In some remote corner of the universe, poured out and glittering in innumerable solar systems, there once was a star on which clever animals invented knowledge. That was the highest and most mendacious minute of “world history”—yet only a minute. After nature had drawn a few breaths the star grew cold, and the clever animals had to die.

One might invent such a fable and still not have illustrated sufficiently how wretched, how shadowy and flighty, how aimless and arbitrary, the human intellect appears in nature. There have been eternities when it did not exist; and when it is done for again, nothing will have happened. For this intellect has no further mission that would lead beyond human life. It is human, rather, and only its owner and producer gives it such importance, as if the world pivoted around it. But if we could communicate with the mosquito, then we would learn that he floats through the air with the same self-importance, feeling within itself the flying center of the world. There is nothing in nature so despicable or insignificant that it cannot immediately be blown up like a bag by a slight breath of this power of knowledge; and just as every porter wants an admirer, the proudest human being, the philosopher, thinks that he sees on the eyes of the universe telescopically focused from all sides on his actions and thoughts.

It is strange that this should be the effect of the intellect, for after all it was given only as an aid to the most unfortunate, most delicate, most evanescent beings in order to hold them for a minute in existence, from which otherwise, without this gift, they would have every reason to flee as quickly as Lessing’s son. That haughtiness which goes with knowledge and feeling, which shrouds the eyes and senses of man in a blinding fog, therefore deceives him about the value of existence by carrying in itself the most flattering evaluation of knowledge itself. Its most universal effect is deception; but even its most particular effects have something of the same character.

The intellect, as a means for the preservation of the individual, unfolds its chief powers in simulation; for this is the means by which the weaker, less robust individuals preserve themselves, since they are denied the chance of waging the struggle for existence with horns or the fangs of beasts of prey. In man this art of simulation reaches its peak: here deception, flattering, lying and cheating, talking behind the back, posing, living in borrowed splendor, being masked, the disguise of convention, acting a role before others and before oneself—in short, the constant fluttering around the single flame of vanity is so much the rule and the law that almost nothing is more incomprehensible than how an honest and pure urge for truth could make its appearance among men. They are deeply immersed in
illusions and dream images; their eye glides only over the surface of things and sees "forms"; their feeling nowhere lead into truth, but contents itself with the reception of stimuli, playing, as it were, a game of blindman's buff on the backs of things. Moreover, man permits himself to be lied to at night, his life long, when he dreams, and his moral sense never even tries to prevent this—although men have been said to have overcome snoring by sheer will power.

What, indeed, does man know of himself! Can he even once perceive himself completely, laid out as if in an illuminated glass case? Does not nature keep much from him, even about his body, to spellbind and confine him in a proud, deceptive consciousness, far from the coils of the intestines, the quick current of the blood stream, and the involved tremors of the fibers? She threw away the key; and woe to the calamitous curiosity which might peer just once through a crack in the chamber of consciousness and look down, and sense that man rests upon the merciless, the greedy, the insatiable, the murderous, in the indifference of his ignorance—hanging in dreams, as it were, upon the back of a tiger. In view of this, whence in all the world comes the urge for truth?

from "On Truth and Lie in an Extra-Moral Sense" by Friedrich Wilhelm Nietzsche

1. What is the antecedent for "this" in the last sentence of paragraph 4?

- A. "to be lied to"
- B. "sheer will power"
- C. "moral sense"
- D. "permits himself"
- E. "snoring"

2. The first use of the word "this" in the opening sentence of paragraph 3 ("It is strange that this . . .") refers to

- A. "actions and thoughts."
- B. "the effect."
- C. "feeling."
- D. "knowledge."
- E. "self-importance."

(1) And yet there is one thing in the present war which I do in my heart of hearts feel to be worth fighting for, and that is for the hope of liberty. It is hard to say what liberty is, because the essence of it is the subjugation of personal inclinations. The Germans claim that they alone know the meaning of liberty, and that they have
arrived at it by discipline. But the bitterness of this war lies in the fact that the Germans are not content to set an example of attractive virtue, and to leave the world to choose it; but that if the world will not choose it, they will force it upon them by violence and the sword. It is this which makes me feel that the war may be a vast protest of the nations, which have the spirit of the future in their hearts, against a theory of life that represents the spirit of the past. And I thus, with some seeming inconsistency, believe that the war may represent the hope of peace at bay. If the nations can keep this clearly before them, and not be tempted either into reprisals, or into rewarding themselves by the spoils of victory, if victory comes; if it ends in the Germans being sincerely convinced that they have been misled and poisoned by a conception of right which is both uncivilised and unchristian, then I believe that all our sufferings may not be too great a price to pay for the future well-being of the world. That is the largest and brightest hope I dare to frame; and there are many hours and days when it seems all clouded and dim.

