

Viewpoint and Attitude Identification Drill Answer Key

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Passage #1:

- Federal rules of evidence have long prohibited the presentation in court of many types of “hearsay” (evidence recounted second-hand, rather than reported directly by a witness), based on the notion that only the most readily verifiable evidence should be allowed consideration by any court in making its determinations. Dr. Kinsley has argued, however, that the rules of evidence as currently written are unacceptably overreaching, defining as hearsay too many types of evidence whose value would far outweigh any associated detriment if allowed court admissibility. But modern hearsay rules have been written with good reason.
- (5)
- (10)

Lines 1-7: This is the view of the federal rules of evidence. The rules allow only the most verifiable evidence to be considered by any court. The implication here is that many types of hearsay do not meet this requirement, and are therefore not allowed under the rules.

Lines 7-12: This is the perspective of Dr. Kinsley. By using the phrase “unacceptably overreaching,” Kinsley appears to have a fairly strong negative opinion about the breadth of hearsay prohibitions as currently written.

Lines 12-13: This excerpt is not attributed to anyone, so it is the author at this point who takes issue with Kinsley’s argument, asserting that the hearsay rules have a reasonable foundation.

Passage #2:

- In the years which preceded Roger Bannister’s record breaking performance, it was widely believed that the human body was not equipped to complete a mile-long run in under four minutes; human lungs, many leading experts asserted, could never deliver sufficient oxygen, and the heart could not undergo such physical stress. Bannister, undeterred, believed that he could reach the goal that he had set in 1952.
- (5)

Lines 1-7: In the beginning of this paragraph, the author apprises us of a widely held belief about the body’s limitations, followed by a more specific attribution of related assertions to many leading experts.

Lines 7-9: Here the author makes the switch to the perspective of Bannister. There is not too much attitude reflected here, although Bannister is characterized as fairly confident.

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Passage #3:

- Many of Joyce’s phrasings are less than readily decipherable, and as a result his works provide seemingly endless opportunity for speculation about construction and meaning. Consensus among literary scholars is often elusive, which is why outlier academics sometimes gain notoriety in the short term with questionable but well-publicized claims concerning proper interpretation. For example, one Joyce scholar in Ireland recently announced plans to publish “Finn’s Hotel,” a collection of early notes which he asserts to be “a previously unknown Joyce work,” notwithstanding the fact that the stories have all been published before.
- (5)
- (10)

Lines 1-5: Author’s view. Joyce’s works are difficult to interpret and consensus among literary scholars is therefore elusive.

Lines 5-8: Author’s view. This lack of consensus allows outlier academics to make questionable interpretations.

Lines 8-12: The viewpoint presented here is that of the Irish Joyce scholar.

Lines 12-14: This final clause is the author’s view. The use of the phrase “notwithstanding the fact” shows that the author disagrees with the Joyce scholar’s assertion.

Passage #4:

- The first cardiac pacemaker was the brainchild of John Hopps, a Canadian electrical engineer who, in 1941, while researching hypothermia and the use of heat from radio frequencies to restore body temperature, found that mechanical or electrical stimulation can restart a heart that has stopped under conditions of extreme cold. The earliest versions of the pacemaker were heavy pieces of equipment which were far too large for implantation, and instead had to be rolled on wheels and kept attached to the patient at all times. Modern science has seen a striking decrease in the size of these devices, which are now small enough to be surgically placed under the skin, allowing them to remain virtually undetectable externally.
- (5)
- (10)
- (15)

Lines 1-15: This excerpt does not provide multiple viewpoints; it is simply the author’s presentation of information about the history of the cardiac pacemaker and its inventor. As is sometimes the case with Science passages, this selection reflects a relatively neutral tone.

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Passage #5:

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- On the other side of the interpretation debate are those who believe that the Constitution was meant to be a “living document,” whose proper construction would readily adapt to an evolving nation. Judges who subscribe to this perspective are often referred to by strict constructionists as judicial activists who are trying to take law-making power away from the legislative branch of the government. These judges, however, consider themselves interpreters, not activists. The framers specifically allowed for constitutional amendment, and afforded significant power to the judicial branch; they felt that the Constitution was to provide a framework but would have to adapt to a changing nation.
- (5)
- (10)
- (15)

Lines 1-5: This is the viewpoint of the “living document” proponents, and the tone is fairly matter-of-fact.

