

## LITERATURE TEST 3

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

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

**Questions 1-9.** Read the following poem carefully before you choose your answers.

“The Author to Her Book”

Thou ill-formed offspring of my feeble brain,  
Who after birth didst by my side remain,  
Till snatched from thence by friends, less wise than true,  
*Line* Who thee abroad, exposed to public view,  
*(5)* Made thee in rags, halting to th’ press to trudge,  
Where errors were not lessened (all may judge).  
At thy return my blushing was not small,  
My rambling brat (in print) should mother call,  
I cast thee by as one unfit for light,  
*(10)* Thy visage was so irksome in my sight;  
Yet being mine own, at length affection would  
Thy blemishes amend, if so I could:  
I washed thy face, but more defects I saw,  
And rubbing off a spot still made a flaw.  
*(15)* I stretched thy joints to make thee even feet,  
Yet still thou run’st more hobbling than is meet;  
In better dress to trim thee was my mind,  
But nought save homespun cloth i’ th’ house I find.  
In this array ’mongst vulgars may’st thou roam.  
*(20)* In critic’s hands beware thou dost not come,  
And take thy way where yet thou art not known;  
If for thy father asked, say thou hadst none;  
And for thy mother, she alas is poor,  
Which caused her thus to send thee out of door.

(1678)

GO ON TO THE NEXT PAGE 

## LITERATURE TEST 3—*Continued*

- The word “house” (line 18) is a metaphor for the author’s
  - attic
  - book
  - brain
  - shame
  - store
- According to the poem, how did the author’s manuscript come to be published?
  - The press demanded it.
  - Her friends took it from her on the sly.
  - It was stolen by a publisher.
  - She showed it to someone who recommended it for publication.
  - The poem does not state its publication history.
- According to the poem, how does the author feel about her manuscript?
  - She is thrilled to see it in print.
  - She thinks it is too dark.
  - She is annoyed at its childishness.
  - She is horrified by it.
  - She is embarrassed by its quality.
- The lines “I stretched thy joints to make thee even feet, Yet still thou run’st more hobbling than is meet,” (lines 15-16) refer to the author’s attempt to
  - make the book rhyme better
  - trim the book’s extraneous parts
  - fix the book’s meter
  - make sure the book has an even number of pages
  - make the book less crude
- The poem as a whole can be considered as
  - an extended analogy
  - a metaphor for parental worries
  - a comparison between two media
  - a didactic diatribe
  - a discursive exercise
- The author’s tone can best be described as
  - cheerless
  - antipathetic
  - dispassionate
  - cavalier
  - self-deprecating
- The word “trim” (line 17) most nearly means
  - clothe
  - cut
  - weave
  - hobble
  - edit
- According to the poem, a friend “less wise than true” is most likely to
  - mean well but act foolishly
  - tell lies in his friend’s best interest
  - cunningly meddle in his friend’s affairs
  - sacrifice loyalty for opportunity
  - falsely accuse his friend because of lack of knowledge
- Which of the following is NOT a hope expressed by the author?
  - The book will not fall into the hands of critics.
  - Someone else will claim authorship.
  - The book will fall into obscurity.
  - She can fix the book’s problems through editing.
  - She might make some profit.

**GO ON TO THE NEXT PAGE** 

## LITERATURE TEST 3—Continued

**Questions 10-17. Read the following passage carefully before you choose your answers.**

The principal object of this Work is to remove the erroneous and discreditable notions current in England concerning this City, in common with every thing else connected with the Colony.

(5) We shall endeavour to represent Sydney as it really is—to exhibit its spacious Gas-lit Streets, crowded by an active and thriving Population—its Public Edifices, and its sumptuous Shops, which boldly claim a comparison with those of

(10) London itself: and to shew that the Colonists have not been inattentive to matters of higher import, we shall display to our Readers the beautiful and commodious Buildings raised by piety and industry for the use of Religion. It is true, all

(15) are not yet in a state of completion; but, be it remembered, that what was done gradually in England, in the course of many centuries, has been here effected in the comparatively short period of sixty years. Our object, in setting forth this Work,

(20) is one of no mean moment; and we trust that every Australian, whether this be his native or adopted country, will heartily bid us “God speed!”

