Who Are You?

By Nancy Mairs

In her stunning memoir of bicultural girlhood, The Woman Warrior, Maxine Hong Kingston writes, "There is a Chinese word for the female I—which is 'slave.' Break the women with their own tongues!" English contains no such dramatic instance of the ways in which language shapes women's reality. We can, after all, use the same "I" as men do. We can, but we're not supposed to, at least not often. In myriad ways the rules of polite discourse in this country serve, among other purposes, not to enslave but certainly to silence women and thus to prevent them from uttering the truth about their lives.

Seldom are such rules spoken out loud. Indeed, part of their force arises from their implicitness, which makes them seem natural and essential. They vary in detail, I think, from generation to generation, region to region, class to class, though they stifle communication in similar ways.

Here, roughly put, are a few of the ones I've learned to obey in the company of men.... If, in a fit of wishful thinking, you're inclined to dismiss them as passé, spend a few hours in the classrooms and corridors of a coeducational high school or college. We haven't actually come a long way, baby.

Rule 1: Keep quiet. If at all possible, a woman should remain perfectly mute. She should, however, communicate agreement with the men around her eloquently through gestures and demeanor. Think, for instance, of the Presidents' wives. The first First Lady I remember was Mamie Eisenhower, and from then on my head holds a gallery of film clips and still photos of women in the proper polite posture: Jackie and Lady Bird and Pat and Betty and Rosalynn and above all Nancy, eyes widened and glittering, polished lips slightly parted in breathless wonder, heads tilted to gaze upward at the sides of their husband's faces.

No one yawns or rolls her eyes (much less speaks unless spoken to). Now, if I were elected President, my husband (who dotes on me, by the way) would fall asleep during my inaugural address. There he'd be in the photos, eyes closed, mouth sagging, head rolled to one side, maybe a bit of spittle trickling into his beard. He wouldn't mean to be rude....
Rule 2: If you must talk at all, talk about something he's interested in. If your feelings are hurt by stifled yawns and retreating backs, dig out this old chestnut. It's still in force. Try not to think of all the women who have used up brain cells memorizing the batting averages of every outfielder in Red Sox history or the difference between the Apollonian and the Dionysian in Nietzsche, depending on their intended target, instead of reflecting on the spiritual dilemma of women denied the priesthood by the Roman Catholic Church or the effect on human reproductive systems of even a "limited" nuclear war or the like.

Rule 3: If you must mention your own concerns, deprecate them prettily. The greatest rudeness in a woman is to appear to take herself seriously. My husband's indictment of feminism, for example—and he's not alone in it—is that feminists "lack a sense of humor." As members of Catholics for Peace and Justice, we both support Sanctuary and Witness for Peace, two nonsectarian groups that work to promote international amity.

In our pained discussions of human-rights issues in Central America I have never heard him criticize Salvadoran and Guatemalan refugees or Sandinista peasants for lacking a sense of humor about their disappeared relatives, their burned infirmaries and bombed buses, their starvation and terror. Nor should he. And he shouldn't expect women to crack jokes when they are enraged by the malnutrition, rape and battering of their sisters and the system that makes such occurrences inevitable.

Actually, in the right places most of the women I know laugh heartily (even though a belly laugh isn't as polite as a giggle). But they weep in the right places, too.

"Lighten up," men tell women who grow passionate about the conditions of their lives. "What is all this whining?" one wrote to me. When we are the subjects of our speaking, our voices are too "shrill," "strident"; our tongues are too "sharp"; we are "shrews," "Xanthippe1," "termagants," "fishwives." All these words have in common the denigration of women's speech. By ridiculing or trivializing women's utterances, men seek to control what is and is not considered important, weighty, worthwhile in the world.

I, for one, was a well-bred girl who grew into a Yankee lady. From infancy, the language slipped into my mouth was scrubbed as clean as my rattles and teething rings. To this day, I wince at the possibility I might be thought rude. A man's sneer shrivels me. But I guess that's just what I'm going to have to be: rude. Because if women are ever going

1 Wife of the Greek philosopher Socrates (470?-399 B.C.), her name has come to mean shrew.
to be really heard, people (including women themselves) are going to have to get used to the sound of their voices and to the subjects they believe worth discussing.

