LITERATURE TEST

Directions: This test consists of selections from literary works and questions on their content, form, and style. After reading each passage or poem, choose the best answer to each question and fill in the corresponding circle on the answer sheet.

Note: Pay particular attention to the requirement of questions that contain the words NOT, LEAST, or EXCEPT.

Questions 1-7. Read the following poem carefully before you choose your answers.

A Divine Mistress

In Nature's pieces still I see
Some error that might mended be;
Something my wish could still remove,
Line Alter or add; but my fair love
5 Was framed by hands far more divine,
For she hath every beauteous line.
Yet I had been far happier
Had Nature, that made me, made her.
Then likeness might (that love creates)
10 Have made her love what now she hates;
Yet, I confess, I cannot spare
From her just shape the smallest hair;
Nor need I beg from all the store
Of heaven for her one beauty more.
15 She hath too much divinity for me:
You gods, teach her some more humanity.

(c. 1640)

1. Which of the following best restates the meaning of lines 1 and 2 ?

   (A) The natural world contains imperfections.
   (B) The natural world has only the meaning that poets give it.
   (C) The natural world has been systematically destroyed by humans.
   (D) The natural world was an accident of divinity.
   (E) The poetic imagination can create or destroy the natural world.

2. The word "framed" in line 5 is particularly appropriate in this context because it suggests the woman's

   (A) deceitfulness and evil intentions
   (B) imagination and fertility
   (C) virtue and benevolence
   (D) fickleness and ethereal nature
   (E) physical shape and aesthetic completeness

3. Which of the following could be substituted for "had been" (line 7) without changing the meaning?

   (A) was
   (B) will be
   (C) have been
   (D) would have been
   (E) ought to be

4. All of the following contrasts appear in the first ten lines of the poem EXCEPT

   (A) nature and divinity
   (B) error and perfection
   (C) similarity and difference
   (D) love and hate
   (E) innocence and experience

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE

5. Which of the following best states the wish of the speaker in lines 7-14 ?

   (A) He wants the woman to be even more beautiful than she is.
   (B) He wants the woman to ignore other men.
   (C) He wants the woman to be both beautiful and accessible.
   (D) He does not want the woman to love him in the same way he loves her.
   (E) He does not want the woman to be so vain.

6. The speaker's tone in lines 15-16 is best described as

   (A) bitter sarcasm
   (B) amused indifference
   (C) dignified solemnity
   (D) playful exasperation
   (E) cold rationality

7. The unannounced intention of the speaker in this poem is to

   (A) commend a woman for her impeccable virtue
   (B) praise a woman for her unequaled beauty
   (C) make a woman more receptive to his passion
   (D) delude a woman into thinking that he loves her
   (E) flatter a woman so that she will have a better opinion of herself

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE

Questions 8-17. Read the following passage carefully before you choose your answers.

He had not had much foretaste of happiness in his previous life. To know intense joy without a strong bodily frame, one must have an enthusiastic soul. Mr. Casaubon had never had a strong bodily frame, and his soul was sensitive without being enthusiastic: it was too languid to thrill out of self-consciousness into passionate delight; it went on fluttering in the swampy ground where it was hatched, thinking of its wings and never flying. His experience was of that pitiable kind which shrinks from pity, and fears most of all that it should be known: it was that proud narrow sensitiveness which has not mass enough to spare for transformation into sympathy, and quivers thread-like in small currents of self-preoccupation or at best of an egoistic scrupulosity. And Mr. Casaubon had many scruples: he was capable of a severe self-restraint; he was resolute in being a man of honour according to the code; he would be unimpeachable by any recognised opinion. In conduct these ends had been attained; but the difficulty of making his *Key to all Mythologies* unimpeachable weighed like lead upon his mind; and the pamphlets—or "Parerga"[1] as he called them—by which he tested his public and deposited small monumental records of his march, were far from having been seen in all their significance. He suspected the Archdeacon of not having read them; he was in painful doubt as to what was really thought of them by the leading minds of Brasenose,[2] and bitterly convinced that his old acquaintance Carp had been the writer of that depreciatory recension which was kept locked in a small drawer of Mr. Casaubon's desk, and also in a dark closet of his verbal memory. These were heavy impressions to struggle against, and brought that melancholy embitterment which is the consequence of all excessive claim: even his religious faith wavered with his wavering trust in his own authorship, and the consolations of the Christian hope in immortality seemed to lean on the immortality of the still unwritten *Key to all Mythologies*.