It became necessary, after the rebellion of those Colonies now known as the United States, for

(25) Britain to send her convicts elsewhere; and the wide, distant, and almost totally unknown regions of Australia, were adjudged most suitable for the purpose. Accordingly, eleven ships, since known in Colonial History as the “First Fleet,” sailed for

(30) New Holland on the 15th of May, 1787, under the command of Captain Arthur Phillip, and arrived in Botany Bay on the 20th day of January in the following year. Finding the spot in many respects unfit for an infant settlement, and but scantily

(35) supplied with water, Captain Phillip determined to explore the coast; and proceeded northward, with a few officers and marines, in three open boats. After passing along a rocky and barren line of shore for several miles, they entered Port Jackson,

(40) which they supposed to be of no great dimensions, it having been marked in the chart of Captain Cook as a boat harbour. Their astonishment may be easily imagined when they found its waters gradually expand, and the full proportions of that

(45) magnificent harbour (capable of containing the whole navy of Britain) burst upon their view. The site of the intended settlement was no longer a matter of doubt; and, after first landing at Manly Beach...they eventually selected a spot on the

(50) banks of a small stream of fresh water, falling into a Cove on the southern side of the estuary....

Sydney, the capital...is situated on the southern shore of Port Jackson, at the distance of seven miles from the Pacific Ocean... It is built at the

(55) head of the far-famed “Cove”; and, with Darling Harbour as its general boundary to the west, extends, in an unbroken succession of houses, for

more than two miles in a southerly direction. As a maritime city its site is unrivalled, possessing at

(60) least three miles of water frontage, at any part of which vessels of the heaviest burden can safely approach the wharves. The stratum on which it stands is chiefly sandstone; and, as it enjoys a considerable elevation, it is remarkably healthy

(65) and dry. The principal thoroughfares run north and south, parallel to Darling Harbour, and are crossed at right angles by shorter streets. This, at first, gives the place an air of unpleasing sameness and formality, to those accustomed to the winding and

(70) romantic streets of an ancient English town; but the eye soon becomes reconciled to the change, and you cease to regret the absence of what is in so many respects undesirable.

(1848)

10. The “Colonists” (line 10) are most likely
- (A) prisoners
  - (B) readers
  - (C) British sailors
  - (D) Sydney’s citizens
  - (E) American observers
11. The sentence “It is true, all are not yet in a state of completion; but, be it remembered, that what was done gradually in England, in the course of many centuries, has been here effected in the comparatively short period of sixty years” (lines 14-19) serves which of the following purposes in the passage?
- (A) It admits a flaw and accepts the argument.
  - (B) It outlines a counterargument and then provides justification.
  - (C) It argues a new point and then returns to the main theme.
  - (D) It explains a previous point, giving the history behind the argument.
  - (E) It compares two cities and finds one superior.

**GO ON TO THE NEXT PAGE** 

## LITERATURE TEST 3—*Continued*

12. The phrase “mean moment” (line 20) can best be rephrased as
- (A) evil intent
  - (B) unhappy time
  - (C) average length
  - (D) routine description
  - (E) small importance
13. The main differences between the three paragraphs can be best described as
- (A) paragraph one addresses the reader, paragraph two continues the argument, and paragraph three summarizes the passage so far
  - (B) paragraph one sets the passage’s goals, paragraph two tells a history, and paragraph three describes an actual situation
  - (C) paragraph one begins the history, paragraph two continues it, and paragraph three concludes it
  - (D) paragraph one is descriptive, paragraph two is historical, and paragraph three relates a narrative
  - (E) paragraph one is ornate, paragraph two is more subdued, and paragraph three cites examples
14. The second paragraph implies that
- (A) Australia was unsuitable for habitation
  - (B) Captain Phillip did not have the backing of the British government
  - (C) before the American revolution, Britain used to send its prisoners to America
  - (D) Australia had never before been visited by the British
  - (E) the “First Fleet” encountered an existing city near Manly Beach
15. Which of the following is NOT a characteristic of Sydney, according to the passage?
- (A) Religious buildings
  - (B) Perpendicular side streets
  - (C) A long coastline
  - (D) A shallow harbor
  - (E) Good weather
16. The final sentence, “This, at first, gives the place an air of unpleasing sameness and formality, to those accustomed to the winding and romantic streets of an ancient English town; but the eye soon becomes reconciled to the change, and you cease to regret the absence of what is in so many respects undesirable,” most nearly means
- (A) at first, Sydney seems homogenous to people who like England’s historical curved streets, but once you get used to it you stop thinking that winding streets are a good thing
  - (B) at first, Sydney seems overly formal to people who have studied England’s history, but eventually you grow accustomed to it and stop noticing it
  - (C) at first, Sydney seems unpleasant to English visitors, but once they accept Sydney for what it is, they grow to love it
  - (D) at first, Sydney’s streets seem too similar to England’s streets; but once you get to know Sydney you find that’s not the case
  - (E) at first, Sydney seems too rigid to fans of England’s historical curved streets, and people are at first apt to regret their visit to Sydney
17. It is reasonable to infer that the author of the passage
- (A) worries that he or she does not have the full support of Australia’s citizens
  - (B) believes that Sydney is better than London
  - (C) supports urban planning
  - (D) is sensitive about his native land
  - (E) finds Sydney quaint

