

AP[®] English Literature and Composition Exam

SECTION I: Multiple-Choice Questions

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE TOLD TO DO SO.

At a Glance

Total Time

1 hour

Number of Questions

55

Percent of Total Grade

45%

Writing Instrument

Pencil required

Instructions

Section I of this examination contains 55 multiple-choice questions. Fill in only the ovals for numbers 1 through 55 on your answer sheet.

Indicate all of your answers to the multiple-choice questions on the answer sheet. No credit will be given for anything written in this exam booklet, but you may use the booklet for notes or scratch work. After you have decided which of the suggested answers is best, completely fill in the corresponding oval on the answer sheet. Give only one answer to each question. If you change an answer, be sure that the previous mark is erased completely. Here is a sample question and answer.

Sample Question

Chicago is a
(A) state
(B) city
(C) country
(D) continent
(E) village

Sample Answer

(A) ● (C) (D) (E)

Use your time effectively, working as quickly as you can without losing accuracy. Do not spend too much time on any one question. Go on to other questions and come back to the ones you have not answered if you have time. It is not expected that everyone will know the answers to all the multiple-choice questions.

About Guessing

Many candidates wonder whether or not to guess the answers to questions about which they are not certain. Multiple choice scores are based on the number of questions answered correctly. Points are not deducted for incorrect answers, and no points are awarded for unanswered questions. Because points are not deducted for incorrect answers, you are encouraged to answer all multiple-choice questions. On any questions you do not know the answer to, you should eliminate as many choices as you can, and then select the best answer among the remaining choices.

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.

Questions 1-15. Choose your answers to questions 1-15 based on a careful reading of the following passage.

A green and yellow parrot, which hung in a cage outside the door, kept repeating over and over:

Line “Allez vous-en! Allez vous-en! Sapristi! That’s all right!”

- (5) He could speak a little Spanish, and also a language which nobody understood, unless it was the mocking-bird that hung on the other side of the door, whistling his fluty notes out upon the breeze with maddening persistence.
- (10) Mr. Pontellier, unable to read his newspaper with any degree of comfort, arose with an expression and an exclamation of disgust.
- He walked down the gallery and across the narrow “bridges” which connected the Lebrun cottages one
- (15) with the other. He had been seated before the door of the main house. The parrot and the mockingbird were the property of Madame Lebrun, and they had the right to make all the noise they wished. Mr. Pontellier had the privilege of quitting their society when they
- (20) ceased to be entertaining.
- He stopped before the door of his own cottage, which was the fourth one from the main building and next to the last. Seating himself in a wicker rocker which was there, he once more applied himself to the
- (25) task of reading the newspaper. The day was Sunday; the paper was a day old. The Sunday papers had not yet reached Grand Isle. He was already acquainted with the market reports, and he glanced restlessly over the editorials and bits of news which he had not
- (30) had time to read before quitting New Orleans the day before.
- Mr. Pontellier wore eye-glasses. He was a man of forty, of medium height and rather slender build; he stooped a little. His hair was brown and straight,
- (35) parted on one side. His beard was neatly and closely trimmed.
- Once in a while he withdrew his glance from the newspaper and looked about him. There was more noise than ever over at the house. The main building
- (40) was called “the house,” to distinguish it from the cottages. The chattering and whistling birds were still at it. Two young girls, the Farival twins, were playing
- a duet from “Zampa” upon the piano. Madame Lebrun was bustling in and out, giving orders in a high key
- (45) to a yard-boy whenever she got inside the house, and directions in an equally high voice to a dining-room servant whenever she got outside. She was a fresh, pretty woman, clad always in white with elbow sleeves. Her starched skirts crinkled as she came and
- (50) went. Farther down, before one of the cottages, a lady in black was walking demurely up and down, telling her beads. A good many persons of the *pension* had gone over to the *Chênère Caminada* in Beaufortlet’s
- (55) lugger to hear mass. Some young people were out under the wateroaks playing croquet. Mr. Pontellier’s two children were there—sturdy little fellows of four and five. A quadroon nurse followed them about with a faraway, meditative air.
- Mr. Pontellier finally lit a cigar and began to smoke,
- (60) letting the paper drag idly from his hand. He fixed his gaze upon a white sunshade that was advancing at snail’s pace from the beach. He could see it plainly between the gaunt trunks of the water-oaks and across the stretch of yellow camomile. The gulf looked far
- (65) away, melting hazily into the blue of the horizon. The sunshade continued to approach slowly. Beneath its pink-lined shelter were his wife, Mrs. Pontellier, and young Robert Lebrun. When they reached the cottage, the two seated themselves with some appearance of
- (70) fatigue upon the upper step of the porch, facing each other, each leaning against a supporting post.
- “What folly! to bathe at such an hour in such heat!” exclaimed Mr. Pontellier. He himself had taken a
- (75) plunge at daylight. That was why the morning seemed long to him.
- “You are burnt beyond recognition,” he added, looking at his wife as one looks at a valuable piece of personal property which has suffered some damage.
- (80) She held up her hands, strong, shapely hands, and surveyed them critically, drawing up her fawn sleeves above the wrists. Looking at them reminded her of her rings, which she had given to her husband before

