

# 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 circle on the answer sheet.

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

**Questions 1-14. Read the following poem carefully before you choose your answers.**

### Remembrance

Cold in the earth—and the deep snow piled above  
thee,

Far, far removed, cold in the dreary grave!  
Have I forgot, my only Love, to love thee,  
Severed at last by Time's all-severing wave?

*Line*  
5 Now, when alone, do my thoughts no longer hover  
Over the mountains, on that northern shore,  
Resting their wings where heath and fern-leaves  
cover  
Thy noble heart for ever, ever more?

10 Cold in the earth—and fifteen wild Decembers,  
From those brown hills, have melted into spring:  
Faithful, indeed, is the spirit that remembers  
After such years of change and suffering!

Sweet Love of youth, forgive, if I forget thee,  
While the world's tide is bearing me along;  
15 Other desires and other hopes beset me,  
Hopes which obscure, but cannot do thee wrong!

No later light has lightened up my heaven,  
No second morn has ever shone for me;  
All my life's bliss from thy dear life was given,  
20 All my life's bliss is in the grave with thee.

But, when the days of golden dreams had perished,  
And even Despair was powerless to destroy;  
Then did I learn how existence could be cherished,  
Strengthened and fed without the aid of joy.

25 Then did I check the tears of useless passion—  
Weaned my young soul from yearning after thine;  
Sternly denied its burning wish to hasten  
Down to that tomb already more than mine.

And, even yet, I dare not let it languish,  
30 Dare not indulge in memory's rapturous pain;  
Once drinking deep of that divinest anguish,  
How could I seek the empty world again?

(1846)

1. The poem deals with all of the following EXCEPT the
  - (A) aftermath of a terrible loss
  - (B) discipline required to address grief
  - (C) power of time to alter grief
  - (D) emotions experienced as grief abates
  - (E) happiness that follows after grief has passed
2. The second stanza (lines 5-8) primarily serves to
  - (A) dramatize the power of thoughts to sustain romantic feelings in the speaker
  - (B) indicate how loneliness causes the speaker to dwell on the past
  - (C) ponder the current connection between the speaker and the loved one
  - (D) communicate the speaker's ongoing devotion to a treasured childhood memory
  - (E) compare the loved one to a bird that has departed for northern latitudes
3. Which best describes the speaker's implication in lines 11-12 ?
  - (A) Only someone remarkably devoted can retain the memory of an absent loved one over time.
  - (B) Only people who embrace a higher faith can successfully live with their grief.
  - (C) Pain strengthens the soul so that the sufferer can move forward.
  - (D) The bereaved must choose to forget the past in order to bear their losses.
  - (E) People who dwell on the past are usually unable to move beyond their personal losses.

4. In the fourth stanza (lines 13-16), the speaker's explanation is best described as one of
- (A) sarcasm and self-mockery
  - (B) rationalization and apology
  - (C) exaggeration and deception
  - (D) equivocation and defensiveness
  - (E) moralizing and invective
5. In context, "but cannot do thee wrong" (line 16) is best understood to express the speaker's
- (A) certainty that the loved one will forgive any transgressions
  - (B) concern that an act of betrayal would be morally wrong
  - (C) hope that the temptations of the world will not cause unfaithfulness
  - (D) belief that no future love will supplant the former one
  - (E) fear that the loved one is beyond caring about their relationship
6. In line 17, "later light" most likely refers to a
- (A) new love
  - (B) rekindled hope
  - (C) flash of awareness
  - (D) second thought
  - (E) spiritual awakening
7. The fifth stanza (lines 17-20) makes use of all of the following EXCEPT
- (A) metaphor
  - (B) repetition
  - (C) synecdoche
  - (D) consonance
  - (E) parallelism
8. In context, "check" (line 25) most nearly means
- (A) mark
  - (B) staunch
  - (C) influence
  - (D) examine
  - (E) ascertain
9. The last three stanzas (lines 21-32) are best understood to suggest that remembering the loved one is
- (A) necessary but addictive
  - (B) important but dangerous
  - (C) unpleasant but unavoidable
  - (D) painful but instructive
  - (E) tempting but destructive
10. Which is the best paraphrase of line 26 ?
- (A) Trained myself not to miss you
  - (B) Taught myself to forgive you
  - (C) Freed myself from suffering
  - (D) Wished that I could help you
  - (E) Prayed that I could be free of you
11. The speaker's "burning wish" (line 27) is for a
- (A) visit to the loved one's grave
  - (B) glimpse of the loved one's feelings
  - (C) second chance at love
  - (D) reunion in death
  - (E) respite from fear
12. The pronoun "it" (line 29) refers to the speaker's
- (A) "Despair" (line 22)
  - (B) "passion" (line 25)
  - (C) "soul" (line 26)
  - (D) "wish" (line 27)
  - (E) "tomb" (line 28)
13. The concept of "divinest anguish" (line 31) is most like that of
- (A) "dear life" (line 19)
  - (B) "golden dreams" (line 21)
  - (C) "useless passion" (line 25)
  - (D) "burning wish" (line 27)
  - (E) "rapturous pain" (line 30)
14. Which of the following best describes a central paradox of the poem?
- (A) The speaker, attempting to grow closer to a lost love, becomes even more distant from the loved one.
  - (B) The speaker, in the act of remembering a childhood love, comes to an increasing awareness of mortality.
  - (C) The speaker, in the act of mourning, is able to experience a newfound joy.
  - (D) The speaker, worrying over forgetting a deceased lover, reveals the extent of that loved one's continuing memory.
  - (E) The speaker, mourning the death of a loved one, begins to recognize the extent of an attraction to a present acquaintance.