(1871)

[1] Greek term for supplementary or secondary works

[2] a college at Oxford

8. The passage is best described as an example of

(A) character analysis
(B) historical commentary
(C) allegorical drama
(D) interior monologue
(E) political satire

9. By the end of the passage, Casaubon emerges as

(A) crude and inconsiderate
(B) insecure and self-centered
(C) temperamental and rebellious
(D) sensitive but self-confident
(E) ambitious but generous

10. In the context of the passage, the image of the fluttering bird "thinking of its wings and never flying" (lines 8-9) is most suggestive of

(A) Casaubon's lifelong aversion to physical activities
(B) Casaubon's control over his imagination and emotions
(C) the limiting effect of Casaubon's self-consciousness
(D) the nobility of Casaubon's physical and mental striving
(E) the liberating influence of Casaubon's scholarly intellect

11. Casaubon's struggle to make "his *Key to all Mythologies* unimpeachable" (lines 20-21) can be best viewed as an example of his

(A) dedication to an outdated code of honor
(B) enthusiasm only for intellectual pursuits
(C) unrealistic expectations of achievement
(D) rivalry with the Archdeacon
(E) tendency toward procrastination

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE

12. The phrase "tested his public" (line 23) means that Casaubon

    (A) tried the patience of those who were eagerly waiting for his *Key to all Mythologies*
    (B) evaluated his popularity with the general reading public
    (C) examined the public on its knowledge of mythological literature
    (D) attempted to confirm publicly the validity of his scholarly project
    (E) compared the public's reaction to his pamphlets with that of the scholarly community

13. The statement "These were . . . excessive claim" (lines 33-36) can be best interpreted as

    (A) a paraphrase of the negative responses to Casaubon's work
    (B) a generalization about human nature applicable to Casaubon's personality
    (C) an allusion to Casaubon's earlier years of unhappiness
    (D) a denunciation of harsh critics like Carp
    (E) a plea for sympathy for Casaubon

14. The repeated reference to smallness—"shrinks" (line 10), "has not mass enough" (line 12), "small currents" (line 14), "small monumental records" (line 24), and "small drawer" (lines 31-32)—has the cumulative effect of reinforcing the theme of Casaubon's

    (A) aptitude for analyzing only the small details in his life
    (B) intellectual and emotional limitations
    (C) modesty and lack of idealism
    (D) heroic struggle against the weight of public opinion
    (E) inability to live up to his reputation as an eminent scholar

15. In context, the comment "the consolations of the Christian hope in immortality seemed to lean on the immortality of the still unwritten *Key to all Mythologies*" (lines 37-40) suggests the narrator's belief that

    (A) Casaubon's scholarly work would be a contribution to the Christian community
    (B) Casaubon hoped that his work, when completed, would be as widely read as the Bible
    (C) Casaubon relied desperately on his religious faith to help him complete his manuscript
    (D) the importance Casaubon ascribed to his work was greatly inflated
    (E) the suffering and humiliation endured by Casaubon would make his work immortal

16. Which of the following references is NOT metaphorical but actually describes a physical act performed by Casaubon?

    (A) "fluttering in the swampy ground" (lines 7-8)
    (B) "quivers thread-like in small currents" (lines 13-14)
    (C) "weighed like lead" (line 21)
    (D) "deposited small monumental records of his march" (line 24)
    (E) "locked in a small drawer" (lines 31-32)

17. The narrator's attitude toward Casaubon is primarily one of

    (A) ambivalence
    (B) puzzlement
    (C) revulsion
    (D) bitter disparagement
    (E) incisive criticism

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE

Questions 18-27. Read the following dramatic excerpt carefully before you choose your answers.

In this scene, the somewhat inebriated officers of an eighteenth-century Australian penal colony debate the merits of Second Lieutenant Ralph Clark's proposal to stage a play—George Farquhar's "The Recruiting Officer"—using the convicts as actors.

REVEREND JOHNSON: What is the plot, Ralph?

RALPH: It's about this recruiting officer and his friend, and they are in love with these two young ladies from Shrewsbury and after some difficulties, they marry them.

REV. JOHNSON: It sanctions Holy Matrimony then?

