

Section I: Multiple-Choice Questions

Time: 60 minutes

57 Questions

Directions: This section consists of selections from prose works and questions on their content, style, and form. Read each selection carefully. Choose the best answer of the five choices.

Questions 1–14. Read the following passage carefully before you begin to answer the questions.

First Passage

(5) The written word is weak. Many people prefer life to it. Life gets your blood going, and it smells good. Writing is mere writing, literature is mere. It appeals only to the subtlest senses — the imagination's vision, and the imagination's hearing — and the moral sense, and the intellect. This writing that you do, that so thrills you, that so racks and exhilarates you, as if you were dancing

(10) next to the band, is barely audible to anyone else. The reader's ear must adjust down from loud life to the subtle, imaginary sounds of the written word. An ordinary reader picking up a book can't yet

(15) hear a thing; it will take half an hour to pick up the writing's modulations, its ups and downs and louds and softs.

(20) An intriguing entomological experiment shows that a male butterfly will ignore a living female butterfly of his own species in favor of a painted cardboard one, if the cardboard one is big. If the cardboard one is bigger than he is, bigger

(25) than any female butterfly ever could be. He jumps the piece of cardboard. Over and over again, he jumps the piece of

cardboard. Nearby, the real, living butterfly opens and closes her wings in vain.

(30) Films and television stimulate the body's senses too, in big ways. A nine-foot handsome face, and its three-foot-wide smile, are irresistible. Look at the long legs on that man, as high as a wall,

(35) and coming straight toward you. The music builds. The moving, lighted screen fills your brain. You do not like filmed car chases? See if you can turn away. Try not to watch. Even knowing

(40) you are manipulated, you are still as helpless as the male butterfly drawn to painted cardboard.

That is the movies. That is their

(45) ground. The printed word cannot compete with the movies on their ground, and should not. You can describe beautiful faces, car chases, or valleys full of Indians on horseback until you run out of words, and you will not approach the

(50) movies' spectacle. Novels written with film contracts in mind have a faint but unmistakable, and ruinous, odor. I cannot name what, in the text, alerts the

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- (55) reader to suspect the writer of mixed motives; I cannot specify which sentences, in several books, have caused me to read on with increasing dismay, and finally close the books because I smelled a rat. Such books seem uneasy being books;
- (60) they seem eager to fling off their disguises and jump onto screens.

(65) Why would anyone read a book instead of watching big people move on a screen? Because a book can be literature. It is a subtle thing — poor thing, but our own. In my view, the more literary the book — the more purely verbal, crafted sentence by sentence, the more

1. Which of the following terms can be used to describe the imagery of the last sentence in the first paragraph (“An ordinary . . . and softs”)?
 - I. Simile
 - II. Metaphor
 - III. Synesthetic
 - A. I only
 - B. II only
 - C. I and III only
 - D. II and III only
 - E. I, II, and III

2. In the second paragraph of the passage, the author employs
 - A. a concession to an opposing point of view
 - B. a cause and effect relationship
 - C. a simile
 - D. a metaphor
 - E. an extended definition

- (70) imaginative, reasoned, and deep — the more likely people are to read it. The people who read are the people who like literature, after all, whatever that might be. They like, or require what books alone have. If they want to see films that
- (75) evening, they will find films. If they do not like to read, they will not. People who read are not too lazy to flip on the television; they prefer books. I cannot imagine a sorrier pursuit than struggling
- (80) for years to write a book that attempts to appeal to people who do not read in the first place.

3. Which of the following best describes how the second and third paragraphs are related?
 - A. The second paragraph makes an assertion that is qualified by the third paragraph.
 - B. The second paragraph asks a question that is answered by the third paragraph.
 - C. The second paragraph describes a situation that is paralleled in the third paragraph.
 - D. The second paragraph presents as factual what the third paragraph presents as only a possibility.
 - E. There is no clear relationship between the two paragraphs.

4. The “nine-foot handsome face” (lines 31–32) refers to
 - A. the female butterfly
 - B. literary creativity
 - C. a television image
 - D. an image in the movies
 - E. how the imagination of a reader may see a face

5. In the fourth paragraph, the author argues that
- I. action scenes are better in films than in books
 - II. novels written with an eye on future film adaptation stink
 - III. novels specifically written to be adapted into films do not make superior films
- A. II only
 - B. I and II only
 - C. I and III only
 - D. II and III only
 - E. I, II, and III
6. The last sentence of the fourth paragraph ("Such books . . . onto screens") contains an example of
- A. personification
 - B. understatement
 - C. irony
 - D. simile
 - E. syllogism
7. According to the passage, literature is likely to be characterized by all of the following EXCEPT
- A. colloquial language
 - B. imagination
 - C. verbal skill
 - D. moral sense
 - E. intelligence
8. In the last sentence of the last paragraph, the phrase "sorrrier pursuit" can be best understood to mean
- A. more regretful chase
 - B. poorer occupation
 - C. more sympathetic profession
 - D. sadder expectation
 - E. more pitiful striving
9. In the last paragraph, the phrase "a poor thing, but our own" is adapted from Shakespeare's "a poor . . . thing, sir, but mine own." The change from the singular to the plural pronoun is made in order to
- A. avoid the use of the first person
 - B. include all readers of this passage who prefer literature
 - C. avoid direct quotation of Shakespeare and the appearance of comparing this work to his
 - D. suggest that the number of readers is as great as the number of moviegoers
 - E. avoid overpraising literature compared to films, which are more popular

