**2004**

**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 requirement of questions that contain the word NOT, LEAST, or EXCEPT.

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| **Questions 1—11. Read the following passage carefully before you choose your answer.** | |  |  |
|  | Suppose that people live forever. |  | With infinite life comes an infinite list of relatives. |
|  | Strangely, the populations of each city splits in two: |  | Grandparents never die, nor do great-grandparents, |
|  | the Laters and the Nows. |  | great-aunts and great-uncles, great-great-aunts, and |
|  | The Laters reason that there is no hurry to begin |  | so on, back through the generations, all alive and |
| *5* | their classes at the university, to learn a second lan- | *45* | offering advice. Sons never escape from the shadows |
|  | guage, to read Voltaire or Newton, to seek promotion |  | of their fathers. Nor do daughters of their mothers. No |
|  | in their jobs, to fall in love, to raise a family. For all |  | one ever comes into his own. |
|  | these things, there is an infinite span of time. In end- |  | When a man starts a business, he feels compelled |
|  | less time, all things can be accomplished. Thus all |  | to talk it over with his parents and grandparents and |
| *10* | things can wait. Indeed, hasty actions breed mistakes. | *50* | great-grandparents, ad infinitum, to learn from their |
|  | And who can argue with their logic? The Laters can |  | errors. For no new enterprise is new. All things have |
|  | be recognized in any shop or promenade. They walk |  | been attempted by some antecedent in the family tree. |
|  | an easy gait and wear loose-fitting clothes. They take |  | Indeed, all things have been accomplished. But at |
|  | pleasure in reading whatever magazines are open, or |  | a price. For in such a world, the multiplication of |
| *15* | rearranging furniture in their homes, or slipping into | *55* | achievements is partly divided by the diminishment |
|  | conversation the way a leaf falls from a tree. The |  | of ambition. |
|  | Laters sit in cafés sipping coffee and discussing the |  | And when a daughter wants guidance from her |
|  | possibilities of life. |  | mother, she cannot get it undiluted. Her mother must |
|  | The Nows note that with infinite lives, they can |  | ask her mother, who must ask her mother, and so |
| *20* | do all they can imagine. They will have an infinite | *60* | on forever. Just as sons and daughters cannot make |
|  | number of careers, they will marry an infinite num- |  | decisions themselves, they cannot turn to parents |
|  | ber of times, they will change their politics infinitely. |  | for confident advice. Parents are not the source of |
|  | Each person will be a lawyer, a bricklayer, a writer, |  | certainty. There are one million sources. |
|  | an accountant, a painter, a physician, a farmer. The |  | Where every action must be verified one million |
| *25* | Nows are constantly reading new books, studying | *65* | times, life is tentative. Bridges thrust halfway over |
|  | new trades, new languages. In order to taste the infin- |  | rivers and then abruptly stop. Buildings rise nine |
|  | ities of life, they begin early and never go slowly. |  | stories high but have no roofs. The grocer’s stocks of |
|  | And who can question their logic? The Nows are |  | ginger, salt, cod, and beef change with every change |
|  | easily spotted. They are the owners of the cafés, |  | of mind, every consultation. Sentences go unfinished. |
| *30* | the college professors, the doctors and nurses, the | *70* | Engagements end just days before weddings. And on |
|  | politicians, the people who rock their legs constantly |  | the avenues and streets, people turn their heads and |
|  | whenever they sit down. They move through a suc- |  | peer behind their backs, to see who might be watching. |
|  | cession of lives, eager to miss nothing. When two |  | Such is the cost of immortality. No person is whole. |
