

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 1-11. Read the following poem carefully before you choose your answers.

Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end;
Each changing place with that which goes before,
Line In sequent toil all forwards do contend.
5 Nativity, once in the main of light,
Crawls to maturity, wherewith being crowned,
Crooked eclipses 'gainst his glory fight,
And Time that gave doth now his gift confound.
Time doth transfix the flourish set on youth
10 And delves the parallels in beauty's brow,
Feeds on the rarities of nature's truth,
And nothing stands but for his scythe to mow.
And yet to times in hope, my verse shall stand
Praising thy worth, despite his cruel hand.

(1609)

1. Which of the following best describes the structure of the poem as a whole?
- (A) Three increasingly ominous representations of a process, followed by an optimistic assertion
- (B) An extended comparison, in which two concepts are eventually shown to be at odds
- (C) Four contrasting views of an emotion, with no final resolution
- (D) A dispassionate analysis of an event, devoid of personal reference until the final image
- (E) Three different conceits about the power of an idea, followed by a generalization about its ultimate fragility

2. The first twelve lines of the poem primarily focus on the
- (A) fragility of beauty
- (B) painfulness of death
- (C) saving power of poetry
- (D) relentlessness of time
- (E) courage to resist fate
3. The action of the waves in lines 1-4 is best described as
- (A) an inexorable procession
- (B) a remorseless competition
- (C) a reassuring monotony
- (D) a mysterious transformation
- (E) a confused jumble
4. The subject of lines 1-4 is best described as the
- (A) predictability of the tides
- (B) power of natural forces
- (C) necessity of toil
- (D) memories of our youth fading
- (E) minutes of our lives elapsing
5. In line 5, "Nativity" refers primarily to the
- (A) youth of the speaker
- (B) birth of Jesus
- (C) rising of the Sun
- (D) speaker's original home
- (E) earliest stage of life

6. In line 6, the word “Crawls” serves primarily to
- (A) suggest both the timidity of infants and the feebleness of the aged
 - (B) allude to the gradual process by which some individuals arrive at greatness
 - (C) evoke both a baby’s movements and the idea that in youth the years pass slowly
 - (D) exaggerate the difficulties of the long journey from immaturity to maturity
 - (E) foreshadow the speaker’s long apprenticeship followed by worldly triumph
7. The image of “Crooked eclipses” (line 7) is most closely linked to which other image in the poem?
- (A) “the pebbled shore” (line 1)
 - (B) “sequent toil” (line 4)
 - (C) “the main of light” (line 5)
 - (D) “beauty’s brow” (line 10)
 - (E) “nature’s truth” (line 11)
8. In context, the phrase “transfix the flourish” (line 9) is best understood to mean
- (A) preserve the growth
 - (B) raise the hopes
 - (C) satisfy the desires
 - (D) thwart the ambition
 - (E) diminish the vitality
9. The verbs in lines 9-12—“transfix,” “delves,” “Feeds on,” and “mow”—serve to dramatize
- (A) the speaker’s control over his fate
 - (B) the speaker’s heightened sensitivity
 - (C) the speaker’s despair that his art will not endure
 - (D) time’s absolute control over human life
 - (E) time’s inability to destroy art
10. Line 12, “And nothing stands but for his scythe to mow,” is best paraphrased as
- (A) nature both exalts and mocks human beings
 - (B) everything exists only to be destroyed
 - (C) human accomplishments cannot last
 - (D) external beauty is fleeting but internal beauty persists
 - (E) labor is the only meaningful act of human existence
11. The end rhymes of the poem divide it formally into
- (A) an octave and a sestet
 - (B) two sestets and a couplet
 - (C) three quatrains and a couplet
 - (D) an octave and three couplets
 - (E) traditional ballad stanzas

Questions 12-22. Read the following passage carefully before you choose your answers.