**GO ON TO THE NEXT PAGE** 

## LITERATURE TEST 3—Continued

**Questions 18-27. Read the following passage carefully before you choose your answers.**

*Enter a Roman and a Volscie [meeting].*

ROMAN: I know you well, sir, and you know me.  
Your name, I think, is Adrian.

VOLSCE: It is so, sir. Truly, I have forgot you.

Line ROMAN: I am a Roman; and my services are, as you  
(5) are, against 'em. Know you me yet?

VOLSCE: Nicanor, no?

ROMAN: The same, sir.

VOLSCE: You had more beard when I last saw you;  
(10) but your favor is well appear'd by your  
tongue. What's the news in Rome? I have  
a note from the Volscian state to find you  
out there. You have well sav'd me a day's  
journey.

ROMAN: There hath been in Rome strange  
(15) insurrections; the people against the  
senators, patricians, and nobles.

VOLSCE: Hath been? Is it ended, then? Our state  
(20) thinks not so. They are in a most warlike  
preparation, and hope to come upon them  
in the heat of their division.

ROMAN: The main blaze of it is past, but a small  
(25) thing would make it flame again; for the  
nobles receive so to heart the banishment  
of that worthy Coriolanus that they are  
in a ripe aptness to take all power from  
the people and to pluck from them their  
tribunes forever. This lies glowing, I can  
tell you, and is almost mature for the  
violent breaking out.

(30) VOLSCE: Coriolanus banish'd?

ROMAN: Banish'd, sir.

VOLSCE: You will be welcome with this intelligence,  
Nicanor.

ROMAN: The day serves well for them now. I have  
(35) heard it said, the fittest time to corrupt a  
man's wife is when she's fall'n out with  
her husband. Your noble Tullus Aufidius  
will appear well in these wars, his great  
opposer, Coriolanus, being now in no  
(40) request of his country.

VOLSCE: He cannot choose. I am most fortunate,  
thus accidentally to encounter you. You  
have ended my business, and I will merrily  
accompany you home.

(45) ROMAN: I shall, between this and supper, tell you  
most strange things from Rome, all tending  
to the good of their adversaries. Have you  
an army ready, say you?

(50) VOLSCE: A most royal one: the centurions and their  
charges, distinctly billeted, already in  
th' entertainment, and to be on foot at an  
hour's warning.

(55) ROMAN: I am joyful to hear of their readiness, and  
am the man, I think, that shall set them in  
present action. So, sir, heartily well met,  
and most glad of your company.

VOLSCE: You take my part from me, sir; I have the  
most cause to be glad of yours.

ROMAN: Well, let us go together.