We cannot at this time disengage our thoughts from the war; we cannot, and we ought not. Still less can we take refuge from it in idle dreams of peace and security; but at a time when every paper and book that we see is full of the war and its sufferings, there must be men and women who would do well to turn their hearts and minds for a little away from it. If we brood over it, if we feed our minds upon it, especially if we are by necessity non-combatants, it is all apt to turn to a festering horror which makes us useless and miserable. Whatever happens, we must try not to be simply the worse for the war—morbid, hysterical, beggared of faith and hope, horrified with life. That is the worst of evils; and I believe that it is wholesome to put as far as we can our cramped minds in easier postures, and to let our spirits have a wider range. We know how a dog who is perpetually chained becomes fierce and furious, and thinks of nothing but imaginary foes, so that the most peaceful passer-by becomes an enemy. I have felt, since the war began, a certain poison in the air, a tendency towards suspicion and contentiousness and vague hostility. We must exorcise that evil spirit if we can; and I believe it is best laid by letting our minds go back to the old peace for a little, and resolving that the new peace which we believe is coming shall be of a larger and nobler quality; we may thus come to appreciate the happiness which we enjoyed but had not earned; and lay our plans for earning a new kind of happiness, the essence of which shall be a mutual trust, that desires to give and share whatever it enjoys, instead of hoarding it and guarding it.

3. The second paragraph of this passage is organized primarily in which of the following ways?

- A. A claim is proposed, evaluated, and compared to another claim.
- B. A theory is summarized, evaluated, and then dismissed.
- C. Opposing groups are compared to show differences and similarities.
- D. A problem is described and several solutions are provided.
- E. Key elements of a subject are listed in order of importance.
4. Which of the following best describes the overall organization of the first paragraph?

- A. compare and contrast
- B. order of importance
- C. chronological order
- D. description
- E. use of anecdote

(1) He who lets the world, or his own portion of it, choose his plan of life for him, has no need of any other faculty than the ape-like one of imitation. He who chooses his plan for himself, employs all his faculties. He must use observation to see, reasoning and judgment to foresee, activity to gather materials for decision, discrimination to decide, and when he has decided, firmness and self-control to hold to his deliberate decision. And these qualities he requires and exercises exactly in proportion as the part of his conduct which he determines according to his own judgment and feelings is a large one. It is possible that he might be guided in some good path, and kept out of harm's way, without any of these things. But what will be his comparative worth as a human being? It really is of importance, not only what men do, but also what manner of men they are that do it. Among the works of man, which human life is rightly employed in perfecting and beautifying, the first in importance surely is man himself. Supposing it were possible to get houses built, corn grown, battles fought, causes tried, and even churches erected and prayers said, by machinery—by automatons in human form—it would be a considerable loss to exchange for these automatons even the men and women who at present inhabit the more civilized parts of the world, and who assuredly are but starved specimens of what nature can and will produce. Human nature is not a machine to be built after a model, and set to do exactly the work prescribed for it, but a tree, which requires to grow and develope itself on all sides, according to the tendency of the inward forces which make it a living thing.

(2) It will probably be conceded that it is desirable people should exercise their understandings, and that an intelligent following of custom, or even occasionally an intelligent deviation from custom, is better than a blind and simply mechanical adhesion to it. To a certain extent it is admitted, that our understanding should be our own: but there is not the same willingness to admit that our desires and impulses should be our own likewise; or that to possess impulses of our own, and of any strength, is anything but a peril and a snare. Yet desires and impulses are as much a part of a perfect human being, as beliefs and restraints: and strong impulses are only perilous when not properly balanced; when one set of aims and inclinations is developed into strength, while others, which ought to co-exist with them, remain weak and inactive. It is not because men's desires are strong that they act ill; it is because their consciences are weak. There is no natural connexion between strong impulses and a weak conscience. The natural connexion is the other way. To say that one person's desires and feelings are stronger and more various than those of another, is merely to say that he has more of the raw material of human nature, and is therefore capable, perhaps of more evil, but certainly of
more good. Strong impulses are but another name for energy. Energy may be turned to bad uses; but more good may always be made of an energetic nature, than of an indolent and impassive one.