|  | Nows chance to meet at the hexagonal pilaster of the |  | No person is free. Over time, some have determined |
| *35* | Zähringer Fountain, they compare the lives they have | *75* | that the only way to live is to die. In death, a man or |
|  | mastered, exchange information, and glance at their |  | a woman is free of the weight of the past. These few |
|  | watches. When two Laters meet at the same location, |  | souls, with their dear relatives looking on, dive into |
|  | they ponder the future and follow the parabola of the |  | Lake Constance or hurl themselves from Monte Lema, |
|  | water with their eyes. |  | ending their infinite lives. In this way, the finite has |
| *40* | The Nows and Laters have one thing in common. | *80* | conquered the infinite, millions of autumns have |
|  |  |  | yielded to no autumns, millions of snowfalls have |
|  |  |  | yielded to no snowfalls, millions of admonitions have |
|  |  |  | yielded to none. |
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| 1. | The narrator’s use of the adverbs “Later” and | 6. | What do lines 40-63 suggest about the relationship |
|  | “Now” as nouns signifying types of persons |  | portrayed between parents and children? |
|  | helps to emphasize the city dwellers’ |  |  |
|  |  |  | (A) It is based on mutual trust and respect. |
|  | (A) essential similarities |  | (B) It seriously limits children’s autonomy. |
|  | (B) concern with the past |  | (C) It becomes less intense when children |
|  | (C) style of action |  | reach adulthood. |
|  | (D) indifference to each other |  | (D) It instills powerful ambition in children. |
|  | (E) sense of the infinite |  | (E) It is characterized by rebelliousness in the |
|  |  |  | children. |
| 2. | The people in the passage are characterized |  |  |
|  | chiefly by description of their | 7. | The narrator implies that the situation in which |
|  |  |  | the Nows and Laters find themselves is a kind of |
|  | (A) thoughts |  |  |
|  | (B) opinions |  | (A) dream |
|  | (C) feelings |  | (B) celebration |
|  | (D) behavior |  | (C) dissipation |
|  | (E) appearances |  | (D) trap |
|  |  |  | (E) annihilation |
| 3. | In context, “the way a leaf falls from a tree” |  |  |
|  | (line l6) suggests which of the following about | 8. | In line 77, the word “dear” might be read as ironic |
|  | the conversations of the Laters? |  | because the |
|  |  |  |  |
|  | (A) They vary according to the season of the year. |  | (A) narrator feels sorry for the plight of the relatives |
|  | (B) They have little intellectual content. |  | (B) narrator admires the sincerity of the relatives |
|  | (C) They are often random and casual. |  | (C) relatives really have little regard for the people |
|  | (D) They are of very short duration. |  | (D) relatives have driven the people to suicide |
|  | (E) They deal with topics related to nature. |  | (E) relatives are so devoted to the people |
|  |  |  |  |
| 4. | The use of the sentence “And … logic” in line 11 | 9. | Overall, the passage suggests that immortality |
|  | and again in line 28 suggests that the points of |  |  |
|  | view of the Laters and the Nows are equally |  | (A) is best spent in contemplation |
|  |  |  | (B) is best spent in action |
|  | (A) defensible |  | (C) confers a kind of mastery on both the Nows |
|  | (B) unemotional |  | and the Laters |
|  | (C) comical |  | (D) does not allow either the Nows or the Laters |
|  | (D) ironic |  | to escape |
|  | (E) deluded |  | (E) is as much a burden as a gift for both the |
|  |  |  | Nows and the Laters |
| 5. | From line 1 to line 39, the passage is best |  |  |
|  | described as an example of | 10. | The last sentence of the passage is characterized by |
|  |  |  |  |
|  | (A) analysis of a process |  | (A) parallel syntax |
|  | (B) cause-and-effect analysis |  | (B) conclusive logic |
|  | (C) evaluative argument |  | (C) subtle irony |
|  | (D) anecdotal narrative |  | (D) elaborate metaphors |
|  | (E) classification and comparison |  | (E) complex structure |
|  |  |  |  |
|  |  | 11. | Both the Nows and the Laters are portrayed as |