Lines 5-9: Here the author presents the perspective of the strict constructionists, who take a negative tone with regard to the “living document” judges.

Lines 9-10: At this point we are presented with the perspective of the so-called “judicial activists,” who believe that they are simply offering interpretations rather than newly made laws.

Lines 10-15: Here we are provided with information about the beliefs of the framers, with an attitude that lends more support to the idea of the Constitution as a living document.

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Passage #6:

- Critics often accuse Primo Levi of providing a historically incomplete account of the Holocaust in his last book, *The Drowned and the Saved* (1986). While technically correct, such accusations reveal
- (5) a fundamental failure to understand the role of memory—and forgetting—in Levi’s outstanding work. Levi regards human memory as a “marvelous but fallacious” instrument, given the inherent subjectivity of personal narration: time can alter
- (10) memory, and false memories can emerge. As many psychologists agree, this can be particularly true of traumatic memories. Trauma can often limit precise recall of an injurious experience, and its severity is often predictive of memory status. From that
- (15) perspective, the critics are correct: as a survivor of unimaginable horrors, Levi is unlikely to provide a reliably detailed account of his personal experiences. But he never meant to: *The Drowned and the Saved* is, above all, an introspective
- (20) account of survival.

Lines 1-3: The viewpoint presented here is that of the critics, who accuse Levi of providing an incomplete account of the Holocaust.

Lines 3-7: This section is crucial: the author concedes that the critics are “technically correct,” but takes a strong stance against their position. The author also embraces Levi’s book as an “outstanding work.”

Lines 7-10: This excerpt clarifies Levi’s viewpoint.

Lines 10-14: A new viewpoint is introduced—that of psychologists.

Lines 14-20: The author elaborates on her earlier claim about why the critics are “technically correct,” but fail to grasp the purpose of Levi’s account. We also learn more about Levi’s purpose, as understood by the author.

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Passage #7:

One needs only to look at the vast body of literary criticism produced during the Cold War to realize that, as Abbott Gleason aptly observes in his introduction to George Orwell's *Nineteen*

- (5) *Eighty-Four* (1949), Orwell's novel "has come to be regarded as one of the great exposes of the horrors of Stalinism." *Nineteen Eighty-Four* has indeed transcended its historical occasion, its themes persisting as ubiquitous elements of popular
- (10) culture, political debate, and literary criticism even after the end of the Cold War. History has transformed the fictional paradigms contained in the novel into an allegory of its own factual reality, an allegory that describes a shared experience
- (15) by staying embedded in the collective American unconscious. If—as Walter Benjamin observes in his essay, "The Storyteller"—storytelling is the lost art of the twentieth century, Orwell manages to find that art precisely at those moments of dramatic
- (20) narration when censorship and alienation seem most oppressive, didactic, and deafening.

Lines 1-7: This excerpt introduces Gleason's views on George Orwell. The author quotes Gleason, suggesting an overlap of viewpoints.

Lines 7-16: This section elaborates on the author's interpretation of *Nineteen Eighty-Four*. The attitude is scholarly, the views—erudite.

Lines 16-21: The author mentions Walter Benjamin, but the reference only serves to lend further credibility to the author's own views regarding Orwell.

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Passage #8:

- Designed by American architect Frank Lloyd Wright in the early 1920's, the Hollyhock House was an odd addition to the suburban landscape of East Hollywood. Critics deplored its abandonment of traditional principles of Western architecture, noting that the clear inconsistency with its Anglo-Colonial and Beaux-Arts neighbors. Because its exterior walls tilted back at 85 degrees, many felt that the Hollyhock House looked more like a
- (5) Mayan temple than a residential building.

- Indeed, the Hollyhock House lacked the typical air of domesticity expected of it. Nevertheless, the monumental nature of its form should not have caused such consternation. Although the
- (15) geometrically abstract hollyhock motif dominates the exterior and the interior spaces of the house, it also creates a rare sense of cohesion between the two. Thanks to the symmetrical leaves spaced evenly along its stem, the hollyhock also
- (20) establishes an allegorical connection between the hilly landscape of Southern California and the building's ornamental design. In sharp contrast with their predecessors, many modern-day architects now see the building as organically
- (25) inseparable from the Olive Hill on which it sits, casting a much more favorable light on Frank Lloyd Wright's ingenious design.

