

PLACE SEAL HERE

AP[®] English Language and Composition Exam

SECTION I: Multiple Choice

2014

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE TOLD TO DO SO.

At a Glance

Total Time
1 hour
Number of Questions
55
Percent of Total Score
45%
Writing Instrument
Pencil required

Instructions

Section I of this exam contains 55 multiple-choice questions. Fill in only the circles for numbers 1 through 55 on your answer sheet.

Indicate all of your answers to the multiple-choice questions on the answer sheet. No credit will be given for anything written in this exam booklet, but you may use the booklet for notes or scratch work. After you have decided which of the suggested answers is best, completely fill in the corresponding circle on the answer sheet. Give only one answer to each question. If you change an answer, be sure that the previous mark is erased completely. Here is a sample question and answer.

Sample Question Sample Answer

Chicago is a (A) ● (C) (D) (E)
(A) state
(B) city
(C) country
(D) continent
(E) village

Use your time effectively, working as quickly as you can without losing accuracy. Do not spend too much time on any one question. Go on to other questions and come back to the ones you have not answered if you have time. It is not expected that everyone will know the answers to all of the multiple-choice questions.

Your total score on the multiple-choice section is based only on the number of questions answered correctly. Points are not deducted for incorrect answers or unanswered questions.

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Form I
Form Code 4JBP6-S

36

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DO NOT seal answer sheet inside

The exam begins on page 4.

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ENGLISH LANGUAGE AND COMPOSITION

SECTION I

Time—1 hour

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

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

Questions 1-14. Read the following passage carefully before you choose your answers.

(The following passage is from an essay published in the late twentieth century.)

I am a writer. And by that definition, I am someone who has always loved language. I am fascinated by language in daily life. I spend a great deal of my time thinking about the power of language—the way it can
Line 5 evoke an emotion, a visual image, a complex idea, or a simple truth. Language is the tool of my trade. And I use them all—all the Englishes I grew up with.

Recently, I was made keenly aware of the different Englishes I do use. I was giving a talk to a large group
10 of people, the same talk I had already given to half a dozen other groups. The nature of the talk was about my writing, my life, and my book *The Joy Luck Club*. The talk was going along well enough, until I remembered one major difference that made the whole talk
15 sound wrong. My mother was in the room. And it was perhaps the first time she had heard me give a lengthy speech using the kind of English I have never used with her. I was saying things like, “The intersection of memory upon imagination” and “There is an aspect
20 of my fiction that relates to thus-and-thus”—a speech filled with carefully wrought grammatical phrases, burdened, it suddenly seemed to me, with nominalized forms, past perfect tenses, conditional phrases, all the forms of standard English that I had learned in school
25 and through books, the forms of English I did not use at home with my mother.

Just last week, I was walking down the street with my mother, and I again found myself conscious of the English I was using, the English I do use with her. We
30 were talking about the price of new and used furniture and I heard myself saying this: “Not waste money that way.” My husband was with us as well, and he didn’t notice any switch in my English. And then I realized why. It’s because over the twenty years we’ve
35 been together I’ve often used that same kind of English with him, and sometimes he even uses it with me. It has become our language of intimacy, a different sort

of English that relates to family talk, the language I grew up with.

40 So you’ll have some idea of what this family talk I heard sounds like, I’ll quote what my mother said during a recent conversation which I videotaped and then transcribed. During this conversation, my mother was talking about a political gangster in Shanghai who had
45 the same last name as her family’s, Du, and how the gangster in his early years wanted to be adopted by her family, which was rich by comparison. Later, the gangster became more powerful, far richer than my mother’s family, and one day showed up at my
50 mother’s wedding to pay his respects. Here’s what she said in part:

“Du Yusong having business like fruit stand. Like off the street kind. He is Du like Du Zong—but not
Tsung-ming Island people. The local people call
55 putong, the river east side, he belong to that side local people. That man want to ask Du Zong father take him in like become own family. Du Zong father wasn’t look down on him, but didn’t take seriously, until that
60 man big like become a mafia. Now important person, very hard to inviting him. Chinese way, came only to show respect, don’t stay for dinner. Respect for making big celebration, he shows up. Mean gives lots of respect. Chinese custom. Chinese social life that way. If too important won’t have to stay too long. He come
65 to my wedding. I didn’t see, I heard it. I gone to boy’s side, they have YMCA dinner. Chinese age I was nineteen.”