RALPH: Yes, yes, it does.

REV. JOHNSON: That wouldn't do the convicts any harm. I'm having such trouble getting them to marry instead of this sordid cohabitation they're so used to.

ROSS: Marriage, plays, why not a ball for the convicts!

CAMPBELL: Euuh. Boxing.

ARTHUR PHILLIP: Some of these men will have finished their sentence in a few years. They will become members of society again, and help create a new society in this colony. Should we not encourage them now to think in a free and responsible manner?

TENCH: I don't see how a comedy about two lovers will do that, Arthur.

ARTHUR PHILLIP: The theatre is an expression of civilisation. We belong to a great country which has spawned great playwrights: Shakespeare, Marlowe, Jonson, and even in our own time, Sheridan. The convicts will be speaking a refined, literate language and expressing sentiments of a delicacy they are not used to. It will remind them that there is more to life than crime, punishment. And we, this colony of a few hundred will be watching this together, for a few hours we will no longer be despised prisoners and hated gaolers. We will laugh, we may be moved, we may even think a little. Can you suggest something else that will provide such an evening, Watkin?

DAWES: Mapping the stars gives me more enjoyment, personally.

TENCH: I'm not sure it's a good idea having the convicts laugh at officers, Arthur.

CAMPBELL: No. Pheeoh, insubordination, heh, ehh, no discipline.

ROSS: You want this vice-ridden vermin to enjoy themselves?

COLLINS: They would only laugh at Sergeant Kite.

RALPH: Captain Plume is a most attractive, noble fellow.

REV. JOHNSON: He's not loose, is he Ralph? I hear many of these plays are about rakes and encourage loose morals in women. They do get married? Before, that is, before. And for the right reasons.

RALPH: They marry for love and to secure wealth.

REV. JOHNSON: That's all right.

TENCH: I would simply say that if you want to build a civilisation there are more important things than a play. If you want to teach the convicts something, teach them to farm, to build houses, teach them a sense of respect for property, teach them thrift so they don't eat a week's rations in one night, but above all, teach them how to work, not how to sit around laughing at a comedy.

ARTHUR PHILLIP: The Greeks believed that it was a citizen's duty to watch a play. It was a kind of work in that it required attention, judgement, patience, all social virtues.

TENCH: And the Greeks were conquered by the more practical Romans, Arthur.

COLLINS: Indeed, the Romans built their bridges, but they also spent many centuries wishing they were Greeks. And they, after all, were conquered by barbarians, or by their own corrupt and small spirits.

TENCH: Are you saying Rome would not have fallen if the theatre had been better?

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE

RALPH (*very loud*): Why not? (*Everyone looks at him and he continues, fast and nervously.*) In my own small way, in just a few hours, I have seen something change. I asked some of the convict women to read me some lines, these women who behave often no better than animals. And it seemed to me, as one or two—I'm not saying all of them, not at all—but one or two, saying those well-balanced lines of Mr. Farquhar, they seemed to acquire a dignity, they seemed—they seemed to lose some of their corruption. There was one, Mary Brenham, she read so well, perhaps this play will keep her from selling herself to the first marine who offers her bread—

FADDY (*under his breath*): She'll sell herself to him, instead.

ROSS: So that's the way the wind blows—

CAMPBELL: Hooh. A tempest. Hooh.

RALPH: (*over them*): I speak about her, but in a small way this could affect all the convicts and even ourselves, we could forget our worries about the supplies, the hangings and the floggings, and think of ourselves at the theatre, in London with our wives and children, that is, we could, euh—

ARTHUR PHILLIP: Transcend—

RALPH: Transcend the darker, euh—transcend the—

JOHNSTON: Brutal—

RALPH: The brutality—remember our better nature and remember—

COLLINS: England.

RALPH: England.