|  |  |  | (A) obsessed with death |
|  |  |  | (B) indifferent to their relatives |
|  |  |  | (C) overvaluing intellect |
|  |  |  | (D) lacking individuality |
|  |  |  | (E) concerned about the future |

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|  | **Questions 12-24. Read the following passage carefully, before you choose your answers.** | | |
|  | The old books, Virgil, Euclid, and Aldrich—that | *50* | her old frocks, steadily refusing, however, to look at |
|  | wrinkled fruit of the tree of knowledge—had been all |  | herself in the glass. Mrs. Tulliver liked to call the |
|  | laid by, for Maggie had turned her back on the vain |  | father’s attention to Maggie’s hair and other unex- |
|  | ambition to share the thoughts of the wise. In her first |  | pected virtues, but he had a brusque reply to give. |
| *5* | ardour she flung away the books with a sort of triumph |  | “I knew well enough what she’d be, before now; |
|  | that she had risen above the need of them, and if they | *55* | it's nothing new to me. But it’s a pity she isn’t made |
|  | had been her own, she would have burned them, |  | o’ commoner stuff; she’ll be thrown away, I doubt; |
|  | believing that she would never repent. She read so |  | there’ll be nobody to marry her as is fit for her.” |
|  | eagerly and constantly in her three books, the Bible, |  | And Maggie’s graces of mind and body fed his |
| *10* | *Thomas à Kempis*,\* and the *Christian Year* (no longer |  | gloom. He sat patiently enough while she read him |
|  | rejected as a “hymn-book”), that they filled her mind | *60* | a chapter or said something timidly when they were |
|  | with a continual stream of rhythmic memories; and she |  | alone together about trouble being turned into a bless- |
|  | was too ardently learning to see all nature and life in |  | ing. He took it all as a part of his daughter’s goodness, |
|  | the light of her new faith to need any other material |  | which made his misfortunes the sadder to him because |
| *15* | for her mind to work on as she sat with her well-plied |  | they damaged her chance in life. In a mind charged |
|  | needle making shirts and other complicated stitching, | *65* | with an eager purpose and an unsatisfied vindictive- |
|  | falsely called “plain”—by no means plain to Maggie, |  | ness, there is no room for new feelings; Mr. Tulliver |
|  | since wristband and sleeve and the like had a capability |  | did not want spiritual consolation, he wanted to shake |
|  | of being sewed in wrong side outwards in moments of |  | off the degradation of debt and to have his revenge. |
| *20* | mental wandering. |  |  |
|  | Hanging diligently over her sewing, Maggie was a |  | \*Thomas à Kempis (1380-1471) was a Christian cleric, |
|  | sight anyone might have been pleased to look at. That |  | author of *Imitation of Christ.* |
|  | new inward life of hers, notwithstanding some volcanic |  |  |

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|  | upheavings of imprisoned passions, yet shone out in | 12. | In lines 1-4 (“The old…wise”), the narrator does |
| *25* | her face with a tender soft light that mingled itself as |  | which of the following? |
|  | added loveliness with the gradually enriched colour |  |  |
|  | and outline of her blossoming youth. Her mother felt |  | (A) Suggests the importance of history. |
|  | the change in her with a sort of puzzled wonder that |  | (B) Introduces nature as a topic. |
|  | Maggie should be “growing up so good”; it was |  | (C) Emphasizes the importance of literature. |
| *30* | amazing that this once “contrairy” child was become |  | (D) Introduces the theme of change. |
|  | so submissive, so backward to assert her own will. |  | (E) Supplies an image of death. |
|  | Maggie used to look up from her work and find her |  |  |
|  | mother’s eyes fixed upon her; they were watching and | 13. | The books and authors mentioned in the first |
|  | waiting for the large young glance as if her elder frame |  | paragraph primarily serve to |