From On Liberty by John Stuart Mill

5. The main point established in the second paragraph is that

- A. beliefs and restraints are important in developing a "perfect human being."
- B. strong and energetic impulses are crucial components of human nature.
- C. many people mistakenly believe that strong impulses overwhelm a weak conscience.
- D. it is important for a person with strong impulses to wisely judge society's customs.
- E. it is impossible to compare people based on the strength of their natural impulses.

6. Which of the following statements best represents the author's main point in the first paragraph?

- A. A person's conduct is largely based on his or her own judgment and feelings about society.
- B. Machines have replaced human workers in fields such as construction and farming.
- C. People should gather information, observe others, and use their best judgment when making decisions.
- D. A person should follow his or her own path in life and avoid blindly accepting society's dictates.
- E. Many men and women in the "civilized parts of the world" act more like machines than living beings.

(1) Ours is a world of efficiency. Although more obvious on the computer screen, and on the command buttons and touch-sensitive levers of the machines we rely quite heavily upon, efficiency expectations met in business and financial life insinuate themselves into the intimacy of our private lives as well. As a result of efficiency expectations, we have changed almost everything we inherited in our homes—kitchen, study, or bathroom—and redefined our respective social or family roles. We do almost everything others used to do for us. We cook (if warming up prefabricated dishes in a microwave oven still qualifies as cooking), do the laundry (if selecting dirty sheets or clothes by color and fabric and stuffing them into the machine qualifies as washing), type or desktop publish, transport (ourselves, our children). Machines replaced servants, and we became their servants in turn. We have to learn their language of instructions and to cope with the consequences their use entails: increased energy demand, pollution, waste, and most important, dependence. Ours is a world of brief encounters in which "How are you?" is not a question reflecting concern or expecting a real answer, but a formula. Once it meant what it expressed and prefaced dialogue. Now it is the end of interaction, or at best the introduction to a dialogue totally independent of the question. Where
everyone living within the model of literacy expected the homogeneous background of shared language, we now find a very fragmented reality of sub-languages, images, sounds, body gestures, and new conventions.

Despite the heavy investment society has made in literacy over hundreds of years, literacy is no longer adopted by all as a desired educational goal. Neither is it actively pursued for immediate practical or long-term reasons. People seem to acknowledge that they need not even that amount of literacy imposed upon them by obligatory education. For quite a few—speech writers, editors, perhaps novelists and educators—literacy is indeed a skill which they aptly use for making a living. They know and apply rules of correct language usage. Methods for augmenting the efficiency of the message they put in the mouths of politicians, soap-opera actors, businessmen, activists and many others in need of somebody to write (and sometimes even to think) for them are part of their trade. For others, these rules are a means of exploring the wealth of fiction, poetry, history, and philosophy. For a great majority, literacy is but another skill required in high school and college, but not necessarily an essential component of their current and, more importantly, future lives and work. This majority, estimated at ca. 75% of the population, believes that all one has to know is already stored for them and made available as an expected social service—mathematics in the cash register or pocket calculator, chemistry in the laundry detergent, physics in the toaster, language in the greeting cards available for all imaginable occasions, eventually incorporated, as spellers or writing routines, into the word processing programs they use or others use for them.

from The Civilization of Illiteracy by Mihai Nadin

7. The sixth sentence of the first paragraph ("Machines replaced . . . in turn") is an example of
which of the following?

- A. a compound sentence
- B. a run-on sentence
- C. a complex sentence
- D. a fragmented sentence
- E. a complex-compound sentence

8. The last sentence of the first paragraph ("Where everyone . . . new conventions") can best be characterized as

- A. compound.
- B. complex.
- C. run-on.
- D. compound-complex.
- E. simple.
9. Which of the following best describes the theme of the passage?

- A. The quality of a person's life depends on the efficiency of their technology.
- B. Advancements in technology lead to an increasingly impersonal society.
- C. Literacy becomes obsolete as the demand for efficiency and technology increases.
- D. Education must adapt to fit people's practical needs instead of their intellectual interests.
- E. Modern society sacrifices human companionship to gain new, efficient technology.

