

Applied Practice in

1984
PRE-AP*/AP*

By George Orwell
RESOURCE GUIDE

*AP and SAT are registered trademarks of the College Entrance Examination Board, which was not involved in the production of, and does not endorse, this product. Pre-AP is a trademark owned by the College Entrance Examination Board.

Copyright © 1999 by Applied Practice, Ltd

All rights reserved. No part of the Answer Key and Explanation portion of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage and retrieval system, without permission in writing from the publisher.

Only the Student Practices portion of this publication may be reproduced in quantities limited to the size of an individual teacher's classroom. It is not permissible for multiple teachers to share a single Resource Guide.

Printed in the United States of America.

APPLIED PRACTICE
Resource Guide
1984
Pre-AP*/AP* Version

Teacher Notes

A Note for Teachers	5
A Note about Format.....	7

Teaching Resources

Strategies for Multiple-Choice Questions.....	11
Strategies for Free-Response Questions	12
Glossary of Literary Terms	13
Vocabulary Lists by Passage.....	21

Student Practices

Multiple-Choice Questions	27
Free-Response Questions	53

Answer Key and Explanations

Multiple-Choice Answer Key	63
Multiple-Choice Answer Explanations.....	67
Free-Response Scoring Guide.....	81

*Pre-AP and AP are registered trademarks of the College Entrance Examination Board, which was not involved in the production of, and does not endorse, this product.

Teacher Notes

for

1984

A NOTE FOR TEACHERS

We hope you will find this Applied Practice booklet helpful as you work to prepare your students for the Advanced Placement Exams in English. As your students read the literary works covered in your curriculum, they will have the opportunity to practice and to develop those skills required on the exams. We offer a few suggestions and explanations to help you receive the maximum benefit from our materials.

1. Applied Practice booklets do not purport to duplicate exactly an Advanced Placement Examination. However, questions are modeled on those typically encountered on these exams. Thus, students using these materials will become familiar and comfortable with the format, question types, and terminology of Advanced Placement Examinations.
2. Because the passages chosen from the work vary in length, in some cases being longer or shorter than those typical of the Advanced Placement Exams, the multiple-choice sections of this booklet are not ideally administered in a timed situation. A teacher may certainly review the section and set a time he or she considers reasonable in his or her classroom. However, the multiple-choice sections were not written with specific time limits in mind.
3. A few multiple-choice questions assume a student's familiarity with the work up to the given passage. While such familiarity would not be assumed on an Advanced Placement Exam, it is appropriate for materials designed for use in a classroom setting.
4. The free-response questions do lend themselves to timing. As on an Advanced Placement Exam, students should be allotted approximately 40 minutes per essay.
5. The teacher should adapt this material to meet the needs of his or her own students and to suit his or her instructional strategies. An answer sheet for the multiple-choice section has not been included because methods for using these sections will vary. Each passage could be given on its own, or larger sections could be administered at intervals throughout the study of the work. Consecutive numbering of questions throughout the multiple-choice section allows for the use of mechanically scanned answer sheets.
6. Students should be given guidance in their early practices until they become familiar with terminology, format, and question types. Later, students can work more independently.
7. These materials are not designed to be used as tests of whether or not a student has read the work. The questions are rather designed to help train students in close reading analysis.
8. The teacher might want to scan the terms used in the answer choices to make sure students are familiar with these terms.

Thank you for using Applied Practice materials in your classroom. We always welcome comments and suggestions.

COPYRIGHT NOTICE

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Reproduction of individual worksheets from this booklet, excluding content intended solely for teacher use, is permissible by an individual teacher for use by his or her students in his or her own classroom. Content intended solely for teacher use may not be reproduced, stored in a retrieval system, or transmitted in any way or by any means (electronic, mechanical, photocopying, or otherwise) without prior written permission from Applied Practice. Reproduction of any portion of this booklet for use by more than one teacher or for an entire grade level, school, or school system, is strictly prohibited. By using this booklet, you hereby agree to be bound by these copyright restrictions and acknowledge that by violating these restrictions, you may be liable for copyright infringement and/or subject to criminal prosecution.

A NOTE ABOUT FORMAT

In some Applied Practice booklets, the multiple-choice passages and the free-response questions that are based on novel passages have been retyped in Advanced Placement format. In booklets in which excerpted passages are not provided for copyright reasons, the teacher must be sure each student has a copy of the passages from the novel.

In the introduction to each set of questions and each free-response prompt, the beginning and ending lines of the passage are cited to assist the teacher in locating the precise passage covered by the questions. In addition, page numbers from an edition used frequently in classrooms are given. If a teacher is using an edition with different pagination, he or she will need to rely on the lines cited in the introduction.

For this booklet, page numbers refer to the Signet Classics edition of *1984* published by The Penguin Group, New York, copyright 1977.

Teaching Resources

for

1984

STRATEGIES FOR MULTIPLE-CHOICE QUESTIONS

Below are some suggestions for using Applied Practice materials as you work to help your students develop mastery in answering multiple-choice questions.

CLASS APPROACH:

1. Walk through the first close reading practice with the class:
 - a. Read the passage aloud
 - b. Read the questions aloud, and discuss any terms or words that are unfamiliar
 - c. Analyze exactly what the questions are asking; underline key terms or words
 - d. Highlight or mark the part of the passage in which the answer might be found
 - e. Discuss the right answer, including why it is a better choice than the others
2. Assign the next close reading passage as homework. The following day, put students into small groups and have them compare answers. Each group must arrive at a consensus regarding the answers, so students will need to defend their choices by referring back to the text. After the groups have reached consensus, go over the correct answers and discuss any questions that posed difficulties for the students. Repeat this activity on a regular basis to help the students become more proficient.
3. Have students keep track of the types of questions with which they have difficulty, and see if a pattern emerges—for example, questions dealing with tone, terms, author's attitude, meaning, etc.
4. Teach mini-lessons on problem areas.
5. Begin using the close reading selections as quizzes or tests. It is important to remember that a student can score a "3" on the actual test if he or she answers 55-60% of the multiple-choice questions correctly. Teachers will probably want to adjust any grading accordingly.
6. Challenge students to write their own questions over selected passages. After students have become familiar with the format and level of difficulty of the questions, this activity, either individually or in groups, can increase their proficiency even more.

INDIVIDUAL APPROACH/INDEPENDENT STUDY:

Students may work through an Applied Practice test booklet on their own as they read the literature individually. They can check their own answers with the answer key and read the answer explanations provided in the teacher edition, conferring with the teacher as needed.

STRATEGIES FOR FREE-RESPONSE QUESTIONS

Below are some suggestions for using Applied Practice materials as you work to help your students develop mastery in answering free-response questions.

CLASS APPROACH:

1. Walk through the first free-response question with the class:
 - a. Read the prompt aloud, and have students underline key words in the prompt.
 - b. Discuss what specifically the question is asking students to address.
 - c. For prompts that refer to literary or nonfiction passages
 - Highlight/underline key parts of the passage that relate to the prompt
 - Write notes in the margins
 - d. Have each student develop a thesis statement. Having each student write his or her statement on the board and then discussing its strengths and weaknesses is a possible strategy.
 - e. Discuss a possible organization for the essay and, in the case of a prompt with a passage, which parts of the passage should be referred to in support of the thesis. Students might want to create an outline, diagram, or other organizer.
 - f. Ask students to write the actual essay. This can be un-timed in the early stages.
 - g. Display some student essays on the overhead projector, or read aloud, and discuss the essays' strengths and weaknesses.
 - h. Distribute a generic grading rubric, and discuss the rubric so that students understand the grading criteria.
 - i. Reanalyze the essays according to the rubric, and have students assign a score (0-9) for each essay.
2. Hand out a sample College Board free-response question, sample student responses, and a sample rubric, and discuss what constitutes a good response.
3. Assign a different free-response question for homework. The next day, put students into small groups to read each other's essays and rate them on the 0-9 scale. Have each group share its "best" essay and explain why they rated it the best. An alternate approach is to assign numbers to each student so that the authorship of each essay is anonymous, then distribute the essays at random among the groups.
4. Have students write in-class essays that are timed, perhaps beginning with longer response times and gradually reducing the time limit to 40 minutes.
5. Have students keep all their essays and track their grades so that they can see their progress and analyze their areas of strength and weakness.
6. Teach mini-lessons as needed to address areas of weakness and reinforce specific skills, such as formulating a thesis, using examples and evidence, and organizing the essay.

