

MODEL TEST 1

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

The station wagons arrived at noon, a long shining line that coursed through the west campus. In single file they eased around the orange I-beam sculpture and moved toward the dormitories. The roofs of the station wagons were loaded down with carefully secured suit- 5 cases full of light and heavy clothing; with boxes of blankets, boots and shoes, stationery and books, sheets, pillows, quilts; with rolled-up rugs and sleeping bags; with bicycles, skis, rucksacks, English and Western saddles, inflated rafts. As cars slowed to a crawl and 10 stopped, students sprang out and raced to the rear doors to begin removing the objects inside; the stereo sets, radios, personal computers; small refrigerators and table ranges; the cartons of phonograph records and cassettes; the hair dryers and styling irons; the 15 tennis rackets, soccer balls, hockey and lacrosse sticks, bows and arrows, the controlled substances, the birth control pills and devices; the junk food still in shopping bags—onion-and-garlic chips, nacho thins, peanut crème patties, Waffelos and Kabooms, fruit chews 20 and toffee popcorn; the Dum-Dum pops, the Mystic mints. I've witnessed this spectacle every September for twenty-one years. It is a brilliant event, invariably. The students greet each other with comic cries and gestures of sodden collapse. Their summer has been bloated 25 with criminal pleasures, as always. The parents stand sun-dazed near their automobiles, seeing images of themselves in every direction. The conscientious suntans. The well-made faces and wry looks. They feel a sense of renewal, of communal recognition. The women crisp 30 and alert, in diet trim, knowing people's names. Their husbands content to measure out the time, distant but ungrudging, accomplished in parenthood, something about them suggesting massive insurance coverage. This assembly of station wagons, as much as anything they 35 might do in the course of the year, more than formal liturgies or laws, tells the parents they are a collection of the like-minded and the spiritually akin, a people, a nation.

1. The speaker of the passage is most likely a
 - a. student
 - b. parent of a student
 - c. law enforcement officer
 - d. resident of a college town
 - e. returning college graduate
2. In the first paragraph, the speaker characterizes the students primarily by describing their
 - a. attitudes
 - b. possessions

- c. physical appearance
 - d. interactions with each other
 - e. interactions with their parents
3. The dominant technique in the first paragraph is the use of
- a. hyperbole
 - b. puns
 - c. lists
 - d. euphemisms
 - e. abstraction
4. In context, “brilliant” (line 23) is best interpreted as
- a. splendid
 - b. scholarly
 - c. important
 - d. honourable
 - e. unique
5. The words “invariably” (line 23) and “as always” (line 26) contribute which of the following to the development of the passage?
- I. They characterize the speaker as an experienced observer.
 - II. They introduce a sense of continuity relevant to the conclusion of the paragraph.
 - III. They provide an indirect comment on the description in the first
- a. I only
 - b. II only
 - c. I and III only
 - d. II and III only
 - e. I, II, and III
6. The students and parents are characterized in terms of which of the following aspects of their lives?
- I. Social
 - II. Physical
 - III. Financial
 - IV. Intellectual
- a. I and II only
 - b. I and III only
 - c. II and IV only
 - d. I, II, and III only
 - e. I, II, III, and IV
7. The characterization of the parents in lines 26-34 is marked by
- a. hints of changes that will occur in their lives
 - b. repetition of descriptive terms
 - c. implications about the nature of their lives
 - d. an emphasis on their alienation from the scene in the passage
 - e. a stress on the conflicts between the women and their husbands
8. In line 35, “they” refers to
- a. “students” (line 24)
 - b. “people’s names:” (line 31)
 - c. “station wagons” (line 35)
 - d. “liturgies or laws” (line 37)
 - e. “parents” (line 37)
9. In the second paragraph, the author develops a contrast between
- a. the energy of youth and the infirmity of age

