

## 2tests

### Multiple Choice

Identify the choice that best completes the statement or answers the question.

#### Amelia Warren Tyagi, *Why Women Have to Work*

Why are today's mothers working so hard, putting in long hours at home and at the office? For the money.	1
Oh, sure, those ladies who took their grandmothers' advice and married a doctor, a lawyer or an Enron executive may show up for work to "fulfill themselves" or to "expand their horizons." But for most women who, like me, came of age in the '90s, it comes down to dollars and cents, and the calculation is brutal.	2
In one column sits that big-eyed slobbery youngster, and a mother's heart beating to be there so she can give him everything. And in the other column sits the mother's heart . . . beating to give him everything.	3
Because in most of the U.S. it is no longer possible to support a middle-class family on Dad's income alone. This isn't a question of having enough cash to buy Game Boys and exotic trips. It is a question of having enough to buy the basics.	4
Like a home. Anyone who hasn't been hiding under a rock in Montana knows that it costs more to purchase a house than it used to. But what many do not realize is that this increase has become a <i>family</i> problem, with mothers caught in the cross hairs. Over the past generation, home prices have risen twice as fast for couples with young children as for those without kids. Why? Confidence in the public schools has dwindled, leaving millions of families to conclude that the only way to ensure Junior a slot in a safe, quality school is to snatch up a home in a good school district. In most cities that means paying more for the family home. Since the mid-'70s, the amount of the average family budget earmarked for the mortgage has increased a whopping 69% (adjusted for inflation). At the same time, the average father's income increased less than 1%. How to make up the difference? With Mom's paycheck, of course.	5
These moms aren't marching to the office so they can get into brand-new McMansions. In fact, the average family today lives in a house that is older than the one Mom and Dad grew up in, and scarcely half a room bigger. The average couple with young children now shells out more than \$127,000 for a home, up from \$72,000 (adjusted for inflation) less than 20 years ago.	6
Then there is preschool. No longer an optional "Mother's Day Out" enterprise, preschool is widely viewed as a prerequisite for elementary school. But that prerequisite isn't offered at most public schools, which means that any mother who wants her kids to have access to this "essential start to early education," as the experts call it, has to come up with cold, hard cash. A full-time preschool program can cost over \$5,000 a year — more than a year's tuition at most state universities! Add the cost of health insurance (for those lucky enough to have it) and the eventual price of sending a kid to college (double — when adjusted for inflation — what it was a generation ago), and most middle-class moms find they have no choice but to get a job if they want to make ends meet.	7
To be sure, there are plenty of mothers who scrimp and save and find a way to stay home (at least for a few years). But there are plenty more who decide that the cost is just too high, and the choice of whether to stay home is no choice at all.	8

- \_\_\_ 1. The entire passage focuses primarily on
- a. women who have to work
  - b. children who have two parents working
  - c. dads who appreciate their wives working
  - d. families as a whole
  - e. society as a whole
- \_\_\_ 2. The tone in the first three paragraphs (lines 1-9) can be characterized as
- a. irreverent and fanciful
  - b. pessimistic and defeated
  - c. shrewd and humorous
  - d. emotional and accusatory
  - e. amused and optimistic
- \_\_\_ 3. In lines 15-16, the phrase “with mothers caught in the cross hairs” suggests that
- a. Mothers have no choice but to work outside the home.
  - b. Mothers are at the center of an economic predicament that requires them to work outside of the home.
  - c. Mothers are the target of controversial views about working outside the home.
  - d. Fathers resent working mothers because they sometimes earn more money than they do.
  - e. None of the above.
- \_\_\_ 4. Tyagi presents the issue of “why women have to work” using an informal, almost conversational approach, but she also appeals to
- a. logos
  - b. ethos
  - c. pathos
  - d. logos and ethos
  - e. ethos and pathos
- \_\_\_ 5. All of the following are reasons that modern-day mothers have to work EXCEPT
- a. They want to have enough cash to buy video games and take exotic trips.
  - b. The cost of housing in good school districts is rising.
  - c. Preschool is no longer optional; it is a prerequisite for elementary school.
  - d. Families need two-parent incomes in order to afford the basics.
  - e. Salaries are not keeping up with the rate of inflation.
- \_\_\_ 6. In the last paragraph, the statement that “there are plenty more who decide that the cost is just too high” (lines 40-41) refers to the fact that
- a. Housing prices are just too high.
  - b. Economic realities require that fathers work two jobs.
  - c. Not having enough money deprives children of the basics.
  - d. Working is the only choice for a middle-class mother, no matter the cost to her family.
  - e. While some mothers find a way to stay at home, most have no choice but to work.