GLOSSARY OF LITERARY TERMS

- absolute**—a word free from limitations or qualifications (“best,” “all,” “unique,” “perfect”)
- adage**—a familiar proverb or wise saying
- ad hominem* argument**—an argument attacking an individual’s character rather than his or her position on an issue
- allegory**—a literary work in which characters, objects, or actions represent abstractions
- alliteration**—the repetition of initial sounds in successive or neighboring words
- allusion**—a reference to something literary, mythological, or historical that the author assumes the reader will recognize
- analogy**—a comparison of two different things that are similar in some way
- anaphora**—the repetition of words or phrases at the beginning of consecutive lines or sentences
- anecdote**—a brief narrative that focuses on a particular incident or event
- antecedent**—the word, phrase, or clause to which a pronoun refers
- antithesis**—a statement in which two opposing ideas are balanced
- aphorism**—a concise statement that expresses succinctly a general truth or idea, often using rhyme or balance
- apostrophe**—a figure of speech in which one directly addresses an absent or imaginary person, or some abstraction
- archetype**—a detail, image, or character type that occurs frequently in literature and myth and is thought to appeal in a universal way to the unconscious and to evoke a response
- argument**—a statement of the meaning or main point of a literary work
- asyndeton**—a construction in which elements are presented in a series without conjunctions

balanced sentence—a sentence in which words, phrases, or clauses are set off against each other to emphasize a contrast

bathos—insincere or overly sentimental quality of writing/speech intended to evoke pity

chiasmus—a statement consisting of two parallel parts in which the second part is structurally reversed (“Susan walked in, and out rushed Mary”)

cliché—an expression that has been overused to the extent that its freshness has worn off

climax—the point of highest interest in a literary work

colloquialism—informal words or expressions not usually acceptable in formal writing

complex sentence—a sentence with one independent clause and at least one dependent clause

compound sentence—a sentence with two or more coordinate independent clauses, often joined by one or more conjunctions

conceit—a fanciful, particularly clever extended metaphor

concrete details—details that relate to or describe actual, specific things or events

connotation—the implied or associative meaning of a word

cumulative sentence—a sentence in which the main independent clause is elaborated by the successive addition of modifying clauses or phrases

declarative sentence—a sentence that makes a statement or declaration

deductive reasoning—reasoning in which a conclusion is reached by stating a general principle and then applying that principle to a specific case (The sun rises every morning; therefore, the sun will rise on Tuesday morning.)

denotation—the literal meaning of a word

dialect—a variety of speech characterized by its own particular grammar or pronunciation, often associated with a particular geographical region

dialogue—conversation between two or more people

diction—the word choices made by a writer

didactic—having the primary purpose of teaching or instructing

dilemma—a situation that requires a person to decide between two equally attractive or equally unattractive alternatives

dissonance—harsh, inharmonious, or discordant sounds

elegy—a formal poem presenting a meditation on death or another solemn theme

ellipsis—the omission of a word or phrase which is grammatically necessary but can be deduced from the context (“Some people prefer cats; others, dogs”).

epic—a long narrative poem written in elevated style which presents the adventures of characters of high position and episodes that are important to the history of a race or nation.

epigram—a brief, pithy, and often paradoxical saying

epigraph—a saying or statement on the title page of a work, or used as a heading for a chapter or other section of a work

epiphany—a moment of sudden revelation or insight

epitaph—an inscription on a tombstone or burial place

epithet—a term used to point out a characteristic of a person. Homeric epithets are often compound adjectives (“swift-footed Achilles”) that become an almost formulaic part of a name. Epithets can be abusive or offensive but are not so by definition. For example, athletes may be proud of their given epithets (“The Rocket”).

eulogy—a formal speech praising a person who has died

euphemism—an indirect, less offensive way of saying something that is considered unpleasant

exclamatory sentence—a sentence expressing strong feeling, usually punctuated with an exclamation mark

expletive—an interjection to lend emphasis; sometimes, a profanity

fable—a brief story that leads to a moral, often using animals as characters

fantasy—a story that concerns an unreal world or contains unreal characters; a fantasy may be merely whimsical, or it may present a serious point

figurative language—language employing one or more figures of speech (simile, metaphor, imagery, etc.)

flashback—the insertion of an earlier event into the normal chronological order of a narrative

flat character—a character who embodies a single quality and who does not develop in the course of a story

foreshadowing—the presentation of material in such a way that the reader is prepared for what is to come later in the work

frame device—a story within a story. An example is Chaucer's *Canterbury Tales*, in which the primary tales are told within the "frame story" of the pilgrimage to Canterbury

genre—a major category or type of literature

homily—a sermon, or a moralistic lecture

hubris—excessive pride or arrogance that results in the downfall of the protagonist of a tragedy

hyperbole—intentional exaggeration to create an effect

hypothetical question—a question that raises a hypothesis, conjecture, or supposition

idiom—an expression in a given language that cannot be understood from the literal meaning of the words in the expression; or, a regional speech or dialect

imagery—the use of figures of speech to create vivid images that appeal to one of the senses

implication—a suggestion an author or speaker makes (implies) without stating it directly. NOTE: the author/sender implies; the reader/audience infers.

inductive reasoning—deriving general principles from particular facts or instances ("Every cat I have ever seen has four legs; cats are four-legged animals).

inference—a conclusion one draws (infers) based on premises or evidence

invective—an intensely vehement, highly emotional verbal attack

irony—the use of words to convey the opposite of their literal meaning; or, incongruity between what is expected and what actually occurs

jargon—the specialized language or vocabulary of a particular group or profession

juxtaposition—placing two elements side by side to present a comparison or contrast

legend—a narrative handed down from the past, containing historical elements and usually supernatural elements

limerick—light verse consisting of five lines of regular rhythm in which the first, second, and fifth lines (each consisting of three feet) rhyme, and the second and third lines (each consisting of two feet) rhyme

limited narrator—a narrator who presents the story as it is seen and understood by a single character and restricts information to what is seen, heard, thought, or felt by that one character

literary license—deviating from normal rules or methods in order to achieve a certain effect (intentional sentence fragments, for example).

litotes—a type of understatement in which an idea is expressed by negating its opposite (describing a particularly horrific scene by saying, “It was not a pretty picture.”)

malapropism—the mistaken substitution of one word for another word that sounds similar (“The doctor wrote a subscription”).

maxim—a concise statement, often offering advice; an adage

metaphor—a direct comparison of two different things

metonymy—substituting the name of one object for another object closely associated with it (“The pen [writing] is mightier than the sword [war/fighting]”)

mood—the emotional atmosphere of a work

motif—a standard theme, element, or dramatic situation that recurs in various works

motivation—a character’s incentive or reason for behaving in a certain manner; that which impels a character to act

myth—a traditional story presenting supernatural characters and episodes that help explain natural events

narrative—a story or narrated account

narrator—the one who tells the story; may be first- or third-person, limited or omniscient

non sequitur—an inference that does not follow logically from the premises (literally, “does not follow”).

omniscient narrator—a narrator who is able to know, see, and tell all, including the inner thoughts and feelings of the characters

onomatopoeia—a word formed from the imitation of natural sounds

oxymoron—an expression in which two words that contradict each other are joined

parable—a simple story that illustrates a moral or religious lesson

paradox—an apparently contradictory statement that actually contains some truth

parallelism—the use of corresponding grammatical or syntactical forms

paraphrase—a restatement of a text in a different form or in different words, often for the purpose of clarity

parody—a humorous imitation of a serious work

parenthetical—a comment that interrupts the immediate subject, often to qualify or explain

pathos—the quality in a work that prompts the reader to feel pity

pedantic—characterized by an excessive display of learning or scholarship

personification—endowing non-human objects or creatures with human qualities or characteristics

philippic—a strong verbal denunciation. The term comes from the orations of Demosthenes against Philip of Macedonia in the fourth century.

plot—the action of a narrative or drama

point of view—the vantage point from which a story is told

polysyndeton—the use, for rhetorical effect, of more conjunctions than is necessary or natural

pun—a play on words, often achieved through the use of words with similar sounds but different meanings

resolution—the falling action of a narrative; the events following the climax

rhetoric—the art of presenting ideas in a clear, effective, and persuasive manner

rhetorical question—a question asked merely for rhetorical effect and not requiring an answer

rhetorical devices—literary techniques used to heighten the effectiveness of expression

riddle—a question requiring thought to answer or understand; a puzzle or conundrum

romantic—a term describing a character or literary work that reflects the characteristics of Romanticism, the literary movement beginning in the late 18th century that stressed emotion, imagination, and individualism.

round character—a character who demonstrates some complexity and who develops or changes in the course of a work

sarcasm—harsh, cutting language or tone intended to ridicule

satire—the use of humor to emphasize human weaknesses or imperfections in social institutions

scapegoat—a person or group that bears the blame for another

scene—a real or fictional episode; a division of an act in a play

setting—the time, place, and environment in which action takes place

simile—a comparison of two things using “like,” “as,” or other specifically comparative words.

simple sentence—a sentence consisting of one independent clause and no dependent clause

solecism—nonstandard grammatical usage; a violation of grammatical rules

structure—the arrangement or framework of a sentence, paragraph, or entire work

style—the choices a writer makes; the combination of distinctive features of a literary work

surrealism—an artistic movement emphasizing the imagination and characterized by incongruous juxtapositions and lack of conscious control

syllipsis—a construction in which one word is used in two different senses (“After he threw the ball, he threw a fit.”)

syllogism—a three-part deductive argument in which a conclusion is based on a major premise and a minor premise (“All men are mortal; Socrates is a man; therefore, Socrates is mortal”).

symbol—an object that is used to represent something else

synecdoche—using one part of an object to represent the entire object (for example, referring to a car simply as “wheels”)

synesthesia (or synaesthesia) —describing one kind of sensation in terms of another (“a loud color,” “a sweet sound”)

syntax—the manner in which words are arranged into sentences

tautology—needless repetition which adds no meaning or understanding (“widow woman,” “free gift”)

theme—a central idea of a work

thesis—the primary position taken by a writer or speaker

tone—the attitude of a writer, usually implied, toward the subject or audience

topic—the subject treated in a paragraph or work

tragedy—a work in which the protagonist, a person of high degree, is engaged in a significant struggle and which ends in ruin or destruction.

trilogy—a work in three parts, each of which is a complete work in itself

trite—overused and hackneyed

turning point—the point in a work in which a very significant change occurs

understatement—the deliberate representation of something as lesser in magnitude than it actually is; a deliberate under-emphasis.

usage—the customary way language or its elements are used

vernacular—the everyday speech of a particular country or region, often involving nonstandard usage

VOCABULARY LIST FOR 1984

Note: Vocabulary from the literary passage is listed first, followed by vocabulary from the questions and answers.