10. The author suggests that "efficiency" is responsible for all of the following EXCEPT

- A. causing society to invest more heavily in literacy programs.
- B. increasing the amount of pollution and waste.
- C. decreasing interest in pursuing education beyond what is required.
- D. discouraging people from being friendly and interested in others.
- E. increasing people's dependence on machines and technology.

11. The fifth sentence of the second paragraph ("They know . . . usage") is an example of which type of sentence?

- A. simple
- B. complex
- C. fragment
- D. run-on
- E. compound

(1) The world war represents not the triumph, but the birth of democracy. The true ideal of democracy—the rule of a people by the demos, or group soul—is a thing unrealized. How then is it possible to consider or discuss an architecture of democracy—the shadow of a shade? It is not possible to do so with any degree of finality, but by an intention of consciousness upon this juxtaposition of ideas—architecture and democracy—signs of the times may yield new meanings, relations may emerge between things apparently unrelated, and the future, always existent in every present moment, may be evoked by that strange magic which resides in the human mind.

(2) Architecture, at its worst as at its best, reflects always a true image of the thing that produced it; a building is revealing even though it is false, just as the face of a liar tells the thing his words endeavor to conceal. This being so, let us make such
architecture as is ours declare to us our true estate.

(3) The architecture of the United States, from the period of the Civil War, up to the beginning of the present crisis, everywhere reflects a struggle to be free of a vicious and depraved form of feudalism, grown strong under the very ægis of democracy. The qualities that made feudalism endeared and enduring; qualities written in beauty on the cathedral cities of mediaeval Europe—faith, worship, loyalty, magnanimity—were either vanished or banished from this pseudo-democratic, aridly scientific feudalism, leaving an inheritance of strife and tyranny—a strife grown mean, a tyranny grown prudent, but full of sinister power the weight of which we have by no means ceased to feel.

(4) Power, strangely mingled with timidity; ingenuity, frequently misdirected; ugliness, the result of a false ideal of beauty—these in general characterize the architecture of our immediate past; an architecture "without ancestry or hope of posterity," an architecture devoid of coherence or conviction; willing to lie, willing to steal. What impression such a city as Chicago or Pittsburgh might have made upon some denizen of those cathedral-crowned feudal cities of the past we do not know. He would certainly have been amazed at its giant energy, and probably revolted at its grimy dreariness. We are wont to pity the mediaeval man for the dirt he lived in, even while smoke greys our sky and dirt permeates the very air we breathe: we think of castles as grim and cathedrals as dim, but they were beautiful and gay with color compared with the grim, dim canyons of our city streets.

from Architecture and Democracy by Claude Fayette Bragdon

12. Which of the following best describes the organization of the fourth paragraph?

- A. order of importance
- B. description
- C. cause and effect
- D. problem and solution
- E. chronological order

13. Which of the following statements best describes the organization of the third paragraph?

- A. Several potential causes of feudalism are examined and dismissed.
- B. The qualities of two societies are summarized and contrasted.
- C. Several societies are compared to show similarities.
- D. Key historical events are presented in chronological order.
- E. A societal problem is discussed and solutions are suggested.

(1) My grandmother had a reverence for the sun, a holy regard that now is all but gone out of mankind. There was a wariness in her, and an ancient awe. She was a Christian in her later years, but she had come a long way about, and she never
forgot her birthright. As a child she had been to the Sun Dances; she had taken
part in those annual rites, and by them she had learned the restoration of her
people in the presence of Tai-me. She was about seven when the last Kiowa Sun
Dance was held in 1887 on the Washita River above Rainy Mountain Creek. The
buffalo were gone. In order to consummate the ancient sacrifice—to impale the
head of a buffalo bull upon the medicine tree—a delegation of old men journeyed
into Texas, there to beg and barter for an animal from the Goodnight herd. She
was ten when the Kiowas came together for the last time as a living Sun Dance
culture. They could find no buffalo; they had to hang an old hide from the sacred
tree. Before the dance could begin, a company of soldiers rode out from Fort Sill
under orders to disperse the tribe. Forbidden without cause the essential act of
their faith, having seen the wild herds slaughtered and left to rot upon the ground,
the Kiowas backed away forever from the medicine tree. That was July 20, 1890,
at the great bend of the Washita. My grandmother was there. Without bitterness,
and for as long as she lived, she bore a vision of deicide.

