

**R 1 1**

# Flag flip floppers: hack

## Steps:

1. Pre-scratch
2. Speed map.
3. Label questions
4. Look at mystery questions-circle keywords
  - a. Capital words
  - b. Numbers or dates
5. Answer Line reference questions-eye open for mystery words
6. Move onto answer Mystery questions
7. Answer big picture at the end

Note: Do not sit on one questions if you cannot find the mystery keyword.

## Passage II

**SOCIAL SCIENCE:** This passage is adapted from the article "In a Lonely Place" by Martha Nussbaum (©2006 by The Nation).

Nussbaum is reviewing the biography *The Solitude of Self* by Vivian Gornick.

In 1840 the young Elizabeth Cady Stanton attended the World Anti-Slavery Convention in London with her new husband, an abolitionist politician. At least she tried to attend it. On her arrival at the convention site, the people in charge refused to seat her because she was a woman. All the women were required to withdraw to the periphery, where, Vivian Gornick writes in her new book on Stanton, *The Solitude of Self*, "they could see but not be seen, hear but not be heard." Most of the men, including her husband, went along with this arrangement, unwilling to complicate discussion of the all-important antislavery issue. Only a few, notably the prominent abolitionist William Lloyd Garrison, refused to participate on terms that excluded women. Stanton recalled later that it was on this day that she realized for the first time that "in the eyes of the world I was not as I was in my own eyes, I was only a woman."

So began the career of one of America's greatest radicals. Perhaps, however, it really began much earlier. When Stanton, around age 12, heard of a local woman who had suffered outrageous but legally sanctioned injustice at the hands of her dead husband's son, she grabbed a knife and cut the offending passage out of the law book on her father's desk. Her father told her that she could work to change the law but that, in Gornick's words, defacing the book was "not only forbidden . . . it was also useless." She reflects that at this point it was "already too late: an educated, upright, law-and-order household had spawned a daughter who was going to cut the laws out of the books with a knife."

Gornick loves Stanton's uncompromising radicalism, her inextinguishable and rather joyous sense of outrage. In this woman who raised seven children during the day and wrote at night, her prolific output fueled by an abiding passion for justice, Gornick finds the archetype of the feminist movement she knew in the 1970s, with its creative energy, its excitement at having identified the problem to be solved. Stanton, Gornick argues, is the model for this revolutionary feminism, because she was the one who always refused to scale back her just demands out of political expediency, who remained faithful to the radical vision of full equality.

Stanton's revolutionary life was not entirely happy. Although she and her husband initially shared political passions, they gradually grew apart, and the whole abolitionist movement, with its insistence that slavery had to be the sole focus of attention, came to seem to her deeply compromised. Stanton's radical demand for equality for both blacks and women lost her, moreover, the friendship of many feminist women, who were willing to postpone the suffrage fight to be

on good terms with powerful men and to preserve solidarity with the abolitionist cause. Nonetheless, Stanton loved her life and her enduring friendships, and she loved her struggle. In 1878, after recalling the exhausting efforts she and other feminists had expended in the cause, she then says, "And all our theme is as fresh and absorbing as it was the day we started. . . . In this struggle for justice we have deepened and broadened our own lives, and extended the horizon of our vision."

Gornick's account of Stanton's life is exhilarating and deftly written. She follows Stanton from her rebellious childhood through the early days of her engagement with abolitionism to that moment of conversion in London when she realizes that women aren't respected, even in the abolitionist movement. From there, the road leads to the famous meeting at Seneca Falls in 1848, the first women's rights convention in the United States, when Stanton boldly showed her radical colors, demanding suffrage for women. The next fifty-four years (she died in 1902) were filled with passionate speech-making and activism, as Stanton traveled tirelessly around the country on the lecture circuit with her friend Susan B. Anthony. In one seven-month period, for example, they lectured 148 times in 140 towns in ten states. Gornick vividly conveys the combination of constructive anger and ceaseless activity that marked Stanton's relationship to the world around her, and she makes her refusal to surrender her radical demands seem deeply right. Gornick makes a good case that Stanton is indeed the key precursor to the feminist movement of the late twentieth century, which refused to compromise while at the same time maintaining a hopeful attitude to the potential of law as a force for social reform.