So I, for one, intend to keep telling the truth about my life as a woman: what I see, whom I love, where I hurt, why I laugh.

And you? Tell me, out loud: who are you?
Who Are You?

By Nancy Mairs

In her stunning memoir of bicultural girlhood, The Woman Warrior, Maxine Hong Kingston writes, "There is a Chinese word for the female I—which is 'slave.' Break the women with their own tongues!" English contains no such dramatic instance of the ways in which language shapes women's reality. We can, after all, use the same "I" as men do. We can, but we're not supposed to, at least not often. In myriad ways the rules of polite discourse in this country serve, among other purposes, not to enslave but certainly to silence women and thus to prevent them from uttering the truth about their lives.

Seldom are such rules spoken out loud. Indeed, part of their force arises from their implicitness, which makes them seem natural and essential. They vary in detail, I think, from generation to generation, region to region, class to class, though they stifle communication in similar ways.

Here, roughly put, are a few of the ones I've learned to obey in the company of men.... If, in a fit of wishful thinking, you're inclined to dismiss them as passé, spend a few hours in the classrooms and corridors of a coeducational high school or college. We haven't actually come a long way, baby... Cigarette ad.

Rule 1: Keep quiet. If at all possible, a woman should remain perfectly mute. She should, however, communicate agreement with the men around her eloquently through gestures and demeanor. Think, for instance, of the Presidents' wives. The first First Lady I remember was Mamie Eisenhower, and from then on my head holds a gallery of film clips and still photos of women in the proper after t.v. – Pres. On news polite posture: Jackie and Lady Bird and Pat and Betty and Rosalynn and above all Nance, eyes widened and glittering, polished lips slightly parted in breathless wonder, heads tilted to gaze upward at the sides of their husband's faces.

No one yawns or rolls her eyes (much less speaks unless spoken to). Now, if I were elected President, my husband (who dotes on me, by the way) would fall asleep during my inaugural address. There he'd be in the photos, eyes closed, mouth sagging, head rolled to one side, maybe a bit of spittle trickling into his beard. He wouldn't mean to be rude .... Just is?
Chapter 2

Qualifies Rule 1 Rule 2: If you must talk at all, talk about something he's interested in. If your feelings are hurt by stifled yawns and retreating backs, dig out this old chestnut. It's still in force.

Try not to think of all the women who have used up brain cells memorizing the batting averages of every outfielder in Red Sox history or the difference between the Apollonian and the Dionysian in Nietzsche, depending on their intended target, instead of reflecting on the spiritual dilemma or women denied the priesthood by the Roman Catholic Church or the effect on human reproductive systems of even a "limited" nuclear war or the like.

Qualifies Rule 2 Rule 3: If you must mention your own concerns, deprecate them prettily. The greatest rudeness in a woman is to appear to take herself seriously. My husband's indictment of feminism, for example—and he's not alone in it—is that feminists "lack a sense of humor." As members of Catholics for Peace and Justice, we both support Sanctuary Witness for Peace, two nonsectarian groups that work to promote international amity.

In our pained discussions of human-rights issues in Central America I have never heard him criticize Salvadoran and Guatemalan refugees or Sandinista peasants for lacking a sense of humor about their disappeared relatives, their burned infirmaries and bombed buses, their starvation and terror. Nor should he. And he shouldn't expect women to crack jokes when they are enraged by the malnutrition, rape and battering of their sisters and the system that makes such occurrences inevitable.

Actually, in the right places most of the women I know laugh heartily (even though a belly laugh isn't as polite as a giggle). But they weep in the right places, too.

"Lighten up," men tell women who grow passionate about the conditions of their lives. "What is all this whining?" one wrote to me. When we are the subjects of our speaking, our voices are too "shrill," "strident"; our tongues are too "sharp"; we are "shrews," "Xanthippes 1," "termagants," "fishwives." All these words have in common the denigration of women's speech. By ridiculing or trivializing women's utterances, men seek to control what is and is not considered important, weighty, worthwhile in the world.