| *35* | got some needful warmth from it. The mother was |  |  |
|  | getting fond of her tall, brown girl, the only bit of |  | (A) reveal the continuity between the classics and |
|  | furniture now on which she could bestow her anxiety |  | the new, popular literature |
|  | and pride; and Maggie, in spite of her own ascetic wish |  | (B) show that Maggie is more stimulated by |
|  | to have no personal adornment, was obliged to give |  | religious texts than by secular ones |
| *40* | way to her mother about her hair and submit to have |  | (C) suggest that “that wrinkled fruit of the tree of |
|  | the abundant black locks plaited into a coronet on the |  | knowledge" was the reason for the Biblical Fall |
|  | summit of her head after the pitiable fashion of those |  | (D) present Maggie as one drawn to the human- |
|  | antiquated times. |  | istic world view expressed by Virgil and Euclid |
|  | “Let you mother have that bit o’ pleasure, my |  | (E) illustrate Maggie’s new faith in the scientific |
| *45* | dear,” said Mrs. Tulliver; “I’d trouble enough with |  | world in which she lives |
|  | your hair once.” |  |  |
|  | So Maggie, glad of anything that would soothe her |  |  |
|  | mother and cheer their long day together, consented to |  |  |
|  | the vain decoration and showed a queenly head above |  |  |
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| 14. | In line 14, the author uses the word “material” to | 18. | In lines 52-53, the reference to “other unexpected |
|  | form a connection between |  | virtues” does which of the following? |
|  |  |  |  |
|  | (A) insights valued by a philosopher and crafts |  | (A) Gently mocks Mrs. Tulliver for the watchfulness |
|  | admired by a customer |  | she exerts over her daughter’s outward beauty. |
|  | (B) subjects for contemplation and cloth for sewing |  | (B) Sincerely endorses Mrs. Tulliver’s judgment of |
|  | (C) a reformer’s ideals and a miser’s wealth |  | the relative importance of Maggie’s virtues. |
|  | (D) rewards in an afterlife and a conservative |  | (C) Affectionately endorses Mrs. Tulliver’s belief |
|  | tradition |  | that material objects should be the greatest |
|  | (E) common sense and fabric for daily wear |  | source of consolation. |
|  |  |  | (D) Scathingly criticizes Mrs. Tulliver’s earlier |
| 15. | The effect of quoting Mrs. Tulliver’s words in |  | low estimation of Maggie’s worth. |
|  | line 29 is to |  | (E) Ruefully echoes Mrs. Tulliver’s disappointment |
|  |  |  | with Maggie’s present social situation. |
|  | (A) characterize her as self-involved and unfeeling |  |  |
|  | (B) represent her typically didactic manner of | 19. | Why is Maggie’s father disturbed by her “graces” |
|  | speaking |  | (line 58)? |
|  | (C) emphasize how simple her view of goodness is |  |  |
|  | (D) suggest that she is unaware of her judgmental |  | (A) A vindictive man, Mr. Tulliver begrudges his |
|  | qualities |  | daughter's untroubled nature. |
|  | (E) illustrate her moral superiority to her husband |  | (B) Mr. Tulliver worries constantly about how to |
|  | and her daughter |  | turn his trouble with Maggie into a blessing. |
|  |  |  | (C) Surprised at Maggie’s beauty, Mr. Tulliver is |
| 16. | Maggie submits to having her “abundant black |  | openly impatient with his wife’s fussing over her. |
|  | locks plaited” (line 41) primarily because she |  | (D) Mr. Tulliver worries that his lack of means |
|  |  |  | will limit Maggie’s future opportunities. |
|  | (A) chooses to ignore her father’s disapproval in |  | (E) Mr. Tulliver fears that his actual debts will be |
|  | order to satisfy her mother’s wishes |  | exposed when Maggie marries. |
|  | (B) is being true to the religious and intellectual |  |  |
|  | virtues that she embraces in every aspect of | 20. | Mr. Tulliver could find no comfort in his |
|  | her life |  | daughter’s developing qualities because |
|  | (C) is an obedient daughter who sometimes allows |  |  |
|  | her concern for appearance to affect her actions |  | (A) he feared her growing independence |
