ENGLISH LANGUAGE AND COMPOSITION
SECTION I
Time—1 hour

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

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

Questions 1-15. Read the following passage carefully before you choose your answers.

(The following essay by a British writer was first published in 1900.)

We may talk about our troubles to those persons who can give us direct help, but even in this case we ought as much as possible to come to a provisional conclusion before consultation; to be perfectly clear to ourselves within our own limits. Some people have a foolish trick of applying for aid before they have done anything whatever to aid themselves, and in fact try to talk themselves into perspicuity. The only way in which they can think is by talking, and their speech consequently is not the expression of opinion already and carefully formed, but the manufacture of it.

We may also tell our troubles to those who are suffering if we can lessen their own. It may be a very great relief to them to know that others have passed through trials equal to theirs and have survived. There are obscure, nervous diseases, hypochondriac fancies, almost uncontrollable impulses, which terrify by their apparent singularity. If we could believe that they are common, the worst of the fear would vanish.

But, as a rule, we should be very careful for our own sake not to speak much about what distresses us. Expression is apt to carry with it exaggeration, and this exaggerated form becomes henceforth that under which we represent our miseries to ourselves, so that they are thereby increased. By reserve, on the other hand, they are diminished, for we attach less importance to that which it was not worth while to mention. Secrecy, in fact, may be our salvation.

It is injurious to be always treated as if something were the matter with us. It is health-giving to be dealt with as if we were healthy, and the man who imagines his wits are failing becomes stronger and sounder by being entrusted with a difficult problem than by all the assurances of a doctor.

They are poor creatures who are always craving for pity. If we are sick, let us prefer conversation upon any subject rather than upon ourselves. Let it turn on matters that lie outside the dark chamber, upon the last new discovery, or the last new idea. So shall we seem still to be linked to the living world. By perpetually asking for sympathy an end is put to real friendship. The friend is afraid to intrude anything which has no direct reference to the patient’s condition lest it should be thought irrelevant. No love even can long endure without complaint, silent it may be, against an invalid who is entirely self-centered; and what an agony it is to know that we are tended simply as a duty by those who are nearest to us, and that they will really be relieved when we have departed! From this torture we may be saved if we early apprentice ourselves to the art of self-suppression and sternly apply the gag to eloquence upon our own woes. Nobody who really cares for us will mind waiting on us even to the long-delayed last hour if we endure in fortitude.

There is no harm in confronting our disorders or misfortunes. On the contrary, the attempt is wholesome. Much of what we dread is really due to indistinctness of outline. If we have the courage to say to ourselves, What is this thing, then? let the worst come to the worst, and what, then? we shall frequently find that after all it is not so terrible. What we have to do is to subdue tremulous, nervous, insane fright. Fright is often prior to an object; that is to say, the fright comes first and something is invented or discovered to account for it. There are certain states of body and mind which are productive of objectless fright, and the most ridiculous thing in the world is able to provoke it to activity. It is perhaps not too much to say that any calamity the moment it is apprehended by the reason alone loses nearly all its power to disturb and unfix us. The conclusions which are so alarming are not those of the reason, but, to use Spinoza’s words, of the “affects.”
1. The author most likely assumes which of the following about his audience?
   (A) It has had little experience of emotional pain.
   (B) It is interested in learning how to deal with personal problems.
   (C) It is overly concerned with keeping up appearances.
   (D) Its views are vehemently opposed to his own.
   (E) It is indifferent to the effect of its actions on others.

2. The author implies that the speech of “Some people” (line 5) is likely to be
   (A) polite and refined
   (B) imaginative and original
   (C) ill-considered and impetuous
   (D) frivolous and tiresome
   (E) awkward and inarticulate

3. In the first paragraph, the author draws a distinction between
   (A) reserve and deceit
   (B) thinking and speaking
   (C) recollecting and suppressing
   (D) reason and emotion
   (E) knowledge and opinion

4. In the second paragraph, the author suggests that one way to lessen the suffering of others is to get them to believe that their troubles are
   (A) largely self-created
   (B) likely to be short-lived
   (C) not unique to them
   (D) not without cause
   (E) not likely to return

5. Which of the following are contrasted in the third paragraph?
   (A) Speech and distress
   (B) Expression and reserve
   (C) Exaggeration and unhappiness
   (D) Expression and exaggeration
   (E) Secrecy and salvation