GO ON TO THE NEXT PAGE.

leaving for the beach. She silently reached out to him, and he, understanding, took the rings from his vest pocket and dropped them into her open palm. She slipped them upon her fingers; then clasping her knees, she looked across at Robert and began to laugh. The rings sparkled upon her fingers. He sent back an answering smile.

(90) "What is it?" asked Pontellier, looking lazily and amused from one to the other. It was some utter nonsense; some adventure out there in the water, and they both tried to relate it at once. It did not seem half so amusing when told. They realized this, and so did Mr. Pontellier. He yawned and stretched himself. Then he got up, saying he had half a mind to go over to Klein's hotel and play a game of billiards.

"Come go along, Lebrun," he proposed to Robert. But Robert admitted quite frankly that he preferred to stay where he was and talk to Mrs. Pontellier.

(100) "Well, send him about his business when he bores you, Edna," instructed her husband as he prepared to leave.

"Here, take the umbrella," she exclaimed, holding it out to him. He accepted the sunshade, and lifting it over his head descended the steps and walked away.

"Coming back to dinner?" his wife called after him. He halted a moment and shrugged his shoulders. He felt in his vest pocket; there was a ten-dollar bill there.

(110) He did not know; perhaps he would return for the early dinner and perhaps he would not. It all depended upon the company which he found over at Klein's and the size of "the game." He did not say this, but she understood it, and laughed, nodding good-by to him.

(115) Both children wanted to follow their father when they saw him starting out. He kissed them and promised to bring them back bonbons and peanuts.

Excerpt from *The Awakening* by Kate Chopin (pp. 1-6).
Copyright © 1899 by Herbert S. Stone & Co.

1. The tone of the beginning of the passage is

- (A) cacophonous
- (B) whimsical
- (C) brooding
- (D) satirical
- (E) pastoral

2. In Line 8, the word "his" is referring to

- (A) the parrot
- (B) Mr. Pontellier
- (C) Mr. Lebrun
- (D) the mockingbird
- (E) Mr. Klein

3. Lines 10-12 establish Mr. Pontellier as

- (A) fastidious and officious
- (B) intolerant and judgmental
- (C) restless and volatile
- (D) surreptitious and untrustworthy
- (E) ambitious and corrupt

4. The parrot's chatter made at the beginning of the passage helps to establish

- (A) the unpleasantness of the setting
- (B) Mr. Pontellier's restlessness and discomfort
- (C) the tension between Mr. Pontellier and Robert
- (D) the tension between Robert and Mrs. Pontellier
- (E) a sense of unease between man and nature

5. In line 30, the word "quitting" means

- (A) finishing
- (B) leaving
- (C) giving up
- (D) dismissing
- (E) setting free

6. Mr. Pontellier's attitude toward his companions on Grand Isle could be characterized as

- (A) aloof
- (B) curious
- (C) mistrustful
- (D) warm
- (E) antagonistic

7. In line 56, the word "sturdy" helps to establish

- (A) Mr. Pontellier's self-satisfaction with his children
- (B) the children's ability to withstand Mr. Pontellier's neglect
- (C) parallels between the children and their mother
- (D) suspicion that Mr. Pontellier is not the children's biological father
- (E) a contrast between the Pontellier children and the rest of the island's inhabitants

GO ON TO THE NEXT PAGE.

