ENGLISH LITERATURE AND COMPOSITION

SECTION I

Time—1 hour

Directions: This section 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 then fill in the corresponding oval on the answer sheet.

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

Questions 1-13. Read the following passage carefully before you choose your answers.

CYRIL. (*Coming in through the open window from the terrace.*) My dear Vivian, don't coop yourself up all day in the library. It is a perfectly lovely afternoon. The air is exquisite. There is a mist upon the woods, like the purple bloom upon a plum. Let us go and lie on the grass, and smoke cigarettes, and enjoy nature.

VIVIAN. Enjoy nature! I am glad to say that I have entirely lost that faculty. People tell us that art makes us love nature more than we loved her before; that it reveals her secrets to us; and that after a careful study of Corot and Constable* we see things in her that had escaped our observation. My own experience is that the more we study art, the less we care for nature. What art really reveals to us is nature's lack of design, her curious crudities, her extraordinary monotony, her absolutely unfinished condition. Nature has good intentions, of course, but, as Aristotle once said, she cannot carry them out. When I look at a landscape I cannot help seeing all its defects. It is fortunate for us, however, that nature is so imperfect, as otherwise we should have had no art at all. Art is our spirited protest, our gallant attempt to teach nature her proper place. As for the infinite variety of nature, that is a pure myth. It is not to be found in nature herself. It resides in the imagination, or fancy, or cultivated blindness of the man who looks at her.

CYRIL. Well, you need not look at the landscape. You can lie on the grass and smoke and talk.

VIVIAN. But nature is so uncomfortable. Grass is hard and lumpy and damp, and full of dreadful black insects. Why, even Morris' poorest workman could make you a more comfortable seat than the whole of nature can. Nature pales before the furniture of "the street which from Oxford has borrowed its name," as the poet you love so much once vilely phrased it. I don't complain. If nature had been comfortable, mankind would never have invented architecture, and I prefer houses to the open air. In a house we all feel of the proper proportions. Everything is subordinated to us, fashioned for our use and our pleasure. Egotism itself, which is so necessary to a proper sense of human dignity, is entirely the result of indoor life. Out of doors one becomes abstract and impersonal. One's individuality absolutely leaves one. And then nature is so indifferent, so unappreciative. Whenever I am walking in the park here I always feel that I am no more to her than the cattle that browse on the slope, or the burdock that blooms in the ditch. Nothing is more evident than that nature hates mind. Thinking is the most unhealthy thing in the world, and people die of it just as they die of any other disease. Fortunately, in England, at any rate, thought is not catching. Our splendid physique as a people is entirely due to our national stupidity. I only hope we shall be able to keep this great historic bulwark of our happiness for many years to come; but I am afraid that we are beginning to be overeducated; at least, everybody who is incapable of learning has taken to teaching —that is really what our enthusiasm for education has come to. In the meantime, you had better go back to your wearisome uncomfortable nature, and leave me to correct my proofs.

(1889)

*Jean-Baptiste Camille Corot (1796-1875) and John Constable (1776-1837) were painters known for their landscapes.

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1. Which of the following is the primary meaning of the word "nature" as it is used in the passage?

   (A) Kind, sort, or type
   (B) The physical landscape
   (C) The force controlling a person's character
   (D) A pristine state of existence
   (E) The essential character of a thing

2. Vivian's first words ("Enjoy nature! I am glad to say that I have entirely lost that faculty") are surprising because Vivian

   (A) prevents Cyril from finishing his thought
   (B) claims to enjoy having lost a capacity to enjoy
   (C) thinks he has lost something that he obviously still possesses
   (D) implies that enjoying nature and smoking are not incongruous
   (E) is not responding to Cyril's remark

3. From the context, the reader can infer that "Morris' poorest workman" (line 31) is

   (A) a gardener
   (B) a tailor
   (C) a furniture craftsman
   (D) an impoverished artist
   (E) an agricultural laborer

4. Vivian probably calls the quotation in lines 33-34 "vilely phrased" (line 35) because he

   (A) considers himself a poor judge of style
   (B) knows that the street did not borrow its name from Oxford University
   (C) believes that the furniture sold in Oxford Street stores is too shabby for his taste
   (D) considers it a pretentious and roundabout way of saying something
   (E) sees in it contradictions of his ideas about art and nature

5. Vivian's view of nature might best be described as

   (A) scientific
   (B) antiromantic
   (C) animistic
   (D) quasi-religious
   (E) circumspect