6. In the third paragraph, the author is mainly concerned with
   (A) defending the verbosity of people who are experiencing personal difficulties
   (B) chastising people who exaggerate their troubles to gain sympathy from others
   (C) revealing the selflessness of those who conceal their own suffering from others
   (D) affirming the value of patience by explaining the psychological benefits of listening to others
   (E) urging verbal restraint by highlighting the impact of speech on the speaker’s sense of reality

7. The author introduces the figure of the “man who imagines his wits are failing” (lines 31-32) primarily in order to
   (A) emphasize the importance of maintaining people’s confidence in their own abilities
   (B) appeal for greater sensitivity to be shown to people with mental afflictions
   (C) lament the extent to which people’s self-esteem depends on others’ opinion of them
   (D) illustrate the necessity of self-reliance in coping with mental affliction
   (E) point to a decline in the cultural authority of medical professionals

8. The use of the passive voice in the sentence “By . . . friendship” (lines 40-42) has which of the following effects?
   (A) It shifts the purpose of the paragraph.
   (B) It calls into question the author’s sincerity.
   (C) It throws a different light on the central thesis.
   (D) It makes a generalization seem less personal.
   (E) It emphasizes the author’s authority on the subject.

9. In line 50, “this torture” refers to the
   (A) inability to care properly for a loved one
   (B) failure to recognize another person’s pain
   (C) inability to express our true feelings
   (D) sense that we have been a burden to others
   (E) belief that we create our own troubles
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10. In context, “eloquence” (line 52) most closely reiterates the meaning of which of the following words used earlier in the passage?
   (A) “fancies” (line 16)
   (B) “Expression” (line 22)
   (C) “Secrecy” (line 28)
   (D) “assurances” (line 34)
   (E) “complaint” (line 45)

11. In line 60, italicization is used to
   (A) emphasize a difference between appearance and reality
   (B) signal an ironic point of view
   (C) cite a specific source
   (D) underscore the author’s own sincerity
   (E) suggest a conventional way to understand a situation

12. In context, the series of adjectives before “fright” (line 63) is meant to
   (A) convey the author’s surprise on experiencing an emotion
   (B) insinuate the foolishness of betraying an emotion
   (C) evoke the mounting intensity of an emotion
   (D) question the wisdom of concealing emotion
   (E) appeal to the audience’s sense of compassion

13. In the context of the passage as a whole, the final paragraph serves to
   (A) restate an earlier point by way of an analogy between reason and medicine
   (B) qualify the earlier argument by considering the value of directly engaging one’s troubles
   (C) persuade the audience by demonstrating facility with contemporary psychological theory
   (D) outline some of the difficulties that the author’s discussion leaves unresolved
   (E) note a contradiction in the author’s advice about exercising discretion

14. The author uses which of the following to develop his ideas in the passage?
   (A) Anecdotes drawn from his own experience
   (B) An extended metaphor for describing the nature of suffering
   (C) A series of assertions followed by counterexamples
   (D) Logical argument in support of several different theses
   (E) A series of generalizations supported by reasoning and hypothetical instances

15. In the passage as a whole, the author recommends that “we” adopt which of the following personal characteristics?
   (A) Sincerity and forthrightness
   (B) Generosity and charitableness
   (C) Humility and deference
   (D) Circumspection and self-reliance
   (E) Independence and aloofness
Questions 16-31. Read the following passage carefully before you choose your answers.

(This passage is taken from a recent book about the reading and writing habits of American women in the nineteenth century.)

Literary activities not only permeated daily life; they did so in ways that were at once participatory and collaborative.1 From early ages, middle-class boys and girls were expected to produce written work. In addition to school essays, there were poems written to order for family celebrations as well as word games, like writing nonsense verses in alternate lines, all of which required verbal facility. These circumstances were of singular importance for women.

