

3tests

Multiple Choice

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

Steven Pinker, *Words Don't Mean What They Mean*

In the movie *Tootsie*, the character played by Dustin Hoffman is disguised as a woman and is speaking to a beautiful young actress played by Jessica Lange. During a session of late-night girl talk, Lange's character says, "You know what I wish? That a guy could be honest enough to walk up to me and say, 'I could lay a big line on you, but the simple truth is I find you very interesting, and I'd really like to make love to you.' Wouldn't that be a relief?"

Later in the movie, a twist of fate throws them together at a cocktail party, this time with Hoffman's character dressed as a man. The actress doesn't recognize him, and he tries out the speech on her. Before he can even finish, she throws a glass of wine in his face and storms away.

When people talk, they lay lines on each other, do a lot of role playing, sidestep, shilly-shally and engage in all manner of vagueness and innuendo. We do this and expect others to do it, yet at the same time we profess to long for the plain truth, for people to say what they mean, simple as that. Such hypocrisy is a human universal.

Sexual come-ons are a classic example. "Would you like to come up and see my etchings?" has been recognized as a double entendre for so long that by 1939, James Thurber could draw a cartoon of a hapless man in an apartment lobby saying to his date, "You wait here, and I'll bring the etchings down."

The veiled threat also has a stereotype: the Mafia wiseguy offering protection with the soft sell, "Nice store you got there. Would be a real shame if something happened to it." Traffic cops sometimes face not-so-innocent questions like, "Gee, Officer, is there some way I could pay the fine right here?" And anyone who has sat through a fund-raising dinner is familiar with euphemistic schnorrings like, "We're counting on you to show leadership."

Why don't people just say what they mean? The reason is that conversational partners are not modems downloading information into each other's brains. People are very, very touchy about their relationships. Whenever you speak to someone, you are presuming the two of you have a certain degree of familiarity — which your words might alter. So every sentence has to do two things at once: convey a message and continue to negotiate that relationship.

The clearest example is ordinary politeness. When you are at a dinner party and want the salt, you don't blurt out, "Gimme the salt." Rather, you use what linguists call a whimperative, as in "Do you think you could pass the salt?" or "If you could pass the salt, that would be awesome."

Taken literally, these sentences are inane. The second is an overstatement, and the answer to the first is obvious. Fortunately, the hearer assumes that the speaker is rational and listens between the lines. Yes, your point is to request the salt, but you're doing it in such a way that first takes care to establish what linguists call "felicity conditions," or the prerequisites to making a sensible request. The underlying rationale is that the hearer not be given a command but simply be asked or advised about one of the necessary conditions for passing the salt. Your goal is to have your need satisfied without treating the listener as a flunky who can be bossed around at will.

Warm acquaintances go out of their way not to look as if they are presuming a dominant-subordinate relationship but rather one of equals. It works the other way too. When people are in a subordinate relationship (like a driver with police), they can't sound as if they are presuming anything more than that, so any bribe must be

veiled. Fund raisers, simulating an atmosphere of warm friendship with their donors, 48
also can't break the spell with a bald businesslike proposition. 49

- _____ 1. The rhetorical technique most in evidence in the first paragraph of the selection (lines 1-6) is
- a. appeal to logos
 - b. appeal to ethos
 - c. author credibility
 - d. exemplification
 - e. deus ex machina
- _____ 2. The structure of the first three paragraphs (lines 1-14) is best described as
- a. a generalization followed by more generalizations
 - b. a specific example followed by a generalization
 - c. a general claim followed by specific examples
 - d. a historical example followed by contemporary examples
 - e. a specific example followed by more specific examples
- _____ 3. In the third paragraph (lines 11-14), the author establishes the primary style for the rest of the passage primarily by
- a. contrasting informal and formal diction
 - b. describing the minutiae of a scene
 - c. introducing a complex metaphor
 - d. providing academic evidence
 - e. assuming the audience's ignorance
- _____ 4. The phrase "double entendre" (line 16) is reinforced by the author's later reference to
- a. "a stereotype" (line 19)
 - b. "not-so-innocent questions" (line 21)
 - c. "conversational partners" (lines 26-27)
 - d. "a certain degree of familiarity" (line 28)
 - e. "every sentence [having] do two things at once" (line 29)
- _____ 5. The point of view in the sixth paragraph (lines 25-29) of the passage
- a. moves from the third person to the second person
 - b. moves from the third person to first-person plural
 - c. stays consistent throughout the paragraph
 - d. moves from the first person to the second person
 - e. moves from the first person to first-person plural
- _____ 6. Which of the following is an example of "euphemistic schnorring" (line 23)?
- a. "'Gimme the salt.'" (line 32)
 - b. "'I'd really like to make love to you/'" (lines 5-6)
 - c. "Such hypocrisy is a human universal." (line 14)
 - d. "'Do you think you could pass the salt?'" (line 33)
 - e. "'You wait here, and I'll bring the etchings down.'" (line 18)