Passage 1

varicose
contrived
oblong
sanguine
eddies
fitfully
simultaneously
guesswork
scrutinized
balks
corrugated
sordid
tableaux
ramifications

gustatory
olfactory
redundant
authorial
Spartan
Infer
Fraternal
Irrelevance
Absolutes
vague

Passage 2

myriad
loopholes
quailed
pyramidal
annihilation
zealot
rasped
subterranean
unalterable
fathoms

precepts
overthrow
simplistic
forewarning
thwart
premonition
suppressed
inflicting

Passage 3

demolished
plume
swarming
altercation
vivid
anodyne
feats
amulets
intercommunication
thoroughfare
din
merely
pugnaciously
wallop

detached
inured
fatalistic
bravado
denote
illiterate
invective
drab
drawn
tremulous
disdainful

Passage 4

subsided
hardship
inviolable
extinct
gramophone
pinchbeck
deprecating
impending
morsel
intrigue
rash
faintest
ideological
susceptible
sham

irrational
prodigious
fabled
grandiose
skepticism
unorthodox
loathing
puritanically
fanatically

Passage 5

summons
foretaste
shuddering
murmuring
sodden
luminous
interminable
rackety
queues
scrounging
cinders
superfluous
simian
counterpane
sniveling
pathos
beseech
clamorous
pilfering
enveloping

opportunism
fatalism
comprised
notable
montage
appease
primary

Passage 6

gelatinous
translucency
lymph
fretted
waxworks
tramp
straggled
haranguing
interlude
feral
syntax
obsolete
rectified
directive
tepid
sluttish
inscription

inhumane
stamina
tactile
belittle
pervasiveness
orator
predominant
mock

Passage 7

superstates
pact
arbitrary
assimilate
morale
tacitly
tenets
execrate
sheaves
inimical
imposture
ruminant
plundered
brawny

derisive
semblance
antithetical
facetious
perilous
postulated

Passage 8

falsity
oblivion
indispensably
tampering
oligarchies
ossified
concessions
dominion
vast
delusion
calamity
vilifies
unexampled
impudence
mystique
coverlet

equivocation
fundamental
liberality
anomaly

Passage 9

driveling
indefatigable
pegging
darning
reverence
valiant
doctrine
cultivated
iron-shod
truncheons
jowl
meditatively
hearthstone

utilizes
sterilized
shun
mutable
ambiguity

Passage 10

unappeasable
stirring
flitting
abashed
pouchy
despised
unreproved
unvarying
contortions

excruciatingly
condemned
grating
sardonic
futile
disingenuous
ordeal

Passage 11

receded
inflict
prevaricate
deranged
alliance
agonizing
dislocation
speculatively
wayward
metaphysician
collective
clenching
chattering

anaphora
declarative
antecedent
Socratic method
fallacy

Passage 12

preceding
graver
outflank
horde
medley
cauterized
dismembered
obliquely
sallower
irresolutely
abreast
jeering

musings
foresees
forlorn
stultifying
synesthesia
menial
consensus
ineptness

Student Practices

for

1984

Multiple-Choice Questions

Directions: This part consists of selections from *1984* and questions on their content, form, and style. After reading each passage, choose the best answer to each question.

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

Passage 1, Questions 1-8. Read the passage from Section 1, Chapter I of *1984* which begins at the beginning of the chapter and ends "Minitrue, Minipax, Miniluv, and Miniplenty" (pages -) carefully before you choose your answers.

1. The first two paragraphs contain descriptions that appeal to all of the senses EXCEPT
 - (A) auditory
 - (B) gustatory
 - (C) olfactory
 - (D) optical
 - (E) tactile
2. Given the description of the building, its name is most probably intended by the author to be
 - (A) humorous
 - (B) irrelevant
 - (C) redundant
 - (D) satirical
 - (E) creative
3. In the first three paragraphs, the description of Winston
 - (A) contrasts with the glumness of the setting
 - (B) hints at his unhappiness with his society
 - (C) reveals him to be a model citizen in the society
 - (D) carries an undertone of authorial contempt for Winston
 - (E) reinforces the Spartan picture of the society
4. The reader can infer from the passage as a whole that the caption under the portrait is intended to be
 - I. cautionary and intimidating
 - II. paternal and reassuring
 - III. fraternal and inspiring
 - (A) I only
 - (B) II only
 - (C) III only
 - (D) I and III only
 - (E) II and III only

5. In the first sentence of the fifth paragraph ("Behind Winston's back"), the attitude expressed toward the telescreen
- (A) is reinforced by the rest of the paragraph
 - (B) is transition to discussion of the Ninth Three-Year Plan
 - (C) contrasts with the attitude toward the telescreen in the rest of the paragraph
 - (D) reveals the irrelevance of television in this society that is purely political
 - (E) is the same as the attitude toward the Thought Police in the previous paragraph
6. In the fifth paragraph ("Behind Wilson's back"), the pervasiveness of the Thought Police is conveyed by
- I. negative connotation
 - II. concrete detail
 - III. absolutes
- (A) I only
 - (B) I and II only
 - (C) I and III only
 - (D) II and III only
 - (E) I, II, and III
7. The reader can infer that Winston's childhood memories are
- (A) vague
 - (B) of poverty
 - (C) unpleasant
 - (D) lonely
 - (E) pleasant
8. Winston's attitude about his society is
- (A) ironic, given where he works
 - (B) understandable because of his political beliefs
 - (C) impossible to determine from the passage
 - (D) paradoxical, given his living conditions
 - (E) revealed through his actions and words

Passage 2, Questions 9-15. Read the passage from Section 1, Chapters II and III of *1984* which begins "The sun had shifted round" and ends "hundreds of fathoms down and still sinking" (pages 2 -) carefully before you choose your answers.

9. The first paragraph contains all of the following literary devices EXCEPT
- (A) simile
 - (B) metaphor
 - (C) synecdoche
 - (D) hyperbole
 - (E) parallelism
10. From the third paragraph (beginning "Curiously, the chiming"), a reader can infer that Winston defines "staying sane" as
- (A) staying alive in a world that guarantees death
 - (B) speaking out against the Thought Police
 - (C) quietly refusing to accept the precepts of his society
 - (D) blending into society while attempting to overthrow it
 - (E) dying to escape the total control of his society
11. Winston's writing is most notable for its
- (A) parallelism
 - (B) angry tone
 - (C) direct address
 - (D) periodic sentence structure
 - (E) simplistic diction
12. The sentence beginning "Now that he had recognized . . .") is an example of
- (A) anaphora
 - (B) personification
 - (C) metaphor
 - (D) synecdoche
 - (E) paradox
13. Given the last sentence Winston wrote in his diary, his actions in the last paragraph of Chapter II could be interpreted as Winston's
- (A) acting in an illogical, paranoid fashion
 - (B) seeking a small forewarning of when his death will occur
 - (C) guaranteeing that his death will come sooner rather than later
 - (D) pathetic attempt to thwart the Thought Police
 - (E) clever method of postponing his inevitable death

14. Winston's dream of his mother and sister could be interpreted as

- I. his guilt from actions in his past
- II. a premonition of his own death
- III. a suppressed memory of their death at sea

- (A) I only
- (B) II only
- (C) III only
- (D) I and II only
- (E) I, II, and III

15. Winston obviously defines tragedy as

- (A) the death of innocent people
- (B) a loss involving sacrifice and deep sorrow
- (C) selfishly inflicting pain on those one loves
- (D) the loss of privacy in an individual's life
- (E) not returning the love of one's parents

Passage 3, Questions 16-23. Read the passage from Section 1, Chapter VIII of *1984* which begins "He walked on" and ends "... great changes since you were a young man," said Winston tentatively" (pages -) carefully before you choose your answers.

16. Winston's reaction to the bloody hand reveals that he

- (A) has deep contempt for the proles
- (B) is repulsed by the slaughter of the bomb
- (C) feels totally detached from other people
- (D) is irrationally upset by what he has seen
- (E) is ashamed of the destruction caused by the war

17. From the people's reaction to the bomb, the reader can infer that they

- (A) are inured to bombing and treat it in a fatalistic manner
- (B) have no real desire to live, so they accept the bombing without complaint
- (C) view avoiding bombs as a mere game to be played
- (D) drink heavily to avoid thinking about the threat posed by the bombing
- (E) fear the bombs but try to cover up their fear with bravado

18. In the dialogue beginning "'Can't you bleeding well listen'" and ending "'Oh, pack it in!'" which of the following is evident?

- I. authorial use of dialect to denote lower class people
 - II. the fact that the speakers are illiterate
 - III. a high level of emotional involvement as seen in the invective of the speakers
- (A) I only
 - (B) I and II only
 - (C) I and III only
 - (D) II and III only
 - (E) I, II, and III

19. The Lottery is important to the people because it

- (A) is their only chance of becoming truly rich
- (B) provides hope and interest in an otherwise drab life
- (C) inspires them to use their intellectual capabilities
- (D) provides them with a living wage for little work
- (E) is simple enough for them to understand

20. Given the preceding paragraphs, the sentence beginning "But if there was hope" serves to

- (A) contradict the negative images of the previous paragraphs
- (B) express the author's more positive view of the proles
- (C) explain why there is so little religious faith
- (D) emphasize how slim the hope for the society really is
- (E) show how reasonable Wilson is, given his surroundings

21. The long paragraph beginning "He paused for a moment" contains all of the following literary devices EXCEPT
- (A) alliteration
 - (B) anaphora
 - (C) allusion
 - (D) simile
 - (E) rhetorical question
22. Winston wants to speak with the prole because Winston is
- (A) interested in the proles' unusual way of life and wants to learn about it
 - (B) seeking the wisdom of someone older and wiser than himself
 - (C) drawn to older people who remind him of a kinder, gentler time
 - (D) distrustful of what is in the history books and wants to hear of the past first-hand
 - (E) afraid of speaking to the younger proles who are more hostile and aggressive
23. The barman's attitude could be described as all of the following EXCEPT
- (A) tremulous
 - (B) disparaging
 - (C) insensitive
 - (D) dismissive
 - (E) disdainful

Passage 4, Questions 24-30. Read the passage from Section 2, Chapter V of *1984* which begins “Four, five, six—seven times” and ends “news is all lies anyway” (pages 1 -1) carefully before you choose your answers.

