

# Section I

## Instructions:

Section I has 45 multiple-choice questions and lasts 1 hour.

This section consists of selections from nonfiction works and questions on their rhetorical situation, claims and evidence, reasoning and organization, and style. After reading each passage, select the best answer to each question.

You can go back and forth between questions in this section until time expires. The clock will turn red when 5 minutes remain—**the proctor will not give you any time updates or warnings.**

## Question 1

This passage is excerpted from a 2021 column in a daily United States newspaper.

*Par.*

1 Late spring is when Southern California erupts with the small, fuzzy pastel-orange or -yellow fruit. Trees have groaned with their bounty for over a century in places as varied as Compton and Santa Monica, Santa Ana and Pasadena, East Los Angeles and Long Beach. They're remnants of an era when loquats, not avocados or oranges, were a marquee<sup>1</sup> crop, a sign that the region was a subtropical paradise.

2 Today, they're the happiest regional problem we have. Loquats seem to ripen all at once, which sparks a communal race against the clock that sees anyone who has a tree try to get as many as possible before the parrots gorge on them. People dust off their recipe books to tackle all the loquats. Jams. Preserves. Butter. Upside-down cake. Empanadas.

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7 We were on a mission to defend the honor of the humble *Eriobotrya japonica*.<sup>2</sup>

8 Over the weekend, the popular website *Atlas Obscura* published a story about loquats with the headline "Los Angeles Is Covered in Delicious Fruit and No One Is Eating It." The headline was later changed, but it was too late. Foodies and commoners alike in Southern California railed on social media against this insult to our culinary soul.

9 Many took exception to the author's assertion that the neighborhoods of Silver Lake and Los Feliz were the Eastside of L.A. (Boyle Heights has something to say about that.) Others rolled their eyes at this latest installment of a newly transplanted East Coaster making a grand pronouncement about the way we live that's inevitably, laughably wrong.

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Which of the following best describes the author's exigence in the passage?

- A. An obstacle to making a seasonal fruit more widely accessible
- B. A misrepresentation of a region's relationship with a seasonal fruit
- C. The difficulty of harvesting a seasonal fruit
- D. The declining popularity of a seasonal fruit

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In the first paragraph ("Late spring...subtropical paradise"), the author orients the audience primarily by

A. summarizing his overarching claim about loquats

B. relating an anecdote about his early experiences with loquats

C. providing context about the history of loquats in a region

D. imagining a scenario that results in a shortage of loquats



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In the sentences "People dust off...bucketful", the author's discussion of loquats serves primarily to

A. emphasize the importance of an easily neglected resource

B. remind readers of possibilities that they might overlook

C. provide examples of how people address a problem

D. promote alternatives to well-known favorite items

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The author uses a comparison when describing a tree in the sentence "The tree...traffic cone" primarily to

- A. suggest that the tree is a potential hazard
- B. highlight the tree's imposing height
- C. emphasize the vividness of the tree's color
- D. display the author's specialized knowledge of trees

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In context, the author begins the sentence “But today, vigor” with “But today” most likely to convey that a specific action

- A. differs from the norm in a significant way
- B. is tied to a particular day of the week
- C. represents a return to a cherished tradition
- D. is largely inexplicable to onlookers

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In context, the phrase “insult to our culinary soul” most clearly conveys the author’s

A. dismissive attitude toward those who are overly serious about their eating habits

B. sudden recognition of the extent to which food defines a cultural identity

- C. indignant suspicion that the *Atlas Obscura* article was motivated by hostile intentions
- D. playful emphasis on the offense committed by the *Atlas Obscura* article

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In the sentence "Others rolled...laughably wrong", the author's use of the word "grand" as a modifier serves primarily to convey the author's opinion that

- A. a recent controversy is particularly important
- B. another writer's claim is overly presumptuous
- C. sweeping statements can spur interesting debates
- D. longtime residents often treat newcomers unfairly

### Question 3

This passage is excerpted from a 2021 column in a daily United States newspaper.

Par.

1 Late spring is when Southern California erupts with the small, fuzzy, pastel-orange or-yellow fruit. Trees have groaned with their bounty for over a century in places as varied as Compton and Santa Monica, Santa Ana and Pasadena, East Los Angeles and Long Beach. They're remnants of an era when loquats, not avocados or oranges, were a marquee<sup>1</sup> crop, a sign that the region was a subtropical paradise.

2 Today, they're the happiest regional problem we have. Loquats seem to ripen all at once, which sparks a communal race against the clock that sees anyone who has a tree try to get as many as possible before the parrots gorge on them. People dust off their recipe books to tackle all the loquats. Jams. Preserves. Butter. Upside-down cake. Empanadas. Barbecue sauce. Liqueur. Or we just eat them fresh until we can't stomach them anymore, and then beg neighbors to take away the rapidly browning fruit by the bucketful.

3 That was the situation my wife and I found ourselves in as we cruised around. The previous day, she had knocked on the door of a stranger's house whose loquat tree was particularly gigantic and asked if we could grab some. Now, she couldn't remember where that home was—and all the other loquat trees in the barrio made the quest even harder.

4 "That one's not it—the fruits aren't ready," she said. Nor that one—too barren. Maybe that one, I offered?

5 That was a pine.

6 Finally, we found the house. The tree was at least 20 feet tall and had so many loquats that it glowed like a traffic cone. We set up our equipment: bags, clippers and a rickety ladder. Usually, my wife waits for friends and customers to unload crates of them at her store, a market and deli in downtown Santa Ana. But today, we picked with extra vigor.

7 We were on a mission to defend the honor of the humble *Eriobotrya japonica*.<sup>2</sup>

8 Over the weekend, the popular website *Atlas Obscura* published a story about loquats with the headline "Los Angeles Is Covered in Delicious Fruit and No One Is Eating It." The headline was later changed, but it was too late. Foodies and commoners alike in Southern California railed on social media against this insult to our culinary soul.

9 Many took exception to the author's assertion that the neighborhoods of Silver Lake and Los Feliz were the Eastside of L.A. (Boyle Heights has something to say about that.) Others rolled their eyes at this latest installment of a newly transplanted East Coaster making a grand pronouncement about the way we live that's inevitably, laughably wrong.

10 But the real outrage was the premise of the article itself: No one eats loquats? Says who?

11 It's one of the rare fruits in these modern times that we can't buy year-round at Southern California supermarkets because of how quickly they spoil. So their appearance is a beloved annual ritual—it's more accessible than the Tournament of Roses,<sup>3</sup> tastier than a grunion run,<sup>4</sup> less messy than jacarandas.

12 But I was surprised at the level of love Southern California had for the loquat in the

wake of the *Atlas Obscura* article. All of our disparate, divided communities seemingly united to trash the piece—even the “Eastside” hipsters who the reporter claimed had no idea about the fruit.

13 On Twitter,<sup>6</sup> followers and strangers alike regaled me with their loquat stories. Latinos were surprised to learn that was the English name for the fruits they knew as *nisperos*, *mísperos* or *níferos*, depending on whether you’re Mexican or Central American. Asians shared photos of Ninjion cough syrup derived from loquat leaves. People with roots in New Orleans told me they called the fruits “misbeliefs,” a local mispronunciation of the Italian term for them, *nespoli*. And Armenians probably have the most evocative name for loquats of them all: *nor ashkhar*, which translates as “new world.”

14 All of this was on my mind as my wife tossed loquats down to me as she reached higher and higher. Then it hit me: not just a stray fruit or five, but a realization. Loquats should be the lodestar of Southern California, the thing upon which we model our lives here.

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In the tenth paragraph (“But the real...Says who?”), the author’s use of question marks serves primarily to

A. acknowledge an uncertainty

B. emphasize an objection

C. introduce an inquiry

D. suggest an ambiguity

## Question 9

This passage is excerpted from a 2021 column in a daily United States newspaper.

Par.

1 Late spring is when Southern California erupts with the small, fuzzy pastel-orange or -yellow fruit. Trees have groaned with their bounty for over a century in places as varied as Compton and Santa Monica, Santa Ana and Pasadena, East Los Angeles and Long Beach. They’re remnants of an era when loquats, not avocados or oranges, were a “marquee” crop, a sign that the region was a subtropical paradise.

2 Today, they’re the happiest regional problem we have. Loquats seem to ripen all at once, which sparks a communal race against the clock that sees anyone who has a tree try to get as many as possible before the parrots gorge on them. People dust off their recipe

books to tackle all the loquats. Jams. Preserves. Butter. Upside-down cake. Empanadas. Barbecue sauce. Liqueur. Or we just eat them fresh until we can't stomach them anymore, and then beg neighbors to take away the rapidly browning fruit by the bucketful.

3 That was the situation my wife and I found ourselves in as we cruised around. The previous day, she had knocked on the door of a stranger's house whose loquat tree was particularly gigantic and asked if we could grab some. Now, she couldn't remember where that home was—and all the other loquat trees in the barrio made the quest even harder.

4 "That one's not it—the fruits aren't ready," she said. Nor that one—too barren. Maybe that one, I offered?

5 That was a pine.

6 Finally, we found the house. The tree was at least 20 feet tall and had so many loquats that it glowed like a traffic cone. We set up our equipment: bags, clippers and a rickety ladder. Usually, my wife waits for friends and customers to unload crates of them at her store, a market and deli in downtown Santa Ana. But today, we picked with extra vigor.

7 We were on a mission to defend the honor of the humble *Eriobotrya japonica*.<sup>2</sup>

8 Over the weekend, the popular website *Atlas Obscura* published a story about loquats with the headline "Los Angeles Is Covered in Delicious Fruit and No One Is Eating It." The headline was later changed, but it was too late. Foodies and commoners alike in Southern California railed on social media against this insult to our culinary soul.

9 Many took exception to the author's assertion that the neighborhoods of Silver Lake and Los Feliz were the Eastside of L.A. (Boyle Heights has something to say about that.) Others rolled their eyes at this latest installment of a newly transplanted East Coaster making a grand pronouncement about the way we live that's inevitably, laughably wrong.

10 But the real outrage was the premise of the article itself: No one eats loquats? Says who?

11 It's one of the rare fruits in these modern times that we can't buy year-round at Southern California supermarkets because of how quickly they spoil. So their appearance is a beloved annual ritual—it's more accessible than the Tournament of Roses,<sup>3</sup> tastier than a grunion run,<sup>4</sup> less messy than jacarandas.<sup>5</sup>

12 But I was surprised at the level of love Southern California had for the loquat in the wake of the *Atlas Obscura* article. All of our disparate, divided communities seemingly united to trash the piece—even the "Eastside" hipsters who the reporter claimed had no idea about the fruit.

13 On Twitter,<sup>6</sup> followers and strangers alike regaled me with their loquat stories. Latinos were surprised to learn that was the English name for the fruits they knew as *nísperos*, *mísperos* or *nísferos*, depending on whether you're Mexican or Central American. Asians shared photos of Nin Jiom cough syrup derived from loquat leaves. People with roots in New Orleans told me they called the fruits "misbellefs," a local mispronunciation of the Italian term for them, *nespoli*. And Armenians probably have the most evocative name for



loquats of them all: *nor ashkhar*, which translates as “new world.”

14 All of this was on my mind as my wife tossed loquats down to me as she reached higher and higher. Then it hit me: not just a stray fruit or five, but a realization. Loquats should be the lodestar of Southern California, the thing upon which we model our lives here.

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In the context of the passage as a whole, the ninth and tenth paragraphs (“Many took...Says who?”) serve primarily to

A. demonstrate the breadth of the author’s culinary knowledge

B. emphasize the ways in which the author resembles others

C. support an argument that a popular website is poorly managed

D. present criticism regarding a particular perspective

## Question 10

This passage is excerpted from a 2021 column in a daily United States newspaper.

Par

1 Late spring is when Southern California erupts with the small, fuzzy pastel-orange or -yellow fruit. Trees have groaned with their bounty for over a century in places as varied as Compton and Santa Monica, Santa Ana and Pasadena, East Los Angeles and Long Beach. They’re remnants of an era when loquats, not avocados or oranges, were a marquee<sup>1</sup> crop, a sign that the region was a subtropical paradise.

2 Today, they’re the happiest regional problem we have. Loquats seem to ripen all at once, which sparks a communal race against the clock that sees anyone who has a tree try to get as many as possible before the parrots gorge on them. People dust off their recipe books to tackle all the loquats. Jams. Preserves. Butter. Upside-down cake. Empanadas. Barbecue sauce. Liqueur. Or we just eat them fresh until we can’t stomach them anymore, and then beg neighbors to take away the rapidly browning fruit by the bucketful.

3 That was the situation my wife and I found ourselves in as we cruised around. The previous day, she had knocked on the door of a stranger’s house whose loquat tree was particularly gigantic and asked if we could grab some. Now, she couldn’t remember where that home was—and all the other loquat trees in the barrio made the quest even harder.

4 “That one’s not it—the fruits aren’t ready,” she said. Nor that one—too barren. Maybe that one, I offered?

5 That was a pine.

6 Finally, we found the house. The tree was at least 20 feet tall and had so many loquats that it glowed like a traffic cone. We set up our equipment: bags, clippers and a rickety ladder. Usually, my wife waits for friends and customers to unload crates of them at her store, a market and deli in downtown Santa Ana. But today, we picked with extra vigor.

7 We were on a mission to defend the honor of the humble *Eriobotrya japonica*.<sup>2</sup>

8 Over the weekend, the popular website *Atlas Obscura* published a story about loquats with the headline "Los Angeles Is Covered in Delicious Fruit and No One Is Eating It." The headline was later changed, but it was too late. Foodies and commoners alike in Southern California railed on social media against this insult to our culinary soul.

9 Many took exception to the author's assertion that the neighborhoods of Silver Lake and Los Feliz were the Eastside of L.A. (Boyle Heights has something to say about that.) Others rolled their eyes at this latest installment of a newly transplanted East Coaster making a grand pronouncement about the way we live that's inevitably, laughably wrong.

