

## CA5

### Multiple Choice

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

#### Charles Krauthammer, *In Plain English: Let's Make It Official*

Please refer to *The Language of Composition*, Second Edition, by Renée H. Shea, Lawrence Scanlon, and Robin Dissin Aufses, and read paragraphs 1 through 10 on pages 743-744. This selection has been omitted intentionally in this electronic resource due to digital permissions/copyright issues. Regrettably, we cannot make this piece available to you in a digital format.

- \_\_\_\_\_ 1. According to Krauthammer, what potential danger lies in America's current immigration scene?
- The influx of multilingual immigrants encourages English-speaking Americans to learn other languages.
  - The acceptance of immigrants' multilingualism leads to intolerance of other cultures.
  - The need to accommodate so many immigrants imperils the United States' resources—especially its economic resources.
  - The predominance of a single language among immigrants may empower one group to demand changes that weaken national unity.
  - The desire to educate immigrant children requires the costly creation of multilingual teaching materials.
- \_\_\_\_\_ 2. In his opening sentence, Krauthammer refers to “the perils of bilingualism,” but he concedes that it also has its “joys.” Which of the following does he mention to illustrate the “joys” of bilingualism?
- In the eyes of the world, the United States has achieved the status of a “universal nation” (paragraph 3) because of its linguistic openness.
  - Bilingualism—in fact, multilingualism—is part of the culture of many urban communities.
  - The United States has a long history of accepting foreign-language-speaking immigrants.
  - Parents teach their first language to their children to help them respect their heritage.
  - Many polyglots have assimilated into America's mainstream culture while maintaining a sense of pride about their first language.
- \_\_\_\_\_ 3. From the information provided about Canada, it can be inferred that the term “Francophonie” (paragraph 1) is
- an advertising campaign in Québec
  - an organized pro-French language movement
  - a festival celebrating Canada's history
  - an offensive cultural stereotype
  - a philosophy that is popular in France
- \_\_\_\_\_ 4. Which of the following statements best summarizes Krauthammer's discussion of the “national language” resolution (paragraph 4)?
- In Krauthammer's view, the term “national language” is not rigorous enough; in Reid's view, it is too rigorous.
  - Democratic senators were pressured by Harry Reid into voting for “national language” instead of “official language” (paragraph 4).
  - Reid was very vocal in his objections about linking such a resolution to an immigration

regulation.

- d. Unlike Krauthammer, Reid cannot see why “official language” is a more necessary term than “national language.”
- e. Reid’s provocative speeches do nothing but keep Congress from taking decisive action in the immigration debate.

- \_\_\_\_\_ 5. In context, the phrase “less hyperbolic opponents” (paragraph 4) is best interpreted as having which of the following meanings?
- a. people who feel that the idea of declaring an “official language” (paragraph 4) is incendiary
  - b. people who are more moderate in expressing disapproval of an “official language”
  - c. people who remain silent about an “official language” in order to avoid conflict
  - d. politicians who cannot make up their minds about the need for an “official language”
  - e. senators whose feelings about an “official language” are easily manipulated
- \_\_\_\_\_ 6. Which rhetorical device does Krauthammer employ when he says, “Brooklyn is so polyglot it is a veritable Babel” (paragraph 4)?
- a. conceit
  - b. metonymy
  - c. allusion
  - d. simile
  - e. paradox
- \_\_\_\_\_ 7. Twice in this essay (near the end of paragraphs 2 and 8), Krauthammer uses the word “gratuitously” to describe the idea of rejecting an “official language” stance. “Gratuitously” suggests that officials who want to embrace bilingualism
- a. are prepared to deal with the challenges that will result
  - b. have had to overcome indecisiveness about the issue
  - c. do not have reasonable justification for doing so
  - d. have an ulterior motive for their actions
  - e. appreciate the benefits of an “official language”
- \_\_\_\_\_ 8. The sixth paragraph of the passage marks a transition from
- a. discussion of Canada to discussion of the United States
  - b. praise of multiculturalism in Brooklyn to condemnation of multiculturalism elsewhere
  - c. argument against Harry Reid’s position to argument for the author’s own viewpoint
  - d. description of older immigrant linguistic communities to description of newer immigrant linguistic communities
  - e. analysis of the history of linguistic differences in immigrant communities to analysis of a personal example
- \_\_\_\_\_ 9. In the conclusion of his essay, what rhetorical device does Krauthammer use to drive home his point?
- a. paradox
  - b. apostrophe
  - c. hyperbole
  - d. personification
  - e. anaphora

**Christopher Mele, *Sick Parents Go to Work, Stay Home When Kids Are Ill***

Got the sniffles? Low-grade temperature? Hacking cough? If you’re a working mom or dad, chances are you’re dragging yourself to work rather than taking a day off. 1  
2

The payoff for parents who go to the office feeling lousy? They save a day that they may need to take off in the future if their son or daughter gets sick and needs to stay home. 3  
4  
5

It's all part of the juggling act of working parents who are trying to raise a family and maintain their careers, especially in an uncertain economic environment that demands productivity. 6  
7  
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"Everybody's competing because they're afraid if they don't show up, their desk won't be there tomorrow," said Jeannette Lofas, president and founder of the Step-family Foundation Inc. 9  
10  
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Lee DeNigris of Tallman, N.Y., has already had to take three weeks off from her job as a field technician for Verizon to care for her 5-month-old daughter, Amanda. Day care has been a breeding ground of germs for Amanda, who has had three ear infections, an upper respiratory infection and a long-lasting cold since February. 12  
13  
14  
15

DeNigris, who also has two sons, ages 13 and 11, had been a stay-at-home mom. Now, economics dictate that both she and her husband work. That means going to work on days that she otherwise would have stayed home sick. 16  
17  
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"I have to have the days available," she said. "When I got the stomach flu that she had and the boys had, I had to go into work with that. That was nasty." 19  
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Productivity ultimately suffers — to say nothing of the chances of infecting co-workers on the job — when sick parents head to work, Lofas said. "The bottom-line result is that corporations get less of their employees," she said. 21  
22  
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Studies show that working parents give up personal care time, sleep and recovery time from illnesses to be with their kids, said Stephanie Coontz, national co-chairwoman of the Council on Contemporary Families. 24  
25  
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"They will often go into work with colds or illnesses that, before they had kids, they would have grabbed at the opportunity to stay home," she said. "The evidence is pretty overwhelming that working parents neglect themselves first." 27  
28  
29

"Family issues" ranked as the second most cited reason for workers to take an unscheduled absence, according to a survey last year by CCH Inc., a provider of employment law and human resources information. Personal illness topped the list of reasons at 32%, followed by family issues at 21%. 30  
31  
32  
33