(2) Now that I can have her only in memory, I see my grandmother in several
postures that were peculiar to her: standing at the wood stove on a winter morning
and turning meat in a great iron skillet; sitting at the south window, bent above her
beadwork, and afterwards, when her vision failed, looking down for a long time into
the fold of her hands; going out upon a cane, very slowly as she did when the
weight of age came upon her; praying. I remember her most often at prayer. She
made long, rambling prayers out of suffering and hope, having seen many things.
I was never sure that I had the right to hear, so exclusive were they of all mere
custom and company. The last time I saw her she prayed standing by the side of
her bed at night, naked to the waist, the light of a kerosene lamp moving upon her
dark skin. Her long, black hair, always drawn and braided in the day, lay upon her
shoulders and against her breasts like a shawl. I do not speak Kiowa, and I never
understood her prayers, but there was something inherently sad in the sound,
some merest hesitation upon the syllables of sorrow. She began in a high and
descending pitch, exhausting her breath to silence; then again and again—and
always the same intensity of effort, of something that is, and is not, like urgency in
the human voice. Transported so in the dancing light among the shadows of her
room, she seemed beyond the reach of time. But that was illusion; I think I knew
then that I should not see her again.

(3) Houses are like sentinels in the plain, old keepers of the weather watch. There,
in a very little while, wood takes on the appearance of great age. All colors wear
soon away in the wind and rain, and then the wood is burned gray and the grain
appears and the nails turn red with rust. The windowpanes are black and opaque;
you imagine there is nothing within, and indeed there are many ghosts, bones
given up to the land. They stand here and there against the sky, and you approach
them for a longer time than you expect. They belong in the distance; it is their
domain.

(4) Once there was a lot of sound in my grandmother's house, a lot of coming and
going, feasting and talk. The summers there were full of excitement and reunion.
The Kiowas are a summer people; they abide the cold and keep to themselves, but
when the season turns and the land becomes warm and vital they cannot hold still;
an old love of going returns upon them.

adapted from The Way To Rainy Mountain, by N. Scott Momaday. Used with permission. Copyright © 1969 University of New Mexico Press.

14. The word "There" that begins the second sentence of paragraph 3 functions

○ A. to indicate the place referenced in sentence 1.
○ B. as a pronoun that refers to "little while."
○ C. as an adjective used for emphasis.
○ D. as an interjection used to express satisfaction.
○ E. to postpone and thus emphasize the subject.

15. At the end of paragraph 1, the word "That" in the sentence "That was July . . . of the Washita" functions grammatically as a (an)

○ A. indefinite reference.
○ B. introductory phrase.
○ C. pronoun and subject.
○ D. predicate adjective.
○ E. subordinating conjunction.

16. The second sentence of paragraph 1 is characterized by

○ A. inverted subject-verb order.
○ B. an exclamatory phrase.
○ C. unclear subject reference.
○ D. a compound predicate.
○ E. parenthetical expression.

17. What does the word "they" refer to in the sentence "I was never . . . custom and company" (paragraph 2)?

○ A. "company"
○ B. "custom and company"
○ C. "prayers"
○ D. "things"
○ E. "suffering and hope"
I would have my fellow-critics consider what they are really in the world for. The critic must perceive, if he will question himself more carefully, that his office is mainly to ascertain facts and traits of literature, not to invent or denounce them; to discover principles, not to establish them; to report, not to create.

It is so much easier to say that you like this or dislike that, than to tell why one thing is, or where another thing comes from, that many flourishing critics will have to go out of business altogether if the scientific method comes in, for then the critic will have to know something besides his own mind. He will have to know something of the laws of that mind, and of its generic history.

The history of all literature shows that even with the youngest and weakest author criticism is quite powerless against his will to do his own work in his own way; and if this is the case in the green wood, how much more in the dry! It has been thought by the sentimentalist that criticism, if it cannot cure, can at least kill, and Keats was long alleged in proof of its efficacy in this sort. But criticism neither cured nor killed Keats, as we all now very well know. It wounded, it cruelly hurt him, no doubt; and it is always in the power of the critic to give pain to the author—the meanest critic to the greatest author—for no one can help feeling a rudeness. But every literary movement has been violently opposed at the start, and yet never stayed in the least, or arrested, by criticism; every author has been condemned for his virtues, but in no wise changed by it. In the beginning he reads the critics; but presently perceiving that he alone makes or mars himself, and that they have no instruction for him, he mostly leaves off reading them, though he is always glad of their kindness or grieved by their harshness when he chances upon it. This, I believe, is the general experience, modified, of course, by exceptions.