You should know that my mother’s expressive command of English belies how much she actually
70 understands. She reads the *Forbes* report, listens to *Wall Street Week*, converses daily with her stockbroker, reads all of Shirley MacLaine’s books with ease—all kinds of things I can’t begin to understand. Yet some of my friends tell me they understand
75 50 percent of what my mother says. Some say they understand 80 to 90 percent. Some say they understand none of it, as if she were speaking pure Chinese. But to me, my mother’s English is perfectly clear,

80 perfectly natural. It's my mother tongue. Her language, as I hear it, is vivid, direct, full of observation and imagery. That was the language that helped shape the way I saw things, expressed things, made sense of the world.

1. The final sentence of the first paragraph (lines 6-7) is unusual in the way it uses a
 - (A) first person pronoun
 - (B) verb tense
 - (C) plural noun
 - (D) capital letter
 - (E) dangling participle
2. The function of the first paragraph is to
 - (A) explain the purpose of the passage
 - (B) define the relationship between literary language and everyday speech
 - (C) describe the author's writing process
 - (D) characterize the author and her interests
 - (E) establish the author's concern about the misuse of language
3. In context, "carefully wrought" (line 21) suggests both
 - (A) precision and formlessness
 - (B) beauty and permanence
 - (C) simplicity and perfection
 - (D) nervousness and self-control
 - (E) technical mastery and craftsmanship
4. The word "burdened" (lines 21-22) modifies
 - (A) "things" (line 18)
 - (B) "intersection" (line 18)
 - (C) "aspect" (line 19)
 - (D) "speech" (line 20)
 - (E) "me" (line 22)
5. During the talk described in paragraph 2, the author responds to her mother's presence by
 - (A) altering the vocabulary and syntax she had been using to express her ideas to the group
 - (B) regretting that there are certain interests she does not share with her mother
 - (C) thinking about how audience determines the appropriateness of a style
 - (D) reexamining the mother-daughter themes in her latest work
 - (E) deciding that her mother does not need to learn academic English
6. The third paragraph provides
 - (A) a concrete example of how writers transform personal experience into art
 - (B) a series of assertions about the nature of language
 - (C) a rationale for the author's shifting allegiances
 - (D) an anecdote that reinforces ideas expressed in the previous paragraphs
 - (E) an argument that will be challenged in the remainder of the passage
7. Which of the following is true of the mother's quoted speech (lines 52-67) ?
 - (A) The author expects the speech to be comprehensible enough to enable her to make a point about her mother's use of language.
 - (B) The author is concerned that her mother will change the way she talks because she is being videotaped.
 - (C) The author uses the speech as an example of the way her mother talked when the author was young, not the way her mother talks now.
 - (D) The author wants to suggest that it is her mother's accent, not her syntax, that makes her English difficult to understand.
 - (E) The author is more interested in what her mother says in the speech than in the way she says it.

The passage is reprinted for your use in answering the remaining questions.

(The following passage is from an essay published in the late twentieth century.)

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talking about a political gangster in Shanghai who had the same last name as her family’s, Du, and how the gangster in his early years wanted to be adopted by her family, which was rich by comparison. Later, the gangster became more powerful, far richer than my mother’s family, and one day showed up at my mother’s wedding to pay his respects. Here’s what she said in part:

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8. The effect of using the second person pronoun in lines 40 and 68 is to
- (A) emphasize the author's awareness of an audience
 - (B) illustrate the effectiveness of using informal diction when speaking publicly
 - (C) indicate a shift in focus from the personal to the impersonal
 - (D) echo the style of the author's talk described in paragraph two
 - (E) enlarge the scope of the discussion to include differences in usage by native speakers of English
9. The first two sentences in the last paragraph (lines 68-73) do which of the following?
- (A) Define ambiguous terms
 - (B) Develop vivid metaphors
 - (C) Explain convoluted reasoning
 - (D) Resolve disagreements
 - (E) Present contrasts
10. In the last paragraph, the author insists on the
- (A) importance of an expressive command of standard English
 - (B) sophistication of some of her mother's English language skills
 - (C) inherent value of the books her mother chooses to read
 - (D) need for language learners to practice on a wide variety of written materials
 - (E) value of reading as a means of improving the language skills of nonnative speakers
11. In the context of the whole passage, the last sentence (lines 81-83) serves to
- (A) establish that the author associates her mother's language with the past, not the present
 - (B) validate the form of English the author hears from her mother
 - (C) discredit the form of English the author learned from books
 - (D) summarize the characteristics of the mother's way of speaking
 - (E) reiterate the thesis that children imitate the language of their parents
12. The author uses directly quoted speech at various points in the passage to
- (A) clarify the complexity of the decisions writers have to make
 - (B) establish her credibility as a well-read academic
 - (C) emphasize the underlying similarities of languages
 - (D) show how her own understanding of English evolved
 - (E) illustrate various forms of English
13. Which of the following best characterizes the voice of the author in the passage as a whole?
- (A) A lonely, private voice
 - (B) An informal, public voice
 - (C) A formal, speech-making voice
 - (D) An ironic, disillusioned voice
 - (E) A scholarly, detached voice
14. A central concept in the passage is the notion that
- (A) English has been enriched by borrowing from other languages
 - (B) speakers use different forms of language for different purposes
 - (C) English is easier to understand than to speak
 - (D) creative writers should first master the standard form of their native language
 - (E) literary conventions must often be sacrificed for elegance of expression

Questions 15-29. Read the following passage carefully before you choose your answers.

(This passage is from a book about clouds. Contrails are airborne streaks of condensed water vapor created by aircrafts.)

Line
5 One paper, published in 2004,¹ looked at the increase in observed cirriform clouds over the US between the years 1974 and 1994. [The paper] . . .
5 resulting contrails had led to increasing cirriform cloud cover. Estimations of the expected warming effects of this increase were equivalent to .36°F per decade. Amazingly, the effect of the increase in cirriform clouds alone was considered sufficient to
10 account for almost the entire rise in temperatures across the USA during the last 25 years. This is a major claim, for though it relates to localised warming effects, not global ones, the report suggests that the high clouds that develop from contrails are a huge
15 contributor to surface warming.

Another key paper, published in 2003,² was equally sobering. Here, the scientists correlated the changing distribution of cirriform clouds over Europe from
20 weather satellite images with precise records of the varying concentrations of air traffic during the same periods. The report concluded that the warming attributable to cirriform clouds appearing to develop as a result of air traffic was ten times greater than that
25 expected to result from aviation CO₂ emissions.

Now, it is hard to make a meaningful comparison
25 between the environmental impacts of such differing factors as, on the one hand, aircraft CO₂ emissions, which remain in the atmosphere for over a hundred
30 years and have a cumulative and global effect on surface warming and, on the other hand, aviation-induced cloud cover, whose warming effects are both localised and temporary. But these studies suggest that aviation's contrails are leading to other high
35 clouds that are a more significant factor in global warming than its CO₂ emissions.

Air traffic is estimated to be increasing by
40 five percent a year,³ with most of the increase being in contrail-forming long-haul flights. Ironically, modern aircraft engines—designed to burn more efficiently and so emit less CO₂—actually create
45 more contrails.

A team of scientists at Imperial College in London has been looking at one possible way to reduce
45 contrails: stopping aircraft from flying so high.

Using computer simulations designed for air-traffic management, they have considered the implications
of imposing restrictions on European cruising

altitudes to keep aircraft below contrail-forming
50 levels.⁴ One problem with such a system is that the lower an airplane flies, the denser the air it has to travel through and so the more fuel it needs to burn—something that has financial implications as well as those of increased greenhouse gas emissions.

So the team evaluated a system that imposed the
55 highest possible 'contrail-free' ceiling on cruising altitudes, which could be calculated dynamically in response to changes in atmospheric temperature and humidity.

'If you had that cap on the flights in Europe—'
60 explained Dr. Bob Noland, one of the scientists behind the project, 'which would result in a four percent increase in CO₂ emissions from increased fuel consumption—our conclusion was that the reduction in contrails would make it a good
65 policy.' Their findings suggested that, though there would certainly be implementation difficulties, such as increased congestion and longer flight times, the system could reduce contrail formation by between 65 and 95 percent, compared with just a four percent
70 rise in CO₂ emissions.