By the late nineteenth century, diary and letter writing had become predominantly female arts. If women did not monopolize them, they were thought to have special talents or responsibilities for their performance. Once a common spiritual exercise for both sexes, diary keeping had evolved into something of a calling for female adolescents of the comfortable classes. Often presented by parents as gifts to girls in their early teens, diaries were sanctioned as a technique for promoting discipline and character, a practice that might aid in the transition from sometimes ornery adolescence to more pliant womanhood. In their pages, girls recorded, sometimes painfully, their struggles to “be good,” to settle gnawing religious doubts, to subdue their pride or resentment at parental authority. Whatever the intent of adults, by fostering exploration of inner lives, diaries often promoted self-reflection of an individualistic sort in ways that allowed for a more assertive female subjectivity. In their (presumably) secret pages, girls could express anger and try out a variety of identities, some of them at least mildly subversive. Perhaps critics were right to consider diaries sufficiently dangerous to warn against them, as some did in the 1870s.2

Diaries assumed their greatest importance during adolescence, but women of all ages were often prodigious letter writers. As those charged with the emotional well-being of extended as well as nuclear families, women kept in touch with absent members and distant relatives. The pattern began in youth: boys might be expected to write letters, but their lapses were more readily tolerated than those of their sisters. In a mobile society that detached people from their points of origin, women’s letters often constituted the primary means of communication between family members. As the principal letter writers, women not only demonstrated their vaunted verbal facility but gained authority in negotiating family matters.3 Diary keeping and letter writing originated in gendered obligations. But they were often so much more. In addition to any personal satisfaction they brought, these genres enhanced powers of observation and self-reflection. Self-conscious about their letters, which they knew would be read aloud or passed around among family members, young women labored over their literary productions. Observant correspondents like Alice Hamilton became vivid storytellers who set their scenes with care, created characters out of themselves and the people they met, and adjusted their narratives to fit their intended audience.4 Earlier in the century, in just this manner, letter writing proved to be an important training ground for Harriet Beecher Stowe, who incorporated techniques she had perfected in her correspondence into her domestic fiction.5 In creating themselves in and through their diaries and letters (that is, both for themselves and for others), women often drew on models available to them from literature. In this way reading and writing converged.

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16. The author uses the “not only” construction in line 1 to

(A) minimize the importance of everyday literary activities
(B) convey a heightened degree of involvement in shared literary activities during a period
(C) recommend ways of giving literary activities a broader cultural significance
(D) suggest that literary activities were best reserved for group settings
(E) argue that literary activities should reflect common values rather than personal ones

18. Lines 12-15 (“If women . . . performance”) state that women were

(A) viewed as oddities if they did not write more entertaining letters than men did
(B) judged critically if they did not write as much correspondence as they received
(C) entrusted with more household obligations if they excelled in practical forms of writing
(D) regarded as responsible for the most important correspondence despite being less likely to write
(E) considered to have a particular facility for writing letters and diary entries

19. In lines 26-35 (“Whatever . . . 1870s”), the author suggests that

(A) diaries helped girls experiment privately with different personas
(B) girls were punished for voicing rebellious thoughts in their diaries
(C) girls exchanged diaries to communicate with each other confidentially
(D) girls became socially ambitious as a result of diary keeping
(E) diary keeping declined once critics spoke out against the practice

20. What is the effect of putting the word “presumably” (line 30) in parentheses?

(A) To indicate that a possibility is not worth considering
(B) To acknowledge the strength of an opposing viewpoint
(C) To raise doubts about whether an assumption is warranted
(D) To underscore a compelling rationale for an argument
(E) To draw attention to additional evidence
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By the late nineteenth century, diary and letter writing had become predominantly female arts. If women did not monopolize them, they were thought to have special talents or responsibilities for their performance. Once a common spiritual exercise for both sexes, diary keeping had evolved into something of a calling for female adolescents of the comfortable classes. Often presented by parents as gifts to girls in their early teens, diaries were sanctioned as a technique for promoting discipline and character, a practice that might aid in the transition from sometimes ornery adolescence to more pliant womanhood. In their pages, girls recorded, sometimes painfully, their struggles to “be good,” to settle gnawing religious doubts, to subdue their pride or resentment at parental authority. Whatever the intent of adults, by fostering exploration of inner lives, diaries often promoted self-reflection of an individualistic sort in ways that allowed for a more assertive female subjectivity. In their (presumably) secret pages, girls could express anger and try out a variety of identities, some of them at least mildly subversive. Perhaps critics were right to consider diaries sufficiently dangerous to warn against them, as some did in the 1870s.

