you choose your answers.

(The passage below consists of excerpts from an essay published in the 1940s.)

Line It is the fate of actors to leave only picture postcards
behind them. Every night when the curtain goes down
the beautiful coloured canvas is rubbed out. What
5 remains is at best only a wavering, insubstantial
phantom—a verbal life on the lips of the living.
Ellen Terry was well aware of it. She tried herself,
overcome by the greatness of Irving as Hamlet and
indignant at the caricatures of his detractors, to
describe what she remembered. It was in vain. She
10 dropped her pen in despair. “Oh God, that I were a
writer!” she cried. “Surely a *writer* could not string
words together about Henry Irving’s Hamlet and say
nothing, nothing.” It never struck her, humble as she
was, and obsessed by her lack of book learning, that
15 she was, among other things, a writer. It never occurred
to her when she wrote her autobiography, or scribbled
page after page to Bernard Shaw late at night, dead
tired after a rehearsal, that she was “writing.” The
words in her beautiful rapid hand bubbled off her pen.
20 With dashes and notes of exclamation she tried to give
them the very tone and stress of the spoken word. It is
true, she could not build a house with words, one room
opening out of another, and a staircase connecting the
whole. But whatever she took up became in her warm,
25 sensitive grasp a tool. If it was a rolling-pin, she made
perfect pastry. If it was a carving knife, perfect slices
fell from the leg of mutton. If it were a pen, words
peeled off, some broken, some suspended in mid-air,
but all far more expressive than the tappings of the
30 professional typewriter.

With her pen then at odds and ends of time she has
painted a self-portrait. It is not an Academy portrait,
glazed, framed, complete. It is rather a bundle of loose
leaves upon each of which she has dashed off a sketch
35 for a portrait—here a nose, here an arm, here a foot,
and there a mere scribble in the margin. The sketches
done in different moods, from different angles, some-

times contradict each other. . . .

Which, then, of all these women is the real Ellen
40 Terry? How are we to put the scattered sketches
together? Is she mother, wife, cook, critic, actress,
or should she have been, after all, a painter? Each part
seems the right part until she throws it aside and plays
another. Something of Ellen Terry it seems overflowed
45 every part and remained unacted. Shakespeare could
not fit her; not Ibsen; nor Shaw. The stage could not
hold her; nor the nursery. But there is, after all, a
greater dramatist than Shakespeare, Ibsen, or Shaw.
There is Nature. Hers is so vast a stage, and so
50 innumerable a company of actors, that for the most
part she fobs them off with a tag or two. They come
on and they go off without breaking the ranks. But
now and again Nature creates a new part, an original
part. The actors who act that part always defy our
55 attempts to name them. They will not act the stock
parts—they forget the words, they improvise others
of their own. But when they come on the stage falls
like a pack of cards and the limelights are extinguished.
That was Ellen Terry’s fate—to act a new part. And
60 thus while other actors are remembered because they
were Hamlet, Phèdre, or Cleopatra, Ellen Terry is
remembered because she was Ellen Terry.