Without the contrails it seems that there would
be a considerable reduction in the overall amount
of thin, ground-warming cirriform clouds. 'The
CO₂ emissions from aircraft,' says Noland, 'while
75 significant and growing, are not going to make that much difference even if we cut them down, but if we reduce contrails by 90 percent tomorrow—which we think is entirely feasible—you would get a major
80 impact right away. Stopping the contrails would bring an immediate benefit.'

¹ Minnis, P.; Ayers, J. K.; Palikonda, R.; Phan, D.: 'Contrails, Cirrus Trends, and Climate'. 2004, *Journal of Climate*, 17.

² Mannstein, H. & Schumann, U.: 'Observations of Contrails and Cirrus over Europe'. Proceedings of the AAC Conference, 30 June–3 July 2003, Friedrichshafen, Germany.

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⁴ Williams, V. & Noland, R. B.: 'Variability of contrail formation conditions and the implications for policies to reduce the climate impacts of aviation', not yet published.

15. The primary goal of the passage is to
- (A) compare two recent scientific studies on global warming
 - (B) explore the relationship of air traffic to atmospheric temperatures
 - (C) argue for the necessity of limiting air travel in Europe
 - (D) review a chronological series of studies on cirriform clouds
 - (E) examine research methods used to gauge atmospheric temperatures
16. According to the passage, the relationship between aircraft contrails and cirriform clouds is best expressed by which of the following?
- (A) Aircraft contrails decrease the number of cirriform clouds that form.
 - (B) Aircraft contrails have no significant impact on the number of cirriform clouds that form.
 - (C) Aircraft contrails increase the number of cirriform clouds that form.
 - (D) Aircraft contrails are only one of many sources of cirriform clouds.
 - (E) No conclusive evidence exists about the relationship between aircraft contrails and cirriform cloud formation.
17. In the first paragraph (lines 1-15), the author relies on which of the following to establish credibility?
- (A) Concession to an opposing view
 - (B) Data from a scientific study
 - (C) Details of the procedure for a particular experiment
 - (D) Conclusions agreed to by all scientists
 - (E) Ad hominem arguments
18. The function of the note in line 1 is to
- (A) document the specific source for an empirical claim
 - (B) offer an explanation of what is meant by a term
 - (C) prove that the author used print as well as online sources
 - (D) redirect a discussion begun in the body of the paper cited
 - (E) establish the credibility of one source at the expense of another
19. The word “Amazingly” (line 8) emphasizes the author’s
- (A) confusion about the research data
 - (B) dismay that nothing has been done to reduce the number of contrails
 - (C) surprise at the conclusion of a study
 - (D) excitement about the sophistication of scientific instruments
 - (E) frustration with the methodology used in a study
20. The author states “This is a major claim” (lines 11-12) in order to
- (A) expose the logical fallacy of a popular argument
 - (B) explore ways in which global warming is a localized phenomenon
 - (C) challenge the view of those who feel that the claim is unsubstantiated
 - (D) call attention to a claim by highlighting its importance
 - (E) validate the counterclaim that temperatures have not risen in the last 25 years
21. The author’s strategy in paragraph three (lines 25-35) can best be described as presenting a
- (A) generalization that is substantiated by a detailed example
 - (B) problem followed by a particular recommendation
 - (C) controversial proposal followed by a counterproposal
 - (D) qualifying statement that is modified by a following statement
 - (E) summary followed by a disclaimer
22. The author’s tone in paragraph three (lines 25-35) can best be described as
- (A) strident
 - (B) disbelieving
 - (C) relieved
 - (D) uncertain
 - (E) reasoned

The passage is reprinted for your use in answering the remaining questions.

(This passage is from a book about clouds. Contrails are airborne streaks of condensed water vapor created by aircrafts.)