- \_\_\_\_\_ 7. This essay was written
- a. to inform readers about today's economic realities for families
  - b. to inform readers about the dilemma mothers face when deciding whether or not to work
  - c. to persuade mothers to look out for the best interests of their children
  - d. both A and B
  - e. both A and C
- \_\_\_\_\_ 8. The author's attitude toward working mothers as a whole is one of
- a. empathy
  - b. ambivalence
  - c. antipathy
  - d. enthusiasm
  - e. Indifference

## Barbara Ehrenreich, from *Serving in Florida*

Picture a fat person's hell, and I don't mean a place with no food. Instead there is every thing you might eat if eating had no bodily consequences — the cheese fries, the chicken-fried steaks, the fudge-laden desserts — only here every bite must be paid for, one way or another, in human discomfort. The kitchen is a cavern, a stomach leading to the lower intestine that is the garbage and dishwashing area, from which issue bizarre smells combining the edible and the offal: creamy carrion, pizza barf, and that unique and enigmatic Jerry's scent, citrus fart. The floor is slick with spills, forcing us to walk through the kitchen with tiny steps, like Susan McDougal<sup>1</sup> in leg irons. Sinks every where are clogged with scraps of lettuce, decomposing lemon wedges, water-logged toast crusts. Put your hand down on any counter and you risk being stuck to it by the film of ancient syrup spills, and this is unfortunate because hands are utensils here, used for scooping up lettuce onto the salad plates, lifting out pie slices, and even moving hash browns from one plate to another. The regulation poster in the single unisex rest room admonishes us to wash our hands thoroughly, and even offers instructions for doing so, but there is always some vital substance missing — soap, paper towels, toilet paper — and I never found all three at once. You learn to stuff your pockets with napkins before going in there, and too bad about the customers, who must eat, although they don't realize it, almost literally out of our hands.

The break room summarizes the whole situation: there is none, because there are no breaks at Jerry's. For six to eight hours in a row, you never sit except to pee. Actually, there are three folding chairs at a table immediately adjacent to the bathroom, but hardly anyone ever sits in this, the very rectum of the gastroarchitectural system. Rather, the function of the peri-toilet area is to house the ashtrays in which servers and dishwashers leave their cigarettes burning at all times, like votive candles, so they don't have to waste time lighting up again when they dash back here for a puff. Almost everyone smokes as if their pulmonary well-being depended on it — the multinational *mélange* of cooks; the dishwashers, who are all Czechs here; the servers, who are American natives — creating an atmosphere in which oxygen is only an occasional pollutant. My first morning at Jerry's, when the hypoglycemic shakes set in, I complain to one of my fellow servers that I don't understand how she can go so long without food. "Well, I don't understand how *you* can go so long without a cigarette," she responds in a tone of reproach. Because work is what you do for others; smoking is what you do for yourself. I don't know why the antismoking crusaders have never grasped the element of defiant self-nurturance that makes the habit so endearing to its victims — as if, in the American workplace, the only thing people have to call their own is the tumors they are nourishing and the spare moments they devote to feeding them.

Now, the Industrial Revolution is not an easy transition, especially, in my experience, when you have to zip through it in just a couple of days. I have gone from craft work straight into the factory, from the air-conditioned morgue of the Hearthside directly into the flames. Customers arrive in human waves, sometimes disgorged fifty at a time from their tour buses, peckish and whiny. Instead of two "girls" on the floor at once, there can be as many as six of us running around in our brilliant pink-and-orange Hawaiian shirts. Conversations, either with customers or with fellow employees, seldom last more than twenty seconds at a time. On my first day, in fact, I am hurt by my sister servers' coldness. My mentor for the day is a supremely competent, emo-

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tionally uninflected twenty-three-year-old, and the others, who gossip a little among themselves about the real reason someone is out sick today and the size of the bail bond someone else has had to pay, ignore me completely. On my second day, I find out why. “Well, it’s good to see *you* again,” one of them says in greeting. “Hardly anyone comes back after the first day.” I feel powerfully vindicated — a survivor — but it would take a long time, probably months, before I could hope to be accepted into this sorority.

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<sup>1</sup>Susan McDougal was imprisoned in 1996 for contempt of court, fraud, and conspiracy in connection with the failed Whitewater land deal involving President Bill Clinton and First Lady Hillary Rodham Clinton. The Clintons were never charged with any wrongdoing. — Eds.

- \_\_\_ 9. The second-person point of view Ehrenreich uses in the first paragraph (lines 1-18) serves to
- introduce the characters
  - provide an objective tone
  - establish the narrator’s ethos
  - engage the reader’s imagination
  - provide contrast to the physical description
- \_\_\_ 10. Which of the following is used in the sentence that begins “The regulation poster in the single unisex rest room” (lines 13–16)?
- |                       |                          |
|-----------------------|--------------------------|
| a. compound subject   | d. complex metaphor      |
| b. compound adjective | e. nonrestrictive phrase |
| c. dangling modifier  |                          |
- \_\_\_ 11. The author’s audience is most likely
- upper-class families with children
  - people with limited knowledge of food-service working conditions
  - corporate CEOs
  - current restaurant workers
  - cultural minorities working in the restaurant industry
- \_\_\_ 12. The tone of the first footnote can best be described as
- |                              |                              |
|------------------------------|------------------------------|
| a. abstract and allusive     | d. innocent and disbelieving |
| b. informal and descriptive  | e. detached and scholarly    |
| c. exaggerated and sarcastic |                              |