8. In lines 59-75, which word complements our understanding of Mr. Pontellier's personality?
- (A) smoke
 - (B) idly
 - (C) gaunt
 - (D) folly
 - (E) plunge
9. The use of "the sunshade" to refer to the approach of two people is an example of
- (A) metonymy
 - (B) apostrophe
 - (C) hyperbole
 - (D) personification
 - (E) synecdoche
10. Lines 66-75 reveal:
- I. Mr. Pontellier's dislike of Robert
 - II. Mr. Pontellier's contempt toward his wife
 - III. Mr. Pontellier's self-righteousness
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and III
 - (E) II and III
11. In line 76, Mr. Pontellier uses which literary device to provoke a reaction from his wife?
- (A) hyperbole
 - (B) onomatopoeia
 - (C) assonance
 - (D) understatement
 - (E) apostrophe
12. Lines 79 through 89 serve to introduce
- (A) Mrs. Pontellier's unattractiveness
 - (B) a sense of doubt about Mrs. Pontellier's character
 - (C) repeated use of personification
 - (D) an extended metaphor for the remainder of the piece
 - (E) Mrs. Pontellier's acrimony toward her husband
13. In line 99, the phrase "quite frankly" serves the purpose of
- (A) establishing Robert's stubbornness
 - (B) elaborating on Robert's animosity toward Pontellier
 - (C) contrasting Robert's contentment with Pontellier's ambivalence
 - (D) accentuating Pontellier's alienation from the residents of Grand Isle
 - (E) revealing Robert's social status in comparison to that of Pontellier
14. The description of the interactions between Mrs. Pontellier and Robert convey a tone of
- (A) unapologetic intimacy
 - (B) passionate longing
 - (C) polite tolerance
 - (D) underlying antagonism
 - (E) conspiratorial secrecy
15. Lines 98-103 serve to further clarify
- I. Mr. Pontellier's indifference toward his marriage
 - II. Mr. Pontellier's disdain for his children
 - III. Mr. Pontellier's fear of Robert's influence over his wife
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) I and III

GO ON TO THE NEXT PAGE.

Questions 16-27. Choose your answers to each of the following questions based on careful reading of the following poem by Christina Rossetti.

Passing away, saith the World, passing away:
Chances, beauty and youth sapped day by day:
Thy life never continueth in one stay.

Line Is the eye waxen dim, is the dark hair changing to gray

- (5) That hath won neither laurel nor bay?
I shall clothe myself in Spring and bud in May:
Thou, root stricken, shalt not rebuild thy decay
On my bosom for aye.
Then I answered: Yea.

- (10) Passing away, saith my Soul, passing away:
With its burden of fear and hope, or labor and play;
Hearken what the past doth witness and say:
Rust in thy gold, a moth is in thine array,
A canker is in thy bud, thy leaf must decay.

- (15) At midnight, at cockcrow, at morning, one certain day
Lo the bridegroom shall come and shall not delay:
Watch thou and pray.
Then I answered: Yea.

Passing away, saith my God, passing away:

- (20) Winter passeth after the long delay:
New grapes on the vine, new figs on the tender spray,
Turtle calleth turtle in Heaven's May.
Tho' I tarry, wait for Me, trust Me, watch and pray.
Arise, come away, night is past and lo it is day,
(25) My love, My sister, My spouse, thou shalt hear Me say.
Then I answered: Yea.

16. How many speakers does the poem directly present?

- (A) One
- (B) Two
- (C) Three
- (D) Four
- (E) Five

17. "Laurel" and "bay" (line 5) are allusions to

- (A) flowers highly prized for their rarity which bloom briefly and beautifully and then die
- (B) spices which add flavor to food and, metaphorically, to life
- (C) leaves traditionally woven into wreaths to honor poets
- (D) traditional symbols for Homer and Ovid respectively
- (E) traditional symbols for true faith and pious conduct, respectively

18. Lines 6-7 suggest that

- (A) the principal narrator is faced with a choice between the afterlife that true faith offers or the physical corruption that awaits the unbeliever
- (B) although the World has regenerative powers, the principal narrator of the poem does not
- (C) paradoxically, life can sometimes emerge from death
- (D) there is a natural cyclical pattern of renewal that the principal narrator has forsaken
- (E) the principal narrator is gravely ill and certain to die before the spring

19. Which of the following lines contains an image NOT echoed closely elsewhere in the poem?

- (A) Line 6
- (B) Line 7
- (C) Line 13
- (D) Line 14
- (E) Line 21

20. Which of the following choices best characterizes the speaker's attitude in each of the poem's three stanzas, respectively?

- (A) Realization of death's inevitability; fear of physical decay; passive acceptance of what cannot be escaped
- (B) Nostalgia for the earthly world that must be left behind; fear of physical decay; welcome acceptance of the afterlife
- (C) Realization that death will come before one's ambitions have been achieved; dismay over the visible signs of physical decay; supplication for the healing powers of divine intervention
- (D) Sorrow and mild surprise at the arrival of early death; deepening awareness of death's certainty; hopefulness for a place in the afterlife
- (E) Acknowledgment of death's inevitability; understanding of the need to prepare oneself; happiness at the prospect of union with the divine

GO ON TO THE NEXT PAGE.