(1988)

18. The positions articulated by Reverend Johnson and Arthur Phillip are alike in that both men

(A) believe that great art is defined by its morality
(B) assume the convicts will value the beliefs of the characters they observe
(C) see entertainment as a distraction that will pacify the convicts
(D) think that presenting harsh social realities will lead to moral reformation
(E) rely on empirical evidence for their credibility

19. Arthur Phillip's invocation of Shakespeare, Marlowe, Jonson, and Sheridan (lines 23-25) can be most aptly described as

(A) an irrefutable argument about the value of drama
(B) a pedantic display of expert learning
(C) an irrelevant aside
(D) an appeal to a tradition of national culture
(E) a justification of lovers' comedies

20. The arguments advanced about performing a play invoke all of the following issues EXCEPT the

(A) representation of immoral behavior
(B) desirability of reforming convicts
(C) values of the colonizing country
(D) possibility of transcending local circumstances
(E) merit of staging plays about convicts

21. If Tench's position in lines 52-59 is valid, then, by contrast, the views of Ralph and Arthur Phillip are

(A) without historical precedent
(B) not sufficiently pragmatic
(C) morally irresponsible
(D) philosophically questionable
(E) self-interested

22. The tone of Tench's question in lines 70-71 can best be described as

(A) sardonically contentious
(B) dispassionately curious
(C) sympathetically supportive
(D) personally offended
(E) humorously credulous

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE

This passage is reprinted for your use in answering the remaining questions.

In this scene, the somewhat inebriated officers of an eighteenth-century Australian penal colony debate the merits of Second Lieutenant Ralph Clark's proposal to stage a play—George Farquhar's "The Recruiting Officer"—using the convicts as actors.

REVEREND JOHNSON: What is the plot, Ralph?

RALPH: It's about this recruiting officer and his friend, and they are in love with these two young ladies from Shrewsbury and after some difficulties, they marry them.

REV. JOHNSON: It sanctions Holy Matrimony then?

RALPH: Yes, yes, it does.

REV. JOHNSON: That wouldn't do the convicts any harm. I'm having such trouble getting them to marry instead of this sordid cohabitation they're so used to.

ROSS: Marriage, plays, why not a ball for the convicts!

CAMPBELL: Euuh. Boxing.

ARTHUR PHILLIP: Some of these men will have finished their sentence in a few years. They will become members of society again, and help create a new society in this colony. Should we not encourage them now to think in a free and responsible manner?

TENCH: I don't see how a comedy about two lovers will do that, Arthur.

ARTHUR PHILLIP: The theatre is an expression of civilisation. We belong to a great country which has spawned great playwrights: Shakespeare, Marlowe, Jonson, and even in our own time, Sheridan. The convicts will be speaking a refined, literate language and expressing sentiments of a delicacy they are not used to. It will remind them that there is more to life than crime, punishment. And we, this colony of a few hundred will be watching this together, for a few hours we will no longer be despised prisoners and hated gaolers. We will laugh, we may be moved, we may even think a little. Can you suggest something else that will provide such an evening, Watkin?

DAWES: Mapping the stars gives me more enjoyment, personally.

TENCH: I'm not sure it's a good idea having the convicts laugh at officers, Arthur.

CAMPBELL: No. Pheeoh, insubordination, heh, ehh, no discipline.

ROSS: You want this vice-ridden vermin to enjoy themselves?

COLLINS: They would only laugh at Sergeant Kite.

RALPH: Captain Plume is a most attractive, noble fellow.

REV. JOHNSON: He's not loose, is he Ralph? I hear many of these plays are about rakes and encourage loose morals in women. They do get married? Before, that is, before. And for the right reasons.

RALPH: They marry for love and to secure wealth.

REV. JOHNSON: That's all right.

TENCH: I would simply say that if you want to build a civilisation there are more important things than a play. If you want to teach the convicts something, teach them to farm, to build houses, teach them a sense of respect for property, teach them thrift so they don't eat a week's rations in one night, but above all, teach them how to work, not how to sit around laughing at a comedy.

ARTHUR PHILLIP: The Greeks believed that it was a citizen's duty to watch a play. It was a kind of work in that it required attention, judgement, patience, all social virtues.

TENCH: And the Greeks were conquered by the more practical Romans, Arthur.

COLLINS: Indeed, the Romans built their bridges, but they also spent many centuries wishing they were Greeks. And they, after all, were conquered by barbarians, or by their own corrupt and small spirits.

TENCH: Are you saying Rome would not have fallen if the theatre had been better?

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE

RALPH (*very loud*): Why not? (*Everyone looks at him and he continues, fast and nervously.*) In my own small way, in just a few hours, I have seen something change. I asked some of the convict women to read me some lines, these women who behave often no better than animals. And it seemed to me, as one or two—I'm not saying all of them, not at all—but one or two, saying those well-balanced lines of Mr. Farquhar, they seemed to acquire a dignity, they seemed—they seemed to lose some of their corruption. There was one, Mary Brenham, she read so well, perhaps this play will keep her from selling herself to the first marine who offers her bread—

FADDY (*under his breath*): She'll sell herself to him, instead.