|  | (D) wants to be beautiful even in a world where |  | (B) he recognized her naïveté |
|  | ugliness and poverty dominate |  | (C) her goodness accentuated his feelings of despair |
|  | (E) wants to humor her mother in this matter |  | (D) she remained too timid to explain her motivation |
|  |  |  | (E) she could not understand his need for revenge |
| 17. | Which of the following words associated with |  |  |
|  | Maggie best conveys how her mother would like | 21. | Which of the following most aptly describes |
|  | her to be? |  | Maggie’s interactions with her father? |
|  |  |  |  |
|  | (A) “complicated” (line 16) |  | (A) She strongly rejects both his praise and |
|  | (B) “volcanic” (line 23) |  | chastisement. |
|  | (C) “contrairy” (line 30) |  | (B) She expounds on the wisdom of applying |
|  | (D) “ascetic” (line 38) |  | Biblical teachings to his domestic problems. |
|  | (E) “queenly” (line 49) |  | (C) She uses her religious seclusion to convince |
|  |  |  | her father that she will not marry. |
|  |  |  | (D) She cajoles him until he eventually accepts his |
|  |  |  | condition. |
|  |  |  | (E) She fails to cheer him with her tentative words |
|  |  |  | and gestures. |
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| 22. | In this passage, Maggie is presented as | *20* | to the Black limbo, |
|  |  |  | an unwritten history |
|  | (A) a religious young woman who denounces her |  | of our own tensions. |
|  | father’s vengefulness |  | The dead lie here |
|  | (B) a disciplined person who renounces self- |  | in a hierarchy of small defeats. |
|  | indulgence | 25 | I can almost see the leaders smile, |
|  | (C) a spiritual person who speaks out against her |  | ashamed now of standing |
|  | mother’s materialism |  | at the head of those |
|  | (D) a source of instability within this religious |  | who lie tangled |
|  | household |  | at the edge of the cemetery |
|  | (E) a young woman who is too intellectual for the | 30 | still ready to curse and rage |
|  | devout time in which she lives |  | as I do. |
|  |  |  | Here, I stop by the imitative cross |
| 23. | In context, which phrase most directly indicates a |  | of one who stocked his parlor |
|  | judgment made by the narrator? |  | with pictures of Robeson,\* |
|  |  | 35 | and would boom down the days, |
|  | (A) “pitiable fashion” (line 42) |  | dreaming of Othello’s robes. |
|  | (B) “unexpected virtues” (lines 52-53) |  | I say he never bothered me, |
|  | (C) “commoner stuff” (line 56) |  | and forgive his frightened singing. |
|  | (D) “daughter’s goodness” (line 62) |  | Here, I stop by the simple mound |
|  | (E) “spiritual consolation” (line 67) | 40 | of a woman who taught me |
|  |  |  | spelling on the sly, |
| 24. | The passage employs all of the following contrasts |  | parsing my tongue |
|  | EXCEPT one between |  | to make me fit for her own dreams. |
|  |  |  | I could go on all day, |
|  | (A) secular learning and religion | 45 | unhappily recognizing small heroes, |
|  | (B) ardor and despondency |  | discontent with finding them here, |
|  | (C) idealism and materialism |  | reproaches to my own failings. |
|  | (D) camaraderie and isolation |  | Uneasy, I search the names |
|  | (E) humility and pride |  | and simple mounds I call my own, |
|  |  | 50 | abruptly drop my wilted flowers, |
| **Questions 25-34.** | |  | and turn for home. |
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| The Albuquerque Graveyard | |  | \*Paul Robeson (1898-1976), an African American |
|  |  |  | singer and actor and an outspoken social activist |
|  | It would be easier |  |  |
|  | to bury our dead | 25. | The poem is best described as a |
|  | at the corner lot. |  |  |
|  | No need to wake |  | (A) pastoral elegy |
| *5* | before sunrise, |  | (B) discursive memoir |
|  | take three buses, |  | (C) reflective narrative |
|  | walk two blocks, |  | (D) dramatic dialogue |
|  | search at the rear |  | (E) poetic drama |
|  | of the cemetery, |  |  |
| *10* | to come upon the familiar names | 26. | In lines 1-11, the speaker conveys a sense of |