10 But the real outrage was the premise of the article itself: No one eats loquats? Says who?

11 It's one of the rare fruits in these modern times that we can't buy year-round at Southern California supermarkets because of how quickly they spoil. So their appearance is a beloved annual ritual—it's more accessible than the Tournament of Roses,<sup>3</sup> tastier than a grunion run,<sup>4</sup> less messy than jacarandas.<sup>5</sup>

12 But I was surprised at the level of love Southern California had for the loquat in the wake of the *Atlas Obscura* article. All of our disparate, divided communities seemingly united to trash the piece—even the "Eastside" hipsters who the reporter claimed had no idea about the fruit.

13 On Twitter,<sup>6</sup> followers and strangers alike regaled me with their loquat stories. Latinos were surprised to learn that was the English name for the fruits they knew as *nísperos*, *mísperos* or *níseros*, depending on whether you're Mexican or Central American. Asians shared photos of Nin Jiom cough syrup derived from loquat leaves. People with roots in New Orleans told me they called the fruits "misbeliefs," a local mispronunciation of the Italian term for them, *hespoll*. And Armenians probably have the most evocative name for loquats of them all: *nor ashkhar*, which translates as "new world."

14 All of this was on my mind as my wife tossed loquats down to me as she reached higher and higher. Then it hit me: not just a stray fruit or five, but a realization. Loquats should be the lodestar of Southern California, the thing upon which we model our lives here.  
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In the eleventh paragraph ("It's one...messy than jacarandas"), the author uses a series of

comparisons primarily to

- A. highlight the abundance of attractions found in Southern California
- B. emphasize the contrast between modern eating habits and those of the past
- C. help explain why the availability of loquats is special to many people
- D. draw parallels between food rituals in Southern California and those elsewhere

## Question 11

This passage is excerpted from a 2021 column in a daily United States newspaper.

Par.

- 1 Late spring is when Southern California erupts with the small, fuzzy pastel-orange or -yellow fruit. Trees have groaned with their bounty for over a century in places as varied as Compton and Santa Monica, Santa Ana and Pasadena, East Los Angeles and Long Beach. They're remnants of an era when loquats, not avocados or oranges, were a marquee<sup>1</sup> crop, a sign that the region was a subtropical paradise.
- 2 Today, they're the happiest regional problem we have. Loquats seem to ripen all at once, which sparks a communal race against the clock that sees anyone who has a tree try to get as many as possible before the parrots gorge on them. People dust off their recipe books to tackle all the loquats. Jams. Preserves. Butter. Upside-down cake. Empanadas. Barbecue sauce. Liqueur. Or we just eat them fresh until we can't stomach them anymore, and then beg neighbors to take away the rapidly browning fruit by the bucketful.
- 3 That was the situation my wife and I found ourselves in as we cruised around. The previous day, she had knocked on the door of a stranger's house whose loquat tree was particularly gigantic and asked if we could grab some. Now, she couldn't remember where that home was—and all the other loquat trees in the barrio made the quest even harder.
- 4 "That one's not it—the fruits aren't ready," she said. Nor that one—too barren. Maybe that one, I offered?
- 5 That was a pine.
- 6 Finally, we found the house. The tree was at least 20 feet tall and had 40 many loquats that it glowed like a traffic cone. We set up our equipment: bags, clippers and a rickety ladder. Usually, my wife waits for friends and customers to unload crates of them at her store, a market and deli in downtown Santa Ana. But today, we picked with extra vigor.
- 7 We were on a mission to defend the honor of the humble *Eriobotrya japonica*.<sup>2</sup>
- 8 Over the weekend, the popular website *Atlas Obscura* published a story about loquats with the headline "Los Angeles Is Covered in Delicious Fruit and No One Is Eating It." The

headline was later changed, but it was too late. Foodies and commoners alike in Southern California rolled on social media against this insult to our culinary soul.

9 Many took exception to the author's assertion that the neighborhoods of Silver Lake and Los Feliz were the Eastside of L.A. (Boyle Heights has something to say about that.) Others rolled their eyes at this latest installment of a newly transplanted East Coaster making a grand pronouncement about the way we live that's inevitably, laughably wrong.

10 But the real outrage was the premise of the article itself: No one eats loquats? Says who?

11 It's one of the rare fruits in these modern times that we can't buy year-round at Southern California supermarkets because of how quickly they spoil. So their appearance is a beloved annual ritual—it's more accessible than the Tournament of Roses,<sup>3</sup> tastier than a grunion run,<sup>4</sup> less messy than jacarandas.<sup>5</sup>

12 But I was surprised at the level of love Southern California had for the loquat in the wake of the *Atlas Obscura* article. All of our disparate, divided communities seemingly united to trash the piece—even the "Eastside" hipsters who the reporter claimed had no idea about the fruit.

13 On Twitter,<sup>6</sup> followers and strangers alike regaled me with their loquat stories. Latinos were surprised to learn that was the English name for the fruits they knew as *nísperos*, *mísperos* or *nísferos*, depending on whether you're Mexican or Central American. Asians shared photos of Nin Jiom cough syrup derived from loquat leaves. People with roots in New Orleans told me they called the fruits "misbeliefs," a local mispronunciation of the Italian term for them, *respoli*. And Armenians probably have the most evocative name for loquats of them all: *nor ashkhar*, which translates as "new world."

14 All of this was on my mind as my wife tossed loquats down to me as she reached higher and higher. Then it hit me: not just a stray fruit or five, but a realization. Loquats should be the lodestar of Southern California, the thing upon which we model our lives here.

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In the context of the passage as a whole, the thirteenth paragraph ("On Twitter... new world") serves primarily to

- A. introduce a theory regarding the nature of relationships among languages
- B. signal a reevaluation of the author's position regarding the value of social media
- C. provide evidence to refute an earlier claim about a particular food
- D. highlight how frequently popular names for objects reflect misunderstandings



## Question 12

This passage is excerpted from a 2021 column in a daily United States newspaper.

Par.

1 Late spring is when Southern California erupts with the small, fuzzy pastel-orange or -yellow fruit. Trees have groaned with their bounty for over a century in places as varied as Compton and Santa Monica, Santa Ana and Pasadena, East Los Angeles and Long Beach. They're remnants of an era when loquats, not avocados or oranges, were a marquee<sup>1</sup> crop, a sign that the region was a subtropical paradise.

2 Today, they're the happiest regional problem we have. Loquats seem to ripen all at once, which sparks a communal race against the clock that sees anyone who has a tree try to get as many as possible before the parrots gorge on them. People dust off their recipe books to tackle all the loquats. Jams. Preserves. Butter. Upside-down cake. Empanadas. Barbecue sauce. Liqueur. Or we just eat them fresh until we can't stomach them anymore, and then beg neighbors to take away the rapidly browning fruit by the bucketful.

3 That was the situation my wife and I found ourselves in as we cruised around. The previous day, she had knocked on the door of a stranger's house whose loquat tree was particularly gigantic and asked if we could grab some. Now, she couldn't remember where that home was—and all the other loquat trees in the barrio made the quest even harder.

4 "That one's not it—the fruits aren't ready," she said. Nor that one—too barren. Maybe that one, I offered?

5 That was a pine.

6 Finally, we found the house. The tree was at least 20 feet tall and had so many loquats that it glowed like a traffic cone. We set up our equipment: bags, clippers and a rickety ladder. Usually, my wife waits for friends and customers to unload crates of them at her store, a market and deli in downtown Santa Ana. But today, we picked with extra vigor.

7 We were on a mission to defend the honor of the humble *Eriobotrya japonica*.

8 Over the weekend, the popular website *Atlas Obscura* published a story about loquats with the headline "Los Angeles Is Covered in Delicious Fruit and No One Is Eating It." The headline was later changed, but it was too late. Foodies and commoners alike in Southern California railed on social media against this insult to our culinary soul.

9 Many took exception to the author's assertion that the neighborhoods of Silver Lake and Los Feliz were the Eastside of L.A. (Boyle Heights has something to say about that.) Others rolled their eyes at this latest installment of a newly transplanted East Coaster making a grand pronouncement about the way we live that's inevitably, laughably wrong.

10 But the real outrage was the premise of the article itself: No one eats loquats? Says who?

11 It's one of the rare fruits in these modern times that we can't buy year-round at Southern California supermarkets because of how quickly they spoil. So their appearance is a beloved annual ritual—it's more accessible than the Tournament of Roses,<sup>3</sup> tastier than a grunion run,<sup>4</sup> less messy than jacarandas.<sup>5</sup>

12 But I was surprised at the level of love Southern California had for the loquat in the wake of the *Atlas Obscura* article. All of our disparate, divided communities seemingly united to trash the piece, even the "Eastside" hipsters who the reporter claimed had no idea about the fruit.

13 On Twitter,<sup>6</sup> followers and strangers alike regaled me with their loquat stories. Latinos were surprised to learn that was the English name for the fruits they knew as *mísperos*, *mísperos* or *nísferos*, depending on whether you're Mexican or Central American. Asians shared photos of Nin Jiom cough syrup derived from loquat leaves. People with roots in New Orleans told me they called the fruits "misbeliefs," a local mispronunciation of the Italian term for them, *nespoli*. And Armenians probably have the most evocative name for loquats of them all: *noroshkhar*, which translates as "new words."

14 All of this was on my mind as my wife tossed loquats down to me as she reached higher and higher. Then it hit me: not just a stray fruit or five, but a realization. Loquats should be the lodestar of Southern California, the thing upon which we model our lives here.

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Throughout the passage, the author includes narrative details that support his main claim concerning the

A. cultural confusion that sometimes arises from linguistic differences

B. importance of transmitting local knowledge to newcomers

C. power of a common object to unify a diverse community

D. role that seasonal variety plays within certain culinary traditions

### Question 13

The following passage is excerpted from a book published in 2020.

Par.

1 LOOK AT ME

2 I know. You can't. Well, I suppose you could search my name online. If we've met before, you could picture me. If we haven't, you could conjure me. Or maybe I'm with you,

reading these words to you in some distant future. But let's say you read those familiar words, absent my presence. *Look at me.* What comes to mind?

3 For me, this three-word sentence has some assumptions built into it. One is that by *me*, I mean *my face*. Why? There is a great deal more to me than my face, which is one of the few parts of me that I can't actually see without a reflection or a recording. When I think or say the words *I* or *me*, I rarely picture my own face. So why is the face the seat of identity? What is it about the face—be it from the point of view of biology, neurology, psychology, philosophy, anthropology—that yields that cliché “the eyes are the windows to the soul”? In any case, *look at me* seems to equal *look at my face*.

4 Built into that instruction are also some assumptions about the nature of that face. It's presumably visible, close enough to see, uncovered, recognizable *as* a face, and impenetrable—we generally don't say *look into me* or *look through me*. To *look into* a face (searchingly) or *through* it (distractedly) would be either to go too far or not far enough in terms of seeing it. When it comes to dimension, this picture of the face corresponds to somewhere roughly between a filmic close-up and a passport photo. It is implicitly a direct view of the front of the head, not a view from the side or of the back. Another strangeness: is the front of the face really more legible than, say, the silhouette?<sup>1</sup> We use both for mug shots,<sup>2</sup> after all.

5 Embedded even deeper in the phrase *look at me* are assumptions about the situation in which it would be uttered. The grammar dictates a human speaker, a human listener, and a human face subjected to the view of functioning human eyes. You wouldn't say *look at me* to yourself or even to a mirror. We imagine a personal encounter between two people who know each other well enough for it to pass between them in a conversation. *Look at me* feels urgent, emotional. Prefaced by *please*, it becomes an appeal; by *I said*, it becomes an order. Between lovers, it's a call to intimacy, a promise of honesty. Between enemies, it's a threat of violence, a demand to be heard. *Look at me* vibrates with a sense of what we owe each other, that is, with a sense of ethics.

6 Doesn't this preclude some entities from that sense of ethical obligation? The very fact of an instruction between two humans also assumes that they are both alive and that their faces are capable of actions—speaking and looking, respectively—and expressions of feeling. But you might not say this sentence to a blind person, a victim of paralysis, or an animal.

7 The notion that human faces are recognizable, categorizable, and distinct from other kinds of faces first emerged as a scientific concept in Darwin's *The Expression of the Emotions in Man and Animals* (1872). Nowadays, facial recognition is a well-studied developmental stage in babies. Neuroscientists have located a part of the brain, the “fusiform face area,” that lights up when we look at faces. For many, the face is the basis for sympathy, which is defined as “an affinity between certain things, by virtue of which they are similarly...affected by the same influence.” The idea that morality is enhanced by face-to-face interaction has been promulgated by scientists since Darwin and can be

summed up by the title of a 2001 article in the *Journal of Consciousness Studies*, "Empathy needs a face." From *Stranger Faces* by Namwali Serpell, 2020

In context, the statement "I know. You can't" in the second paragraph primarily serves to

- A. imply that the author knows more about the audience than they know about her
- B. acknowledge that time and distance typically separate the audience of a text from its author
- C. challenge the audience to see beyond the author's appearance when considering her words
- D. suggest to the audience that identifiable images of most people's faces cannot be readily found

### Question 14

The following passage is excerpted from a book published in 2020.

Par.

1 LOOK AT ME

2 I know. You can't. Well, I suppose you could search my name online. If we've met before, you could picture me. If we haven't, you could conjure me. Or maybe I'm with you, reading these words to you in some distant future. But let's say you read those familiar words, absent my presence. *Look at me*. What comes to mind?