- \_\_\_\_\_ 13. Which of the following is the BEST possible reason for Ehrenreich’s comparison of cigarettes and votive candles in the sentence that begins “Rather, the function of the peri-toilet area” (lines 23–25)?
- a. to avoid the use of specific details
  - b. to enhance the description through juxtaposed images
  - c. to reveal the narrator’s inability to see the scene objectively
  - d. to extend an already established, complex metaphor
  - e. to illustrate the mocking tone of the piece
- \_\_\_\_\_ 14. Ehrenreich’s mention of the Industrial Revolution in the third paragraph (line 38) contributes to the meaning of the piece by
- a. highlighting the sarcastic tone
  - b. continuing an extended metaphor
  - c. praising modern capitalism
  - d. following syntactical patterns
  - e. reinforcing the commodification of labor
- \_\_\_\_\_ 15. In context, the phrase “emotionally uninflected” (lines 46–47) can be understood to mean
- a. effusive
  - b. hyperbolic
  - c. withdrawn
  - d. presumptuous
  - e. decisive
- \_\_\_\_\_ 16. This passage is developed primarily through
- a. vivid description
  - b. analytic commentary
  - c. objective data
  - d. explicit claims
  - e. secondhand accounts

## 2tests

### Answer Section

#### MULTIPLE CHOICE

1. *Even though the title of the essay mentions working mothers, the passage focuses on families as a whole. For example, paragraph 4 (lines 10-12) states that middle-class families can no longer survive on “Dad’s income alone” (line 11), and paragraph 5 (lines 13-23) specifically states that increased housing costs have “become a family problem” (line 15).*
2. *Though the language the author uses to remind readers of the days when women married rich men who took care of them could be considered irreverent, she employs such humor to make a serious point: although some women work out of choice (because they married rich men), most women work out of necessity. “It comes down to dollars and cents,” she says, “and the calculation is brutal” (lines 4–5). This assessment of the choices a modern-day mother must make in order to “give [her child] everything” (line 9) is to-the-point and shrewd. Because the author makes no mention of the future beyond an obvious desire to provide for one’s child, the tone can be considered neither optimistic nor pessimistic. Additionally, she does not discuss the reasons why it is necessary for most women to work—thus, the tone is not accusatory.*
3. *The “cross hairs” refers to the sights of a gun. If you are caught in the cross hairs, you are caught in the act or perhaps in the middle of a situation. Even though many mothers might prefer to stay home, today’s economic realities do not usually support that choice.*
4. *In paragraphs 5-7 (lines 13-38), Tyagi supports her argument by incorporating facts, such as the statistics regarding the 69 percent increase in housing costs compared to the 1 percent increase in the average father’s income (lines 20-23); she also refers to increasing preschool (lines 33-34) and health-care (lines 34-34) costs.*
5. *The primary focus of this passage is to explain that circumstances are not like they used to be; today, mothers must work to provide basic necessities, not luxuries, for their families.*
6. *Even though some mothers find a way to stay at home (lines 39-40), most do the “brutal” “calculation” (line 6) and discover that they cannot afford to stay home—they simply don’t have a choice (lines 40-41).*
7. *This essay’s main purpose is to inform readers about the complexities facing modern families, especially*

*mothers who face the dilemma of staying home or getting a job to contribute to the family's income.*

8. *The author, herself a working mother who had to decide whether to work or stay home, demonstrates her identification with and compassion for other mothers in the same situation, stating, "But for most women who, like me, came of age in the '90s, it comes down to dollars and cents, and the calculation is brutal" (lines 5-6).*
9. *By addressing the reader directly, Ehrenreich pulls the reader into the hell she imagines. This engages the reader's imagination by creating conflict and immediacy.*
10. *The phrases "and even offers instructions for doing so" and "soap, paper towels, toilet paper" are surrounded by commas and dashes, respectively, and can be removed from the sentence without changing the meaning, making them nonrestrictive phrases.*
11. *In the first paragraph (lines 1-18), the author invites the reader to imagine this environment, suggesting that her audience is not made up of restaurant workers or managers, but of ordinary consumers who are unfamiliar with the working conditions in the food-service industry.*
12. *The purpose of this footnote is to give information and support the argument with factual evidence, making the best choice "detached and scholarly."*
13. *In this context, votive candles are a symbol of affluence and of Ehrenreich's former life. The juxtaposition of these candles with cigarettes enhances the scene by bringing the audience into it.*
14. *The Industrial Revolution is associated with labor and commodification, linking it to the selection's overall theme of objectified labor.*
15. *"Uninflected" means "cold," "distant," "lacking affect." The best synonym of this word is therefore "withdrawn."*
16. *The passage is developed primarily through a detailed, descriptive, and creative account of the working conditions at Jerry's.*