|  | with wilted flowers and patience. |  |  |
|  | But now I am here again. |  | (A) the transience of the natural world |
|  | After so many years |  | (B) the laboriousness of an undertaking |
|  | of coming here, |  | (C) his devotion to an individual |
| *15* | passing the sealed mausoleums, |  | (D) religious inspiration |
|  | the pretentious brooks and springs, |  | (E) inconspicuous accomplishments |
|  | the white, sturdy limestone crosses, |  |  |
|  | the pattern of the place is clear to me. |  |  |
|  | I am going back |  |  |
| 27. | The phrase “our dead” (line 2) refers specifically to | 31. | By deciding to “forgive his frightened singing” |
|  |  |  | (line 38), the speaker in effect does which of the |
|  | (A) those who have died recently |  | following? |
|  | (B) the speaker’s grandparents |  |  |
|  | (C) the speaker’s friends |  | (A) Apologizes for Robeson’s small failures. |
|  | (D) a community of Black people |  | (B) Accepts Robeson’s minor shortcomings. |
|  | (E) Black soldiers |  | (C) Accepts the man and his admiration for Robeson. |
|  |  |  | (D) Questions the man’s need to imitate Robeson. |
| 28. | The images in lines 15-17 (“sealed … crosses”) |  | (E) Dramatizes the strength of Robeson’s influence. |
|  | contrast most directly with |  |  |
|  |  | 32. | The description of the “woman” (line 40) most |
|  | (A) “three buses” (line 6) |  | directly suggests that she |
|  | (B) “wilted flowers and patience” (line 11) |  |  |
|  | (C) “pictures of Robeson” (line 34) |  | (A) was angered by limitations placed on her |
|  | (D) “Othello’s robes” (line 36) |  | (B) gained renown for her knowledge of rhetoric |
|  | (E) “simple mounds” (line 49) |  | (C) taught the speaker to suppress his sense of |
|  |  |  | outrage |
| 29. | In line 18 (“the pattern of the place is clear to me”), |  | (D) sought gratification through the speaker’s |
|  | the speaker suggest which of the following? |  | possible success |
|  |  |  | (E) drew on the speaker for her knowledge about |
|  | 1. His familiarity with the physical layout of the |  | the world |
|  | graveyard |  |  |
|  | II. His awareness of the social segregation | 33. | In line 42, “parsing my tongue” probably refers to |
|  | reflected in the arrangement of the graves |  | the woman’s |
|  | III. His desire to change the way in which the |  |  |
|  | graveyard is structured |  | (A) meticulous attention to the speaker’s use of |
|  |  |  | language |
|  | (A) I only |  | (B) thoughtful provision of moral guidance for |
|  | (B) II only |  | the speaker |
|  | (C) I and II only |  | (C) careful preparation of the speaker for school |
|  | (D) II and III only |  | examinations |
|  | (E) I, II, and III |  | (D) admonition of the speaker for failing to show |
|  |  |  | respect to others |
| 30. | In the context of the poem, the term “Black limbo” |  | (E) homespun advice to the speaker on how to |
|  | (line 20) suggests |  | achieve future success |
|  |  |  |  |
|  | (A) a somber moment in the past | 34. | The structure of the poem is determined by the |
|  | (B) an honorable burial |  | speaker's |
|  | (C) funereal meditation |  |  |
|  | (D) spiritual realization |  | (A) emotions |
|  | (E) assigned confinement |  | (B) movements |
|  |  |  | (C) ideas |
|  |  |  | (D) values |
|  |  |  | (E) history |
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| **Questions 35-45.** | |  |  |

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|  |  | 37. | In line 2, “at very small expense” is best under- |
|  | Criticism is a study by which men grow important |  | stood to mean |
|  | and formidable at very small expense. The power of |  |  |
|  | invention has been conferred by nature upon few, and |  | (A) unintentionally |
|  | the labour of learning those sciences which may, by |  | (B) without needing to be wealthy |
| *5* | mere labour, be obtained is too great to be willingly |  | (C) at a very deliberate pace |
|  | endured; but every man can exert such judgment as |  | (D) to little purpose |