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Diary keeping and letter writing originated in gendered obligations. But they were often so much more. In addition to any personal satisfaction they brought, these genres enhanced powers of observation and self-reflection. Self-conscious about their letters, which they knew would be read aloud or passed around among family members, young women labored over their literary productions. Observant correspondents like Alice Hamilton became vivid storytellers who set their scenes with care, created characters out of themselves and the people they met, and adjusted their narratives to fit their intended audience. Earlier in the century, in just this manner, letter writing proved to be an important training ground for Harriet Beecher Stowe, who incorporated techniques she had perfected in her correspondence into her domestic fiction. In creating themselves in and through their diaries and letters (that is, both for themselves and for others), women often drew on models available to them from literature. In this way reading and writing converged.

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22. Note 2 primarily promotes the exploration of which topic?
   (A) The reasons why women privileged diary keeping over letter writing
   (B) The diary entry's influence on a specific literary genre
   (C) The influence of diary keeping on successive generations
   (D) The prevalence of diary keeping in particular groups
   (E) Religious arguments raised by critics of diary keeping

23. In line 41, the "pattern" refers to the
   (A) disapproval voiced toward individuals who failed to correspond regularly
   (B) responsibility women had for maintaining family connections
   (C) expectation for men to travel and for women to stay at home
   (D) tendency for family members to move increasingly farther apart
   (E) admiration that men felt for women's skillful letter writing

24. The third paragraph (lines 36-49) asserts that letter writing was significant because it
   (A) provided women with a means of exercising power as individuals
   (B) caused women to feel resentment for the roles they were forced to assume
   (C) kept women from exploring other challenges outside the home
   (D) presented women with the opportunity to become professional writers
   (E) gave women a vehicle for building close personal relationships

25. In note 3, the author states that Motz's work
   (A) studies a broad segment of the population in the nineteenth-century United States
   (B) presents historical evidence that women were more closely identified with letter writing than were men
   (C) analyzes the style and structure of women's letters that were written on a variety of domestic topics
   (D) provides an intellectual basis for di Leonardo's review of women's writing in the home
   (E) shows how magazines influenced the writing techniques of nineteenth-century women
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26. In note 3, the bibliographical information provided for di Leonardo’s work indicates that it is
(A) a lecture transcript
(B) a full-length book
(C) a volume in a series
(D) an essay in an anthology
(E) an article in a periodical

27. The author uses the word “obligations” in line 51 to expand on the meaning of
(A) “charged” (line 38)
(B) “tolerated” (line 43)
(C) “detached” (line 44)
(D) “constituted” (line 45)
(E) “demonstrated” (line 48)

28. In the last paragraph (lines 50-70), the author mentions Alice Hamilton and Harriet Beecher Stowe because they
(A) made it popular to read letters aloud in dramatic performances at home
(B) illustrate how the art of letter writing nurtured literary achievement
(C) wrote letters that proved to have a major impact on questions of national importance
(D) wrote letters that women studied to perfect their own writing style
(E) continue to influence the practice of letter writing today

29. In lines 66-70 (“In creating . . . converged”), the author describes the relationship between
(A) diaries intended for self-contemplation and letters used for broader communication
(B) female writers who sought attention and the audiences they attempted to please
(C) the artistic freedom that female writers enjoyed and the social constraints they had to endure
(D) literature that inspired women and the diaries and letters women produced
(E) writing in seclusion and discussing literature in small circles with other women

30. Which statement best sums up the central argument of the passage?
(A) Genres defined as feminine gave women the chance to assert their influence and express themselves.
(B) Women used seemingly conservative genres to engage in social reform.
(C) Diary and letter writing provided women with a foothold in the publishing world.
(D) Women modified traditional genres in the nineteenth century to express a unique point of view.
(E) Women’s correspondence provides insightful commentaries on nineteenth-century culture at large.

31. The author’s overall tone is best described as
(A) arch and witty
(B) whimsical and irreverent
(C) assured and informative
(D) strident and polemical
(E) emotional and apologetic
Questions 32-43. Read the following passage carefully before you choose your answers.

(The following passage is from a book published in the 1980s.)

In the world of the southern black community I grew up in, “back talk” and “talking back” meant speaking as an equal to an authority figure. It meant daring to disagree and sometimes it just meant having an opinion. In the “old school,” children were meant to be seen and not heard. My great-grandparents, grandparents, and parents were all from the old school. To make yourself heard if you were a child was to invite punishment, the back-hand lick, the slap across the face that would catch you unaware, or the feel of switches stinging your arms and legs.