21. In the context of the poem “a moth is in thine array” (line 13) is intended to imply that the
- (A) narrator’s attire is being eaten by moths
 - (B) narrator’s body is being consumed by cancer, or a cancer-like disease
 - (C) narrator’s soul contains a destructive element which, unless the narrator takes some action, will render it unworthy of the afterlife
 - (D) narrator’s soul is corrupted with sin that only death can purge
 - (E) narrator’s soul is getting ready for decay
22. Lines 15 and 16 suggest that
- (A) the principal narrator’s final hour will come, despite the small uncertainty of knowing exactly what hour that will be
 - (B) the bridegroom mentioned in line 16 will arrive at three distinct times
 - (C) the hour when a deadly illness first infects the principal narrator cannot be avoided
 - (D) a mysterious and evil stranger will arrive at some time between midnight and morning
 - (E) the principal narrator’s soul prophesies that she will eventually meet the man who will become her beloved husband
23. In the third stanza “winter” can be taken to represent
- (A) long disease
 - (B) earthly life
 - (C) the coldness of the grave
 - (D) mental despair
 - (E) aging and loss of vigor
24. Which of the following statements most accurately characterizes the relationship of the imagery in the third stanza to that of the first and second stanzas?
- (A) The third stanza weaves together the wedding-day imagery of the second stanza and the springtime imagery of the first stanza, thereby reconciling those earlier stanzas’ differing views.
 - (B) Through its imagery, the third stanza further develops the themes which were advanced by the first stanza and then questioned by the second stanza.
 - (C) The third stanza echoes much of the first two stanzas’ imagery, but recasts that imagery so that what earlier had been likened to decay is instead characterized as renewal.
 - (D) By echoing the imagery of the earlier stanzas, the third stanza reaffirms and repeats the views advanced by those stanzas.
 - (E) By introducing the terms “love” and “sister,” the third stanza continues the progression by which each stanza proposes its own unique central metaphor around which to further the poem’s exploration of the themes of death and renewal.
25. Lines 7 and 8 provide an example of
- (A) apostrophe
 - (B) doggerel
 - (C) enjambment
 - (D) mixed metaphor
 - (E) simile
26. In context, the word “spray” (line 21) most nearly means
- (A) tree
 - (B) blanket
 - (C) a small branch
 - (D) a liquid mist
 - (E) a holy spirit
27. The grammatical subject of the sentence that begins at line 24 is
- (A) “Arise”
 - (B) “night is past and lo it is day”
 - (C) “My love, My sister, My spouse”
 - (D) “thou”
 - (E) “Me”

GO ON TO THE NEXT PAGE.

Questions 28-40. Read the following passage carefully before you choose your answers. The selection is an excerpt from the novel *Barchester Towers* by Anthony Trollope.

It is not my intention to breathe a word against Mrs Proudie, but still I cannot think that with all her virtues she adds much to her husband's happiness. The truth is that in matters domestic she rules supreme over her
 (5) titular lord, and rules with a rod of iron. Nor is this all. Things domestic Dr Proudie might have abandoned to her, if not voluntarily, yet willingly. But Mrs Proudie is not satisfied with such home dominion, and stretches her power over all his movements, and will not even
 (10) abstain from things spiritual. In fact, the bishop is henpecked.

The archdeacon's wife, in her happy home at Plumstead, knows how to assume the full privileges of her rank, and express her own mind in becoming tone
 (15) and place. But Mrs Grantly's sway, if sway she has, is easy and beneficent. She never shames her husband; before the world she is a pattern of obedience; her voice is never loud, nor her looks sharp; doubtless she values power, and has not unsuccessfully striven to acquire it;
 (20) but she knows what should be the limits of a woman's rule.

Not so Mrs Proudie. This lady is habitually authoritative to all, but to her poor husband she is despotic. Successful as has been his career in the eyes of
 (25) the world, it would seem that in the eyes of his wife he is never right. All hope of defending himself has long passed from him; indeed, he rarely even attempts self-justification; and is aware that submission produces the nearest approach to peace which his own house can
 (30) ever attain.