1. Which of the following statements is best supported by information given in the passage?
 - (A) Terry never focused on one career; she was skilled at so many things that she did not excel in any one thing.
 - (B) Terry was so clever an actress that her portrayal of a role seemed to change every night.
 - (C) Shaw encouraged Terry to become a playwright by carefully tutoring her in creating plots and characters.
 - (D) Because Terry lacked confidence in certain of her skills, she never fully realized she was a person of rare talents and gifts.
 - (E) Because Terry did not have natural talent for either writing or acting, she struggled to learn her crafts and became great through sheer willpower.
2. The author's attitude toward Terry can best be described as
 - (A) superior and condescending
 - (B) unbiased and dispassionate
 - (C) sympathetic and admiring
 - (D) curious and skeptical
 - (E) conciliatory and forgiving
3. In line 1, "picture postcards" functions as a metaphor for the
 - (A) published text of a play
 - (B) audience's impressions of the actors' performances
 - (C) critical reviews of plays
 - (D) plays in which the actors in the company have previously performed
 - (E) stage designer's sketches of sets and scenes
4. The passage implies that the primary enemy of the "beautiful coloured canvas" and the "wavering, insubstantial phantom" (lines 3 and 4-5) is the
 - (A) cost of producing plays
 - (B) whims of critics
 - (C) passage of time
 - (D) incredulity of audiences
 - (E) shortcomings of dramatists
5. The phrase "a verbal life on the lips of the living" (line 5) suggests that
 - (A) performances live only in the memories of those who witness and speak of them
 - (B) actors do not take the trouble to explain their art to the public
 - (C) the reviews of critics have a powerful influence on the popularity of a production
 - (D) dramatists try to write dialogue that imitates ordinary spoken language
 - (E) audiences respond to the realism of the theater
6. What is the relationship of the second and third sentences (lines 2-5) to the first sentence (lines 1-2) ?
 - (A) They are structurally less complex than the first.
 - (B) They are expressed in less conditional terms than the first.
 - (C) They introduce new ideas not mentioned in the first.
 - (D) They clarify and expand on the first.
 - (E) They question the generalization made in the first.
7. The pronoun "it" (line 6) refers to which of the following?
 - (A) "fate" (line 1)
 - (B) "curtain" (line 2)
 - (C) "canvas" (line 3)
 - (D) "phantom" (line 5)
 - (E) "life" (line 5)
8. The effect of italicizing the words "*nothing, nothing*" (line 13) is to
 - (A) emphasize Terry's sense of frustration
 - (B) indicate a sarcastic tone
 - (C) suggest the difficulty of writing great parts for actors
 - (D) link a clear sense of purpose to success in writing
 - (E) imply that Terry's weakness in writing is her tendency to exaggerate

9. The words “bubbled off” (line 19) and “peeled off” (line 28), used to describe the way Terry wrote, emphasize
- (A) polish and sophistication
 - (B) thoughtfulness and application
 - (C) bluntness and indiscretion
 - (D) mystery and imagination
 - (E) ease and spontaneity
10. Which of the following stylistic features is used most extensively in lines 25-30 ?
- (A) Inversion of normal subject/verb/object order
 - (B) Repetition of sentence structure
 - (C) Periodic sentence structure
 - (D) Sentence fragments for emphasis
 - (E) Use of connotative meanings that add complexity
11. The effect of mentioning an “Academy portrait” (line 32) is to
- (A) imply that Terry deserved to have her portrait painted by a great artist
 - (B) suggest that Terry was adept at self-expression both in writing and in painting
 - (C) clarify the informal nature of Terry’s self-portrait through contrast
 - (D) hint that Terry’s self-absorption prevented her from writing about herself dispassionately
 - (E) blame Terry for her rebellion against the conventions of art forms
12. The “sketches” (line 36) are most probably
- (A) responses to reviewers who have criticized Terry’s acting
 - (B) paintings by Terry of other actors
 - (C) stage directions from playwrights
 - (D) self-revelatory remarks
 - (E) descriptions of characters Terry has portrayed
13. The author suggests that Shakespeare, Shaw, and Ibsen could not “fit” (line 46) Terry chiefly because
- (A) the parts they created did not allow Terry to make use of every aspect of her talents
 - (B) their dramatic talents were focused on plot rather than on character
 - (C) Terry was better at conveying certain kinds of characters and emotions than she was at conveying others
 - (D) their plays were set in historical periods different from the one in which Terry lived
 - (E) the speeches they wrote for their female characters were written in accents and dialects different from Terry’s

Questions 14-30. Read the following passage carefully before you choose your answers.

(The following passage is excerpted from a recent nonfiction book.)

Four fish, then. Or rather four archetypes of fish flesh, which humanity is trying to master in one way or another, either through the management of a wild system, through the domestication and farming of individual species, or through the outright substitution of one species for another.

This is not the first time humanity has glanced across the disorderly range of untamed nature and selected a handful of species to exploit and propagate. Out of all of the many mammals that roamed the earth before the last ice age, our forebears selected four—cows, pigs, sheep, and goats—to be their principal meats.¹ Out of all the many birds that darkened the primeval skies, humans chose four—chickens, turkeys, ducks, and geese—to be their poultry. But today, as we evaluate and parse fish in this next great selection and try to figure out which ones will be our principals, we find ourselves with a more complex set of decisions before us. Early man put very little thought into preserving his wild food. He was in the minority in nature, and the creatures he chose to domesticate for his table were a subset of a much greater, wilder whole. He had no idea of his destructive potential or of his abilities to remake the world.