I, for one, was a well-bred girl who grew into a Yankee lady. From infancy, the language slipped into my mouth was scrubbed as clean as my rattles and teething rings. To this day, I wince at the possibility I might be thought rude. A man's sneer shrivels me. But I guess that's just what I'm going to have to be: rude. Because if women are ever going

I.Wife of the Greek philosopher Socrates (470?-399 B.C.), her name has come to mean shrew.
to be really heard, people (including women themselves) are
going to have to get used to the sound of their voices and to
the subjects they believe worth discussing.

So I, for one, intend to keep telling the truth about my
life as a woman: what I see, whom I love, where I hurt, why
I laugh.

And you? Tell me, out loud: who are you?

have we come very far in 20 yrs.?

Reagan – ’80s.

Irrony: she still isn’t speaking – she’s
writing about speaking. In a way,
she’s still silent & words can be lost
by refusing to read.
ANSWERING MULTIPLE-CHOICE QUESTIONS

You have just critically read and analyzed a passage in approximately five minutes. Actually, this time around you probably needed longer, but on the actual test five minutes is all you have. That leaves you approximately ten minutes to answer between ten and fourteen questions. What is your best approach?

GENERAL ADVICE FOR ALL THE QUESTIONS

First, please remember that the test makers design the test to be challenging. You can pass the test by getting roughly 50 percent of the questions right. Also, as in the SAT, the AP English Language test graders deduct a point and a quarter for wrong answers (you lose a point for skipping an answer and you lose a point and a quarter for giving a wrong answer) in order to discourage random guessing. However, you should not take this to mean that skipping a question is better than getting a wrong answer. We always tell our students to answer every question they can because it's usually possible to eliminate two distracters, or even three. Therefore, the mathematics of guessing will be in your favor. For example, if you have reduced the choices to B or D but have absolutely no idea which one is right, guess and go on. Leave blank only those questions you did not have time to finish.

Second, unlike the SAT, there is no vocabulary "Hit List" of 250 key words to know. The test writers select nonfiction prose with a strong argumentative bias. They draw from across four centuries and do not adjust choices because of vocabulary. They do expect you to have a working upper-level vocabulary. As you will see, that holds for the essays you write as well. During the school year, our students are allowed to use a dictionary and thesaurus on all passages. We do not want them to be frustrated by vocabulary issues, and we want their working vocabularies to grow. Obviously, you are not allowed these resources on the test. While reading both the passages in this book and those in The Riverside Reader, you should always annotate, highlight, and look up unfamiliar vocabulary. The other vocabulary resource is to practice what you have done all your life: improve your skills at finding meaning through context clues. If you have never seen "debilitative" but the sentence it's in includes an image of illness, you can guess that the word is probably negative. If that fails, you may recognize a comparable word that is in your vocabulary, such as "debilitating," and be able to discern meaning from that. Finally, remember that there is a relatively small working list of technical jargon you should know. You have already encountered some of it on the test and you will see more. Keep using the words in the "A Working Vocabulary of Fundamental Terms" chapter in this book to reinforce meaning.

Third, bear in mind that the questions are not arranged from easiest to hardest. They are generally arranged sequentially, moving from the beginning of the passage to its end. There are often several questions that deal with the passage as a whole, and they are frequently interspersed within the specific line or paragraph questions. This is
important to remember because when you come across a mega-hard question, the one that follows really could be quite easy. Our point? Don't get discouraged or let the test frighten you!

**SPECIFIC ADVICE ABOUT CERTAIN TYPES OF QUESTIONS**

There is no standard list of question types because the questions are about critical reading and each passage brings its own insights and issues. However, certain basic questions appear fairly often.

The test makers like to ask about pronoun antecedents. For example, they will ask, "'It' refers to which of the following nouns?" They will then give you a list of five nouns from the passage. Put your finger on "it" and plug in each of the nouns. Which one seems to make the most sense?