Then, are we critics of no use in the world? I should not like to think that, though I am not quite ready to define our use. More than one sober thinker is inclining at present to suspect that aesthetically or specifically we are of no use, and that we are only useful historically; that we may register laws, but not enact them. I am not quite prepared to admit that aesthetic criticism is useless, though in view of its futility in any given instance it is hard to deny that it is so. It certainly seems as useless against a book that strikes the popular fancy, and prospers on in spite of condemnation by the best critics, as it is against a book which does not generally please, and which no critical favor can make acceptable. This is so common a phenomenon that I wonder it has never hitherto suggested to criticism that its point of view was altogether mistaken, and that it was really necessary to judge books not as dead things, but as living things—things which have an influence and a power irrespective of beauty and wisdom, and merely as expressions of actuality in thought and feeling. Perhaps criticism has a cumulative and final effect; perhaps it does some good we do not know of. It apparently does not affect the author directly, but it may reach him through the reader. It may in some cases enlarge or diminish his audience for a while, until he has thoroughly measured and tested his own powers. If criticism is to affect literature at all, it must be through the writers who have newly left the starting-point, and are reasonably uncertain of the race, not with those who have won it again and again in their own way.
18. Which of the following best describes the author's primary characterization of readers?

- A. They are quick to blame critics for the death of authors.
- B. They are susceptible to the influence of sentimentalists.
- C. They don't consider literary criticism to be useful.
- D. They influence authors more often than critics do.
- E. They often violently oppose new literary movements.

19. The author introduces the example of Keats to support the idea that

- A. many people believe critics are more influential than they actually are.
- B. kind words wield more influence than the sharpest criticism.
- C. society unfairly denigrates critics even when their criticism is just.
- D. most literary movements are opposed by individual authors, not by critics.
- E. critics must walk a fine line between sentimentality and cruelty.

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(1) Gentlefolks in general have a very awkward rock ahead in life—the rock ahead of their own idleness. Their lives being, for the most part, passed in looking about them for something to do, it is curious to see—especially when their tastes are of what is called the intellectual sort—how often they drift blindfold into some nasty pursuit. Nine times out of ten they take to torturing something, or to spoiling something—and they firmly believe they are improving their minds, when the plain truth is, they are only making a mess in the house.

(2) I have seen them (ladies, I am sorry to say, as well as gentlemen) go out, day after day, for example, with empty pill-boxes, and catch newts, and beetles, and spiders, and frogs, and come home and stick pins through the miserable wretches, or cut them up, without a pang of remorse, into little pieces. You see my young master, or my young mistress, poring over one of their spiders' insides with a magnifying-glass; or you meet one of their frogs walking downstairs without his head—and when you wonder what this cruel nastiness means, you are told that it means a taste in my young master or my young mistress for natural history. Sometimes, again, you see them occupied for hours together in spoiling a pretty flower with pointed instruments, out of a stupid curiosity to know what the flower is made of. Is its colour any prettier, or its scent any sweeter, when you DO know?

(3) But there! the poor souls must get through the time, you see—they must get through the time. You dabbled in nasty mud, and made pies, when you were a child; and you dabble in nasty science, and dissect spiders, and spoil flowers, when you grow up. In the one case and in the other, the secret of it is, that you have got nothing to think of in your poor empty head, and nothing to do with your poor idle hands. And so it ends in your spoiling canvas with paints, and making a smell in the house; or in keeping tadpoles in a glass box full of dirty water, and turning everybody's stomach in the house; or in chipping off bits of stone here,
there, and everywhere, and dropping grit into all the victuals in the house; or in
staining your fingers in the pursuit of photography, and doing justice without mercy
on everybody's face in the house.

(4) It often falls heavy enough, no doubt, on people who are really obliged to get
their living, to be forced to work for the clothes that cover them, the roof that
shelters them, and the food that keeps them going. But compare the hardest day's
work you ever did with the idleness that splits flowers and pokes its way into
spiders' stomachs, and thank your stars that your head has got something it MUST
think of, and your hands something that they MUST do.

from The Moonstone by Wilkie Collins

20. The principal contrast employed by the speaker in the fourth paragraph is between

- **A.** the importance of labor and the frivolousness of hobbies.
- **B.** the idleness of the gentlefolk and the labor of the lower classes.
- **C.** the value of gratitude and the pitfall of overindulgence.
- **D.** the joyfulness of the gentlefolk and the bitterness of the lower classes.
- **E.** the benefits of hobbies and the disadvantages of drudgery.

