

R2

Keyword selection:

What words to pick for finger scanning? Umm...

I like nouns!

I like specific nouns based off my Genius map!

I like to think of the Funnel!

What is the Answer plug?

Passage II

SOCIAL SCIENCE: This passage is adapted from the essay "Paradise" by Eliot Weinberger (©1997 by The Nation Company).

Iceland has created the most perfect society on earth, one from which the rest of the world has nothing to learn. Its unlikely utopia is the happy accident of a history and a geography that cannot be duplicated, or even emulated, elsewhere.

Outside the South Pacific, no ethnic group so small has its own entirely independent nation-state. There are only 268,000 Icelanders, of whom 150,000 live in and around Reykjavik. The second-largest city, Akureyri, known for its arts scene and night life, has 14,000. In the rest of the country the treeless wilderness of volcanoes, waterfalls, strange rock formations, steaming lava fields, geysers, glaciers and icebergs seems like the end of the earth, as though one had crossed into Tibet and found the sea.

Nearly all the roads are sparsely traveled and unpaved, yet this is a modern Scandinavian country where everything works, and where the state protects its citizens from birth to death. There is universal education, virtually no unemployment, no poverty and no conspicuous wealth. Per capita book consumption and production is by far the highest in the world. Icelanders live longer than people who live most anywhere else. There is no pollution: Almost the entire country is geothermally heated.

It is nonviolent: no army, few handguns, little crime. Prisoners, except the dangerous, go home for the holidays; small children walk in the city alone. For the past thousand years, Icelandic women have had rights unimagined almost anywhere else, such as the ability to divorce and keep half the property. It was the first Western nation with a woman president, and is the only one with an all-woman political party with seats in Parliament. The Icelanders invented the idea of a Parliament.

Incredibly, it is a capitalist society without excess. The people have everything, but only one or two kinds of everything. They live without the bombarded frenzy of competing brands, the demands of consumer expertise and the attendant dread that one has made the wrong choice. The traditional occupations of the major non-mineral exports—fishing and shepherding—are now performed by only a fraction of the population. The rest of the tiny work force must fill all the roles of a modern society: ambassador, plumber, anesthesiologist, programmer, cellist, cop. There is one well-known film director, one Nobel Prize-winning novelist, one international rock star. In Iceland, modern life is complete, but lived on the scale of the tribal.

Like a tribe, it is a society rooted in the archaic. Icelanders may be the only technological society on earth whose people could speak fluently with their ancestors from a thousand years ago: Icelandic has

remained the same since it split from Old Norse, and its alphabet retains two runic letters that no other language uses. Icelanders are required by law to have traditional names, and follow the ancient system of first name plus father or mother's name plus "son" or "daughter." The telephone book lists people by their first names, and they're all the same: Olaf Magnuson, Magnus Olafson, Greta Olafsdottir. They can differentiate one another because they *know* one another.

Icelanders, they are self-absorbed. In the thirteenth century they produced a vast body of literature, unlike anything in Europe, that was a meticulous description of themselves. These are the sagas: the tales, not of heroes or gods but of ordinary people, the actual settlers who had come to the uninhabited land 300 years before. There are hundreds of sagas, all interlocking. The same stories are told from different points of view: a person mentioned in passing in one becomes the protagonist of another. It is an enormous human comedy of love, greed, rage, lust, marriages and property settlements, travels, revenge, funerals and festivals, meetings, abductions, prophetic dreams and strange coincidences, fish and sheep. Nearly everyone in Iceland is descended from these people, and they know the stories, and the stories of what has happened in the generations since.

One travels through Iceland with *The Visitor's Key*, an extraordinary guidebook that follows every road in the country step by step, as though one were walking with the Keeper of Memories. Iceland has few notable buildings, museums or monuments. What it has are hills and rivers and rocks, and each has a story the book recalls.

11. The main purpose of the passage can best be described as an attempt to:
- present a highly positive image of Icelandic society.
 - discuss the strengths and weaknesses of the Icelandic way of life.
 - compare the Iceland of tradition with the modern Iceland.
 - explain how Iceland was able to form its society.
12. It can be logically inferred that all of the following are characteristics of the society of Iceland EXCEPT that:
- the majority of the population lives in or near cities.
 - reading and writing are highly valued activities.
 - people enjoy the arts by visiting the country's many museums.
 - government plays a large and important role in people's lives.