6. In lines 49-54 ("Thinking . . . stupidity"), the speaker makes use of all of the following EXCEPT

   (A) hyperbole
   (B) irony
   (C) insult
   (D) pathos
   (E) analogy

7. The primary rhetorical function of the sentence "Fortunately, in England, at any rate, thought is not catching" (lines 51-53) is to

   (A) introduce a digression from the central topic
   (B) introduce an exception to a general rule
   (C) provide supporting evidence for a previously stated thesis
   (D) undermine a point previously made
   (E) distinguish between two categories

8. In line 55, the "great historic bulwark of our happiness" refers to English

   (A) art
   (B) strength
   (C) stupidity
   (D) education
   (E) dislike of nature

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9. The second of Vivian's two speeches repeats the argument of the first that

   (A) nature is uncomfortable
   (B) nature is the primary source of human unhappiness
   (C) art has much to learn from nature
   (D) nature is anti-intellectual
   (E) the failures of nature inspire people to create

10. Which of the following does Vivian explicitly endorse?

   (A) Egotism
   (B) Thoughtfulness
   (C) Education
   (D) Smoking
   (E) Poetry

11. From the passage, we can infer that the art Vivian would most value would be characterized by all of the following EXCEPT

   (A) inventiveness
   (B) intellectual rigor
   (C) careful design
   (D) cultivated taste
   (E) moral purpose

12. In the passage, Vivian ridicules all of the following commonly accepted ideas about nature EXCEPT:

   (A) Nature is enjoyable.
   (B) Nature is indifferent to human life.
   (C) The study of art increases our appreciation of nature.
   (D) Nature has variety and design.
   (E) Art reflects the beauty of nature.

13. The comedy of the passage derives chiefly from

   (A) the triviality of the subject discussed
   (B) the superficiality of Vivian's analysis
   (C) paradoxical inversions of conventional viewpoints
   (D) the use of sarcasm
   (E) witty repartee between the two speakers

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Questions 14-25. Read the following poem carefully before you choose your answers.

I dreaded that first Robin, so,
But He is mastered, now,
I'm some accustomed to Him grown,
He hurts a little, though—

Line
(5) I thought if I could only live
Till that first Shout got by—
Not all Pianos in the Woods
Had power to mangle me—

I dared not meet the Daffodils—
(10) For fear their Yellow Gown
Would pierce me with a fashion
So foreign to my own—

I wished the Grass would hurry—
So—when 'twas time to see—
(15) He'd be so tall, the tallest one
Could stretch—to look at me—

I could not bear the Bees should come,
I wished they'd stay away
In those dim countries where they go,
(20) What word had they, for me?

They're here, though; not a creature failed—
No Blossom stayed away
In gentle deference to me—
The Queen of Calvary—

(25) Each one salutes me, as he goes,
And I, my childish Plumes
Lift, in bereaved acknowledgment
Of their unthinking Drums—

—Emily Dickinson
(c. 1862)

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14. The central opposition in the poem is between

(A) the birds and the flowers
(B) God and nature
(C) childhood and adulthood
(D) the speaker and spring
(E) reason and imagination

15. The speaker views the coming of the robin, the daffodils, and the bees as

(A) welcome arrivals
(B) inexplicable events
(C) painful experiences
(D) unexpected diversions
(E) inspiring occurrences

16. The "first Shout" (line 6) most probably refers to

(A) a cry made by the speaker
(B) the robin's song
(C) a baby's first cry
(D) the dawn of a new day
(E) the sprouting of a flower

17. In line 7, "Pianos" most probably refers metaphorically to

(A) birds
(B) flowers
(C) bees
(D) poetry
(E) musical instruments

18. For the speaker, the robin and the daffodils have which of the following in common?

(A) An aura of the divine
(B) The power to intoxicate
(C) The power to wound
(D) A clear and useful purpose
(E) A sense of timeliness and peace

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19. One effect of "They're here, though" (line 21) is to emphasize the speaker's feeling of

(A) hopefulness
(B) contentment
(C) justification
(D) guilt
(E) powerlessness

20. In line 21, "failed" is best understood to mean

(A) died
(B) faded
(C) sickened
(D) was unhappy
(E) was absent

21. Grammatically, the word "Plumes" (line 26) functions as

(A) the direct object of "goes" (line 25)
(B) an appositive for "I" (line 26)
(C) the subject of "Lift" (line 27)
(D) the direct object of "Lift" (line 27)
(E) the indirect object of "Lift" (line 27)