21. Which of the following best describes the speaker's primary method of presenting the
information?

- **A.** The habits of the gentlefolk are described from the speaker's personal experience.
- **B.** Social classes are compared and contrasted to show similarities and differences.
- **C.** The pursuit of natural history is offered by the speaker as a solution to the gentlefolks'
  problem.
- **D.** Key elements of the gentlefolk's contribution to society are listed in order of importance.
- **E.** Society's criticism of the gentlefolk is summarized, evaluated, and then dismissed.

(1) If there is any virtue in advertisements—and a journalist should be the last
person to say that there is not—the American nation is rapidly reaching a state of
physical efficiency of which the world has probably not seen the like since Sparta.
In all the American newspapers and all the American monthlies are innumerable
illustrated announcements of "physical-culture specialists," who guarantee to make
all the organs of the body perform their duties with the mighty precision of a 60 h.p.
motor-car that never breaks down. I saw a book the other day written by one of
these specialists, to show how perfect health could be attained by devoting a
quarter of an hour a day to certain exercises. The advertisements multiply and
increase in size. They cost a great deal of money. Therefore they must bring in a
great deal of business. Therefore vast numbers of people must be worried about
the non-efficiency of their bodies, and on the way to achieve efficiency. In our more
modest British fashion, we have the same phenomenon in England. And it is
growing. Our muscles are growing also. Surprise a man in his bedroom of a morning, and you will find him lying on his back on the floor, or standing on his head, or whirling clubs, in pursuit of physical efficiency. I remember that once I "went in" for physical efficiency myself. I, too, lay on the floor, my delicate epidermis separated from the carpet by only the thinnest of garments, and I contorted myself according to the fifteen diagrams of a large chart (believed to be the magna charta of physical efficiency) daily after shaving. In three weeks my collars would not meet round my prize-fighter's neck; my hosier's reaped immense profits, and I came to the conclusion that I had carried physical efficiency quite far enough.

(2)

A strange thing—was it not?—that I never had the idea of devoting a quarter of an hour a day after shaving to the pursuit of mental efficiency. The average body is a pretty complicated affair, sadly out of order, but happily susceptible to culture. The average mind is vastly more complicated, not less sadly out of order, but perhaps even more susceptible to culture. We compare our arms to the arms of the gentleman illustrated in the physical efficiency advertisement, and we murmur to ourselves the classic phrase: "This will never do." And we set about developing the muscles of our arms until we can show them off (through a frock coat) to women at afternoon tea. But it does not, perhaps, occur to us that the mind has its muscles, and a lot of apparatus besides, and that these invisible, yet paramount, mental organs are far less efficient than they ought to be; that some of them are atrophied, others starved, others out of shape, etc. A man of sedentary occupation goes for a very long walk on Easter Monday, and in the evening is so exhausted that he can scarcely eat. He wakes up to the inefficiency of his body, caused by his neglect of it, and he is so shocked that he determines on remedial measures. Either he will walk to the office, or he will play golf, or he will execute the post-shaving exercises. But let the same man after a prolonged sedentary course of newspapers, magazines, and novels, take his mind out for a stiff climb among the rocks of a scientific, philosophic, or artistic subject. What will he do? Will he stay out all day, and return in the evening too tired even to read his paper? Not he. It is ten to one that, finding himself puffing for breath after a quarter of an hour, he won't even persist till he gets his second wind, but will come back at once. Will he remark with genuine concern that his mind is sadly out of condition and that he really must do something to get it into order? Not he. It is a hundred to one that he will tranquilly accept the status quo, without shame and without very poignant regret. Do I make my meaning clear?

from Mental Efficiency by Arnold Bennett

1 one who sells hosiery and legwear

22. The fourth sentence of the second paragraph ("We compare . . . never do") is an example of which type of sentence?

- A. compound
- B. simple
- C. fragmented
23. The author of this passage employs all of the following EXCEPT

- A. exclamatory sentences.
- B. declarative sentences.
- C. imperative statements.
- D. rhetorical questions.
- E. interrogative sentences.