ROSS: So that's the way the wind blows—

CAMPBELL: Hooh. A tempest. Hooh.

RALPH: (*over them*): I speak about her, but in a small way this could affect all the convicts and even ourselves, we could forget our worries about the supplies, the hangings and the floggings, and think of ourselves at the theatre, in London with our wives and children, that is, we could, euh—

ARTHUR PHILLIP: Transcend—

RALPH: Transcend the darker, euh—transcend the—

JOHNSTON: Brutal—

RALPH: The brutality—remember our better nature and remember—

COLLINS: England.

RALPH: England.

(1988)

23. Faddy's interruption (lines 85-86) of Ralph's reflections functions as which of the following?

I. A comic aside
II. A cynical deflation of pretension
III. A reprimand for poor taste

(A) I only
(B) III only
(C) I and II only
(D) I and III only
(E) I, II, and III

24. Ross's comment in line 87 most probably refers to his

(A) appreciation of Faddy's sense of humor
(B) assessment of Mary Brenham's character
(C) perception of Ralph's underlying motives
(D) recognition of the validity of Ralph's argument
(E) indifference to the topic at hand

25. The moral effect of speaking the well-written language of the play is most persuasively argued by

(A) Reverend Johnson
(B) Tench
(C) Campbell
(D) Collins
(E) Ralph

26. The characters want to "remember . . . England" (lines 99-102) because for them England is

(A) no longer the country that Shakespeare knew
(B) the ideal civilization
(C) the home of the theatre's most skilled performers
(D) a reminder of their authority
(E) the country in which comedy serves a social purpose

27. The excerpt thematically explores the

(A) history of drama in recent centuries
(B) importance of wholesome entertainment
(C) need for reform in government
(D) nature and purpose of drama itself
(E) tendency of people everywhere to engage in acting

Unauthorized copying or reuse of any part of this page is illegal.

Questions 28-35. Read the following passage carefully before you choose your answers.

I believe I have omitted mentioning that in my first Voyage from Boston, being becalm'd off Block Island, our People set about catching Cod and hawl'd up a great many. Hitherto I had stuck to my Resolution of not eating animal Food; and on this Occasion, I consider'd with my Master Tryon,* the taking every Fish as a kind of unprovok'd Murder, since none of them had or ever could do us any Injury that might justify the Slaughter. All this seem'd very reasonable. But I had formerly been a great Lover of Fish, and when this came hot out of the Frying Pan, it smelt admirably well. I balanc'd some time between Principle and Inclination: till I recollected, that when the Fish were opened, I saw smaller Fish taken out of their Stomachs: Then thought I, if you eat one another, I don't see why we mayn't eat you. So I din'd upon Cod very heartily and continu'd to eat with other People, returning only now and then occasionally to a vegetable Diet. So convenient a thing it is to be a *reasonable Creature*, since it enables one to find or make a Reason for every thing one has a mind to do.

(1791)

* The author of a book espousing vegetarianism

28. As it is used in line 13, "Inclination" means

(A) leaning, bending
(B) slant, slope
(C) bowing, nodding
(D) disposition, preference
(E) decision, determination

29. Which of the following best describes the tone of the sentence "Then thought I, if you eat one another, I don't see why we mayn't eat you" (lines 15-16) ?

(A) Witty
(B) Inquiring
(C) Critical
(D) Defiant
(E) Sincere

30. As used in lines 20-21, the phrase "find or make a Reason for" means

(A) show enthusiasm for
(B) understand the outcome of
(C) think of an excuse to justify
(D) examine the motivation behind
(E) weigh the advantages and disadvantages of

31. In the final sentence of the passage, the speaker can be best described as

(A) humorously self-aware
(B) objective and matter-of-fact
(C) slightly befuddled
(D) selfish and immodest
(E) thoroughly disillusioned

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE

32. Which statements about the speaker's vegetarianism can be inferred from the passage?

I. It had been adopted in response to reading Tryon's book.
II. It was based on a concern for the just treatment of animals.
III. It was chosen because it seemed to be rational behavior.