24. Given the first two sentences of the second paragraph, the change in Winston that is described in the first five sentences of the first paragraph (“Four, five, six” . . . at the top of his voice”) could best be described as
- (A) logical
 - (B) irrational
 - (C) understandable
 - (D) ironic
 - (E) satirical
25. The first paragraph employs all of the following literary devices EXCEPT
- (A) simile
 - (B) metaphor
 - (C) onomatopoeia
 - (D) allusion
 - (E) metonymy
26. The second paragraph employs all of the following literary devices EXCEPT
- (A) simile
 - (B) metonymy
 - (C) analogy
 - (D) synecdoche
 - (E) anaphora
27. In the second sentence of the third paragraph, the word “fabulous” could best be replaced by
- (A) awesome
 - (B) marvelous
 - (C) prodigious
 - (D) fabled
 - (E) grandiose
28. The reader can infer that Julia’s political beliefs are
- (A) totally shared by Winston because of his deep skepticism
 - (B) very unusual for a Party member
 - (C) a result of her job in the inner party
 - (D) widely known because of her unorthodox public behavior
 - (E) known by her superiors, but tolerated because of her beauty

29. Julia's attitude toward the Party could best be described as

- (A) cynically self-serving
- (B) detached loathing
- (C) puritanically rejecting
- (D) fanatically disbelieving
- (E) blindly accepting

30. In the sentence "It frightened him a little," the "it" most likely refers to

- I. the war with Eurasia
- II. Julia's inability to recall past events of her life correctly
- III. Julia's belief that the Party invented airplanes

- (A) I only
- (B) II only
- (C) I and II only
- (D) II and III only
- (E) I, II, and III

Passage 5, Questions 31-38. Read the passage from Section 2, Chapters VI and VII of *1984* which begins "He knew that sooner or later" and ends "settled herself into a more comfortable position" (pages 1-1) carefully before you choose your answers.

31. In the last paragraph of Chapter VI (beginning "He knew"), Winston's attitude could best be described as one of
- (A) certainty
 - (B) pessimism
 - (C) opportunism
 - (D) fatalism
 - (E) expectancy
32. In the third paragraph of Chapter VII, in the sentence beginning "The dream had also been," the phrase "comprehended by" is best understood to mean
- (A) understood by
 - (B) knowledgeable of
 - (C) comprised of
 - (D) seen by
 - (E) known to
33. In the paragraph beginning "In the dream he had remembered," the "it" in the first sentence refers to
- (A) "small events"
 - (B) "the cluster"
 - (C) "waking"
 - (D) "few moments"
 - (E) "last glimpse"
34. The paragraph beginning "his father had disappeared" is notable for all of the following EXCEPT its
- (A) movement from descriptions of general conditions to their impact on Winston
 - (B) unusual number of concrete details
 - (C) repeated use of alliteration
 - (D) montage of images to convey a sense of the era
 - (E) tight focus exclusively on the hunger and starvation of the era
35. In the paragraph beginning "When his father disappeared," "the never mentioned thing that was about to happen" most likely refers to
- (A) the death of his mother
 - (B) news of the death of his father
 - (C) Winston's final betrayal of his mother
 - (D) the death of his sister
 - (E) the loss of their home

36. From the paragraph beginning, "He remembered the room," the reader can infer that the mother always gave Winston "more than his share" because she felt
- (A) that was the only way to appease his anger and whining
 - (B) he deserved it since males were superior in that society
 - (C) he was the only one with a chance to survive, and needed more
 - (D) she wanted to die anyway so that she could be with her husband
 - (E) more love for him than for her daughter
37. From the passage as a whole, the reader can infer all of the following EXCEPT that
- (A) Winston felt guilty about how he had behaved when he was a child
 - (B) his mother blamed him for causing her death by starvation
 - (C) Winston viewed his sister as almost less than human
 - (D) many people simply disappeared during Winston's childhood
 - (E) when Winston was young, getting enough to eat was a primary focus
38. Winston's obsession with "the protecting gesture of the arm" is probably a result of his
- I. never having felt loved and protected
 - II. desire to understand such a selfless act
 - III. jealousy that his mother loved his sister more than him
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and III only
 - (E) I, II, and III

Passage 6, Questions 39-46. Read the passage from Section 2, Chapter IX of *1984* which begins "Winston was gelatinous with fatigue" and ends "THE THEORY AND PRACTICE OF OLIGARCHICAL COLLECTIVISM" (pages 1-1) carefully before you choose your answers.

39. The primary purpose of the first sentence of the second paragraph is to
- (A) emphasize the inhumane working conditions of the society
 - (B) document the depth of stamina that Winston has
 - (C) provide concrete details of Winston's life
 - (D) highlight the devotion of the Ministry's workers
 - (E) explain Winston's condition as described in the first paragraph
40. The long sentence in the third paragraph focuses primarily on which sense?
- (A) auditory
 - (B) gustatory
 - (C) tactile
 - (D) olfactory
 - (E) optical
41. In the fourth paragraph (beginning "There was, of course, no admission"), the sentence "The most savage yells of all came from the schoolchildren" serves to
- I. shock the reader
 - II. belittle the effectiveness of the orator
 - III. reveal the pervasiveness of the Party's control
- (A) II only
 - (B) I and II only
 - (C) I and III only
 - (D) II and III only
 - (E) I, II, and III
42. From the response to the change of opponents in the war, the reader can infer that
- (A) no one dared to question government decisions
 - (B) the orator was especially skillful in unusual situations
 - (C) the crowd was unaware of the change
 - (D) such sudden changes were not especially rare
 - (E) the people never cared for Eastasia
43. The predominant imagery of the fourth paragraph is that of
- (A) animalistic rage
 - (B) machine-like efficiency
 - (C) detached intellectualism
 - (D) controlled energy
 - (E) insane humanity

44. After the demonstration, the Ministry of Truth worked overtime to
- (A) justify the Party's sudden shift in allies
 - (B) rewrite history
 - (C) keep the workers from having time to think
 - (D) prepare for the new enemy
 - (E) prove their loyalty
45. The last long paragraph (beginning "By the third day") is most notable for its repeated use of
- (A) concrete details
 - (B) periodic sentences
 - (C) parallelism
 - (D) paradox
 - (E) figurative language
46. Italicizing "*the book*" serves to
- (A) stress its importance to Winston
 - (B) mock its lack of importance to the Party
 - (C) identify it since it has no title
 - (D) distract the reader from its contents
 - (E) satirize the importance that Winston places on it

Passage 7, Questions 47-53. Read the passage from Section 2, Chapter IX of *1984* which begins "None of the three superstates ever attempts" and ends "He propped the book against his knees and began reading" (pages 1-) carefully before you choose your answers.

47. The tone of the first paragraph is

- (A) pretentious
- (B) detached
- (C) derisive
- (D) analytical
- (E) neutral

48. The second paragraph contains all of the following literary devices EXCEPT

- (A) simile
- (B) anaphora
- (C) paradox
- (D) metaphor
- (E) parallelism

49. The fourth paragraph (beginning "But when war . . .") proposes that, in the past, war served to

- I. make societies realistic and efficient
 - II. preserve sanity and a semblance of honest history
 - III. weed out irresponsible ruling classes
- (A) I only
 - (B) II only
 - (C) III only
 - (D) II and III only
 - (E) I, II, and III

50. The paragraph beginning "But when war becomes" utilizes all of the following literary devices EXCEPT

- (A) simile
- (B) metaphor
- (C) allusion
- (D) anaphora
- (E) oxymoron

51. In the first four sentences of the paragraph beginning "The war, therefore," the war is presented as a(n)

- (A) living thing
- (B) useless affair
- (C) unnecessary evil
- (D) humorous sham
- (E) intellectual exercise

52. The last part of the same paragraph defines war in terms that could best be described as

- (A) satirical
- (B) antithetical
- (C) monstrous
- (D) logical
- (E) facetious

53. Winston likes "*the book*" because it

- (A) does not contradict his negative perceptions of the Party
- (B) makes him forget his perilous situation while he is reading it
- (C) clearly articulates what he had sensed to be true about the world
- (D) contradicts everything the Party has postulated as truth
- (E) proves the Brotherhood is strong and can succeed

Passage 8, Questions 54-60. Read the passage from Section 2, Chapter IX of *1984* which begins "The mutability of the past" and ends "this remark contained in it a profound wisdom" (pages -) carefully before you choose your answers.