- b. worldly possessions and democratic idealism
 - c. academic success and extracurricular activities
 - d. the speaker's sophistication and the students' naiveté
 - e. the parents' smug views and the speaker's implied disapproval of them
10. In the second paragraph, the speaker characterizes the parents primarily by describing their
- a. attitudes
 - b. possessions
 - c. apparel
 - d. differences from their children
 - e. interactions with their children
11. The primary rhetorical purpose of the passage is to
- a. characterize a group of people
 - b. defend the value of a certain life-style
 - c. dramatize the importance of various possessions
 - d. illustrate the variety of amusements valued by most people
 - e. condemn parents' attitudes toward their children
12. Which of the following best describes the organization of the passage?
- a. Specific description leading to a generalization
 - b. Illustration of an abstract idea by extended definition
 - c. Application of a theory to a particular situation
 - d. Amassment of imagery to convey a sense of chaos
 - e. Narration of a series of events leading to a conflict
13. The speaker is best described as
- a. a resentful victim
 - b. an unwelcome visitor
 - c. an ironic commentator
 - d. a curious investigator
 - e. an apologetic participant

Questions 14-26. Read the following speech carefully before you choose your answers.
(The speaker of the following passage, King Richard, has been deposed and imprisoned by Bolingbroke.)

I have been studying how I may compare
This prison where I live unto the world:
And for because the world is populous,
And here is not a creature but myself,
I cannot do it; yet I'll hammer it out. 5
My brain I'll prove the female to my soul:
My soul the father: and these two beget
A generation of still-breeding thoughts,
And these same thoughts people this little world
In humours like the people of this world, 10
For no thought is contented. The better sort,
As thoughts of things divine, are intermix'd
With scruples,* and do set the word itself
Against the word:
As thus: come, little ones,' and then again, 15
It is as hard to come as for a camel
To thread the postern of a needle's eye.'
Thoughts tending to ambition, they do plot
Unlikely wonders; how these vain weak nails

May tear a passage through the flinty ribs 20
 Of this hard world, my ragged prison walls;
 And, for they cannot, die in their own pride.
 Thoughts tending to content flatter themselves
 That they are not the first of fortune's slaves,
 Nor shall not be the last; like silly beggars 25
 Who sitting in the stocks refuge their shame,
 That many have and others must sit there:
 And in this thought they find a kind of ease,
 Bearing their own misfortune on the back
 Of such as have before endur'd the like. 30
 Thus play I in one person many people,
 And none contented: sometimes am I king;
 Then treason makes me wish myself a beggar,
 And so I am: then crushing penury
 Persuades me I was better when a king; 35
 Then am I king'd again: and by and by
 Think that I am unking'd by Bolingbroke,
 And straight am nothing: but whate'er I be
 Nor I nor any man that but man is
 With nothing shall be pleas'd, till he be eas'd 40
 With being nothing

* doubts

14. The phrase "prove the female" (line 6) emphasizes which of the following?

- a. The delicacy of the soul
- b. The brain's ability to conceive
- c. The soul's intuitive nature
- d. The feminine nature of the artist
- e. The need to be merciful

15. In lines 6-8, there is an implied comparison between thoughts and

- a. reasons
- b. walls
- c. children
- d. artisans
- e. humours

16. In lines 10-11, King Richard implies that "the people of this world" are

- a. more fortunate than he is
- b. dissatisfied and temperamental
- c. impassive and unfeeling
- d. inclined to generosity
- e. gullible and unwise