To speak then when one was not spoken to was a courageous act—an act of risk and daring. And yet it was hard not to speak in warm rooms where heated discussions began at the crack of dawn, women’s voices filling the air, giving orders, making threats, fussing. Black men may have excelled in the art of poetic preaching in the male-dominated church, but in the church of the home, where the everyday rules of how to live and how to act were established, it was black women who preached. There, black women spoke in a language so rich, so poetic, that it felt to me like being shut off from life, smothered to death if one were not allowed to participate.

It was in that world of woman talk (the men were often silent, often absent) that was born in me the craving to speak, to have a voice, and not just any voice but one that could be identified as belonging to me. To make my voice, I had to speak, to hear myself talk—and talk I did—darting in and out of grown folks’ conversations and dialogues, answering questions that were not directed at me, endlessly asking questions, making speeches. Needless to say, the punishments for these acts of speech seemed endless. They were intended to silence me—the child—and more particularly the girl child. Had I been a boy, they might have encouraged me to speak believing that I might someday be called to preach. There was no “calling” for talking girls, no legitimacy rewarded speech. The punishments I received for “talking back” were intended to suppress all possibility that I would create my own speech. That speech was to be suppressed so that the “right speech of womanhood” would emerge.

Within feminist circles, silence is often seen as the sexist “right speech of womanhood”—the sign of woman’s submission to patriarchal authority. This emphasis on woman’s silence may be an accurate remembering of what has taken place in the households of women from WASP* backgrounds in the United States, but in black communities (and diverse ethnic communities), women have not been silent. Their voices can be heard. Certainly for black women, our struggle has not been to emerge from silence into speech but to change the nature and direction of our speech, to make a speech that compels listeners, one that is heard.

Our speech, “the right speech of womanhood,” was often the soliloquy, the talking into thin air, the talking to ears that do not hear you—the talk that is simply not listened to. Unlike the black male preacher whose speech was to be heard, who was to be listened to, whose words were to be remembered, the voices of black women—giving orders, making threats, fussing—could be tuned out, could become a kind of background music, audible but not acknowledged as significant speech. Dialogue—the sharing of speech and recognition—took place not between mother and child or mother and male authority figure but among black women. I can remember watching fascinated as our mother talked with her mother, sisters, and women friends. The intimacy and intensity of their speech—the satisfaction they received from talking to one another, the pleasure, the joy. It was in this world of woman speech, loud talk, angry words, women with tongues quick and sharp, tender sweet tongues, touching our world with their words, that I made speech my birthright—and the right to voice, to authorship, a privilege I would not be denied. It was in that world and because of it that I came to dream of writing, to write.

Writing was a way to capture speech, to hold onto it, keep it close. And so I wrote down bits and pieces of conversations, confessing in cheap diaries that soon fell apart from too much handling, expressing the intensity of my sorrow, the anguish of speech—for I was always saying the wrong thing, asking the wrong questions. I could not confine my speech to the necessary corners and concerns of life. I hid these writings under my bed, in pillow stuffings, among faded underwear. When my sisters found and read them, they ridiculed and mocked me—poking fun. I felt violated, ashamed, as if the secret parts of myself had been exposed, brought into the open, and hung like newly clean laundry, out in the air for everyone to see. The fear of exposure, the fear that one’s deepest emotions and innermost thoughts will be dismissed as mere nonsense, felt by so many young girls keeping diaries, holding and hiding speech, seems to me now one of the barriers that women have always needed and still need to destroy so that we are no longer pushed into secrecy or silence.

* White Anglo-Saxon Protestant, a colloquial term used to identify a group of middle- or upper-class Americans often perceived to be especially privileged and powerful.
32. The passage is primarily about
(A) the author’s views on child development
(B) the author’s influence on literary tradition
(C) the purpose of the author’s cultural studies
(D) the impact of the author’s southern travels
(E) the development of the author’s vocation

33. All of the following are true of the first paragraph (lines 1-11) EXCEPT:
(A) It conveys one of the main ideas that the author develops in the passage.
(B) It establishes personal experience as the primary source of evidence.
(C) It describes the method of upbringing in the author’s childhood environment.
(D) It defines key terms that will be further explored in the passage.
(E) It reveals the author’s dismissal of the community in which she was raised.