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10. The sentences “The written word is weak” (line 1), “An ordinary reader . . . a thing” (lines 14–16), and “The printed word . . . should not” (lines 44–46) have in common that they
- A. concede a limitation of the written word
 - B. assert the superiority of film to writing
 - C. do not represent the genuine feelings of the author
 - D. deliberately overstate the author’s ideas
 - E. are all ironic
11. With which of the following statements would the author of this passage be most likely to disagree?
- A. Life is more exciting than writing.
 - B. People who dislike reading should not be forced to read.
 - C. Good books will appeal to those who do not like to read as well as to those who do.
 - D. The power of film is irresistible.
 - E. Novels written for people who hate reading are folly.
12. The passage in its entirety is best described as about the
- A. superiority of the art of writing to the art of film
 - B. difficulties of being a writer
 - C. differences between writing and film
 - D. public’s preference of film to literature
 - E. similarities and differences of the novel and the film
13. Which of the following best describes the organization of the passage?
- A. A five-paragraph essay in which the first and last paragraphs are general and the second, third, and fourth paragraphs are specific.
 - B. A five-paragraph essay in which the first two paragraphs describe writing, the third and fourth paragraphs describe film, and the last paragraph describes both writing and film.
 - C. Five paragraphs with the first about literature, the second about butterflies, and the third, fourth, and fifth about the superiority of film.
 - D. Five paragraphs with the first and last about writing, the third about film, and the fourth about both film and writing.
 - E. Five paragraphs of comparison and contrast, with the comparison in the first and last paragraphs and the contrast in the second, third, and fourth.
14. All of the following rhetorical features appear in the passage EXCEPT
- A. personal anecdote
 - B. extended analogy
 - C. short sentence
 - D. colloquialism
 - E. irony

Question 15–28. Read the following passage carefully before you begin to answer the questions.

Second Passage

These are the times that try men's souls. The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of their country; but he (5) that stands it now deserves the love and thanks of man and woman. Tyranny, like hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious (10) the triumph. What we obtain too cheap, we esteem too lightly: it is dearness only that gives everything its value. Heaven knows how to put a proper price upon its goods; and it would be strange indeed if (15) so celestial an article as freedom should not be highly rated. Britain, with an army to enforce her tyranny, has declared that she has a right not only to tax, but "to bind us in all cases whatsoever," and if being bound in that manner (20) is not slavery, then is there not such a thing as slavery upon earth. Even the expression is impious; for so unlimited a power can belong only to God. . . .

(25) I have as little superstition in me as any man living, but my secret opinion has ever been, and still is, that God Almighty will not give up a people to military destruction, or leave them unsupportedly to perish, who have so (30) earnestly and so repeatedly sought to avoid the calamities of war, by every decent method which wisdom could invent. Neither have I so much of the infidel in (35) me as to suppose that He has relinquished the government of the world, and given us up to the care of devils; and as I do not, I cannot see on what grounds the King of Britain can look up to heaven (40) for help against us: a common murderer, a highwayman, or a housebreaker has as good a pretense as he. . . .

I once felt all that kind of anger, which a man ought to feel, against the mean principles that are held by the Tories: a noted one, who kept a tavern at Amboy, was standing at his door, with as pretty a child in his hand, about eight or nine years old, as I ever saw, and after (45) speaking his mind as freely as he thought was prudent, finished with this unfatherly expression, "Well! Give me peace in my day." Not a man lives on the continent but fully believes that a separation must some time or other finally (50) take place, and a generous parent should have said, "If there must be trouble, let it be in my day, that my children may have peace"; and this single reflection, well (60) applied, is sufficient to awaken every man to duty. Not a place upon earth might be so happy as America. Her situation is remote from all the wrangling world, and she has nothing to do but to (65) trade with them. A man can distinguish himself between temper and principle, and I am as confident, as I am that God governs the world, that America will never be happy till she gets clear of foreign dominion. Wars, without ceasing, (70) will break out till that period arrives, and the continent must in the end be conqueror; for though the flame of liberty may sometimes cease to shine, the coal can never expire. . . .

(75) The heart that feels not now is dead: the blood of his children will curse his cowardice who shrinks back at a time when a little might have saved the (80) whole, and made them happy. I love the man that can smile in trouble, that can gather strength from distress, and grow brave by reflection. 'Tis the business of

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(85) little minds to shrink; but he whose heart is firm, and whose conscience approves his conduct, will pursue his principles unto death. My own line of reasoning is to myself as straight and clear as a ray of light. Not all the treasures of the world (90) so far as I believe, could have induced me to support an offensive war, for I think it murder; but if a thief breaks into my house, burns and destroys my property, and kills or threatens to kill me, or (95) those that are in it, and to "bind me in all

cases whatsoever" to his absolute will am I to suffer it? What signifies it to me, whether he who does it is a king or a common man; my countryman or not (100) my countryman; whether it be done by an individual villain, or an army of them? If we reason to the root of things we shall find no difference; neither can any just cause be assigned why we (105) should punish in the one case and pardon in the other.

15. The essay appears to be addressed to
- A. the British government
 - B. British citizens
 - C. Americans
 - D. the American government
 - E. all oppressed people
16. When the author addresses the "summer soldier and the sunshine patriot," he is most likely referring to
- A. the American army's reserve soldiers
 - B. those citizens who are infidels
 - C. the British soldiers stationed in America
 - D. those who support the revolution only when convenient
 - E. the government's specialized forces
17. The author's style relies on heavy use of
- A. allegory and didactic rhetoric
 - B. aphorism and emotional appeal
 - C. symbolism and biblical allusion

- D. paradox and invective
 - E. historical background and illustration
18. Which of the following does the author NOT group with the others?
- A. Common murderer
 - B. Highwayman
 - C. Housebreaker
 - D. King
 - E. Coward
19. The "God" that the author refers to can be characterized as
- A. principled
 - B. vexed
 - C. indifferent
 - D. contemplative
 - E. pernicious

20. Which of the following rhetorical devices is NOT one of the author's tools?
- A. Anecdote
 - B. Simile
 - C. Aphorism
 - D. Understatement
 - E. Symbolism
21. According to the author, freedom should be considered
- A. that which will vanquish cowards
 - B. one of the most valuable commodities in heaven
 - C. that which can be achieved quickly
 - D. desirable but never attainable
 - E. an issue only governments should negotiate
22. The author's purpose in using the phrase "with as pretty a child . . . as I ever saw" (lines 47-49) is most likely to
- A. prove that the tavern owner has a family
 - B. display his anger
 - C. add emotional appeal to his argument
 - D. symbolically increase the tavern owner's evil
 - E. dismiss traditional values
23. Which of the following would NOT be considered an aphorism?
- A. "Tyranny, like hell, is not easily conquered" (lines 6-7)
 - B. "the harder the conflict, the more glorious the triumph" (lines 8-10)
 - C. "What we obtain too cheap, we esteem too lightly" (lines 10-11)
 - D. "Not a place upon earth might be so happy as America" (lines 61-62)
 - E. "though the flame of liberty may sometimes cease to shine, the coal can never expire" (lines 73-75)
24. As seen in lines 61-75, the author feels that, in an ideal world, America's role in relation to the rest of the world would be
- A. only one of commerce
 - B. one of aggressive self-assertion
 - C. more exalted than Britain's
 - D. sanctified by God
 - E. one of complete isolationism
25. The rhetorical mode that the author uses can best be classified as
- A. explanation
 - B. description
 - C. narration
 - D. illustration
 - E. persuasion