54. The argument presented in the first four sentences of the first paragraph is an example of
- (A) *argumentum ad hominem*
 - (B) equivocation
 - (C) begging the question
 - (D) false analogy
 - (E) red herring
55. The argument presented in the first paragraph uses appeals to
- I. logic
 - II. ethics
 - III. emotion
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II only
 - (E) I, II, and III
56. From the last five sentences of the first paragraph (beginning "And if it is necessary"), the reader can infer that
- (A) forgetting the past takes intelligence
 - (B) not everyone can master the mental trick of forgetting
 - (C) forgetting is required by the religion of the government
 - (D) not forgetting what the Party wants one to forget is dangerous
 - (E) memory is very short-term among Party members
57. The statement that "Doublethink lies at the very heart of Ingsoc" implies that Ingsoc is based on
- (A) intellectual talent
 - (B) clever mental abilities
 - (C) deceptions and lies
 - (D) fundamental truths
 - (E) reality of memories
58. In the sentence beginning "It is the achievement" (in the paragraph which begins "All past oligarchies"), the phrase "both conditions" refers to
- (A) ossification and softness
 - (B) stupidity and arrogance
 - (C) liberality and cowardice
 - (D) concessions and forcefulness
 - (E) consciousness and unconsciousness

59. The phrase "controlled insanity" is an example of

- (A) oxymoron
- (B) asyndeton
- (C) metonymy
- (D) synecdoche
- (E) litotes

60. The "ultimate secret" that Winston is seeking is

- (A) how Ingsoc manages to manipulate people
- (B) the inner workings of the Thought Police
- (C) how the paradoxical foundation of the Party is maintained
- (D) the reason that governments try to suppress equality
- (E) why he is in a minority of one, a statistical anomaly

Passage 9, Questions 61-68. Read the passage from Section 2, Chapter X of *1984* which begins “‘It was only an ‘opeless fancy’” and ends “smashed it to pieces on the hearthstone” (pages -3) carefully before you choose your answers.

61. The comment that the “driveling song” had outlived the “Hate Song” reflects the author’s belief that
- (A) the proles have little appreciation of music
 - (B) ideas are more popular than emotions
 - (C) the Hate Song was musically superior
 - (D) feelings of love have more appeal than those of hate
 - (E) people have poor taste in music
62. In the long paragraph beginning “As he fastened the belt,” the description of the prole woman utilizes all of the following literary devices EXCEPT
- (A) metaphor
 - (B) alliteration
 - (C) oxymoron
 - (D) analogy
 - (E) simile
63. Julia and Winston will not have a child most likely because
- (A) Party members are all sterilized, so there is no possibility
 - (B) only proles are permitted to have children
 - (C) Julia has no interest in having a child
 - (D) Winston’s unhappy childhood makes him shun being a father
 - (E) they feel they will not live long enough to raise a child
64. The “secret” that Winston and Julia want to pass on is that
- (A) the Party is not invincible
 - (B) the Thought Police can be evaded
 - (C) Goldstein and the opposition really do exist
 - (D) the truth is not mutable
 - (E) Big Brother really does not exist
65. The syntax of the first part of the sentence beginning “She had had her momentary flowering” is most notable for its
- (A) ambiguity
 - (B) paradox
 - (C) polysyndeton
 - (D) simile
 - (E) periodic structure

66. To Winston, singing represents
- (A) pleasing oneself
 - (B) will to live
 - (C) human emotions
 - (D) procreation
 - (E) consciousness
67. The voice which repeats what Winston and Julia say and issues commands
- I. creates a sense that their fate is inevitable
 - II. strikes terror into Winston and Julia's hearts
 - III. reinforces the pervasiveness of the Thought Police
- (A) II only
 - (B) I and II only
 - (C) I and III only
 - (D) II and III only
 - (E) I, II, and III
68. From the part of the passage from "You are the dead" to the end, the reader can infer that
- (A) both Julia and Winston wanted to die
 - (B) the prole woman had informed on Winston and Julia
 - (C) Winston and Julia had been looking forward to being caught
 - (D) the room had been a set-up by the Thought Police
 - (E) Julia had informed on Winston to save herself

Passage 10, Questions 69-76. Read the passage from Section 3, Chapter I of *1984* which begins "The door opened, and another prisoner was brought in" and ends "clutching uselessly at his disabled left arm" (pages -) carefully before you choose your answers.

69. The new prisoner's appearance "sent a momentary chill through Winston" primarily because
- (A) the prisoner appeared to be so cruel
 - (B) Winston could not believe an engineer could be in trouble
 - (C) Winston was frightened by the murderous hatred in the prisoner's eyes
 - (D) the thinness of the prisoner's mouth and largeness of his eyes were shocking
 - (E) the prisoner's face was so excruciatingly thin
70. The "irresistible attraction" the skull-faced prisoner holds for the chinless man is most likely due to
- (A) the chinless man's ability to do something to help
 - (B) the fatal fascination one has for condemned prisoners
 - (C) his appearance of death while still being alive
 - (D) the murderous hatred in the prisoner's eyes
 - (E) the chinless man's responsibility for the other man being a prisoner
71. The dialogue of "the voice" is notable for its use of
- I. sentence fragments
 - II. grating tone
 - III. imperatives
- (A) III only
 - (B) I and II only
 - (C) I and III only
 - (D) II and III only
 - (E) I, II, and III
72. The tone of the two paragraphs beginning "The chinless man obeyed" and ending "despised him for his humiliation" could best be described as
- (A) horrified
 - (B) factual
 - (C) fascinated
 - (D) sardonic
 - (E) amused
73. The skull-faced man's attempt to divert the guards to the chinless man is all of the following EXCEPT
- (A) ironic
 - (B) futile
 - (C) disingenuous
 - (D) facetious
 - (E) cowardly

74. In the paragraph beginning "The two sturdy guards," the "different kind of cry" of the skull-faced man was a cry of
- (A) physical pain
 - (B) emotional pain
 - (C) terror
 - (D) frustration
 - (E) anger
75. The "it" that O'Brien says Winston knew and had always known was the fact that
- (A) Winston would be captured and tortured
 - (B) O'Brien had once been a prisoner like Winston
 - (C) O'Brien worked for the Party, not the Brotherhood
 - (D) opposition to the Party was punishable by death
 - (E) both he and O'Brien would be killed for being in the Brotherhood
76. From the last paragraph, the reader can infer that Winston
- (A) will seek to kill himself
 - (B) will betray Julia
 - (C) will die to save Julia
 - (D) will face his ordeal heroically
 - (E) has very low tolerance for pain

Passage 11, Questions 77-83. Read the passage from Section 3, Chapter II of *1984* which begins "I told you," said O'Brien" and ending "... who would save him from it" (pages 2 -2) carefully before you choose your answers.

77. O'Brien feels that Winston is "worth the trouble" most likely because Winston
- (A) had been a friend of his at work
 - (B) was one of the best workers at the Ministry of Truth
 - (C) has caused O'Brien so much trouble
 - (D) poses a challenge to the entire process of doublethink
 - (E) has a curable form of insanity
78. The two long paragraphs beginning "I am taking trouble" and "Another example" are both marked by their utilization of all of the following EXCEPT
- (A) anaphora
 - (B) medical diction
 - (C) repetition
 - (D) periodic sentence structure
 - (E) declarative sentences
79. Winston made a desperate effort to touch the photograph most likely because he
- (A) felt it proved his version of the truth
 - (B) knew that O'Brien would destroy it
 - (C) did not think it was real
 - (D) wanted physical proof of what he thought he was seeing
 - (E) feared it was an optical illusion
80. In the paragraph beginning "Winston's heart sank," in the sentence "How could one be sure that it was simply trickery," the antecedent of "it" is
- (A) "the act"
 - (B) "forgetting"
 - (C) "doublethink"
 - (D) "the photograph"
 - (E) "lying"
81. The dialogue between O'Brien and Winston from "Who controls the present" to "do we not" is an example of
- (A) circular reasoning
 - (B) the Socratic method
 - (C) *non sequitur*
 - (D) parallel analogies
 - (E) begging the question

82. O'Brien's statement "'Whatever the Party holds to be truth *is* truth'" is an example of which fallacy?

- (A) begging the question
- (B) *argumentum ad hominem*
- (C) *post hoc ergo propter hoc*
- (D) equivocation
- (E) *ad misericordiam*

83. In the paragraph which begins "Abruptly, he was sitting up," Winston's expressions of affection for O'Brien

- I. show the pain has destroyed Winston's brain
- II. suggest that truth is based on one's perceptions
- III. are an attempt to get O'Brien to stop the torture

- (A) I only
- (B) II only
- (C) I and II only
- (D) II and III only
- (E) I, II, and III

Passage 12, Questions 84-90. Read the passage from Section 3, Chapter VI of *1984* which begins "The music from the telescreen stopped" and ends "... like ghosts fading at cock-crow" (pages 2 -2) carefully before you choose your answers.