3 For me, this three-word sentence has some assumptions built into it. One is that by me, I mean my face. Why? There is a great deal more to me than my face, which is one of the few parts of me that I can't actually see without a reflection or a recording. When I think or say the words *I* or *me*, I rarely picture my own face. So why is the face the seat of identity? What is it about the face—be it from the point of view of biology, neurology, psychology, philosophy, anthropology—that yields that cliché "the eyes are the windows to the soul"? In any case, *look at me* seems to equal *look at my face*.

4 Built into that instruction are also some assumptions about the nature of that face. It's presumably visible, close enough to see, uncovered, recognizable as a face, and impenetrable—we generally don't say *look into me* or *look through me*. To *look into* a face (searchingly) or *through* it (distractedly) would be either to go too far or not far enough in terms of seeing it. When it comes to dimension, this picture of the face corresponds to somewhere roughly between a filmic close-up and a passport photo. It is implicitly a



direct view of the front of the head, not a view from the side or of the back. Another strangeness is the front of the face really more legible than, say, the silhouette.<sup>1</sup> We use both for mug shots,<sup>2</sup> after all.

5 Embedded even deeper in the phrase *look at me* are assumptions about the situation in which it would be uttered. The grammar dictates a human speaker, a human listener, and a human face subjected to the view of functioning human eyes. You wouldn't say *look at me* to yourself or even to a mirror. We imagine a personal encounter between two people who know each other well enough for it to pass between them in a conversation. *Look at me* feels urgent, emotional. Prefaced by *please*, it becomes an appeal, by *I said*, it becomes an order. Between lovers, it's a call to intimacy, a promise of honesty. Between enemies, it's a threat of violence, a demand to be heard. *Look at me* vibrates with a sense of what we owe each other, that is, with a sense of ethics.

6 Doesn't this preclude some entities from that sense of ethical obligation? The very fact of an instruction between two humans also assumes that they are both alive and that their faces are capable of actions—speaking and looking, respectively—and expressions of feeling. But you might not say this sentence to a blind person, a victim of paralysis, or an animal.

7 The notion that human faces are recognizable, categorizable, and distinct from other kinds of faces first emerged as a scientific concept in Darwin's *The Expression of the Emotions in Man and Animals* (1872). Nowadays, facial recognition is a well-studied developmental stage in babies. Neuroscientists have located a part of the brain, the "fusiform face area," that lights up when we look at faces. For many, the face is the basis for sympathy, which is defined as "an affinity between certain things, by virtue of which they are similarly...affected by the same influence." The idea that morality is enhanced by face-to-face interaction has been promulgated by scientists since Darwin and can be summed up by the title of a 2001 article in the *Journal of Consciousness Studies*, "Empathy needs a face."

From *Stranger Faces* by Namwali Serpell, 2020

In the second paragraph, the author writes "Well, I suppose...distant future" primarily to

- A. provide examples that illustrate one of her argument's key claims
- B. concede that there could be exceptions to her previous assertion
- C. express hope that the audience may engage further with her work
- D. imagine ways to communicate better with her audience

The following passage is excerpted from a book published in 2020.

Par.

1 LOOK AT ME

2 I know. You can't. Well, I suppose you could search my name online. If we've met before, you could picture me. If we haven't, you could conjure me. Or maybe I'm with you, reading these words to you in some distant future. But let's say you read those familiar words, absent my presence. *Look at me*. What comes to mind?

3 For me, this three-word sentence has some assumptions built into it. One is that by *me*, I mean *my face*. Why? There is a great deal more to me than my face, which is one of the few parts of me that I can't actually see without a reflection or a recording. When I think or say the words *I* or *me*, I rarely picture my own face. So why is the face the seat of identity? What is it about the face—be it from the point of view of biology, neurology, psychology, philosophy, anthropology—that yields that cliché, “the eyes are the windows to the soul”? In any case, *look at me* seems to equal *look at my face*.

4 Built into that instruction are also some assumptions about the nature of that face. It's presumably visible, close enough to see, uncovered, recognizable as a face, and impenetrable—we generally don't say *look into me* or *look through me*. To *look into* a face (searchingly) or *through* it (distractedly) would be either to go too far or not far enough in terms of seeing it. When it comes to dimension, this picture of the face corresponds to somewhere roughly between a filmic close-up and a passport photo. It is implicitly a direct view of the front of the head, not a view from the side or of the back. Another strangeness: is the front of the face really more legible than, say, the silhouette?<sup>1</sup> We use both for mug shots,<sup>2</sup> after all.

5 Embedded even deeper in the phrase *look at me* are assumptions about the situation in which it would be uttered. The grammar dictates a human speaker, a human listener, and a human face subjected to the view of functioning human eyes. You wouldn't say *look at me* to yourself or even to a mirror. We imagine a personal encounter between two people who know each other well enough for it to pass between them in a conversation. *Look at me* feels urgent, emotional. Prefaced by *please*, it becomes an appeal; by *I said*, it becomes an order. Between lovers, it's a call to intimacy, a promise of honesty. Between enemies, it's a threat of violence, a demand to be heard. *Look at me* vibrates with a sense of what we owe each other, that is, with a sense of ethics.

6 Doesn't this preclude some entities from that sense of ethical obligation? The very fact of an instruction between two humans also assumes that they are both alive and that their faces are capable of actions—speaking and looking, respectively—and expressions of feeling. But you might not say this sentence to a blind person, a victim of paralysis, or an animal.

7 The notion that human faces are recognizable, categorizable, and distinct from other

kinds of faces first emerged as a scientific concept in Darwin's *The Expression of the Emotions in Man and Animals* (1872). Nowadays, facial recognition is a well-studied developmental stage in babies. Neuroscientists have located a part of the brain, the "fusiform face area," that lights up when we look at faces. For many, the face is the basis for sympathy, which is defined as "an affinity between certain things, by virtue of which they are similarly...affected by the same influence." The idea that morality is enhanced by face-to-face interaction has been promulgated by scientists since Darwin and can be summed up by the title of a 2001 article in the *Journal of Consciousness Studies*, "Empathy needs a face."

From *Stranger Faces* by Namwali Serpell, 2020

In the third paragraph, the author uses the phrase "So why" primarily to

- A. indicate that her question is one that many people might ask
- B. convey the combativeness of those adhering to a particular line of reasoning
- C. emphasize that the preceding sentences might cast doubt upon the following claim
- D. introduce a comparison of the way we view ourselves as opposed to others

## Question 16

The following passage is excerpted from a book published in 2020.

Par  
1 LOOK AT ME  
2 I know. You can't. Well, I suppose you could search my name online. If we've met before, you could picture me. If we haven't, you could conjure me. Or maybe I'm with you, reading these words to you in some distant future. But let's say you read those familiar words, absent my presence. *Look at me*. What comes to mind?  
3 For me, this three-word sentence has some assumptions built into it. One is that by *me*, I mean *my face*. Why? There is a great deal more to me than my face, which is one of the few parts of me that I can't actually see without a reflection or a recording. When I think or say the words *I* or *me*, I rarely picture my own face. So why is the face the seat of identity? What is it about the face—be it from the point of view of biology, neurology, psychology, philosophy, anthropology—that yields that cliché "the eyes are the windows to the soul"? In any case, *look at me* seems to equal *look at my face*.  
4 Built into that instruction are also some assumptions about the nature of that face. It's presumably visible, close enough to see, uncovered, recognizable as a face, and

impenetrable—we generally don't say *look into me* or *look through me*. To look *into* a face (searchingly) or *through* it (distractedly) would be either to go too far or not far enough in terms of seeing it. When it comes to dimension, this picture of the face corresponds to somewhere roughly between a filmic close-up and a passport photo. It is implicitly a direct view of the front of the head, not a view from the side or of the back. Another strangeness: is the front of the face really more legible than, say, the silhouette?<sup>1</sup> We use both for mug shots.<sup>2</sup> after all

5 Embedded even deeper in the phrase *look at me* are assumptions about the situation in which it would be uttered. The grammar dictates a human speaker, a human listener, and a human face subjected to the view of functioning human eyes. You wouldn't say *look at me* to yourself or even to a mirror. We imagine a personal encounter between two people who know each other well enough for it to pass between them in a conversation. *Look at me* feels urgent, emotional. Prefaced by *please*, it becomes an appeal; by *I said*, it becomes an order. Between lovers, it's a call to intimacy, a promise of honesty. Between enemies, it's a threat of violence and a demand to be heard. *Look at me* vibrates with a sense of what we owe each other, that is, with a sense of ethics.

6 Doesn't this preclude some entities from that sense of ethical obligation? The very fact of an instruction between two humans also assumes that they are both alive and that their faces are capable of actions—speaking and looking, respectively—and expressions of feeling. But you might not say this sentence to a blind person, a victim of paralysis, or an animal.

7 The notion that human faces are recognizable, categorizable, and distinct from other kinds of faces first emerged as a scientific concept in Darwin's *The Expression of the Emotions in Man and Animals* (1872). Nowadays, facial recognition is a well-studied developmental stage in babies. Neuroscientists have located a part of the brain, the "fusiform face area," that lights up when we look at faces. For many, the face is the basis for sympathy, which is defined as "an affinity between certain things, by virtue of which they are similarly affected by the same influence." The idea that morality is enhanced by face-to-face interaction has been promulgated by scientists since Darwin and can be summed up by the title of a 2001 article in the *Journal of Consciousness Studies*, "Empathy needs a face."

From *Stranger Faces* by Namwali Serpell, 2020

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In the third paragraph, the author uses dashes to set apart the phrase "be it from...anthropology" primarily to

- A. indicate that a wide range of academic subjects might inform the answers to her questions
- B. rebut approaches to her topic that favor scientific experimentation over philosophical



reasoning

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C. assert her credibility by conveying her expertise in a wide variety of academic subjects

D. suggest that many conclusions reached by such disciplines might be seen as clichés

## Question 17 discord.gg/4GDahzcRQ8 discord.gg/4GDahzcRQ8 discord.gg/4GDahzcRQ8

The following passage is excerpted from a book published in 2020.

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Par.

1 LOOK AT ME

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2 I know. You can't. Well, I suppose you could search my name online. If we've met before, you could picture me. If we haven't, you could conjure me. Or maybe I'm with you, reading these words to you in some distant future. But let's say you read those familiar words, absent my presence. *Look at me*. What comes to mind?

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4 Built into that instruction are also some assumptions about the nature of that face. It's presumably visible, close enough to see, uncovered, recognizable as a face, and impenetrable—we generally don't say *look into me* or *look through me*. To *look into* a face (searchingly) or *through* it (distractedly) would be either to go too far or not far enough in terms of seeing it. When it comes to dimension, this picture of the face corresponds to somewhere roughly between a filmic close-up and a passport photo. It is implicitly a direct view of the front of the head, not a view from the side or of the back. Another strangeness: is the front of the face really more legible than, say, the silhouette? We use both for mug shots,<sup>2</sup> after all.

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5 Embedded even deeper in the phrase *look at me* are assumptions about the situation in which it would be uttered. The grammar dictates a human speaker, a human listener, and a human face subjected to the view of functioning human eyes. You wouldn't say *look at me* to yourself or even to a mirror. We imagine a personal encounter between two people who know each other well enough for it to pass between them in a conversation. *Look at me* feels urgent, emotional. Prefaced by *please*, it becomes an appeal; by *I said*, it becomes an order. Between lovers, it's a call to intimacy, a promise of

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honesty. Between enemies, it's a threat of violence, a demand to be heard. *Look at me* vibrates with a sense of what we owe each other, that is, with a sense of ethics.

6 Doesn't this preclude some entities from that sense of ethical obligation? The very fact of an instruction between two humans also assumes that they are both alive and that their faces are capable of actions—speaking and looking, respectively—and expressions of feeling. But you might not say this sentence to a blind person, a victim of paralysis, or an animal.

7 The notion that human faces are recognizable, categorizable, and distinct from other kinds of faces first emerged as a scientific concept in Darwin's *The Expression of the Emotions in Man and Animals* (1872). Nowadays, facial recognition is a well-studied developmental stage in babies. Neuroscientists have located a part of the brain, the "fusiform face area," that lights up when we look at faces. For many, the face is the basis for sympathy, which is defined as "an affinity between certain things, by virtue of which they are similarly...affected by the same influence." The idea that morality is enhanced by face-to-face interaction has been promulgated by scientists since Darwin and can be summed up by the title of a 2001 article in the *Journal of Consciousness Studies*, "Empathy needs a face."

From *Stranger Faces* by Namwali Serpell, 2020

In the third paragraph, the author refers to "that cliché 'the eyes, the soul'" primarily to

- A. support her assertion that her own interpretation of a phrase is generally shared
- B. dismiss a commonly used expression as unoriginal and trite
- C. illustrate a preceding claim about the origins of familiar sayings
- D. flatter the audience's sense of superiority by expressing scorn for an overused phrase

## Question 18

The following passage is excerpted from a book published in 2020.

Part 1

1 LOOK AT ME

2 I know. You can't. Well, I suppose you could search my name online. If we've met before, you could picture me. If we haven't, you could conjure me. Or maybe I'm with you, reading these words to you in some distant future. But let's say you read those familiar words, absent my presence. *Look at me*. What comes to mind?

3 For me, this three-word sentence has some assumptions built into it. One is that by

me, I mean *my face*. Why? There is a great deal more to me than my face, which is one of the few parts of me that I can't actually see without a reflection or a recording. When I think or say the words *I* or *me*, I rarely picture my own face. So why is the face the seat of identity? What is it about the face—be it from the point of view of biology, neurology, psychology, philosophy, anthropology—that yields that cliché “the eyes are the windows to the soul”? In any case, *look at me* seems to equal *look at my face*.

4 Built into that instruction are also some assumptions about the nature of that face. It's presumably visible, close enough to see, uncovered, recognizable *as* a face, and impenetrable—we generally don't say *look into me* or *look through me*. To look *into* a face (searchingly) or *through* it (distractedly) would be either to go too far or not far enough in terms of seeing it. When it comes to dimension, this picture of the face corresponds to somewhere roughly between a filmic close-up and a passport photo. It is implicitly a direct view of the front of the head, not a view from the side or of the back. Another strangeness: is the front of the face really more legible than, say, the silhouette?<sup>1</sup> We use both for mug shots,<sup>2</sup> after all.