Modern man is a different animal, one who is fully aware of his capability to skew the rules of nature in his favor. Up until the mid-twentieth century, humans tended to see their transformative abilities as not only positive but inevitable. Francis Galton, a leading Victorian intellectual, infamously known as the founder of eugenics but also a prolific writer on a wide range of subjects including animal domestication, wrote at the dawn of the industrialization of the world's food system, "It would appear that every wild animal has had its chance of being domesticated."² Of the undomesticated animals left behind, Galton had this depressing prediction: "As civilization extends they are doomed to be gradually destroyed off the face of the earth as useless consumers of cultivated produce."

And that brings us to the present day, the crucial point at which we stand in our current relationship with the ocean. Must we eliminate all wildness from the sea and replace it with some kind of human controlled system, or can wildness be understood and managed well enough to keep humanity and the marine world in balance?

In spite of the impression given by numerous

reports in the news media, wild fish still exist in great numbers. The wild harvest from the ocean is now around 90 million tons³ a year. The many cycles and subcycles that spin and generate food are still spinning, sometimes with great vigor, and they require absolutely no input from us in order to continue, other than restraint. In cases where grounds have been seemingly tapped out, ten years' rest has sometimes been enough to restore them to at least some of their former glory. World War II, while one of the most devastating periods in history for humans, might be called "The Great Reprieve" if history were written by fish.⁴ With mines and submarines ready to blow up any unsuspecting fishing vessel, much of the North Atlantic's depleted fishing grounds were left fallow and fish increased their numbers significantly.

But is modern man capable of *consciously* creating restraint without some outside force, like war? Is there some wiser incarnation of the hunter-gatherer that will compel us to truly conserve our wild food, or is humanity actually hardwired to eradicate the wild majority and then domesticate a tiny subset? Can we not resist the urge to remake a wild system, to redirect the energy flow of that system in a way that serves us?

¹ **principal meats:** My summaries of animal breeding and the histories of domestication derive from Trygve Gjerdem, *Selection and Breeding Programs in Aquaculture* (New York: Springer, 2005).

² **"It would appear that every wild animal":** Francis Galton as cited in Juliet Clutton-Brock, *A Natural History of Domesticated Mammals* (New York: Cambridge University Press, 1999). In addition to his writing on eugenics, animal domestication, and many other topics, Galton was a cousin of Charles Darwin and is considered to be one of the founders of the school of statistical genetics.

³**around 90 million tons:** Most of my larger macro-level fisheries data are drawn from the United Nations Food and Agriculture Organization's latest biennial report *The State of World Fisheries and Aquaculture 2008*, ed. J.-F. Pulvenis de Séligny, A. Gumy, and R. Grainger (Rome: FAO, 2009), <http://www.fao.org/docrep/011/i0250e/i0250e00.htm>. The marine ecologist Daniel Pauly and others have repeatedly stressed that the Republic of China's overestimation of aquaculture production and wild catch could significantly skew the overall global data in FAO's statistics. In particular, Pauly takes issue with the assessment that aquaculture is now 50 percent of the world's seafood supply and warns that the actual number may be much lower. While I agree that the data may be skewed, the trend of the rise of aquaculture is unmistakable. If we have not reached a point of 50% aquacultured seafood by now we surely will reach that number within a decade or two.

⁴**if history were written by fish:** The observation that World War II represented a reprieve for groundfish in the North Atlantic is based on an interview conducted with Daniel Pauly in the summer of 2005. Other researchers, most notably Jeff Hutchinson at Dalhousie University, disagree on this point. Whether or not a difference in groundfish numbers before and after World War II can be quantified, it is nevertheless undeniable that fishing pressure declined during the war and that fishing pressure, globally, increased progressively from 1950 through the present day.

14. The primary purpose of the passage is to

- (A) suggest that the domestication of fish and animals may be humanity's most practical plan
- (B) challenge humans to cultivate a sustainable relationship with their wild food sources
- (C) argue that wild fish is preferable to farm-raised fish for dietary and ecological reasons
- (D) examine the difficulty of farming enough fish to supplement the wild population
- (E) propose rotating the harvest of different species to repopulate the world's supply of fish

15. Which of the following best describes the tone of the passage?

- (A) It is largely objective and rises in urgency.
- (B) It is marked by a growing sense of anger and disillusionment.
- (C) It alternates between quizzical disbelief and grave condemnation.
- (D) It remains cynical and condescending throughout.
- (E) It shifts from mild concern to a final sense of optimism.