*[Exeunt.]*

(1623)

18. The meeting between the two men can best be described as

- (A) cordial and heartwarming
- (B) melodramatic and saccharine
- (C) acrimonious and awkward
- (D) scandalous and surprising
- (E) fortuitous and serendipitous

19. The character of Nicanor is

- (A) a Roman spying for the Volscians
- (B) Adrian's distant cousin
- (C) Adrian's rival for the attentions of a woman
- (D) a mercenary in search of Coriolanus
- (E) a sworn enemy of Adrian

20. The insurrections spoken of in line 15 are most likely

- (A) foreign invasions
- (B) military coups
- (C) monarchical successions
- (D) proletariat uprisings
- (E) conflagrations

**GO ON TO THE NEXT PAGE** 

## LITERATURE TEST 3—*Continued*

21. It can be inferred from the passage that
- (A) Coriolanus's banishment is the cause of the insurrection
  - (B) Coriolanus's banishment was not the nobles' choice
  - (C) Coriolanus was the king of Rome
  - (D) the two men are supporters of Coriolanus
  - (E) the two men dread further war
22. "The main blaze" (line 21) refers to
- (A) a universally quelled rebellion
  - (B) public outrage at Coriolanus's banishment
  - (C) the fires of purgatory
  - (D) incendiary comments
  - (E) the people's revolt
23. The plot the men hatch hinges on the fact that
- (A) Tullus Aufidius is romantically involved with Coriolanus's wife
  - (B) Roman towns catch fire easily
  - (C) the nobles are incensed that Coriolanus has been banished
  - (D) there is a ready army
  - (E) the senators and patricians are not ready for war
24. The line "You take my part from me, sir" could best be restated as
- (A) "Those were the words I was going to speak."
  - (B) "You have usurped my role."
  - (C) "You are making fun of me."
  - (D) "I would give you a present for your kindness."
  - (E) "Yours is the friendship I most cherish."
25. It can be inferred from the passage that the author intended this play most likely to be
- (A) an amusing comedy
  - (B) an extended allegory
  - (C) a pastoral study
  - (D) a historical enactment
  - (E) a political satire
26. The words "appear well" (line 38) can best be replaced by
- (A) fight valiantly
  - (B) dress for battle
  - (C) emerge victorious
  - (D) argue persuasively
  - (E) feign health
27. This passage is included in the play most likely to
- (A) serve as a backdrop for a romantic interlude
  - (B) provide comic relief
  - (C) impart information
  - (D) pander to the audience's interests
  - (E) show the audience the ambience of ancient Rome

**GO ON TO THE NEXT PAGE** 



## LITERATURE TEST 3—Continued

Questions 28-36. Read the following poem carefully before you choose your answers.

“We Too Shall Sleep”

Not, not for thee,  
Belovèd child, the burning grasp of life  
Shall bruise the tender soul. The noise, and  
strife,  
*Line*  
*(5)* And clamor of midday thou shalt not see;  
But wrapped for ever in thy quiet grave,  
Too little to have known the earthly lot,  
Time’s clashing hosts above thine innocent  
head,  
*(10)* Wave upon wave,  
Shall break, or pass as with an army’s tread,  
And harm thee not.

A few short years  
We of the living flesh and restless brain  
*(15)* Shall plumb the deeps of life and know the  
strain,  
The fleeting gleams of joy, the fruitless tears;  
And then at last when all is touched and tried,  
Our own immutable night shall fall, and deep  
*(20)* In the same silent plot, O little friend,  
Side by thy side,  
In peace that changeth not, nor knoweth end,  
We too shall sleep.

(1899)

28. All of the following are examples of personification EXCEPT
- (A) “burning grasp” (line 2)
  - (B) “bruise” (line 3)
  - (C) “clamor” (line 5)
  - (D) “clashing” (line 8)
  - (E) “break” (line 11)
29. A difference between the first and second stanzas is
- (A) stanza one speaks of memory, while stanza two speaks of the future
  - (B) stanza one speaks of death, while stanza two speaks of slumber
  - (C) stanza one speaks of day, while stanza two speaks of night
  - (D) stanza one speaks of children, while stanza two speaks of the past
  - (E) stanza one speaks of hurry, while stanza two speaks of patience
30. Which of the following lines contains a simile?
- (A) “But wrapped for ever in thy quiet grave,  
Too little to have known the earthly lot”  
(lines 6-7)
  - (B) “Shall break, or pass as with an army’s tread,  
And harm thee not” (lines 11-12)
  - (C) “We of the living flesh and restless brain/  
Shall plumb the deeps of life and know the  
strain” (lines 14-15)
  - (D) “And then at last when all is touched and  
tried,/ Our own immutable night shall fall,  
and deep” (lines 18-19)
  - (E) The poem does not contain a simile.
31. The title symbolically represents
- (A) slumber
  - (B) burial
  - (C) angels
  - (D) death
  - (E) old age