5 Embedded even deeper in the phrase *look at me* are assumptions about the situation in which it would be uttered. The grammar dictates a human speaker, a human listener, and a human face subjected to the view of functioning human eyes. You wouldn't say *look at me* to yourself or even to a mirror. We imagine a personal encounter between two people who know each other well enough for it to pass between them in a conversation. *Look at me* feels urgent, emotional. Prefaced by *please*, it becomes an appeal; by *I said*, it becomes an order. Between lovers, it's a call to intimacy, a promise of honesty. Between enemies, it's a threat of violence, a demand to be heard. *Look at me* vibrates with a sense of what we owe each other, that is, with a sense of ethics.

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From *Stranger Faces* by Namwali Serpell, 2020

In the sentence “To look, seeing it” the author uses the words in parentheses primarily to

- A. reinforce the informal style and diction of the passage
- B. modify certain phrases to specify different ways of looking
- C. imply that many people give too much or too little attention to others’ faces
- D. advance her argument about the impossibility of objectively viewing faces

## Question 19

The following passage is excerpted from a book published in 2020.

Part 1

1 LOOK AT ME

2 I know. You can’t. Well, I suppose you could search my name online. If we’ve met before, you could picture me. If we haven’t, you could conjure me. Or maybe I’m with you, reading these words to you in some distant future. But let’s say you read those familiar words, absent my presence, *look at me*. What comes to mind?

3 For me, this three-word sentence has some assumptions built into it. One is that by *me*, I mean *my face*. Why? There is a great deal more to me than my face, which is one of the few parts of me that I can’t actually see without a reflection or a recording. When I think or say the words *I* or *me*, I rarely picture my own face. So why is the face the seat of identity? What is it about the face—be it from the point of view of biology, neurology, psychology, philosophy, anthropology—that yields that cliché “the eyes are the windows to the soul”? In any case, *look at me* seems to equal *look at my face*.

4 Built into that instruction are also some assumptions about the nature of that face. It’s presumably visible, close enough to see, uncovered, recognizable as a face, and impenetrable—we generally don’t say *look into me* or *look through me*. To *look into* a face (searchingly) or *through* it (distractedly) would be either to go too far or not far enough in terms of seeing it. When it comes to dimension, this picture of the face corresponds to somewhere roughly between a filmic close-up and a passport photo. It is implicitly a direct view of the front of the head, not a view from the side or of the back. Another strangeness: is the front of the face really more legible than, say, the silhouette?<sup>1</sup> We use both for mug shots.<sup>2</sup> After all,

5 Embedded even deeper in the phrase *look at me* are assumptions about the situation in which it would be uttered. The grammar dictates a human speaker, a human listener, and a human face subjected to the view of functioning human eyes. You wouldn’t say *look*



at me to yourself or even to a mirror. We imagine a personal encounter between two people who know each other well enough for it to pass between them in a conversation. *Look at me* feels urgent, emotional. Prefaced by *please*, it becomes an appeal; by *I said*, it becomes an order. Between lovers, it's a call to intimacy, a promise of honesty. Between enemies, it's a threat of violence, a demand to be heard. *Look at me* vibrates with a sense of what we owe each other, that is, with a sense of ethics.

6 Doesn't this preclude some entities from that sense of ethical obligation? The very fact of an instruction between two humans also assumes that they are both alive and that their faces are capable of actions—speaking and looking, respectively—and expressions of feeling. But you might not say this sentence to a blind person, a victim of paralysis, or an animal.

7 The notion that human faces are recognizable, categorizable, and distinct from other kinds of faces first emerged as a scientific concept in Darwin's *The Expression of the Emotions in Man and Animals* (1872). Nowadays, facial recognition is a well-studied developmental stage in babies. Neuroscientists have located a part of the brain, the "fusiform face area," that lights up when we look at faces. For many, the face is the basis for sympathy, which is defined as "an affinity between certain things, by virtue of which they are similarly...affected by the same influence." The idea that morality is enhanced by face-to-face interaction has been promulgated by scientists since Darwin and can be summed up by the title of a 2001 article in the *Journal of Consciousness Studies*, "Empathy needs a face."

From *Stranger Faces* by Namwali Serpell, 2020

In the fourth paragraph, the author mentions "a filmic close-up and a passport photo" primarily to

- A. reinforce her claim that portrayals of faces permeate culture and society
- B. refute the claim that some cultures place more emphasis on images than on reality
- C. support a claim by referring to two sorts of images that are likely familiar to her audience
- D. suggest the broad range of objects her audience might associate with faces

## Question 20

The following passage is excerpted from a book published in 2020.

Par.

1 LOOK AT ME

2 I know. You can't. Well, I suppose you could search my name online. If we've met before, you could picture me. If we haven't, you could conjure me. Or maybe I'm with you, reading these words to you in some distant future. But let's say you read those familiar words, absent my presence. *Look at me*. What comes to mind?

3 For me, this three-word sentence has some assumptions built into it. One is that by *me* I mean my face. Why? There is a great deal more to me than my face which is one of the few parts of me that I can't actually see without a reflection or a recording. When I think or say the words *I* or *me*, I rarely picture my own face. So why is the face the seat of identity? What is it about the face—be it from the point of view of biology, neurology, psychology, philosophy, anthropology—that yields that cliché “the eyes are the windows to the soul”? In any case, *look at me* seems to equal *look at my face*.

4 Built into that instruction are also some assumptions about the nature of that face. It's presumably visible, close enough to see, uncovered, recognizable *as* a face, and impenetrable—we generally don't say *look into me* or *look through me*. To *look into* a face (searchingly) or *through* it (distractedly) would be either to go too far or not far enough in terms of seeing it. When it comes to dimension, this picture of the face corresponds to somewhere roughly between a filmic close-up and a passport photo. It is implicitly a direct view of the front of the head, not a view from the side or of the back. Another strangeness: is the front of the face really more legible than, say, the silhouette?<sup>1</sup> We use both for mug shots,<sup>2</sup> after all.

5 Embedded even deeper in the phrase *look at me* are assumptions about the situation in which it would be uttered. The grammar dictates a human speaker, a human listener, and a human face subjected to the view of functioning human eyes. You wouldn't say *look at me* to yourself or even to a mirror. We imagine a personal encounter between two people who know each other well enough for it to pass between them in a conversation. *Look at me* feels urgent, emotional. Prefaced by *please*, it becomes an appeal; by *I said*, it becomes an order. Between lovers it's a call to intimacy, a promise of honesty. Between enemies, it's a threat of violence, a demand to be heard. *Look at me* vibrates with a sense of what we owe each other, that is, with a sense of ethics.

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for sympathy, which is defined as “an affinity between certain things, by virtue of which they are similarly...affected by the same influence.” The idea that morality is enhanced by face-to-face interaction has been promulgated by scientists since Darwin and can be summed up by the title of a 2001 article in the *Journal of Consciousness Studies*, “Empathy needs a face.”

From *Stranger Faces* by Namwali Serpell, 2020

In the fourth paragraph, the author’s assertion that “We use both...after all” most clearly serves to

- A. demonstrate her awareness of certain professional practices
- B. reaffirm the usefulness of a long-accepted set of conventions
- C. support the notion that a certain phenomenon merits further scrutiny
- D. introduce a line of reasoning that is developed in the following paragraph

## Question 21

The following passage is excerpted from a book published in 2020.

Par

- 1 LOOK AT ME
- 2 I know. You can’t. Well, I suppose you could search my name online. If we’ve met before, you could picture me. If we haven’t, you could conjure me. Or maybe I’m with you, reading these words to you in some distant future. But let’s say you read those familiar words, absent my presence. *Look at me*. What comes to mind?
- 3 For me, this three-word sentence has some assumptions built into it. One is that by *me*, I mean *my face*. Why? There is a great deal more to me than my face, which is one of the few parts of me that I can’t actually see without a reflection or a recording. When I think or say the words *I* or *me*, I rarely picture my own face. So why is the face the seat of identity? What is it about the face—be it from the point of view of biology, neurology, psychology, philosophy, anthropology—that yields that cliché “the eyes are the windows to the soul”? In any case, *look at me* seems to equal *look at my face*.
- 4 Built into that instruction are also some assumptions about the nature of that face. It’s presumably visible, close enough to see, uncovered, recognizable as a face, and impenetrable—we generally don’t say *look into me* or *look through me*. To *look into* a face (searchingly) or *through* it (distractedly) would be either to go too far or not far enough in terms of seeing it. When it comes to dimension, this picture of the face corresponds

to somewhere roughly between a filmic close-up and a passport photo. It is implicitly a direct view of the front of the head, not a view from the side or of the back. Another strangeness: is the front of the face really more legible than, say, the silhouette?<sup>1</sup> We use both for mug shots,<sup>2</sup> after all.

5 Embedded even deeper in the phrase *look at me* are assumptions about the situation in which it would be uttered. The grammar dictates a human speaker, a human listener, and a human face subjected to the view of functioning human eyes. You wouldn't say *look at me* to yourself or even to a mirror. We imagine a personal encounter between two people who know each other well enough for it to pass between them in a conversation. *Look at me* feels urgent, emotional. Prefaced by *please*, it becomes an appeal; by *I said*, it becomes an order. Between lovers, it's a call to intimacy, a promise of honesty. Between enemies, it's a threat of violence, a demand to be heard. *Look at me* vibrates with a sense of what we owe each other, that is, with a sense of ethics.

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From *Stranger Faces* by Namwali Serpell, 2020

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In context, the phrase "Embedded even deeper" in the fifth paragraph primarily serves to

- A. shift discussion from the overt meaning of a phrase to its implied context
- B. introduce information that is essential to understanding the previous discussion
- C. mark a change in perspective motivated by the introduction of new information
- D. suggest that some approaches to discussing a phrase are more fruitful than others



## Question 22

The following passage is excerpted from a book published in 2020.

Par.

1 LOOK AT ME

2 I know. You can't. Well, I suppose you could search my name online. If we've met before, you could picture me. If we haven't, you could conjure me. Or maybe I'm with you, reading these words to you in some distant future. But let's say you read those familiar words, absent my presence. *Look at me*. What comes to mind?

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5 Embedded even deeper in the phrase *look at me* are assumptions about the situation in which it would be uttered. The grammar dictates a human speaker, a human listener, and a human face subjected to the view of functioning human eyes. You wouldn't say *look at me* to yourself or even to a mirror. We imagine a personal encounter between two people who know each other well enough for it to pass between them in a conversation. *Look at me* feels urgent, emotional. Prefaced by *please*, it becomes an appeal, by *stop*, it becomes an order. Between lovers, it's a call to intimacy, a promise of honesty. Between enemies, it's a threat of violence, a demand to be heard. *Look at me* vibrates with a sense of what we owe each other, that is, with a sense of ethics.

6 Doesn't this preclude some entities from that sense of ethical obligation? The very fact of an instruction between two humans also assumes that they are both alive and that their faces are capable of actions—speaking and looking, respectively—and expressions of feeling. But you might not say this sentence to a blind person, a victim of paralysis, or an

animal.

7 The notion that human faces are recognizable, categorizable, and distinct from other kinds of faces first emerged as a scientific concept in Darwin's *The Expression of the Emotions in Man and Animals* (1872). Nowadays, facial recognition is a well-studied developmental stage in babies. Neuroscientists have located a part of the brain, the "fusiform face area," that lights up when we look at faces. For many, the face is the basis for sympathy, which is defined as "an affinity between certain things, by virtue of which they are similarly...affected by the same influence." The idea that morality is enhanced by face-to-face interaction has been promulgated by scientists since Darwin and can be summed up by the title of a 2001 article in the *Journal of Consciousness Studies*, "Empathy needs a face."

From *Stranger Faces* by Namwali Serpell, 2020

In the sentences "The grammar dictates...conversation" in the fifth paragraph, the author develops her argument by doing which of the following?

- A. Arguing that the grammar of a phrase renders its use incorrect under most circumstances
- B. Defining a phrase by citing potential situations in which the phrase may be used
- C. Qualifying a previous assertion by conceding that it may be untrue in some settings
- D. Urging her audience to reevaluate a particular phrase's commonly accepted meanings

## Question 23

The following passage is excerpted from a book published in 2020.

Par.

1 LOOK AT ME

2 I know. You can't. Well, I suppose you could search my name online. If we've met before, you could picture me. If we haven't, you could conjure me. Or maybe I'm with you, reading these words to you in some distant future. But let's say you read those familiar words, absent my presence. *Look at me*. What comes to mind?

3 For me, this three-word sentence has some assumptions built into it. One is that by me, I mean my face. Why? There is a great deal more to me than my face, which is one of the few parts of me that I can't actually see without a reflection or a recording. When I think or say the words / or me, I rarely picture my own face. So why is the face the seat of identity? What is it about the face—be it from the point of view of biology, neurology,

psychology, philosophy, anthropology—that yields that cliché “the eyes are the windows to the soul.” In any case, *look at me* seems to equal *look at my face*.

4 Built into that instruction are also some assumptions about the nature of that face. It’s presumably visible, close enough to see, uncovered, recognizable *as* a face, and impenetrable—we generally don’t say *look into me* or *look through me*. To look *into* a face (searchingly) or *through* it (distractedly) would be either to go too far or not far enough in terms of seeing it. When it comes to dimension, this picture of the face corresponds to somewhere roughly between a filmic close-up and a passport photo. It is implicitly a direct view of the front of the head, not a view from the side or of the back. Another strangeness: is the front of the face really more legible than, say, the silhouette? We use both for mug shots,<sup>2</sup> after all.

