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 oval on the answer sheet.

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

Questions 1-12. Read the following passage carefully before you choose your answers.

I am a woman. I desire to state it distinctly because I like to do as I would be done by. I am, and never will be, a boy. I am a woman. I insist upon being taken as such, not as a mere partial substitute for a man. I am a woman. The two sexes awaken two entirely distinct sets of feelings, and you would no more use the one for the other than you would put on your tiny teacups at breakfast, and lay the carving-knife by the butter-plate. Consequently it is very exasperating to sit, open-eyed and expectant, watching the removal of the successive swatheings which hide from you the dusky glories of an old-time princess, and, when the unrolling is over, to find it is nothing, after all, but a great lubberly boy. Equally trying is to feel your interest clustering round a narrator's manhood, all your individuality merging in his, till, of a sudden, by the merest chance, you catch the smell of crinoline, and there you are. Away with such clumsiness! Let us have everybody christened before we begin.

I do, therefore, with Spartan firmness, depose and say that I am a woman. I am aware that I place myself at signal disadvantage by the avowal. I fly in the face of hereditary prejudice. I am thrust at once beyond the pale of masculine sympathy. Men will neither credit my success nor lament my failure, because they will consider me poaching on their manor. If I chronicle a big beet, they will bring forward one twice as large. If I mourn a deceased squash, they will mutter.

"Woman's farming!" Shunning Scylla, I shall perchance fall into Charybdis. (Vide Classical Dictionary. I have lent mine, but I know one was a rock and the other a whirlpool, though I cannot state, with any definiteness, which was which.) I may be as humble and deprecating as I choose, but it will not avail me. A very agony of self-preservation will be no armor against the poisoned shaft which assumed superiority will hurl against me. Yet I press the arrow to my bleeding heart, and calmly reiterate, I am a woman.

The full magnanimity of which reiteration can be perceived only when I inform you that I could equally deceive you, if I chose. There is about my serious style a vigor of thought, a comprehensiveness of view, a closeness of logic, and a terseness of diction, commonly supposed to pertain only to the stronger sex. Not wanting in a certain fanciful sprightliness which is the peculiar grace of woman, it possesses also, in large measure, that concentration which is deemed the peculiar strength of man. Where an ordinary woman will leave the beaten track, wandering in a thousand little byways of her own—flowery and beautiful, it is true, and leading her airy feet to "sunny spots of greenery" and the gleam of golden apples, but keeping her not less surely from the goal,—I march straight on, turning neither to the right hand nor to the left, beguiled into no side-issues, discussing no collateral question, but with keen eye and strong hand aiming right at the heart of my theme. Judge thus of the stern severity of my virtue. There is no heroism in denying ourselves the pleasure which we cannot compass. It is not self-sacrifice, but self-cherishing, that turns the dyspeptic alderman away from turtle-soup and the pâté de foie gras to mush and milk. The hungry newsboy, regaling his nostrils with the scents that come up from a subterranean kitchen, does not always know whether or not he is honest, till the cook turns away for a moment, and a steaming joint is within reach of his yearning fingers. It is no credit to a weak-minded woman not to be strong-minded and write poetry. She could not if she tried; but to feed on locusts and wild honey that the soul may be in better condition to fight the truth's battles,—to go with empty stomach for a clear conscience' sake,—to sacrifice intellectual tastes to womanly duties, when the two conflict,—

"That's the true pathos and sublime,
Of human life."

GO ON TO THE NEXT PAGE
You will, therefore, no longer withhold your appreciative admiration, when, in full possession of what theologians call the power of contrary choice, I make the unmistakable assertion that I am a woman.

(1862)

1. The passage focuses primarily on the
   A) difficulties that the speaker had in getting published
   B) advisability of women considering careers in writing
   C) speaker's analysis of how her own writing style developed
   D) speaker's pride in being a female and a writer
   E) inspiration that enabled the speaker to become a writer

2. In line 19, "clumsiness" refers to the
   A) confusion caused by failing to give readers fundamental information
   B) awkwardness of a young boy
   C) difficulty of being a female writer in a male-dominated profession
   D) displeasure created by reading carelessly crafted writing
   E) boredom resulting from reading stories narrated by unsophisticated speakers

3. In line 20, the speaker uses "christened" to mean
   A) identified properly
   B) converted to a new religion
   C) launched on a journey
   D) taught how to write
   E) forced to agree

4. In the second paragraph, the speaker characterizes herself as being
   A) aware that her motives include revenge
   B) torn between two confusing alternatives
   C) eager to appease her critics
   D) undaunted in the face of prejudice
   E) uncertain about the quality of her writing

5. The "arrow" in line 38 is a metaphorical reference to
   A) unrequited love
   B) the envy of other female writers
   C) the self-doubt that writers sometimes experience
   D) a painful memory
   E) criticism from men

6. The speaker’s point in the first sentence of the third paragraph (lines 40-42) is that
   A) writers often give generously of themselves
   B) she could easily disguise the fact that she is a female writer
   C) readers can be fooled by repetition into believing a writer
   D) repetition in writing is often a desirable quality
   E) she found it easy to pursue a career in writing

7. In the third paragraph, the speaker’s primary purpose is to
   A) assert her own qualifications
   B) develop an argument for more honesty in writing
   C) create an elaborate analogy
   D) introduce a new topic for consideration
   E) establish a hypothetical situation for analysis

8. As used in line 46, "wanting" is best interpreted to mean
   A) desiring
   B) capturing
   C) lacking
   D) faulting
   E) hunting

9. In line 47, "it" refers to
   A) "The full magnanimity" (line 40)
   B) "which reiteration" (line 40)
   C) "my serious style" (line 42)
   D) "the stronger sex" (lines 45-46)
   E) "fanciful sprightliness" (line 46)
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10. The "dyspeptic alderman" (line 62) is presented as an illustration of
    (A) the pain endured by one who succumbs to temptation
    (B) restrained behavior that is not driven by moral compunctions
    (C) the unjustified suffering of an innocent victim
    (D) admirable behavior that has gone unrecognized
    (E) the effect of an empty stomach on one's conscience

11. Which of the following is the most direct antithesis to the "weak-minded woman" (line 69)?
    (A) The speaker
    (B) A weak-minded man
    (C) The "hungry newsboy" (line 64)
    (D) The reader of the speaker's writings
    (E) One who can only engage in traditional female pursuits

12. The speaker's rhetorical strategies in the passage include all of the following EXCEPT
    (A) repetition
    (B) analogical comparison
    (C) direct comparison
    (D) responses to anticipated criticism
    (E) appeals to authority