- _____ 7. The sentence that begins “Whenever you speak” (lines 27–30) contains examples of all of the following EXCEPT
- a. introductory phrase
 - b. relative pronoun
 - c. first-person pronoun
 - d. prepositional phrase
 - e. present participle
- _____ 8. The primary rhetorical function of introducing “linguists” (line 32) into the passage is to
- a. develop credibility
 - b. create a sense of urgency
 - c. shift the primary focus of the passage
 - d. divert the reader’s attention
 - e. anticipate objections
- _____ 9. The word “whimperative” (line 33) is an example of a/an
- a. invective
 - b. euphemism
 - c. portmanteau
 - d. analogy
 - e. expletive
- _____ 10. The tone at the end of the passage can best be described as
- a. authoritative
 - b. condescending
 - c. sardonic
 - d. contemplative
 - e. nonchalant

Virginia Postrel, *In Praise of Chain Stores*

Expecting each town to independently invent every new business is a prescription for real monotony, at least for the locals. Chains make a large range of choices available in more places. They increase local variety, even as they reduce the differences from place to place. People who mostly stay put get to have experiences once available only to frequent travelers, and this loss of exclusivity is one reason why frequent travelers are the ones who complain. When Borders was a unique Ann Arbor institution, people in places like Chandler — or, for that matter, Philadelphia and Los Angeles — didn't have much in the way of bookstores. Back in 1986, when California Pizza Kitchen was an innovative local restaurant about to open its second location, food writers at the L.A. *Daily News* declared it "the kind of place every neighborhood should have." So what's wrong if the country has 158 neighborhood CPKs instead of one or two?

The process of multiplication is particularly important for fast-growing towns like Chandler, where rollouts of established stores allow retail variety to expand as fast as the growing population can support new businesses. I heard the same refrain in Chandler that I've heard in similar boomburgs elsewhere, and for similar reasons. "It's got all the advantages of a small town, in terms of being friendly, but it's got all the things of a big town," says Scott Stephens, who moved from Manhattan Beach, California, in 1998 to work for Motorola. Chains let people in a city of 250,000 enjoy retail amenities once available only in a huge metropolitan center. At the same time, familiar establishments make it easier for people to make a home in a new place. When Nissan recently moved its headquarters from Southern California to Tennessee, an unusually high percentage of its Los Angeles-area employees accepted the transfer. "The fact that Starbucks are everywhere helps make moving a lot easier these days," a rueful Greg Whitney, vice president of business development for the Los Angeles County Economic Development Corporation, told the Los Angeles Times reporter John O'Dell. Orth Hedrick, a Nissan product manager, decided he could stay with the job he loved when he turned off the interstate near Nashville and realized, "You could really be Anywhere, U.S.A. There's a great big regional shopping mall, and most of the stores and restaurants are the same ones we see in California. Yet a few miles away you're in downtown, and there's lots of local color, too."

Contrary to the rhetoric of bored cosmopolites, most cities don't exist primarily to please tourists. The children toddling through the Chandler mall hugging their soft Build-A-Bear animals are no less delighted because kids can also build a bear in Memphis or St. Louis. For them, this isn't tourism; it's life — the experiences that create the memories from which the meaning of a place arises over time. Among Chandler's most charming sights are the business-casual dads joining their wives and kids for lunch in the mall food court. The food isn't the point, let alone whether it's from Subway or Dairy Queen. The restaurants merely provide the props and setting for the family time. When those kids grow up, they'll remember the food court as happily as an older generation recalls the diners and motels of Route 66 — not because of the businesses' innate appeal but because of the memories they evoke.