The test makers also like to ask about difficult vocabulary, but they especially like to do so with words' with which we are familiar in another context. For example, in the sample below, the verb "husband" means to conserve, to keep something in storage until it is needed. (In colonial times, it was important to husband the food supply during the winter.) Because you may not be familiar with the verb form and recognize "husband" only as a noun, your normal vocabulary does not work for you and you must intuit meaning entirely based on context clues. Again, plug in the answers and see which one best completes the thought or idea of the sentence.

"Our future would be better insured if we carefully husband our natural resources." In the context of this sentence, "husband" best means

(A) to use  
(B) to marry  
(C) to conserve  
(D) to waste  
(E) to join

**CORRECT ANSWER: C.**

Roman numeral questions are arranged somewhat differently, as you may have noticed in the diagnostic test. The easiest way to handle them is to ignore the A, B, C choices at first. Look only at the Roman numeral answers and decide which one, two, or three are correct. Then look for an answer that corresponds. Another way to handle this type of question is the same as eliminating other answer distractors: Find one that you know with absolute certainty is wrong or right. That will always eliminate two, if not three distractors. **Caution:** Lately, the College Board has not been including Roman numeral questions on the Language and Composition test, but that doesn't mean they won't. Because those kinds of questions are on plenty of other tests, we thought it best to include advice about them.

Another question type evaluates your knowledge of figures of speech, especially similes and metaphors. Such questions generally clarify an unknown with something that is known and add a layer of meaning. You need to recognize that both are occurring. For example, we did not ask a question about "the last quack of a lame duck presidency" in the diagnostic test's "News as Soap Opera." That
phrase has so many layers beyond simple metaphor that we couldn't find a way to ask the question. But here, as a metaphor, it clarifies the last days of the Clinton presidency as weak and insignificant, while adding a layer of humor and a lack of sophistication by playing on a common political phrase with added onomatopoeia for humor and wit. It is a metaphoric insult. Another example is below. Learn to read metaphors and similes on both levels and be able to discuss the layers of meaning.

"The new CEO entered the boardroom with the flair of a matador."
This analogy makes all of the following inferences EXCEPT
(A) the new CEO is the center of attention
(B) the new CEO is in a high risk profession
(C) the new CEO faces substantial opposition from others
(D) the new CEO exudes power and strategy
(E) the new CEO is an effective delegator of responsibility

CORRECT ANSWER: E

Main idea stem questions are not complex, but they often appear in the guise of "the author's primary focus," "the intent of the passage," or "the anticipated outcome of the argument." Like any main idea question, they will give you distractors that cover only part of the essay or even suggest an alternative issue altogether; however, the best answer will usually be pretty easy to figure out.

While there are times when the secret underground society of test conspirators seems to feel that tone or mood is important, in the kinds of essays chosen for the test, one tone can't cover the nuances of language and idea. Thus, test makers often ask the question in relation to a specific paragraph or portion of a passage. Tone and mood are best defined by the connotation of the language or the imagery suggested by the language. The greatest problem with tone questions is that their vocabulary is considerably advanced. You would do well to study our short section on tone and then define and make notes on those words that are unfamiliar to you.

**A FOOTNOTE ON THE FOOTNOTES**

As you noticed in the diagnostic test, one of the passages will have questions about footnotes. There will be three to five such questions and they probably will not be all that difficult. The two key changes on the new AP English Language test involve your ability to cite correctly from several sources in an essay you compose. The test also expects you to be able to recognize and evaluate the information provided in an author's footnotes. The hidden agenda here is to help students avoid the pitfalls of plagiarism. Just as authors must correctly cite sources, students should also be able to correctly cite sources.

Most of the questions will not ask about format but will ask about information. Authors often use footnotes to add information that the casual reader may not need or may wish to gloss over. These footnotes often identify sources, but they can also define terms, add facts or details, clarify confusion around a certain issue, or "set the record
straight” if the discussed issue has been controversially argued in other cases.

We include passages with footnotes on all three of the tests in this book. However, for extra practice, let’s examine a footnote here. The following is a footnote to a famous speech made by Chief Seattle in 1854:

1 In 1854, Governor Isaac Stevens, Commissioner of Indian Affairs for the Washington Territory, proffered a treaty to the Indians providing for the sale of two million acres of their land to the federal government. This address is the reply of Chief Seattle of the Duwampo tribe. The translator was Henry A. Smith.