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26. Which of the following best describes the author's purpose in the sentence "The heart that feels not now is dead . . ." (lines 76–80)?
- A. To suggest that children should also join the revolution
 - B. To plant fear in people's hearts
 - C. To plead to the king once again for liberty
 - D. To encourage retreat in the face of superior force
 - E. To encourage support by an emotional appeal to all men
27. All of the following rhetorical devices are particularly effective in the last paragraph of the essay EXCEPT
- A. aphorism
 - B. simile
 - C. deliberate ambivalence
 - D. parallel construction
 - E. analogy
28. The author's main purpose in the essay can best be described as
- A. a summons for peace and rational thinking
 - B. overemotional preaching for equality
 - C. a series of unwarranted conclusions
 - D. a patriotic call to duty and action
 - E. a demand for immediate liberty

Questions 29–43. Read the following passage carefully before you begin to answer the questions.

Third Passage

It was a hazy sunrise in August. . . .

The sun, on account of the mist, had a curious sentient, personal look, demanding the masculine pronoun for its adequate expression. His present aspect, coupled with the lack of all human forms in the scene, explained the old-time heliolatries in a moment. . . . The luminary was a golden-haired, beaming, mild-eyed, God-like creature, gazing down in the vigour and intentness of youth. . . .

His light, a little later, broke through chinks of cottage shutters, throwing stripes like red-hot pokers upon cupboards, chests of drawers, and other furniture within; and awakening harvesters who were not already astir.

But of all ruddy things that morning the brightest were two broad arms of painted wood, which rose from the margin of a yellow cornfield hard by Marlott village. They, with two others below, formed the revolving Maltese cross of the reaping-machine, which had been brought to the field on the previous evening to be ready for operations this day. The paint with which they were smeared, intensified in hue by the sunlight, imparted to them a look of having been dipped in liquid fire. . . .

Two groups, one of men and lads, the other of women, had come down the lane just at the hour when the shadows of the eastern hedge-top struck the west hedge midway, so that the heads of the groups were enjoying sunrise while their feet were still in the dawn. . . .

Presently, there arose from within a tickling like the lovemaking of the grasshopper. The machine had begun, and a moving concatenation of three horses and the aforesaid long rickety

machine was visible over the gate, a driver sitting upon one of the hauling horses, and an attendant on the seat of the implement. Along one side of the field the whole wain went, the arms of the mechanical reaper revolving slowly, till it passed down the hill quite out of sight. In a minute it came up on the other side of the field at the same equable pace; the glistening brass star in the forehead of the fore horse first catching the eye as it rose into view over the stubble, then the bright arms, and then the whole machine.

The narrow lane of stubble encompassing the field grew wider with each circuit, and the standing corn was reduced to a smaller area as the morning wore on. Rabbits, hares, snakes, rats, mice, retreated inwards as into a fastness, unaware of the ephemeral nature of their refuge, and of the doom that awaited them later in the day when, their covert shrinking to a more and more horrible narrowness, they were huddled together, friends and foes, till the last few yards of upright wheat fell also under the teeth of the unerring reaper, and they were every one put to death by the sticks and stones of the harvesters.

The reaping machine left the fallen corn behind it in little heaps, . . . and upon these the active binders in the rear laid their hands — mainly women, but some of them men in print shirts, rendering useless the two buttons behind, which twinkled and bristled with sunbeams at every movement of each wearer, as if they were a pair of eyes in the small of his back.

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But those of the other sex were the most interesting of this company of binders, by reason of the charm which is acquired by woman when she becomes part and parcel of outdoor nature, and is not merely an object set down therein as at ordinary times. A field-man is a personality afield; a field-woman is a portion of the field; she has somehow lost her own margin, imbibed the essence of her surrounding, and assimilated herself with it. . . .

There was one wearing a pale pink jacket, another in a cream-coloured tight-sleeved gown, another in a petticoat as red as the arms of the reaping-machine. . . . This morning the eye returns involuntarily to the girl in the pink cotton jacket, she being the most flexuous and finely-drawn figure of

them all. But her bonnet is pulled so far over her brow that none of her face is disclosed while she binds, though her complexion may be guessed from a stray twine or two of dark brown hair which extends below the curtain of her bonnet. Perhaps one reason why she seduces casual attention is that she never courts it, though the other women often gaze around them.

At intervals she stands up to rest, and to retie her disarranged apron, or to pull her bonnet straight. Then one can see the oval face of a handsome young woman with deep dark eyes and along heavy clinging tresses, which seem to clasp in a beseeching way anything they fall against. The cheeks are paler, the teeth more regular, the red lips thinner than usual in a country-bred girl.

29. In describing the sun, (lines 2–11) the author most frequently employs which of the following rhetorical devices?

- A. Apostrophe
- B. Personification
- C. Onomatopoeia
- D. Paradox
- E. Parallel clauses

30. Of the following, which best illustrates the time that passes in the passage?

- A. "The luminary was a golden-haired, beaming, mild-eyed God-like creature" (lines 8–10)
- B. "His light . . . broke through chinks of cottage shutters" (lines 12–13)
- C. "awakening harvesters who were not already astir" (lines 16–17)

D. "which rose from the margin of a yellow cornfield" (lines 20–21)

E. "the heads of the groups were enjoying sunrise while their feet were still in the dawn." (lines 35–37)

31. In lines 38–70, the steady movement of the reaping-machine as it cuts the wheat and reduces the animals' territory serves to reinforce the

- A. positive aspects of technological progress
- B. politicalization of pastoral areas
- C. relentless momentum of industrialization
- D. alacrity with which the task can be completed
- E. comparison between the machine and the sun's movement