GO ON TO THE NEXT PAGE 

## LITERATURE TEST 3—*Continued*

32. The author's attitude toward life can best be described as
- (A) life must be endured before death sets us free
  - (B) life is sometimes good and sometimes difficult, but it is always short
  - (C) life is merely noisy and full of strife
  - (D) life is too difficult to be enjoyed
  - (E) life's meaning will be forever obscured
33. From the passage, it can be inferred that the author considers that
- (A) it is better to be dead than to suffer fate's cruelty
  - (B) death is akin to unconsciousness
  - (C) death is like being swept away by waves
  - (D) death is the same for soldiers as for children
  - (E) it is ridiculous to cry tears for the dead
34. The poem is written from the point of view of
- (A) someone who is grieving
  - (B) a congregation of mourners
  - (C) someone who is dying
  - (D) someone who fears death
  - (E) someone who has never before been touched by death
35. Which of the following ideas is NOT implied by the poem?
- (A) Life is joyful or harshly noisy.
  - (B) Death is quiet and peaceful.
  - (C) Time is like the ocean.
  - (D) Life is alternately wonderful and painful.
  - (E) The afterlife is superior to our earthly existence.
36. The words "touched and tried" (line 17) represent
- (A) experience
  - (B) intensity
  - (C) justice
  - (D) eternal life
  - (E) fruitlessness

**GO ON TO THE NEXT PAGE** 



## LITERATURE TEST 3—Continued

**Questions 37–46. Read the following passage carefully before you choose your answers.**

There comes to the house of Yen Chow a Chinese merchant of wealth and influence. His eyes dwell often upon Ah Leen. He whispers to her father. Yen Chow puffs his pipe and muses:  
 (5) Assuredly a great slight has been put upon his family. A divorce would show proper pride. It was not the Chinese way, but was not the old order passing away and the new order taking its place? Aye, even in China, the old country that had  
 (10) seemed as if it would ever remain old. He speaks to Ah Leen.

“Nay, father, nay,” she returns. “Thou hadst the power to send my love away from me, but thou canst not compel me to hold out my arms to  
 (15) another.”

“But,” protests her mother, “thy lover hath forgotten thee. Another hath borne him a child.”

A flame rushes over Ah Leen’s face; then she becomes white as a water lily. She plucks a leaf of  
 (20) scented geranium, crushes it between her fingers and casts it away. The perfume clings to the hands she lays on her mother’s bosom.

“Thus,” says she, “the fragrance of my crushed love will ever cling to Ming Hoan.”

It is evening. The electric lights are shining through the vines. Out of the gloom beyond their  
 (25) radius comes a man. The American girl, seated in a quiet corner of the veranda, sees his face. It is eager and the eyes are full of love and fate. Then she sees Ah Leen. Tired of women’s gossip, the  
 (30) girl has come to gaze upon the moon, hanging in the sky above her like a pale yellow pearl.

There is a cry from the approaching man. It is echoed by the girl. In a moment she is leaning  
 (35) upon his breast.

“Ah!” she cries, raising her head and looking into his eyes. “I knew that though another had bound you by human ties, to me you were linked  
 (40) by my love divine.”

“Another! Human ties!” exclaims the young man. He exclaims without explaining—for the sins of parents must not be uncovered—why there has  
 (45) been silence between them for so long. Then he lifts her face to his and gently reproaches her. “Ah Leen, you have dwelt only upon your love for me. Did I not bid thee, ‘Forget not to remember that I love thee!’”

The American girl steals away. The happy Ming Hoan is unaware that as she flits lightly by  
 (50) him and his bride she is repeating to herself his words, and hoping that it is not too late to send to someone a message of recall.