22. The speaker perceives the coming of spring chiefly in terms of

(A) sounds and colors
(B) odors and tastes
(C) shapes and textures
(D) music and poetry
(E) love and youth

23. Which of the following is a subject treated in the poem?

(A) The relationship between nature and human beings
(B) Belief in the power of religion
(C) The innocence of childhood
(D) The power of the imagination to provide comfort
(E) Fear of death

24. The most conventional, least idiosyncratic aspect of the poem is its

(A) tone
(B) diction
(C) rhymes
(D) capitalization
(E) meter

25. The sentiments expressed in the poem are closest to those expressed in which of the following quotations from other poets?

(A) "The poetry of earth is never dead" (John Keats)
(B) "April is the cruellest month" (T. S. Eliot)
(C) "Fair daffodils, we weep to see/You haste away so soon" (Robert Herrick)
(D) "And then my heart with pleasure fills/And dances with the daffodils" (William Wordsworth)
(E) "Nothing is so beautiful as spring—/When weeds, in wheels, shoot long and lovely and lush" (Gerard Manley Hopkins)

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Questions 26-34. Read the following passage carefully before you choose your answers.

[*Enter* VOLPONE *and* MOSCA]

VOLPONE: Good morning to the day; and next, my gold.
Open the shrine that I may see my saint.
Hail the world's soul, and mine. More glad than is
Line The teeming earth to see the longed-for sun
(5) Peep through the horns of the celestial Ram,
Am I, to view thy splendor darkening his;
That, lying here, amongst my other hoards,
Showest like a flame by night, or like the day
Struck out of chaos when all darkness fled
(10) Unto the center. O thou son of Sol*
But brighter than thy father, let me kiss,
With adoration, thee, and every relic
Of sacred treasure in this blessèd room.
Well did wise poets, by thy glorious name,
(15) Title that age which they would have the best;
Thou being the best of things, and far transcending
All style of joy, in children, parents, friends,
Or any other waking dream on earth.
Thy looks when they to Venus did ascribe,
(20) They should have given her twenty thousand Cupids;
Such are thy beauties and our loves! Dear saint,
Riches, the dumb god, that giv'st all men tongues,
That canst do nought, and yet makest men do all things;
The price of souls; even hell, with thee to boot,
(25) Is made worth heaven. Thou art virtue, fame,
Honor and all things else! Who can get thee,
He shall be noble, valiant, honest, wise—

MOSCA: And what he will, sir. Riches are in fortune
A greater good than wisdom is in nature.

(1606)

*Sol: the sun

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26. Throughout the passage, Volpone is addressing

(A) Mosca
(B) the sun
(C) his gold
(D) his beloved
(E) himself

27. Which of the following adjectives best describes Volpone's speech?

(A) Ironic
(B) Idolatrous
(C) Mendacious
(D) Understated
(E) Devious

28. In the simile in line 8, "night" is used to stand for

(A) chaos
(B) the source of Volpone's riches
(C) the evil that wealth can make people commit
(D) Volpone's dark robes
(E) Volpone's possessions that are not made of gold

29. The phrase "that age which they would have the best" (line 15) refers to

(A) youth
(B) maturity
(C) the Renaissance
(D) the Golden Age
(E) the Iron Age

30. Lines 22-23 are based on which of the following?

(A) Paradoxical hyperbole
(B) Mixed metaphors
(C) A syllogism
(D) Circular reasoning
(E) Dramatic irony

31. In line 24, "to boot" means

(A) to reckon with
(B) to pay
(C) to own
(D) instead
(E) in addition

32. Which of the following best paraphrases lines 26-27 ("Who can get thee,/ He shall be noble, valiant, honest, wise") ?

(A) It is better to be noble, valiant, honest, and wise than to have riches.
(B) A rich person will be esteemed noble, valiant, honest, and wise.
(C) A virtuous person is likely to become wealthy as well.
(D) Nobility, valor, honesty, and wisdom will make a person happy.
(E) Getting riches may cause a person to disregard nobility, valor, honesty, and wisdom.

33. Mosca's comment "Riches are in fortune/ A greater good than wisdom is in nature" (lines 28-29) does which of the following?

