

Long Passage Paired

Directions

Read each of the passages below, and then answer the questions that follow the passage. The correct response may be stated outright or merely suggested in the passage.

Questions 1 and 2 are based on the following passage.

How did the term “spam” come to mean unsolicited commercial e-mail? Flash back to 1937, when Hormel Foods creates a new canned spiced ham, SPAM. Then, in World **Line(5)** War II, SPAM luncheon meat becomes a staple of soldiers’ diets (often GIs ate SPAM two or three times a day). Next, SPAM’s wartime omnipresence perhaps inspired the 1987 Monty Python skit in which a breakfast **(10)** Seeking couple unsuccessfully tries to order a SPAM-free meal while a chorus of Vikings drowns them out, singing “Spam, spam, spam, spam . . .” To computer users drowning in junk e-mail, the analogy was obvious. **(15)** “Spam,” they said, “it’s spam.”

1. The tone of the passage can best be characterized as
 - A. nostalgic
 - B. sardonic
 - C. detached
 - D. chatty
 - E. didactic

2. The parenthetical remark in lines 6 and 7 (“often . . . day”) serves primarily to
 - A. establish the soldiers’ fondness for SPAM
 - B. provide evidence of SPAM’s abundance

- C. refute criticisms of wartime food shortages
- D. illustrate the need for dietary supplements
- E. point out the difference between military and civilian diets

Questions 3 and 4 are based on the following passage.

How does an artist train his eye? “First,” said Leonardo da Vinci, “learn perspective; then draw from nature.” The self-taught eighteenth century painter George Stubbs followed **Line (5)** Leonardo’s advice. Like Leonardo, he studied anatomy, but, unlike Leonardo, instead of studying human anatomy, he studied the anatomy of the horse. He dissected carcass after carcass, peeling away the five separate **(10)** layers of muscles, removing the organs, baring the veins and arteries and nerves. For 18 long months he recorded his observations, and when he was done he could paint horses muscle by muscle, as they had never been painted **(15)** before. Pretty decent work, for someone self-taught.

3. The primary purpose of the passage is to
 - A. explain a phenomenon
 - B. describe a process
 - C. refute an argument
 - D. urge a course of action
 - E. argue against a practice

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4. The use of the phrase “pretty decent” (line 15) conveys
- grudging enthusiasm
 - tentative approval
 - ironic understatement
 - bitter envy
 - fundamental indifference

Questions 5– 16 are based on the following passage.

In this excerpt from an essay on the symbolic language of dreams, the writer Erich Fromm explores the nature of symbols.

One of the current definitions of a symbol is that it is “something that stands for something else.” We can differentiate between three kinds of symbols: the conventional, the **Line(5)** accidental, and the universal symbol. The conventional symbol is the best known of the three, since we employ it in everyday language. If we see the word “table” or hear the sound “table,” the letters t-a-b-l-e stand for **(10)** something else. They stand for the thing “table” that we see, touch, and use. What is the connection between the word “table” and the thing “table”? Is there any inherent relationship between them? Obviously not. The **(15)** thing table has nothing to do with the sound table, and the only reason the word symbolizes the thing is the convention of calling this particular thing by a name. We learn this connection as children by the repeated experience **(20)** of hearing the word in reference to the thing until a lasting association is formed so that we don’t have to think to find the right word. There are some words, however, in which

the association is not only conventional. When **(25)** we say “phooey,” for instance, we make with our lips a movement of dispelling the air quickly. It is an expression of disgust in which our mouths participate. By this quick expulsion of air we imitate and thus express our **(30)** intention to expel something, to get it out of our system. In this case, as in some others, the symbol has an inherent connection with the feeling it symbolizes. But even if we assume that originally many or even all words had **(35)** their origins in some such inherent connection between symbol and the symbolized, most words no longer have this meaning for us when we learn a language.

Words are not the only illustration for **(40)** conventional symbols, although they are the most frequent and best known ones. Pictures also can be conventional symbols. A flag, for instance, may stand for a specific country, and yet there is no intrinsic connection between **(45)** the specific colors and the country for which they stand. They have been accepted as denoting that particular country, and we translate the visual impression of the flag into the concept of that country, again on conventional **(50)** grounds.