One other marked peculiarity in the character of the bishop's wife must be mentioned. Though not averse to the society and manners of the world, she is in her own way a religious woman; and the form in which
 (35) this tendency shows itself is by a strict observance of Sabbatarian rule. Dissipation and low dresses during the week are, under her control, atoned for by three services, an evening sermon read by herself, and a perfect abstinence from any cheering employment
 (40) on the Sunday. Unfortunately for those under her roof to whom the dissipation and low dresses are not extended, her servants namely and her husband, the compensating strictness of the Sabbath includes all. Woe betide the recreant housemaid who is found
 (45) to have been listening to the honey of a sweetheart in the Regent's park, instead of the soul-stirring discourse of Mr Slope. Not only is she sent adrift, but she is so sent with a character, which leaves her little hope of a decent place. Woe betide the six-foot hero
 (50) who escorts Mrs Proudie to her pew in red plush breeches, if he slips away to the neighbouring beer-

shop, instead of falling in the back seat appropriated to his use. Mrs Proudie has the eyes of Argus for such offenders. Occasional drunkenness in the week may
 (55) be overlooked, for six feet on low wages are hardly to be procured if the morals are always kept at a high pitch, but not even for grandeur or economy will Mrs Proudie forgive a desecration of the Sabbath.

28. Which of the following descriptions is an example of the narrator's use of irony?
- (A) "It is not my intention to breathe a word against Mrs Proudie" (lines 1-2)
 (B) "the bishop is henpecked" (lines 10-11)
 (C) "doubtless she values power, and has not unsuccessfully striven to acquire it" (lines 18-19)
 (D) "it would seem in the eyes of his wife he is never right" (lines 25-26)
 (E) "a perfect abstinence from any cheering employment on the Sunday" (lines 38-40)
29. Mrs Proudie's authoritarian character is shown most pointedly in the phrase
- (A) "not satisfied with such home dominion" (line 8)
 (B) "knows how to assume the full privileges of her rank" (lines 13-14)
 (C) "submission produces the nearest approach to peace" (lines 28-29)
 (D) "the soul-stirring discourse of Mr Slope" (lines 46-47)
 (E) "has the eyes of Argus for such offenders" (lines 53-54)
30. The use of the word "titular" in line 5 is an example of
- (A) hyperbole
 (B) metonym
 (C) onomatopoeia
 (D) zeugma
 (E) irony

GO ON TO THE NEXT PAGE.

31. In the context of the passage, the phrase “if not voluntarily, yet willingly” (line 7) is used to show Dr Proudie’s attitude toward
- (A) the duties that the clergy are expected to assume
 - (B) entering the institution of marriage
 - (C) strict Sabbatarianism
 - (D) granting his wife some power
 - (E) the hiring of domestic help
32. The description of Mrs Grantly serves to
- (A) provide another example of the power of the aristocracy
 - (B) prove that Mrs Grantly henpecks her husband
 - (C) imply specific faults of Mrs Proudie
 - (D) suggest a rivalry between her and Mrs Proudie
 - (E) assert why women should be seen and not heard
33. The narrator’s attitude toward Mrs Proudie can best be described as one of
- (A) pity
 - (B) objectivity
 - (C) emotional judgment
 - (D) sardonic condemnation
 - (E) jaded disgust
34. Which of the following best describes Dr Proudie’s relationship to his wife?
- (A) Morally devoted
 - (B) Completely servile
 - (C) Awkwardly tender
 - (D) Thoroughly uxorious
 - (E) Bitterly tyrannical
35. The author attributes Dr Proudie’s attitude and behavior most clearly to
- (A) ambition
 - (B) pride
 - (C) pacifism
 - (D) spirituality
 - (E) feudalism
36. In context, the word “character” (line 48) is best interpreted as meaning
- (A) dubious personage
 - (B) reference
 - (C) antagonist
 - (D) conscience
 - (E) footman
37. What is the effect of the repetition of the phrase “Woe betide...” in the final paragraph?
- (A) It retards the tempo of the prose.
 - (B) It satirizes the fate of the servants.
 - (C) It highlights the drama of the situation.
 - (D) It changes the point of view of the narrator.
 - (E) It emphasizes the moral consequences of the action.
38. In context, the adjective “recreant” (line 44) is best interpreted as meaning
- (A) unfaithful and disloyal
 - (B) engaging in a pastime
 - (C) refreshing
 - (D) craven and cowardly
 - (E) depraved
39. Which of the following best describes the effect of the last paragraph?
- (A) It suggests a cause of Mrs Proudie’s moral transformation.
 - (B) It introduces Mr Slope as an observer of Mrs Proudie’s actions.
 - (C) It illustrates how Mrs Proudie’s religious beliefs reflect her character.
 - (D) It counters speculations about Mrs Proudie’s character.
 - (E) It shows how hard it is to hire household servants.
40. The style of the passage as a whole can best be described as
- (A) humorless and pedantic
 - (B) effusive and subjective
 - (C) descriptive and metaphorical
 - (D) terse and epigrammatic
 - (E) witty and analytical

GO ON TO THE NEXT PAGE.