**Questions 15-23. Read the following passage carefully before you choose your answers.**

Now when I had mastered the language of this water and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry had gone out of the majestic river! I still keep in mind a certain wonderful sunset which I witnessed when steam-boating was new to me. A broad expanse of the river was turned to blood; in the middle distance the red hue brightened into gold, through which a solitary log came floating, black and conspicuous; in one place a long, slanting mark lay sparkling upon the water; in another the surface was broken by boiling, tumbling rings, that were as many-tinted as an opal; where the ruddy flush was faintest, was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately traced; the shore on our left was densely wooded, and the somber shadow that fell from this forest was broken in one place by a long, ruffled trail that shone like silver; and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor that was flowing from the sun. There were graceful curves, reflected images, woody heights, soft distances; and over the whole scene, far and near, the dissolving lights drifted steadily, enriching it, every passing moment, with new marvels of coloring.

I stood like one bewitched. I drank it in, in a speechless rapture. The world was new to me, and I had never seen anything like this at home. But as I have said, a day came when I began to cease from noting the glories and the charms which the moon and the sun and the twilight wrought upon the river's face; another day came when I ceased altogether to note them. Then, if that sunset scene had been repeated, I should have looked upon it without rapture, and should have commented upon it, inwardly, after this fashion: This sun means that we are going to have wind tomorrow; that floating log means that the river is rising, small thanks to it; that slanting mark on the water refers to a bluff reef which is going to kill somebody's steamboat one of these nights, if it keeps on stretching out like that; those

tumbling "boils" show a dissolving bar and a changing channel there; the lines and circles in the slick water over yonder are a warning that that troublesome place is shoaling up dangerously; that silver streak in the shadow of the forest is the "break" from a new snag, and he has located himself in the very best place he could have found to fish for steamboats; that tall dead tree, with a single living branch, is not going to last long, and then how is a body ever going to get through this blind place at night without the friendly old landmark?

(1883)

15. In context, "the language of this water" (lines 1-2) is best understood to mean the
- (A) indications of change in the motion of the river
  - (B) signals of approaching riverboats
  - (C) indicators of the fastest channels in the river
  - (D) characteristics of life on the river
  - (E) movement of fish and fowl along the current
16. By learning the language of the river, the speaker gains
- (A) command of a riverboat, but loses the innocence of youth
  - (B) pride in his profession, but loses a broader interest in the world
  - (C) technical knowledge, but loses an appreciation of the river's beauty
  - (D) awareness of the river's dangers, but loses a sense of confidence
  - (E) assurance of his abilities, but loses respect for the river's might