The contempt for chains represents a brand-obsessed view of place, as if store names were all that mattered to a city's character. For many critics, the name on the store really is all that matters. The planning consultant Robert Gibbs works with cities that want to revive their downtowns, and he also helps developers find space for retailers. To his frustration, he finds that many cities actually turn away national chains, preferring a moribund downtown that seems authentically local. But, he says, the same local activists who oppose chains "want specialty retail that sells exactly what the chains sell — the same price, the same fit, the same qualities, the same sizes, the same brands, even." You can show people pictures of a Pottery Barn with nothing but the name changed, he says, and they'll love the store. So downtown stores stay empty, or sell low-value tourist items like candles and kites, while the chains open on the edge of town. In the name of urbanism, officials and activists in cities like Ann

Arbor and Fort Collins, Colorado, are driving business to the suburbs. “If people like	55
shopping at the Banana Republic or the Gap, if that’s your market — or Payless	56
Shoes — why not?” says an exasperated Gibbs. “Why not sell the goods and services	57
people want?”	58

- _____ 11. In the opening sentence, Postrel speaks of “a prescription for real monotony” (lines 1-2). Which of the following best explains the irony in that statement?
- Even though local residents dislike monotony, they are reluctant to shop at local businesses.
 - Residents of a town dislike monotony; that is why they demand, or “prescribe,” businesses that are local imitations of chain stores.
 - Discouraging chain stores is meant to preserve the unique character and variety of a town; however, it actually leads to fewer options for residents.
 - Independent businesses tend to be dull, but townspeople support them because they fill a need that chain stores do not meet.
 - Creating new businesses seems like an exciting prospect; in fact, however, the effort of doing so creates boredom for everyone involved.
- _____ 12. The final sentence of the first paragraph (lines 11-12) is an example of which of the following stylistic devices?
- parallelism
 - hyperbole
 - allusion
 - third-person point of view
 - rhetorical question
- _____ 13. Which of the following words or phrases illuminates the meaning of the term “boomburbs” (line 16)?
- “chains” (line 2)
 - “choices” (line 2)
 - “fast-growing towns” (line 13)
 - “rollouts of established stores” (line 14)
 - “new businesses” (line 15)
- _____ 14. According to Postrel, what advantages do chain stores offer?
- They provide communities with a greater number of choices.
 - They encourage “family time” (line 40) in a way that independent stores cannot match.
 - They ease the transition for people who decide to relocate.
 - They leave room for local businesses to specialize in low-value tourist items.
 - They provide enough shopping options to keep pace with expanding populations.
- I and III
 - I and IV
 - I, II, and V
 - I, III, and V
 - I, II, III, and IV

- _____ 15. Review the information about Greg Whitney in the second paragraph (lines 24-27). Which of the following statements explains why Postrel describes Whitney as “rueful” (line 25)?
- a. Whitney, a city official, regrets that the familiarity of chain stores makes it easier for people to move away from Los Angeles.
 - b. Whitney, a developer of businesses, believes that employees of Nissan would not have relocated if there had been more Starbucks stores locally.
 - c. Whitney wishes that he had worked at Nissan and could have made the move when the company’s headquarters relocated to Tennessee.
 - d. Whitney is eager to see chains plant more of their stores in the Los Angeles area, to encourage more people to relocate to his city.
 - e. Whitney is upset that because of “the process of multiplication” (line 13), chain stores like Starbucks are putting local storeowners out of business.
- _____ 16. The primary development strategy in the third paragraph of the passage (lines 32-42) is
- a. counterargument
 - b. illustration
 - c. logos
 - d. definition
 - e. indirect persuasion
- _____ 17. The central idea of this passage’s third paragraph (lines 32-42) is that
- a. Cities should care more about their permanent residents than about tourists.
 - b. The activity that occurs in a location is more important than the location itself.
 - c. The longest-lasting and best memories come from our childhood experiences.
 - d. Local independent businesses cannot bring families together, as shopping malls do.
 - e. Families understand the importance of chain stores better than single people do.
- _____ 18. What purpose is served by quoting both Orth Hedrick (lines 28-32) and Robert Gibbs (lines 48-58) in this essay?
- a. The quotations emphasize the fact that shopping malls, filled with chain stores, are making downtown shopping areas obsolete.
 - b. The quotations make a personal connection with Postrel’s argument about “a brand-obsessed view of place” (line 43).
 - c. The quotations express hope that independent downtown businesses can find the success that shopping-mall chain stores have experienced.
 - d. The quotations address the importance of meeting residents’ needs by having both chain stores and independent businesses in an area.
 - e. The quotations illustrate two attitudes: support of chain stores and opposition to them in favor of local businesses.
- _____ 19. Context clues in the final paragraph (lines 43-58) help define “moribund” (line 48) as which of the following?
- a. colorful
 - b. revived
 - c. Tiny
 - d. dying
 - e. unique