(A) Asserts that riches are the equivalent of wisdom.
(B) Implies that acquiring riches is more natural than acquiring good fortune.
(C) Compares fortune to riches.
(D) Suggests that wisdom can add riches to nature.
(E) Contrasts a gift conferred by fortune with a gift conferred by nature.

34. Which of the following is used most extensively in the passage?

(A) Religious language
(B) The language of finance
(C) Pastoral imagery
(D) Animal imagery
(E) Images of disorder

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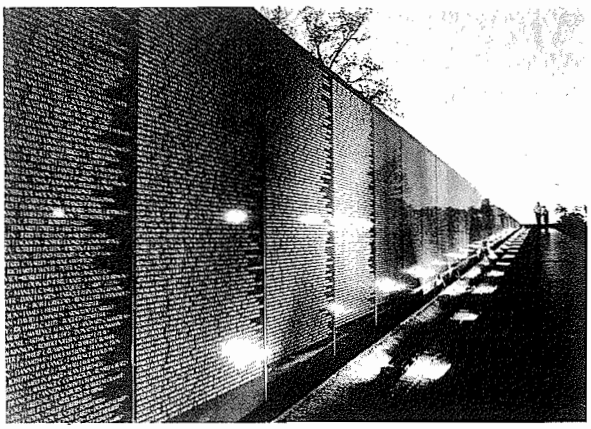

A view of the Vietnam Veterans Memorial: AP/Wide World Photos

Questions 35-43. Read the following poem carefully before you choose your answers.

The speaker in this poem is visiting the Vietnam Veterans Memorial in Washington, D.C. The monument, inscribed with the names of the Americans who died or disappeared in the Vietnam War, consists of two 250-foot-long black granite walls converging in a "V."

Facing It

My black face fades,
hiding inside the black granite.
I said I wouldn't,
Line dammit: No tears.
(5) I'm stone. I'm flesh.
My clouded reflection eyes me
like a bird of prey, the profile of night
slanted against morning. I turn
this way—the stone lets me go.
(10) I turn that way—I'm inside
the Vietnam Veterans Memorial
again, depending on the light
to make a difference.
I go down the 58,022 names,
(15) half-expecting to find
my own in letters like smoke.
I touch the name Andrew Johnson;
I see the booby trap's white flash.
Names shimmer on a woman's blouse
(20) but when she walks away
the names stay on the wall.
Brushstrokes flash, a red bird's
wings cutting across my stare.
The sky. A plane in the sky.
(25) A white vet's image floats
closer to me, then his pale eyes
look through mine. I'm a window.
He's lost his right arm
inside the stone. In the black mirror
(30) a woman's trying to erase names:
No, she's brushing a boy's hair.

Yusef Komunyakaa "Facing It" from *Dien Cai Dau* © 1988 by Yusef Komunyakaa, Wesleyan University Press by permission of University Press of New England.

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35. The poem is best described as

(A) a series of interrelated impressions
(B) an exposition on a universal symbol
(C) a political analysis
(D) a wartime anecdote
(E) a sentimental reminiscence

36. Line 5 suggests which of the following?

I. The speaker's attempt to resist emotion
II. The speaker's sense of oneness with the memorial
III. The speaker's philosophical conflict with the government

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

37. Line 9 presents an example of

(A) allegory
(B) personification
(C) antithesis
(D) oxymoron
(E) understatement

38. Lines 20-21 most strongly convey the speaker's

(A) condemnation of the woman's detachment
(B) realization of his own mortality
(C) regret that he cannot forget the past
(D) sense of how permanent is the fate of those named
(E) awareness of the fallibility of human beings

39. What does the speaker convey in lines 29-31 ?

(A) A memory of his own childhood
(B) A desire to recapture innocence
(C) An impulse to accuse
(D) A feeling of confusion and guilt
(E) An uncertainty about the meaning of a gesture

40. The mirrorlike quality of the granite walls allows the speaker to experience all of the following in the poem EXCEPT

(A) self-effacement
(B) self-awareness
(C) self-respect
(D) the illusion of having been transformed
(E) identification with the memorialized veterans

41. All of the following contrasts are integral to the poem EXCEPT

(A) happiness and sorrow
(B) past and present
(C) light and dark
(D) illusion and reality
(E) fusion and separation

42. The imagery of the poem is characterized by

(A) religious and historical allusions
(B) auditory and tactile qualities
(C) transformation and duality
(D) repetition and contrast
(E) passivity and objectivity

43. The title suggests which of the following?

I. Affirming one's innocence
II. Viewing an evocative object
III. Acknowledging one's identity

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

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Questions 44-55. Read the following passage carefully before you choose your answers.