32. From the author's description of the "unerring reaper" in the sixth paragraph (lines 57-72), the machine can best be characterized as
- A. a genuine improvement for humans
 - B. a benevolent companion to humans
 - C. a high-technology device run astray
 - D. an inevitable aspect of the future
 - E. a menacing destroyer of natural habitats
33. The effect of moving from a description of the sun to a description of the reaping-machine is to
- A. diminish the power of the sun
 - B. connect the sun to something human
 - C. emphasize the lifelike quality of both objects
 - D. suggest the power of the machine
 - E. comment on the negative aspects of the two
34. Which of the following best explains the author's purpose in describing the animals of the field?
- A. To demonstrate the effect of industrialization on nature
 - B. To illustrate the ruthlessness of the humans who kill them
 - C. To satirize the animals' flight from the terrifying machine
 - D. To suggest the senselessness of animals' deaths
 - E. To reduce any sympathy the reader may have for the animals
35. In context, "the ephemeral nature of their refuge" (lines 63-64) most probably means the
- A. sturdiness of their burrows
 - B. universality of their fear
 - C. human-like quality of their thoughts
 - D. animal instinct common to all creatures
 - E. transitory character of their environment
36. The description of the two buttons on the men's trousers has the effect of
- A. metaphorical seriousness
 - B. humorous visual appeal
 - C. symbolizing the men's self-consciousness around women
 - D. superfluous detail
 - E. ironic hyperbole
37. According to the passage, the women and men in the field differ from each other because
- A. the men take more care with their work
 - B. society's attitude inadvertently inhibits the women's productivity
 - C. it is one place where the women can excel over men
 - D. the women become a component of the field
 - E. the women's individual personalities become stronger

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38. It can be inferred that the beauty of the girl in the pink jacket
- A. is flaunted by the means of her clothing
 - B. is impossible to detect
 - C. draws unsolicited attention
 - D. reveals her aristocratic background
 - E. is harmonious with nature
39. Which of the following best describes the tone of the passage?
- A. Engrossed
 - B. Condescending
 - C. Optimistic
 - D. Ironic
 - E. Cavalier
40. It can be inferred from the passage that the girl in the pink jacket is
- A. popular with the locals
 - B. flirtatious with the field-men
 - C. overwhelmingly attractive
 - D. more reserved than her coworkers
 - E. older than most of the other girls
41. The author's main purpose in describing the girl in the pink jacket is to
- A. demonstrate her kinship to others
 - B. reveal how dissimilar she is to the other villagers
 - C. concentrate on her composure and dignity
 - D. contrast her sophistication with the others' naiveté
 - E. explain what a nonconformist she is
42. Which of the following rhetorical devices is NOT present in the essay?
- A. Parallelism
 - B. Allegory
 - C. Personification
 - D. Allusion
 - E. Simile
43. The structure of the passage can be described as
- A. becoming increasingly more abstract to humans while providing commentary about humanity
 - B. comparing and contrasting animals to humans while providing commentary about humanity
 - C. giving specifics to support generalizations about the Industrial Revolution
 - D. illustrating the same scene from differing points of view
 - E. moving from a visual overview of the village down to specific people

Questions 44–57. Read the following passage carefully before you begin to answer the questions.

Fourth Passage

Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business; for expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshaling of affairs come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humor of a scholar. They perfect nature, and are perfected by experience; for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men condemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them and above them, won by observation. Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments

and the meaner sort of books; else distilled books are, like common distilled water, flashy things. Reading maketh a full man; conference a ready man; and writing an exact man. And therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know that he doth not. Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend: *Abeunt studia in mores!*¹ Nay, there is no stand or impediment in the wit but may be wrought out by fit studies; like as diseases of the body may have appropriate exercises. Bowling is good for the stone and reins, shooting for the lungs and breast, gently walking for the stomach, riding for the head, and the like. So if a man's wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again. If his wit be not apt to distinguish or find differences, let him study the schoolmen; for they are *cymini sectores!*² If he be not apt to beat over matters, and to call up one thing to prove and illustrate another, let him study the lawyers' cases. So every aspect of the mind may have a special receipt.

Notes: (1) "Studies from character." Ovid, (2) Literally, "cutters of cumin seed," or hair splinters

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44. The audience that might benefit the most from the author's ideas is likely to be those who
- A. have returned to university study
 - B. think studies are unnecessary
 - C. are poor readers
 - D. already have university degrees
 - E. are successful in business
45. The word "humor," (line 14) can be best defined as
- A. mirth
 - B. benefit
 - C. excuse
 - D. aspiration
 - E. temperament
46. According to the passage, reading is beneficial when supplemented by
- A. academic necessity
 - B. literary criticism
 - C. personal experience
 - D. brief discussion
 - E. historical background
47. A prominent stylistic characteristic of the sentence "Read not to . . . weigh and consider" (lines 25–29) is
- A. understatement
 - B. metaphor
 - C. hyperbole
 - D. parallel construction
 - E. analogy
48. The sentence "They perfect nature . . . by experience" (lines 15–20) most probably means that
- A. professor should emphasize reading over personal experience
 - B. the message in some books is too complex to be understood by the common person
 - C. the ideas in books are readily accessible to one who reads widely
 - D. people misspend valuable time in the pursuit of evasive knowledge
 - E. that everything one learns in books cannot necessarily be applied directly to real-life situations
49. In context, the word "observation" (line 25) is analogous to
- A. "experience" (line 16)
 - B. "directions" (line 19)
 - C. "studies" (line 21)
 - D. "wisdom" (line 24)
 - E. "believe" (lines 26–27)
50. According to the passage, which of the following are reasonable uses for one's studies?
- I. For private enjoyment
 - II. For intelligent conversation
 - III. For sound judgment
- A. I only
 - B. II only
 - C. III only
 - D. II and III only
 - E. I, II, and III