Yolanda Rios of Garnerville, N.Y., can vouch for that. The single mother of 16- and 12-year-old sons works as an accountant for Daikin, a chemical manufacturer. "I would have to feel really, really sick to stay home," she said. 34  
35  
36

Rios credits the company with being family-oriented and flexible so that she can make up time and leave early or late if she needs to. "I know not all companies are like that, so I count myself lucky," she said. 37  
38  
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The drive to give up personal and sick days has a broader historical backdrop. In 21st century America, parents are responsible for their children longer than in eras past. In the 1920s and 1930s, kids were sent into the work force at ages ranging from 10 to 15 to support the household. 40  
41  
42  
43

"Now, kids are an economic drain rather than an economic resource," Coontz said. 44

Flexible work arrangements or sick-day policies help ease the work-life balancing act. Sonja Brown, director of patient services for the American Cancer Society in White Plains, N.Y., has two daughters, 10-year-old Tayleur and 3-year-old SoMauri. 45  
46  
47

Brown said her employer recently adopted a new policy where workers get a block of time off to use as needed. No longer are days off called "sick" or "personal" days. The simple act of changing how the days are classified has made a world of difference. Brown said she now feels less guilty about calling in sick when one of her daughters is ill and she's more likely to take the day off if she needs it for herself. 48  
49  
50  
51  
52

"Before, it was like, 'Oh my God. I need to save the time for my child,'" she said. 53

- \_\_\_ 10. The primary purpose of the passage is to
- tell the stories of struggling working parents
  - draw attention to a problematic workplace practice
  - demand immediate radical reform of sick-leave policies
  - present objective data about illness in the workplace
  - incite the sympathy of inflexible employers
- \_\_\_ 11. The rhetorical questions in the first line of the passage are used to
- challenge the reader’s assumptions
  - establish a line of inquiry
  - make an indirect statement
  - connect to a common experience
  - suggest that the answer to the question is obvious
- \_\_\_ 12. The quotation from Jeannette Lofas in lines 9–10 offers support for which assertion?
- Workplaces can be breeding grounds for germs.
  - Productivity suffers when ill employees come in to work.
  - The economic environment is uncertain and demanding.
  - Working parents must juggle competing responsibilities.
  - Workers would like to have more time off than they currently receive.
- \_\_\_ 13. The tone of this passage can best be described as
- |                |             |
|----------------|-------------|
| a. humorous    | d. strident |
| b. pedantic    | e. ironic   |
| c. sympathetic |             |
- \_\_\_ 14. Paragraph 13 (lines 37–39) serves which of the following functions?
- I. transition  
II. exemplification  
III. definition
- |             |                   |
|-------------|-------------------|
| a. I only   | d. I and II only  |
| b. II only  | e. I, II, and III |
| c. III only |                   |
- \_\_\_ 15. Which of the following best describes the development pattern in paragraphs 11 and 12 (lines 30–36)?
- data-based assertion followed by anecdotal support
  - appeal to emotion followed by appeal to authority
  - generalization followed by a specific claim
  - argument followed by counterargument
  - subjective impressions followed by a general claim
- \_\_\_ 16. The phrase “juggling act” in line 6 is an example of

- a. oxymoron
- b. metaphor
- c. hyperbole
- d. paradox
- e. irony

- \_\_\_\_\_ 17. The historical information provided in paragraph 14 (lines 40–43) is used to
- a. propose an alternate solution to the sick-leave problem
  - b. examine the foundations of modern workplace policies
  - c. emphasize the evolving nature of the demands on working parents
  - d. challenge modern ideas about the rights of children and adults in the workplace
  - e. suggest that modern workers should be more appreciative of their workplaces

**Chuck Klosterman, *My Zombie, Myself: Why Modern Life Feels Rather Undead***

Please refer to *The Language of Composition*, Second Edition, by Renée H. Shea, Lawrence Scanlon, and Robin Dissin Aufses, and read paragraphs 1 through 14 on pages 846-848. This selection has been omitted intentionally in this electronic resource due to digital permissions/copyright issues. Regrettably, we cannot make this piece available to you in a digital format.

- \_\_\_\_\_ 18. In the first sentence of the passage, Klosterman’s use of the term “value stock” in relation to zombies implies which of the following?
- a. Zombie movies and television programs are cheap to produce.
  - b. Zombies tap into a fundamental human drive.
  - c. Investors are more willing to back zombie films than other monster movies.
  - d. Zombie stories are wildly popular and therefore profitable.
  - e. Film and television critics are tired of vampires.
- \_\_\_\_\_ 19. The sentence that begins “This means the 2.9 million” (paragraph 1), which references *Mad Men* star Christina Hendricks, can best be described as
- a. a circumspect conclusion
  - b. a humorous extrapolation
  - c. a logical inference from data
  - d. an accidental fallacy
  - e. a sweeping generalization
- \_\_\_\_\_ 20. In the first sentence of paragraph 2, “dissonance” refers to
- a. the generation of the response in which 5.3 million people watched *The Walking Dead*
  - b. the inconsistency between the amount of viewers of the two television shows
  - c. the distaste for shows about ordinary humans
  - d. the steep decline in mainstream viewers for shows involving ordinary humans
  - e. political disagreement with the characters on *Mad Men*
- \_\_\_\_\_ 21. In addition to “the inherent limitations of the zombie itself,” what other description in the essay does “measured amplification” (paragraph 2) refer to?
- a. “more than the 2.9 million who watched the Season 4 premiere of *Mad Men*” (paragraph 1)
  - b. “This means there are at least 2.4 million cable-ready Americans who might prefer watching Christina Hendricks if she were an animated corpse.” (paragraph 1)
  - c. “Mainstream interest in zombies has steadily risen over the past 40 years.” (paragraph 2)
  - d. “There are slow zombies, and there are fast zombies.” (paragraph 2)

- e. “You can’t add much depth to a creature who can’t talk.” (paragraph 2)
- \_\_\_\_\_ 22. In the sentence “It’s not that zombies are changing to fit the world’s condition; it’s that the condition of the world seems more like a zombie offensive” (paragraph 2), the second clause suggests that
- zombies’ capabilities are limited to offensive attacks
  - the condition of the world overtakes zombies
  - the zombie offensive represents a generalized type of moral assault
  - zombies scare us because they reflect a fear about modern life
  - zombies represent a persistent fear of the undead
- \_\_\_\_\_ 23. Which two words best capture the double meaning of the word “consumed” in paragraph 13?
- engaged and devoured
  - eaten and overwhelmed
  - burned and forgotten
  - purchased and destroyed
  - none of these
- \_\_\_\_\_ 24. In relation to the viewpoints previously introduced in the passage, the sixth paragraph can be BEST defined as
- a hypothesis
  - a counterargument
  - a clarifying question
  - a parallel
  - an interpretation
- \_\_\_\_\_ 25. The author’s tone in paragraph 13 can best be described as
- paranoid and regretful
  - sardonic and insecure
  - reassuring and pragmatic
  - enthusiastic and optimistic
  - sorrowful and righteous