Louisa heard an exclamation and a soft commotion behind the bushes; then Lily spoke again—the voice sounded as if she had risen. "This must be put a stop to," said she. "We've stayed here long enough. I'm going home."

Louisa sat there in a daze, listening to their retreating steps. After a while she got up and slunk softly home herself. The next day she did her housework methodically; that was as much a matter of course as breathing; but she did not sew on her wedding-clothes. She sat at her window and meditated. In the evening Joe came. Louisa Ellis had never known that she had any diplomacy in her, but when she came to look for it that night she found it, although meek of its kind, among her little feminine weapons. Even now she could hardly believe that she had heard aright, and that she would not do Joe a terrible injury should she break her troth-plight.[1] She wanted to sound him without betraying too soon her own inclinations in the matter. She did it successfully, and they finally came to an understanding; but it was a difficult thing, for he was as afraid of betraying himself as she.

She never mentioned Lily Dyer. She simply said that while she had no cause of complaint against him, she had lived so long in one way that she shrank from making a change.

"Well, I never shrank, Louisa," said Dagget. "I'm going to be honest enough to say that I think maybe it's better this way; but if you'd wanted to keep on, I'd have stuck to you till my dying day. I hope you know that."

"Yes, I do," said she.

That night she and Joe parted more tenderly than they had done for a long time. Standing in the door, holding each other's hands, a last great wave of regretful memory swept over them.

"Well, this ain't the way we've thought it was all going to end, is it, Louisa?" said Joe.

She shook her head. There was a little quiver on her placid face.

"You let me know if there's ever anything I can do for you," said he. "I ain't ever going to forget you, Louisa." Then he kissed her, and went down the path.

Louisa, all alone by herself that night, wept a little, she hardly knew why; but the next morning, on waking, she felt like a queen who, after fearing lest her domain be wrested away from her, sees it firmly insured in her possession.

Now the tall weeds and grasses might cluster around Caesar's little hermit hut,[2] the snow might fall on its roof year in and year out, but he never would go on a rampage through the unguarded village. Now the little canary might turn itself into a peaceful yellow ball night after night, and have no need to wake and flutter with wild terror against its bars. Louisa could sew linen seams, and distil roses, and dust and polish and fold away in lavender, as long as she listed. That afternoon she sat with her needle-work at the window, and felt fairly steeped in peace. Lily Dyer, tall and erect and blooming, went past; but she felt no qualm. If Louisa Ellis had sold her birthright she did not know it, the taste of the pottage[3] was so delicious, and had been her sole satisfaction for so long. Serenity and placid narrowness had become to her as the birthright itself. She gazed ahead through a long reach of future days strung together like pearls in a rosary, every one like the others, and all smooth and flawless and innocent, and her heart went up in thankfulness. Outside was the fervid summer afternoon; the air was filled with the sounds of the busy harvest of men and birds and bees; there were halloos, metallic clatterings, sweet calls, and long hummings. Louisa sat, prayerfully numbering her days, like an uncloistered nun.

(1891)

[1] Engagement to be married

[2] The doghouse for Caesar, Louisa's dog

[3] In the Bible (Genesis 25), Esau sells his birthright for pottage—a soup.

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44. The narrator provides the clause "that was as much a matter of course as breathing" (lines 9-10) most probably as

(A) a parenthetical observation that characterizes Louisa
(B) a subtle indication that Louisa was too old-fashioned
(C) a critical commentary that undercuts Louisa's own remarks
(D) an aside to the reader about the importance of habits
(E) an exaggeration for the sake of ridiculing Louisa

45. In lines 16-17, "that she had heard aright" refers to Louisa's belief that

(A) Joe has an intimate relationship with Lily
(B) Joe has spoken rudely to Lily
(C) Joe has confessed his love for Louisa
(D) she has perhaps spoken too candidly
(E) she has certainly misconstrued Joe's remarks

46. Lines 15-23 chiefly serve to show that Louisa was capable of

(A) equivocating without knowing it
(B) directing a conversation with discretion and subtlety
(C) being forceful when the occasion demanded it
(D) fluctuating in her resolve yet maintaining appearances
(E) sympathizing with others regardless of her own pain