51. What paradox about studies does the author present?
- Crafty men may be tempted to ignore studies.
 - Those who are too consumed by studies become indolent.
 - Some books can never be completely understood.
 - Not all books are approached the same way.
 - Some "defects of the mind" can never be remedied.
52. Which of the following does the author imply is the greatest error a reader can commit?
- Reading voraciously
 - Reading only excerpts
 - Reading only what professors recommend
 - Reading without thinking
 - Reading only for pleasure
53. Which of the following phrases may be seen as rhetorically similar to "Some books are to be tasted . . . chewed and digested" (lines 29–31)?
- "natural abilities . . . need pruning by study (lines 16–18)
 - "Some books also may be read . . . by others" (lines 35–37)
 - "like as diseases . . . have appropriate exercises" (lines 55–56)
- I only
 - II only
 - II and III only
 - I and III only
 - I, II, and III
54. In context, the phrase "not curiously" (line 33) means
- with questions in mind
 - with great interest
 - without much scrutiny
 - without strong background
 - with personal interpretation
55. Stylistically, the sentence "Reading maketh a full man . . . writing an exact man" (lines 41–43) is closest in structure to
- "To spend too much time . . . the humor of a scholar." (lines 10–14)
 - "They perfect nature, and are perfected by experience . . . bounded in by experience." (lines 15–20)
 - "Some books also may be read by deputy . . . flashy things." (lines 35–41)
 - "Nay, there is no stand or impediment . . . exercises." (lines 53–56)
 - "So if a man's wit be wandering . . . begin again." (lines 60–64)
56. The word "wit," as it is used in line 60, can be interpreted to mean
- wisdom, intuition
 - mind, intelligence
 - humor, caprice
 - opinion, sentiment
 - geniality, jocundity

GO ON TO THE NEXT PAGE

57. Which of the following ideas is contradicted in the essay?
- A. Specific ailments have specific cures.
 - B. Reading should be adjusted to suit one's purpose.
 - C. An educated man makes sound business decisions.
 - D. All books should be read in the same manner.
 - E. Excessive studying can be counterproductive.

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



Answer Sheet for Practice Test 1

(Remove This Sheet and Use it to Mark Your Answers)

Section 1 Multiple Choice Questions

PASSAGE 1

- | | | | | | |
|----|---|---|---|---|---|
| 1 | A | B | C | D | E |
| 2 | A | B | C | D | E |
| 3 | A | B | C | D | E |
| 4 | A | B | C | D | E |
| 5 | A | B | C | D | E |
| 6 | A | B | C | D | E |
| 7 | A | B | C | D | E |
| 8 | A | B | C | D | E |
| 9 | A | B | C | D | E |
| 10 | A | B | C | D | E |
| 11 | A | B | C | D | E |
| 12 | A | B | C | D | E |
| 13 | A | B | C | D | E |
| 14 | A | B | C | D | E |

PASSAGE 2

- | | | | | | |
|----|---|---|---|---|---|
| 15 | A | B | C | D | E |
| 16 | A | B | C | D | E |
| 17 | A | B | C | D | E |
| 18 | A | B | C | D | E |
| 19 | A | B | C | D | E |
| 20 | A | B | C | D | E |
| 21 | A | B | C | D | E |
| 22 | A | B | C | D | E |
| 23 | A | B | C | D | E |
| 24 | A | B | C | D | E |
| 25 | A | B | C | D | E |
| 26 | A | B | C | D | E |
| 27 | A | B | C | D | E |
| 28 | A | B | C | D | E |

PASSAGE 3

- | | | | | | |
|----|---|---|---|---|---|
| 29 | A | B | C | D | E |
| 30 | A | B | C | D | E |
| 31 | A | B | C | D | E |
| 32 | A | B | C | D | E |
| 33 | A | B | C | D | E |
| 34 | A | B | C | D | E |
| 35 | A | B | C | D | E |
| 36 | A | B | C | D | E |
| 37 | A | B | C | D | E |
| 38 | A | B | C | D | E |
| 39 | A | B | C | D | E |
| 40 | A | B | C | D | E |
| 41 | A | B | C | D | E |
| 42 | A | B | C | D | E |
| 43 | A | B | C | D | E |

PASSAGE 4

- | | | | | | |
|----|---|---|---|---|---|
| 44 | A | B | C | D | E |
| 45 | A | B | C | D | E |
| 46 | A | B | C | D | E |
| 47 | A | B | C | D | E |
| 48 | A | B | C | D | E |
| 49 | A | B | C | D | E |
| 50 | A | B | C | D | E |
| 51 | A | B | C | D | E |
| 52 | A | B | C | D | E |
| 53 | A | B | C | D | E |
| 54 | A | B | C | D | E |
| 55 | A | B | C | D | E |
| 56 | A | B | C | D | E |
| 57 | A | B | C | D | E |



Answers and Explanations for Practice Test 1

Section I: Multiple-Choice Questions

First Passage

From *The Writing Life* by Annie Dillard.

1. **D.** The figure is a metaphor, not a simile. Synesthetic imagery moves from the stimulation of one sense to a response by another sense, as a certain odor induces the visualization of a certain color. Here, the act of reading, a visual stimulus, produces sounds.
2. **B.** The paragraph describes a cause (the large cardboard butterfly) and its effect (“He jumps the piece of cardboard”). The paragraph does not contain any metaphors, similes, extended definitions, or concessions to an opposing view. The paragraph is used to compare the butterfly’s and the human response to size, but the comparison is not made in this paragraph.
3. **C.** The first sentence of the third paragraph makes clear the relevance of the second. As the butterfly automatically responds to size, so humans respond to the larger stimuli of films. The last sentence makes the comparison explicit with its simile. The third paragraph doesn’t qualify the second (**A** and **D**). The second paragraph doesn’t ask why butterflies behave as they do (**B**).
4. **D.** The nine-foot handsome face with its three-foot-wide smile is an image on the movie screen to which we cannot help responding. Since the point of the paragraph is the irresistible appeal of size, the reference is to the larger-than-life film rather than to the television set.
5. **B.** Although the author claims she can recognize and will dislike a book when written with an eye on film adaptation, she makes no comment on the quality of the films these books may become. The first four sentences of the paragraph assert the superiority of films in depicting spectacle and scenes of action. Her dissatisfaction with novels written for film adaptation is expressed twice in terms of smell: “a faint but unmistakable, and ruinous odor” and “I smelled a rat.”
6. **A.** The figure here is personification. The metaphor compares books to people (who can be “uneasy,” “eager,” and wear “disguises”). The figure is neither understood nor ironic. It is a metaphor, not a simile or a syllogism.