(A) I only
(B) II only
(C) I and II only
(D) II and III only
(E) I, II, and III

33. Which of the following shows the use of hyperbole?

(A) "great many" (line 4)
(B) "Murder" (line 7) and "Slaughter" (line 9)
(C) "Injury" (line 8) and "reasonable" (line 9)
(D) "admirably well" (line 12)
(E) "very heartily" (line 17)

34. The tone of the final sentence is established by which of the following?

I. The use of the word "convenient"
II. The italicization of "*reasonable Creature*"
III. The use of the phrase "to find or make a Reason"

(A) II only
(B) I and II only
(C) I and III only
(D) II and III only
(E) I, II, and III

35. The speaker actually abandons vegetarianism because the speaker

(A) cannot find a reasonable argument for continuing it
(B) has never been convinced by the arguments for it
(C) is convinced that the big fish deserves to be eaten
(D) loves cod more than meat
(E) has an appetite that outweighs abstract principles

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE

Questions 36-44. Read the following passage carefully before you choose your answers.

I am not ashamed of my grandparents for having been slaves. I am only ashamed of myself for having at one time been ashamed. About eighty-five years ago they were told that they were free, united with others of our country in everything pertaining to the common good, and, in everything social, separate like the fingers of the hand. And they believed it. They exulted in it. They stayed in their place, worked hard, and brought up my father to do the same. But my grandfather is the one. He was an odd old guy, my grandfather, and I am told I take after him. It was he who caused the trouble. On his deathbed he called my father to him and said, "Son, after I'm gone I want you to keep up the good fight. I never told you, but our life is a war and I have been a traitor all my born days, a spy in the enemy's country ever since I give up my gun back in the Reconstruction. Live with your head in the lion's mouth. I want you to overcome 'em with yeses, undermine 'em with grins, agree 'em to death and destruction, let 'em swoller you till they vomit or bust wide open." They thought the old man had gone out of his mind. He had been the meekest of men. The younger children were rushed from the room, the shades drawn and the flame of the lamp turned so low that it sputtered on the wick like the old man's breathing. "Learn it to the younguns," he whispered fiercely; then he died.

But my folks were more alarmed over his last words than over his dying. It was as though he had not died at all, his words caused so much anxiety. I was warned emphatically to forget what he had said and, indeed, this is the first time it has been mentioned outside the family circle. It had a tremendous effect upon me, however. I could never be sure of what he meant. Grandfather had been a quiet old man who never made any trouble, yet on his deathbed he had called himself a traitor and a spy, and he had spoken of his meekness as a dangerous activity. It became a constant puzzle which lay unanswered in the back of my mind. And whenever things went well for me I remembered my grandfather and felt guilty and uncomfortable. It was as though I was carrying out his advice in spite of myself. And to make it worse, everyone loved me for it. I was praised by the most lily-white men of the town. I was considered an example of desirable conduct—just as my grandfather had been. And what puzzled me was that the old man had defined it as *treachery*. When I was praised for my conduct I felt a guilt that in some way I was doing something that was really against the wishes of the white folks, that if they had understood they would have desired me to act just the opposite, that I should have been sulky and mean, and that that really would have been what they wanted, even though they were fooled and thought they wanted me to act as I did. It made me afraid that some day they would look upon me as a traitor and I would be lost. Still I was more afraid to act any other way because they didn't like that at all. The old man's words were like a curse. On my graduation day I delivered an oration in which I showed that humility was the secret, indeed, the very essence of progress. (Not that I believed this —how could I, remembering my grandfather?—I only believed that it worked.) It was a great success. Everyone praised me and I was invited to give the speech at a gathering of the town's leading white citizens. It was a triumph for our whole community.

(1952)

36. The narrator's central concern in the passage is

(A) curiosity about his family history
(B) uneasiness about his family's care of his dying grandfather
(C) frustration with the limitations imposed by his parents
(D) a sense of being betrayed by the leading citizens of the town
(E) uncertainty about how he should act

37. The simile of the hand (line 7) suggests

(A) acceptance of change in social worlds
(B) a rationale for a segregated social system
(C) a symbol of racial pride
(D) hard work as the basis for economic prosperity
(E) a physical basis for similarities and differences

Unauthorized copying or reuse of any part of this page is illegal.