47. In lines 22-23, "he was as afraid of betraying himself as she" is best interpreted to mean that

(A) Joe feared that Louisa was determined to reject him
(B) Louisa was frightened that she had lost Joe's love
(C) both Joe and Louisa had been betrayed by Lily
(D) Joe feared that Lily had betrayed him to Louisa
(E) both Louisa and Joe hesitated to express their true desires

48. The dominant element of Joe and Louisa's meeting (lines 11-44) is

(A) mutual passion
(B) shared yearning
(C) tactfulness on both of their parts
(D) possessiveness on Joe's part
(E) a growing sense of betrayal on Louisa's part

49. The images in lines 50-59 suggest that

(A) Louisa envisions her future as bleak and uneventful
(B) Lily had effectively isolated Louisa from community life
(C) Joe had abandoned both Lily and Louisa and left the region
(D) Louisa had been quite troubled by the prospect of matrimony
(E) Louisa and Joe anticipated a blissful future together as husband and wife

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

Louisa heard an exclamation and a soft commotion behind the bushes; then Lily spoke again—the voice sounded as if she had risen. "This must be put a stop to," said she. "We've stayed here long enough. I'm going home."

Louisa sat there in a daze, listening to their retreating steps. After a while she got up and slunk softly home herself. The next day she did her housework methodically; that was as much a matter of course as breathing; but she did not sew on her wedding-clothes. She sat at her window and meditated. In the evening Joe came. Louisa Ellis had never known that she had any diplomacy in her, but when she came to look for it that night she found it, although meek of its kind, among her little feminine weapons. Even now she could hardly believe that she had heard aright, and that she would not do Joe a terrible injury should she break her troth-plight.[1] She wanted to sound him without betraying too soon her own inclinations in the matter. She did it successfully, and they finally came to an understanding; but it was a difficult thing, for he was as afraid of betraying himself as she.

She never mentioned Lily Dyer. She simply said that while she had no cause of complaint against him, she had lived so long in one way that she shrank from making a change.

"Well, I never shrank, Louisa," said Dagget. "I'm going to be honest enough to say that I think maybe it's better this way; but if you'd wanted to keep on, I'd have stuck to you till my dying day. I hope you know that."

"Yes, I do," said she.

That night she and Joe parted more tenderly than they had done for a long time. Standing in the door, holding each other's hands, a last great wave of regretful memory swept over them.

"Well, this ain't the way we've thought it was all going to end, is it, Louisa?" said Joe.

She shook her head. There was a little quiver on her placid face.

"You let me know if there's ever anything I can do for you," said he. "I ain't ever going to forget you, Louisa." Then he kissed her, and went down the path.

Louisa, all alone by herself that night, wept a little, she hardly knew why; but the next morning, on waking, she felt like a queen who, after fearing lest her domain be wrested away from her, sees it firmly insured in her possession.

Now the tall weeds and grasses might cluster around Caesar's little hermit hut,[2] the snow might fall on its roof year in and year out, but he never would go on a rampage through the unguarded village. Now the little canary might turn itself into a peaceful yellow ball night after night, and have no need to wake and flutter with wild terror against its bars. Louisa could sew linen seams, and distil roses, and dust and polish and fold away in lavender, as long as she listed. That afternoon she sat with her needle-work at the window, and felt fairly steeped in peace. Lily Dyer, tall and erect and blooming, went past; but she felt no qualm. If Louisa Ellis had sold her birthright she did not know it, the taste of the pottage[3] was so delicious, and had been her sole satisfaction for so long. Serenity and placid narrowness had become to her as the birthright itself. She gazed ahead through a long reach of future days strung together like pearls in a rosary, every one like the others, and all smooth and flawless and innocent, and her heart went up in thankfulness. Outside was the fervid summer afternoon; the air was filled with the sounds of the busy harvest of men and birds and bees; there were halloos, metallic clatterings, sweet calls, and long hummings. Louisa sat, prayerfully numbering her days, like an uncloistered nun.

(1891)

[1] Engagement to be married

[2] The doghouse for Caesar, Louisa's dog

[3] In the Bible (Genesis 25), Esau sells his birthright for pottage—a soup.