16. Which statement best describes the style and content of the first paragraph (lines 1-6) ?

- (A) The author moves from the general to the specific as he considers the nutritional value of fish.
- (B) The author speaks in poetic fragments as he ponders the qualities and characteristics of fish.
- (C) The author employs technical terms as he critiques the primary types of fish.
- (D) The author's word choice shifts from the concrete to the abstract as he argues to save fish.
- (E) The author's voice changes from conversational to academic as he clarifies his thoughts about fish.

17. How does the author primarily characterize "humanity" in lines 7-15 ("This is . . . their poultry") ?

- (A) The author emphasizes the verb "glanced" to imply that humans behave in an erratic manner.
- (B) The author uses prepositions indicating scope and range to suggest that humans act omnipotently.
- (C) The author uses strong verbs such as "exploit" and "propagate" to assert that humans are wasteful.
- (D) The author repeats the same sentence structure to demonstrate how unimaginatively humans work.
- (E) The author highlights animal species by setting them off with dashes to show that humans admire them.

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18. The main purpose of note 1 is to

- (A) provide information about the author's full-length book
- (B) name a book that references the author's argument in the passage
- (C) refer the reader to a perspective different from that of the author
- (D) cite a source that the author used to research animal domestication
- (E) draw attention to a seminal work in the field of environmental activism

19. In line 16, the word "parse" refers to the analysis of fish for the purpose of

- (A) creating a prioritized list of food sources
- (B) condemning a confusing system of classification
- (C) determining the condition of the marine environment
- (D) identifying a group of endangered species
- (E) ranking the best fishing strategies

20. Lines 19-28 ("Early man . . . his favor") compare early man's

- (A) physical strength with modern man's intelligence and reason
- (B) lack of awareness with modern man's knowledge and understanding
- (C) basic skills with modern man's hunting prowess
- (D) wastefulness with modern man's conservation methods
- (E) simple tastes with modern man's refined palate

21. In the third paragraph (lines 26-41), the author mentions Francis Galton primarily to

- (A) cite supporting evidence for the author's argument about eugenics
- (B) provide a possible solution to a long-standing problem
- (C) identify the ethical dilemmas of animal domestication
- (D) acknowledge an influential thinker in the field of food science
- (E) describe a perspective that the author considers problematic

22. What information does note 2 provide about the quotation from Francis Galton?

- (A) It appears in a 1999 reprint of Galton's book, edited by Juliet Clutton-Brock.
- (B) It is the focus of a book written by scholar Juliet Clutton-Brock.
- (C) It expresses a view highly similar to that found in Galton's other works.
- (D) It was inspired by the works of Charles Darwin.
- (E) It came from *A Natural History of Domesticated Mammals*.

23. Which stance does the author take in note 3 ?

- (A) The author praises the efforts of the United Nations to gather fishery data.
- (B) The author demands better record keeping from the global community.
- (C) The author explains the method the Republic of China used to estimate its production.
- (D) The author acknowledges possible inaccuracies in specific data but confirms their general trend.
- (E) The author cites other ecologists and asks them to help verify fishery data going forward.

³**around 90 million tons:** Most of my larger macro-level fisheries data are drawn from the United Nations Food and Agriculture Organization's latest biennial report *The State of World Fisheries and Aquaculture 2008*, ed. J.-F. Pulvenis de Séligny, A. Gumy, and R. Grainger (Rome: FAO, 2009), <http://www.fao.org/docrep/011/i0250e/i0250e00.htm>. The marine ecologist Daniel Pauly and others have repeatedly stressed that the Republic of China's overestimation of aquaculture production and wild catch could significantly skew the overall global data in FAO's statistics. In particular, Pauly takes issue with the assessment that aquaculture is now 50 percent of the world's seafood supply and warns that the actual number may be much lower. While I agree that the data may be skewed, the trend of the rise of aquaculture is unmistakable. If we have not reached a point of 50% aquacultured seafood by now we surely will reach that number within a decade or two.