38. In the context of lines 1-9, the narrator is suggesting that his grandparents

(A) built an ideal life after they had been freed
(B) were proud of the efforts they made to achieve their freedom
(C) appeared to have adopted socially approved values
(D) were unusual among the former slaves of their generation
(E) lived in the past rather than the present

39. The grandfather's injunction "to overcome 'em with yeses, undermine 'em with grins" (lines 18-19) asks for

(A) optimism in the face of adversity
(B) resignation when change is impossible
(C) subtle imitation as a way to gain favor
(D) seeming acquiescence as a means of rebellion
(E) unforced graciousness toward defeated opponents

40. The fact that the narrator has never, before now, mentioned his grandfather's dying words outside the family circle suggests that he has

(A) been deliberately disrespectful to his grandfather
(B) felt that the words were entrusted to him
(C) concluded that no one would be interested in them
(D) not bothered to think about them
(E) felt profoundly anxious about them

41. The lifelong behavior and the deathbed words of his grandfather, taken together, puzzle the narrator because they

(A) imply that the grandfather was not devoted to his family
(B) require the narrator to assume a position of leadership
(C) seem to reflect contradictory impulses
(D) prove that direct confrontations are undesirable
(E) suggest that unqualified victory is attainable

42. It can be inferred from the passage that the grandfather regarded what he called treachery as

(A) an affirmative act, because the deception allows you to prevail
(B) a useless act, because those who are betrayed are too obtuse to notice
(C) an innocent act, because no one is misled by it
(D) an honorable act, because the behavior exhibited is friendly and agreeable
(E) an unintentional act, because no one would knowingly engage in such dangerous behavior

43. By "worked" (line 64), the narrator means

(A) pleased the leading citizens of the community
(B) brought about intellectual progress
(C) shocked the graduating class
(D) encouraged frank discussion of bias
(E) openly challenged racist assumptions

44. In the context of the passage, the sentence "It was a triumph for our whole community" (line 67) suggests that

(A) the triumph was not necessarily what it seemed
(B) humility and triumph are irreconcilable
(C) the grandfather's battle has temporarily been halted
(D) formal education will reduce racial discrimination
(E) the nature of language is essentially deceptive

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE

Questions 45-51. Read the following poem carefully before you choose your answers.

Of English Verse

Poets may boast, as safely vain,
Their works shall with the world remain;
Both, bound together, live or die,
The verses and the prophecy.

Line

But who can hope his lines should long
Last in a daily changing tongue?
While they are new, envy prevails;
And as that dies, our language fails.

When architects have done their part,
The matter may betray their art;
Time, if we use ill-chosen stone,
Soon brings a well-built palace down.

Poets that lasting marble seek
Must carve in Latin or in Greek;
We write in sand, our language grows,
And, like the tide, our work o'erflows.

Chaucer[1] his sense can only boast,
The glory of his numbers lost!
Years have defaced his matchless strain,
And yet he did not sing in vain.

The beauties which adorned that age,
The shining subjects of his rage,[2]
Hoping they should immortal prove,
Rewarded with success his love.

This was the generous poet's scope,
And all an English pen can hope,
To make the fair approve his flame,
That can so far extend their fame.

Verse, thus designed, has no ill fate
If it arrive but at the date
Of fading beauty; if it prove
But as long-lived as present love.

(1668)

[1] Fourteenth-century poet whose works, written in Middle English, reflect features that English has lost

[2] Poetic inspiration

45. In the context of lines 5-8, "fails" presents the English language as

(A) possessing a vocabulary too narrow to express the richness of human experience
(B) reflecting the central weakness of a society consumed by jealousy of talent
(C) containing too few beauties of sound for spoken poetry to please listeners
(D) imitating the worst features of languages like Latin and Greek
(E) undergoing too many transformations to preserve all the original qualities of a poem

46. In the argument of the poem, the function of the third stanza is to show that

(A) the art of poetry is superior to the art of architecture
(B) architecture requires artistic skills as great as those of poetry
(C) worldly pomp is subject to the power of time
(D) art lasts only as long as its materials do
(E) the choice of subject may determine the usefulness of a work of art

47. In the fourth stanza, all of the following words are used metaphorically EXCEPT

(A) "Poets" (line 13)
(B) "marble" (line 13)
(C) "carve" (line 14)
(D) "sand" (line 15)
(E) "o'erflows" (line 16)