Questions 41-55. Read the poem below carefully, and then choose answers to the questions that follow.

Mother, picked for jury duty, managed to get through
A Life of Voltaire in three volumes. Anyway, she knew
 Before she half-heard a word, the dentist was guilty.

- Line* As a seminarist whose collar is his calling
 (5) Chokes up without it, baring his naked neck,
 The little furtive dentist is led across the deck
 Mounts the plank, renders a nervous cough.
 Mother frowns, turns a page, flick a fly-speck
 With her fingernail. She will push him off!
- (10) Call to her, Voltaire, amid the wreck
 Of her fairmindedness; descended from a line
 Of stiff physicians; dentists are beyond
 The iron palings, the respectable brass plate,
 Illegible Latin script, the chaste degrees.
- (15) Freezing, she acknowledges the mechanic, welder,
 wielder
 Of pliers, hacker, hawker, barber—Spit it out, please.
 Worst of all, this dentist advertises.
- Gliding through Volume II with an easy breast stroke,
 (20) Never beyond her depth, she glimpses him,
 Formerly Painless, all his life-like bridges
 Swept away; tasting brine as the testimony
 Rises: how he chased his siren girl receptionist,
 Purse-lipped, like a starlet playing nurse
- (25) With her doll's kit, round and round the little lab
 where full balconies of plaster teeth
 Grinned at the clinch.
- New musical chimes
- Score their dalliance as the reception room fills.
 (30) Pulling away at last from his mastic Nereid,
 He admits a patient; still unstrung,
 Stares past the tiny whirlpool at her, combing
 Her silvery hair over his silver tools, runs the drill—
 Mark this!—the drill through his victim's tongue.
- (35) Mother took all his easy payments, led the eleven
 Crew-members, docile, to her adamant view:
 He was doomed, doomed, doomed, by birth, profession,
 Practice, appearance, personal habits, loves...
 And now his patient, swollen-mouthed with cancer!
- (40) Doves
- Never cooed like Mother pronouncing sentence.
 She shut Voltaire with a bang, having come out even,
 The last page during the final, smiling ballot,
 The judge, supererogated, studying the docket
- (45) As Mother, with eleven good men in her pocket
 And a French philosopher in her reticule, swept out.

Nice Mrs. Nemesis, did she ever look back
 At love's fool, clinging to his uneasy chair,
 Gripping the arms, because she had swooped down,
 (50) And strapped him in, to drill him away, then say,
 "Spit out your life, right there."

Imposing her own version of the Deity
 Who, as the true idolaters well know,
 Has a general practice, instructs in Hygiene & Department,
 (55) Invents diseases for His cure and care:
 She knows him indispensable. Like Voltaire.

Carolyn Kizer, "A Long Line of Doctors," from *Mermaids in the Basement*

41. Overall, the mother's attitude toward the trial related in the poem shows her to be
- (A) interested in seeing that all the relevant facts be uncovered and considered
 (B) completely unaware of the duties imposed upon her by her situation
 (C) one who believes that those brought to trial are always guilty
 (D) unconcerned with taking her responsibilities as a juror too lightly
 (E) one who considers herself above the law
42. The phrase "half-heard" (line 3) serves to
- (A) characterize the mother as elderly
 (B) reinforce the fact that the mother is simultaneously reading and listening to the trial
 (C) show that the mother does not hear well
 (D) emphasize the speed with which the mother reaches her decision
 (E) suggest the very quiet tone in which the guilty dentist speaks
43. In the second stanza, the dentist is most directly implied to be
- (A) a man suffering from a terminal illness
 (B) a fly-speck
 (C) a seminarist
 (D) a man who will be made to "walk the plank"
 (E) a victim of circumstances over which he has had no control

GO ON TO THE NEXT PAGE.