- ____ 20. What central irony does Postrel present in her discussion of “urbanism” (line 54)?
- a. In many cities, local activists want a vibrant downtown, but their rejection of chain stores discourages people from shopping downtown.
 - b. Local governments that encourage a downtown filled with specialty stores ignore the fact that shoppers can find the same items in suburban malls.
 - c. Urbanism is beneficial to some but discriminates against those who live in suburban neighborhoods.
 - d. Developers want to place chain retailers in downtown areas but are stymied by the inflexibility of local activists who oppose the idea.
 - e. Local activists like to think that their cities are unique, but their attitude is found in cities across the country.

Virginia Woolf, *Professions for Women*

When your secretary invited me to come here, she told me that your Society is concerned with the employment of women and she suggested that I might tell you something about my own professional experiences. It is true I am a woman; it is true I am employed; but what professional experiences have I had? It is difficult to say. My profession is literature; and in that profession there are fewer experiences for women than in any other, with the exception of the stage — fewer, I mean, that are peculiar to women. For the road was cut many years ago — by Fanny Burney, by Aphra Behn, by Harriet Martineau, by Jane Austen, by George Eliot — many famous women, and many more unknown and forgotten, have been before me, making the path smooth, and regulating my steps. Thus, when I came to write, there were very few material obstacles in my way. Writing was a reputable and harmless occupation. The family peace was not broken by the scratching of a pen. No demand was made upon the family purse. For ten and sixpence one can buy paper enough to write all the plays of Shakespeare — if one has a mind that way. Pianos and models, Paris, Vienna and Berlin, masters and mistresses, are not needed by a writer. The cheapness of writing paper is, of course, the reason why women have succeeded as writers before they have succeeded in the other professions.

But to tell you my story — it is a simple one. You have only got to figure to your- selves a girl in a bedroom with a pen in her hand. She had only to move that pen from left to right — from ten o'clock to one. Then it occurred to her to do what is simple and cheap enough after all — to slip a few of those pages into an envelope, fix a penny stamp in the corner, and drop the envelope into the red box at the corner. It was thus that I became a journalist; and my effort was rewarded on the first day of the following month — a very glorious day it was for me — by a letter from an editor containing a cheque for one pound ten shillings and sixpence. But to show you how little I deserve to be called a professional woman, how little I know of the struggles and difficulties of such lives, I have to admit that instead of spending that sum upon bread and butter, rent, shoes and stockings, or butcher's bills, I went out and bought a cat — a beautiful cat, a Persian cat, which very soon involved me in bitter disputes with my neighbours.

What could be easier than to write articles and to buy Persian cats with the profits? But wait a moment. Articles have to be about something. Mine, I seem to remember, was about a novel by a famous man. And while I was writing this review, I discovered that if I were going to review books I should need to do battle with a certain phantom. And the phantom was a woman, and when I came to know her better I called her after the heroine of a famous poem, *The Angel in the House*.¹ It was she who used to come between me and my paper when I was writing reviews. It was she who bothered me and wasted my time and so tormented me that at last I killed her. You who come of a younger and happier generation may not have heard of her — you may not know what I mean by the Angel in the House. I will describe her as shortly as I can. She was intensely sympathetic. She was immensely charming. She was utterly unselfish. She excelled in the difficult arts of family life. She sacrificed herself daily. If there was chicken, she took the leg; if there was a draught she sat in it — in short she was so constituted that she never had a mind or a wish of her own, but preferred to sympathize always with the minds and wishes of others. Above all — I need not say it — she was pure. Her purity was supposed to be her chief beauty — her blushes, her great grace. In those days — the last of Queen Victoria — every house had its Angel. And when I came to write I encountered her with the very first words. The shadow of her wings fell on my page; I heard the rustling of her skirts in the room. Directly, that is to say, I took my pen in my hand to review that novel by a famous man, she slipped