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50. In line 63, "her birthright" is best interpreted to mean Louisa's

(A) inherited property
(B) natural inclination toward a peaceful life
(C) chance for marriage
(D) inherited position as a respected member of the community
(E) special relationship with Lily Dyer

51. The chief effect of the imagery and figures of speech in lines 65-75 is to

(A) establish an attitude of separation and loneliness
(B) create a mood of domestic happiness and convivial society
(C) leave an impression of an impending romantic encounter
(D) suggest a rejection of worldly things in favor of a purely spiritual realm
(E) affirm an atmosphere of reclusive peace and tranquillity

52. By comparing Louisa to "an uncloistered nun" (line 75), the narrator invites a further comparison between

(A) individuals and society
(B) Louisa's home and a house of worship
(C) the conditions of Louisa's life and life in a convent
(D) the sounds outside the house and the peace within it
(E) the different futures open to men and to women

53. The excerpt is chiefly concerned with a

(A) plan and its execution
(B) decision and its effect
(C) dispute and its adjudication
(D) hope and its defeat
(E) problem and its analysis

54. Which of the following best describes Joe Dagget's speech?

(A) Colloquial and unfocused
(B) Amorous and impassioned
(C) Pedantic and pompous
(D) Subtle and refined
(E) Informal and straightforward

55. At the end of the excerpt, Louisa probably believes that Joe Dagget had been

(A) a better man than she had originally thought
(B) a threat to her personal freedom
(C) the only man she could have loved
(D) unwilling to stand by his promises
(E) unlikely ever to speak to her again

END OF SECTION I

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ENGLISH

LITERATURE AND COMPOSITION

SECTION II

Time—2 hours

Number of questions—3

Percent of total grade—55

Each question counts for one-third of the total essay section score.

Question 1 Essay ..... 40 minutes suggested time

Question 2 Essay ..... 40 minutes suggested time

Question 3 Essay ..... 40 minutes suggested time

Section II of this examination requires answers in essay form. To help you use your time well, the coordinator will announce the time at which each question should be completed. If you finish any question before time is announced, you may go on to the following question. If you finish the examination in less than the time allotted, you may go back and work on any essay question you want.

Each essay will be judged on its clarity and effectiveness in dealing with the assigned topic and on the quality of the writing. In response to Question 3, select only a work of literary merit that will be appropriate to the question. A general rule of thumb is to use works of the same quality as those you have been reading during your Advanced Placement year(s).

After completing each question, you should check your essay for accuracy of punctuation, spelling, and diction; you are advised, however, not to attempt many longer corrections. Remember that quality is far more important than quantity.

Write your essays with a pen, preferably in black or dark blue ink. Be sure to write CLEARLY and LEGIBLY. Cross out any errors you make.

The questions for Section II are printed in the green insert. You are encouraged to use the green insert to make notes and to plan your essays, but be sure to write your answers in the pink booklet. Number each answer as the question is numbered in the examination. Do not skip lines. Begin each answer on a new page in the pink booklet.

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ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The following poem is by the contemporary poet Li-Young Lee. Read the poem carefully. Then write a well-developed essay in which you analyze how the poet conveys the complex relationship of the father and the son through the use of literary devices such as point of view and structure.

A Story

Sad is the man who is asked for a story
and can't come up with one.

His five-year-old son waits in his lap.
Line *Not the same story, Baba. A new one.*
5 The man rubs his chin, scratches his ear.

In a room full of books in a world
of stories, he can recall
not one, and soon, he thinks, the boy
will give up on his father.

10 Already the man lives far ahead, he sees
the day this boy will go. *Don't go!*
Hear the alligator story! The angel story once more!
You love the spider story. You laugh at the spider.
Let me tell it!

15 But the boy is packing his shirts,
he is looking for his keys. *Are you a god,*
the man screams, *that I sit mute before you?*
Am I a god that I should never disappoint?

But the boy is here. *Please, Baba, a story?*
20 It is an emotional rather than logical equation,
an earthly rather than heavenly one,
which posits that a boy's supplications
and a father's love add up to silence.

Li-Young Lee, "A Story" from *The City in Which I Love You.*
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Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The following passage is from the novel *Middlemarch* by George Eliot, the pen name of Mary Ann Evans (1819–1880). In the passage, Rosamond and Tertius Lydgate, a recently married couple, confront financial difficulties.

Read the passage carefully. Then write a well-developed essay in which you analyze how Eliot portrays these two characters and their complex relationship as husband and wife. You may wish to consider such literary devices as narrative perspective and selection of detail.

Rosamond coloured deeply. "Have you not asked Papa for money?" she said as soon as she could speak.

"No."

"Then I must ask him!" she said, releasing her hands from Lydgate's and rising to stand at two yards' distance from him.