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altitudes to keep aircraft below contrail-forming levels.⁴ One problem with such a system is that the
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23. Lines 38-41 (“Ironically . . . contrails”) point out
- (A) an unexpected consequence of a technological improvement
 - (B) an innovative strategy for evaluating the effects of contrails
 - (C) an elegant design solution for a puzzling problem
 - (D) the consequences of failing to follow a carefully designed plan
 - (E) a misunderstanding about how types of transportation affect the environment
24. According to lines 59-70, aircraft flying lower would result in all of the following consequences EXCEPT
- (A) burning more fuel
 - (B) increasing the number of cirriform clouds
 - (C) emitting more CO₂
 - (D) increasing financial costs
 - (E) producing fewer contrails
25. Lines 65-70 (“Their . . . emissions”) are best described as
- (A) an evaluation of the methodology used in the study
 - (B) an illustration of why the study was needed
 - (C) a request for a plan to implement the study recommendations
 - (D) a summary of the primary conclusions of the study
 - (E) a comparison of one study with another
26. What aspect of the Williams and Noland study is emphasized in the last paragraph?
- (A) The ease of implementing the recommended flight restrictions
 - (B) The need to further reduce CO₂ emissions
 - (C) The rapidity with which improvement will occur
 - (D) The necessity of doing additional research
 - (E) The widespread support the proposal has accrued
27. In relationship to the passage as a whole, notes 1 and 2 do which of the following?
- (A) Explain the shortcomings of previous studies of global warming
 - (B) Show that European and American governments are jointly funding research on contrails
 - (C) Provide conflicting commentary about links between contrails and global warming
 - (D) Offer explanations of what constitutes global warming
 - (E) Document studies that show how contrails contribute to global warming
28. Which of the following is an accurate reading of note 2 ?
- (A) The 2003 AAC Conference took place in Friedrichshafen, Germany.
 - (B) The presentation “Observations of Contrails and Cirrus over Europe” was given daily from June 30 to July 3.
 - (C) Mannstein wrote and Schumann edited the conference proceedings.
 - (D) The conference title was “Observations of Contrails and Cirrus over Europe.”
 - (E) The AAC Conference is held annually in Germany.
29. Taken as a whole, the notes suggest that
- (A) the author relied primarily on scientific journals for non-specialists
 - (B) research on contrails and cirriform clouds began in 1999
 - (C) the author has consulted both published and unpublished sources
 - (D) scientists in Europe have led the way in researching contrails
 - (E) the author has written highly technical articles

Questions 30-43. Read the following passage carefully before you choose your answers.

(The following passage is an excerpt from a recent book about the arts.)

By 1867, the year of Baudelaire’s death—
Queen Victoria had been on the throne for thirty years
and the name “Victorian” had begun to be a target of
some mockery—playwrights, architects, composers,
poets, novelists, and other makers of high culture who
longed for social respectability had largely acquired
what their forebears had long struggled for. There
were still patches of ground, especially in Central and
Eastern Europe, where artists had not yet wholly cast
off the status of servant. But in Western Europe and
the United States, they could make friends with, and
marry into, the upper middle classes or the gentry, and
make grand claims for the autonomy and the dignity
of their vocation.

Their cause could only prosper from the spectacle
of aristocrats like Lord Byron or the vicomte de
Chateaubriand, who did not disdain writing poems
or novels, and even getting paid for it. Even a few
German states timidly joined this status revolution:
Goethe and Schiller were raised to the nobility. That
von Goethe was also a hardworking public servant in
the duchy of Weimar and von Schiller a professor
lecturing on the philosophy of history at the
University of Jena did not exactly injure their social
transfiguration. But their sober occupations were not
the main reason for their elevation, which they largely
owed to their literary fame.

The elbow room that aspiring avant-garde artists,
like their more conventional colleagues, needed was
more than mere celebrity. What they craved was an
ideology, a solid validation of their lofty modern
status. In 1835, toward the end of the promising early
years of the French July Monarchy, Théophile
Gautier’s naughty *Mademoiselle de Maupin*, this
declaration of independence in behalf of literature,
proved an impressive statement. Gautier, all of
twenty-three, prefaced the novel with a long, racy
manifesto, which championed what would come to
be called, tersely, “art for art’s sake.” In view of
its historic import and its place in the career of
modernism, it should really be called “art for artists’
sake,” for it was a strong plea for the maker of
beautiful objects as much as an appreciation of the
objects themselves. It rejected the classic division
between the two, which had long separated art (highly
admired) from the artist (socially disdained).

Art, so this modern doctrine goes, serves no one
but itself—not mammon, not God, not country, not
bourgeois self-glorification, certainly not moral

progress. It boasts its own techniques and standards,
its own ideals and gratifications. “I don’t know who
said it, I don’t know where,” Gautier wrote, “that
literature and the arts influence morality. Whoever he
was, he was doubtless a great fool.” All that the arts
produce is beauty, and “nothing that is beautiful is
indispensable to life.” The good looks of women, the
charms of music and painting, are valuable to the
extent that they are useless. “Nothing is truly beautiful
but what can never be of use to anything. Everything
that is useful is ugly, for it is the expression of some
need, and human needs are ignoble and disgusting,
like men’s own poor and feeble nature. The most
useful place in a home is the latrine.” Nothing could
be plainer.