Isabel Archer was a young person of many theories; her imagination was remarkably active. It had been her fortune to possess a finer mind than most of the persons among whom her lot was cast; to have a larger perception of surrounding facts and to care for knowledge that was tinged with the unfamiliar. It is true that among her contemporaries she passed for a young woman of extraordinary profundity; for these excellent people never withheld their admiration from a reach of intellect of which they themselves were not conscious, and spoke of Isabel as a prodigy of learning, a creature reported to have read the classic authors—in translations. Her paternal aunt, Mrs. Varian, once spread the rumour that Isabel was writing a book—Mrs. Varian having a reverence for books, and averred that the girl would distinguish herself in print. Mrs. Varian thought highly of literature, for which she entertained that esteem that is connected with a sense of privation. Her own large house, remarkable for its assortment of mosaic tables and decorated ceilings, was unfurnished with a library, and in the way of printed volumes contained nothing but half a dozen novels in paper on a shelf in the apartment of one of the Miss Varians. Practically, Mrs. Varian's acquaintance with literature was confined to *The New York Interviewer*; as she very justly said, after you had read the *Interviewer* you had lost all faith in culture. Her tendency, with this, was rather to keep the *Interviewer* out of the way of her daughters; she was determined to bring them up properly, and they read nothing at all. Her impression with regard to Isabel's labours was quite illusory; the girl had never attempted to write a book and had no desire for the laurels of authorship. She had no talent for expression and too little of the consciousness of genius; she only had a general idea that people were right when they treated her as if she were rather superior. Whether or no she were superior, people were right in admiring her if they thought her so; for it seemed to her often that her mind moved more quickly than theirs, and this encouraged an impatience that might easily be confounded with superiority. It may be affirmed without delay that Isabel was probably very liable to the sin of self-esteem; she often surveyed with complacency the field of her own nature; she was in the habit of taking for granted, on scanty evidence, that she was right; she treated herself to occasions of homage. Meanwhile her errors and delusions were frequently such as a biographer interested in

preserving the dignity of his subject must shrink from specifying. Her thoughts were a tangle of vague outlines which had never been corrected by the judgement of people speaking with authority. In matters of opinion she had had her own way, and it had led her into a thousand ridiculous zigzags. At moments she discovered she was grotesquely wrong, and then she treated herself to a week of passionate humility. After this she held her head higher than ever again; for it was of no use, she had an unquenchable desire to think well of herself.

(1881)

12. Isabel Archer is characterized primarily as

- (A) naïve and self-centered
- (B) gracious and retiring
- (C) refined but mischievous
- (D) erudite but inconsiderate
- (E) selfish and malevolent

13. The first three sentences (lines 1-13) do which of the following?

- (A) Imply that Isabel Archer's peers overlook her faults.
- (B) Signal that Isabel Archer is a politically progressive young woman.
- (C) Indicate that Isabel Archer is more materialistic than her social peers.
- (D) Suggest that Isabel Archer is devoted to philosophy.
- (E) Imply that Isabel Archer is less profound than she appears to her contemporaries.

14. The narrator suggests that Isabel Archer's "active" (line 2) imagination is most directly revealed in her

- (A) interest in little-known information
- (B) proclivity for classic authors
- (C) collection of literature
- (D) musical taste
- (E) style of writing

15. Isabel Archer "passed for a young woman of extraordinary profundity" (lines 7-8) because she was

- (A) extremely sensitive
- (B) intelligent but reticent
- (C) part of a relatively unintellectual social circle
- (D) envied by her peers
- (E) popular with an unusually wealthy group