**Elizabeth Royte, *Transsexual Frogs***

[Tyrone] Hayes, 35, is a professor at Berkeley, where he has taught human endo- 1  
 crinology since 1994. His research centers on frogs, of which he keeps enormous 2  
 colonies. Frogs make convenient study subjects for anyone interested in how hor- 3  
 mones affect physical development. Their transformation from egg to tadpole to adult 4  
 is rapid, and it’s visible to the naked eye. . . . 5

The controversy began in 1998, when a company called Syngenta asked Hayes 6  
 to 7  
 run safety tests on its product atrazine. . . . Atrazine is the most widely used weed 8  
 killer in the United States. To test its safety, Hayes put trace amounts of the compound 9  
 in the water tanks in which he raised African clawed frogs. When the frogs were fully 10  
 grown, they appeared normal. But when Hayes looked closer, he found problems. 11  
 Some male frogs had developed multiple sex organs, and some had both ovaries and 12  
 testes. There were also males with shrunken larynxes, a crippling handicap for a frog 13  
 intent on mating. The atrazine apparently created hermaphrodites at a concentration 14  
 one-thirtieth the safe level set by the Environmental Protection Agency for drinking 15  
 water. 16

The next summer Hayes loaded a refrigerated 18-wheel truck with 500 half- 17  
 gallon buckets and headed east, followed by his students. He parked near an Indiana 18  
 farm, a Wyoming river, and a Utah pond, filled his buckets with 18,000 pounds of 19  
 water, and headed back to Berkeley. He thawed the frozen water, poured it into 20  
 hundreds of individual tanks, and dropped in thousands of leopard-frog eggs col- 21  
 lected en route. To find out if frogs in the wild showed hermaphroditism, Hayes dis- 22  
 sected juveniles from numerous sites. To see if frogs were vulnerable as adults, and if

the effects were reversible, he exposed them to atrazine at different stages of their development. . . . 23  
24

In the United States, farmers apply around 60 million pounds of atrazine a year. 25  
Nearly all of it eventually degrades in the environment, but usually not before it's 26  
reapplied. The EPA permits up to three parts per billion of atrazine in drinking water. 27  
Every year, as waters drain down the Mississippi River basin, they accumulate 1.2 28  
million pounds of atrazine before reaching the Gulf of Mexico. 29

Like the smoke from factory chimneys, pesticides cross borders. Atrazine 30  
mole- 30  
cules easily attach to dust particles: Researchers have found it in clouds, fog, and 31  
snow. In Iowa the herbicide has been documented at 40 parts per billion in rainwater. 32  
According to the U.S. Geological Survey, atrazine contaminates well water and 33  
groundwater in states where the compound isn't even used. "It's hard to find an 34  
atrazine-free environment," Hayes says. In Switzerland, where it is banned, atrazine 35  
occurs at one part per billion, even in the Alps. Hayes says that's still enough to turn 36  
some male frogs into females. . . . 37

"Here's how we think it works. Testosterone is a precursor to estrogen. In male 38  
frogs, it makes their voice boxes grow and their vocal sacs develop. But atrazine, in 39  
frogs, switches on a gene that makes the enzyme aromatase, which turns testosterone 40  
to estrogen. Normally, males don't make aromatase; it's silent. In these males, the 41  
estrogen induces the growth of ovaries, eggs, and yolk. . . . So you've got two things 42  
happening: The frog is demasculinized, and it's also feminized." 43  
And the females that get extra estrogen? "It wouldn't happen," Hayes says. 44  
"There's a feedback mechanism. The excess hormone would decrease stimulation of 45  
the ovary, which would then cut off its production of estrogen." 46

Because hormones, not genes, regulate the structure of reproductive organs, 47  
ver- 47  
tebrates are particularly vulnerable to their environment during early development. 48  
Frogs are most susceptible just before they metamorphose. Unfortunately, that change 49  
occurs in the spring, when atrazine levels peak in waterways. "All it takes is a single 50  
application to affect the frog's development," Hayes says. . . . 51

Nonetheless, Hayes doesn't jump to condemn atrazine. He says he hasn't 52  
studied 52  
humans, but it is unlikely they'd be affected because atrazine doesn't accumulate in 53  
tissues the way DDT does. Others aren't so sure. "Why would anyone think these 54  
pesticides *wouldn't* affect us?" the World Wildlife Fund's Theo Colborn says. "No mat- 55  
ter the species, we all have similar signaling systems in our bodies, similar chemical 56  
reactions. That's why we've always tested drugs on animals." 57

- \_\_\_\_\_ 26. In the context of the sentence, the term "hermaphrodites" (line 13) refers to frogs with
- a. a shrunken larynx
  - b. both ovaries and testes
  - c. multiple sex organs
  - d. both estrogen and testosterone
  - e. all of the above
- \_\_\_\_\_ 27. Which of the following sentences do the Environmental Protection Agency's findings (lines 13–15) have implications in regard to?
- a. "Every year, as waters drain down the Mississippi River basin, they accumulate 1.2 million pounds of atrazine before reaching the Gulf of Mexico." (lines 28–29)
  - b. "According to the U.S. Geological Survey, atrazine contaminates well water and groundwater in states where the compound isn't even used." (lines 33–34)
  - c. "In Switzerland, where it is banned, atrazine occurs at one part per billion, even in the

Alps.” (lines 35–36)

- d. “Frogs are most susceptible just before they metamorphose. Unfortunately, that change occurs in the spring, when atrazine levels peak in waterways.” (lines 49–50)
- e. “He says he hasn’t studied humans, but it is unlikely they’d be affected because atrazine doesn’t accumulate in tissues the way DDT does.” (lines 52–54)

\_\_\_\_\_ 28. Why did Hayes retrieve 18,000 pounds of water to use in this experiment?

- a. to test whether frogs that had lived in a Wyoming river would exhibit shrunken larynxes when exposed to atrazine
- b. to test the specific reactions of metamorphosing frogs to atrazine being placed in their natural drinking water
- c. to have an ample amount of water in which to test laboratory frogs
- d. to test whether wild frogs would exhibit hermaphroditism due to atrazine being placed in their natural drinking water at different stages of their development
- e. to test the reactions of juvenile and adult African clawed frogs to atrazine being placed in their natural habitat

\_\_\_\_\_ 29. In line 27, what does Royte mean by atrazine being “reapplied”?