5 Embedded even deeper in the phrase *look at me* are assumptions about the situation in which it would be uttered. The grammar dictates a human speaker, a human listener, and a human face subjected to the view of functioning human eyes. You wouldn’t say *look at me* to yourself or even to a mirror. We imagine a personal encounter between two people who know each other well enough for it to pass between them in a conversation. *Look at me* feels urgent, emotional. Prefaced by *please*, it becomes an appeal, by *I said*, it becomes an order. Between lovers, it’s a call to intimacy, a promise of honesty. Between enemies, it’s a threat of violence, a demand to be heard. *Look at me* vibrates with a sense of what we owe each other, that is, with a sense of ethics.

6 Doesn’t this preclude some entities from that sense of ethical obligation? The very fact of an instruction between two humans also assumes that they are both alive and that their faces are capable of actions—speaking and looking, respectively—and expressions of feeling. But you might not say this sentence to a blind person, a victim of paralysis, or an animal.

7 The notion that human faces are recognizable, categorizable, and distinct from other kinds of faces first emerged as a scientific concept in Darwin’s *The Expression of the Emotions in Man and Animals* (1872). Nowadays, facial recognition is a well-studied developmental stage in babies. Neuroscientists have located a part of the brain, the “fusiform face area,” that lights up when we look at faces. For many, the face is the basis for sympathy, which is defined as “an affinity between certain things, by virtue of which they are similarly...affected by the same influence.” The idea that morality is enhanced by face-to-face interaction has been promulgated by scientists since Darwin and can be summed up by the title of a 2001 article in the *Journal of Consciousness Studies*, “Empathy needs a face.”

From *Stranger Faces* by Namwali Serpell, 2020

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In the seventh paragraph, the author most likely mentions “a 2001 article” in order to

A. suggest that an intriguing idea has only recently received full recognition

B. indicate the source for some of her claims about a phrase's meaning

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C. recommend further reading to those interested in facial recognition technology

D. support the passage's conclusion about the significance of the human face

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## Question 24

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The following passage is excerpted from a book published in 2020.

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Par.

1 LOOK AT ME discord.gg/4GDahzcRQ8 discord.gg/4GDahzcRQ8 discord.gg/4GDahzcRQ8

2 I know. You can't. Well, I suppose you could search my name online. If we've met before, you could picture me. If we haven't, you could conjure me. Or maybe I'm with you, reading these words to you in some distant future. But let's say you read those familiar words, absent my presence. *Look at me*. What comes to mind?

3 For me, this three-word sentence has some assumptions built into it. One is that by *me*, I mean *my face*. Why? There is a great deal more to me than my face, which is one of the few parts of me that I can't actually see without a reflection or a recording. When I think or say the words *I or me*, I rarely picture my own face. So why is the face the seat of identity? What is it about the face—be it from the point of view of biology, neurology, psychology, philosophy, anthropology—that yields that cliché “the eyes are the windows to the soul”? In any case, *look at me* seems to equal *look at my face*.

4 Built into that instruction are also some assumptions about the nature of that face. It's presumably visible, close enough to see, uncovered, recognizable as a face and impenetrable—we generally don't say *look into me* or *look through me*. To look *into* a face (searchingly) or *through* it (distractedly) would be either to go too far or not far enough in terms of seeing it. When it comes to dimension, this picture of the face corresponds to somewhere roughly between a filmic close-up and a passport photo. It is implicitly a direct view of the front of the head, not a view from the side or of the back. Another strangeness: is the front of the face really more legible than, say, the silhouette?<sup>1</sup> We use both for mug shots,<sup>2</sup> after all.

5 Embedded even deeper in the phrase *look at me* are assumptions about the situation in which it would be uttered. The grammar dictates a human speaker, a human listener, and a human face subjected to the view of functioning human eyes. You wouldn't say *look at me* to yourself or even to a mirror. We imagine a personal encounter between two people who know each other well enough for it to pass between them in a conversation. *Look at me* feels urgent, emotional. Prefaced by *please*, it becomes an appeal; by *I said*, it becomes an order. Between lovers, it's a call to intimacy, a promise of

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honesty. Between enemies, it's a threat of violence, a demand to be heard. *Look at me* vibrates with a sense of what we owe each other, that is, with a sense of ethics.

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From *Stranger Faces* by Namwali Serpell, 2020

Which of the following choices best characterizes the author's purpose in the passage?

- A. To urge her audience to use language more carefully by presenting counterexamples
- B. To examine the assumptions embedded in the author-audience relationship
- C. To demonstrate the ethical underpinnings of several conventional phrases
- D. To explore attitudes about a phenomenon by examining a commonly used phrase

## Question 25

The following passage is a draft.

(1) The United States Postal Service (USPS) was established by the Second Continental Congress in 1775, with Benjamin Franklin as its first postmaster general. (2) From 1934 to 1943, at a time when the United States was struggling to emerge from the Great Depression, the United States Treasury Department's Section of Painting and Sculpture commissioned between 1,400 and 1,600 murals to be placed in post offices around the country to inspire citizens and beautify the country. (3) The program was part of President Franklin Roosevelt's New Deal, which in part supported artists and sought to give them

the opportunity to reflect the depth and breadth of American life, events, and heritage.

(4) Historian Gray Brechin, an expert in Depression-era art, compares this arts initiative to the patronage of the Medici family during the Italian Renaissance, which produced masterpieces such as Sandro Botticelli's *The Birth of Venus*. (5) Brechin describes the post-office murals as part of "a new American Renaissance where artists were put to work and the American people could see public art." (6) The value of this initiative transcends the financial support it provided. (7) Dallen Wordekemper, a United States Postal Service federal preservation officer, notes that "the art placed in post offices was intended to help boost the morale of people suffering the effects of the Great Depression." (8) Many of these murals can still be seen today in post offices, museums, and other buildings across the country. (9) They are in danger of being neglected, lost, or destroyed.

(10) They are expressions of a nation attempting to define and represent itself. (11) Consequently, preservation is not simple in this case. (12) Experts estimate that approximately 900 to 1,000 of these murals still exist, but there may be more. (13) Some, like one that now resides in the Tallahassee Bankruptcy Courthouse, are located in buildings that are no longer post offices, and the murals therefore lack proper safeguarding. (14) Some have been stashed in basements and closets without care or attention to preservation. (15) While it is unclear how many post-office murals remain and what condition they are in, these beautiful paintings should be found and preserved.

The writer is considering deleting sentence 1 ("The United States...postmaster general"). Should the writer keep or delete this sentence?

- A. Keep it, because it connects the subject of the passage to the values of the United States founders.
- B. Keep it, because it catches the reader's attention with an anecdote about a well-known historical figure.
- C. Delete it, because it makes a claim that is contradicted by the discussion in the rest of the passage.
- D. Delete it, because it relates a fact that is not directly relevant to the topic of the passage.

## Question 25

The following passage is a draft

(1) The United States Postal Service (USPS) was established by the Second Continental Congress in 1775, with Benjamin Franklin as its first postmaster general. (2) From 1934 to 1943, at a time when the United States was struggling to emerge from the Great Depression, the United States Treasury Department's Section of Painting and Sculpture commissioned between 1,400 and 1,600 murals to be placed in post offices around the country to inspire citizens and beautify the country. (3) The program was part of President Franklin Roosevelt's New Deal, which in part supported artists and sought to give them the opportunity to reflect the depth and breadth of American life, events, and heritage. (4) Historian Gray Brechin, an expert in Depression-era art, compares this arts initiative to the patronage of the Medici family during the Italian Renaissance, which produced masterpieces such as Sandro Botticelli's *The Birth of Venus*. (5) Brechin describes the post-office murals as part of "a new American Renaissance where artists were put to work and the American people could see public art." (6) The value of this initiative transcends the financial support it provided. (7) Dallan Wordekemper, a United States Postal Service federal preservation officer, notes that "the art placed in post offices was intended to help boost the morale of people suffering the effects of the Great Depression." (8) Many of these murals can still be seen today in post offices, museums, and other buildings across the country. (9) They are in danger of being neglected, lost, or destroyed.

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The writer is considering deleting sentence 4 ("Historian Gray Brechin...*Birth of Venus*"). Should the writer keep or delete this sentence?

- A. Keep it, because it provides a comparison that may help the audience understand the scope and importance of the initiative.
- B. Keep it, because it supports the writer's claim that the mural program succeeded in inspiring United States citizens during the Great Depression.
- C. Delete it, because it presents Gray Brechin in a way that makes him seem biased and may hurt the writer's credibility.

- D. Delete it, because it is irrelevant to bring up arts from another country in a discussion of an arts program in the United States.

## Question 27

The following passage is a draft.

(1) The United States Postal Service (USPS) was established by the Second Continental Congress in 1775, with Benjamin Franklin as its first postmaster general. (2) From 1934 to 1943, at a time when the United States was struggling to emerge from the Great Depression, the United States Treasury Department's Section of Painting and Sculpture commissioned between 1,400 and 1,600 murals to be placed in post offices around the country to inspire citizens and beautify the country. (3) The program was part of President Franklin Roosevelt's New Deal, which in part supported artists and sought to give them the opportunity to reflect the depth and breadth of American life, events, and heritage. (4) Historian Gray Brechin, an expert in Depression-era art, compares this arts initiative to the patronage of the Medici family during the Italian Renaissance, which produced masterpieces such as Sandro Botticelli's *The Birth of Venus*. (5) Brechin describes the post-office murals as part of "a new American Renaissance where artists were put to work and the American people could see public art." (6) The value of this initiative transcends the financial support it provided. (7) Dallon Wordekemper, a United States Postal Service federal preservation officer, notes that "the art placed in post offices was intended to help boost the morale of people suffering the effects of the Great Depression." (8) Many of these murals can still be seen today in post offices, museums, and other buildings across the country. (9) They are in danger of being neglected, lost, or destroyed. (10) They are expressions of a nation attempting to define and represent itself. (11) Consequently, preservation is not simple in this case. (12) Experts estimate that approximately 900 to 1,000 of these murals still exist, but there may be more. (13) Some, like one that now resides in the Tallahassee Bankruptcy Courthouse, are located in buildings that are no longer post offices, and the murals therefore lack proper safeguarding. (14) Some have been stashed in basements and closets without care or attention to preservation. (15) While it is unclear how many post-office murals remain and what condition they are in, these beautiful paintings should be found and preserved.

The writer wants to combine sentences 8 and 9 to clarify the relationship between the ideas in these sentences. Which of the following revisions to "country. They" best accomplishes this goal?



A. country because they

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B. country, but they

C. country, so they

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D. country; meanwhile, they

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## Question 28

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The following passage is a draft.

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(1) The United States Postal Service (USPS) was established by the Second Continental Congress in 1775, with Benjamin Franklin as its first postmaster general. (2) From 1934 to 1943, at a time when the United States was struggling to emerge from the Great

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Depression, the United States Treasury Department's Section of Painting and Sculpture

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commissioned between 1,400 and 1,600 murals to be placed in post offices around the

country to inspire citizens and beautify the country. (3) The program was part of President

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Franklin Roosevelt's New Deal, which in part supported artists and sought to give them

the opportunity to reflect the depth and breadth of American life, events, and heritage.

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(4) Historian Gray Brechin, an expert in Depression-era art, compares this arts initiative to

the patronage of the Medici family during the Italian Renaissance, which produced

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masterpieces such as Sandro Botticelli's *The Birth of Venus*. (5) Brechin describes the post-

office murals as part of "a new American Renaissance where artists were put to work and

the American people could see public art." (6) The value of this initiative transcends the

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financial support it provided. (7) Dallan Wordekemper, a United States Postal Service

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federal preservation officer, notes that "the art placed in post offices was intended to help

boost the morale of people suffering the effects of the Great Depression." (8) Many of

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these murals can still be seen today in post offices, museums, and other buildings across

the country. (9) They are in danger of being neglected, lost, or destroyed.

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(10) They are expressions of a nation attempting to define and represent

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approximately 900 to 1,000 of these murals still exist, but there may be more. (13) Some,

like one that now resides in the Tallahassee Bankruptcy Courthouse, are located in

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buildings that are no longer post offices, and the murals therefore lack proper

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safeguarding. (14) Some have been stashed in basements and closets without care or

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what condition they are in, these beautiful paintings should be found and preserved.

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The writer wants to include a sentence before sentence 10 that will introduce the second paragraph and serve as a thesis statement for the passage. Which of the following sentences, if added before sentence 10, best accomplishes this goal?

- A. One of the biggest challenges facing those who want to preserve the post-office murals is the high cost associated with preservation.
- B. The visual history provided by these murals is of inestimable historic, social, and cultural value, and these precious artworks therefore need to be preserved.
- C. Since the mural artists were selected from a national competition, many of the murals were painted by artists who are otherwise not well-known.
- D. After more than 200 years, the post office continues to play a central role in the social, cultural, and economic health of American communities.

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## Question 29

The following passage is a draft.

(1) The United States Postal Service (USPS) was established by the Second Continental Congress in 1775, with Benjamin Franklin as its first postmaster general. (2) From 1934 to 1943, at a time when the United States was struggling to emerge from the Great Depression, the United States Treasury Department's Section of Painting and Sculpture commissioned between 1,400 and 1,600 murals to be placed in post offices around the country to inspire citizens and beautify the country. (3) The program was part of President Franklin Roosevelt's New Deal, which in part supported artists and sought to give them the opportunity to reflect the depth and breadth of American life, events, and heritage. (4) Historian Gray Brechin, an expert in Depression-era art, compares this arts initiative to the patronage of the Medici family during the Italian Renaissance, which produced masterpieces such as Sandro Botticelli's *The Birth of Venus*. (5) Brechin describes the post-office murals as part of "a new American Renaissance where artists were put to work and the American people could see public art." (6) The value of this initiative transcends the financial support it provided. (7) Dallon Wordekemper, a United States Postal Service federal preservation officer, notes that "the art placed in post offices was intended to help boost the morale of people suffering the effects of the Great Depression." (8) Many of these murals can still be seen today in post offices, museums, and other buildings across the country. (9) They are in danger of being neglected, lost, or destroyed.