17. The statement "A broad expanse of the river was turned to blood" (lines 10-11) contains an example of
- (A) allegory
  - (B) personification
  - (C) simile
  - (D) onomatopoeia
  - (E) metaphor
18. All of the following are found in the sentence in lines 10-25 ("A broad expanse . . . the sun") EXCEPT
- (A) similes
  - (B) alliteration
  - (C) an accumulation of clauses
  - (D) regular rhythm
  - (E) an abundance of adjectives
19. In line 20, "somber" is best interpreted to mean
- (A) serious
  - (B) silent
  - (C) calm
  - (D) dull
  - (E) dark
20. In the second paragraph, the natural aspects of the river are viewed as
- (A) impressions
  - (B) signs
  - (C) metaphors
  - (D) allusions
  - (E) speculations
21. Which of the following best describes the relationship between the first paragraph and the second?
- (A) The first paragraph is mainly concerned with aesthetic issues, and the second, with pragmatic ones.
  - (B) The diction is sophisticated in the first paragraph and simple in the second.
  - (C) The point of view in the first paragraph is mainly subjective; in the second, it is mostly objective.
  - (D) The romantic tone of the first paragraph becomes rather arrogant in the second.
  - (E) A question posed in the first paragraph is answered in the second.
22. As used in lines 38 and 39, "should" is best interpreted to mean
- (A) could
  - (B) ought to
  - (C) would
  - (D) might
  - (E) had to
23. The passage primarily suggests that
- (A) although the speaker loves the river, he must leave it in order to challenge himself
  - (B) as the speaker becomes obsessed with the river, he increasingly fears and mistrusts it
  - (C) as the speaker becomes more familiar with the river, his attitude toward it becomes more practical
  - (D) when the speaker reflects on the past, he finds himself growing nostalgic
  - (E) because the speaker is eager to improve his navigational skills, he is willing to abandon other pleasures

**Questions 24-33. Read the following lines carefully before you choose your answers.**

Now to the ascent of that steep savage hill  
Satan had journeyed on, pensive and slow;  
But further way found none; so thick entwined,  
*Line* As one continued brake, the undergrowth  
5 Of shrubs and tangling bushes had perplexed  
All path of man or beast that passed that way.  
One gate there only was, and that looked east  
On the other side: which when the Arch-Felon saw,  
Due entrance he disdained, and, in contempt,  
10 At one slight bound high overleaped all bound  
Of hill or highest wall, and sheer within  
Lights on his feet. As when a prowling wolf,  
Whom hunger drives to seek new haunt for prey,  
Watching where shepherds pen their flocks at eve,  
15 In hurdled cotes amid the field secure,  
Leaps o'er the fence with ease into the fold;  
Or as a thief bent to unhoard the cash  
Of some rich burgher, whose substantial doors,  
Cross-barred and bolted fast, fear no assault,  
20 In at the window climbs, or o'er the tiles:  
So clomb this first grand Thief into God's fold;  
So since into his Church lewd hirelings climb.

(1667)

24. Satan's action is best described as

- (A) trespass
- (B) usurpation
- (C) betrayal
- (D) dream
- (E) consecration

25. In line 5, "perplexed" is best interpreted to mean

- (A) widened
- (B) complicated
- (C) questioned
- (D) endangered
- (E) discovered

26. According to the passage, why does Satan not enter the garden by the gate?

- (A) The gate is protected by God.
- (B) The gate is hidden by overgrown shrubbery.
- (C) He is too large to fit through the gate.
- (D) He is contemptuous of proper procedures.
- (E) He fears an encounter with other creatures.

27. In which of the following lines does an epic simile begin?

- (A) Line 1
- (B) Line 4
- (C) Line 10
- (D) Line 12
- (E) Line 20

28. Which of the following lines contains a play on words?

- (A) Line 3
- (B) Line 6
- (C) Line 10
- (D) Line 14
- (E) Line 20

29. In line 15, "hurdled cotes" refers to

- (A) blocked paths
- (B) natural obstacles
- (C) fenced enclosures
- (D) wool garments
- (E) steep hills