34. In lines 17-24 (“Black men . . . participate”), the author juxtaposes two versions of “preaching” primarily to
(A) dismiss the notion that men and women inhabit separate spheres
(B) suggest that women use language for less useful ends than men do
(C) convey her appreciation for Black women’s eloquence in the home
(D) express dismay at the extent to which preaching in Black churches has declined
(E) underline the constraints on Black women both in church and at home

35. The emphasis on endlessness in lines 32-35 highlights the author’s dilemma by suggesting that
(A) women’s struggle to be heard requires boundless patience
(B) children usually lack the maturity necessary to speak decorously
(C) her intense desire to speak is met with equally strong resistance
(D) she wishes to enter into a never-ending philosophical debate
(E) the silence she is forced to endure is inexpressible

36. Within the first three paragraphs (lines 1-44), the author shifts from discussing
(A) the artistic production of other people to the literary compositions she started writing
(B) the ease she enjoyed in the past to the problems she would confront in the future
(C) the personal issues that dominated her thoughts to the political issues that defined her time
(D) the limitations imposed on her as a child to the need to express herself as an individual
(E) the customs of her birthplace to the mores she encountered in other communities

37. Which of the following best expresses the author’s main point in the fourth paragraph (lines 45-57)?
(A) The views of some feminists appear surprisingly sexist when analyzed in detail.
(B) The experience of Black women must be distinguished from that of White women.
(C) The theoretical arguments of scholars have little impact on events in the real world.
(D) Black women need to reach out and speak to members of other social groups.
(E) Black women view themselves as powerful figures within their communities.

38. Which of the following adjectives best describe the “right speech of womanhood” as discussed in lines 45-51 versus how it is discussed in lines 58-67?
(A) Repressed versus unheard
(B) Astute versus confused
(C) Contrived versus unadorned
(D) Candid versus tactful
(E) Analyzed versus admired

39. Which of the following best describes the effect of the sentence fragment in lines 72-74?
(A) It mimics the radical loss of agency the author experienced as a child.
(B) It conveys the absorption of the author in the memory recounted in the previous sentence.
(C) It provides an example of “the sharing of speech” (line 67) among Black women.
(D) It shows how dissatisfied the author was with the speech of “the black male preacher” (line 61).
(E) It provides an example of how the speech of Black women became “a kind of background music” (lines 65-66).
The passage is reprinted for your use in answering the remaining questions.

(From a book published in the 1980s.)

In the world of the southern black community I grew up in, "back talk" and "talking back" meant speaking as an equal to an authority figure. It meant daring to disagree and sometimes it just meant having an opinion. In the "old school," children were meant to be seen and not heard. My great-grandparents, grandparents, and parents were all from the old school. To make yourself heard if you were a child was to invite punishment, the back-hand lick, the slap across the face that would catch you unaware, or the feel of switches stinging your arms and legs.

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It was in that world of woman talk (the men were often silent, often absent) that was born in me the craving to speak, to have a voice, and not just any voice but one that could be identified as belonging to me. To make my voice, I had to speak, to hear myself talk—and talk I did—daring in and out of grown folks' conversations and dialogues, answering questions that were not directed at me, endlessly asking questions, making speeches. Needless to say, the punishments for these acts of speech seemed endless. They were intended to silence me—the child—and more particularly the girl child. Had I been a boy, they might have encouraged me to speak believing that I might someday be called to preach. There was no "calling" for talking girls, no legitimized rewarded speech. The punishments I received for “talking back” were intended to suppress all possibility that I would create my own speech. That speech was to be suppressed so that the "right speech of womanhood" would emerge.

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*White Anglo-Saxon Protestant, a colloquial term used to identify a group of middle- or upper-class Americans often perceived to be especially privileged and powerful.
40. The image of “cheap diaries that soon fell apart from too much handling” (lines 84-85) serves primarily to
   (A) evoke the fleeting nature of childhood
   (B) underline the destructive effects of self-expression
   (C) convey indirectly the author’s childhood compulsion to write
   (D) convey the author’s desire for a wider audience
   (E) suggest the limitations of a particular genre

41. The author develops a simile in lines 93-96 primarily to
   (A) demonstrate the type of household chore she must attend to
   (B) compare the complexity of her writings to the woven fabric hanging on the clothesline
   (C) convey an experience of betrayal
   (D) emphasize the need to contextualize domestic life within the world at large
   (E) present an activity that the reader can easily picture

42. In this passage, the author mainly promotes
   (A) the assertion of Black women’s agency
   (B) the liberal education of children
   (C) broader circulation of works by Black writers
   (D) social programs that support rural communities
   (E) respect for the uniqueness of different cultures

43. The author’s tone in this passage can best be characterized as
   (A) militant, with imperative constructions establishing her sense of purpose
   (B) sentimental, with flashbacks evoking childhood scenes and memories of the past
   (C) terse, with short sentences delineating the major ideas of her argument
   (D) determined, with repetition conveying a sense of insistence
   (E) anxious, with passive sentences underscoring her hesitation
Questions 44-55. Read the following passage carefully before you choose your answers.