- a. being redistributed to the grass through rainwater
- b. recontaminating the well water that is extracted from groundwater
- c. traveling in rivers to new areas
- d. being redistributed through precipitation or traveling in groundwater or rivers
- e. being reused by farmers

\_\_\_\_\_ 30. When she says that “the male frog is demasculinized, and it’s also feminized” (line 44), what is Royte suggesting that atrazine is responsible for?

- a. the hormonal production of aromatase, which feminizes male frogs, decreasing their ability to mate
- b. the development of multiple sex organs
- c. the production of ovaries in addition to testes
- d. the genetic production of an enzyme that converts testosterone to estrogen
- e. a genetic switch from the production of testosterone to the production of estrogen

\_\_\_\_\_ 31. According to lines 44–46, atrazine has which of the following effects on female frogs?

- a. They develop both ovaries and testes and sometimes a diminished capacity for reproduction.
- b. Aromatase produces excess estrogen, triggering a feedback mechanism that decreases stimulation of the ovary and terminates the production of estrogen.
- c. They maintain extra estrogen, but there is no effect on hermaphroditism.
- d. Aromatase is produced, converting testosterone to estrogen, which, in turn, diminishes the work of the ovary, inhibiting the female reproductive system.
- e. Aromatase cuts off the production of estrogen.

\_\_\_\_\_ 32. Why is Royte suggesting that hormones, as opposed to genes, make frogs particularly susceptible to atrazine in the early spring (lines 47–52)?

- a. Hormones, not genes, are susceptible to the alteration that can cause hermaphroditism.
- b. Hormonal, not genetic, alteration by atrazine affects frogs’ reproductive systems.



- c. Hormones, not genes, regulate the structure of reproductive organs, which atrazine affects.
- d. The regulation of hormones rather than genes cause reproductive organs in all frogs to develop up to a similar point before metamorphosis occurs.
- e. A single application of atrazine affects a frog’s hormonal, not genetic, development.

- \_\_\_\_\_ 33. In relation to the beginning of the final paragraph (lines 52-57), Colborn’s statement (lines 55-57) is
- a. interrogative
  - b. skeptical
  - c. contradictory
  - d. dismissive
  - e. invalidating

**James McBride, *Hip Hop Planet***

You breathe in and breathe out a few times and you are there. Eight hours and a wake-up shake on the flight from New York, and you are on the tarmac in Dakar, Senegal. Welcome to Africa. The assignment: Find the roots of hip hop. The music goes full circle. The music comes home to Africa. That whole bit. Instead it was the old reporter’s joke: You go out to cover a story and the story covers you. The stench of poverty in my nostrils was so strong it pulled me to earth like a hundred-pound ring in my nose. Dakar’s Sandaga market is full of “local color” — unless you live there. It was packed and filthy, stalls full of new merchandise surrounded by shattered pieces of life everywhere, broken pipes, bicycle handlebars, fruit flies, soda bottles, beggars, dogs, cell phones. A teenage beggar, his body malformed by polio, crawled by on hands and feet, like a spider. He said, “Hey brother, help me.” When I looked into his eyes, they were a bottomless ocean.

The Hotel Teranga is a fortress, packed behind a concrete wall where beggars gather at the front gate. The French tourists march past them, the women in high heels and stonewashed jeans. They sidle through downtown Dakar like royalty, haggling in the market, swimming in the hotel pool with their children, a scene that resembles Birmingham, Alabama, in the 1950s — the blacks serving, the whites partying. Five hundred yards (460 meters) away, Africans eat off the sidewalk and sell peanuts for a pittance. There is a restlessness, a deep sense of something gone wrong in the air.

The French can’t smell it, even though they’ve had a mouthful back home. A good amount of the torching of Paris suburbs in October 2005 was courtesy of the children of immigrants from former French African colonies, exhausted from being bottled up in housing projects for generations with no job prospects. They telegraphed the punch in their music — France is the second largest hip hop market in the world — but the message was ignored. Around the globe, rap music has become a universal expression of outrage, its macho pose borrowed from commercial hip hop in the U.S.

In Dakar, where every kid is a microphone and turntable away from squalor, and American rapper Tupac Shakur’s picture hangs in market stalls of folks who don’t understand English, rap is king. There are hundreds of rap groups in Senegal today. French television crews troop in and out of Dakar’s nightclubs filming the kora harp lute and tama talking drum with regularity. But beneath the drumming and the dance lessons and the jingling sound of tourist change, there is a quiet rage, a desperate fury among the Senegalese, some of whom seem to bear an intense dislike of their former colonial rulers.

“We know all about French history,” says Abdou Ba, a Senegalese producer and musician. “We know about their kings, their castles, their art, their music. We know everything about them. But they don’t know much about us.”

Assane N’Diaye, 19, loves hip hop music. Before he left his Senegalese village to work as a DJ in Dakar, he was a fisherman, just like his father, like his father’s father before him. Tall, lean, with a muscular build and a handsome chocolate face, Assane became a popular DJ, but the equipment he used was borrowed, and when his friend

took it back, success eluded him. He has returned home to Toubab Dialaw, about 25 miles (40 kilometers) south of Dakar, a village marked by a huge boulder, perhaps 40 feet (12 meters) high, facing the Atlantic Ocean.

In the shadow of the Great Rock, Assane has built a small restaurant, Chez Las, decorated with hundreds of seashells. It is where he lives his hip hop dream. At night, he and his brother and cousin stand by the Great Rock and face the sea. They meditate. They pray. Then they write rap lyrics that are worlds away from the bling-bling culture of today's commercial hip hoppers. They write about their lives as village fishermen, the scarcity of catch forcing them to fish in deeper and deeper waters, the hardship of fishing for 8, 10, 14 days at a time in an open pirogue in rainy season, the high fee they pay to rent the boat, and the paltry price their catches fetch on the market. They write about the humiliation of poverty, watching their town sprout up around them with rich Dakarians and richer French. And they write about the relatives who leave in the morning and never return, surrendered to the sea, sharks, and God.

The dream, of course, is to make a record. They have their own demo, their own logo, and their own name, Salam T. D. (for Toubab Dialaw). But rap music represents a deeper dream: a better life. "We want money to help our parents," Assane says over dinner. "We watch our mothers boil water to cook and have nothing to put in the pot."

He fingers his food lightly. "Rap doesn't belong to American culture," he says. "It belongs here. It has always existed here, because of our pain and our hardships and our suffering."