7. **A.** The question uses the phrase “according to the passage,” and although the writer uses colloquial language (“smell a rat”), she doesn’t call it a characteristic of literature. These qualities are cited in the first paragraph (“the imagination’s vision . . . the moral sense . . . the intellect”) and the last (“the more purely verbal, crafted sentence by sentence, the more imaginative”).
8. **B.** The phrase means something like “a greater waste of time.” The best of the five choices here is “poorer occupation.” “Sorry” here means “sad” or “pathetic” (a sorry excuse), and “pursuit” means “occupation,” not “chase.”
9. **B.** Choice **A** can’t be right, since “our” is the first person plural possessive pronoun. The phrase, like most of the passage, makes only modest claims for literature, based upon the greater subtlety of the verbal appeal. The move from the first person singular (“I”) of the fourth paragraph to the plural here seems intended to assert a solidarity with the people “who like literature.” Choice **E** explains the phrase “a poor thing,” but the question asks about the plural “our.” Choice **D** is untrue and **C** most unlikely. Many readers won’t notice the allusion at all, and if they do, they won’t see that it is an oblique form of self-promotion.
10. **A.** Throughout the passage, the author frankly admits the limitations of the written word and concedes to the film advantages in certain areas. All three of these sentences admit that writing is not powerful, or not immediately so, or not so effective in some areas as other forms of expression. The first two don’t deal with film (**B**). Choices **C**, **D**, and **E** are all untrue. The passage is genuine and doesn’t employ overstatement of irony.
11. **C.** The first paragraph supports the idea that life is more exciting than writing. The whole passage suggests that reading is a special taste that some people have acquired, but it makes no case for forcing literature upon those who prefer film or television. In fact, the last sentence contends that the attempt to win over nonreaders is foolish (**E**). The third paragraph calls film “irresistible.” The passage makes no claim of universal appeal for even the best books (**C**). Literature, it calmly argues, will appeal to those who like literature.
12. **C.** The focus of the passage is on the nature of writing and film and their differences. The only mention of the novel is of the book written to be made into film (**E**). The passage ignores the difficulties of being a writer (**B**). Although the author may agree with the ideas of **A** and **C**, neither is the central concern of this passage.
13. **D.** The first and last paragraphs are primarily about writing. The second paragraph, about the butterfly, is an analogy for the appeal of the big — the film as opposed to literature — and the third and fourth paragraphs are about films and novels written to become films. Choice **E** misrepresents the first, second, and final paragraphs. Choice **A** misrepresents the entire passage.
14. **E.** The passage doesn’t employ irony. There is a personal anecdote in the description of the author’s reading novels written for film (paragraph four), an extended analogy in paragraphs two (the butterfly) and three (the film), short sentences throughout the passage, and colloquialism in a phrase like “I smelled a rat.”

Second Passage

From *The American Crisis* by Thomas Paine.

15. **C.** It is the author's intent that American citizens will read this essay and thus become inspired to support the revolution. There is no indication that he is speaking of the government of either Great Britain or America, choices **A** and **D**. British citizens, choice **B**, is an unreasonable answer, unsupported by the essay. Choice **E** is far too general; the author is speaking only to the oppressed people of America, not of all the world.
16. **D.** The "summer soldier" and the "sunshine patriot" serve their country only when conditions are favorable to themselves, a behavior akin to that of the proverbial "fair-weather friend." These conditionally patriotic citizens, who want to get involved only on their own terms, are the target of the author's criticism in this sentence. Choices **A** and **E** are unreasonable; neither army reserves nor special forces existed at this time. Choice **B** also makes no sense; while the word "infidel" is used in the second paragraph, it has nothing to do with the quotation given. Choice **C** is contradictory to the meaning of the quotation given; if the professional British soldiers were instead "summer soldiers," the revolution would be easier to accomplish.
17. **B.** The essay is filled with aphorisms — brief, witty sayings — and emotional appeals. Examples of aphorisms here are "the harder the conflict, the more glorious the triumph" (lines 9–10) and "What we obtain too cheap, we esteem too lightly" (lines 10–11). The author appeals to emotions in his claim that a man's children will curse his cowardice if he fails to act now. Answer **A** is inaccurate because, although it can be argued that parts of the essay are allegorical, it does not use didactic rhetoric. The author's purpose is clearly to persuade, not to teach, and the rhetoric is too highly charged with emotion to be described as didactic. Choice **C** is only partially correct. An argument can be made that the essay uses symbolism; for example, the man who runs the tavern at Amboy may be a symbol for all that the author considers to be wrong with American citizens. But this lone example does not constitute "heavy use." Although "God" is mentioned in three of the four paragraphs, those mentions are not technically biblical allusion. The author does not use paradox and invective (**D**) or historical background and illustration (**E**).
18. **E.** The author groups the King of Britain with murderers, highwaymen, and housebreakers (lines 39–41) but not with cowards. The line "the blood of his children will curse his cowardice" (lines 77–78) refers to Americans who fail to support the revolution, not to the king.
19. **A.** God, as characterized here, is a just and principled deity who will not let a people perish through military destruction because they have "earnestly and so repeatedly sought to avoid the calamities of war" (lines 31–32). Nor, the author suggests, will this God abandon humans, giving them up "to the care of devils" (line 37). None of the references to God are negative, so "vexed" (angry), "indifferent," and "pernicious" (extremely destructive) are inappropriate answers. Choice (**D**) "contemplative," implies merely that God meditates, but the author suggests a more active God.