"No, Rosy," said Lydgate decisively. "It is too late to do that. The inventory will be begun tomorrow. Remember it is a mere security; it will make no difference; it is a temporary affair. I insist upon it that your father shall not know unless I choose to tell him," added Lydgate with a more peremptory emphasis.

This certainly was unkind, but Rosamond had thrown him back on evil expectation as to what she would do in the way of quiet, steady disobedience. The unkindness seemed unpardonable to her; she was not given to weeping and disliked it, but now her chin and lips began to tremble and the tears welled up. Perhaps it was not possible for Lydgate, under the double stress of outward material difficulty and of his own proud resistance to humiliating consequences, to imagine fully what this sudden trial was to a young creature who had known nothing but indulgence and whose dreams had all been of new indulgence, more exactly to her taste. But he did wish to spare her as much as he could, and her tears cut him to the heart. He could not speak again immediately, but Rosamond did not go on sobbing; she tried to conquer her agitation and wiped away her tears, continuing to look before her at the mantelpiece.

"Try not to grieve, darling," said Lydgate, turning his eyes up towards her. That she had chosen to move away from him in this moment of her trouble made everything harder to say, but he must absolutely go on. "We must brace ourselves to do what is necessary. It is I who have been in fault; I ought to have seen that I could not afford to live in this way. But many things have told against me in my practice, and it really just now has ebbed to a low point. I may recover it, but in the meantime we must pull up—we must change our way of living. We shall weather it. When I have given this security I shall have time to look about me; and you are so clever that if you turn your mind to managing you will school me into carefulness. I have been a thoughtless rascal about squaring prices—but come, dear, sit down and forgive me."

Lydgate was bowing his neck under the yoke like a creature who had talons but who had reason too, which often reduces us to meekness. When he had spoken the last words in an imploring tone, Rosamond returned to the chair by his side. His self-blame gave her some hope that he would attend to her opinion, and she said, "Why can you not put off having the inventory made? You can send the men away tomorrow when they come."

"I shall not send them away," said Lydgate, the peremptoriness rising again. Was it of any use to explain?

"If we left Middlemarch, there would of course be a sale, and that would do as well."

"But we are not going to leave Middlemarch."

"I am sure, Tertius, it would be much better to do so. Why can we not go to London? Or near Durham, where your family is known?"

"We can go nowhere without money, Rosamond."

"Your friends would not wish you to be without money. And surely these odious tradesmen might be made to understand that and to wait if you would make proper representations to them."

"This is idle, Rosamond," said Lydgate angrily. "You must learn to take my judgement on questions you don't understand. I have made necessary arrangements, and they must be carried out. As to friends, I have no expectations whatever from them and shall not ask them for.anything."

Rosamond sat perfectly still. The thought in her mind was that if she had known how Lydgate would behave, she would never have married him.

"We have no time to waste now on unnecessary words, dear," said Lydgate, trying to be gentle again. "There are some details that I want to consider with you. Dover says he will take a good deal of the plate back again, and any of the jewellery we like. He really behaves very well."

"Are we to go without spoons and forks then?" said Rosamond, whose very lips seemed to get thinner with the thinness of her utterance. She was determined to make no further resistance or suggestions.

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Question 3

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The eighteenth-century British novelist Laurence Sterne wrote, "No body, but he who has felt it, can conceive what a plaguing thing it is to have a man's mind torn asunder by two projects of equal strength, both obstinately pulling in a contrary direction at the same time."

From a novel or play choose a character (not necessarily the protagonist) whose mind is pulled in conflicting directions by two compelling desires, ambitions, obligations, or influences. Then, in a well-organized essay, identify each of the two conflicting forces and explain how this conflict within one character illuminates the meaning of the work as a whole. You may use one of the novels or plays listed below or another novel or play of similar literary quality.

The Adventures of Huckleberry Finn
Anna Karenina
Antigone
The Awakening
Beloved
Billy Budd
Ceremony
Crime and Punishment
Dr. Faustus
An Enemy of the People
Equus
A Farewell to Arms
The Glass Menagerie
Hamlet
Heart of Darkness
Jane Eyre
Jasmine
Light in August
A Lesson Before Dying
Macbeth
The Mayor of Casterbridge
Native Speaker
The Piano Lesson
A Portrait of the Artist as a Young Man
A Raisin in the Sun
The Scarlet Letter
Wuthering Heights

END OF EXAMINATION