16. The phrase “in translations” (line 13) provides an ironic effect because it
- (A) states as fact what is actually the opposite of the truth
 - (B) suggests that the narrator is unreliable as an authority
 - (C) comments satirically on the need for educational reform
 - (D) undermines the effect of a previous complimentary characterization
 - (E) subtly reveals the narrator’s disgust with a social class
17. Mrs. Varian’s opinions about literature and culture are meant to seem
- (A) admirable but unsophisticated
 - (B) overzealous but well-meant
 - (C) offensive but consistent
 - (D) pretentiously self-serving
 - (E) shallow and unenlightened
18. In the context of the entire passage, the observation that Isabel Archer “was probably very liable to the sin of self-esteem” (lines 43-44) can best be considered
- (A) high praise
 - (B) poetic license
 - (C) an understatement
 - (D) a rumor
 - (E) a digression
19. The narrator differs most from “a biographer” (line 49) by focusing on Isabel Archer’s
- (A) characteristic weaknesses
 - (B) idealistic philosophy
 - (C) dismay at her own mistakes
 - (D) lack of formal education
 - (E) active imagination
20. The phrase “a thousand ridiculous zigzags” (line 55) most likely refers to Isabel Archer’s
- (A) exertions on behalf of her friends
 - (B) extremely rigid moral views
 - (C) repudiations of former loyalties
 - (D) elaborate explanations for ill-conceived views
 - (E) practice of probing deeply into minutiae
21. Which of the following lines best reveals Isabel Archer’s opinion of herself?
- (A) “She had no talent . . . genius” (lines 34-35)
 - (B) “Whether or no . . . her so” (lines 37-39)
 - (C) “Meanwhile her errors . . . specifying” (lines 48-51)
 - (D) “Her thoughts were a tangle . . . authority” (lines 51-53)
 - (E) “In matters of opinion . . . way” (lines 53-54)
22. The information in the passage suggests that which of the following is a disadvantage in Isabel Archer’s life?
- (A) Her lack of independence
 - (B) The unavailability of worthwhile reading material
 - (C) Society’s censure of women writers
 - (D) The absence of loving relationships
 - (E) The lack of interaction with someone more informed than herself

Questions 23-35. Read the following excerpt carefully before you choose your answers.

- Yonder's a work now, of that famous youth
The Urbinate¹ who died five years ago.
('Tis copied, George Vasari sent it me.)
Well, I can fancy how he did it all,
Pouring his soul, with kings and popes to see,
Reaching, that heaven might so replenish him,
Above and through his art—for it gives way;
That arm is wrongly put—and there again—
A fault to pardon in the drawing's lines,
10 Its body, so to speak: its soul is right,
He means right—that, a child may understand.
Still, what an arm! and I could alter it:
But all the play, the insight and the stretch—
Out of me, out of me! And wherefore out?
15 Had you enjoined them on me, given me soul,
We might have risen to Rafael, I and you!
Nay, Love, you did give all I asked, I think—
More than I merit, yes, by many times.
But had you—oh, with the same perfect brow,
20 And perfect eyes, and more than perfect mouth,
And the low voice my soul hears, as a bird
The fowler's pipe, and follows to the snare—
Had you, with these the same, but brought a mind!
Some women do so. Had the mouth there urged
25 "God and the glory! never care for gain.
The present by the future, what is that?
Live for fame, side by side with Agnolo!²
Rafael is waiting: up to God, all three!"
I might have done it for you. So it seems:
30 Perhaps not. All is as God over-rules.
Beside, incentives come from the soul's self;
The rest avail not. Why do I need you?
What wife had Rafael, or has Agnolo?
In this world, who can do a thing, will not;
35 And who would do it, cannot, I perceive:
Yet the will's somewhat—somewhat, too, the power—
And thus we half-men struggle. At the end,
God, I conclude, compensates, punishes.
'Tis safer for me, if the award be strict,

- 40 That I am something underrated here,
 Poor this long while, despised, to speak the truth.
 [. . .]
 If you would sit thus by me every night
 I should work better, do you comprehend?
 I mean that I should earn more, give you more.
- 45 See, it is settled dusk now; there's a star;
 Morello's³ gone, the watch-lights show the wall,
 The cue-owls speak the name we call them by.
 Come from the window, love,—come in, at last,
 Inside the melancholy little house
- 50 We built to be so gay with. God is just.

(1855)

¹ Rafael, Italian painter (1483-1520)

² Michelangelo, Italian painter and sculptor (1475-1564)

³ A mountain north of Florence

23. These lines are taken from which of the following?
- (A) A heroic epic
 - (B) A pastoral elegy
 - (C) A dramatic monologue
 - (D) A celebratory ode
 - (E) A narrative ballad
24. The speaker is talking to
- (A) a fellow worker
 - (B) a student
 - (C) his teacher
 - (D) his mistress
 - (E) his wife
25. In saying “and I could alter it” (line 12), the speaker is
- (A) expressing a desire to change his way of life
 - (B) commenting on the social conditions of his time
 - (C) regretting his failure to act
 - (D) resolving to become as great as Rafael
 - (E) asserting his own technical superiority
26. The speaker's attitude toward Rafael's work is best described as alternating between
- (A) irony and envy
 - (B) criticism and admiration
 - (C) awe and revulsion
 - (D) pleasure and despair
 - (E) indifference and scorn
27. The contrast that the speaker sees in Rafael's work is best described as one between
- (A) technical skill and spiritual power
 - (B) aesthetic excellence and commercial worth
 - (C) scholarly depth and popular appeal
 - (D) critical judgment and spontaneous expression
 - (E) religious piety and worldly success
28. In line 14, “out of me” is best paraphrased as
- (A) from within myself
 - (B) copied from me
 - (C) away from myself
 - (D) not of my doing
 - (E) beyond my capacity