Lines 1-4: The author acknowledges the Hollyhock House is an “odd addition” to East Hollywood.

Lines 4-10: Introduce the critics' viewpoint, which is critical of the Hollyhock House.

Lines 11-22: This is the author's main point. The author concedes that the building is not as “domestic” as expected, but views the critics as too harsh. The author goes on to provide positive aspects of the hollyhock motif to support this view.

Lines 22-27: Juxtapose the critics' views mentioned in the first paragraph to those of modern-day architects, whose views mirror the author's own view.

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Passage #9:

What is “canon”? Scholars typically label as “canonical” those works of Western literature that have the greatest artistic merit. Critics often complain that canonicity is inherently subjective, often biased in favor of those who have the power and authority to define what “artistic merit” actually is. Even if the canon does not serve political interests overtly, their argument goes, it provides a perspective that is inherently exclusionary, if not oppressive.

- (5)
(10)

What such debates fail to acknowledge is that the canon is as much about the past as it is about the present. It creates a fantasy of origin, a shared beginning that has survived the passage of time thanks to the timeless truth we imagine is contained in it. Much like the painted table in the antique shop, its nicks and chips precious signs of its antiquarian value, the canon provides a compensatory myth whose ambiguities only contribute to its stature of a classic. They do so by inviting a plethora of interpretations that seek to settle, once and for all, the “real” meaning of the text. The classic is itself a deeply disjointed work that both invites and resists interpretation, its contradictions exhibiting not a mere lack of adequate philosophical analysis, but rather the symptoms of contingency and incommensurability inherent in its own genealogy.

- (15)
(20)
(25)

Lines 1-3: Define “canon” from a scholarly perspective.

Lines 3-10: Outline the critics’ argument against canonicity.

Lines 11-28: Introduce and elaborate on the author’s perspective regarding canonical works.

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Passage #10:

For centuries, historians have regarded Vasari's *Life of Michelangelo*, originally published in 1550, as the primary source of information about the marble statue *David*. According to Vasari,

- (5) Michelangelo completed the statue in 1504 from a large block of marble previously owned by Piero Soderini, then *gonfaloniere* for life in the city of Florence. Soderini had offered the project to several other Florentine sculptors before offering it
- (10) to Michelangelo, Vasari claims, and the numerous attempts at carving the statue had rendered the block of marble virtually unsalvageable.

Although direct proof of Vasari's account was unattainable, he offered enough details to lend

- (15) his argument a semblance of rigor. By 1840, however, the consensus among experts was that *David's* provenance had little to do with Piero Soderini. A newly uncovered document dating back to 1476 showed that it was the Overseers of
- (20) the Office of Works of the Duomo (the *Operai*) who commissioned the marble *David* to several sculptors—first to renowned Florentine sculptor Agostino di Duccio, and twelve years later to a younger artist, Antonio Rossellino. The Operai
- (25) intended the statue to be part of the century-old “Prophet-project,” a monumental series of twelve Old Testament-themed sculptures which would adorn the buttresses of Florence's cathedral church. Unfortunately, Agostino and Rossellino made
- (30) little progress for over a decade, prompting the Operai to commission the piece to the 26-year old Michelangelo. Documents from the Duomo dating back to 1501 explicitly refer to the statue's intended purpose and style, leaving no doubt that
- (35) Vasari's earlier accounts were factually incorrect.

Lines 1-4: Introduce Vasari's importance to historians.

Lines 4-12: Outline Vasari's version of events regarding the provenance of Michelangelo's *David*.

Lines 13-15: Imply the author's position regarding Vasari's historical account: it *seems* rigorous (but probably isn't).

Lines 15-18: Introduce the experts' position, which is in direct disagreement with Vasari's.

Lines 18-32: Mention the *Operai's* purpose for commissioning the piece, which functions as evidence for the author's main point.

Lines 32-35: Re-assert the author's main point: Vasari's account is factually incorrect.