\_\_\_ 34. The organizational pattern of the first two paragraphs (lines 1-20) can best be described as

- a. problem and solution
- b. cause and effect
- c. narration
- d. definition
- e. comparison and contrast

\_\_\_ 35. What is the purpose of paragraphs 2 and 3 (lines 13-27)?

- I. to identify the historical context for a contemporary issue
- II. to introduce a counterargument to the main idea
- III. to illustrate the author's thesis with a specific example

- a. I only
- b. I and II only
- c. III only
- d. I and III only
- e. I, II, and III

\_\_\_ 36. McBride uses all of the following in this passage EXCEPT

- a. figurative language
- b. analogy
- c. a sentence fragment
- d. expert testimony
- e. objective reporting

\_\_\_ 37. The word "squalor" in line 28 most likely means

- a. filth
- b. temptation
- c. innovation
- d. technique
- e. fame

\_\_\_ 38. The quote at the end of the excerpt serves primarily to

- a. defend McBride's position that hip-hop is appreciated throughout the world

- b. criticize the negative impact of hip-hop on cultures outside of the United States
- c. support McBride’s thesis regarding hip-hop’s African origins
- d. emphasize hip-hop’s ability to unite people from different countries
- e. illustrate the reason people in former French African colonies continue to market hip-hop

\_\_\_\_\_ 39. Lines 49-57 rely on of which of the following rhetorical devices?

- a. simile
- b. understatement
- c. syllogism
- d. anaphora
- e. none of the above

\_\_\_\_\_ 40. The sentence that begins “But beneath the drumming” (lines 32-35) contains an example of

- a. apostrophe
- b. euphemism
- c. humor
- d. colloquialism
- e. paradox

\_\_\_\_\_ 41. The style of this passage as a whole is most accurately characterized as

- a. technical and ironic
- b. descriptive and formal
- c. personal and emotional
- d. subjective and complex
- e. none of the above

**Scott Brown, *Facebook Friendonomics***

Hey, want to be my friend? It’s more than possible; it’s probable. Hell, we may already be friends — I haven’t checked my email in a few minutes. And once we are, we will be, as they say, 4-eva. A perusal of my Facebook Friend roster reveals that I, a medium- social individual of only middling lifetime popularity, have never lost a friend. They’re all there: elementary school friends, high school friends, college friends, work friends, friends of friends, friends of ex- girlfriends — the constellation of familiar faces crowds my Friendbox like medals on Mussolini’s chest. I’m Friend-rich — at least onscreen. I’ve never lost touch with anyone, it seems. What I’ve lost is the right to lose touch. This says less about my innate lovability, I think, than about the current inflated state of Friendonomics.

Think of it as the Long Tail of Friendship — in the age of queue- able social priorities, Twitter- able status updates, and amaranthine cloud memory, keeping friends requires almost no effort at all. We have achieved Infinite Friendspace, which means we need never drift from old pals nor feel the poignant tug of passive friend- loss. It also means that even the flimsiest of attachments — the chance convention buddy, the cube- mate from the ’90s, the bar- napkin hookup — will be preserved, in perpetuity, under the flattering, flattening banner of “Friend.” (Sure, you can rank and categorize them to your heart’s content, but who’d be callous enough to actually categorize a hookup under “Hookup”?)

It has been argued that this Infinite Friendspace is an unalloyed good. But while this plays nicely into our sentimental ideal of lifelong friendship, it’s having at least three catastrophic effects. First, it encourages hoarding. We squirrel away Friends the way our grandparents used to save nickels — obsessively, desperately, as if we’ll run out of them some day. (Of course, they lived through the Depression. And we lived through — what, exactly? Middle school? 90210? The Electric Slide?) Humans are natural pack rats, and given the chance we’ll stockpile anything of nominal value. Friends are the currency of the socially networked world; therefore, it follows that more equals better. But the more Friends you have, the less they’re worth — and, more to the point, the less human they are. People become mere collectibles, like Garbage Pail Kids. And call me a buzz kill, but I don’t want to be anyone’s Potty Scotty.

Second, Friending has subsumed the ol' Rolodex. Granted, it's often convenient to have all of your contacts under one roof. But the great thing about the Rolodex was that it never talked back, it didn't throw virtual octopi or make you take movie quizzes, and it never, ever poked you. The Rolodex just sat there. It was all business.

Third, and most grave, we've lost our right to lose touch. "A friend may well be reckoned the masterpiece of Nature," Emerson wrote, not bothering to add, "and like most things natural, friendship is biodegradable." We scrawl "Friends Forever" in yearbooks, but we quietly realize, with relief, that some bonds are meant to be shed, like snakeskin or a Showtime subscription. It's nature's way of allowing you to change, adapt, evolve, or devolve as you wish — and freeing you from the exhaustion of multi-front friend maintenance. Fine, you can "Remove Friend," but what kind of monster actually does that? Deletion is scary — and, we're told, unnecessary in the Petabyte Age. That's what made good old-fashioned losing touch so wonderful — friendships, like long-forgotten photos and mixtapes, would distort and slowly whistle into oblivion, quite naturally, nothing personal. It was sweet and sad and, though you'd rarely admit it, necessary.

And maybe that's the answer: A Facebook app we'll call the Fade Utility.

Untended Friends would gradually display a sepia cast on the picture, a blurring of the neglected profile — perhaps a coffee stain might appear on it or an unrelated phone number or grocery list. The individual's status updates might fade and get smaller. The user may then choose to notice and reach out to the person in some meaningful way — no pokes! Or they might pretend not to notice. Without making a choice, they could simply let that person go. Would that really be so awful?

I realize that I may lose a few Friends by saying this. I invite them to remove me. Though I think they'll find it harder than they imagine. I've never lost a Friend, you see, and I'm starting to worry I never will.