Art for art’s sake was in fact too direct a
proposition for many advanced writers or painters to
support it wholeheartedly. And yet—which is why
the doctrine had broader impact than its limited
explicit popularity would have indicated—anti-
bourgeois, anti-academic artists were only too pleased
to exploit its implications without fully subscribing to
its principles. Cultural pessimists all the way back to
Plato had believed that the wrong kind of poetry or
the wrong kind of music have pernicious effects on
morals; at the other extreme, believers in the innate
goodness of human nature found it hard to abandon
the hope that the right kind of poetry or music would
purify conduct. Many modernist heretics retained
some of the old faith that painting, the drama, the
novel have a moral mission, whichever side an artist
was on—for every Joyce or Schoenberg, creating for
his own sake, there was a Strindberg or an Eliot
working under the pressure of powerful social and
religious convictions. In effect, art for art’s sake was
a radical assertion in behalf of nineteenth-century
artworks, as well as of their makers’ claim to
sovereignty: the artist is responsible to no one but
himself, and herself, except perhaps to other artists.

30. The passage is best described as

- (A) a reevaluation of the work of particular writers
- (B) an argument for the importance of the arts
- (C) a description of an influential movement in the arts
- (D) a plea for financial support for avant-garde artists
- (E) a comparison between classical and contemporary artistic ideals

31. The author of the passage is best described as
- (A) an erudite literary historian
 - (B) a strong proponent of a particular theory
 - (C) a cynical observer of artistic pretentiousness
 - (D) an analyst of various historical prose styles
 - (E) a practicing artist as well as a writer
32. What is the function of the part of the first sentence that is set off by dashes (“Queen Victoria . . . mockery”)?
- (A) It outlines the central thesis.
 - (B) It defines an aesthetic principle.
 - (C) It introduces a controversial idea.
 - (D) It provides historical context.
 - (E) It expresses the author’s point of view.
33. The second sentence (lines 7-10) is best characterized as which of the following?
- (A) A qualification
 - (B) An allusion
 - (C) A simile
 - (D) A tentative hypothesis
 - (E) A supporting example
34. Which of the following can best be inferred from the first paragraph (lines 1-14) about European artists working before the Victorian period?
- (A) They were often mocked.
 - (B) They lacked social status.
 - (C) They contributed little to high culture.
 - (D) They were concentrated in Western Europe.
 - (E) They were obliged to support themselves outside their art.
35. According to the author, the example of Byron and Chateaubriand as writers served to
- (A) raise the standards of artistic production
 - (B) distance them from the values of the aristocracy
 - (C) call into question the need to support artistic activity
 - (D) hasten the end of the Victorian era
 - (E) enhance the dignity of other artists
36. The author regards the nonliterary professions of Goethe and Schiller as
- (A) contributing to their social status
 - (B) essential to their literary fame
 - (C) distracting from their creative efforts
 - (D) influential in the content of their writing
 - (E) completely lacking in importance
37. In context, “elbow room” (line 28) refers to
- (A) a desire to establish a hierarchy among avant-garde artists
 - (B) a justification for elevating the social position of artists
 - (C) the freedom from economic constraints for artists
 - (D) the inspiration to create something truly original
 - (E) a private physical space in which to create art
38. Gautier’s statements in lines 51-54 (“‘I don’t know . . . great fool’”) are best described as
- (A) ignorant
 - (B) equivocal
 - (C) reflective
 - (D) vindictive
 - (E) disdainful
39. In the sentence “The good looks . . . are useless” (lines 56-58), the author does which of the following?
- (A) Offers a brief personal digression
 - (B) Presents an ironic challenge to Gautier
 - (C) Quotes from *Mademoiselle de Maupin*
 - (D) Summarizes views held by Gautier
 - (E) Qualifies comments by critics of Gautier
40. It can be inferred from the quotations in the fourth paragraph (lines 47-64) that Gautier meant the statements to be especially
- (A) sobering
 - (B) enigmatic
 - (C) ironic
 - (D) objective
 - (E) provocative