84. From the beginning of the passage to " $2 + 2 = 5$," Winston's musings over the chess game and Oceania's military situation imply that he

- (A) has been totally won over to the Party and loves Big Brother
- (B) now fears the defeat of Big Brother and the triumph of Eurasia
- (C) foresees the possibility of the Party being destroyed
- (D) still hopes, at some level, for the destruction of the Party
- (E) now knows the Party is both necessary and right

85. The mood of the long paragraph beginning "He had seen her" could best be described as

- (A) depressed and terrifying
- (B) forlorn and hopeless
- (C) dark and fragile
- (D) stultifying and threatening
- (E) factual and detached

86. Julia's feelings of "contempt and dislike" for Winston are a result of

- I. her betrayal of him
- II. his betrayal of her
- III. his changed physical appearance

- (A) I only
- (B) II only
- (C) III only
- (D) I and II only
- (E) II and III only

87. In the paragraph beginning "Something changed in the music," the phrase "a yellow note" is an example of

- (A) synesthesia
- (B) paradox
- (C) oxymoron
- (D) litotes
- (E) chiasmus

88. "The tears welled up in his eyes" most likely because Winston realizes that
- (A) Julia no longer loves him
 - (B) he no longer loves Julia
 - (C) there is no such thing as love
 - (D) once he had loved Julia and never told her so
 - (E) he had betrayed someone he cared about
89. In the long paragraph at the end of the passage, the phrase describing Winston's co-workers as "similar to himself" implies that they were all
- (A) alcoholics no longer capable of working
 - (B) unimportant workers in the Party machinery
 - (C) survivors of room 101
 - (D) menial bureaucrats in the monstrous system
 - (E) trying to feel important despite their useless jobs
90. In the last sentence, the sudden change that comes over the men is brought about by their
- (A) realization that there is no "higher authority" in their office
 - (B) recollection of what a "higher authority" has done to them
 - (C) awareness that no one really cares about their work
 - (D) fear of what will happen if they cannot reach a consensus
 - (E) unwillingness to admit their ineptness to others

Free-Response Questions

Question 1

(Suggested time—40 minutes)

Read the passage from Section 2, Chapter I of *1984* which begins "But she must have seen him" and ends "out of nests of hair" (pages - 7). Then, in a well-organized essay, analyze the various techniques the author uses to develop the characters of Julia and Winston and to characterize their relationship. You might consider such elements as setting, dialogue, and concrete detail in your analysis.

Question 2

(Suggested time—40 minutes)

In *1984*, Winston says, "It is impossible to found a civilization on fear and hatred and cruelty. It would never endure." In a well-organized essay, defend, challenge, or qualify the validity of this view. Include evidence from your own reading, observation, or experience to support your position.

Question 3

(Suggested time—40 minutes)

Note to teachers and students: On the English Literature and Composition Exam, students are given an open free-response question and a list of possible works from which to choose in answering the question. For the purposes of applied practice in class, the question given here was written with *1984* in mind. However, the question could be applied to numerous literary works. It is important for students to understand that, on the actual exam, a student's choice would not be restricted to a given work.

In some novels, the main character has a pivotal experience which totally transforms him or her, either for good or ill. Select a character from a novel, define the character's pivotal experience, and establish that a transformation occurs in the character as a result of that experience, explaining whether the transformation is for good or ill.

Question 4

(Suggested time—40 minutes)

Read the passage from Section 3, Chapter II of *1984* which begins "It exists!" and ending "you can become sane" (pages 2-2) carefully. Then, in a well-organized essay, analyze the effectiveness of the arguments of Winston and O'Brien regarding truth and reality. Discuss the rhetorical techniques employed by each character, as well as noting any fallacies that may be present.

Question 5

(Suggested time—40 minutes)

According to *1984*, “the truly characteristic thing about modern life was not its cruelty and insecurity, but simply its bareness, its dinginess, its listlessness.” Some social critics point out that this is an accurate analysis of contemporary society, especially in impoverished areas. In a well-organized essay, assess the validity of applying this description to today’s society. Include evidence from your reading, observation, or experience to support your position.

Question 6

(Suggested time—40 minutes)

Note to teachers and students: On the English Literature and Composition Exam, students are given an open free-response question and a list of possible works from which to choose in answering the question. For the purposes of applied practice in class, the question given here was written with *1984* in mind. However, the question could be applied to numerous literary works. It is important for students to understand that, on the actual exam, a student's choice would not be restricted to a given work.

Some critics argue that even dystopian literary works are hopeful because they have at least one character who struggles against the evils of the dominant society. Select a dystopian work, and discuss whether this assertion applies and how the inclusion of a positive character or characters affects the theme of such a work.

Answer Key and
Explanations

for

1984

Multiple-Choice Answer Key

ANSWER KEY FOR 1984

1. B	26. B	51. A	76. B
2. D	27. D	52. B	77. D
3. B	28. B	53. C	78. D
4. A	29. A	54. C	79. A
5. C	30. B	55. A	80. C
6. D	31. D	56. D	81. B
7. A	32. C	57. C	82. A
8. A	33. E	58. E	83. B
9. B	34. E	59. A	84. D
10. C	35. A	60. D	85. B
11. A	36. C	61. D	86. D
12. E	37. B	62. C	87. A
13. B	38. B	63. E	88. E
14. D	39. E	64. D	89. C
15. B	40. A	65. C	90. B
16. C	41. C	66. B	
17. A	42. D	67. E	
18. C	43. A	68. D	
19. B	44. B	69. E	
20. D	45. A	70. A	
21. E	46. A	71. C	
22. D	47. C	72. B	
23. A	48. D	73. D	
24. D	49. E	74. A	
25. E	50. E	75. C	

Multiple-Choice Answer Explanations

ANSWER EXPLANATIONS
PASSAGE 1

1. **(B) gustatory.** There is no gustatory (taste) appeal. Auditory appeal is in the clock “striking,” olfactory in “smelt of boiled cabbage,” optical in “coloured poster” and “handsome features,” and tactile in “gritty dust.”
2. **(D) satirical.** The description focuses on how unappealing and rundown the building is, with a malfunctioning elevator and the scarcity of electric power; this is a complete contrast to what one would expect from a building with the name “Victory Mansions.” It is no mansion, and the conditions are more like those in a country that has lost a war.
3. **(B) hints at his unhappiness with his society.** The hints of Winston’s unhappiness are in “no use trying the lift. Even at the best of times . . .,” “fruity voice,” “dulled mirror,” and in his turning down the official voice of the telescreen and his desire to shut “it off completely.”
4. **(A) I only.** With the reference to the Thought Police and police helicopters “snooping into people’s windows” and listening in on every sound and watching “at any given moment,” it is evident the phrase is threatening, not kind or caring.
5. **(C) contrasts with the attitude toward the telescreen in the rest of the paragraph.** The first sentence implies through the use of “babbling” that the telescreen is insignificant; however, the rest of the paragraph depicts the omnipresence of the screen in people’s lives. Choices B and D address the sentence itself, not the attitude expressed in the sentence.
6. **(D) II and III only.** The concrete details are about the noise level and in “field of vision,” “any individual wire,” and “they could plug in your wire.” The absolutes are “any,” “no way,” “all,” and “every.” There is a negative tone in the paragraph, but that does not establish the extent, or pervasiveness, of the Thought Police.
7. **(A) vague.** The vagueness of Winston’s memories is established by the phrases “tried to squeeze out,” “could not remember,” and “against no background and mostly unintelligible.”
8. **(A) ironic, given where he works.** Since Winston works in the Ministry of Truth, he is a Party member and government worker; however, he does not like the presence of the government, as seen in his responses to the telescreen (turning it down and turning his back to it) and to the police helicopters. One would expect a government worker to be less critical and more supportive.

ANSWER EXPLANATIONS
PASSAGE 2

- 9. (B) metaphor.** There is no metaphor in the paragraph. There is simile (“grim as the loopholes of a fortress”), synecdoche (“heart quailed,” with “heart” standing for Wilson himself), hyperbole (“myriad,” “thousand,” “annihilation,” and “vapor”), and parallelism (“for the future, for the past—for an age”).
- 10. (C) quietly refusing to accept the precepts of his society.** “Uttering a truth” rather than believing the lies of the Party is how Wilson defines “staying sane.”
- 11. (A) parallelism.** Winston’s writing is replete with parallel phrases and clauses: “To the future,” “to the past, to a time,” and “when thought . . . , when men . . . ,” “From the age . . . from the age . . . from the age.”
- 12. (E) paradox.** Recognizing “himself as a dead man,” for whom it was “important to stay alive” is a complete contradiction. However, there is an underlying truth in the statement: Winston will try to forestall his inevitable death as long as possible.
- 13. (B) seeking a small forewarning of when his death will occur.** Since Winston feels certain his actions/thoughts will be discovered, and he will be killed, the only purpose of his ruse is to know when the discovery has occurred so that he will be forewarned of the time of his death.
- 14. (D) I and II only.** Winston’s guilt is seen in his thought that “they were down there because he was up here” and in “the lives . . . had been sacrifice to his own.” The fact that the dream of deaths and graves comes right after he first writes his treasonous thoughts down, and considers himself dead, shows that he has a premonition of his own death. The sentence about how his mother and sister died in a purge precludes their having died at sea.
- 15. (B) a loss involving sacrifice and deep sorrow.** Winston says tragedy only occurred when there was “love and friendship and when members of a family stood by one another.” This is coupled with his dream of sorrow over the loss of his mother, who died trying to save him from something, probably starvation.

ANSWER EXPLANATIONS
PASSAGE 3

16. (C) feels totally detached from other people. Winston matter-of-factly kicked the “thing into the gutter” and out of the way as simply another piece of debris. He registers no shock or repulsion.

17. (A) are inured to bombing and treat it in a fatalistic manner. Life in the streets was “going on as though nothing had happened,” which shows that the bombing was a common occurrence that the proles had learned to live with. The fact that a crowd had gathered around the ruins shows that they still respond, but in an accepting way. The later debate about the Lottery shows the will to live and interest in life.

18. (C) I and III only. The dialect reflects the speech of lower-class London, with “it ’as,” “Back ’ome,” “the ’ole lot of ’em.” The high level of emotion is seen in the exclamation marks and expressions such as “bleeding well” and “your grandmother.” One cannot assume illiteracy, especially since one of the speakers mentions writing all the numbers down on a piece of paper.

19. (B) provides hope and interest in an otherwise drab life. The level of emotion shows the interest the people have in the Lottery, as does the description of their “vivid, passionate faces.” The narration clearly states that it was a “principal . . . reason for remaining alive.”