(10) They are expressions of a nation attempting to define and represent itself. (11) Consequently, preservation is not simple in this case. (12) Experts estimate that approximately 900 to 1,000 of these murals still exist, but there may be more. (13) Some, like one that now resides in the Tallahassee Bankruptcy Courthouse, are located in buildings that are no longer post offices, and the murals therefore lack proper safeguarding. (14) Some have been stashed in basements and closets without care or attention to preservation. (15) While it is unclear how many post-office murals remain and what condition they are in, these beautiful paintings should be found and preserved.

The writer wants to add an appropriate concession acknowledging the limitations of the claim made in sentence 10 ("They are...represent itself"), adjusting the punctuation as needed. Which of the following, if added to the end of sentence 10, best accomplishes this goal?

- A. that have only increased in social and cultural value in the decades since their creation
- B. through the use of localized visual persuasion that was on display for communities across the United States
- C. in a way that distinguished the United States from other world powers at the time
- D. even if those representations are at times romanticized, idealized, or divergent from contemporary values

### Question 30

The following passage is a draft.

(1) The United States Postal Service (USPS) was established by the Second Continental Congress in 1775, with Benjamin Franklin as its first postmaster general. (2) From 1934 to 1943, at a time when the United States was struggling to emerge from the Great Depression, the United States Treasury Department's Section of Painting and Sculpture commissioned between 1,400 and 1,600 murals to be placed in post offices around the country to inspire citizens and beautify the country. (3) The program was part of President Franklin Roosevelt's New Deal, which in part supported artists and sought to give them the opportunity to reflect the depth and breadth of American life, events, and heritage. (4) Historian Gray Brechin, an expert in Depression-era art, compares this arts initiative to the patronage of the Medici family during the Italian Renaissance, which produced

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The writer wants to begin sentence 11 with a transitional word that creates coherence by showing the accurate relationship between ideas. Which of the following versions of "Consequently" in sentence 11 best accomplishes this goal?

- A. (As it is now)
- B. Unfortunately
- C. Therefore
- D. Obviously

### Question 31

The following passage is a draft.

(1) The United States Postal Service (USPS) was established by the Second Continental Congress in 1775, with Benjamin Franklin as its first postmaster general. (2) From 1934 to 1943, at a time when the United States was struggling to emerge from the Great Depression, the United States Treasury Department's Section of Painting and Sculpture commissioned between 1,400 and 1,600 murals to be placed in post offices around the



country to inspire citizens and beautify the country. (3) The program was part of President Franklin Roosevelt's New Deal, which in part supported artists and sought to give them the opportunity to reflect the depth and breadth of American life, events, and heritage. (4) Historian Gray Brechin, an expert in Depression-era art, compares this arts initiative to the patronage of the Medici family during the Italian Renaissance, which produced masterpieces such as Sandro Botticelli's *The Birth of Venus*. (5) Brechin describes the post-office murals as part of "a new American Renaissance where artists were put to work and the American people could see public art." (6) The value of this initiative transcends the financial support it provided. (7) Dallon Wordekemper, a United States Postal Service federal preservation officer, notes that "the art placed in post offices was intended to help boost the morale of people suffering the effects of the Great Depression." (8) Many of these murals can still be seen today in post offices, museums, and other buildings across the country. (9) They are in danger of being neglected, lost, or destroyed.

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The writer is considering deleting sentence 13 ("Some...safeguarding") from the passage. Should the writer keep or delete sentence 13?

- A. Keep it, because it provides a specific example that helps illustrate the claims of the paragraph.
- B. Keep it, because it demonstrates the geographical range of the mural-arts program.
- C. Delete it, because it repeats information found elsewhere in the passage.
- D. Delete it, because it refers to a mural that is not likely to be familiar to the audience.

## Question 32

The following passage is a draft

(1) The United States Postal Service (USPS) was established by the Second Continental Congress in 1775, with Benjamin Franklin as its first postmaster general. (2) From 1934 to 1943, at a time when the United States was struggling to emerge from the Great Depression, the United States Treasury Department's Section of Painting and Sculpture commissioned between 1,400 and 1,600 murals to be placed in post offices around the country to inspire citizens and beautify the country. (3) The program was part of President Franklin Roosevelt's New Deal, which in part supported artists and sought to give them the opportunity to reflect the depth and breadth of American life, events, and heritage. (4) Historian Gray Brechin, an expert in Depression-era art, compares this arts initiative to the patronage of the Medici family during the Italian Renaissance, which produced masterpieces such as Sandro Botticelli's *The Birth of Venus*. (5) Brechin describes the post-office murals as part of "a new American Renaissance where artists were put to work and the American people could see public art." (6) The value of this initiative transcends the financial support it provided. (7) Dallan Wordekemper, a United States Postal Service federal preservation officer, notes that "the art placed in post offices was intended to help boost the morale of people suffering the effects of the Great Depression." (8) Many of these murals can still be seen today in post offices, museums, and other buildings across the country. (9) They are in danger of being neglected, lost, or destroyed.

(10) They are expressions of a nation attempting to define and represent itself. (11) Consequently, preservation is not simple in this case. (12) Experts estimate that approximately 900 to 1,000 of these murals still exist, but there may be more. (13) Some, like one that now resides in the Tallahassee Bankruptcy Courthouse, are located in buildings that are no longer post offices, and the murals therefore lack proper safeguarding. (14) Some have been stashed in basements and closets without care or attention to preservation. (15) While it is unclear how many post-office murals remain and what condition they are in, these beautiful paintings should be found and preserved.

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In sentence 15, the writer wants to make a relevant appeal to the emotions and values of a general audience. Which of the following versions of "these beautiful paintings...preserved" in sentence 15 best accomplishes this goal?

A. (as it is now)

B. until we discover the content, artists, and locations of those that were lost, we will never have a full appreciation of the importance of this initiative

C. it is imperative that these priceless pieces of history are located, restored, and preserved before any more are lost to time and neglect

- D. what is clear is that it took leadership and courage to bring the United States out of the Great Depression and onto the world stage

## Question 33

The following passage is a draft.

(1) Strangely enough, interest in the works of Japanese artist Yayoi Kusama has exploded in recent years, with millions of art lovers eagerly visiting her famous infinity mirror room installations. (2) In light of this acclaim, it may seem hard to believe that Kusama remains an underappreciated figure in Pop Art, an artistic movement that brought elements of mass media and consumer culture into the world of art. (3) Nevertheless, it is true: Kusama's contributions to Pop Art are not as well recognized as those of Pop artists such as Andy Warhol and Claes Oldenburg.

(4) Kusama's 1962 sculpture *Accumulation No. 1* demonstrates her contribution to the Pop Art movement. (5) The piece consists of a white armchair completely covered with hundreds of stuffed fabric protrusions that jut out like tentacles. (6) Kusama's choice to repurpose a common household object and her use of fabric rather than dull sculptural materials like stone or clay made *Accumulation No. 1* the most talked-about piece at the Pop Art exhibition where it debuted. (7) A short time later, Claes Oldenburg achieved critical acclaim with his "soft sculptures," which similarly used fabric to depict such everyday artifacts as a light switch and a plate of French fries. (8) Yet Oldenburg's sculptures have remained touchstones of the Pop Art movement while *Accumulation No. 1* has become less well-known, even though, in both the materials he used and the objects he depicted, Oldenburg followed in Kusama's footsteps.

(9) Kusama also innovated a technique of repetition that would later be popularized by the most famous Pop artist of all: Andy Warhol. (10) For her 1963 show *Aggregation: One Thousand Boats Show*, Kusama created a rowboat covered with stuffed projections similar to those that appeared in *Accumulation No. 1*. (11) She then photographed this boat and created hundreds of prints of the photo, which she used to blanket the entire gallery in reproductions of the image. (12) After attending and being impressed by the show, this technique of reproducing the same image over and over so that it overwhelms the viewer's field of vision was later used, including in his celebrated reproductions of soup cans, by Andy Warhol. (13) In showing how mass reproductions of an image can be used to make an artistic statement, Kusama once again led the way among Pop artists.

(14) Since her use of novel techniques before other major Pop artists shows that she was

far more creative than either Warhol or Oldenburg, it is clear that Kusama is one of the great visionaries of this artistic movement.

The writer wants to avoid sounding biased in sentence 1 ("Strangely enough...room installations"). Which of the following choices best accomplishes this goal?

- A. Deleting "Strangely enough" at the beginning of the sentence, adjusting the capitalization as needed
- B. Changing "millions of" to "many"
- C. Changing "famous" to "infamous"
- D. Adding "all over the world" at the end of the sentence, adjusting the punctuation as needed

### Question 34

The following passage is a draft.

(1) Strangely enough, interest in the works of Japanese artist Yayoi Kusama has exploded in recent years, with millions of art lovers eagerly visiting her famous "infinity mirror" room installations. (2) In light of this acclaim, it may seem hard to believe that Kusama remains an underappreciated figure in Pop Art, an artistic movement that brought elements of mass media and consumer culture into the world of art. (3) Nevertheless, it is true: Kusama's contributions to Pop Art are not as well recognized as those of Pop artists such as Andy Warhol and Claes Oldenburg.

(4) Kusama's 1962 sculpture *Accumulation No. 1* demonstrates her contribution to the Pop Art movement. (5) The piece consists of a white armchair completely covered with hundreds of stuffed fabric protrusions that jut out like tentacles. (6) Kusama's choice to repurpose a common household object and her use of fabric rather than dull sculptural materials like stone or clay made *Accumulation No. 1* the most talked-about piece at the Pop Art exhibition where it debuted. (7) A short time later, Claes Oldenburg achieved critical acclaim with his "soft sculptures," which similarly used fabric to depict such everyday artifacts as a light switch and a plate of French fries. (8) Yet Oldenburg's sculptures have remained touchstones of the Pop Art movement while *Accumulation No. 1* has become less well-known, even though, in both the materials he used and the objects he depicted, Oldenburg followed in Kusama's footsteps.



(9) Kusama also innovated a technique of repetition that would later be popularized by the most famous Pop artist of all: Andy Warhol. (10) For her 1963 show *Aggregation: One Thousand Boats Show*, Kusama created a rowboat covered with stuffed projections similar to those that appeared in *Accumulation No. 1*. (11) She then photographed this boat and created hundreds of prints of the photo, which she used to blanket the entire gallery in reproductions of the image. (12) After attending and being impressed by the show, this technique of reproducing the same image over and over so that it overwhelms the viewer's field of vision was later used, including in his celebrated reproductions of soup cans, by Andy Warhol. (13) In showing how mass reproductions of an image can be used to make an artistic statement, Kusama once again led the way among Pop artists.

(14) Since her use of novel techniques before other major Pop artists shows that she was far more creative than either Warhol or Oldenburg, it is clear that Kusama is one of the great visionaries of this artistic movement.

The writer is considering adding the following sentence after sentence 1.

*At a 2017 exhibit at the Hirshhorn Museum in Washington, D.C., visitors waited in line for hours for a chance to spend just 30 seconds in these otherworldly, mirror-lined spaces filled with lights and polka-dotted sculptures.*

Should the writer make this addition after sentence 1?

- A. Yes, because it provides details about the inaccessible nature of Kusama's art that has led to the overlooking of her contributions described in the paragraph.
- B. Yes, because it develops the statement made in sentence 1 by providing detailed descriptions of Kusama's artworks and the enthusiasm they inspire.
- C. No, because it may give readers a negative impression of Kusama by suggesting that she purposefully makes it difficult for people to engage with her art.
- D. No, because it undermines the writer's argument by contradicting the claim in sentence 13 that Kusama "led the way among Pop artists."

## Question 35

The following passage is a draft.

(1) Strangely enough, interest in the works of Japanese artist Yayoi Kusama has exploded in recent years, with millions of art lovers eagerly visiting her famous “infinity mirror” room installations. (2) In light of this acclaim, it may seem hard to believe that Kusama remains an underappreciated figure in Pop Art, an artistic movement that brought elements of mass media and consumer culture into the world of art. (3) Nevertheless, it is true: Kusama’s contributions to Pop Art are not as well recognized as those of Pop artists such as Andy Warhol and Claes Oldenburg.

(4) Kusama’s 1962 sculpture *Accumulation No. 1* demonstrates her contribution to the Pop Art movement. (5) The piece consists of a white armchair completely covered with hundreds of stuffed fabric protrusions that jut out like tentacles. (6) Kusama’s choice to repurpose a common household object and her use of fabric rather than dull sculptural materials like stone or clay made *Accumulation No. 1* the most talked-about piece at the Pop Art exhibition where it debuted. (7) A short time later, Claes Oldenburg achieved critical acclaim with his “soft sculptures,” which similarly used fabric to depict such everyday artifacts as a light switch and a plate of French fries. (8) Yet Oldenburg’s sculptures have remained touchstones of the Pop Art movement while *Accumulation No. 1* has become less well-known, even though, in both the materials he used and the objects he depicted, Oldenburg followed in Kusama’s footsteps.

(9) Kusama also innovated a technique of repetition that would later be popularized by the most famous Pop artist of all: Andy Warhol. (10) For her 1963 show *Aggregation: One Thousand Boats Show*, Kusama created a rowboat covered with stuffed projections similar to those that appeared in *Accumulation No. 1*. (11) She then photographed this boat and created hundreds of prints of the photo, which she used to blanket the entire gallery in reproductions of the image. (12) After attending and being impressed by the show, this technique of reproducing the same image over and over so that it overwhelms the viewer’s field of vision was later used, including in his celebrated reproductions of soup cans, by Andy Warhol. (13) In showing how mass reproductions of an image can be used to make an artistic statement, Kusama once again led the way among Pop artists.