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

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- Line* Well, I can fancy how he did it all,
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Reaching, that heaven might so replenish him,
Above and through his art—for it gives way;
That arm is wrongly put—and there again—
A fault to pardon in the drawing's lines,
10 Its body, so to speak: its soul is right,
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Still, what an arm! and I could alter it:
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More than I merit, yes, by many times.
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29. In lines 15-30, the speaker blames “you” (line 15) for not
- (A) loving him with enough fervor
 - (B) coming to his aid in despair
 - (C) teaching him the difference between right and wrong
 - (D) curbing his soaring ambition
 - (E) encouraging him to fulfill a higher vision
30. In lines 30-41 the speaker is best characterized as doing which of the following?
- (A) Appealing to his listener’s prejudice
 - (B) Thinking and reasoning aloud
 - (C) Arguing from a false premise
 - (D) Describing by means of metaphor
 - (E) Constructing a personal narrative
31. Lines 34-35 are based on a distinction between
- (A) talent and genius
 - (B) success and failure
 - (C) ability and desire
 - (D) pretense and reality
 - (E) present and future
32. The speaker probably believes that it is “safer” (line 39) for him to be “something underrated here” (line 40) because thus he
- (A) can inspire pity in those closest to him
 - (B) may be better rewarded after death
 - (C) is less likely to inspire jealousy in others
 - (D) can strive for improvement during his lifetime
 - (E) will be less prone to egotism and self-love
33. Lines 45-50 primarily serve to
- (A) present a problem
 - (B) evoke an atmosphere
 - (C) draw a moral
 - (D) portray a character
 - (E) narrate a sequence of events
34. The phrase “Inside . . . with” (lines 49-50) suggests that the speaker’s
- (A) career is coming to an end
 - (B) work will not prosper
 - (C) mood has begun to brighten
 - (D) home is his chief solace
 - (E) expectations have not been fulfilled
35. The excerpt closes on a note of
- (A) despair
 - (B) satisfaction
 - (C) hopefulness
 - (D) resignation
 - (E) anger

Questions 36-44. Read the following poem carefully before you choose your answers.

The Race

When I got to the airport I rushed up to the desk,
bought a ticket, ten minutes later
they told me the flight was cancelled, the doctors
Line had said my father would not live through the night
5 and the flight was cancelled. A young man
with a dark blond moustache told me
another airline had a non-stop
leaving in seven minutes. See that
elevator over there, well go
10 down to the first floor, make a right, you'll
see a yellow bus, get off at the
second Pan Am terminal, I
ran, I who have no sense of direction
raced exactly where he'd told me, a fish
15 slipping upstream deftly against
the flow of the river. I jumped off that bus with those
bags I had thrown everything into
in five minutes, and ran, the bags
wagged me from side to side as if
20 to prove I was under the claims of the material,
I ran up to a man with a white flower on his breast,
I who always go to the end of the line, I said
Help me. He looked at my ticket, he said
Make a left and then a right, go up the moving stairs and then
25 run. I lumbered up the moving stairs,
at the top I saw the corridor,
and then I took a deep breath, I said
Goodbye to my body, goodbye to comfort,
I used my legs and heart as if I would
30 gladly use them up for this,
to touch him again in this life. I ran, and the
bags banged me, wheeled and coursed
in skewed orbits, I have seen pictures of
women running, their belongings tied
35 in scarves grasped in their fists, I blessed my
long legs he gave me, my strong
heart I abandoned to its own purpose,
I ran to Gate 17 and they were
just lifting the thick white
40 lozenge of the door to fit it into
the socket of the plane. Like the one who is not
too rich, I turned sideways and
slipped through the needle's eye,¹ and then

- I walked down the aisle toward my father. The jet
 45 was full, and people's hair was shining, they were
 smiling, the interior of the plane was filled with a
 mist of gold endorphin² light,
 I wept as people weep when they enter heaven,
 in massive relief. We lifted up
 50 gently from one tip of the continent
 and did not stop until we set down lightly on the
 other edge. I walked into his room
 and watched his chest rise slowly
 and sink again, all night
 55 I watched him breathe.