17. The two quotations in lines 15-17 are seen by King Richard as

- a. contradictory
- b. comforting
- c. foolish
- d. trite
- e. clever

18. King Richard's "Thoughts tending to ambition" (line 18) are not comforting because they

- a. propose an impossible task
- b. recount a problem from the past

- c. foretell another deposition
 - d. constitute a criminal act
 - e. present a paradoxical solution
19. In line 25, the “silly beggars” are mentioned as which of the following
- a. Subjects who loved Richard in former times
 - b. Part of the rabble that opposes legitimate authority
 - c. People in a condition analogous to Richard’s present state
 - d. The common people who form the backbone of the nation
 - e. Criminals who have committed acts similar to Richard’s own deeds
20. In line 28, “this thought” refers to the idea that the
- a. world is ages old
 - b. plight is not without precedent
 - c. monarchy cannot remain unprincipled for long
 - d. time will come when the crime will be forgiven
 - e. best comfort lies in one’s own mind.
21. When King Richard says “Then am I king’d again” (line 36), he means that he
- a. has once again been topped by Bolingbroke
 - b. has gained a spiritual kingdom to replace his worldly one
 - c. perceives the true value of kingship
 - d. imagines that he is a monarch once again
 - e. can do without the external trappings of loyalty
22. In line 38, “straight” is best interpreted as meaning
- a. uncomplicated
 - b. honest
 - c. clearly
 - d. implicitly
 - e. immediately
23. Which of the following best restates the meaning of lines 39-41?
- a. Nothing that the world can provide can make the average person content
 - b. Only someone who has lost everything can understand the importance of possessions
 - c. A king must understand that he too is mortal before he can find solace.
 - d. Only after death can a mere mortal be satisfied with having nothing.
 - e. A deposed king can find true comfort only in his mind.
24. In the passage, King Richard uses language primarily to
- a. consider his plight
 - b. soothe his conscience
 - c. justify his wrongdoing
 - d. assail his enemies
 - e. recreate the past
25. In the passage, King Richard reflects on all of the following EXCEPT
- a. religion
 - b. others’ misfortunes
 - c. escape
 - d. deposition
 - e. revenge
26. In the passage, King Richard exhibits which of the following?
- a. Social and political astuteness
 - b. Verbal and rhetorical facility
 - c. Single-minded intensity
 - d. Narrow-minded prejudice

e. Clear and unwavering judgment

Questions 27-35. Read the following poem carefully before you choose your answers.

Lady with a Falcon

Flemish tapestry, fifteenth century

Gentleness and starvation tame
The falcon to this lady's wrist.
Natural flight hooded from blame
By what ironic fate of twist?
For now the hunched bird's contained flight 5
Pounces upon her inward air,
To plunder that mysterious night
Of poems blooded as the hare.
Heavy becomes the lady's hand,
And heavy bends the gentle head 10
Over her hunched and brooding bird
Until it is she who seems hooded.
Lady, your falcon is a peril.
Is starved, is mastered, but not kind.
The bird who sits your hand so gentle, 15
The captured hunter hunts your mind.
Better to starve the senseless wind
Than wrist a falcon's stop and start:
The bolt of flight you thought to bend
Plummets into your inmost
hear. 20

27. The speaker implies that the lady is

- a. dismayed by the outward appearance of the falcon
- b. unaware of the falcon's prowess as a hunter
- c. enchanted by the falcon's gracefulness
- d. troubled by the falcon's loss of liberty
- e. enlightened by seeing the falcon as a symbol

28. The speaker implies that there is a similarity between the

- a. gentleness of the lady and the ferocity of the falcon
- b. intention of the lady and that of the speaker
- c. situation of the falcon and that of the lady
- d. falcon's talon and the lady's wrist
- e. lady as hunter and the hare as quarry

29. An example of the literary device of apostrophe is found in line

- a. 1
- b. 3
- c. 5
- d. 11
- e. 13

30. In line 16, "The captured hunter" refers to the

- a. lady
- b. lady's lover
- c. falcon
- d. poet
- e. prey

31. Which of the following is an irony presented in the poem?

- a. The falcon, apparently under control, is a threat to the lady.
- b. The lady, once in awe of the falcon, has learned to impose her will on it.
- c. The speaker, able to understand the position of the falcon, cannot comprehend that of the lady
- d. The falcon, once a powerful hunter, has now become a prey
- e. The lady, through her mastery of the falcon, has gained the ability to control her own thoughts.

32. A major rhetorical shift in the poem occurs in line

- a. 5
- b. 11
- c. 13
- d. 15
- e. 17

33. Which of the following lines is closest in meaning to lines 6 and 20?

- a. Line 5
- b. Line 8
- c. Line 12
- d. Line 16
- e. Line 18

34. The final stanza of the poem primarily expresses the speaker's

- a. wish
- b. plea
- c. anticipation
- d. admonition
- e. ultimatum

35. The basic meter of the poem is

- a. dimeter
- b. trimeter
- c. tetrameter
- d. pentameter
- e. hexameter

Questions 36-50. Read the following passage carefully before you choose your answers.