13. When the author claims that Icelanders live "on the scale of the tribal" (line 49), he most nearly means that:
- A. they still have the traditional occupations that have existed since tribal times, such as fishing and sheepherding.
 - B. each person fits into Iceland's small society by performing a well-defined job.
 - C. there are only a limited number of modern roles, such as ambassador, in a traditional society such as Iceland's.
 - D. only a few Icelanders are still involved in the traditional occupations related to non-mineral exports.
14. As stated in the passage, a character in one of Iceland's thirteenth-century sagas is likely to be:
- F. part of only one story within the sagas.
 - G. similar to heroes found in other European legends.
 - H. different from the typical Icelandic of that day.
 - J. directly related to someone living today.
15. The author most likely draws the contrast made in lines 16–19 in order to show:
- A. how travel is more difficult than one might expect because of the unpaved roads.
 - B. that Iceland isn't so much modern in nature as it is traditional.
 - C. that Icelanders have fewer travel opportunities than do people in other modern Scandinavian countries.
 - D. how modern Iceland actually is despite some appearances to the contrary.
16. The passage mentions all of the following as factors that contribute to the unique status of women in Iceland EXCEPT the:
- F. role they had in inventing the idea of a Parliament.
 - G. length of time for which they have had certain legal rights.
 - H. way in which some women participate in the country's politics.
 - J. fact that Iceland had a woman president before any other Western country.
17. As it is used in line 40, the word *attendant* most nearly means:
- A. assisting.
 - B. accompanying.
 - C. mutual.
 - D. worker.
18. The passage states that one unusual aspect of the Icelandic language is its:
- F. historical split from Old Norse.
 - G. basis in a runic alphabet.
 - H. lack of change over time.
 - J. use of letters from other languages.
19. The author includes the information in the sixth paragraph (lines 50–62) about Icelandic telephone books primarily to emphasize the:
- A. country's extensive use of technology.
 - B. Icelandic method of listing names in order of first name.
 - C. great variety of people's names in Iceland.
 - D. familiarity Icelanders have with one another.
20. The main point of the last paragraph is that:
- F. Iceland's extraordinary guidebook is better than guidebooks for other countries.
 - G. Iceland has few interesting buildings and lacks certain art forms.
 - H. Iceland's unique features are brought to life in its unusual guidebook.
 - J. *The Visitor's Key* is often referred to as the Keeper of Memories.

Passage III

HUMANITIES: This passage is adapted from the essay "Writing Fiction across Generations," which appears in the book *Rumors from the Cauldron: Selected Essays, Reviews, and Reportage* by Valerie Miner (©1992 by the University of Michigan).

Since I published *All Good Women*, a novel about friendship among four working-class American women during World War II, many readers have asked about the work of setting serious fiction in history.

5 As a Baby Boom daughter, born in 1947, I can claim to be a product of that war, but not a participant in it. I am very grateful to the many people who shared their first-hand experiences. A number of them, particularly members of my mother's generation, think of it as
10 "their war," yet it is *my* war as well. Many of my ideas and values are legacies from the 40s—notions about territory, race, heroism, gender, nationality. Thus *All Good Women* is the product of contemporary questions and historical research.

15 The four characters in *All Good Women* meet in a San Francisco typing school in the late 1930s and become close friends. Moving into a North Beach house together, their lives grow more closely involved. Then war breaks out. The war separates them, straining
20 and strengthening their friendship.

Through these lives I trace the impact that war had on women's feeling of possibility. Many war women, like the suffragists and more recent feminists, were pioneers. For many, war was a time without men. What did
25 this do to their sense of self and community?

The war deeply affected individual family histories as well as current American attitudes. World War II offered many women a route out of the home. It brought thousands of African Americans from the rural South to
30 work in northern and western war industries. For Japanese Americans, who were interned in American camps, and for Jews, who struggled to save their families from slaughter in Europe, the war intensified a sense of being "the other." For many other Americans,
35 the "good war" held the nation together with purposeful effectiveness. In *All Good Women*, I try to explore these broad issues while attending to the private stories behind them.

There were also distinct literary impetuses. I
40 wanted an adventure. I wanted to avoid the classic novelist's rut of writing the same book over again. The only directions left seemed to be the future or the past. I had no inclination toward science fiction, and I have always been interested in history. Little did I realize
45 that writing about the 30s and 40s would be like breathing the air of another planet. As much as I knew about that world, there was a great deal more I did not know. And unlike the writer of science fiction, I could not make up the details, for many of the inhabitants of
50 my novel's world might read the book. Writing *All Good Women* required study in language, music, food,

sexuality, politics, and geography from curious historical perspectives.