(14) Since her use of novel techniques before other major Pop artists shows that she was far more creative than either Warhol or Oldenburg, it is clear that Kusama is one of the great visionaries of this artistic movement.

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The writer wants to add information to the end of sentence 3 (“Nevertheless...Claes Oldenburg”), adjusting the punctuation as needed. Which of the following choices, if

added to the end of sentence 3, would best preview the writer's line of reasoning?

- A. and her role in the development of performance art is also underappreciated
- B. an outcome that might have surprised the art critics who championed her work in the 1960s
- C. despite the fact that she pioneered some of the techniques that made these artists famous
- D. especially in the case of her 1963 show *Aggregation: One Thousand Boats Show*

### Question 36

The following passage is a draft.

(1) Strangely enough, interest in the works of Japanese artist Yayoi Kusama has exploded in recent years, with millions of art lovers eagerly visiting her famous “infinity mirror” room installations. (2) In light of this acclaim, it may seem hard to believe that Kusama remains an underappreciated figure in Pop Art, an artistic movement that brought elements of mass media and consumer culture into the world of art. (3) Nevertheless, it is true: Kusama's contributions to Pop Art are not as well recognized as those of Pop artists such as Andy Warhol and Claes Oldenburg.

(4) Kusama's 1962 sculpture *Accumulation No. 1* demonstrates her contribution to the Pop Art movement. (5) The piece consists of a white armchair completely covered with hundreds of stuffed fabric protrusions that jut out like tentacles. (6) Kusama's choice to repurpose a common household object and her use of fabric rather than dull sculptural materials like stone or clay made *Accumulation No. 1* the most talked about piece at the Pop Art exhibition where it debuted. (7) A short time later, Claes Oldenburg achieved critical acclaim with his “soft sculptures,” which similarly used fabric to depict such everyday artifacts as a light switch and a plate of French fries. (8) Yet Oldenburg's sculptures have remained touchstones of the Pop Art movement while *Accumulation No. 1* has become less well known, even though, in both the materials he used and the objects he depicted, Oldenburg followed in Kusama's footsteps.

(9) Kusama also innovated a technique of repetition that would later be popularized by the most famous Pop artist of all: Andy Warhol. (10) For her 1963 show *Aggregation: One Thousand Boats Show*, Kusama created a rowboat covered with stuffed projections similar to those that appeared in *Accumulation No. 1*. (11) She then photographed this boat and

created hundreds of prints of the photo, which she used to blanket the entire gallery in reproductions of the image. (12) After attending and being impressed by the show, this technique of reproducing the same image over and over so that it overwhelms the viewer's field of vision was later used, including in his celebrated reproductions of soup cans, by Andy Warhol. (13) In showing how mass reproductions of an image can be used to make an artistic statement, Kusama once again led the way among Pop artists.

(14) Since her use of novel techniques before other major Pop artists shows that she was far more creative than either Warhol or Oldenburg, it is clear that Kusama is one of the great visionaries of this artistic movement.

The writer is considering changing "contribution to" in sentence 4 to better convey their perspective on the dynamic between Kusama and the Pop Art movement. Which of the following versions of "contribution to" best accomplishes this goal?

A. (as it is now)

B. relationship with

C. vital role in

D. growing interest in

## Question 37

The following passage is a draft.

(1) Strangely enough, interest in the works of Japanese artist Yayoi Kusama has exploded in recent years, with millions of art lovers eagerly visiting her famous "infinity mirror" room installations. (2) In light of this acclaim, it may seem hard to believe that Kusama remains an underappreciated figure in Pop Art, an artistic movement that brought elements of mass media and consumer culture into the world of art. (3) Nevertheless, it is true that Kusama's contributions to Pop Art are not as well recognized as those of Pop artists such as Andy Warhol and Claes Oldenburg.

(4) Kusama's 1962 sculpture *Accumulation No. 1* demonstrates her contribution to the Pop Art movement. (5) The piece consists of a white armchair completely covered with hundreds of stuffed fabric protrusions that jut out like tentacles. (6) Kusama's choice to repurpose a common household object and her use of fabric rather than dull sculptural



materials like stone or clay made *Accumulation No. 1* the most talked-about piece at the Pop Art exhibition where it debuted. (7) A short time later, Claes Oldenburg achieved critical acclaim with his “soft sculptures,” which similarly used fabric to depict such everyday artifacts as a light switch and a plate of French fries. (8) Yet Oldenburg’s sculptures have remained touchstones of the Pop Art movement while *Accumulation No. 1* has become less well-known, even though, in both the materials he used and the objects he depicted, Oldenburg followed in Kusama’s footsteps.

(9) Kusama also innovated a technique of repetition that would later be popularized by the most famous Pop artist of all: Andy Warhol. (10) For her 1963 show *Aggregation: One Thousand Boats Show*, Kusama created a rowboat covered with stuffed projections similar to those that appeared in *Accumulation No. 1*. (11) She then photographed this boat and created hundreds of prints of the photo, which she used to blanket the entire gallery in reproductions of the image. (12) After attending and being impressed by the show, this technique of reproducing the same image over and over so that it overwhelms the viewer’s field of vision was later used, including in his celebrated reproductions of soup cans, by Andy Warhol. (13) In showing how mass reproductions of an image can be used to make an artistic statement, Kusama once again led the way among Pop artists.

(14) Since her use of novel techniques before other major Pop artists shows that she was far more creative than either Warhol or Oldenburg, it is clear that Kusama is one of the great visionaries of this artistic movement.

In sentence 6, the writer wants to maintain an objective tone that matches the rest of the passage. Which of the following versions of “dull” in sentence 6 best accomplishes this goal?

- A. (as it is now)
- B. old-fashioned
- C. traditional
- D. boring

## Question 33

The following passage is a draft

(1) Strangely enough, interest in the works of Japanese artist Yayoi Kusama has exploded in recent years, with millions of art lovers eagerly visiting her famous infinity mirror room installations. (2) In light of this acclaim, it may seem hard to believe that Kusama remains an underappreciated figure in Pop Art, an artistic movement that brought elements of mass media and consumer culture into the world of art. (3) Nevertheless, it is true: Kusama's contributions to Pop Art are not as well recognized as those of Pop artists such as Andy Warhol and Claes Oldenburg.

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(14) Since her use of novel techniques before other major Pop artists shows that she was far more creative than either Warhol or Oldenburg, it is clear that Kusama is one of the great visionaries of this artistic movement.

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The writer is considering changing sentence 12 ("After attending...Andy Warhol") to ensure that it is logically organized and free of ambiguity. Which of the following versions of sentence 12 most effectively accomplishes this goal?

A. (As it is now)

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B. Andy Warhol attended the show, was impressed by it, and, including in his celebrated reproductions of soup cans, later used this technique of reproducing the same image over and over so that it overwhelms the viewer's field of vision.

C. Andy Warhol, who attended and was impressed by the show, would later use this technique of reproducing the same image over and over so that it overwhelms the viewer's field of vision, including in his celebrated reproductions of soup cans.

D. Andy Warhol, in cases including his celebrated reproductions of soup cans, after he attended and was impressed by the show, used this technique of reproducing the same image over and over so that it overwhelms the viewer's field of vision.

### Question 39 discord.gg/4GDahzcRQ8 discord.gg/4GDahzcRQ8 discord.gg/4GDahzcRQ8

The following passage is a draft.

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(1) Strangely enough, interest in the works of Japanese artist Yayoi Kusama has exploded in recent years, with millions of art lovers eagerly visiting her famous “infinity mirror” room installations. (2) In light of this acclaim, it may seem hard to believe that Kusama remains an underappreciated figure in Pop Art, an artistic movement that brought elements of mass media and consumer culture into the world of art. (3) Nevertheless, it is true: Kusama’s contributions to Pop Art are not as well recognized as those of Pop artists such as Andy Warhol and Claes Oldenburg.

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(4) Kusama’s 1962 sculpture *Accumulation No. 1* demonstrates her contribution to the Pop Art movement. (5) The piece consists of a white armchair completely covered with hundreds of stuffed fabric protrusions that jut out like tentacles. (6) Kusama’s choice to repurpose a common household object and her use of fabric rather than dull sculptural materials like stone or clay made *Accumulation No. 1* the most talked-about piece at the Pop Art exhibition where it debuted. (7) A short time later, Claes Oldenburg achieved critical acclaim with his “soft sculptures,” which similarly used fabric to depict such everyday artifacts as a light switch and a plate of French fries. (8) Yet Oldenburg’s sculptures have remained touchstones of the Pop Art movement while *Accumulation No. 1* has become less well known, even though, in both the materials he used and the objects he depicted, Oldenburg followed in Kusama’s footsteps.

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(9) Kusama also innovated a technique of repetition that would later be popularized by

the most famous Pop artist of all: Andy Warhol. (10) For her 1963 show *Aggregation: One Thousand Boats Show*, Kusama created a rowboat covered with stuffed projections similar to those that appeared in *Accumulation No. 1*. (11) She then photographed this boat and created hundreds of prints of the photo, which she used to blanket the entire gallery in reproductions of the image. (12) After attending and being impressed by the show, this technique of reproducing the same image over and over so that it overwhelms the viewer's field of vision was later used, including in his celebrated reproductions of soup cans, by Andy Warhol. (13) In showing how mass reproductions of an image can be used to make an artistic statement, Kusama once again led the way among Pop artists.

(14) Since her use of novel techniques before other major Pop artists shows that she was far more creative than either Warhol or Oldenburg, it is clear that Kusama is one of the great visionaries of this artistic movement.

The writer is considering changing "Since her use...clear that" in sentence 14 to avoid expressing the sentence's claim in absolute terms. Which of the following versions of "Since her use...clear that" best accomplishes this goal?

- A. (As it is now)
- B. Whether Kusama's works directly inspired similar works by other Pop artists or simply used similar techniques and explored similar themes, the fact remains that
- C. All things considered, Kusama's *Accumulation No. 1* and the pieces she presented at *Aggregation: One Thousand Boats Show* should be considered more important Pop Art works than the derivative works of Oldenburg and Warhol:
- D. As the unacknowledged inspiration for other Pop artists, whose careers would not have been possible without hers,

## Question 40

The following passage is a draft.

(1) Strangely enough, interest in the works of Japanese artist Yayoi Kusama has exploded in recent years, with millions of art lovers eagerly visiting her famous "infinity mirror" room installations. (2) In light of this acclaim, it may seem hard to believe that Kusama remains an underappreciated figure in Pop Art, an artistic movement that brought elements of mass media and consumer culture into the world of art. (3) Nevertheless, it is



true: Kusama's contributions to Pop Art are not as well recognized as those of Pop artists such as Andy Warhol and Claes Oldenburg.

(4) Kusama's 1962 sculpture *Accumulation No. 1* demonstrates her contribution to the Pop Art movement. (5) The piece consists of a white armchair completely covered with hundreds of stuffed fabric protrusions that jut out like tentacles. (6) Kusama's choice to repurpose a common household object and her use of fabric rather than dull sculptural materials like stone or clay made *Accumulation No. 1* the most talked-about piece at the Pop Art exhibition where it debuted. (7) A short time later, Claes Oldenburg achieved critical acclaim with his "soft sculptures," which similarly used fabric to depict such everyday artifacts as a light switch and a plate of French fries. (8) Yet Oldenburg's sculptures have remained touchstones of the Pop Art movement while *Accumulation No. 1* has become less well-known, even though, in both the materials he used and the objects he depicted, Oldenburg followed in Kusama's footsteps.

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The writer wants to add a concluding sentence after sentence 14 that summarizes the passage's main argument. Which of the following choices best accomplishes this goal?

- A. She asserts that she is the true founder of the Pop Art movement.
- B. Her achievements demonstrate why Pop Art should be taken more seriously by critics.
- C. She deserves to have her achievements more widely acknowledged.
- D. Her works provide a fascinating window into the thought process of a working artist.

## Question 41

The following passage is a draft.

(1) While many people are familiar with the Dewey Decimal System of classification used to catalog the nonfiction sections of most libraries, few are familiar with the Brian Deer Classification System. (2) However, the Deer system may very well be a superior system for classifying Indigenous and Native American collections.

(3) Brian Deer completed his master's degree in library science from McGill University in Canada. (4) Upon his graduation, the National Indian Brotherhood (now Assembly of First Nations) hired him to catalog their collection.

(5) The Dewey Decimal System classifies most Indigenous topics in the history sections—an approach that fails to consider Indigenous perspectives. (6) In contrast, Deer developed his own system of classification based on topics and relationships in Indigenous writing that reflect Onkwehonwe (Original Peoples) realities. (7) This system is now used at the X̱wi7x̱wa Library at the University of British Columbia, the Union of British Columbia Indian Chiefs Resource Centre, and the Aanischaaukamikw Cree Cultural Institute in Oujé-Bougoumou, Quebec. (8) In 2003, Paul MacDonell, Reiko Tagami, and Paul Washington wrote a research paper on the Deer Classification System while studying at the University of British Columbia.

(9) Some librarians argue that the Brian Deer Classification System is too narrowly focused and lacks the precision of other classification systems. (10) While this may be true, Wagner says that “where traditional library classification systems reflect Eurocentric...perspectives, Brian Deer’s was created to allow for the expression of Indigenous world views.”

The writer wants sentence 1 to introduce the topic of the passage by presenting some relevant context. Which of the following versions of sentence 1 most effectively accomplishes this goal?

A. (As it is now)

B. Have you ever wondered why we organize libraries the way we do: wouldn't simply alphabetizing the nonfiction sections as we do the fiction sections be better?

C. Deciding how to classify books can be a difficult task for libraries—one which may not even be relevant in this era of electronic searches and location tags.

