

Questions 42–53. Refer to the following passage.

The following is an excerpt from an essay called, "Fifth Avenue, Uptown: A Letter from Harlem," written by the noted African-American author, James Baldwin, in 1960:

- The projects in Harlem are hated. They are hated almost as much as policemen, and this is saying a great deal. And they are hated for the same reason: both reveal, unbearably, the real attitude of the white world, no matter how many liberal speeches are made, no matter how many lofty editorials are written, no matter how many civil-rights commissions are set up.
- (5) The projects are hideous, of course, there being a law, apparently respected throughout the world, that popular housing shall be as cheerless as a prison. They are lumped all over Harlem, colorless, bleak, high, and revolting. The wide windows look out on Harlem's invincible and indescribable squalor; the Park Avenue railroad tracks, around which, about forty years ago, the present dark community began; the unrehabilitated houses, bowed down, it would seem, under the great weight of frustration and bitterness they contain; the dark, ominous schoolhouses from which the child may emerge maimed, blinded, hooked, or enraged for life; and the churches, churches, block upon block of churches, niched in the walls like cannon in the walls of a fortress. Even if the administration of the projects were not so insanely humiliating (for example: one must report raises in salary to the administration, which will then eat up the profit by raising one's rent; the management has the right to know who is staying in your apartment; the management can ask you to leave, at their discretion), the projects would still be hated because they are an insult to the meanest intelligence.
- (10) Harlem got its first private project, Riverton—which is now, naturally, a slum—about twelve years ago because at that time Negroes were not allowed to live in Stuyvesant Town. Harlem watched Riverton go up, therefore, in the most violent bitterness of spirit, and hated it long before the builders arrived. They began hating it at about the time people began moving out of their condemned houses to make room for this additional proof of how thoroughly the white world despised them....The people in Harlem know they are living
- (15) there because white people do not think that they are good enough to live anywhere else. No amount of "improvement" can sweeten this fact. Whatever money is being earmarked to improve this, or any other ghetto, might as well be burnt. A ghetto can be improved in one way only: out of existence.
- (20) Similarly, the only way to police a ghetto is to be oppressive. None of the Police Commissioner's men, even with the best will in the world, have any way of understanding the lives of the people they swagger about in twos and threes controlling. Their very presence is an insult, and it would be, even if they spent their entire day feeding gumdrops to children. They represent the force of the white world, and that world's real intentions are, simply, for that world's criminal profit and ease, to keep the black man corralled up here, in his place. The badge, the gun in the holster, and the swinging club make vivid what will happen should his rebellion become overt....
- (25) It is hard, on the other hand, to blame the policeman, blank, good-natured, thoughtless, and insuperably innocent, for being such a perfect representative of the people he serves. He, too, believes in good intentions and is astounded and offended when they are not taken for the deed. He has never, himself, done anything for which to be hated—which of us has?—and yet he is facing, daily and nightly, people who would gladly see him dead, and he knows it. There is no way for him not to know it: there are few things under heaven more unnerving than the silent, accumulating contempt and hatred of a people. He moves through Harlem, therefore, like an occupying soldier in a bitterly hostile country; which is precisely what, and where, he is....The white policeman standing on a Harlem street corner finds himself at the very center of the revolution now occurring in the world....
- (30) (35) (40) (45) (50) (55) (60) (65) (70) (75) (80)

42. The most salient irony in the passage concerns the
- (A) prowess of the railroad amidst the stifling poverty of the neighborhood
 - (B) replacement of condemned housing by urban high-rises
 - (C) triumph of education in such a deterministic setting
 - (D) exorbitant rents levied for such inferior housing
 - (E) kindness shown to local children by policemen
43. The most emphatic statement of theme occurs in paragraph
- (A) one
 - (B) two
 - (C) three
 - (D) four
 - (E) five
44. The rhetorical effectiveness of the author's opening paragraph is MOST enhanced by his
- (A) opening declaration of the residents' animus
 - (B) emphatic position of the adverb "unbearably"
 - (C) association of the projects with the police
 - (D) climactic trio of adverbial phrases
 - (E) choral-like repetition of the word "hate"
45. The author suggests that the blight of the projects is worsened by each of the following EXCEPT
- (A) their vista on an equally squalid locale
 - (B) the apathy of their inhabitants
 - (C) the dangers of crime and drugs that are endemic to the neighborhood
 - (D) the *de facto* segregation which they promote
 - (E) the intrusiveness and machinations of the projects' management
46. Which of the following second paragraph verbs presages the author's later assertion that "The people in Harlem know they are living there because white people do not think they are good enough to live anywhere else" (lines 44-46)?
- (A) "lumped" (line 12)
 - (B) "unrehabilitated" (line 17)
 - (C) "bowed" (line 18)
 - (D) "niched" (line 23)
 - (E) "hated" (line 31)
47. The author's personal frustration is MOST evidenced by his
- (A) impatience with journalists and politicians
 - (B) complaint over continued increases in rent
 - (C) willingness to burn funds earmarked for housing
 - (D) indictment of the school system's failures
 - (E) inability to accept the police officers' presence
48. The simile in lines 23-24 likely alludes to which of the following?
- I. The stalwart nature of the residents' faith.
 - II. The militant nature of religious leaders.
 - III. The ineffectuality of the church in fighting poverty.
- (A) I only
 - (B) III only
 - (C) I and II
 - (D) II and III
 - (E) I, II and III
49. Which of the following words does NOT contribute to the militant characterization of the police?
- (A) "swagger" (line 56)
 - (B) "corralled" (line 62)
 - (C) "swinging" (line 63)
 - (D) "blank" (line 67)
 - (E) "unnerving" (line 77)
50. The author's comments about the policeman in the concluding paragraph reflect which of the following?
- I. A sincere empathy for the officer's discomfiting isolation.
 - II. A skepticism concerning the officer's impartiality.
 - III. A deep-seated admiration for the officer's character.
- (A) I only
 - (B) II only
 - (C) I and II
 - (D) II and III
 - (E) I, II and III