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24. The author uses World War II as an example of how

- (A) the media spread misleading information about the health of the wild fish population
- (B) stable the wild fish population has remained throughout most of the twentieth century
- (C) rapidly wild fish are able to evolve in response to climate change
- (D) technological advances can increase the number of wild fish caught
- (E) a temporary interruption in fishing can help the wild fish population regenerate

25. In context, the reference to “‘The Great Reprieve’” (line 61) emphasizes a time when
- (A) humans realized that fish could help them care for the environment
 - (B) humans recognized the destructive power they hold
 - (C) the oceans underwent a number of climate-related changes
 - (D) a marked contrast existed between the fates of fish and humans
 - (E) a notable change took place in the food preferences of humans

26. Note 4 suggests that the author

- (A) believes that Daniel Pauly's position is credible
- (B) questions the validity of Jeff Hutchinson's academic work
- (C) is troubled by the opposing views of experts in the field
- (D) believes that further research on the World War II time period is crucial
- (E) used only print sources in the research for the book

27. In the last paragraph (lines 66-74), the author primarily asks

- (A) if conservation methods will continue to improve over the years
- (B) how much war has shaped the environmental landscape
- (C) whether humans have control over innate impulses
- (D) when scientists will be able to develop new sources of food
- (E) why humans alternate between selfishness and self-sacrifice

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28. Which of the following best describes the effect of the rhetorical questions in the last paragraph (lines 66-74) ?
- (A) They frame issues to facilitate scientific investigation.
 - (B) They call attention to the uncertainty of the outcome.
 - (C) They emphasize each individual's responsibility to take action.
 - (D) They suggest that the answers to the questions are already known.
 - (E) They reassure readers that the problem is being addressed.
29. Which of the following best describes how the thesis of the passage is conveyed?
- (A) It is stated explicitly at the beginning of the passage.
 - (B) It begins as a simple statement but is quickly qualified.
 - (C) It is expressed as a conclusion and supported by specific evidence.
 - (D) It evolves and becomes more explicit as the passage develops.
 - (E) It is presented as a concrete proposal for change.
30. Which frame of reference does the author primarily use to contextualize the passage?
- (A) Economic
 - (B) Cultural
 - (C) Historical
 - (D) Political
 - (E) Mystical

Questions 31-43. Read the following passage carefully before you choose your answers.

(The following passage is excerpted from a nonfiction book published in the late twentieth century.)

Line Climatologists speak of thunderstorms pregnant
with tornadoes, storm-breeding clouds more than twice
the height of Mount Everest; they speak of funicular
5 envelopes and anvil clouds with pendant mammati and
of thermal instability of winds in cyclonic vorticity,
of rotatory columns of air torquing at velocities up to
three hundred miles an hour (although no anemometer
in the direct path of a storm has survived), funnels that
can move over the ground at the speed of a strolling
10 man or at the rate of a barrel-rolling semi on the turn-
pike; they say the width of the destruction can be the
distance between home plate and deep center field and
its length the hundred miles between New York City
and Philadelphia. A tornado, although more violent
15 than a much longer lasting hurricane, has a life
measured in minutes, and weathercasters watch it
snuff out as it was born: unnamed.

I know here a grandfather, a man as bald as if a
cyclonic wind had taken his scalp—something wit-
20 nesses claim has happened elsewhere—who calls
twisters Old Nell, and he threatens to set crying
children outside the back door for her to carry off.
People who have seen Old Nell close, up under her
skirt, talk about her colors: pastel-pink, black, blue,
25 gray, and a survivor said this: *All at once a big hole
opened in the sky with a mass of cherry-red, a yellow
tinge in the center*, and another said: *a funnel with
beautiful electric-blue light*, and a third person: *It was
glowing like it was illuminated from the inside*. The
30 witnesses speak of shapes: a formless black mass, a
cone, cylinder, tube, ribbon, pendant, thrashing hose,
dangling lariat, writhing snake, elephant trunk. They
tell of ponds being vacuumed dry, . . . chickens clean-
plucked from beak to bum, water pulled straight up
35 out of toilet bowls, . . . a wife killed after being jerked
through a car window, a child carried two miles and set
down with only scratches, a Cottonwood Falls mother
(fearful of wind) cured of chronic headaches when a
twister passed harmlessly within a few feet of her
40 house, and, just south of Chase, a woman blown out of
her living room window and dropped unhurt sixty feet
away and falling unbroken beside her a phonograph
record of “Stormy Weather.”