|  | he has upon the works of others; and he whom nature |  | (E) with very little effort |
|  | has made weak, and idleness keeps ignorant, may yet |  |  |
|  | support his vanity by the name of a critic. | 38. | In the second paragraph, the goddess criticism is |
| *10* | I hope it will give comfort to great numbers who |  | portrayed as being |
|  | are passing through the world in obscurity when I |  |  |
|  | inform them how easily distinction may be obtained. |  | (A) supercilious |
|  | All the other powers of literature are coy and haughty, |  | (B) timid |
|  | they must be long courted, and at last are not always |  | (C) duplicitous |
| *15* | gained; but criticism is a goddess easy of access and |  | (D) undiscriminating |
|  | forward of advance, who will meet the slow and |  | (E) capricious |
|  | encourage the timorous; the want of meaning she |  |  |
|  | supplies with words, and the want of spirit she recom- | 39. | In lines 23, “poison” is best understood to mean |
|  | penses with malignity. |  |  |
| *20* | This profession has one recommendation peculiar |  | (A) hackneyed phrases |
|  | to itself, that it gives vent to malignity without real |  | (B) unfounded opinions |
|  | mischief. No genius was ever blasted by the breath |  | (C) self-serving remarks |
|  | of critics. The poison which, if confined, would have |  | (D) untrue statements |
|  | burst the heart, fumes away in empty hisses, and malice |  | (E) malicious words |
| *25* | is set at ease with very little danger to merit. The critic |  |  |
|  | is the only man whose triumph is without another’s | 40. | Which of the following is personified in the |
|  | pain, and whose greatness does not rise upon another’s  ruin. |  | passage? |
|  | To a study at once so easy and so reputable, so |  | (A) “power of invention” (lines 2-3) |
| *30* | malicious and so harmless, it cannot be necessary to |  | (B) “vanity” (line 9) |
|  | invite my readers by a long or laboured exhortation; |  | (C) “great numbers” (line 10) |
|  | it is sufficient, since all would be critics if they could, |  | (D) “criticism” (line 15) |
|  | to show by one eminent example that all can be critics |  | (E) “malice” (line 24) |
|  | if they will. |  |  |
|  | (1759) | 41. | In the third paragraph, the speaker primarily |

|  |  |  |  |
| --- | --- | --- | --- |
| 35. | The main purpose of the passage is to |  | portrays the critic as being |
|  |  |  |  |
|  | (A) urge the reader to become a critic |  | (A) ineffectual |
|  | (B) explain how critics find their inspiration |  | (B) unlearned |
|  | (C) unmask the biases of certain critics |  | (C) self-deluded |
|  | (D) ridicule critics as inept but self-important |  | (D) self-centered |
|  | (E) condemn critics as unprincipled and |  | (E) self-demeaning |
|  | dangerous |  |  |
|  |  | 42. | In the passage as a whole, the speaker portrays |
| 36. | In the context of the passage, the first sentence is |  | criticism as being especially |
|  | best viewed as |  |  |
|  |  |  | (A) powerful as a weapon |
|  | (A) ironic |  | (B) difficult to dismiss |
|  | (B) metaphoric |  | (C) easy to practice |
|  | (C) understated |  | (D) harmful to reputations |
|  | (D) redundant |  | (E) complex in its nature |
|  | (E) hypothetical |  |  |
| 43. | The speaker characterizes the critic as being all of | 46. | Which of the following best describes the |
|  | the following EXCEPT |  | speaker's present situation? |
|  |  |  |  |
|  | (A) lazy |  | (A) He has recently lost faith in his friend. |
|  | (B) corruptible |  | (B) He has been beset with various problems. |
|  | (C) ignorant |  | (C) He has barely overcome many misfortunes. |
|  | (D) inconsequential |  | (D) He has almost lost his will to live. |
|  | (E) conceited |  | (E) He has seen his fortunes at court decline. |
|  |  |  |  |
| 44. | It can be inferred from the passage that critics in | 47. | In the context of the entire poem, it is clear that |
|  | the speaker’s time were most concerned with |  | “if ever” (line 1) expresses the speaker’s |
