

QUESTIONS 1-11 REFER TO THE FOLLOWING SELECTION. READ THE PASSAGE CAREFULLY, AND THEN CHOOSE THE ANSWERS TO THE QUESTIONS.

This passage is taken from a report on nationwide literacy prepared by the National Endowment for the Arts.

Line In a recent essay, “What use is literature?” Myron Magnet stated that
“data are meaningless until we can articulate a story that makes sense
out of them, and literature makes sense out of the data of human
experience.”⁴⁶

5 Data from the 2002 Survey of Public Participation in the Arts
(SPPA) demonstrate that many people enjoy literature. Novels, short
stories, poetry, and plays attract almost one-half of those 18 or older
(47 percent or about 96 million people). Each part of the literary puzzle
10 examined in this monograph—novels, short stories, poetry, and plays—
attracts a significant number of people. Poetry (read by 25 million
adults) is about as popular as attendance at jazz performances or at
classical music events. About as many people read plays (7 million) as
attend live opera or ballet. Novels and short stories have an audience
15 (93 million) that is larger than almost any other cultural or leisure
pursuit. A number of people have a particularly strong attachment to
books; about one in six literary readers (17 percent) read 12 or more
books in 2002. Americans participate in literature in a variety of other
ways. Almost one in ten (9 percent) listened to live or recorded readings
20 of novels or books, and 6 percent listened to poetry readings
during the survey year. About 7 percent wrote creative works of their
own, and 9 percent used the Internet to learn about, read, or discuss
topics related to literature. Most literary readers are active in a wide
range of other cultural and leisure pursuits...

25 It is not clear from the SPPA data how much influence TV watching has on literacy
reading. Not surprisingly, a statistical model created to analyze frequent readers
found that watching four hours or more of TV per day had a negative impact on the
chances of someone reading 12 books or more per year.⁴⁷ Watching no TV had a
positive impact on the probability of someone reading 12 books or more. Literary
readers watch slightly less TV per day than non-readers, and frequent readers watch
30 only slightly less TV per day than infrequent readers. The SPPA results cannot show
whether non-readers would read more if they watched less TV, or whether they would
use this extra time in other ways.... The percentage of U.S. adults reading literature
dropped from 56.4 percent in 1982 to 46.7 percent in 2002—a decline of almost 10
percentage points. This may indicate a downward trend over the past two decades, but
35 it is important to note that the SPPA is not conducted on a yearly basis. This mono-
graph looks at the surveys held in 1982, 1992, and 2002—ten-year snapshots. No
information is available for non-SPPA years, and it is possible that the 2002 drop is a
short, one-year change. If the 2002 data represent a declining trend, it is tempting to
suggest that fewer people are reading literature and now prefer visual and audio
40 entertainment. Again, the data—both from SPPA and other sources—do not readily
quantify this explanation. As discussed in Chapter 3, television does not seem to be
the culprit. In 2002, those who do read and those who do not read literature watched

45 about the same amount of TV per day—three hours' worth. The Internet, however could have played a role. During the time period when the literature participation rates declined, home Internet use soared. According to a 2000 Census Bureau report, 42 percent of households used the Internet at home—up dramatically from 26 percent in 1998, one of the earliest years of the Bureau's tracking.⁴⁶ By contrast, literary reading rates reported in 1982 and 1992 were virtually identical in a period before the Internet was widely available. It was not until 2002 that the reported percentage of adults reading literature dropped considerably.

⁴⁶ In *City Journal*, Summer 2003, www.city-journal.org

⁴⁷ The details of the statistical models created for this report are included in Appendix C.

⁴⁸ U.S. Department of Commerce, U.S. Census Bureau. "Home Computers and Internet Use in the United States: August 2000." *Current Population Report*, P23-207. September 2001.

QUESTIONS 12-24 REFER TO THE FOLLOWING SELECTION. READ THE PASSAGE CAREFULLY, AND THEN CHOOSE THE ANSWERS TO THE QUESTIONS.

From the Preface to the 1855 Edition of *Leaves of Grass*

Line America does not repel the past or what it has produced under its forms or amid other
 politics or the idea of castes or the old religions . . . accepts the lesson with calmness
 . . . is not so impatient as has been supposed that the slough still sticks to opinions
5 and manners and literature while the life which served its requirements has passed
 into the new life of the new forms . . . perceives that it waits a little while in
 the door... that it was fittest for its days . . . that its action has descended to the
 stalwart and well-shaped heir who approaches . . . and that he shall be fittest for
 his days
10 The Americans of all nations at any time upon the earth have probably the fullest
 poetical nature. The United States themselves are essentially the greatest poem. In
 the history of the earth hitherto the largest and most stirring appear tame and
 orderly to their ampler largeness and stir. Here at last is something in the doings of
 man that corresponds with the broadcast doings of the day and night. Here is not
15 merely a nation but a teeming nation of nations. Here is action untied from strings
 necessarily blind to particulars and details magnificently moving in vast masses. Here
 is the hospitality which forever indicates heroes . . . Here are the roughs and beards
 and space and ruggedness and nonchalance that the soul loves. Here the performance
 disdaining the trivial unapproached in the tremendous audacity of its crowds and
20 groupings and the push of its perspective spreads with crampless and flowing breadth
 and showers its prolific and splendid extravagance. One sees it must indeed own the
 riches of the summer and winter, and need never bankrupt while corn grows from the
 ground or orchards drop apples or the bays contain fish or men beget children upon
 women . . .