31. The author develops the passage primarily through
- (A) accumulation of detail
 - (B) pro-and-con argument
 - (C) thesis followed by qualification
 - (D) assertion supported by evidence
 - (E) analysis of the ideas of others
32. The author is best described as
- (A) a curious individual who seeks out diverse information from a variety of sources
 - (B) a serious scientist who is determined to learn more about the causes of these storms
 - (C) an excited eyewitness who is too distracted to fear for personal safety
 - (D) a confused novice who is unable to decide which claims are accurate
 - (E) an ironic interpreter who comments on the failures and follies of others
33. Compared with that of the rest of the passage, the diction of lines 1-8 (“Climatologists . . . survived”) is
- (A) informal and straightforward
 - (B) technical and specialized
 - (C) subjective and impressionistic
 - (D) speculative and uncertain
 - (E) understated and euphemistic
34. The statement “although . . . survived” (lines 7-8) is an admission that
- (A) details about technical equipment are of interest only to specialists
 - (B) some tornadoes are so powerful that scientists cannot quantify them precisely
 - (C) scientists have abandoned the effort to measure the wind speed of tornadoes
 - (D) predicting the path a tornado will take is extremely difficult
 - (E) precise measurement of wind speed will aid climatologists in categorizing tornadoes

35. Which of the following is true of the comparisons in lines 11-14 (“they say . . . Philadelphia”) ?
- (A) They emphasize the unpredictable nature of tornadoes.
 - (B) They exaggerate the danger of tornadoes in order to make people cautious of them.
 - (C) They use technical terminology in order to ensure accuracy of description.
 - (D) They draw on familiar information to particularize an aspect of tornadoes.
 - (E) They clarify the distinctions between the language of climatologists and that of weathercasters.
36. The first sentence of the passage (lines 1-14) employs all of the following to convey the power and variety of tornadoes EXCEPT
- (A) abstract generalization
 - (B) the jargon of climatologists
 - (C) metaphor
 - (D) parallel construction
 - (E) varying degrees of formality
37. The passage implies that unlike hurricanes, tornadoes are not given human names because
- (A) there are too many of them
 - (B) their destruction is not as great as that of hurricanes
 - (C) they last too short a time
 - (D) they move too erratically to be plotted
 - (E) they can appear in any area of the world
38. When the passage moves from the first paragraph to the second, it also moves from
- (A) overview to illustration
 - (B) analysis to argumentation
 - (C) narration of the past to analysis of the past
 - (D) assertion to definition
 - (E) objective presentation to *ad hominem* argument
39. The phrase “as bald as if a cyclonic wind had taken his scalp” (lines 18-19) does all of the following EXCEPT
- (A) describe the grandfather with an image related to the cyclone
 - (B) suggest a lighter tone for the paragraph
 - (C) particularize the first of several sources of information mentioned in the paragraph
 - (D) suggest the power of the tornado
 - (E) express concern about the condition of the grandfather
40. In context, the image of being up under Old Nell’s skirt (lines 23-24) is meant to suggest
- (A) safety
 - (B) confusion
 - (C) domesticity
 - (D) familiarity
 - (E) imprisonment
41. Which of the following best describes the images in the last sentence of the passage (lines 32-43) ?
- (A) A disdainful rehearsal of other people’s experiences
 - (B) A random listing of repulsive or frightening occurrences
 - (C) A thorough review of absurd legends
 - (D) A series of increasingly detailed and implausible events
 - (E) A chronological account of major storms
42. The second paragraph of the passage relies especially on the use of
- (A) cautionary advice
 - (B) colorful anecdotes
 - (C) self-deprecating humor
 - (D) extended analysis
 - (E) terrifying juxtapositions
43. The passage ends on a note of
- (A) utter exhaustion
 - (B) genuine relief
 - (C) catastrophic destructiveness
 - (D) ominous warning
 - (E) lighthearted irony

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

(The passage below is excerpted from an essay written in nineteenth-century England.)

Line It has been well said that the highest aim in
education is analogous to the highest aim in
5 mathematics, namely, to obtain not *results* but
powers, not particular solutions, but the means by
which endless solutions may be wrought. He is the
most effective educator who aims less at perfecting
specific acquirements than at producing that mental
condition which renders acquirements easy, and leads
10 to their useful application; who does not seek to make
his pupils moral by enjoining particular courses of
action, but by bringing into activity the feelings and
sympathies that must issue in noble action. On the
same ground it may be said that the most effective
15 writer is not he who announces a particular discovery,
who convinces men of a particular conclusion, who
demonstrates that this measure is right and that
measure wrong; but he who rouses in others the
activities that must issue in discovery, who awakes
men from their indifference to the right and the
20 wrong, who nerves their energies to seek for the truth
and live up to it at whatever cost. The influence of
such a writer is dynamic. He does not teach men how
to use sword and musket, but he inspires their souls
with courage and sends a strong will into their
25 muscles. He does not, perhaps, enrich your stock of
data, but he clears away the film from your eyes that
you may search for data to some purpose. He does
not, perhaps, convince you, but he strikes you,
undeceives you, animates you. You are not directly
30 fed by his books, but you are braced as by a walk up
to an alpine summit, and yet subdued to calm and
reverence as by the sublime things to be seen from
that summit.