(1910)

37. All of the following details suggest that the events in this passage take place in modern times EXCEPT

- (A) the story’s diction
- (B) mention of divorce
- (C) an American girl being in China
- (D) talk of a “new order”
- (E) use of electric lights

38. The line “A flame rushes over Ah Leen’s face; then she becomes white as a water lily” provides examples of which two literary devices?

- (A) Metaphor and simile
- (B) Authorial intrusion and allusion
- (C) Simile and comparison
- (D) Literary allusion and metaphor
- (E) Apostrophe and anaphor

39. It can be inferred from the passage that

- (A) Ah Leen has disobeyed her father
- (B) Yen Chow is interested only in money
- (C) Ah Leen’s lover has not been in contact with her
- (D) Ah Leen’s American friend has stolen her lover
- (E) Ah Leen is jealous of her American friend

40. The “great slight” (line 5) of which Yen Chow speaks is

- (A) a divorce
- (B) an abandonment
- (C) an interracial marriage
- (D) a deviation from the old ways
- (E) the disrespect of elders

41. The “perfume” (line 21) serves as a symbol of

- (A) the fragility of human ties
- (B) the passing of time
- (C) the strength of the marriage bond
- (D) the sweetness of mutual love
- (E) the endurance of love

**GO ON TO THE NEXT PAGE**

## LITERATURE TEST 3—*Continued*

42. From the beginning to the end of the passage there is a change in
- (A) point of view
  - (B) syntax
  - (C) temporal logic
  - (D) diction
  - (E) theme
43. Paragraph 6 “It is evening ...” contains an example of
- (A) simile
  - (B) personification
  - (C) alliteration
  - (D) parallelism
  - (E) anthropomorphism
44. The last paragraph suggests that
- (A) the American girl is going to tell Ming Hoan’s parents of the lovers’ reunion
  - (B) the American girl has a history with Ming Hoan
  - (C) Ming Hoan’s words are offensive to the American girl
  - (D) Ming Hoan’s words have caused the American girl to think about her own relationship in a different light
  - (E) Chinese morality is incomprehensible to the American girl
45. Why does Ming Hoan not explain his silence?
- (A) He is afraid of hurting Ah Leen.
  - (B) He is embarrassed of the reason.
  - (C) He wants to protect their parents.
  - (D) He doesn’t feel he owes her an explanation.
  - (E) Ah Leen does not ask him to explain.
46. The main theme of the story is
- (A) old customs are better than new ones
  - (B) two people’s love is stronger than circumstance
  - (C) love can indeed be extinguished by time apart
  - (D) absence makes the heart grow fonder
  - (E) one can never truly know the heart of another

**GO ON TO THE NEXT PAGE** 

## LITERATURE TEST 3—*Continued*

**Questions 47-54. Read the following poem carefully before you choose your answers.**

“The Triumph of Time”

It will grow not again, this fruit of my heart,  
Smitten with sunbeams, ruined with rain.  
The singing seasons divide and depart,  
Winter and summer depart in twain.

*Line*  
(5) It will grow not again, it is ruined at root,  
The bloodlike blossom, the dull red fruit;  
Though the heart yet sickens, the lips yet smart,  
With sullen savour of poisonous pain.

I shall never be friends again with roses;  
(10) I shall loathe sweet tunes, where a note grown strong  
Relents and recoils, and climbs and closes,  
As a wave of the sea turned back by song.  
There are sounds where the soul’s delight takes fire,  
Face to face with its own desire;  
(15) A delight that rebels, a desire that reposes;  
I shall hate sweet music my whole life long.

The pulse of war and passion of wonder,  
The heavens that murmur, the sounds that shine,  
The stars that sing and the loves that thunder,  
(20) The music burning at heart like wine,  
An armed archangel whose hands raise up  
All senses mixed in the spirit’s cup  
Till flesh and spirit are molten in sunder—  
These things are over, and no more mine.  
(1866)