20. (D) emphasize how slim the hope for the society really is. The “if” and “cling” and “act of faith” all stress how slim the hope is, as do the preceding paragraphs which focus on childish arguments over “largely imaginary” prizes.

21. (E) rhetorical question. There is no rhetorical question in the paragraph. The questions at the end are ones Winston really wants answered. There is alliteration (“bent, but,” “prawn, pushed”), anaphora (“He would . . . he would . . . He would”), allusion to the Revolution and to the great purges (the Communist Revolution, Stalin’s party purges), and simile (“like those of a prawn”).

22. (D) distrustful of what is in the history books and wants to hear of the past first-hand. Winston seeks a “truthful account,” which could only come from a prole since Party members would relate the Party’s views or would have been killed off if their views were divergent. The Party obviously did not care what the proles thought or remembered, and thus made no attempt to control their memories, so their accounts of the past would be honest.

23. (A) tremulous. The bartender is not shaky or fearful. He mocks the old man (“When you were a young man we were all living in the treetops”). He is rude (“What in hell’s name is a pint?”). His response is given “shortly,” in a dismissive manner.

ANSWER EXPLANATIONS
PASSAGE 4

24. (D) ironic. Since “impending death” was Winston’s expectation, it is contradictory, ironic, that both his health and his outlook on life improve.

25. (E) metonymy. There is no metonymy in the paragraph. There is simile (“ghostlike”), metaphor (“Mr. Charrington . . . was another extinct animal”), onomatopoeia (“tinkling”), and allusion (“four and twenty blackbirds” —a nursery rhyme).

26. (B) metonymy. There is no metonymy in the paragraph. There is simile (“like a damned soul”), analogy to a condemned prisoner with a last meal, synecdoche (“lungs” standing for a person), and anaphora (“Or Katherine, . . . Or they . . . Or they”).

27. (D) fabled. The Brotherhood is only discussed as a possible reality, thus it is a fable, a story.

28. (B) very unusual for a Party member. Party members are not expected to question what the Party says, yet Julia postulates that even war is simply created by the Party “just to keep people frightened.” This idea startles even Winston, who questions much of the Party propaganda.

29. (A) cynically self-serving. Julia only challenges the Party when it interferes with “her own life.”

30. (B) II only. Winston is frightened by Julia’s inability to recall the past because, to him, the past is important in determining the extent of the Party’s lies. If even Julia, who laughs at the “Two Minutes of Hate” can’t recall the past, then Winston feels he is on shaky ground.

ANSWER EXPLANATIONS
PASSAGE 5

31. **(D) fatalism.** “He knew,” “He had accepted it,” and “he had always known that the grave was there” all show a sense of accepting his fate of death.
32. **(C) comprised of.** “Comprehended by” “indeed . . . it had consisted in—a gesture” implies that the dream had been “comprised of,” or made up of, the ideas generated by the gesture.
33. **(E) “last glimpse.”** The “it” refers to the dream of the “last glimpse of his mother,” and now he remembers the events surrounding her disappearance so many years ago.
34. **(E) tight focus exclusively on the hunger and starvation of the era.** The paragraph does NOT focus only on the hunger of the era, which is in only the second half of the paragraph. The paragraph begins with general descriptive details of bombs, posters, and gangs; then, it moves to Winston’s searching for food in various places. Concrete details are very evident (“cabbage leaves, potato peelings”), as is alliteration (“periodical panics,” “proclamations posted,” “potato peelings,” “carry cattle”). There are various images that give a sense of the era (“panics about air raids,” “piles of rubble,” “proclamations,” “queues,” “machine-gun fire”).
35. **(A) the death of his mother.** It is never mentioned that the mother will die, but her body language (“completely spiritless,” “almost immobile”) and her long hugs for Winston tell both Winston and the reader that she will soon be gone.
36. **(C) he was the only one with a chance to survive, and needed more.** The small girl is sickly, obviously dying, and the mother knows she herself will be taken away by the police as her husband was, so Winston is the only one with a chance to live. As a growing boy, he needs more food than his sickly sister, who was too ill, young, and weak to survive after the mother was taken.
37. **(B) his mother blamed him for causing her death by starvation.** The fact that the “mother was quite ready” to give Winston the most food and hugged him often shows that she did not blame Winston for the starvation that was being caused by the war. Winston’s shame was a result of his guilty feelings for his selfish behavior. His references to his sister as “exactly like a baby monkey,” “with a face made simian by thinness” show that he views her as somewhat less than human. The disappearance of people “was already becoming normal,” as was the constant search for food.
38. **(B) II only.** Winston wants to understand the motives of a person who is selflessly willing to die to protect someone else: the “protecting gesture of the arm.” He saw his mother make the gesture with his sister, and the Jewish woman with the small boy. Winston had felt loved; his mother had “taken Winston in her arms” and given him the most food. There is no evidence of the mother loving the sister more; in fact, she gave more food to Winston than to his sister.

ANSWER EXPLANATIONS
PASSAGE 6

- 39. (E) explain Winston's condition as described in the first paragraph.** Without the first sentence of the second paragraph, the reader has no way of knowing what has caused Winston's physical state which is described in such detail in the first paragraph.
- 40. (A) auditory.** The sentence focuses on the sounds of the event—"speeches, the shouting, the singing . . . rolling of drums and squealing of trumpets, the tramp . . . the grinding . . . the roar . . . the booming."
- 41. (C) I and III only.** That children would be "the most savage" contradicts the impression of innocent children and therefore shocks the reader. The children being present in a group and being the most savage shows the Party has controlled their upbringing to turn them into savages. The adults who came of age before the Party came to power are less savage. Apparently, the orator was quite effective since he elicited such a strong reaction.
- 42. (D) such sudden changes were not especially rare.** The orator's lack of surprise at the change of names and the audience's understanding "without words said" all point to this sudden shift from enemy to ally as not a rare happening; both orator and audience know exactly what is expected of them.
- 43. (A) animalistic rage.** "Clawed," "fury," "beastlike roaring," "savage," "trampled," "clawing," and "feral roars" create an image of animalistic rage.
- 44. (B) rewrite history.** The "documentary evidence" has been altered or destroyed to create the "deliberate lie" that there had never been war with Eurasia.
- 45. (A) concrete details.** Concrete details abound: "eyes ached," "spectacles needed wiping," "every word . . . into the speakwrite, every stroke of his ink pencil," "dribble of cylinders," "shaved," and "water was barely more than tepid."
- 46. (A) stress its importance to Winston.** Keeping the briefcase with *the book* in it "between his feet while he worked and under his body while he slept" reinforces the italicizing of "the book" to show its importance to Winston.

ANSWER EXPLANATIONS
PASSAGE 7

47. (C) derisive. The statements that the superpowers never risk “serious defeat,” use sneak attacks “against an ally,” and “pretend to themselves,” as well as calling all plans a “scheme,” are derisive of the superstates’ actions. The final comments about having to keep citizens separate so they won’t realize they are alike and “self-righteousness might evaporate” also are derisive.

48. (D) metaphor. There is no metaphor in the paragraph. There is simile (“like three sheaves of corn”), anaphora (“the same pyramidal . . . the same . . . the same”), paradox (“simultaneously aware and unaware” and “dedicated to world conquest, but . . . without victory”), and parallelism (“In Oceania . . . is called Ingsoc, in Eurasia it is called . . . and in Eastasia it is called . . .”).

49. (E) I, II, and III. In the past, war made societies realistic and efficient (“kept in touch with physical reality”; “inefficient nations were always conquered”). War preserved sanity and a semblance of honest history (“necessary to learn from the past”; “a sure safeguard of sanity”). War weeded out irresponsible ruling classes (“no ruling class could be completely irresponsible”).

50. (E) oxymoron. There is no oxymoron in the paragraph. There is simile (“like a man in interstellar space”), metaphor (“they are essentially a kind of daydreaming,” “each a separate universe”), allusion (“Pharaohs or the Caesars”), and anaphora (“They are obliged . . . they are obliged”).

51. (A) living thing. War is shown as a living thing in calling it an “imposture” that “eats up” and “helps to preserve.”

52. (B) antithetical. To wage war against one’s “own subjects,” “By becoming continuous war has ceased to exist,” and “a peace that . . . would be the same as a permanent war” are all contradictory concepts and thus antithetical.

53. (C) clearly articulates what he had sensed to be true about the world. Winston perceives that “the best books are those that tell you what you know already” and that the book “said what he would have said, if it had been possible for him to set his scattered thoughts in order.”

ANSWER EXPLANATIONS
PASSAGE 8

54. (C) begging the question. The logic is based on a statement assumed, but not necessarily, true. This ignores (begs) the question of the actual truth of the original premise—that the past is mutable.

55. (A) I only. There is only logic (albeit logic based on false premises) used: “it is argued,” “And since,” “it follows,” “It also follows,” “This holds good even,” “It will be seen,” “if . . . then.”

56. (D) not forgetting what the Party wants one to forget is dangerous. The sentences state “it is necessary to rearrange one’s memories.” The italicized “*is* learned” and the comment “by all who are intelligent as well as orthodox” implies that not to do what the Party wants can be dangerous.

57. (C) deceptions and lies. Since “doublethink” is centered on forgetting the truth in favor of the Party’s “truth,” Ingsoc (the Party) is based on lies.

58. (E) consciousness and unconsciousness. Unconscious and conscious actions (failing to adjust, making concessions) in isolation result in the overthrow of governments. Being both unconscious and conscious at once preserves the government of the Party, according to the argument.

59. (A) oxymoron. An oxymoron is a phrase composed of two words with opposite meanings or connotations, so “controlled insanity” is an oxymoron.