The mountain paths stoop to these glens in forky zigzags, leading to some grey and narrow arch, all fringed under its shuddering curve with the ferns that fear the light; a cross of rough-hewn pine, iron-bound to its parapet, standing dark against the lurid fury of the foam. Far up the glen, as we pause beside the cross, the sky is seen through the openings in the pines, thin with excess of light; and. In its clear, consuming flame of white space, the summits of the rocky mountains are gathered into solemn crowns and circlets, all flushed in that strange, faint silence of possession by the sunshine which has in it so deep a melancholy, full of power, yet as frail as shadows; lifeless, like the walls of a sepulcher, yet beautiful in tender fall of crimson folds, like the veil of some sea spirit, that lives and dies as the foam flashes; fixed on a perpetual throne, stern against all strength, lifted above all sorrow, and yet effaced and melted utterly into the air by that last sunbeam that has crossed

to them from between the two golden clouds.
High above all sorrow: yes; but not unwitnessing to 20
it. The traveler on his happy journey, as his foot springs
from the deep turf and strikes the pebbles gaily over the
edge of the mountain road, sees with a glance of delight
the clusters of nut-brown cottages that nestle among
those sloping orchards, and glow beneath the boughs 25
of the pines. Here it may well seem to him, if there be
sometimes hardship, there must be at least innocence
and peace, and fellowship of the human soul with
nature. It is not so. The wild goats that leap along those
rocks have as much passion of joy in all that fair work 30
of God as the men that toil among them. Perhaps more.
Enter the street of one of those villages, and you will
find it foul with that gloomy foulness that is suffered
only by torpor, or by anguish of soul. Here, it is
torpor—not absolute—not starvation or 35
disease, but darkness of calm enduring; the spring
known only as the time of the scythe, and the autumn
as the time of the sickle, and the sun only as a warmth,
the wind as a chill, and the mountains as a danger. They
do not understand so much as the name of beauty, or 40
of knowledge. They understand dimly that of virtue.
Love, patience, hospitality, faith—these things they
know. To glean their meadows side by side, so happier;
to bear the burden up the breathless mountain flank,
unmurmuringly, to bid the stranger drink from their 45
vessel of milk; to see at the foot of their low deathbeds
a pale figure upon a cross, dying, also patiently; in this
they are different from the cattle and from the stones,
but in all this unrewarded as far as concerns the present
life. For them, there is neither hope nor passion of spirit; 50
for them neither advance nor exultation. Black bread,
rude roof, dark night, laborious day, weary arm at
sunset; and life ebbs away. No books, no thoughts,
no attainments, no rest; except only sometimes a little
sitting in the in the sun under the church wall, as the bell tolls
thin and far in the mountain air; a pattering of
a few prayers, not understood, by the altar rails of the
dimly-gilded chapel, and so back to the somber home,
with the cloud upon them still unbroken- that cloud of
rocky gloom, born out of the wild torrents and ruinous 60
stones, and unlightened, even in their religion, except by
the vague promise of some better thing unknown,
mingled with threatening, and obscured by an unspeakable
horror—a smoke, as it were, of martyrdom, coiling
up with the incense, and, amidst the images of tortured 65
bodies and lamenting spirits in hurtling flames, the very
cross, for them, dashed more deeply than for others,
with gouts of blood.

36. The speaker characterizes the life of the mountain village as

- a. simple but rewarding
- b. severe but patiently endured
- c. enlightened by religion
- d. wild as the surrounding landscape
- e. cursed by both God and nature.