- D. Once a library catalogs a new book acquisition under the Dewey Decimal System, it is very difficult for librarians to amend that classification.

## Question 42

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(9) Some librarians argue that the Brian Deer Classification System is too narrowly focused and lacks the precision of other classification systems. (10) While this may be true, Wagner says that “where traditional library classification systems reflect Eurocentric...perspectives, Brian Deer’s was created to allow for the expression of Indigenous world views.”

The writer is considering revising sentence 3 to better convey the relationship between sentence 3 and sentence 4. Which of the following revisions to sentence 3 best achieves this purpose?

- A. Brian Deer completed his master's degree in library science from McGill University in Canada after earning his undergraduate degree in mathematics.
- B. Born in New York but eventually returning to his family's community in Quebec, Brian

Deer completed his master's degree in library science from McGill University in Canada.

**C.** Brian Deer, a college professor and entrepreneur as well as a librarian, completed his master's degree in library science from McGill University in Canada.

**D.** Brian Deer, a tribal member of the Mohawks of Kahnawà:ke, completed his master's degree in library science from McGill University in Canada.

### Question 43

The following passage is a draft.

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(3) Brian Deer completed his master's degree in library science from McGill University in Canada. (4) Upon his graduation, the National Indian Brotherhood (now Assembly of First Nations) hired him to catalog their collection.

(5) The Dewey Decimal System classifies most Indigenous topics in the history sections—an approach that fails to consider Indigenous perspectives. (6) In contrast, Deer developed his own system of classification based on topics and relationships in Indigenous writing that reflect Onkwehón:we (Original Peoples) realities. (7) This system is now used at the Xwi7xwa Library at the University of British Columbia, the Union of British Columbia Indian Chiefs Resource Centre, and the Aanischaaukamikw Cree Cultural Institute in Qu'Ébec. (8) In 2003, Paul MacDonell, Reiko Takanizawa, and Paul Washington wrote a research paper on the Deer Classification System while studying at the University of British Columbia.

(9) Some librarians argue that the Brian Deer Classification System is too narrowly focused and lacks the precision of other classification systems. (10) While this may be true, Wagner says that “where traditional library classification systems reflect Eurocentric...perspectives, Brian Deer’s was created to allow for the expression of Indigenous world views.”

In sentence 4, the writer is considering deleting the parenthetical “(now Assembly of First Nations)”. Should the writer keep or delete this parenthetical?

**A.** Keep it, because it demonstrates how other organizations have classification systems,



not just libraries.

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**B.** Keep it, because it provides clarifying information about the organization today.

**C.** Delete it, because adding a second designation is unnecessary and might confuse the audience.

**D.** Delete it, because the term "Brotherhood" is clear and does not need to be explained.

## Question 44 discord.gg/4GDahzcRQ8 discord.gg/4GDahzcRQ8 discord.gg/4GDahzcRQ8

The following passage is a draft.

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(1) While many people are familiar with the Dewey Decimal System of classification used to catalog the nonfiction sections of most libraries, few are familiar with the Brian Deer Classification System. (2) However, the Deer system may very well be a superior system for classifying Indigenous and Native American collections.

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(3) Brian Deer completed his master's degree in library science from McGill University in Canada. (4) Upon his graduation, the National Indian Brotherhood (now Assembly of First Nations) hired him to catalog their collection.

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(5) The Dewey Decimal System classifies most Indigenous topics in the history section—an approach that fails to consider Indigenous perspectives. (6) In contrast, Deer developed his own system of classification based on topics and relationships in Indigenous writing that reflect Onkwehon:we (Original Peoples) realities. (7) This system is now used at the Xwi7xwa Library at the University of British Columbia, the Union of British Columbia Indian Chiefs Resource Centre, and the Aanischaaukamikw Cree Cultural Institute in Oujé-Bougoumou, Quebec. (8) In 2003, Paul MacDonell, Reiko Tagami, and Paul Washington wrote a research paper on the Deer Classification System while studying at the University of British Columbia.

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(9) Some librarians argue that the Brian Deer Classification System is too narrowly focused and lacks the precision of other classification systems. (10) While this may be true, Wagner says that "where traditional library classification systems reflect Eurocentric...perspectives, Brian Deer's was created to allow for the expression of Indigenous world views."

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The writer is considering deleting sentence 8 from the passage. Should the writer keep or delete this sentence?

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- A. Keep it, because it provides commentary that explains the claim made in the previous sentence.
- B. Keep it, because it emphasizes the importance of being familiar with developments in one's chosen field.
- C. Delete it, because it does not explain why MacDonell, Tagami, and Washington should be considered experts on classification systems.
- D. Delete it, because it offers evidence that does not help develop the line of reasoning in this paragraph.

## Question 45

The following passage is a draft.

(1) While many people are familiar with the Dewey Decimal System of classification used to catalog the nonfiction sections of most libraries, few are familiar with the Brian Deer Classification System. (2) However, the Deer system may very well be a superior system for classifying Indigenous and Native American collections.

(3) Brian Deer completed his master's degree in library science from McGill University in Canada. (4) Upon his graduation, the National Indian Brotherhood (now Assembly of First Nations) hired him to catalog their collection.

(5) The Dewey Decimal System classifies most Indigenous topics in the history sections—an approach that fails to consider Indigenous perspectives. (6) In contrast, Deer developed his own system of classification based on topics and relationships in Indigenous writing that reflect Onkwehón:we (Original Peoples) realities. (7) This system is now used at the Xwi7xwa Library at the University of British Columbia, the Union of British Columbia Indian Chiefs Resource Centre, and the Aanischaaukamikw Cree Cultural Institute in Oujé-Bougoumou, Quebec. (8) In 2003, Paul MacDonell, Reiko Tagami, and Paul Washington wrote a research paper on the Deer Classification System while studying at the University of British Columbia.

(9) Some librarians argue that the Brian Deer Classification System is too narrowly focused and lacks the precision of other classification systems. (10) While this may be true, Wagner says that “where traditional library classification systems reflect Eurocentric...perspectives, Brian Deer’s was created to allow for the expression of Indigenous world views.”

The writer is considering revising sentence 10 to better attribute the quoted material. Which of the following revisions to “Wagner says” best accomplishes this goal?

- A. Kim Wagner states
- B. a librarian argues
- C. librarian Kim Wagner at the Seton Library in Calgary asserts
- D. an official who works at Calgary’s Seton Library claims

## Section II

### Instructions:

Section II has 3 free-response questions and lasts 2 hours and 15 minutes.

This section of the exam requires answers in essay form. Each essay will be judged on its clarity and effectiveness in dealing with the assigned topic and on the quality of the writing.

You may pace yourself as you answer the questions in this section, or you may use these optional timing recommendations:

- Question 1 (Synthesis): approximately 15 minutes reading the question, analyzing and evaluating the sources, and planning your answer, and 40 minutes writing your answer
- Question 2 (Rhetorical Analysis): approximately 40 minutes writing your answer
- Question 3 (Argument): approximately 40 minutes writing your answer

You may use scratch paper for notes and planning, but credit will only be given for responses entered in this application. Text you enter as an annotation will **not** be included as part of your answer. You can go back and forth between questions in this section until time expires. The clock will turn red when 15 minutes remain—**the proctor will not give you any time updates or warnings.**

## Question 1

As nations and space agencies have sent spacecraft and satellites into space, human-created debris—or “space junk”—has accumulated in orbit around Earth. Space debris may range in size from small parts and flecks of paint to whole defunct satellites, but all of it poses a potential risk if it collides with a spacecraft. Many countries have agreed that the management of space debris is a priority because it poses a threat to space exploration and satellites. However, removing it is difficult and costly.

Carefully read the following six sources, including the introductory information for each source. Write an essay that synthesizes material from at least three of the sources and develops your position on the most important factors that space agencies and nations should consider when dealing with the problem of space debris.

Source A (O’Callaghan article)

Source B (graph from ESA)

Source C (Quell article)

Source D (Rossettini opinion article)

Source E (NOAA article)

Source F (chart from Mosher and Kiersz)

Write an essay that synthesizes material from at least three of the sources and develops your position on the most important factors that space agencies and nations should consider when dealing with the problem of space debris.

In your response you should do the following:

Respond to the prompt with a thesis that presents a defensible position.

Select and use evidence from at least three of the provided sources to support your line of reasoning.

Indicate clearly the sources used through direct quotation, paraphrase, or summary. Sources may be cited as Source A, Source B, etc., or by using the description in parentheses.

Explain how the evidence supports your line of reasoning.

Use appropriate grammar and punctuation in communicating your argument.

## Question 2

The following is a passage from the introduction to David Treuer’s 2012 nonfiction book



*Rez Life: An Indian's Journey Through Reservation Life.* Treuer is a member of the Leech Lake Band of Ojibwe, a tribal nation in Minnesota. In *Rez Life*, Treuer draws on research and personal experience to explore the history of reservations and the issues that affect Native Americans who live on them today. A reservation is an area of land governed by a tribal nation in what is now the United States. Read the passage carefully. Write an essay that analyzes the rhetorical choices Treuer makes to develop his argument about the contributions that Native Americans and their communities have made to the United States.

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1 [T]he sign reads: WELCOME TO THE LEECH LAKE INDIAN RESERVATION HOME OF THE LEECH LAKE BAND OF OJIBWE PLEASE KEEP OUR ENVIRONMENT CLEAN, PROTECT OUR NATURAL RESOURCES NO SPECIAL LICENCES REQUIRED FOR HUNTING, FISHING, OR TRAPPING.

2 If you're driving—has since this is America's most likely the case—the sign is soon behind you and soon forgotten. However, something is different about life on one side of it and life on the other. It's just hard to say exactly what. The landscape is unchanged. The same pines, and the same swamps, hay fields, and jeweled lakes dropped here and there among the trees, exist on both sides of the sign. The houses don't look all that different, perhaps a little smaller, a little more ramshackle. The children playing by the road do look different, though. Darker. The cars, most of them, seem older. And perhaps something else is different, too.

3 You can see these kinds of signs all over America. There are roughly 310 Indian reservations in the United States, though the Bureau of Indian Affairs (BIA) doesn't have a sure count of how many reservations there are (this might say something about the BIA, or it might say something about the nature of reservations). Not all of the 564 federally recognized tribes in the United States have reservations. Some Indians don't have reservations, but all reservations have Indians and all reservations have signs. There are tribal areas in Brazil, Afghanistan, and Pakistan, among many other countries. But reservations as we know them are, with the exception of Canada, unique to America. You can see these signs in more than thirty of the states, but most of them are clustered in the last places to be permanently settled by Europeans: the Great Plains, the Southwest, the Northwest, and along the Canadian border stretching from Montana to New York. You can see them in the middle of the desert, among the strewn rocks of the Badlands, in the suburbs of Green Bay, and within the misty spray of Niagara Falls. Some of the reservations that these signs announce are huge. There are twelve reservations in the United States bigger than the state of Rhode Island. Nine reservations are larger than Delaware (named after a tribe that was pushed from the region). Some reservations are so small that the sign itself seems larger than the land it denotes. Most reservations are poor. A few have become wealthy. In 2007 the Seminole bought the Hard Rock Café franchise.

The Oneida of Wisconsin helped renovate Lambeau Field in Green Bay. And whenever Brett Favre (who claims Chickasaw blood) scored a touchdown there as a Packer, a Jet, or a Minnesota Viking, he did it under Oneida lights cheered on by fans sitting on Oneida bleachers, not far from the Oneida Nation itself.

4 Indian reservations, and those of us who live on them, are as American as apple pie, baseball, and muscle cars. Unlike apple pie, however, Indians contributed to the birth of America itself. The Oneida were allies of the Revolutionary Army who fed U.S. troops at Valley Forge and helped defeat the British in New York, and the Iroquois Confederacy served as one of the many models for the American constitution. Marx and Engels<sup>2</sup> also cribbed from the Iroquois as they developed their theories of communism. Indians have been disproportionately involved in every war America has fought since its first, including one we're fighting now: on July 27, 2007, the last soldiers of Able Company 2nd-136th Combined Arms battalion returned home to Bemidji, Minnesota, after serving twenty-two months of combat duty in Iraq. At the time Able Company was the most deployed company in the history of the Iraq War and was also deployed in Afghanistan and Bosnia. Some of the members of Able Company are Indians from reservations in northern Minnesota.

5 Despite now involved in America's business Indians have been, most people will go a lifetime without ever knowing an Indian or spending any time on an Indian reservation. Indian land makes up 2.3 percent of the land in the United States. We number slightly over 2 million (up significantly from not quite 240,000 in 1900). It is pretty easy to avoid us and our reservations. Yet Americans are captivated by Indians. Indians are part of the story that America tells itself, from the first Thanksgiving to the Boston Tea Party up through Crazy Horse, the Battle of the Little Bighorn, and Custer's Last Stand.

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Write an essay that analyzes the rhetorical choices Treuer makes to develop his argument about the contributions that Native Americans and their communities have made to the United States.

In your response you should do the following:

Respond to the prompt with a thesis that analyzes the writer's rhetorical choices.

Select and use evidence to support your line of reasoning.

Explain how the evidence supports your line of reasoning.

Demonstrate an understanding of the rhetorical situation.

Use appropriate grammar and punctuation in communicating your argument.

### Question 3

In a 2022 interview with *People* magazine promoting her program to empower young girls

through sport, professional tennis player and mental health advocate Naomi Osaka said: "For me, the biggest lesson I've learned is to try to be present in each moment. It's easy to lose sight of how far you've come, but I've been prioritizing trying to live in the moment and enjoy the journey."

Write an essay that argues your position on the extent to which Osaka's claim about embracing the present moment is valid.

Write an essay that argues your position on the extent to which Osaka's claim about embracing the present moment is valid.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible position.
- Provide evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

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