20. **D.** The author's forceful language is nearly the opposite of understatement. He uses anecdote (the story of the tavern owner), simile (for example, "clear as a ray of light" — lines 88–89), aphorisms (for example, "What we obtain too cheap, we esteem too lightly" — lines 10–11), and symbolism (for example, the story of the tavern owner).
21. **B.** In lines 12–16, the author claims that "Heaven knows how to put a proper price upon its goods; and it would be strange indeed if so celestial an article as freedom should not be highly rated." Choice **A** is inaccurate because the author never addresses the relationship between freedom and cowardice. **C** contradicts the essay. The author states strongly that freedom does not come easily. **D** also contradicts the essay; the author hopes that one day Americans will know true freedom. **E** is not addressed in the essay.
22. **C.** The picture of the tavern owner holding the hand of his child is likely designed to increase the emotional appeal of this essay, appealing to every man's desire to protect his family, even if he has to fight in order to save it. As the author says, it is "sufficient to awaken every man to duty." Choice **A** is too simplistic. True, the mention of the child shows that this man has a family, but introducing that fact is not the purpose of the reference. Answer **B** is incorrect because it isn't the image of the *child* that provokes the author's anger, but the image of the child's complacent *father*. The author *may* feel that the tavern owner is "evil," but the child's image doesn't symbolically increase the evil (**D**). Choice **E** contradicts the passage. The author appeals to the traditional values of family and freedom.
23. **D.** Since aphorisms are short, proverbial sayings of general truth, choice **D** doesn't fit the definition but rather may be more accurately considered a cliché.
24. **A.** The author states that America's "situation is remote from all the wrangling world, and she has nothing to do but to trade with them" (lines 62–65). The author does picture America as the "conqueror" but only with regard to winning its freedom from Britain, which makes choice **B** too strong a statement to be correct. The author never implies that America should be greater than Britain (**C**) or sanctified by God (**D**). Choice **E** contradicts the passage; if a country conducts trade, its stance is not one of "complete isolationism."
25. **E.** The author hopes to encourage his readers to take action, and he writes persuasively to achieve that aim.
26. **E.** There is a strong emotional appeal as the author warns men that their children will think them cowards and, as he claims, that the heart of a reader who does not feel as he does is "dead." Choice **A** has no support in the essay. Choice **B** isn't his *purpose*, the outcome he desires. He wants men to join the revolution, to take action, not simply to be afraid. **C** is inaccurate because the sentence quoted in this question is not directed to the king, but to American citizens. There is no mention of the superiority of either American or British forces and no mention of the advisability of retreat (**D**).
27. **C.** The author demonstrates no ambivalence in this paragraph. He takes a strong stand without vacillation. The paragraph does include the other devices listed. For example, aphorism — "Tis the business of little minds to shrink" (lines 83–84), simile — "My own line of reasoning is . . . as straight and clear as a ray of light" (lines 87–89), parallel construction — "What signifies it to me . . . an army of them?" (lines 97–102), and analogy — the comparison of the king to common thieves (line 92 to end).

28. **D.** Clearly, this author hopes his readers will feel that it is their patriotic duty toward America to join in supporting the revolution. While the author might value “peace and rational thinking,” he also clearly suggests that revolution now is necessary to produce later peace. The negative “overemotional” and “unwarranted” in choices **B** and **C** should alert you to the fact that these are not likely answers. The essay contradicts choice **E**. The author suggests that “Tyranny, like hell, is not easily conquered,” that is, freedom will *not* come immediately. In addition, the essay’s primary purpose is to persuade Americans to join in the struggle to win their liberty, not simply to demand that the British government grant it to them.

Third Passage

From *Tess of the D'Urbervilles* by Thomas Hardy.

29. **B.** The author uses personification several times as he describes the sun. For example, the sun had a “curious sentient, personal look,” demands a “masculine pronoun,” and is a “golden-haired, beaming, mild-eyed, God-like creature.”
30. **E.** The passage begins at dawn and moves toward midmorning. Choice **E** best shows this progression. The other choices occur early in the morning and don’t suggest the passage of time.
31. **C.** The key phrase of the question, “steady movement,” reinforces “restless momentum” in choice **C**. Choice **A** is incorrect because the author implies no “positive aspects” of progress; in fact, the destruction of the animals’ environment suggests a negative attitude. “Alacrity” (**D**), which means cheerful readiness or promptness, is not suggested in the passage.
32. **E.** The reaping-machine is responsible for the destruction of the animals’ homes in the field. It mows down the wheat (“corn” here is a general term for grain of any kind), leaving the homeless animals to await death at the hands of the field crews. Choices **A**, **B**, **C**, and **D** are not addressed in the passage. While the machine may *possibly* be an improvement for humans — an inevitable aspect of the future, or a benevolent companion — the author doesn’t address these possibilities.
33. **D.** The sun is described in powerful terms, with its “vigour and intentness of youth” and light that “broke . . . like red-hot pokers.” Because the machine’s description immediately follows that of the sun, it is also seen as powerful, with phrases that subtly compare the machine to the sun, such as “brightest . . . intensified . . . by the sunlight” and “having been dipped in liquid fire.” Choice **B** is incorrect; while the passage suggests a connection between the sun and the machine, the machine is not human. Choice **C** is incorrect because, even though the sun is personified, the machine is not. Choice **E** is also incorrect. Although there is negativity here concerning the reaping-machine, there is none concerning the sun.
34. **A.** Industrialization, exemplified by the reaping-machine, is shown to have a strong effect on nature. The author doesn’t characterize the humans, who must kill the animals, as “ruthless” (**B**), but rather comments on the occurrence matter-of-factly. There is no evidence of satire in the passage (**C**) or comment about the senselessness of the animals’ death (**D**).