51. The author uses simile to describe all of the following EXCEPT
- (A) the powerful animosity with which the residents regard the projects
 - (B) the intolerable bleakness of public housing
 - (C) the cattle-like subservience of black Americans
 - (D) the enduring bitterness of inner city residents
 - (E) the acute estrangement of white policemen in Harlem
52. The author rhetorically emphasizes his position on the projects via all of the following EXCEPT
- (A) sweeping categorical statements that deny any hope of change
 - (B) matter-of-fact dismissals of efforts to ameliorate the projects' ills
 - (C) a litany of examples of urban blight
 - (D) a vitriolic indictment of the projects' builders
 - (E) repetition of a key word throughout the passage
53. Which of the following is NOT a stylistic trait of the passage?
- (A) pejorative diction that delineates the projects' blight
 - (B) a personification of the neighborhood
 - (C) astute social commentary on the stasis of urban poverty
 - (D) subordinating constructions that mirror the subjugation of the residents
 - (E) instances of subtle but pointed sarcasm

Passage Four: From James Baldwin's "Fifth Avenue Uptown: A Letter from Harlem"

This provocative essay by James Baldwin is full of the rhetoric of frustration and impatience, of injustice and smoldering anger. Baldwin focuses on the projects in Harlem, high-rises ostensibly built, in his eyes, because "white people [did] not think that [blacks were] good enough to live anywhere else" (lines 45-46). Baldwin's opening two sentences connect the projects with the police, an entity which he sees as "represent[ing] the force of the white world" (line 58-59). Both projects and police are depicted as objects of great hate essentially because "both reveal, unbearably, the real attitude of the white world, no matter how many liberal speeches are made, no matter how many lofty editorials are written, no matter how many civil-rights commission are set up" (lines 4-8). This powerful sentence not only establishes the author's thesis, but connects the living conditions of Harlem's black residents with both an overt and subtle racism, one that runs its inexorable course despite the palliative promises of politician, court, and media.

The second paragraph of Baldwin's essay is primarily comprised of a catalog of urban blight. The author relates the "colorless, bleak, high, and revolting" nature of the projects (lines 12-13), the "invincible and indescribable squalor" of the neighborhood (lines 14-15), the "unrehabilitated houses" (line 17) and "ominous schoolhouses" (line 20) from which Harlem's youth may "emerge maimed, blinded, hooked, or enraged for life" (lines 21-22). This sordid environment is further stained by the projects, which poorly run and poorly maintained, are "an insult to the meanest intelligence" (lines 32-33).

After recounting a brief history of Harlem's first project, Riverton, Baldwin attempts to capture the animosity of the residents toward this 'social improvement' incentive. Words such as "violent bitterness" (lines 38-39), "hated" (line 39), and "hating" (line 40) convey the unadulterated resentment residents felt toward "this additional proof of how thoroughly the white world despised them" (lines 42-44). As Baldwin bluntly concludes,

The people in Harlem know they are living there because white people do not think that they are good enough to live anywhere else. No amount of "improvement" can sweeten this fact. Whatever money is being earmarked to improve this, or any other ghetto, might as well be burnt. A ghetto can be improved in one way only: out of existence (lines 44-50).