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

Pragmatism is an account of the way people think—the way they come up with ideas, form beliefs, and reach decisions. What makes us decide to do one thing when we might do another thing instead? The question seems unanswerable, since life presents us with many types of choices, and no single explanation can be expected to cover every case. Deciding whether to order the lobster or the steak is not the same sort of thing as deciding whether the defendant is guilty beyond a reasonable doubt. In the first case (assuming price is not an object) we consult our taste; in the second we consult our judgment, and try to keep our taste out of it. But knowing more or less what category a particular decision belongs to—knowing whether it is a matter of personal preference or a matter of impersonal judgment—doesn’t make that decision any easier to make. “Order what you feel like eating,” says your impatient dinner companion. But the problem is that you don’t know what you feel like eating. What you feel like eating is precisely what you are trying to figure out.

“Order what you feel like eating” is just a piece of advice about the criteria you should be using to guide your deliberations. It is not a solution to your menu problem—just as “Do the right thing” and “Tell the truth” are only suggestions about criteria, not answers to actual dilemmas. The actual dilemma is what, in the particular case staring you in the face, the right thing to do or the honest thing to say really is. And making those kinds of decisions—about what is right or what is truthful—is like deciding what to order in a restaurant, in the sense that getting a handle on tastiness is no harder or easier (even though it is generally less important) than getting a handle on justice or truth.

People reach decisions, most of the time, by thinking. This is a pretty banal statement, but the process it names is inscrutable. An acquaintance gives you a piece of information in strict confidence; later on, a close friend, lacking that information, is about to make a bad mistake. Do you betray the confidence? “Do the right thing”—but what is the right thing? Keeping your word, or helping someone you care about avoid injury or embarrassment? Even in this two-sentence hypothetical case, the choice between principles is complicated—as it always is in life—by circumstances. If it had been the close friend who gave you the information and the acquaintance who was about to make the mistake, you would almost certainly think about your choice differently—as you would if you thought that the acquaintance was a nasty person, or that the friend was a lucky person, or that the statute of limitations on the secret had probably run out, or that you had acquired a terrible habit of betraying confidences and really ought to break it. In the end, you will do what you believe is “right,” but “rightness” will be, in effect, the compliment you give to the outcome of your deliberations. Though it is always in view while you are thinking, “what is right” is something that appears in its complete form at the end, not the beginning, of your deliberation.

When we think, in other words, we do not simply consult principles, or reasons, or sentiments, or tastes; for prior to thinking, all those things are indeterminate. Thinking is what makes them real. Deciding to order the lobster helps us determine that we have a taste for lobster; deciding that the defendant is guilty helps us establish the standard of justice that applies in this case; choosing to keep a confidence helps make honesty a principle and choosing to betray it helps to confirm the value we put on friendship.

Does this mean that our choices are arbitrary or self-serving—that standards and principles are just whatever it is in our interest to say they are, pretexts for satisfying selfish ends or gratifying hidden impulses? There is no way to answer this question, except to say that it rarely feels as though this is the case. We usually don’t end up deciding to do what seems pleasant or convenient at the moment; experience teaches us that this is rarely a wise basis for making a choice. (“If merely ‘feeling good’ could decide, drunkenness would be the supremely valid human experience,” as James’ once put it.) When we are happy with a decision, it doesn’t feel arbitrary; it feels like the decision we had to reach. And this is because its inevitability is a function of its “fit” with the whole inchoate set of assumptions of our self-understanding and of the social world we inhabit, the assumptions that give the moral weight—much greater moral weight than logic or taste could ever give—to every judgment we make. This is why, so often, we know we’re right before we know why we’re right. First we decide, then we deduce.