This is information about the speech and not properly part of the speech. The editor of the book in which it was anthologized wanted readers to have this background information. From it we learn that the federal government wanted to purchase two million acres in 1854 in what is now the state of Washington. We learn who represented the federal government and who represented the Native Americans. We also learn that we are reading a translation and the name of the translator. These are all helpful details that provide a deeper sense of the anguish and the irony inherent in Chief Seattle’s speech.

SYNTAX

Most students deal with syntax simply by avoiding it. It seems too much like grammar, which makes you run for cover (this is a metaphor: the study of syntax = war). As in many other aspects of this book, it would be nice if we could write an entire chapter ... but no one wants to read that! Besides, it is honestly neither feasible nor reasonable, given the small number of syntax questions. Therefore, let us give you a few pieces of quick advice and some examples of a few common syntactical devices.

Parallel syntax is a necessary element in good writing. The purpose of parallel syntax is to provide momentum. It gives drive and energy to an idea. For instance, Martin Luther King, Jr., employed parallel syntax in his "I Have a Dream" speech when he said, "With this faith, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day." King’s parallel syntax ("to work," "to pray," "to struggle," "to go," "to stand up") creates a passionate energy within the language that nurtures equality and a people’s willingness to bring it to fruition.

A second common syntactical device is the rhetorical question. Rhetorical questions may be likened to cheerleading. The reader is manipulated into giving the answer the writer wants. We may ask, for example, "Are rhetorical questions necessary?" We then say, "Yes! And you should help us answer them. Then together, as a nation, we can solve the conundrum created by manipulative rhetorical questions, thereby going to bed at night reassured that our lives will make sense once again." Okay, maybe rhetorical questions don't need to be quite
so dramatic, but they can be powerful when used appropriately. In addition, rhetorical questions can also function as transitions from paragraph to paragraph and as organizational techniques from discussion to solution.

A third syntactical element with which you must become familiar is clauses and phrases. Clauses are either independent (IC) or dependent (DC). They all have verbs. The difference between them is that an IC is a complete sentence by itself. You have just read three ICs. You can put a subordinate conjunction in front of an IC and make it a DC, as in "You are reading this book" (IC) as opposed to "Since you are reading this book" (DC). Phrases, on the other hand, do not have verbs. The most common is the prepositional phrase. Clauses and phrases always modify or clarify the nouns and verbs of the sentence. The test makers never ask what a clause or phrase is, but they often ask what a clause or phrase is doing.

Finally, a quick note on loose and periodic sentences. A loose sentence has an independent clause followed by many dependent clauses: Congress must address social security issues (IC) since many members of the baby boomer generation are reaching the age at which they will be drawing from the very fund to which they have contributed their whole lives. A periodic sentence is the opposite: It is made up of many dependent clauses preceding the independent clauses. Because members of the baby boomer generation are coming to the age at which they will be drawing from the social security fund to which they have been contributing their whole lives, Congress must address social security issues (IC). These two terms-loose and periodic sentences usually show up once per test.

There is much more to syntax, and we will discuss it in greater detail in the rhetorical analysis chapter. However, the basic terms given here should provide enough support to get you through the few specific questions on the multiple-choice portion of the test.

**ATTACKING THE QUESTIONS**

The AP exams are a contest of intellect and stamina. Do not let the questions come to you—go after them! Succeeding on this test has a great deal to do with attitude. You cannot be arrogant, but you must feel that you are intellectually capable of handling the test. If you are afraid of the questions, they will steamroll you.