44. Which of the following best conveys the meaning in context of “Freezing, she acknowledges the mechanic, welder, wielder/ Of pliers, hacker, hawker, barber” (lines 15-17)?
- (A) The mother thinks of other tradesmen she dislikes as much as she does dentists.
 - (B) The mother thinks of professions similar to dentistry.
 - (C) The mother thinks of the diverse and distasteful aspects of the dentist’s profession.
 - (D) The mother thinks of trades which, like dentistry, she recognizes as necessary although disagreeable.
 - (E) The mother thinks of the control typically male professions exert upon her and how in this instance the tables are turned.
45. The phrase, “this dentist advertises” (line 18) principally suggests that
- (A) the dentist is unscrupulous
 - (B) the dentist is not professionally qualified
 - (C) the dentist’s lack of skill causes him to constantly seek new clientele
 - (D) the dentist is a newcomer to the area
 - (E) the dentist offends the mother’s sense of propriety
46. The mother disapproves of the dentist for all of the following reasons EXCEPT
- (A) his religious beliefs
 - (B) his profession
 - (C) his affair with his assistant
 - (D) his demeanor
 - (E) his mistreatment of a patient
47. In the fourth stanza, the dentist is portrayed as
- (A) comically lecherous
 - (B) brutally vicious
 - (C) calculatingly criminal
 - (D) timidly amorous
 - (E) angrily frustrated
48. The phrase “tasting brine” (line 22) indicates the dentist’s
- (A) desire for the trial to be over quickly
 - (B) anger at the falsehoods offered as testimony against him
 - (C) shame at the revelations of his unprofessional behavior
 - (D) fear of being imprisoned for his acts
 - (E) sense of the growing likelihood of a guilty verdict
49. Which word is used as a metaphor for reading?
- (A) dreaming
 - (B) walking
 - (C) conversing
 - (D) swimming
 - (E) flying
50. Which stanza suggests that the mother’s treatment of the dentist could be seen as “poetic justice?”
- (A) 4
 - (B) 5
 - (C) 6
 - (D) 7
 - (E) 8
51. “Nice Mrs. Nemesis” (line 47) is an example of
- (A) understatement
 - (B) hyperbole
 - (C) irony
 - (D) personification
 - (E) onomatopoeia

GO ON TO THE NEXT PAGE.

52. The poem's final stanza suggests which of the following?
- I. The mother's vision of God is deeply held but unsophisticated.
 - II. The mother believes that God's views are similar to those of Voltaire's.
 - III. The mother believes that God shares her belief in the need for social decorum.
- (A) I only
(B) II only
(C) III only
(D) I and III only
(E) II and III only
53. Grammatically, "swept out" (line 46) takes as its subject
- (A) "The judge" (line 44)
 - (B) "Mother" (line 45)
 - (C) "eleven good men" (line 45)
 - (D) "French philosopher" (line 46)
 - (E) "her reticule" (line 46)
54. The poem states or implies which of the following?
- I. To a large degree the mother finds the dentist guilty because he is a dentist.
 - II. The jury finds the dentist guilty.
 - III. The dentist should be found innocent.
- (A) I only
(B) II only
(C) III only
(D) I and II only
(E) I, II, and III
55. Which one of the following choices best describes the poet's attitude toward the mother's jury service?
- (A) Frustrated anger
 - (B) Anxious shame
 - (C) Scornful displeasure
 - (D) Cold indifference
 - (E) Amused ambivalence

STOP

END OF SECTION I

IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY CHECK YOUR WORK ON THIS SECTION.

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 score.)

The passage that follows is excerpted from Don DeLillo's novel *Libra* (1988), a fictional treatment of the young Lee Harvey Oswald, who as an adult would assassinate President John F. Kennedy. Read the passage carefully. Then write a well-organized essay concerning the methods by which the author has portrayed the subject and the substance of the portrait itself. Be sure to consider such literary elements as diction, imagery, and point of view.

He returned to the seventh grade until classes ended. In summer dusk the girls lingered near the benches on Bronx Park South. Jewish girls, Italian girls
Line in tight skirts, girls with ankle bracelets, their voices
 (5) murmurous with the sound of boys' names, with song lyrics, little remarks he didn't always understand. They talked to him when he walked by making him smile in his secret way.

Oh a woman with beer on her breath, on the bus
 (10) coming home from the beach. He feels the tired salty sting in his eyes of a day in the sun and water.

"The trouble leaving you with my sister,"
 Marguerite said, "she had too many children of her own. Plus the normal disputes of family. That meant
 (15) I had to employ Mrs. Roach, on Pauline Street, when you were two. But I came home one day and saw she whipped you, raising welts on your legs, and we moved to Sherwood Forest Drive."

Heat entered the flat through the walls and
 (20) windows, seeped down from the tar roof. Men on Sundays carried pastry in white boxes. An Italian was murdered in a candy store, shot five times, his brains dashing the wall near the comic-book rack. Kids trooped to the store from all around to see the
 (25) traces of grayish spatter. His mother sold stockings in Manhattan.