The final two paragraphs concern themselves with the residents' perception of the police who, like the projects, are targets of the residents' animus. This is largely because of the widely held perception that they are there to "keep the black man corralled up here, in his place" (lines 60-61). Things such as "The badge, the gun in the holster, the swinging club" (lines 61-62) are metonymies that equate the police with ominous threat and arbitrary violence. Swaggering about the neighborhood in twos and threes, small pockets of force, they "represent," to author and resident alike, "the force of the white world" (lines 58-59). The diction chosen to describe the police in the final paragraph—words such as "blank" (line 66), "thoughtless" (line 66) and "insuperably innocent" (line 67)—paints the typical

policeman in an unflattering light: at best a mindless puppet, at worst a righteous upholder of law whose actions are morally questionable. The growing neighborhood hostility towards ghetto, police, and racist oppression, which Baldwin more specifically presaged in *The Fire Next Time*, is nevertheless unmistakable in the passage's concluding lines, which recount the policeman's "facing, daily and nightly, people who would gladly see him dead" (lines 72-73) and moving through Harlem "like an occupying soldier in a bitterly hostile country" (lines 78-79). Ultimately, Baldwin's essay does more than air the complaint of one African-American writer; it is freighted with the '60s climate of social unrest that would soon manifest itself in rebellion and riot.

42. The most salient irony in the passage concerns the **(B) replacement of condemned housing by urban high-rises.**

The high-rises, which in their newness represented urban 'progress,' were erected in place of "condemned houses" (lines 41-42). However, the author perceives these projects as "colorless, bleak, high, and revolting" (lines 12-13), suggesting that in their construction they followed "a law, apparently respected throughout the world, that popular housing shall be as cheerless as a prison" (lines 10-12). Their wide windows provide only a vista upon other sordid, unaddressed aspects of the Harlem neighborhood: "the unrehabilitated houses, bowed down, it would seem, under the great weight of frustration and bitterness they contain; the dark, the ominous schoolhouses from which the child may emerge maimed, blinded, hooked, or enraged for life" (lines 17-22). The author ultimately claims that "The people in Harlem know they are living there because white people do not think that they are good enough to live anywhere else" (lines 44-46), that the first housing project, Riverton, was erected to keep blacks out of Stuyvesant Town, a well-maintained housing complex in lower Manhattan. The irony lies in the fact that what seems on the surface a civic improvement is actually a means of keeping the residents mired in their poverty. As the author sardonically remarks, "No amount of 'improvement' can sweeten this fact" (lines 46-47).

43. The most emphatic statement of theme occurs in paragraph **(C) three.**

The author's belief that the urban ghetto must not be upgraded but eliminated comes across most forcefully in lines 49-50, which state "A ghetto can be improved in one way only: out of existence."

44. The rhetorical effectiveness of the author's opening paragraph is **MOST** enhanced by his **(D) climactic trio of adverbial phrases.**

Though some case can be made for choices (A), (B), (C) and (E), they are rhetorically less effective than choice (D) in both rhythm and content. The three adverbial phrases in lines 5-8—"no matter how many liberal speeches are made, no matter how many lofty editorials are written, no matter how many civil rights commissions are set up"—catalog all the phony promises made by politicians, courts, and newspapermen alike. Moreover, the use of anaphora (repetition) aurally conveys a sense of the same tired rhetoric so often used by people to get elected, but so seldom followed up. In addition, diction such as "liberal" and "lofty" associate such rhetoric with romantic ideals that are as far away from the grim realities of the ghetto as Gulliver's Laputa is to England.

45. The author suggests that the blight of the projects is worsened by each of the following **EXCEPT** **(B) the apathy of their inhabitants.**

The author notes how the projects' "wide windows look out on Harlem's invincible and indescribable squalor" (lines 13-15); how a "child may emerge maimed, blinded, hooked, or enraged for life" (lines 20-22); how "Harlem got its first private project, Riverton—which is now, naturally, a slum—about twelve years ago because at that time Negroes were not allowed to live in Stuyvesant Town" (lines 34-37); and how "the administration of the projects [is]...insanely humiliating (for example: one must report raises in salary to the administration, which will then eat

up the profit by raising one's rent; the management has the right to know who is staying in your apartment; the management can ask you to leave, at their discretion)" (lines 24-31). This confirms the presence of choices (A), (C), (D) and (E).

However, though lines 17-19 suggest that "the unrehabilitated houses, [have been] bowed down, it would seem, under the great weight of frustration and bitterness they contain," this does not necessarily imply that their residents are apathetic. This makes (B) the exception.

46. Which of the following second paragraph verbs presages the author's later assertion that "The people in Harlem know they are living there because white people do not think they are good enough to live anywhere else" (lines 44-46)? (A) **"lumped"** (line 12).

The word "lumped," which implies being grouped or dropped together in one spot without care or concern, seems the best choice here in that it parallels the author's belief that the ghetto is a holding pen for his race. This is later buttressed by the hostile depiction of the police whose intentions, the author claims, "are, simply, for that world's criminal profit and ease, to keep the black man corralled up here, in his place" (lines 59-61).