We are about to give you fifteen questions related to Nancy Mairs's essay. Do the same thing with the questions that you did with the passage-read critically and annotate. Read each stem carefully. (The stem is the beginning part of the question, such as "The word 'deprecate' in line 54 means roughly ... " It is called a stem because it is only part of the full statement; the other part is the answer from the list of five choices.) If you see the words except, best, or primarily, underline them. Make sure you are clear about what each question is asking. After you have read the stem, try to answer it in your own words first, then read answer A and do one of three things: Put an "X" by it if it is definitely wrong, a "?" if you are unsure of its validity, and a "/." if you like it as an answer. Never go back and reread answers you ruled out. That wastes time. Also, even if you put a check by A, always
look at the four other distractors, since C may in fact be a better answer than A. Now look at any question marks you’ve written. Is there a term, phrase, clause, or word that particularly rules them out? If so, put an "X" or "Y" by the word or phrase. If you see just one check, you just scored. Bubble your answer and move on. If you have written two checks, look once again for a word, phrase, or clause that could rule out one answer or make one of your choices more attractive. Finally, if you just don’t see which one is absolutely right, flip your mental coin, bubble in something, and move on. Remember: You will always eliminate two or three distractors, which gives you a 40 to 60 percent better chance of getting the right answer, so go for it!

PRACTICE QUESTIONS
When you are finished, turn the page and compare your annotations of the questions with ours. Then turn the page again and read our discussion of the correct answers. There are two more complete tests at the back of the book for additional practice. Remember that multiple-choice scores improve significantly with practice.

MULTIPLE-CHOICE QUESTIONS ON "WHO ARE YOU?" BY NANCY MAIRS

1) The intended target audience for the essay is
   (A) men
   (B) women
   (C) men and women
   (D) political leaders
   (E) church leaders

2) The purpose of the reference to the work of Maxine Hong Kingston is to
   (A) show how Eastern culture has denigrated women
   (B) demonstrate that women must become warriors to survive in a man’s world
   (C) demonstrate the power of language to define reality
   (D) openly establish that all women everywhere are abused
   (E) prove that women are treated like slaves

3) By employing "Rule 1," "Rule 2," and "Rule 3," Mairs is
   (A) suggesting that the conversations between men and women are a game
   (B) suggesting that her argument is logical and deductive
   (C) establishing certainty where there is usually debate and controversy
   (D) organizing her own thoughts so she remains clear
   (E) helping readers keep track of what is most and least important

4) "Rule 1" employs
   (A) a non sequitur
   (B) a straw man argument
   (C) an ad hominem argument
   (D) begging the question
Chapter 2

5) In the paragraph beginning "In our pained ..." (61), Mairs's argument now relies primarily on
(A) an economic fallacy
(B) a cultural comparison
(C) a false analogy
(D) an historic parallel
(E) a spiritual argument

6) The word "denigration" in line 80 is similar in tone and intent to (A) "obey" (19)
   (B) "eloquently" (26)
   (C) "prettily" (54)
   (D) "whining" (76)
   (E) "ridiculing" (80)

7) The most important rhetorical device in the last line of Mairs's essay is
   (A) an adverbial clause
   (B) an apostrophe
   (C) a rhetorical question
   (D) a colon stop
   (E) parallel syntax

8) In context, the word "deprecate" in line 54 means roughly: (A) ridicule
   (B) ignore
   (C) de-emphasize
   (D) alleviate
   (E) challenge

9) All of the following suggest a negative perception of women EXCEPT
   (A) "slave" (3)
   (B) "obey" (19)
   (C) "widened and glittering" (32)
   (D) "nonsectarian" (59)
   (E) "Xanthippes" (78)

10) The purpose of using the First Ladies as an example of "Rule 1" is
    (A) they are not in the public eye as much as their husbands
    (B) we make them icons of our culture
    (C) they are as politically influential as their husbands
    (D) they have been recognized for efforts in securing women's rights
    (E) they are well-respected ambassadors

11) Which of the following rhetorical strategies best integrates the next-to-last paragraph?
    (A) passive verbs and rhetorical questions
    (B) strong connotative adjectives and rhetorical questions
    (C) parallel syntax and strong connotative adjectives
    (D) polysyndeton and strong verbs
    (E) parallel syntax and alliteration
12) The "Rules" are syntactically organized according to
   (A) absolute, qualification, requalification
   (B) thesis, antithesis, synthesis
   (C) statement, restatement, synopsis
   (D) appositive, restatement, requalification
   (E) synthesis, qualification, thesis