Such a writer is Thomas Carlyle. It is an idle
35 question to ask whether his books will be read a
century hence: if they were all burnt as the grandest
of Suttees¹ on his funeral pile, it would be only like
cutting down an oak after its acorns have sown a
forest. For there is hardly a superior or active mind
40 of this generation that has not been modified by
Carlyle's writings; there has hardly been an English
book written for the last ten or twelve years that
would not have been different if Carlyle had not lived.
The character of his influence is best seen in the fact
45 that many of the men who have the least agreement
with his opinions are those to whom the reading of
Sartor Resartus was an epoch in the history of their
minds. The extent of his influence may be best seen in
the fact that ideas which were startling novelties when

he first wrote them are now become common-places.
And we think few men will be found to say that this
influence on the whole has not been for good. There
are plenty who question the justice of Carlyle's
estimates of past men and past times, plenty who
55 quarrel with the exaggerations of the *Latter-Day
Pamphlets*, and who are as far as possible from
looking for an amendment of things from a Carlylian
theocracy with the 'greatest man', as a Joshua who is
to smite the wicked (and the stupid) till the going
60 down of the sun.² But for any large nature, those
points of difference are quite incidental. It is not as a
theorist, but as a great and beautiful human nature,
that Carlyle influences us. You may meet a man
whose wisdom seems unimpeachable, since you find
65 him entirely in agreement with yourself; but this
oracular man of unexceptionable opinions has a
green eye, a wiry hand, and altogether a *Wesen*, or
demeanour, that makes the world look blank to you,
and whose unexceptionable opinions become a bore;
70 while another man who deals in what you cannot but
think 'dangerous paradoxes', warms your heart by the
pressure of his hand, and looks out on the world with
so clear and loving an eye, that nature seems to reflect
the light of his glance upon your own feeling. So it is
75 with Carlyle. When he is saying the very opposite of
what we think, he says it so finely, with so hearty
conviction—he makes the object about which we
differ stand out in such grand relief under the clear
light of his strong and honest intellect—he appeals
80 so constantly to our sense of the manly and the
truthful—that we are obliged to say 'Hear! hear!' to
the writer before we can give the decorous 'Oh! oh!'
to his opinions.

¹ A suttee is a now-obsolete Hindu funeral practice.

² Carlyle believed that great men, or heroes, shaped history through their personal actions and divine inspiration. Joshua, a military leader and successor of Moses, led the Jewish people to the Promised Land.

44. What is the relationship between the two paragraphs in the passage?
- (A) The first paragraph describes strengths of a writer that Carlyle exhibits, and the second discusses his legacy.
 - (B) The first paragraph surveys various types of writers, and the second focuses on Carlyle.
 - (C) The first paragraph describes Carlyle's critics, and the second depicts his supporters.
 - (D) The first paragraph considers who influenced Carlyle, and the second lists those he influenced.
 - (E) The first paragraph explains Carlyle's major ideas, and the second evaluates his predictions.
45. Which of the following best represents the author's intended audience?
- (A) Individuals who are fairly well acquainted with Carlyle's writing
 - (B) Readers who are having trouble understanding Carlyle's prose
 - (C) Writers who hope to produce books that are like Carlyle's
 - (D) Instructors looking for different ways to teach Carlyle
 - (E) Scholars seeking information about Carlyle's personal life
46. Lines 5-12 ("He is . . . noble action") contrast
- (A) the acquisition of skills and the possession of aptitude
 - (B) the labor of reasoning and the exhilaration of acting
 - (C) the dissemination of knowledge and the cultivation of intellectual and moral powers
 - (D) the traits of practical students and those of creative thinkers
 - (E) the benefits of learning and the rewards of teaching
47. The author uses the phrase "On the same ground" (lines 12-13) to set up a comparison between
- (A) the aims of mathematics and those of education
 - (B) conceptually powerful writers and exemplary educators
 - (C) intellectual challenges faced by writers and those faced by readers
 - (D) the formulation of solutions and the identification of problems
 - (E) scientific writing and inspirational writing
48. On the basis of the first paragraph, Thomas Carlyle is best characterized as a writer who is
- (A) ambitious, seeking to increase the number of people buying his books
 - (B) revolutionary, agitating his readers to adopt a radically new worldview
 - (C) charismatic, enticing his readers to support his views and beliefs
 - (D) provocative, compelling his readers to reach their own conclusions
 - (E) masterful, overpowering his readers with a sense of awe and veneration
49. The "acorns" (line 38) represent
- (A) Carlyle's young children
 - (B) Carlyle's less prominent contemporaries
 - (C) ideas in Carlyle's books
 - (D) books written about Carlyle
 - (E) those who are critical of Carlyle
50. In lines 47-48, the author refers to "an epoch in the history of their minds" to
- (A) illustrate the ways in which other intellectuals disagreed with Carlyle
 - (B) define the meaning of the title *Sartor Resartus*
 - (C) question the continued relevance of Carlyle's ideas
 - (D) describe the major impact that Carlyle had on other people
 - (E) characterize the arduous process of reading *Sartor Resartus*