- \_\_\_\_\_ 42. In the first four sentences of the passage (lines 1–3), the author develops his tone primarily through the use of
- a. metaphor
  - b. apostrophe
  - c. oxymoron
  - d. colloquial language
  - e. rhetorical question
- \_\_\_\_\_ 43. The term "Friendonomics" suggests that Facebook friends
- a. have become a currency by which people judge their own value
  - b. are a legitimate record of the details of one's life
  - c. go through surges and depressions just as the economy does
  - d. represent a market in which one can choose to invest one's time
  - e. are an economical way to entertain oneself in difficult financial times
- \_\_\_\_\_ 44. The purpose of the author's parenthetical aside in paragraph 2 (lines 17-19) is primarily to
- a. add a humorous anecdote to the examples of friends he has listed earlier in the paragraph
  - b. contrast true friends from those he suggests should suffer "passive friend-loss" (line 14)
  - c. suggest that "friend" is not an accurate label for many Facebook connections
  - d. make an argument about the kinds of relationships that should be represented on Facebook
  - e. provide a suggestion for how people should actually treat Facebook friends who are not truly valuable friends
- \_\_\_\_\_ 45. The author's attitude toward collecting Facebook friends is illustrated in all of the following phrases EXCEPT
- a. "like medals on Mussolini's chest" (line 7)

- b. “the flattering, flattening banner of ‘Friend’” (line 17)
- c. “mere collectibles, like Garbage Pail Kids” (lines 29-30)
- d. “subsumed the ol’ Rolodex” (line 31)
- e. “‘friendship is biodegradable’” (line 37)

\_\_\_\_\_ 46. The author’s rhetorical strategy in lines 22–25 (“We squirrel away . . . The Electric Slide?”) is to

- a. illustrate his point through examples of problems in American culture
- b. mock himself and his contemporaries through a comparison to a previous generation
- c. incite anger in his reader through derogatory language and detail
- d. promote a thoughtful analysis of the hoarding instinct through historical reference
- e. downplay the seriousness of the Depression by connecting it to Facebook

\_\_\_\_\_ 47. Which of the following is true of the claim made in lines 37–39 (“We scrawl . . . Showtime subscription”)?

- a. It rebuts the quotation from Emerson.
- b. It contradicts the claim made in the previous paragraph.
- c. It states the author’s main premise.
- d. It presents a straw man fallacy.
- e. It emphasizes the author’s expertise through his personal experience.

\_\_\_\_\_ 48. Throughout the passage, the author uses all of the following techniques EXCEPT

- a. metonymy
- b. simile
- c. irony
- d. allusion
- e. alliteration

\_\_\_\_\_ 49. The final sentence of the passage (lines 55-56) functions to

- a. illustrate the censorious nature of the author’s argument
- b. summarize the main points of the discussion
- c. contradict the premise of the previous paragraph
- d. reiterate the claim made in the first paragraph
- e. shift the tone to create a more congenial ending

\_\_\_\_\_ 50. The passage as a whole can best be described as a

- a. logical, well-documented argument
- b. semi-serious presentation of a problem followed by a possible solution
- c. biting, incisive analysis of a social issue
- d. personal reflection generalized to all of American society
- e. satiric indictment of the behavior of mainstream culture

## CA5 Answer Section

### MULTIPLE CHOICE

1. *Even the title of this commentary indicates that Krauthammer is addressing an issue related to language (not culture, economics, or education). He introduces the danger through his opening remarks about the unrest that Canada has experienced by embracing French as well as English; ultimately, he suggests that a large and “overwhelmingly Spanish speaking” group in the United States might demand the same status for Spanish that Canada grants to French, thus compromising national unity (paragraphs 6 and 7).*
2. *A “joy” is more than a statement of fact; it is presented in such a way as to suggest a positive situation. Krauthammer suggests a positive situation when he notes that an immigrant who is learning English still may “proudly” (paragraph 5) teach his first language to his children.*
3. *In fact, the “International Organisation de la Francophonie” (IOF), which traces its origins to the early 1970s, organizes and supports political actions that benefit speakers of French; and since the 1970s, there indeed have been referendums that might have allowed Québec to secede from Canada. Even without that historical knowledge, however, it is clear from the roots “Franco” and “phon” and from the details about political activity that “Francophonie” relates to an organized, aggressive attempt to promote the “sound” of the French language.*
4. *The discussion of the resolution is built on a contrast, best summed up by the juxtaposition of Krauthammer’s “tepid” with Reid’s “racist.” By calling the resolution “tepid,” Krauthammer opines that the term “national language” does not go far enough in expressing the desire to prevent the danger that he sees; by describing the amendment as “racist,” Reid opines that “national language” hides a malicious intent.*
5. *“Hyperbolic” is the adjective form of “hyperbole,” or “exaggerated.” An opponent who is “less hyperbolic,” therefore, is someone who disagrees with a given opinion or action but who does so without becoming melodramatic or otherwise excessive. In this context, Krauthammer is saying that there are people who oppose an “official language,” as Harry Reid does, but who refrain from labeling the view that they oppose with Reid’s provocative label of “racist.”*
6. *“Babel” alludes to the biblical story of the Tower of Babel (Genesis 11), in which God punished the people of the world for their pride by turning their one language into many languages.*
7. *“Gratuitously” means “done in a way that indicates a lack of reason or justification.” Not only do these officials lack justification for their view, argues Krauthammer; they ignore the “divisiveness and antagonisms” (paragraph 2) that will result if the ever-growing use of a second language (in this case, Spanish) is accommodated rather than restricted.*

8. *An argument's turning point occurs when there is a shift in the author's overall emphasis. The sentence that begins "But all of that changes" signals such a shift. To this point, Krauthammer has introduced the topic and has focused on past immigrants, who came to the United States speaking a wide variety of languages and understanding that learning English was their key to success. At this point, however, he turns to "linguistically monoclonal immigration" (paragraph 6)—the fact that today's immigrants are "overwhelmingly Spanish speaking" (paragraph 7). This difference in immigration, he goes on to argue, creates the threat of cultural division and necessitates giving English "official" status (paragraph 7).*
9. *Anaphora, or initial repetition, is illustrated in the three times that "official" begins a sentence in this paragraph. By choosing this word and then repeating it, Krauthammer underscores his argument—that the federal government should make English, by law, the official language of the United States.*
10. *The primary purpose is to draw attention to the problems that arise when typical sick-leave policies come into conflict with the need to care for children. Although the end of the passage advocates more flexible leave policies, this point is raised only in the last three paragraphs, and the overall tone of the passage is not one of demand. Stories from working parents and, to lesser degree, data from research studies provide support for the main argument.*
11. *While all of the answer choices describe potential functions of rhetorical questions, in this passage, the purpose of the questions in the first line ("Got the sniffles? Low grade temperature?") is to make a connection to an experience that is likely to be familiar to the reader. The questions do not make indirect statements—they explicitly reference symptoms of illness—and they do not contain imbedded assumptions. A line-of-inquiry question for this passage would look more like "How do parents with limited leave time manage to care for sick children?"*
12. *Lofas's quotation, "Everybody's competing because they're afraid if they don't show up, their desk won't be there tomorrow," supports the claim that parents are reluctant to take time off when they are really sick because of a perceived risk of job loss in a tight job market. This idea helps to develop the larger point that parents must be selective about how they use their sick time. However, the quotation immediately supports the assertion about the economic climate.*
13. *This passage foregrounds the experiences and challenges of working parents as a primary method of development. The author also uses phrases such as "juggling act" (line 6) and "balancing act" (lines 45-46) to suggest a sympathetic stance toward working parents who must make tough choices about their time. The language is too casual and familiar to be pedantic, and although the author does suggest that change is needed, the call for change is not strident.*
14. *This paragraph serves as the first transition from the discussion of the problem with current sick-leave policies to the discussion of potential solutions. It also provides an example of a company that has "family-oriented and flexible" (line 37) leave policies (though these policies do not seem to be a perfect solution for Ms. Rios, who continues to feel reluctant to use her sick days for her own health concerns).*