37. In line 8, "its" refers to

- a. "a cross" (line 4)
- b. "the glen" (line 6)
- c. "the sky" (line 7)
- d. "excess" (line 8)
- e. "space" (line 9)

38. The first sentence (lines 1-6) of the passage is characterized by which of the following?

- a. Conventional metric patterns
- b. Understatement and economy
- c. Romantic diction and imagery
- d. Periodic form and balance
- e. Sardonic mood and atmosphere

39. The succession of phrases "all flushed...golden clouds" in lines 10-19 emphasizes the

- a. visible and friendly features of the landscape
- b. sinister and monstrous effects of the sun and clouds
- c. dramatic and melancholy quality of the mountains
- d. contrast between the impressive setting and the depressed traveler
- e. paradox that the mountains are both remote and oppressively present

40. The antecedent of the word "them" (line 19) is

- a. "pines" (line 7)
- b. "summits of the rocky mountains" (line 9)
- c. "shadows" (line 13)
- d. "wails of a sepulcher" (line 13)
- e. "crimson folds" (line 14)

41. The chief effect of the diction in the sentence "Enter the street... soul" (lines 32-34) is to provide

- a. a vivid contrast to the description of the traveler's approach to the scene (lines 21-26)
- b. a strong emphasis on the life of grinding hardship introduced in the sentence "Here it may... nature" (lines 26-29)
- c. an ironic commentary on the villagers who do not possess the virtues of "Love, patience, hospitality, faith" (line 42)
- d. an elevated romantic atmosphere that enhances the attitude of the speaker
- e. a sense of the despair and defeat that is inflicted on the villagers by a vengeful deity.

42. The predominant tone of the speaker toward the villagers is one of

- a. meanspiritedness and vengeance
- b. amusement and cynicism
- c. disinterestedness and detachment
- d. condescension and pity
- e. enthusiasm and hope

43. The function of the sentence beginning "To glean their meadows" (lines 43-50) is to

- a. provide examples of "Love, patience, hospitality, faith" (line 42)
 - b. defend the villagers' lack of "advance" and "exultation" (line 51)
 - c. contradict the preceding observations about beauty and knowledge
 - d. illustrate the villagers' appreciation for the beauty of nature
 - e. enumerate the simple joys of village life
44. The description "except only...mountain air" (lines 54-56) serves to
- a. recall the necessity of learning and action
 - b. qualify a previous generalization about the villagers' lives
 - c. emphasize the complete hopelessness of religious worship
 - d. illustrate the self-confidence and optimism of the villagers
 - e. contradict earlier statements about village life in the passage
45. The description in the last sentence (lines 53-68) is characterized by all of the following EXCEPT
- a. multiple modifiers
 - b. parallel structures
 - c. oppressive atmosphere
 - d. religious imagery
 - e. ironic wit
46. Which of the following indicates the major shift in the development of the speaker's exposition?
- a. "Here it may well seem... with nature" (lines 26-29)
 - b. "It is not so" (line 29)
 - c. "Perhaps more" (line 31)
 - d. "They understand dimly... virtue" (line 41)
 - e. "No books... no rest" (lines 53-54)
47. In the passage, the cross functions as
- a. a symbol of the villagers' plight
 - b. an image of the charm of the village
 - c. an emblem of the mountain's influence
 - d. a comparison of work with leisure
 - e. a metaphor for the traveler's weariness
48. Which of the following is the most logical deduction from the speaker's assertions?
- a. Traveling shatters an individual's illusions about ideal communities
 - b. Mountain scenes are usually very charming
 - c. Labor alone is not sufficient for a full life
 - d. Animals enjoy more freedom than do human beings
 - e. Happiness is fleeting, disappointing and deceptive
49. Which of the following are the most prominent images in the passage?
- a. Darkness, light, and the cross
 - b. Fellowship, prayer, and rebirth
 - c. Silence, nature, and music
 - d. Sowing, reaping, and animal husbandry
 - e. Movement, growth, and the rocky mountains
50. The central rhetorical strategy of the passage is to
- a. allow readers to form individual judgements
 - b. undercut the speaker's statements with irony
 - c. imitate the language of the villagers
 - d. begin and end on a note of uncertainty
 - e. contrast the setting and its inhabitants