13) The types of men identified as "targets" in line 49 are
   (A) ministers and businessmen
   (B) hunters or fishermen and foreigners
   (C) political leaders and businessmen (D)
   sports fans and philosophers
   (E) sports fans and political leaders

14) The overall tone of this piece is
   (A) mournful
   (B) apprehensive
   (C) indignant
   (D) ironic
   (E) informative

15) The title of this piece is in the form of a question because
   (A) Mairs needs an introduction and sets this up as a pun
   (B) it is rhetorical and Mairs expects a particular response (C)
   Mairs is asking men and women to take sides in a debate (D) it
   builds anticipation to read further
   (E) Mairs is trying to find an answer
MUSTIELD-CHOICE ANSWERS AND EXPLANATIONS

1. The intended target audience for the essay is
   (A) men
   (B) women
   (C) men and women
   (D) political leaders
   (E) church leaders

   **ANSWER: B** The repetition of the rhetorical question at the end is clearly directed to women. Mairs mentions all of the other people listed, but she is writing to women about the lack of respect and acknowledgement they receive.

2. The purpose of the reference to the work of Maxine Hong Kingston is to
   (A) show how Eastern culture has denigrated women
   (B) demonstrate that women must become warriors to survive in a man's world
   (C) demonstrate the power of language to define reality
   (D) openly establish that all women everywhere are abused
   (E) prove that women are treated like slaves

   **ANSWER: C** Mairs intends to show how language creates the definition of reality, and she further emphasizes her point by saying "language shapes women's reality." While it is true that Kingston's point seems to be that historically Eastern culture has denigrated women, it is not Mairs's point here. Other answers are not relevant.

3. By employing "Rule 1," "Rule 2," and "Rule 3," Mairs is
   (A) suggesting that the conversations between men and women are a game
   (B) suggesting that her argument is logical and deductive
   (C) establishing certainty where there is usually debate and controversy
   (D) organizing her own thoughts so she remains clear
   (E) helping readers keep track of what is most and least important

   **ANSWER: B** The apparent tone of the piece is logical. Mairs never mentions the concept of a game as a metaphor. It could be implied, but clearly the better answer between A and B is the maintenance of order and the appearance of logic in a rather strident essay.

4. "Rule 1" employs
   (A) a non sequitur
   (B) a straw man argument
   (C) an ad hominem argument
   (D) begging the question
   (E) an appeal to authority

   **ANSWER: E** While it might appear that Mairs is mocking the First Ladies, they are important figures in our national life. None of the other arguments (see vocabulary chapter for definitions) are
applicable here. You are expected to know the fundamental fallacies of argument by name. You do not have to use their correct names in the essays, but occasionally a multiple-choice question will offer them.

5. In the paragraph beginning "In our pained ... " (61), Mairs's argument now relies primarily on
(A) an economic fallacy
(B) a cultural comparison
(C) a false analogy
(D) an historic parallel
(E) a spiritual argument

**ANSWER: C** As in the previous question, you are identifying a failure to reason logically. Here Mairs compares "lacking a sense of humor" about women's roles to the rape, slaughter, and murder in Central American conflicts. To compare one's lack of a sense of humor to such a political and cultural genocide is to commit a false analogy.

6. The word "denigration" in line 80 is similar in tone and intent to
(A) "obey" (19)
(B) "eloquently"
(26) (C) "prettily"
(54) (D) "whining"
(76) (E) "ridiculing"

**ANSWER: E** This one is fairly easy to answer. You can determine from context clues that "denigration" is a negative word. That pretty much narrows it down to D and E and "ridiculing" is at the end of the same paragraph. Also, if using context clues fails you, try substituting the answer choices for the word *denigration* and see which answer best fits the meaning.

7. The most important rhetorical device in the last line is
(A) an adverbial clause
(B) an apostrophe
(C) a rhetorical question
(D) a colon stop
(E) parallel syntax

**ANSWER: C** The last line is a rhetorical question. Mairs is "cheerleading." She wants to hear women roar: "We are important!"