15. *Paragraph 12 asserts that people most frequently miss work as a result of “family issues” (line 30), and backs the assertion with survey data. Paragraph 13 uses a quote from a parent who has had personal experience with the phenomenon described by the survey. Both paragraphs include specific information; neither is a generalization.*
16. *The phrase “juggling act” is a metaphor for parents’ struggle to balance competing work and family responsibilities. The passage argues that just as a juggler must attend to the position of each ball to avoid dropping one, working parents must attend to multiple obligations simultaneously in order to successfully keep them all in the air.*
17. *Paragraph 14 highlights one way in which the relationship between parents, children, and employers has shifted over time. In the context of the surrounding paragraphs, the primary implication seems to be that employers need to adapt their policies to keep up with changing times. The historical period described in the paragraph is a bit too distant to serve as a foundation for modern policies, however.*
18. *In the second sentence of the passage, Klosterman writes, “They are wordless and oozing and brain dead, but they’re an ever-expanding market with no glass ceiling.” In other words, zombies seem like they would be fairly disgusting and uninteresting fodder for entertainment, but popular interest in zombies is large and growing.*
19. *This sentence uses deliberately flawed reasoning for humorous effect. The difference in viewership between The Walking Dead, a series about zombies, and Mad Men, a series about the American advertising industry in the 1960s, does not actually support a claim that viewers would prefer to watch a particular actress play “an animated corpse.” Ms. Hendricks’s reputation for beauty also adds to the humor of the line because it contrasts with the unattractive description of zombies elsewhere in the passage.*
20. *The word “dissonance” refers to a lack of consistency, or a disagreement, between two factors; in this case, the “dissonance” is between the numbers of viewers of the two shows.*
21. *“Measured amplification” refers to the evolution of the zombie as a mythical figure, one whose popularity has risen steadily over the past forty years. When Klosterman says that the amplification of the zombie’s popularity is “measured,” he is suggesting that it has occurred in marked proportion. Klosterman says he finds this amplification curious in that the creatures themselves are limited in how deeply their characters can be developed.*
22. *In this sentence, Klosterman suggests that the popular image of zombies did not need to be updated to fit the tastes and fears of the modern audience—instead, traditional zombies have become increasingly relevant in the popular imagination as a result of the “condition of the world.”*



23. *In context, this word has a bit of a double meaning. In the zombie mythos, zombies eat—literally consume—human brains. In a more figurative sense, the author suggests interest in zombies is related to the fear of being inundated, overwhelmed, or consumed by the mundane tasks of everyday life in the modern world.*
24. *Klosterman previously made analogies between zombies and disease and zombies and death, conditions associated with the literal zombie; in the question he raises at the beginning of paragraph 6, he presents his hypothesis about how the relationship between zombies and culture might differ from these analogies, and how this difference might explain the popularity of zombies.*
25. *Previous paragraphs have focused on what makes both zombies and the thoughtless tasks of modern life frightening. Here, Klosterman reassures his audience that the battle against zombies and “the Internet and the media and every conversation we don’t want to have” is manageable. However, he’s also being frank and realistic when he explains that such a battle is never ending. He presents fear as a reasonable rather than a paranoid reaction to the assault of modern life. Although the author is occasionally comically cynical, his arguments are authoritative and confident. Finally, by illustrating the battle to “remain human, at least for the time being” as “endlessly (and thoughtlessly)” monotonous, he retains a tone too moderate to be described as either enthusiastic or sorrowful.*
26. *In this sentence, the term “hermaphrodites” refers to frogs with both ovaries and testes, one of the effects found to result from exposure to atrazine. Although it is extremely rare, hermaphroditism also occurs in humans.*
27. *The Environmental Protection Agency figure sets safe levels of atrazine for drinking water, a regulation that is determined by the effects that the chemical has on humans, a topic that is as of yet inconclusive. Hayes is here speculating on the potential implications.*
28. *Hayes retrieved the water in order to test whether frogs exhibited hermaphroditism in reaction to the specific mixture of atrazine with drinking water from their natural environment at different stages of their development.*
29. *In using the term “reapplied,” Royte is describing the process by which atrazine is absorbed into the atmosphere or transferred by groundwater or rivers and redistributed. When it gets absorbed into the atmosphere, atrazine molecules attach to dust particles and are redispensed by way of “clouds, fog, and snow” (lines 31-32)—all forms of precipitation. When it seeps into groundwater—water that exists underneath the surface of the earth—it gets reapplied by seeping back onto the earth’s surface or by extraction for wells. Rivers redistribute it to the wider range of objects and environments into which they flow.*

30. *In lines 39–42, Royte tells us that atrazine activates a gene that produces the enzyme aromatase, which produces estrogen, both inhibiting the growth of male frogs’ vocal boxes and sacs and inducing the growth of ovaries, eggs, and yolk—or demasculinizing and also feminizing them.*
31. *In a similar way in both male and female frogs, atrazine switches on a gene that makes the enzyme aromatase, which turns testosterone to estrogen. Although it is sometimes not recognized, both sexes produce testosterone, but in females the amount is less. The excess estrogen produced in females diminishes the work of the ovary, ultimately cutting off the production of estrogen, which inhibits the female reproductive system.*
32. *Royte is suggesting that because hormones regulate the structure of reproductive organs and since atrazine impacts hormones, frogs’ reproductive systems are susceptible to the chemical. There is also an unfortunate correlation between their metamorphosis occurring in the spring and atrazine being at its peak level in the spring.*
33. *Whereas Hayes does not reach the ultimate conclusion that atrazine is harmful for humans, others maintain a more skeptical attitude. A skeptical attitude refers to one that maintains a disbelief or incredulity toward a subject.*
34. *The first two paragraphs of the excerpt describe the author’s arrival in Dakar, Senegal, from New York, and the purpose of his trip as well as the discoveries he makes about present-day Dakar. The author organizes this description in a narrative style.*
35. *The excerpt uses hip-hop as a vehicle to communicate the complicated experience of groups of peoples in Senegal. In paragraph 2, the author illustrates and qualifies his thesis by providing specific examples of the socioeconomic class structure in Dakar, Senegal, while in paragraph 3 he identifies some the cultural and historical context for the popularity of hip-hop in former French African colonies like Senegal.*
36. *McBride uses figurative language throughout the passage, as evidenced in lines 5–7, “The stench of poverty in my nostrils was so strong it pulled me to earth like a hundred-pound ring in my nose.” The author includes an analogical reference in lines 15–18 when drawing comparisons between Dakar and “Birmingham, Alabama, in the 1950s — the blacks serving, the whites partying.” The rhythm of the excerpt varies due to McBride’s use of statements of varying lengths, including sentence fragments like “That whole bit” in line 4. Objective reporting drives the description of Assane N’Diaye in lines 39–45 of the excerpt. While McBride includes quotes from local Senegalese musicians, these quotations are not qualified by the author as expert testimony.*
37. *“Squalor,” as used in line 28, refers to the filth described in lines 7–10 that result from the poverty affecting parts of Dakar, as the author mentions in lines 5–7.*