52. In context, it can be inferred that the author's attitude toward "a Carlylian theocracy" (lines 57-58) is
- (A) disdainful
 - (B) skeptical
 - (C) inquisitive
 - (D) supportive
 - (E) reverential
53. Which rhetorical strategy does the author adopt in lines 44-63 ("The character . . . influences us") ?
- (A) She goes on the offensive, berating opponents of Carlyle for their absence of wisdom, judgment, and foresight.
 - (B) She acknowledges but discredits other arguments, accusing Carlyle's critics of misunderstanding the originality of Carlyle's ideas.
 - (C) She claims that most people do not recognize Carlyle's genius, suggesting that only a discerning few are capable of doing so.
 - (D) She cites facts to counter opposition to Carlyle's eminence, claiming that all of Carlyle's judgments are unassailable.
 - (E) She gives examples of Carlyle's far-reaching influence, noting that even criticism of Carlyle implies praise.
54. What purpose do lines 63-74 ("You may . . . own feeling") serve?
- (A) They contrast the appeal of a writer who merely confirms his readers' views with that of a writer who boldly challenges them.
 - (B) They develop an analogy between the kinds of individuals people are attracted to and the kinds of writing they prefer.
 - (C) They challenge the idea that writers modify their ideas to appeal to a wide range of readers.
 - (D) They examine whether relationships based on shared ideas and interests are rewarding to both parties.
 - (E) They provide examples from various writers in which the appearance of good and evil is deceptive.
55. In lines 75-83 ("When he . . . his opinions"), the author develops her rhetorical purpose by
- (A) contrasting "he" and "we" to set Carlyle apart and show how he is critical of everyone else
 - (B) inserting dashes to highlight Carlyle's most influential ideas and opinions
 - (C) employing dramatically urgent adverbs to create a surprising conclusion for the reader
 - (D) delaying the conclusion of the independent clause to build up the reader's sense of anticipation
 - (E) utilizing the parallel "Hear! hear!" and "Oh! oh!" to imitate a chorus of approval for Carlyle

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**

**Answer Key for AP English Language and Composition
Practice Exam, Section I**

Question 1: D	Question 29: D
Question 2: C	Question 30: C
Question 3: B	Question 31: A
Question 4: C	Question 32: A
Question 5: A	Question 33: B
Question 6: D	Question 34: B
Question 7: A	Question 35: D
Question 8: A	Question 36: A
Question 9: E	Question 37: C
Question 10: B	Question 38: A
Question 11: C	Question 39: E
Question 12: D	Question 40: D
Question 13: A	Question 41: D
Question 14: B	Question 42: B
Question 15: A	Question 43: E
Question 16: E	Question 44: A
Question 17: B	Question 45: A
Question 18: D	Question 46: C
Question 19: A	Question 47: B
Question 20: B	Question 48: D
Question 21: E	Question 49: C
Question 22: E	Question 50: D
Question 23: D	Question 51: C
Question 24: E	Question 52*: —
Question 25: D	Question 53: E
Question 26: A	Question 54: A
Question 27: C	Question 55: D
Question 28: B	

*Item 52 was not used in scoring.