47. The words “Smitten with” (line 2) could best be replaced with
- caressed by
  - filtered through
  - in love with
  - awed by
  - struck by
48. The poet’s attitude in this poem is
- resigned
  - acerbic
  - sullen
  - inured
  - imperious
49. Which of the following does NOT appear in the poem?
- Elusive water
  - An assortment of flora
  - Potent liquor
  - Evocative melody
  - Exotic reverie
50. Which of the following does the first stanza employ?
- Religious iconography
  - Paired alliteration
  - Melancholic preaching
  - Antipathetic musing
  - Character revelation
51. It is reasonable to assume that the author equates music with
- a mocking death
  - sweet fruit
  - his lost love
  - original sin
  - serpentine slyness
52. All of the following lines contain examples of personification EXCEPT
- line 3
  - line 7
  - line 18
  - line 19
  - line 20
53. The third stanza lists examples of
- anecdotal evidence
  - unpleasant memories
  - inclement weather
  - fickle fate
  - love’s intensity
54. Which of the following could replace the last line of the passage?
- In love, it’s said, one cannot blunder.
  - Love like an army my heart did plunder.
  - Neither day nor night can thus resign.
  - I mourn their passing and decline.
  - May head and heart now intertwine.

**GO ON TO THE NEXT PAGE** 

## LITERATURE TEST 3—*Continued*

Questions 55-61. Read the following passage carefully before you choose your answers.

Line  
(5) Once Nanapush began talking, nothing stopped the spill of his words. The day receded and darkness broadened. At dusk, the wind picked up and cold poked mercilessly through the chinking of the cabin. The two wrapped themselves in quilts and continued to talk. The talk broadened, deepened. Went back and forth in time and then stopped time. The talk grew huge, of death and radiance, then shrunk and narrowed to the making  
(10) of soup. The talk was of madness, the stars, sin, and death. The two spoke of all there was to know. And although it was in English, during the talk itself Nanapush taught language to Father Damien, who took out a small bound notebook  
(15) and recorded words and sentences.

In common, they now had the love of music, though their definition of what composed music was dissimilar.

(20) “When you hear Chopin,” Father Damien asserted, “you find yourself traveling into your childhood, then past that, into a time before you were born, when you were nothing, when the only truths you knew were sounds.”

(25) “Ayiih! Tell me, does this Chopin know love songs? I have a few I don’t sing unless I mean for sure to capture my woman.”

(30) “This Chopin makes songs so beautiful your knees shake. Dogs cry. The trees moan. Your thoughts fly up nowhere. You can’t think. You become flooded in the heart.”

“Powerful. Powerful. This Chopin,” asked Nanapush, “does he have a drum?”

“No,” said Damien, “he uses a piano.”

(35) “That great box in your church,” said Nanapush. “How is this thing made?”

(40) Father Damien opened his mouth to say it was constructed of wood, precious woods, but in his mind there formed the image of Agnes’s Caramacchione settled in the bed of the river, unmoved by the rush of water over its keys, and instead he said, “Time.” As soon as he said it, he knew that it was true.

(2001)

55. The two men are most likely
- (A) old friends
  - (B) of different cultures
  - (C) future enemies
  - (D) negotiators
  - (E) members of the clergy
56. The passage moves from
- (A) past to future
  - (B) general to specific
  - (C) narration to dialogue
  - (D) recitation to soliloquy
  - (E) complexity to simplicity
57. The word “Ayiih!” (line 24) is an example of
- (A) Father Damien singing
  - (B) Father Damien’s language
  - (C) Chopin’s music
  - (D) Father Damien’s first name
  - (E) an interjection
58. The main theme of the passage explores
- (A) cultural differences
  - (B) ironic subtext
  - (C) the connection between love and music
  - (D) the nature of relationships
  - (E) the influence of music
59. From the passage, Nanapush’s attitude can be described as one of
- (A) intense curiosity
  - (B) didactic patronization
  - (C) guarded politeness
  - (D) affirming sycophancy
  - (E) scholarly enthusiasm
60. The phrase “flooded in the heart” (line 30) can best be replaced with
- (A) overcome by joy
  - (B) racked with nostalgia
  - (C) filled with emotion
  - (D) engorged with blood
  - (E) momentarily confused
61. In the last paragraph, Father Damien says the piano is made of time because
- (A) he does not know the word for “wood” in Nanapush’s language
  - (B) wood seemed too banal for so important an instrument
  - (C) time seems to be as eternal as the capacity for music
  - (D) he once saw a piano in a river
  - (E) he is trying to change the subject to one he feels more comfortable with

**STOP**

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