35. E. "Ephemeral" means transitory or temporary, and "refuge" means shelter (the field of wheat).
36. B. Visually, the description of the buttons on the men's trousers is humorous. One pictures these hard-working field men whose buttons on their backsides "twinkled . . . at every movement . . . as if they were a pair of eyes." There is no metaphor (A) or evidence of self-consciousness around women (C). Although some reader might feel that the detail is superfluous (D), that is not the *effect* of the description. And although some exaggeration (hyperbole) may exist here, there is no irony (E).
37. D. The author claims that a woman becomes a "portion of the field" (a component of it), that she has "assimilated herself with it."
38. C. The "eye returns involuntarily" to the girl, and although she "seduces casual attention," she "never courts it." It is obvious, then, that she doesn't "flaunt" her beauty (A), and there is no evidence that she is "aristocratic" (D). Choice B is incorrect because the girl's beauty is possible to detect: she is a "handsome young woman with deep dark eyes." While choice E is an inference one could possibly draw, it is not a certain one.
39. A. The author's tone is engrossed, occupied with his subject. The fine attention to detail — from the sun, to the machine, to the girl — demonstrates the author's interest.
40. D. The girl in the pink jacket doesn't talk to the other workers and keeps her head down as she works, supporting the idea that she is reserved, quiet. It can be inferred that the others are less reserved because, while the girl "never courts [attention], the other women often gaze around them." There is no evidence in the passage to support choices A or E, and choice B contradicts the passage as you've seen. Choice C is incorrect because, although the girl is obviously attractive, "overwhelmingly" is an exaggeration.
41. B. The girl in the pink jacket has paler cheeks, more regular teeth, and thinner lips than do the other country-bred girls. The author sets this girl apart from the other villagers. In the passage, no kinship to others (A) or sophistication (D) is suggested. The author does not concentrate on her dignity (C), but on her appearance and behavior as she works in the field. The word "nonconformist" (E) implies an intentional failure to conform, and there is no evidence of such intent in the passage.
42. B. The passage is not allegorical; the characters are literal country villagers, not representative of abstract qualities. The passage uses hyperbole (in the description of the sun, the machine, and the buttons on men's trousers), personification (also in the description of the sun), allusion (in the comparison of the machine's arms to a Maltese cross), and simile (in phrases such as "like red-hot poker").
43. E. The passage begins in the sky with the sun, moves down to earth into the village, and finally to specific villagers as they wake and begin their day.

Fourth Passage

From "Of Studies" by Francis Bacon.

44. **B.** Most of these comments explain the benefits of studies (for pleasure, discussion, business, and so forth). Thus, the audience that would most benefit from this essay's message is likely to be those who think they don't need studies. Choices **A**, **D**, and **E** name audiences who are probably already aware of the benefits of studies. Poor readers (**C**) don't necessarily need to be convinced of the benefits of studies but rather may need to improve their reading skills.
45. **E.** The author explains how students may focus on their studies incorrectly. One may spend too much time in studies and thus be guilty of sloth, or one may use them only to impress others (displaying affectation). Also, one may make judgments based solely upon studies, failing to consider real-life experience. The author uses the term "humor," while modern writers might label the scholars' tendency temperament, or disposition.
46. **C.** The author claims, in lines 15–16, that studies "are perfect by experience" and in line 20, that they are "bounded in by experience."
47. **D.** Parallel construction is evident — "to contradict and confute," "to believe and take," "to find talk and discourse," "to weigh and consider."
48. **E.** The author, in this sentence, discusses how people need to "prune" their natural abilities by study. At the same time, however, studies need to be "bounded in by experience." The message is one of moderation and inclusion — neither studies nor experiences should be relied on exclusively or predominantly.
49. **A.** The wisdom "won by observation" is analogous to that "perfected by experience" (lines 15–16). In both instances, the author recommends reading to gain knowledge but also incorporating life's observations and experiences to obtain wisdom.
50. **E.** The author suggests all three of these uses in the second sentence. Personal reading brings "delight" (enjoyment), contributes to "discourse" (intelligent conversation), and aids in the "disposition of business" (sound judgment).
51. **B.** "To spend too much time in studies is sloth" (lines 10–11) paradoxically suggests that too much work on studies can lead to laziness and lack of work. In other words, overemphasis on studies avoids work in the outside world. Choices **A**, **D**, and **E** are not paradoxes. While choice **C** might have paradoxical elements, it is not mentioned in the essay.
52. **D.** In lines 26–29, the author claims that one should read "not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider." A reader should think. Reading voraciously or only for pleasure, choices **A** and **E**, are not necessarily "errors." Choices **B** and **C** are perhaps reading mistakes, but the non-thinking reader is presented as the greater problem.
53. **D.** The sentence in this question uses analogy, comparing reading to eating. In choice **I**, reading is compared to pruning a plant. In choice **III**, a third analogy compares "impediments" in understanding to physical diseases of the body. There is no analogy in choice **II**.

54. C. This sentence discusses how readers might adapt their reading style to the subject matter and their purpose. By reading “not curiously,” the author means reading without great care or scrutiny, reading cursorily. Choices A, B, and E directly contradict the idea of reading without considerable scrutiny.
55. A. The sentence in the question contains parallel construction in which three ideas make up the sentence. Choice A uses the same structure, presenting three similarly phrased ideas which make up the sentence.
56. B. By “wit,” the author means one’s mind, one’s intelligence, which can be focused through specific types of reading. Choice A may appear to be correct, but the author never addresses intuition. In addition, if a person has already attained wisdom, his or her mind is not likely to need the remedies proposed by the author.
57. D. The eating analogy in lines 29–35 suggests that books should be consumed in different manners and for different purposes.

Section II: Essay Questions

Question I

Scoring Guide for Question 1 (Virginia Woolf)

- 8–9 In a well-written essay, this writer clearly demonstrates an understanding of Woolf’s attitude about women in society, while also analyzing how the author’s structure, diction, tone and detail convey that attitude. The writer presents a clear, relevant thesis supported by strong evidence from the passage. Analysis of the evidence and how it reflects the author’s attitude about women in society is insightful. Not necessarily without flaw, the essay still shows maturity in its use of language and sentence structure.
- 6–7 Well presented, this essay accurately describes Woolf’s attitude about women in society, but perhaps less explicitly than does the high-scoring essay. Discussion of the author’s techniques may be less thorough, or evidence presented may be less specific. Connection between the evidence and the thesis may be less insightful. Although some errors may be present, the essay, overall, shows satisfactory control of format and language.
- 5 The writer of the average paper may recognize the author’s attitude about women in society but may be less precise in discussing that attitude. Attempts to analyze the author’s language may be simplistic; or evidence offered may be insufficient to prove the thesis adequately. Organization may be clear but not as effective as that of the better-written paper. Inconsistencies in the command of language may be present.
- 3–4 This essay attempts to address the essay question but may fail to accurately address the author’s attitude. It may not complete all of the tasks of the question. Inadequate evidence for the writer’s ideas may be a problem. Insights may be inaccurate or superficial. The essay may convey ideas, but weak control over language may distract the reader’s attention. Frequent errors in mechanics may be present.