11. The passage's author most strongly implies that over time, Stanton's relationship with her husband:
  - A. grew gradually stronger as they found a shared passion in abolitionism.
  - B. grew gradually weaker as their interests and priorities diverged.
  - C. worsened after an 1840 antislavery convention in London, then slowly improved.
  - D. ended abruptly after an 1840 antislavery convention in London.
12. According to the passage, who approved of the action described in lines 6–10?
  - F. Garrison
  - G. Stanton herself
  - H. Gornick
  - J. Most of the men at the 1840 antislavery convention in London



1. The events in the passage are described primarily from the point of view of a narrator who presents the:
  - A. inner thoughts and feelings of Ives exclusively.
  - B. inner thoughts of Ives and MacGuire exclusively.
  - C. thoughts of Ives, his employers, and his classmates as expressed in dialogue.
  - D. inner thoughts and feelings of all the characters in the life of Ives.
2. The passage supports all of the following statements about the Steichman brothers' business EXCEPT that:
  - F. it was a small animation studio compared to the big ones in California.
  - G. it produced cartoons that were shown in the theater where Ives was an usher.
  - H. Ives worked there on an irregular basis.
  - J. it created characters that included tender and cute animals.
3. Which of the following questions is NOT answered by the passage?
  - A. What kind of work did Ives do in his father's printing plant?
  - B. Did a relationship ever develop between Ives and MacGuire?
  - C. As an infant, how did Robert respond to his father's gentle attention?
  - D. In what setting did Ives first become aware of MacGuire?
4. One of the main ideas of the second paragraph (lines 16-33) is that:
  - F. as a young man, Ives frequently changed jobs because employers found his work unsatisfactory.
  - G. Ives's work at a movie theater earned him the attention of the Steichman brothers.
  - H. to get to know the world around him, Ives held a variety of jobs as a young man.
  - J. working many jobs at once, Ives lost important chances to advance his art career.
5. According to the passage, all of the following were aspects of Ives's job at the movie theater EXCEPT:
  - A. wearing a dark gray outfit.
  - B. being able to see gangster movies.
  - C. escorting girls to their seats.
  - D. painting window displays.
6. In the passage, the statement that MacGuire's artwork is characterized by simplicity and elegance is best described as the opinion of:
  - F. Ives that he expresses to her in an effort to impress her.
  - G. Ives that he forms at the Art Students League.
  - H. MacGuire that she states to her classmates in hopes that Ives will agree.
  - J. Ives that replaced his initial impression of her work as being too cute for his taste.
7. The passage indicates that Ives's primary response to the events described in the sixth paragraph (lines 67-84) is:
  - A. disappointment over a painful personal loss.
  - B. warmth rising from a treasured memory.
  - C. confusion over the direction his life has taken.
  - D. satisfaction from completing a work of fine art.
8. According to the passage, as a young man, Ives had a vision of success for himself that included:
  - F. becoming a Hollywood cartoonist.
  - G. moving to a house in the country.
  - H. having a show of beautiful portraits.
  - J. having his artwork published in a national magazine.
9. The passage indicates that compared to his work at the movie theater, Ives found his work for the Steichman brothers to be:
  - A. more enjoyable.
  - B. less enjoyable.
  - C. more profitable financially.
  - D. less profitable financially.
10. That MacGuire was enrolled in a literature class was:
  - F. an inference Ives made based on his observation of what she brought to art class.
  - G. a fact she mentioned to her art school classmates as a way of suggesting her superiority to them.
  - H. a detail that Ives learned from a classmate who had discovered that Ives was fond of MacGuire.
  - J. a comment she made to overcome an awkward silence in her first conversation with Ives.