|  |  |  |  |
|  | (A) denigrating the works of others |  | (A) inability to understand his friend’s behavior |
|  | (B) developing expertise in various subjects |  | (B) belief that his friend has left him |
|  | (C) promoting the works of their friends |  | (C) desire that his friend should never turn |
|  | (D) establishing criteria for judging literature |  | against him |
|  | (E) taking sides in political battles |  | (D) failure to live up to his friend’s ideals |
|  |  |  | (E) assumption that he will prove worthy of his |
| 45. | In the section of the essay that immediately |  | friend’s trust |
|  | follows this passage, the speaker probably |  |  |
|  | does which of the following? | 48. | In line 2, “bent” means |
|  |  |  |  |
|  | (A) Shows that effective criticism requires |  | (A) misshapen |
|  | superior learning. |  | (B) molded |
|  | (B) Gives an example of a critic who is not |  | (C) altered |
|  | malicious. |  | (D) determined |
|  | (C) Discusses the career of a typical critic |  | (E) convinced |
|  | of his time. |  |  |
|  | (D) Explains his own critical criteria. | 49. | In the poem, the world and fortune are |
|  | (E) Urges his readers to become critics. |  | characterized as |
|  |  |  |  |
| **Questions 46-55.** | |  | (A) hostile to the speaker |
|  | |  | (B) indifferent to the speaker |
| *The following sonnet, published in 1609, is addressed* | |  | (C) favorable to the friend |
| *to a friend of the speaker.* | |  | (D) exploitable resources |
|  |  |  | (E) fickle friends |
|  | Then hate me when thou wilt, if ever, now, |  |  |
|  | Now, while the world is bent my deeds to cross, | 50. | In context “a windy night” (line 7) refers to |
|  | Join with the spite of fortune, make me bow, |  |  |
|  | And do not drop in for an after-loss. |  | (A) past misfortune |
| *5* | Ah, do not, when my heart has ‘scaped this sorrow, |  | (B) a loss of love |
|  | Come in the rearward of a conquered woe; |  | (C) the friend’s hatred |
|  | Give not a windy night a rainy morrow, |  | (D) future sorrow |
|  | To linger out a purposed overthrow. |  | (E) present pain |
|  | If thou wilt leave me, do not leave me last, |  |  |
| *10* | When other petty griefs have done their spite; | 51. | Which two lines comes closest to stating the same |
|  | But in the onset come, so shall I taste |  | idea? |
|  | At first the very worst of fortune’s might; |  |  |
|  | And other strains of woe, which now seem woe, |  | (A) Lines 1 and 5 |
|  | Compared with loss of thee, will not seem so. |  | (B) Lines 1 and 9 |
|  |  |  | (C) Lines 3 and 6 |
|  |  |  | (D) Lines 3 and 9 |
|  |  |  | (E) Lines 5 and 11 |
|  |  |  |  |
| 52. | In line 12, “the very worst of fortune’s might” |  |  |
|  | refers to the |  |  |
|  |  |  |  |
|  | (A) friend’s death |  |  |
|  | (B) friend’s desertion |  |  |
|  | (C) speaker’s grief |  |  |
|  | (D) loss of the speaker’s self-esteem |  |  |
|  | (E) loss of the speaker’s worldly possessions |  |  |
|  |  |  |  |
| 53. | What is the function of the final couplet |  |  |
|  | (lines 13-14)? |  |  |
|  |  |  |  |
|  | (A) It explains why the friend should hurt the |  |  |
|  | speaker now. |  |  |
|  | (B) It comments on the speaker’s change of heart. |  |  |
|  | (C) It describes the reasons for the speaker’s |  |  |
|  | behavior. |  |  |
|  | (D) It undercuts the idea that the friend will |  |  |
|  | depart. |  |  |
|  | (E) It suggest that the speaker’s woes are largely |  |  |
|  | self-created. |  |  |
|  |  |  |  |
| 54. | The speaker is best described as displaying which |  |  |
|  | of the following? |  |  |
|  |  |  |  |
|  | (A) Anger |  |  |
|  | (B) Jealousy |  |  |
|  | (C) Disappointment |  |  |
|  | (D) Self-love |  |  |
|  | (E) Vulnerability |  |  |
|  |  |  |  |
| 55. | Taken as a whole, the poem is best described as |  |  |
|  |  |  |  |
|  | (A) a rationalization |  |  |
|  | (B) an ironic commentary |  |  |
|  | (C) an apology |  |  |
|  | (D) an entreaty |  |  |
|  | (E) a reproof |  |  |
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