60. (D) the reason that governments try to suppress equality. Winston was about to get to “the original motive,” the “why,” when he shut the book; he had learned the “how.” The ultimate secret is why a society would pursue “untruth” and suppress equality.

ANSWER EXPLANATIONS
PASSAGE 9

- 61. (D) feelings of love have more appeal than those of hate.** The song about love, despite its perhaps “driveling” nature, endures because love appeals more than hate to most people. This is why “you still heard it all over the place.”
- 62. (C) oxymoron.** There is no oxymoron in the paragraph. There is metaphor (“whether she . . . or was merely the slave”), alliteration (“rasping red,” “he had”), an analogy between a girl and a rose, and simile (“like a block of granite,” “marelike buttocks,” and “like an overripe turnip”).
- 63. (E) they feel they will not live long enough to raise a child.** Winston and Julia have constantly referred to themselves as “dead.” They feel they have no future, so they see no possibility of raising a child.
- 64. (D) the truth is not mutable.** Winston’s focus is on the mind and the idea that truth is a concrete thing, that history is a set of facts, not a constantly changing montage of lies as the Party presents it. He feels it is his duty to preserve the truth and history and pass them on, secretly if he must.
- 65. (C) polysyndeton.** The repeated use of conjunctions is seen in the use of “and” five times when commas would suffice.
- 66. (B) will to live.** Birds and proles sing because both love life and have the will to live. The Party and its members do not sing, do not live; they merely exist and function.
- 67. (E) I, II, and III.** The eerie echoing of their words and the word “dead” reinforce the inevitability of Winston and Julia’s fate. Both Julia and Winston’s physical responses indicate their terror. The presence of the Voice in their secret hideaway proves that all they have said and done there has been noted by the Thought Police. This implies that no place is safe or secret.
- 68. (D) the room had been a set-up by the Thought Police.** The presence of the telescreen behind the picture and the second “cultivated voice” which Winston recognizes, and which spouts rhymes like the owner of the house, all imply that the “secret” room is actually set up to entice dissenters to it so that they can be monitored. Although Julia and Winston felt certain that they would die, they had no particular desire to do so.

ANSWER EXPLANATIONS
PASSAGE 10

69. (E) the prisoner's face was so excruciatingly thin. It is the emaciation of the man's face that is so "startling." "It was like a skull." The man is starving to death, which shocks Winston and the others.

70. (A) the chinless man's ability to do something to help. Since the chinless man has a scrap of bread, he has the means to alleviate the starving man's suffering. He actually has the ability to help a fellow prisoner, something usually impossible in their situation.

71. (C) I and III only. The first two exclamations are fragments. The other four segments are imperatives (commands). There is no proof that the tone is grating, only harshly dictatorial.

72. (B) factual. The scene is described in concrete, factual detail without any highly connotative words to comment on the cruelty that is taking place.

73. (D) facetious. The attempt is not facetious; the starving man sincerely wants someone to be the scapegoat. It is ironic that he tries to incriminate the only person who tried to alleviate his suffering. His attempts to save himself achieve no results. It is disingenuous to say the telescreen had malfunctioned since it has recorded and responded to the offer of bread to the starving man. The man's cowardice is evident in offering up his children and his wife.

74. (A) physical pain. The man's earlier cries had been fearful, panicked, whining, desperate—until the guard inflicted physical pain by breaking his fingers with a kick.

75. (C) O'Brien worked for the Party, not the Brotherhood. O'Brien is referring to his own comment of "They got me a long time ago." He means that the Party "got" him to work for it as a double agent and that Winston had known, or at least suspected, that O'Brien worked for the Party, not the Brotherhood.

76. (B) will betray Julia. Winston's thoughts that "there are no heroes" and that only one wish is possible—that pain "should stop" hint that he will betray Julia just as the starving man betrayed his wife and children in an attempt to avoid room 101.

ANSWER EXPLANATIONS
PASSAGE 11

77. (D) poses a challenge to the entire process of doublethink. As a worker at the Ministry of Truth, Winston sees every day the destruction and recreation of the Party's version of the truth. These workers must therefore be people most in need of mastering doublethink, yet most challenged by the whole process of memory and forgetting. Thus, O'Brien sees Winston as a challenge; if he can be converted to doublethink, then anyone can be converted.

78. (D) periodic sentence structure. Periodic sentences are not present. There is anaphora ("You know, . . . You have known, . . . You are . . . You suffer . . . You are . . . You have . . . You believed"), medical diction ("mentally deranged," "defective memory," "curable," "cured," "disease," "hallucination," and "delusion"), and repetition ("You"—see anaphora examples, "trouble," "knowledge," and "events"). All of the sentences are declarative, with the exception of the last sentence of the first paragraph.

79. (A) felt it proved his version of the truth. To Winston, touching makes it real. He has been desperately seeking concrete proof of his memories of the past, and now he longs to touch such proof.

80. (C) "doublethink." The "it" refers to "doublethink," the trickery of forgetting that one forgot. Winston is beginning to fear that people really do forget that they have forgotten.

81. (B) the Socratic method. The dialogue is a progressive series of questions and answers to arrive at a truth. This is the Socratic method.

82. (A) begging the question. To accept a statement as fact simply because it is stated, and then to base an argument on that fact, is the fallacy of "begging the question."

83. (B) II only. Winston's brain has not been damaged physically by the pain. Because O'Brien "comforts" Winston with an arm around his shoulders, Winston momentarily perceives O'Brien as a protector rather than a tormentor, forgetting for a while that O'Brien is in fact the one who is inflicting the pain. Thus, the "truth" for Winston at that moment is based on his perceptions. Winston's expressions of affection are not a conscious effort to get O'Brien to stop the torture, for at the moment he has forgotten that O'Brien is the torturer.

ANSWER EXPLANATIONS
PASSAGE 12

84. (D) still hopes, at some level, for the destruction of the Party. The musings about “White always mates” being a symbol of “the eternal, unvarying triumph of Good over Evil,” and the excitement that Winston felt at the prospect of Oceania’s defeat in Africa, point to Winston’s hope that the Party may be defeated.

85. (B) forlorn and hopeless. The description of the cold day, the “dead” grass and “dismembered” flowers shows a spring where hope is ruined. Julia’s resignation and Winston’s lack of eagerness to follow her show the forlorn feelings of a love destroyed.

86. (D) I and II only. Julia’s first look of contempt and dislike precedes her announcement that she had betrayed Winston, and she states that “after that you don’t feel the same” because you have contempt for yourself for being selfish. Since you do not like yourself, you do not like others, and perhaps at some level blame that person for your own self-loathing. The second “look of dislike” comes after Winston confesses to having betrayed her. There is no evidence that his physical appearance has an impact on her, only that her appearance shocks him.

87. (A) synesthesia. Mixing two senses is synesthesia. “Yellow note” combines sight and sound.

88. (E) he had betrayed someone he cared about. The last line of the song reminds Winston of how he “sold” Julia to the Thought Police to stop his pain; this makes tears come to his eyes.

89. (C) survivors of room 101. The “sub-committee of a sub-committee” is obviously a make-work job of no purpose. The men are similar in that they are all broken men with “extinct eyes, like ghosts” because they have all had their spirits destroyed by the Thought Police, a process completed in room 101.

90. (B) recollection of what a “higher authority” has done to them. It is the thought that an “appeal to higher authority” will bring Party attention to them that makes “the life go out of them.” They remember that it is the “higher authority” that has made them broken men, and the last thing any of them wants is more attention from the “higher authority.”

Free-Response Scoring Guide

GENERAL SCORING GUIDE FOR FREE-RESPONSE ESSAYS

When grading the essay, it is important to remember the time limits under which students are working and to grade as for an in-class essay rather than an outside-of-class paper. Essays should be graded holistically; however, an essay that is full of grammatical or mechanical errors should not be scored higher than a 2. Essays on the Advanced Placement tests are scored on a system of 1 to 9, with 9 being the highest score possible.

- 9 These essays are exceptionally well written, show unusual insight into the topic, are very well organized, and support assertions with appropriate examples. They remain focused on all aspects of the topic and present a unique writer's voice.
- 8 These essays are very well written, show clear understanding of and focus on the topic, are well organized, and usually support assertions with appropriate examples. They focus on all aspects of the topic and show a writer's voice. They may have a few mechanical errors, but only very minor ones.
- 7-6 These essays are well written, show an understanding of the topic, and remain focused on almost all aspects of it. A few assertions may lack specific examples, but the argument is clearly made. The writer's voice is somewhat less mature than that of an 8-9 essay, but it is still evident. There may be a few errors in mechanics, but only minor ones.
- 5 These essays are for the most part well written, and usually remain focused on the topic, but they fail to deal with all aspects of the topic. The assertions that are made may be somewhat vague in relation to the topic or a bit superficial in nature. The supporting examples may be missing occasionally or not well related to the topic. There seems to be some evidence of a writer's voice, but not one of a unique nature. These essays are usually characterized by some minor errors in mechanics.
- 4-3 These essays have some problems with organization and coherence, tend to wander from the topic in places, and deal only with one or two aspects of the topic, or with all aspects in only a superficial manner. The assertions that are made are too general in nature and are often unsupported by relevant examples. The writing demonstrates weak control of mechanics, and a writer's voice is lacking or inconsistent.
- 2 These essays fail to focus on the topic clearly, stray repeatedly from the topic, or simply restate the topic without any analysis. There is poor organization and focus in the writing, and the few assertions are generally unsupported. The writing is characterized by errors in mechanics and grammar.
- 1 These essays fail to deal with the topic, lack organization and coherence, and/or contain many distracting mechanical and grammatical errors.