48. In line 14, the speaker refers to Latin and Greek because

(A) classical civilization is noted for its marble temples and statues
(B) they are thought of as unchanging languages
(C) the greatest poetry has been written in Latin and Greek
(D) time renders all languages obsolete
(E) the inscriptions on tombs are frequently written in Latin and Greek

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE

49. In lines 15-16, "grows" implies that English does which of the following?

(A) Becomes more refined in its vocabulary.
(B) Changes inevitably with the passage of time.
(C) Alters imperceptibly to reflect social transformations.
(D) Evolves away from its original purity and simplicity.
(E) Gains a new power of expression.

50. According to lines 29-32, what trait does "Verse" share with "fading beauty" and "present love" ?

(A) Sentimental appeal to nostalgic temperament
(B) Dazzling effect on the speaker
(C) Lack of recognition by fashionable society
(D) Beauty that must endure hardship before triumphing
(E) Value that can last only a limited time

51. Which of the following does the poem most frequently employ?

(A) Hyperbole
(B) Apostrophe
(C) Antithesis
(D) Euphemism
(E) Metaphor

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE

Questions 52-61. Read the following poem carefully before you choose your answers.

Daybreak

In this moment when the light starts up
In the east and rubs
The horizon until it catches fire,

Line
We enter the fields to hoe,
5 Row after row, among the small flags of onion,
Waving off the dragonflies
That ladder the air.

And tears the onions raise
Do not begin in your eyes but in ours,
10 In the salt blown
From one blister into another;

They begin in knowing
You will never waken to bear
The hour timed to a heart beat,
15 The wind pressing us closer to the ground.

When the season ends,
And the onions are unplugged from their sleep,
We won't forget what you failed to see,
And nothing will heal
20 Under the rain's broken fingers.

(1977)

52. The tone of the poem is best described as one of

(A) shock
(B) anxiety
(C) rationalization
(D) bitterness and pain
(E) resignation and apathy

53. The basic opposition in the poem is between

(A) the employed and the unemployed
(B) time and timelessness
(C) worker and consumer
(D) misery and elation
(E) machines and laborers

54. In light of the poem as a whole, the figurative language of the first stanza sets a scene with an image of

(A) peace
(B) creativity
(C) affection
(D) friction
(E) chaos

55. The effect of lines 14 and 15 is to

(A) illustrate the conditions that the workers have to endure
(B) show how nature both helps and hinders those who work in the fields
(C) suggest that while nature is changeable, human will is constant
(D) imply that those who study nature will eventually realize their own shortcomings
(E) suggest that workers who have pride in what they do can withstand adversity

56. The relation between the third and fourth stanzas might best be described as a

(A) change from one explanation for the tears to another
(B) contrast between experienced and anticipated pain
(C) progression in time from the past to the present
(D) movement from the concerns of consumers to the concerns of workers
(E) shift in tone from acceptance to denial

57. In line 17, "unplugged from their sleep" means

(A) planted
(B) cultivated
(C) harvested
(D) consumed
(E) replenished

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE

58. Which of the following will not "heal" (line 19) ?

I. The problems of the workers
II. The tears of "you"
III. The rift between "we" and "you"

(A) I only
(B) I and II only
(C) I and III only
(D) II and III only
(E) I, II, and III

59. In context, the image of the "rain's broken fingers" (line 20) calls attention to the

(A) decreasing profit margin of farming
(B) disappointment of the workers when a crop is poor
(C) difficulty of the workers' situation
(D) inconveniences that adverse weather conditions produce in modern life
(E) failure of science in predicting the weather

60. The physical labor the speaker describes is presented as

(A) an occupation that ruthlessly exploits natural resources
(B) a difficult but satisfying way of earning a living
(C) an opportunity to be at one with nature
(D) a way of life that is about to become outdated
(E) a painful and unappreciated endeavor

61. The speaker suggests that the "you" referred to in the poem can best be characterized as

(A) ignorant or unseeing
(B) sentimental and foolish
(C) greedy or wasteful
(D) physically exhausted
(E) emotionally unstable

STOP

IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY CHECK YOUR WORK ON THIS TEST ONLY. DO NOT TURN TO ANY OTHER TEST IN THIS BOOK.

Unauthorized copying or reuse of any part of this page is illegal.