30. In line 18, the "rich burgher" is analogous to

- (A) a wolf
- (B) Satan
- (C) God
- (D) a traveler
- (E) a hireling

31. The subject of "fear" (line 19) is
- (A) "shepherds" (line 14)
  - (B) "flocks" (line 14)
  - (C) "thief" (line 17)
  - (D) "burgher" (line 18)
  - (E) "doors" (line 18)
32. Which of the following lines most probably contains a commentary on the poet's own era?
- (A) Line 2
  - (B) Line 7
  - (C) Line 9
  - (D) Line 10
  - (E) Line 22
33. The imagery in the passage suggests all of the following about Satan EXCEPT his
- (A) pride
  - (B) stealthiness
  - (C) rapaciousness
  - (D) stupidity
  - (E) unscrupulousness

**Questions 34-47. Read the following passage carefully before you choose your answers.**

Line It flattered him; snubbed as he had been, it  
soothed him that Mrs. Ramsay should tell him this.  
Charles Tansley revived . . . she made him feel better  
5 pleased with himself than he had done yet, and he  
would have liked, had they taken a cab, for example,  
to have paid for it. As for her little bag, might he not  
carry that? No, no she said, she always carried *that*  
herself. She did too. Yes, he felt that in her. He felt  
10 many things, something in particular that excited  
him and disturbed him for reasons which he could  
not give. He would like her to see him, gowned and  
hooded, walking in a procession. A fellowship, a  
professorship, he felt capable of anything and saw  
15 himself—but what was she looking at? At a man  
pasting a bill. The vast flapping sheet flattened itself  
out, and each shove of the brush revealed fresh legs,  
hoops, horses, glistening reds and blues, beautifully  
smooth, until half the wall was covered with the adver-  
tisement of a circus; a hundred horsemen, twenty  
20 performing seals, lions, tigers . . . Craning forwards,  
for she was shortsighted, she read it out . . . “will visit  
this town,” she read. It was terribly dangerous work  
for a one-armed man, she exclaimed, to stand on top  
of a ladder like that—his left arm had been cut off in  
25 a reaping machine two years ago.  
“Let us all go!” she cried, moving on, as if all  
those riders and horses had filled her with childlike  
exultation and made her forget her pity.  
“Let’s go,” he said, repeating her words, clicking  
30 them out, however, with a self-consciousness that  
made her wince. “Let us go to the circus.” No. He  
could not feel it right. But why not? she wondered.  
What was wrong with him then? She liked him  
warmly, at the moment. Had they not been taken,  
35 she asked, to circuses when they were children?  
Never, he answered, as if she asked the very thing  
he wanted; had been longing all these days to say,  
how they did not go to circuses. It was a large family,  
nine brothers and sisters, and his father was a work-  
40 ingman. “My father is a chemist, Mrs. Ramsay. He  
keeps a shop.” He himself had paid his own way since  
he was thirteen. Often he went without a great coat in  
winter. He could never “return hospitality” (those  
were his parched stiff words) at college. He had to  
45 make things last twice the time other people did; he

smoked the cheapest tobacco; shag; the same the old  
men did in the quays. He worked hard—seven hours  
a day; his subject was now the influence of some-  
thing upon somebody—they were walking on and  
50 Mrs. Ramsay did not quite catch the meaning, only  
the words here and there . . . dissertation . . . fellow-  
ship . . . readership . . . lectureship. She could not  
follow the ugly academic jargon, that rattled itself  
off so glibly, but said to herself that she saw now why  
55 going to the circus had knocked him off his perch,  
poor little man, and why he came out, instantly, with  
all that about his father and mother and brothers and  
sisters, and she would see to it that they didn’t laugh  
at him anymore; she would tell Prue about it. What he  
60 would have liked, she supposed, would have been to  
say how he had gone not to the circus but to Ibsen  
with the Ramsays. He was an awful prig—oh yes, an  
insufferable bore. For, though they had reached the  
town now and were in the main street, with carts  
65 grinding past on the cobbles, still he went on talking,  
about settlements, and teaching, and workingmen, and  
helping our own class, and lectures, till she gathered  
that he had got back entire self-confidence, had  
recovered from the circus, and was about (and now  
70 again she liked him warmly) to tell her—but here, the  
houses falling away on both sides, they came out on  
the quay, and the whole bay spread before them and  
Mrs. Ramsay could not help exclaiming, “Oh, how  
beautiful!” For the great plateful of blue water was  
75 before her; the hoary Lighthouse, distant, austere, in  
the midst; and on the right, as far as the eye could see,  
fading and falling, in soft low pleats, the green sand  
dunes with the wild flowing grasses on them, which  
always seemed to be running away into some moon  
80 country, uninhabited of men.