The opposite to the conventional symbol is the accidental symbol, although they have one thing in common: there is no intrinsic relationship between the symbol and that which it **(55)** symbolizes. Let us assume that someone has had a saddening experience in a certain city; when he hears the name of that city, he will easily connect the name with a mood of sadness, just as he would connect it with a mood **(60)** of joy had his experience been a happy one. Quite obviously, there is nothing in the nature of the city that is either sad or joyful. It is the individual experience connected with the city that makes it a symbol of a mood. **(65)** The same reaction could occur in connection with a house, a street, a certain dress, certain scenery, or anything once connected with a specific mood. We might find ourselves

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dreaming that we are in a certain city. We ask **(70)** ourselves why we happened to think of that city in our sleep and may discover that we had fallen asleep in a mood similar to the one symbolized by the city. The picture in the dream represents this mood, the city “stands for” the **(75)** mood once experienced in it. The connection between the symbol and the experience symbolized is entirely accidental.

The universal symbol is one in which there is an intrinsic relationship between the symbol **(80)** and that which it represents. Take, for instance, the symbol of fire. We are fascinated by certain qualities of fire in a fireplace. First of all, by its aliveness. It changes continuously, it moves all the time, and yet there is constancy **(85)** in it. It remains the same without being the same. It gives the impression of power, of energy, of grace and lightness. It is as if it were dancing, and had an inexhaustible source of energy. When we use fire as a symbol, we **(90)** describe the inner experience characterized by the same elements which we notice in the sensory experience of fire—the mood of energy, lightness, movement, grace, gaiety, sometimes one, sometimes another of these elements **(95)** being predominant in the feeling. The universal symbol is the only one in which the relationship between the symbol and that which is symbolized is not coincidental, but intrinsic. It is rooted in the experience **(100)** of the affinity between an emotion or thought, on the one hand, and a sensory experience, on the other. It can be called universal because it is shared by all men, in contrast not only to the accidental symbol, which is by its very nature **(105)** entirely personal, but also to the conventional symbol, which is restricted to a group of people sharing the same convention. The universal symbol is rooted in the properties of our body, our senses, and our mind, which **(110)** are common to all men and, therefore, not restricted to individuals or to specific groups. Indeed, the language of the universal symbol

is the one common tongue developed by the human race, a language which it forgot before **(115)** it succeeded in developing a universal conventional language.

5. The passage is primarily concerned with
 - A. refuting an argument
 - B. illustrating an axiom
 - C. describing a process
 - D. proving a thesis
 - E. refining a definition
6. The term “stand for” in line 9 means
 - A. tolerate
 - B. represent
 - C. withstand
 - D. endorse
 - E. rise
7. According to lines 8–33, “table” and “phooey” differ in that
 - A. only one is a conventional symbol
 - B. “table” is a better known symbol than “phooey”
 - C. “phooey” has an intrinsic natural link with its meaning
 - D. children learn “phooey” more readily than they learn “table”
 - E. only one is used exclusively by children
8. It can be inferred from the passage that another example of a word with both inherent and conventional associations to its meaning is
 - A. hiss

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- B. hike
C. hold
D. candle
E. telephone
9. The author contends that conventional symbols
A. are less meaningful than accidental ones
B. necessarily have an innate connection with an emotion
C. can be pictorial as well as linguistic
D. are less familiar than universal symbols
E. appeal chiefly to conventionally minded People
10. Which of the following would the author be most likely to categorize as a conventional symbol?
A. a country road
B. a patchwork quilt
C. a bonfire
D. the city of London
E. the Statue of Liberty
11. According to the author's argument, a relationship between the city of Paris and the mood of joy can best be described as
A. innate
B. dreamlike
C. elemental
D. coincidental
E. immutable
12. A major factor distinguishing a universal symbol from conventional and accidental symbols is
A. its origins in sensory experience
B. its dependence on a specific occasion
C. the intensity of the mood experienced
D. its unmemorable nature
E. its appeal to the individual
13. By saying "Take . . . the symbol of fire" (lines 80 and 81), the author is asking the reader to
A. grasp it as an element
B. consider it as an example
C. accept it as a possibility
D. prefer it as a category
E. assume it as a standard
14. Which of the following would the author most likely categorize as a universal symbol?
A. the letters f-i-r-e
B. the letters p-h-o-o-e-y
C. a red dress
D. an American flag
E. water in a stream
15. The word "properties" in line 108 means
A. possessions
B. attributes
C. investments
D. titles

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E. grounds

16. The author contends in lines 112–116 that the language of the universal symbol
- A. antedates the development of everyday conventional language
 - B. restricts itself to those capable of comprehending symbolism
 - C. should be adopted as the common tongue for the human race
 - D. grew out of human efforts to create a universal conventional language
 - E. developed accidentally from the human desire to communicate

ANSWERS

1.	D	2.	B	3.	B	4.	C
5.	E	6.	B	7.	C	8.	A
9.	C	10.	E	11.	D	12.	A
13.	B	14.	E	15.	B	16.	A

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