38. *In the beginning of the excerpt, McBride explains that the main purpose of his trip to Senegal in Africa is to “find the roots of hip hop” (line 3). At the end of the excerpt, McBride includes a quote from Assane N’Diaye, a Senegalese hip-hop artist, restaurateur, and fisherman whom he profiles in several paragraphs in the passage. This quotation reinforces the idea of hip-hop’s connection to Africa as Assane relates how the musical form “‘has always existed here’” (line 63) due to its use as a form to express “hardships” (line 63).*
39. *The repetition of “They write” at the start of successive sentences in these lines is an example of anaphora.*
40. *In this single sentence, the author explains how music, particularly hip-hop music, is palatably presented to tourists through friendly and commercially viable avenues, such as “drumming” (line 32) and “dance lessons” (lines 32-33). However, this same sentence also describes the use of hip-hop as an artistic means to communicate the “quiet rage” (line 33) of the Senegalese people. These two contradictory ideas point to hip-hop’s paradoxical role in Senegalese culture.*
41. *Although the author employs various literary tactics to convey his ideas in this excerpt, on the whole, the style of the passage is descriptive and formal. The author details his experience at the Sandaga market, describing it as “full of ‘local color’—unless you live there.” He notes, “It was packed and filthy, stalls full of new merchandise surrounded by shattered pieces of life everywhere, broken pipes, bicycle handlebars, fruit flies, soda bottles, beggars, dogs, cell phones” (lines 7–9). Overall, McBride uses a formal writing style, avoiding contractions (see line 43: “He has returned home”) and using words like “father” (line 40) rather than “dad.” He also notes specific measurements and places in his descriptions of setting, as in lines 43–45: “He has returned home to Toubab Dialaw, about 25 miles (40 kilometers) south of Dakar, a village marked by a huge boulder, perhaps 40 feet (12 meters) high, facing the Atlantic Ocean.”*
42. *The author creates an informal and slightly sarcastic tone—aimed at Facebook users—through his use of colloquial language, such as beginning his address to the reader with “Hey” (line 1). He follows with “Hell” (line 1) and then further mocks Facebook users with the term “4-eva” (line 3).*
43. *The term “Friendonomics” is clearly tied to the idea of “economics” and echoes the title of the best-selling book Freakonomics as well. In the first paragraph, Brown describes himself as “a medium-social individual of only middling lifetime popularity,” yet he has “never lost a friend” (lines 4-5). Brown notes that the “current . . . state of Friendonomics” is “inflated” (line 10) and that “we squirrel away Friends the way our grandparents used to save nickels” (lines 22–23). He drives home his point by stating, “Friends are the currency of the socially networked world; therefore, it follows that more equals better” (lines 27–28).*
44. *Brown’s point in the paragraph is that people often have “friends” (line 12) on Facebook for whom they truly have only “the flimsiest of attachments” (line 15). In the parenthetical aside, he suggests that even if the “friend” is merely a “hookup” (line 19), most people would not be “callous enough to actually categorize a hookup under ‘Hookup’” (lines 19-20), showing that he believes most people would deliberately deceive themselves about the flimsy nature of some of their Facebook friends.*

45. *Four of these phrases illustrate the author's attitude that the collecting of friends has devalued the meaning of friendship, making it as meaningless as "medals on Mussolini's chest" and merely collectible—in the same way that we used to collect cards in a Rolodex or toys like Garbage Pail Kids. The result is that the word "friend" has become "flattering" yet has "flattened" the meaning of that term. Thus, for friendships to have value, some must be allowed to disintegrate, to be "biodegradable."*
46. *The author's point is that the hoarding behavior of "our grandparents" (line 23) was understandable because "they lived through the Depression" (lines 24). However, he seems at a loss to think of some terrible event that might make the friend hoarding behavior of his contemporaries more understandable. He asks, "And we lived through—what exactly?" (lines 24-25). His references to school, a television show, and a dance demonstrate that his contemporaries have really no need for hoarding, and through these light references, he mocks his own generation.*
47. *Throughout the essay, the author's argument is that the permanent collection of Facebook friends devalues the meaning of friendship. Thus, when he states that "some bonds are meant to be shed" (line 38), he is making his main point.*
48. *The author uses several similes, such as "my Friendbox like medals on Mussolini's chest" (line 7). He uses irony frequently, such as his claim that what he has "lost is the right to lose touch" (lines 8-9), a statement that seems contradictory. He alludes to Mussolini (line 7), the Depression (lines 24), and Emerson (line 36), and he also includes a variety of more contemporary references. In paragraph 2, Brown uses alliteration to call attention to his phrasing: "be preserved, in perpetuity, under the flattering, flattening banner of 'Friend'" (lines 16-17). Brown does not, however, use metonymy.*
49. *The last sentence reiterates the claim the author made in the first paragraph—that when he makes a Facebook friend, it is "4-eva" (line 3) and that he has lost "the right to lose touch" (lines 8-9).*
50. *Although Brown uses humor throughout the piece through his use of colloquial language and pop culture references, he is serious in describing the natural order of fading friendships, which is violated through the permanence of Facebook friending. In paragraphs 3-5 (lines 20-46), he explains the three consequences of this problem. Brown offers a serious solution, which is to let friends fade, but he also suggests a humorous solution, his "Fade Utility" (line 47), which works with Facebook to allow friends to disappear without the user having to make a decision. Brown does use logic in his presentation but does not provide real documentation. He presents the Facebook friend issue as a social problem, but his tone is gentle rather than biting or indicting.*