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34. It can be inferred from lines 1-6 that  
Charles Tansley

- (A) defends his views aggressively
- (B) is a sophisticated man of the world
- (C) is vain about his physical appearance
- (D) is sensitive to the way other people treat him
- (E) is a person of rather shallow intellect

35. Charles Tansley interprets Mrs. Ramsay's refusal to allow him to carry her "little bag" (line 6) as evidence of her
- (A) independent, capable nature, which he admires
  - (B) suspicious, wary character, which he deprecates
  - (C) gregarious personality, which he envies
  - (D) desire to remain aloof from him, which he regrets
  - (E) conventional manners, which he deprecates
36. The sentence "She did too" (line 8) conveys which of the following?
- (A) Mrs. Ramsay's point of view
  - (B) Charles Tansley's perception of Mrs. Ramsay's character
  - (C) A reply of Mrs. Ramsay to Charles Tansley
  - (D) A comment Charles Tansley makes to Mrs. Ramsay
  - (E) The narrator's criticism of Charles Tansley's naïveté
37. The passage suggests that Charles Tansley would like Mrs. Ramsay "to see him, gowned and hooded, walking in a procession" (lines 11-12) because
- (A) he would like her to understand the conflict within him
  - (B) only when so dressed could he reveal his true feelings to her
  - (C) he believes that, in such a costume, he would appear to be more conventional
  - (D) he believes she would be favorably impressed with his status
  - (E) he fears that the clothes he is wearing betray his humble origins
38. Charles Tansley's sense of the words "fellowship" and "professorship" (lines 12-13) stands in ironic contrast to
- (A) his attitude toward Mrs. Ramsay
  - (B) his view of himself as an academic
  - (C) his inability to "return hospitality" (line 43)
  - (D) Mrs. Ramsay's own intellectual accomplishments
  - (E) Mrs. Ramsay's reference to "ugly academic jargon" (line 53)
39. The use of the dash in line 14 indicates that
- (A) Mrs. Ramsay has become infatuated with Charles Tansley
  - (B) there has been a sudden shift in attitude on the part of the narrator
  - (C) the narrative point of view has shifted from that of Charles Tansley to that of Mrs. Ramsay
  - (D) Charles Tansley is aware that Mrs. Ramsay had become critical of him
  - (E) Charles Tansley realizes that Mrs. Ramsay is no longer paying complete attention to him
40. In the sentence "Never . . . circuses" (lines 36-38), which of Charles Tansley's qualities is most apparent?
- (A) A desire for sympathy
  - (B) Intellectual snobbery
  - (C) Fearless candor
  - (D) Genuine empathy
  - (E) A capacity for self-deception



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

Line It flattered him; snubbed as he had been, it  
soothed him that Mrs. Ramsay should tell him this.  
Charles Tansley revived . . . she made him feel better  
pleased with himself than he had done yet, and he  
5 would have liked, had they taken a cab, for example,  
to have paid for it. As for her little bag, might he not  
carry that? No, no she said, she always carried *that*  
herself. She did too. Yes, he felt that in her. He felt  
many things, something in particular that excited  
10 him and disturbed him for reasons which he could  
not give. He would like her to see him, gowned and  
hooded, walking in a procession. A fellowship, a  
professorship, he felt capable of anything and saw  
himself—but what was she looking at? At a man  
15 pasting a bill. The vast flapping sheet flattened itself  
out, and each shove of the brush revealed fresh legs,  
hoops, horses, glistening reds and blues, beautifully  
smooth, until half the wall was covered with the adver-  
tisement of a circus; a hundred horsemen, twenty  
20 performing seals, lions, tigers . . . Craning forwards,  
for she was shortsighted, she read it out . . . “will visit  
this town,” she read. It was terribly dangerous work  
for a one-armed man, she exclaimed, to stand on top  
of a ladder like that—his left arm had been cut off in  
25 a reaping machine two years ago.

“Let us all go!” she cried, moving on, as if all  
those riders and horses had filled her with childlike  
exultation and made her forget her pity.

