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[FREastern Sage And Sarah Together \(Sage Set 45 And 2 Bonus S](#)

CRITICAL ANALYSIS AND REASONING SKILLS

DIRECTIONS: There are ten passages in the Critical Analysis and Reasoning Skills section. Each passage is followed by several questions. After reading a passage, select the best answer to each question. If you are not certain of an answer, eliminate the alternatives that you know to be incorrect and then select an answer from the remaining alternatives. Indicate your selected answer by marking the corresponding answer on your answer sheet.

Passage I (Questions 1–7)

My idea of being a writer was formed during those strenuous years after World War II, when the modern tradition came into its own in America. Though I was at ease as an English major, and though the way ahead to graduate school had been paved, I knew that if I was "serious" (that somber password of my generation) about writing, I would have to put aside my prospective fellowship and go forth, naked and uncertain, into the world. Not just the world, though: rather, to a place that would lie at the necessary distance from my middle-class background and from the normal course of a professional career. It was the place to which Sherwood Anderson had gone after walking out of his marriage and paint factory, the tenement on a lost street where Thomas Wolfe had set his bank ledgers on an icebox, the boiler room where Faulkner wrote *Sanctuary*, or the cork-lined bedroom where Proust wrote his *Remembrance*. Preeminently, it was the home of "silence, exile and cunning" – the remote, "alienated" community of the modern artist.

After four years of steadily overreaching myself as a literature major, I was quite mixed up, and the air I breathed as a writer was so rarefied that it supported very little life. Part of my grandiose practices as a student had stemmed from a passionate response to the artistic and intellectual grandeur of modern literature, and even when I realized that the practices were self-alienating, I didn't doubt for a moment that the passion was well-placed. To become a modern writer was an awesome calling, one that required huge reserves of learning and craft. Take Thomas Mann. That mighty line of Knopf books on my shelf was said to have been produced by a trickle of prose during a few hours each morning, while the rest of Mann's day was spent in reading and contemplation, so that the great reservoirs of information and intuition would remain full.

The exemplary modern writers were men of learning, critics as well as creators of culture, and, characteristically, architects of a worldview. Moreover, they were artists. They didn't write to produce the obvious point, the immediate effect; rather, they slowly, patiently built up intricate, impersonal structures of meaning. For most of them, the slower, the better. The archetypal modern novelist was

Flaubert – "our Penelope," as Pound said – who wrote a friend that he had slaved all day and produced a sin sentence. The discipline of the novice writer, therefore, is not so much in writing as in preparing himself to write of locating himself in something called "the tradition" and submitting to its authority. This he could afford to do, because literature, in the prevailing view, was not an expression of his personality but, in Eliot's famous phrase, an escape from it. According to Eliot's classic formulation, one's ego was merely a catalyst that enabled emotions and images to fuse, and should itself be made up in good part of the tradition. Indeed, if one subscribed to "The Impersonal Theory of Poetry," the tradition was a more vital force than even an individual's talent; at least, so one was encouraged to interpret this famous essay that summed up the aesthetic of the great moderns.

I would spend days rewriting a paragraph of description as a sailor works on his shoes, polishing, burning off wax, and repolishing, trying to give the words that quimpassive gleam through the ordinary of Flaubert's "Coeur Simple"; I would spend months revising a three-page story so that it might come out like the poem Yeats dreamed of, "as cold and beautiful as the dawn." The values of "art" persisted, and in the five years after I left Ann Arbor, I wrote exactly seven stories. I labored on a few ironic tales of empty lives, all turning upon the theme of initiation and resignation; never realizing the irony that on me, that my theme was mostly an unconscious part of the experience of writing, while my life itself was a virtually constant, varied – and unexplored – initiation. What I picked up from the literary atmosphere was more a certain vanity and despair of participation. All my vague intimations of a potential background, position, fealty, seemed embodied there and raised to a higher power. In this, too, was tiptoe behavior, which, like my fiction, kept my feet barely touching the ground.

Adapted from T. Solotaroff, *A Few Good Voices in My Head: Occasional Pieces on Writing, Editing, and Reading My Contemporaries*. ©1987 by T. Solotaroff.



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