behind me and whispered: “My dear, you are a young woman. You are writing about a book that has been written by a man. Be sympathetic; be tender; flatter; deceive; use all the arts and wiles of our sex. Never let anybody guess that you have a mind of your own. Above all, be pure.” And she made as if to guide my pen. I now record the one act for which I take some credit to myself, though the credit rightly belongs to some excellent ancestors of mine who left me a certain sum of money — shall we say five hundred pounds a year? — so that it was not necessary for me to depend solely on charm for my living. I turned upon her and caught her by the throat. I did my best to kill her. My excuse, if I were to be had up in a court of law, would be that I acted in self-defence. Had I not killed her she would have killed me. She would have plucked the heart out of my writing. For, as I found, directly I put pen to paper, you cannot review even a novel without having a mind of your own, without expressing what you think to be the truth about human relations, morality, sex. And all these questions, according to the Angel of the House, cannot be dealt with freely and openly by women; they must charm, they must conciliate, they must — to put it bluntly — tell lies if they are to succeed. Thus, whenever I felt the shadow of her wing or the radiance of her halo upon my page, I took up the inkpot and flung it at her. She died hard. Her fictitious nature was of great assistance to her. It is far harder to kill a phantom than a reality. She was always creeping back when I thought I had despatched her. Though I flatter myself that I killed her in the end, the struggle was severe; it took much time that had better have been spent upon learning Greek grammar; or in roaming the world in search of adventures. But it was a real experience; it was an experience that was found to befall all women writers at that time. Killing the Angel in the House was part of the occupation of a woman writer.

But to continue my story. The Angel was dead; what then remained? You may say that what remained was a simple and common object — a young woman in a bedroom with an inkpot. In other words, now that she had rid herself of falsehood, that young woman had only to be herself. Ah, but what is “herself”? I mean, what is a woman? I assure you, I do not know. I do not believe that you know. I do not believe that anybody can know until she has expressed herself in all the arts and professions open to human skill. That indeed is one of the reasons why I have come here — out of respect for you, who are in process of showing us by your experiments what a woman is, who are in process of providing us, by your failures and successes, with that extremely important piece of information.

¹“The Angel in the House” is a nineteenth-century poem about a self-sacrificing heroine; for many, she represented the ideal Victorian woman. — Eds.

- ____ 21. In the first paragraph (lines 1-17), the writer’s primary purpose is to
- establish her background to show why she is an appropriate choice of speaker for the group
 - connect her work to the work of previous great women to demonstrate her expertise
 - explain why writing is an easy occupation that all women can pursue
 - downplay her accomplishments to create a humble, trustworthy persona
 - set up a point about the “cheapness” of writing that she will later argue against
- ____ 22. What is the literary device used in the statement “No demand was made upon the family purse” (lines 12-13)?
- metonymy
 - hyperbole
 - Allusion
 - apostrophe
 - onomatopoeia

- ____ 23. In the second paragraph (lines 18-30), Woolf distinguishes herself from other professional women because
- a. Writing and publishing come very easily and naturally to her.
 - b. She purchases a luxury item rather than necessities with her earnings.
 - c. She made the effort to mail her writing to a publisher, which resulted in a paycheck.
 - d. She spent several hours a day writing when she was a girl, preparing for the writer's life.
 - e. Her Persian cat causes disagreements with her neighbors, interfering with her peace to write.
- ____ 24. Paragraph 3 (lines 31-74) utilizes all of the following rhetorical strategies EXCEPT
- a. metaphor
 - b. personification
 - c. rhetorical question
 - d. allusion
 - e. antithesis
- ____ 25. Through the figure of the Angel in the House, Woolf suggests that
- a. a woman's role in society is to be self-sacrificing, charming, and pure
 - b. battling a woman's natural inclinations is necessary for success as a writer
 - c. societal expectations for women impede a woman's ability to write honestly
 - d. women of all ages face obstacles to their work in an unchanging society
 - e. an internal phantom whispers to a woman writer and guides her pen
- ____ 26. The organizational pattern of this essay can best be described as
- a. description of purpose to personal anecdote to symbolic story
 - b. specific information to qualification of points to qualified opinion
 - c. history to personal anecdotes to projection into the future
 - d. personal reflection to fictional example to personal experience
 - e. general overview of problem to illustrative anecdotes to solution
- ____ 27. All of the following statements characterize the author's struggle to become a writer EXCEPT
- a. "The family peace was not broken by the scratching of a pen." (lines 11-12)
 - b. "The shadow of her wings fell on my page; I heard the rustling of her skirts in the room" (lines 48-49)
 - c. "'Never let anybody guess that you have a mind of your own.'" (lines 53-54)
 - d. "My excuse, if I were to be had up in a court of law, would be that I acted in self-defence." (lines 59-60)
 - e. "It is far harder to kill a phantom than a reality." (lines 68-69)
- ____ 28. Throughout the essay, the author's attitude toward her audience is one of
- a. disdain and sarcasm
 - b. politeness and condescension
 - c. concern and criticism
 - d. honesty and admiration
 - e. hopefulness and skepticism