-Walt Whitman

QUESTIONS 25-38 REFER TO THE FOLLOWING SELECTION. READ THE PASSAGE CAREFULLY, AND THEN CHOOSE THE ANSWERS TO THE QUESTIONS. IN *POLITICS AND THE ENGLISH LANGUAGE*, GEORGE ORWELL EXPRESSES A CONCERN FOR THE ENGLISH LANGUAGE AND THE MANIPULATION OF LANGUAGE IN THE MODERN WORLD.

From Politics and the English Language

Line Most people who bother with the matter at all would admit that the English language is in a bad way, but it is generally assumed that we cannot by conscious action do anything about it. Our civilization is decadent and our language—so the argument runs—must inevitably share in the general collapse. It follows that any struggle
5 against the abuse of language is a sentimental archaism like preferring candles to electric light or hansom cabs to aeroplanes. Underneath this lies the half-conscious belief that language is a natural growth and not an instrument which we shape for our own purposes

. . . The defense of the English language implies more than this, and perhaps it is
10 best to start by saying what it does not imply.

To begin with it has nothing to do with archaism, with salvaging of obsolete words and turns of speech, or with the setting up of a “standard English” which must never be departed from. On the contrary, it is especially concerned with the scrapping of every word or idiom which has out worn its usefulness. It has nothing to do with
15 correct grammar and syntax, which are of no importance so long as one makes one’s meaning clear, or with the avoidance of Americanisms, or with having what is called a “good prose style.” On the other hand it is not concerned with fake simplicity and the attempt to make written English colloquial. Nor does it imply using the fewest and
20 the shortest words that will cover one’s meaning. What is above all needed is to let the meaning choose the word, and not the other way about. In prose, the worst thing one can do with words is to surrender to them. When you think of a concrete object, you think wordless, and then, if you want to describe the thing you have been visualizing you probably hunt about till you find the exact words that seem to fit it. When you
25 think of something abstract you are more inclined to use words from the start, and unless you make a conscious effort to prevent it, the existing dialect will come rushing in and do the job for you, at the expense of blurring or even changing your meaning as clear as one can through pictures and sensations. Afterwards one can choose—not simply *accept*—the phrases that will best cover the meaning, and then switch round and decide what impression one’s words are likely to make on another person. This last effort of the mind cuts out all stale or mixed images, all prefabricated phrases, needless repetitions, and humbug and vagueness generally. But one can often be in
30 doubt about the effect of a word or a phrase, and one needs rules that one can rely on when instinct fails. I think the following rules will cover most cases:

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- (i) Never use a metaphor, simile or other figure of speech which you are used to seeing in print.
 - (ii) Never use a long word where a short one will do.
 - (iii) If it is possible to cut a word out, always cut it out.
 - 40 (iv) Never use the passive where you can use the active.

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- (v) Never use a foreign phrase, a scientific word, or a jargon word if you can think of an everyday English equivalent.
 - (vi) Break any of these rules sooner than say anything outright barbarous.

45 These rules sound elementary, and so they are, but they demand a deep change in attitude in anyone who has grown used to writing in the style now fashionable. One could keep all of them and still write bad English, but one could not write the kind of stuff that I quoted in those five specimens at the beginning of this article.

50 I have not here been considering the literary use of language, but merely language as an instrument of expressing and not for concealing or preventing thought One can at least change one's own habits, and from time to time one can even, if one jeers loudly enough, send some worn-out and useless phrase—some *jackboot*, *Achilles' heel*, *hotbed*, *melting pot*, *acid test*, *veritable inferno* or other lump of verbal refuse—into the dustbin where it belongs.

--George Orwell

QUESTIONS 39-54 REFER TO THE FOLLOWING SELECTION. READ THE PASSAGE CAREFULLY, AND THEN CHOOSE THE ANSWERS TO THE QUESTIONS.

From Roughing It

Line It was always very cold on that lake shore* in the night, but we had plenty of blankets and were warm enough. We never moved a muscle all night, but waked at early dawn in the original positions, and got up at once, thoroughly refreshed, free from soreness, and brim full of friskiness. There is no end of wholesome medicine in such an experience. That morning we could have whipped ten such people as we were the day before—sick ones at any rate. But the world is slow, and people will go to “water cures” and “movement cures” and to foreign lands for health. Three months of camp life on Lake Tahoe would restore an Egyptian mummy to his pristine vigor, and give him an appetite like an alligator. I do not mean the oldest and driest mummies, of course, but the fresher ones. The air up there in the clouds is very pure and fine, bracing and delicious. And why shouldn't it be? —it is the same the angels breathe. I think that hardly any amount of fatigue can be gathered together that a man cannot sleep off in one night on the sand by its side. Not under a roof, but under the sky; it seldom or never rains there in the summertime. I know a man who went there to die. But he made a failure of it. He was a skeleton when he came, and could barely stand. He had no appetite, and did nothing but read tracts and reflect on the future. Three months later he was sleeping out of doors regularly, eating all he could hold, three times a day, and chasing game over the mountains three thousand feet high for recreation. And he was a skeleton no longer, but weighed part of a ton. This is no fancy sketch, but the truth. His disease was consumption. I confidently commend his experience to other skeletons.

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--Mark Twain

*Lake Tahoe on the California-Nevada border