8. In context, the word "deprecate" in line 54 means roughly:
(A) ridicule
(B) ignore
(C) de-emphasize
(D) alleviate
(E) challenge

**ANSWER: C** *Deprecate* means to put down or essentially make light of. Therefore, it means to de-emphasize. The way you solve these fairly common questions is to plug the various answers into the sentence and see if the sentence makes sense with the replacement.
9. All of the following suggest a negative perception of women

EXCEPT

(A) "slave" (3)
(B) "obey" (19)
(C) "widened and glittering" (32)
(D) "nonsectarian" (59)
(E) "Xanthippes" (78)

ANSWER: D This is an easy question if you spotted the "EXCEPT." You needed to do a couple of other things as well. First, you needed to read the footnote on "Xanthippes." Second, you needed to realize that "widened and glittering" is not complimentary in this context. It describes the women as abject believers in male authority.

10. The purpose of using the First Ladies as an example of "Rule 1" is

(A) they are not in the public eye as much as their husbands
(B) we make them icons of our culture
(C) they are as politically influential as their husbands
(D) they have been recognized for efforts in securing women's rights
(E) they are well-respected ambassadors

ANSWER: B Although some First Ladies have done C, D, and E, they are recognized for their image. Image equals icon. They are primarily symbols of dutifulness and family loyalty. They are highly publicized, but that is a result of their being icons.

11. Which of the following rhetorical strategies best characterizes the next-to-last paragraph?

(A) passive verbs and rhetorical questions
(B) strong connotative adjectives and rhetorical questions
(C) parallel syntax and strong connotative adjectives
(D) polysyndeton and strong verbs
(E) parallel syntax and alliteration

ANSWER: E You are expected to be able to analyze syntactical structure. The brief penultimate paragraph uses strong parallel syntax in conjunction with the alliterative "wh" sound. There are strong verbs and there is a use of asyndeton but not polysyndeton. Adjectives are missing here.

12. The "Rules" are syntactically organized according to

(A) absolute, qualification, requalification
(B) thesis, antithesis, synthesis
(C) statement, restatement, synopsis
(D) appositive, restatement, requalification
(E) synthesis, qualification, thesis

ANSWER: A You needed to realize that "Keep quiet" is an absolute command. You could have also arrived at the correct answer by realizing that "Rule 3" is a requalification of "Rule 2." All the other answers sound good but are invalid distractors.

13. The types of men identified as "targets" in line 49 are

(A) ministers and businessmen
(B) hunters or fishermen and foreigners
(C) political leaders and businessmen  
(D) sports fans and philosophers  
(E) sports fans and political leaders  

**ANSWER: D** Mairs facetiously calls men "targets" here for women's choices of verbal partners. Women must adjust to please men. The types of conversation offered here are clearly intended for the sports devotee or the highly educated.

14. The overall tone of this piece  
   is (A) mournful  
   (B) apprehensive  
   (C) indignant  
   (D) ironic  
   (E) informative  

**ANSWER: C** While there is some humor in this piece, the overall feel is anger. Mairs is upset about the way women are unheard, disregarded, and treated as if they have little importance. You can rule out E easily enough; you can also rule out A because mourning deals specifically with sorrow. While the examples are ironic, Mairs's overall tone is more strident. C comes closest to anger.

15. The title of this piece is in the form of a question because  
   (A) Mairs needs an introduction and sets this up as a pun  
   (B) it is rhetorical and Mairs expects a particular response  
   (C) Mairs is asking men and women to take sides in a debate  
   (D) it builds anticipation to read further  
   (E) Mairs is trying to find an answer  

**ANSWER: B** As mentioned earlier, this particular question is rhetorical because Mairs already knows the answer. Sometimes two questions on a test can be interlocked and the answer to one may provide help with the answer to the other. Women are people to be heard, appreciated, and respected, and Mairs needs women to realize that truth. D is a nice answer, but only if you want to read the essay as a novel. In a way, this question is eternal. But here, in this essay, Mairs clearly has an answer already and expects women, her intended audience, to respond with force.