3tests

Answer Section

MULTIPLE CHOICE

1.
The scene from the film Tootsie provides an illustrative example of the attitude toward direct language that the author will discuss in the rest of the passage.
2.
The first two paragraphs are an example using specific characters from a movie, and the third paragraph shifts to a more general assessment of human behavior: "When people talk . . ." (line 11).
3.
The combination of informal diction (e.g., "shilly-shally" in line 12) and formal diction (e.g., "innuendo" in line 12) establishes the primary style that is carried throughout the passage.
4.
A double entendre is a phrase that can be understood in two different ways, which is reinforced by the phrase "every sentence has to do two things at once."
5.
The sixth paragraph moves from "people" (third person) to "you" (second person). Compare this to the third paragraph (lines 11-14), which moves from "people" (third person) to "we" (first-person plural).
6.
A euphemism is a polite or delicate way of expressing an idea that might be interpreted as harsh; the author uses the example of politely asking to pass the salt rather than demanding it.
7.
This sentence includes an introductory phrase: "Whenever you speak to someone"; a relative pronoun: "which"; a prepositional phrase: "to someone"; and a present participle: "are presuming." The author uses second-person but not first-person pronouns.
8.
The overall context of the passage as a meditation on language suggests that the introduction of linguists will appeal to logic and further develop the author's credibility.
9.
The reader can infer that "whimperative" is the combination of "whimp" and "imperative." A portmanteau word is a word that results from the combination of two words.
10.
From the example of passing the salt (lines 31-34) and use of the term "flunky" (line 42), the reader can infer that the overall tone at the end of the passage is nonchalant or casual.

11. *The key words in this comment are “prescription” and “monotony.” The connotation of “monotony” indicates that this “prescription” backfires—that is, this idea creates a dull town with limited shopping and dining options rather than one that residents truly enjoy.*
12. *Postrel (who writes in the first person throughout) is not excessive in her language, and her “CPK” refers to the restaurant chain mentioned in the previous sentence. Here, she asks a question for effect; she does not really expect a response from her readers. (Readers may suspect that her own answer to the question is “nothing,” and they will find their suspicions verified as they read on.)*
13. *“Boomburg” is an adaptation of “boomtown,” which refers to a town that is experiencing rapid growth (especially economic growth). Replacing “-town” with the colloquial synonym “-burg” adds to the conversational, familiar tone of this essay.*
14. *The answer choice relating to “family time” is a misstatement: Postrel’s point is that chain stores can be memory-building places just as much as independent stores can be. The answer choice relating to tourist items also is a misstatement: What Postrel notes is meant to be a disadvantage, not an advantage, for downtown stores. The other advantages are correctly stated (in lines 2–3, 20–21, and 13–15, respectively).*
15. *Whitney is introduced to provide commentary about the fact that many Nissan employees relocated with their company. Whitney is “rueful,” or sorrowful, because in his view the fact that they could find familiar places like Starbucks in Tennessee encouraged that relocation—a relocation away from the city whose economic development it is his job to promote.*
16. *This paragraph uses descriptive examples—the child making a teddy bear in a chain Build-A-Bear establishment, the family eating together in the mall food court—to illustrate the paragraph’s central claim.*
17. *In this paragraph, Postrel focuses on “the experiences that create the memories from which the meaning of a place arises over time” (lines 35–36). Referring to dining out, for example, she notes that “food isn’t the point” (line 38). Postrel concludes that adults will remember childhood experiences “not because of the businesses’ innate appeal but because of the memories they evoke” (lines 41–42).*
18. *Orth Hedrick’s quotation (lines 28–32) expresses his support of chain stores, for their familiarity made his cross-country move much easier. The direct and indirect quotations from Robert Gibbs (lines 48–58) explain the attitude of people who oppose the introduction of chain stores but want their downtown independent businesses to carry the same products that the chains sell. Gibbs’s final comment reveals his frustration with that attitude.*
19. *Although Postrel earlier suggests (primarily through the comment by Orth Hedrick) that a downtown area can be uniquely colorful, she concludes by suggesting (primarily through the comments by Robert Gibbs) that downtown areas that refuse chain stores are relegated to selling trinkets for the tourist trade. Downtown areas could be more—they could be revived—but the opposite of revival is disintegration and death.*