“Let’s go,” he said, repeating her words, clicking  
30 them out, however, with a self-consciousness that  
made her wince. “Let us go to the circus.” No. He  
could not feel it right. But why not? she wondered.  
What was wrong with him then? She liked him  
warmly, at the moment. Had they not been taken,  
35 she asked, to circuses when they were children?  
Never, he answered, as if she asked the very thing  
he wanted; had been longing all these days to say,  
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nine brothers and sisters, and his father was a work-  
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keeps a shop.” He himself had paid his own way since  
he was thirteen. Often he went without a great coat in  
winter. He could never “return hospitality” (those  
were his parched stiff words) at college. He had to  
45 make things last twice the time other people did; he

smoked the cheapest tobacco; shag; the same the old  
men did in the quays. He worked hard—seven hours  
a day; his subject was now the influence of some-  
thing upon somebody—they were walking on and  
50 Mrs. Ramsay did not quite catch the meaning, only  
the words here and there . . . dissertation . . . fellow-  
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follow the ugly academic jargon, that rattled itself  
off so glibly, but said to herself that she saw now why  
55 going to the circus had knocked him off his perch,  
poor little man, and why he came out, instantly, with  
all that about his father and mother and brothers and  
sisters, and she would see to it that they didn’t laugh  
at him anymore; she would tell Prue about it. What he  
60 would have liked, she supposed, would have been to  
say how he had gone not to the circus but to Ibsen  
with the Ramsays. He was an awful prig—oh yes, an  
insufferable bore. For, though they had reached the  
town now and were in the main street, with carts  
65 grinding past on the cobbles, still he went on talking,  
about settlements, and teaching, and workingmen, and  
helping our own class, and lectures, till she gathered  
that he had got back entire self-confidence, had  
recovered from the circus, and was about (and now  
70 again she liked him warmly) to tell her—but here, the  
houses falling away on both sides, they came out on  
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the midst; and on the right, as far as the eye could see,  
fading and falling, in soft low pleats, the green sand  
dunes with the wild flowing grasses on them, which  
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41. Which of the following has an effect on Mrs. Ramsay similar to that of the circus advertisement in the first paragraph?
- (A) "a shop" (line 41)
  - (B) "the cheapest tobacco; shag" (line 46)
  - (C) "dissertation . . . fellowship . . . readership . . . lectureship" (lines 51-52)
  - (D) "Ibsen" (line 61)
  - (E) "the whole bay" (line 72)
42. For which of the following reasons are the words "dissertation . . . fellowship . . . readership . . . lectureship" (lines 51-52) attractive to Charles Tansley?
- (A) He thinks the terms will be universally understood.
  - (B) He associates the terms with advancement in his career.
  - (C) They are terms that have a fresh, new sound to him.
  - (D) Mrs. Ramsay often employs such terms.
  - (E) Mrs. Ramsay has made a point of encouraging his academic aspirations.
43. In lines 59-62, Mrs. Ramsay's conjectures about going to the circus and going to a play by Ibsen serve to indicate her
- (A) view of the decline in popular taste
  - (B) love of modern theater
  - (C) inability to criticize Charles Tansley
  - (D) impatience with Charles Tansley's tolerance of avant-garde art
  - (E) recognition of Charles Tansley's need to be seen as a cultured person
44. Compared with the style of lines 38-47, the style of lines 63-80 is best described as
- (A) more learned and scholarly
  - (B) more lyrical and expansive
  - (C) more simple and relaxed
  - (D) less reflective and philosophical
  - (E) less complex and intricate
45. The final sentence (lines 74-80) differs from the rest of the passage in that it
- (A) uses a more colloquial style
  - (B) has a more didactic tone
  - (C) makes greater use of metaphoric language
  - (D) introduces a new narrator
  - (E) offers a summary of previous exposition
46. Which of the following best describes the way the passage is narrated?
- (A) The reader's perspective is limited to Mrs. Ramsay's point of view.
  - (B) The reader views the scene the way that Charles Tansley does.
  - (C) The narrator comments directly on the moral significance of events.
  - (D) The narrator shifts the point of view from one character to the other.
  - (E) The narrator maintains an ironic distance from both characters.
47. Which of the following is true of Mrs. Ramsay's attitude toward Charles Tansley throughout the passage?
- (A) It changes from bemused tolerance to passionate longing.
  - (B) It vacillates between liking and disliking.
  - (C) It becomes increasingly mocking.
  - (D) It changes suddenly from contempt to pity.
  - (E) It alternates between admiration and indifference.