I grew fascinated with the parallels and differences
55 between writing history and writing fiction set in history. Both the historian and the novelist have to ask—for whom are we writing? People who lived through the 40s and have carefully constructed "memories" of the period or a younger audience for whom we might have
60 to supply more documentation? And whose documentation do we *choose* in a field that is rich with scholarly debate? How do we portray the racism and sexism of the period in ways that are not self-righteous?

The novelist also faces particular questions about
65 language. There is no omniscient narrator in *All Good Women*. Rather it is written either in the internal monologue of the characters or in their direct dialogue—therefore *all* my language had to be genuine. It's chastening to realize how often I had to weed out current usages of such words as "ritual" and "fantasy." We
70 have to excise anachronisms and recover speech that has lost currency. How do we develop an ear for this? How do we discern the common colloquialisms from the temporary vogues?

75 When writing about the 30s and 40s, one must also remember that not only were the *words* different—*Negro*, not *African American*; *Oriental*, not *Asian American*—but the attitudes were as well. Here in particular I was conscious of that crucial line between
80 authenticity and stereotype.

Sometimes I got discouraged and would complain to my friends about the difficulty of obtaining adequate material about refugee children in England or the racial policy of the Emporium, a San Francisco department
85 store, in the 1940s. "Well," many of them would shrug, "it is *fiction*. Can't you be a little free with facts?" I was horrified. While it's true that no one is going to read *All Good Women* for scholarly details, I feel obliged to my readers and my "subjects" to make the
90 novel as genuine as possible.

21. The author suggests that the main reason she wrote this particular essay was to:
- A. advertise and promote her historical novel *All Good Women*.
 - B. show that historical novels can be just as suspenseful as adventure or science fiction novels.
 - C. indicate some of the problems a writer might encounter while writing historical fiction.
 - D. show that World War II had an impact on people who were born after the war ended.
22. It is reasonable to infer from the passage that the novels the author wrote before *All Good Women* were:
- F. concerned with events that occurred prior to World War II.
 - G. more concerned with the future than the past.
 - H. set outside the United States.
 - J. set in the present time.

23. Based on the passage, the plot of *All Good Women* is best described as being about four women who:
- A. meet at a typing school and become close friends after the start of World War II.
 - B. decide to buy a house together in San Francisco sometime during World War II.
 - C. meet and become friends, but whose friendship is tested when World War II breaks out.
 - D. enter typing school as friends, but then go their separate ways when their lives are threatened.
24. The author suggests that in her novel, one way in which she was able to explore the larger issues relating to World War II was to:
- F. tell the individual, personal stories of her novel's characters.
 - G. use an omniscient (all-knowing) narrator to tell the story.
 - H. compare the history of World War II with more contemporary issues.
 - J. write a scholarly historical account of the events leading up to the war.
25. The sixth paragraph (lines 39–53) is mainly about:
- A. why the author has no interest in writing science fiction or adventure novels.
 - B. why the author chose to write a historical novel and how she began to conduct her research.
 - C. how the author developed an interest in history, particularly the history of the 30s and 40s.
 - D. the detailed research any writer must complete before beginning a book.
26. Based on the passage, which of the following statements would the author most likely make with regard to the difference between writing science fiction and writing historical fiction?
- F. Writing historical fiction is easier because the writer can conduct research.
 - G. Writing historical fiction is less demanding because the past can be easily reconstructed.
 - H. Writing science fiction requires less research because the writer can invent details.
 - J. Writing science fiction requires less effort because the characters have fewer dimensions.
27. As it is used in the passage, the phrase “the inhabitants of my novel’s world” (lines 49–50) refers to:
- A. the fictional setting of *All Good Women*.
 - B. the main characters in *All Good Women*.
 - C. anyone who might happen to read the author’s novel.
 - D. the people who experienced World War II firsthand.
28. The question “And whose documentation do we choose in a field that is rich with scholarly debate?” (lines 60–62) suggests that:
- F. history is generally recorded from several different points of view.
 - G. readers of historical fiction demand that an author document the facts used in a novel.
 - H. historians spend more time debating the issues than arriving at conclusions.
 - J. while scholars debate the past, the present goes undocumented.
29. As it is used in line 72, the phrase “has lost currency” most nearly means:
- A. is worthless.
 - B. cannot be understood.
 - C. is no longer commonly in use.
 - D. can no longer be communicated.
30. According to the passage, in the writing of her novel the author felt an obligation to:
- F. make her characters as plausible as possible, even if she had to invent a few details.
 - G. gather as much factual information as she could about the people and events of the World War II era.
 - H. conduct scholarly debates with historians regarding the important issues surrounding World War II.
 - J. show her readers that a historical novel can be more accurate than a history textbook.