20. *Through the information provided by Robert Gibbs (lines 48-58), Postrel shows that in many communities, local powers are ironically misguided. They think that a downtown that is reserved for independent specialty stores will attract shoppers, but they do not realize the truth: Shoppers want the products typically sold in chain stores, with all the variety that chain stores offer—and when independent downtown businesses cannot fulfill that want, shoppers will reject them in favor of suburban malls.*
21. *Although Woolf does connect her work to previous great women writers, she does so to demonstrate that her accomplishment is not as great as theirs, because they have already paved the way. She explains that she did not cause problems in her family by taking the path of writer, nor did it cost much to pursue this profession. The purpose of the paragraph is to suggest that Woolf's accomplishments as a writer are not special or heroic. By downplaying her achievements, she creates a humble and trustworthy persona, which allows her to connect with her audience.*
22. *In this sentence “purse” stands for the family finances; that is, the name of an object is used to represent a broader concept associated with it, making the device used here an example of metonymy.*
23. *At the end of the second paragraph, Woolf remarks on “how little [she] knows of the struggles and difficulties of such lives” (line 28). She follows that statement with a description of how, rather than spending her first paycheck on “bread and butter, rent, shoes and stockings, or butcher’s bills (lines 29-30), she purchased a Persian cat. Her point is that she is not forced to write to earn a living but is able to spend her earnings on luxury items—unlike other women who need to have a profession to support themselves.*
24. *The paragraph begins with a rhetorical question (lines 31-32). “The Angel in the House” is a metaphor for societal expectations of women. Woolf describes a battle she wages with this metaphorical angel, eventually killing her. She discusses the angel in human terms, personifying her; for example, she remarks that “if there was chicken, she took the leg; if there was a draught she sat in it” (lines 42-43). Woolf states that “The Angel in the House” is a reference to “the heroine of a famous poem” (line 36), making that phrase an allusion. Antithesis, however, is not used in the paragraph.*
25. *The Angel in the House is a metaphor for societal expectations that women must be pure and conciliatory, not expressing “the truth about human relations, morality, sex” (line 63). Woolf argues against the idea that women should be self-sacrificing, charming, and pure, or that these are a woman’s natural inclinations. She also notes that those “who come of a younger and happier generation may not have heard of her” (lines 40-41), and she reinforces this generational difference by referring to a previous era, “those days—the last of Queen Victoria” (lines 45-46), to show that times have changed. Although the paragraph does state that the Angel whispered to Woolf, in order for her to write honestly, she had to ignore the whispering and kill the Angel.*

26.

In the first paragraph (lines 1-17), Woolf provides a history of women writers who have preceded her, mentioning several by name, and she explains that these women have set the stage for her to be a writer. In the second and third paragraphs (lines 18-74), Woolf reflects on her own writing history first by telling the story of mailing a review to a publisher and receiving her first paycheck and then by describing her encounters with the metaphorical Angel in the House. In the fourth paragraph (lines 75-84), she directly addresses her audience, acknowledging that they are currently in the process of discovering who they are as women: “you, who are in process of showing us by your experiments what a woman is” (lines 82-83).

27.

In the first paragraph (lines 1-17), Woolf establishes the ease with which she became a writer. Her statement that “the family peace was not broken by the scratching of a pen” illustrates that her family accepted her writing and did not cause any problems. The other four sentences all are part of the struggle she has had with society’s and her own preconceived ideas of women being kind creatures who do not express their thinking because “they must charm, they must conciliate, they must—to put it bluntly—tell lies if they are to succeed” (lines 65-66).

28.

Throughout the essay, Woolf honestly sets herself apart from the group by stating that she is different because her family money has made less reliant on societal expectations but that nevertheless she has had to wrestle with the need to be honest as a writer. By the fourth paragraph (lines 75-84), Woolf openly states that she decided to deliver this speech out of respect for her audience, whose members are “in process” of finding out through their “failures and successes” (line 83) what a woman is. While she is polite, she is not condescending. While she is concerned, she is not critical; and while she is hopeful, she is not skeptical.