47. The author's personal frustration is MOST evidenced by his (C) **willingness to burn funds earmarked for housing.**

This is derived pretty much directly from lines 47-50 which state, "Whatever money is being earmarked to improve this, or any other ghetto, might as well be burnt. A ghetto can be improved in one way only: out of existence." This not only captures the author's frustration with the urban ghetto, but dramatizes it in an extremely radical way.

48. The simile in lines 23-24 likely alludes to which of the following?

- I. The stalwart nature of the residents' faith.
- II. The militant nature of religious leaders.
- III. The ineffectuality of the church in fighting poverty.

(A) I only.

The simile, "nched in the walls like cannon in the walls of a fortress," refers to the block upon block of churches that continue to endure despite the blight that surrounds them. This can only be a testament to the stalwart nature of the residents' religious faith.

49. Which of the following words does NOT contribute to the militant characterization of the police? (E) **"unnerving"** (line 76).

Choice (A) "swagger" is suggestive of the license the police enjoy by being armed, while choice (B) "corralled" implies the penned up dehumanization felt by the residents. Choice (C) "swinging" suggests the impunity with which the police will club the residents, while choice (D) "blank" implies the total lack of empathy or understanding the police have for black people and their culture. Choice (E) "unnerving," on the other hand, actually refers to the fear felt by the white policemen who must patrol a neighborhood growing in resentment and animosity.

50. The author's comments about the policeman in the concluding paragraph reflect which of the following?
- I. A sincere empathy for the officer's discomfiting isolation.
 - II. A skepticism concerning the officer's impartiality.
 - III. A deep-seated admiration for the officer's character.

(B) II only.

Though the author begins his final paragraph by saying "It is hard, on the other hand, to blame the policeman, blank, good-natured, thoughtless, and insuperably innocent, for being such a perfect representative of the people he serves" (lines 65-68), it is difficult to take these lines seriously. The absolution of the words "hard to blame" is too quickly countered by the unflattering description of the policeman as "blank" and "thoughtless," as well as his designation as the "perfect representative of the people he serves"—those same people who do not think black people are good enough to live anywhere but in ghettos. The subsequent lines, "He, too, believes in good intentions and is astounded and offended when they are not taken for the deed. He has never, himself, done anything for which to be hated" (lines 68-72), sardonically whitewash the militant actions of police, and in this age of Amadou Diallos and Abner Louimas, still resonate with conviction. This effectively eliminates I and III from consideration.

II, on the other hand, draws credence from the fact that these police officers represent the element of the populace that wants to keep blacks out of other, more desirable areas and confined to the death-traps of the ghetto. They are further depicted as "oppressive" (line 52) and as "represent[ing] the force of the white world" (lines 58-59)

51. The author uses simile to describe all of the following EXCEPT **(C) the cattle-like subservience of black Americans.**

The author suggests that "The projects in Harlem are hated...almost as much as policemen" (lines 1-2), that the high-rises are "cheerless as a prison" (lines 11-12), that "there are few things under heaven more unnerving than the silent, accumulating contempt and hatred of a people." (lines 75-77), and that the white policeman "moves through Harlem, therefore, like an occupying soldier in a bitterly hostile country" (lines 77-79). This validates choices (A), (B), (D) and (E). The word "corrailed" (line 61), from which answer (C) derives, is actually an implied metaphor.

52. The author rhetorically emphasizes his position on the projects via all of the following EXCEPT **(D) a vitriolic indictment of the projects' builders.**

Statements such as "A ghetto can be improved in only one way: out of existence (lines 49-50), combined with the opening trio of adverbial clauses—"no matter how many liberal speeches are made, no matter how many lofty editorials are written, no matter how many civil-rights commissions are set up" (lines 5-8)—confirm (A) and (B). The central portion of the second

paragraph, in particular “Harlem’s invincible and indescribable squalorthe unrehabilitated houses, bowed down, it would seem, under the great weight of frustration and bitterness they contain; the dark, the ominous schoolhouses from which the child may emerge maimed, blinded, hooked, or enraged for life” (lines 14-22)—confirm (C), while the choral-like repetition of variants of the word “hate” support (E). Nowhere in the passage, however, are comments made about the builders (D).

53. Which of the following is NOT a stylistic trait of the passage? **(D) subordinating constructions that mirror the subjugation of the residents.**

Choice (A) is supported by words such as “hideous” (line 9), “cheerless” (line 11), “colorless” (line 12) and “revolting” (line 13) among others. Choice (B) is evidenced by lines 17-19, “the unrehabilitated houses, bowed down, it would seem, under the great weight of frustration and bitterness they contain.” Choice (C) is validated by the entire essay, which graphically paints the bleak conditions of the urban ghetto. Choice (E) is supported by lines 9-12. “there being a law, apparently respected throughout the world, that popular housing shall be as cheerless as a prison” and by the description of the policeman in the concluding paragraph.