—William James (1842–1910), American philosopher and psychologist, was a leader of the philosophical movement of Pragmatism.
44. By saying “Pragmatism is an account of the way people think” (lines 1-2), the author implicitly acknowledges that

(A) the thinking process is probably impossible to comprehend intellectually
(B) there may be other theories that explain the way we think
(C) he is skeptical about philosophical explanations in general
(D) pragmatism has come to dominate current philosophical discourse
(E) pragmatism can reconcile differences among belief systems

45. In the first paragraph (lines 1-21), the author is mainly concerned with

(A) distinguishing between two frames of reference
(B) defining what we mean by “thinking”
(C) establishing his own credentials as a thinker
(D) presenting a personal account of pragmatism
(E) describing two sharply different points of view

46. With regard to decision making, the author views admonitions like “Order what you feel like eating” (lines 17-18) and “Do the right thing” (line 25) as

(A) rhetorically reassuring
(B) promoting decisiveness
(C) morally objectionable
(D) lacking logical support
(E) ultimately unhelpful

47. In the third paragraph (lines 36-62), the author is principally occupied with

(A) defining obscure terms
(B) exemplifying a claim
(C) refuting a hypothesis
(D) creating a sustained metaphor
(E) recounting personal anecdotes

48. The questions the author poses in lines 41-44 are used to

(A) reveal his own decision-making process
(B) suggest that the difficulty of finding a solution to a problem is often illusory
(C) illustrate the difficulty of making a decision based on one’s values
(D) oblige the reader to abandon moral certainties
(E) indicate the author’s uncertainty about solving dilemmas through a pragmatic approach

49. The series of parallel clauses in lines 51-56 (“if you thought . . . break it”) is used to

(A) outline a solution
(B) dismiss an objection
(C) question a theory
(D) resolve a dilemma
(E) reinforce an idea

50. By calling rightness “the compliment you give” (lines 57-58), the author suggests that rightness is

(A) derived from philosophical theory
(B) almost impossible to determine
(C) rarely in line with conventional morality
(D) contingent on personal choices
(E) largely a matter of chance

51. In the third paragraph (lines 36-62), the author emphasizes which of the following aspects of thinking?

(A) Its amorality
(B) Its opaqueness
(C) Its complexity
(D) Its irrationality
(E) Its consistency

52. In the first part of the final paragraph, the author is mainly concerned with

(A) reiterating his original thesis
(B) offering a series of counterexamples
(C) introducing new supporting evidence
(D) answering a possible objection
(E) demonstrating the value of deductive reasoning
(The following is excerpted from a recent nonfiction book.)

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People reach decisions, most of the time, by thinking. This is a pretty banal statement, but the process it names is inscrutable. An acquaintance gives you a piece of information in strict confidence; later on, a close friend, lacking that information, is about to make a bad mistake. Do you betray the confidence? “Do the right thing”—but what is the right thing? Keeping your word, or helping someone you care about avoid injury or embarrassment? Even in this two-sentence hypothetical case, the choice between principles is complicated—as it always is in life—by circumstances. If it had been the close friend who gave you the information and the acquaintance who was about to make the mistake, you would almost certainly think about your choice differently—as you would if you thought that the acquaintance was a nasty person, or that the friend was a lucky person, or that the statute of limitations on the secret had probably run out, or that you had acquired a terrible habit of betraying confidences and really ought to break it. In the end, you will do what you believe is “right,” but “rightness” will be, in effect, the compliment you give to the outcome of your deliberations. Though it is always in view while you are thinking, “what is right” is something that appears in its complete form at the end, not the beginning, of your deliberation.

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*William James (1842–1910), American philosopher and psychologist, was a leader of the philosophical movement of Pragmatism.
53. For the author, our decision making is most influenced by
(A) philosophical principles
(B) moral imperatives
(C) personal taste
(D) suggestions about criteria
(E) particular circumstances

54. According to the author, we know that a decision we have made is right largely through our
(A) individual intuition
(B) moral certitude
(C) philosophical training
(D) use of logic
(E) educated taste

55. Which of the following is LEAST applicable to describe the author’s presentation of ideas in the passage?
(A) Judicious
(B) Questioning
(C) Dogmatic
(D) Intellectual
(E) Rational

END OF SECTION I
IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY CHECK YOUR WORK ON THIS SECTION.
DO NOT GO ON TO SECTION II UNTIL YOU ARE TOLD TO DO SO.

MAKE SURE YOU HAVE DONE THE FOLLOWING.

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