**Questions 48-55. Read the following poem carefully before you choose your answers.**

**The Frog in the Swimming Pool**

A wet green velvet scums the swimming pool,  
furring the cracks. The deep end swims  
in a hatful of rain, not enough to float

- Line the bedspring barge, the tug of shopping cart.  
5 Green-wet himself, the bullfrog holds his court,  
sounding the summons to a life so low
- he's yet to lure a mate. Under the lip  
of concrete slab he reigns, a rumble of rock,  
a flickering of sticky tongue that's licked
- 10 at any morsel winging into view.  
How would he love her? Let me count the waves\*  
that scrape the underside of night and then
- let go, the depth of love unplumbed, the breadth,  
the height of the pool all he needs to know.
- 15 How do I love him? Let me add the weight
- of one hush to another, the mockingbird  
at midnight echoing itself, not him,  
one silence torn in two, sewn shut again.
- Down to his level in time wings everything.
- 20 He calls the night down on his unlovely head,  
on the slimy skin that breathes the slimy air—
- the skin that's shed and still he is the same,  
the first voice in the world, the last each night.  
His call has failed to fill the empty house
- 25 across the street, the vacant swing that sways  
halfheartedly, the slide slid into rust,  
the old griefs waiting burial by the new.

\* Lines 11-14 allude to the Elizabeth Barrett Browning (1806-1861) sonnet that begins, "How do I love thee? Let me count the ways."

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48. In the poem, the frog is mainly depicted as  
(A) isolated and unattractive  
(B) regal and dignified  
(C) fearsome and dangerous  
(D) lovable because of his appearance  
(E) alienated but deserving of his lot
49. Lines 1-4 ("A wet . . . cart") incorporate all of the following EXCEPT  
(A) unconventional verbs  
(B) regular meter  
(C) visual imagery  
(D) tactile imagery  
(E) metaphor
50. Line 6 contains which of the following?  
(A) Onomatopoeia  
(B) Antithesis  
(C) Alliteration  
(D) A simile  
(E) An oxymoron
51. The effect of the allusion in lines 11-14 is to  
(A) enhance understanding of a natural phenomenon  
(B) invest a secular object with spiritual qualities  
(C) evoke images of antiquity  
(D) dignify a common occurrence  
(E) introduce an element of sympathetic humor
52. Lines 20-21 ("He calls . . . air") suggest that the frog  
(A) regrets having chosen a life of nonconformity  
(B) inhabits a form inconsistent with his inner qualities  
(C) longs to escape his repetitive existence  
(D) is naturally linked to the scene he inhabits  
(E) has an insidious power to charm

53. The last four lines (24-27) suggest that the frog
- (A) chooses to ignore the momentous obligations placed on him
  - (B) lacks the power to affect the course of human events
  - (C) is the cause of the suffering that surrounds him
  - (D) has become attuned to the rhythm of the natural world
  - (E) rejects the former dissipation of his life
54. The poem makes use of which of the following?
- I. Tercet stanzas
  - II. Run-on lines
  - III. Refrains
- (A) I only
  - (B) II only
  - (C) I and II only
  - (D) I and III only
  - (E) I, II, and III
55. In the poem, the speaker is most concerned with representing the
- (A) irrepressible vitality of nature
  - (B) failure of human beings to respect the environment
  - (C) search for forgiveness and redemption
  - (D) lack of understanding between humans and animals
  - (E) pervasiveness of loneliness and decay

## **STOP**

### **END OF SECTION I**

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

**DO NOT GO ON TO SECTION II UNTIL YOU ARE TOLD TO DO SO.**

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**MAKE SURE YOU HAVE DONE THE FOLLOWING.**

- **PLACED YOUR AP NUMBER LABEL ON YOUR ANSWER SHEET**
- **WRITTEN AND GRIDDED YOUR AP NUMBER CORRECTLY ON YOUR ANSWER SHEET**
- **TAKEN THE AP EXAM LABEL FROM THE FRONT OF THIS BOOKLET AND PLACED IT ON YOUR ANSWER SHEET**