A woman on the street, completely ordinary, maybe fifty years old, wearing glasses and a dark dress, handed him a leaflet at the foot of the El steps. Save the
 (30) Rosenbergs, it said. He tried to give it back thinking he would have to pay for it, but she'd already turned away. He walked home, hearing a lazy radio voice doing a ballgame. Plenty of room, folks. Come on out for the rest of this game and all of the second. It
 (35) was Sunday, Mother's Day, and he folded the leaflet neatly and put it in his pocket to save for later.

There is a world inside the world.

He rode the subway up to Inwood, out to Sheepshead Bay. There were serious men down there,
 (40) rocking in the copper light. He saw, beggars, men who talked to God, men who lived on the trains, day and night, bruised, with matted hair, asleep in patient

bundles on the wicker seats. He jumped the turnstiles once. He rode between cars, gripping the heavy chain.
 (45) He felt the friction of the ride in his teeth. They went so fast sometimes. He liked the feeling they were on the edge. How do we know the motorman's not insane? It gave him a funny thrill. The wheels touched off showers of blue-white sparks, tremendous hissing
 (50) bursts, on the edge of no-control. People crowded in, every shape face in the book of faces. They pushed through the doors, they hung from the porcelain straps. He was riding just to ride. The noise had a power and a human force. The dark had a power. He stood at the
 (55) front of the first car, hands flat against the glass. The view down the tracks was a form of power. It was a secret and a power. The beams picked out secret things. The noise was pitched to a fury he located in the mind, a satisfying wave of rage and pain.

GO ON TO THE NEXT PAGE.

Question 2

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

Carefully read the following poems by Sylvia Plath and William Blake. Then, in a well-organized essay, analyze how the speakers use imagery to reveal their attitudes toward infancy.

Morning Song

Love set you going like a fat gold watch.
The midwife slapped your footsoles, and your bald cry
Took its place among the elements.

Line Our voices echo, magnifying your arrival. New statue.

(5) In a drafty museum, your nakedness
Shadows our safety. We stand round blankly as walls.

I'm no more your mother
Than the cloud that distills a mirror to reflect its own
slow

(10) Effacement at the wind's hand.

All night your moth-breath
Flickers among the flat pink roses. I wake to listen:
A far sea moves in my ear.

One cry, and I stumble from bed, cow-heavy and floral

(15) In my Victorian nightgown.
Your mouth opens clean as a cat's. The window square
Whitens and swallows its dull stars. And now you try
Your handful of notes;
The clear vowels rise like balloons.

—Sylvia Plath

From *Ariel*, published by Harper & Row, 1966. Copyright © 1966 by Ted Hughes. All rights reserved. Used by arrangement with HarperCollins Publishers, Inc. Copyright © 1997-2003 by The Academy of American Poets.

Infant Sorrow

My mother groaned, my father wept;
Into the dangerous world I leapt,
Helpless, naked, piping loud,
Like a fiend hid in a cloud.

Line

(5) Struggling in my father's hands,
Striving against my swaddling bands,
Bound and weary, I thought best
To sulk upon my mother's breast.

—William Blake

GO ON TO THE NEXT PAGE.

Question 3

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

“When a true genius appears in the world, you may know him by this sign, that the dunces are all in confederacy against him.”

—Jonathan Swift

“Thoughts on Various Subjects, Moral and Diverting”

In some works of literature, the main character often finds himself or herself in conflict with the social or moral values of his environment. Choose one novel or play of literary merit in which the character is at odds with the people around him or her, or with society at large. Write an essay in which you explain how these conflicts are essential to the overall meaning of the work.

You may select a work from the list below, or you may choose to write upon another work of comparable literary merit.

The Awakening

As I Lay Dying

Catch-22

Crime and Punishment

The Duchess of Malfi

A Fan’s Notes

Hamlet

Heart of Darkness

Hunger

I Know Why the Caged Bird Sings

The Idiot

The Iliad

Invisible Man

King Lear

Long Day’s Journey Into Night

Man’s Fate

Marat/Sade

Medea

Miss Lonelyhearts

Moby-Dick

Native Son

Nausea

Old Goriot

One Flew Over the Cuckoo’s Nest

The Scarlet Letter

The Turn of the Screw

Under the Volcano

Waiting for Godot

Wuthering Heights

STOP

END OF SECTION II

IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY CHECK YOUR WORK ON THIS SECTION.