"The Race" from *The Father* by Sharon Olds, copyright © 1992 by Sharon Olds. Used by permission of Alfred A. Knopf, a division of Random House, Inc.

¹ "It is easier for a camel to go through the eye of a needle, than for a rich man to enter the kingdom of God." Mark 10:25

² A hormone that reduces the sensation of pain

36. The poem is best classified as a brief
 (A) ode
 (B) elegy
 (C) narrative
 (D) lyric
 (E) pastoral
37. The syntax of the first sentence (lines 1-5) establishes the speaker's
 (A) hopeless resignation
 (B) sense of purpose
 (C) breathless desperation
 (D) ambivalent emotions
 (E) lack of confidence
38. The speaker's description of herself as "a fish / slipping upstream deftly against / the flow of the river" (lines 14-16) helps to characterize her action as
 (A) awkward and emotional
 (B) purposeful and instinctive
 (C) sincere but ineffectual
 (D) coolly indifferent
 (E) unintentionally comic
39. In line 22, "I who always go to the end of the line" suggests that the speaker is usually
 (A) not very assertive
 (B) not very successful
 (C) inclined to overanalyze her feelings
 (D) late for appointments
 (E) uncertain of her place in the world
40. In line 30, "this" refers to which of the following?
 (A) "moving stairs" (line 25)
 (B) "goodbye to comfort" (line 28)
 (C) "legs and heart" (line 29)
 (D) "to touch him again in this life" (line 31)
 (E) "my strong / heart" (lines 36-37)
41. The speaker's feeling that she is not in complete control is most directly suggested by the image of the
 (A) yellow bus (line 11)
 (B) bags (lines 17-20)
 (C) moving stairs (line 25)
 (D) pictures of women (lines 33-34)
 (E) plane's interior (lines 44-47)

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

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bought a ticket, ten minutes later
they told me the flight was cancelled, the doctors
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² A hormone that reduces the sensation of pain

42. In lines 41-43, "Like the one who is not / too rich,
 I turned sideways and / slipped through the
 needle's eye" is best seen as an example of

- (A) personification
- (B) hyperbole
- (C) allusion
- (D) synecdoche
- (E) onomatopoeia

43. Taken as a whole, the poem depicts a

- (A) resolution of anxiety
- (B) joyful reunion
- (C) moment of self-discovery
- (D) search for the truth
- (E) contest of wills

44. In the poem, the speaker experiences all of the
 following EXCEPT

- (A) fear that she will not reach her father
- (B) resentment at her father's illness
- (C) an awareness of a tie to her father
- (D) a sense of the limitations of her strength
- (E) a feeling of dependence on others

Questions 45-55. Read the following passage carefully before you choose your answers.

Line 5 For many years Henry Kitteridge was a pharmacist in the next town over, driving every morning on snowy roads, or rainy roads, or summertime roads, when the wild raspberries shot their new growth in
5 brambles along the last section of town before he turned off to where the wider road led to the pharmacy. Retired now, he still wakes early and remembers how mornings used to be his favorite, as though the world were his secret, tires rumbling softly
10 beneath him and the light emerging through the early fog, the brief sight of the bay off to his right, then the pines, tall and slender, and almost always he rode with the window partly open because he loved the smell of the pines and the heavy salt air, and in the
15 winter he loved the smell of the cold.

The pharmacy was a small two-story building attached to another building that housed separately a hardware store and a small grocery. Each morning Henry parked in the back by the large metal bins, and
20 then entered the pharmacy's back door, and went about switching on the lights, turning up the thermostat, or, if it was summer, getting the fans going. He would open the safe, put money in the register, unlock the front door, wash his hands, put on
25 his white lab coat. The ritual was pleasing, as though the old store—with its shelves of toothpaste, vitamins, cosmetics, hair adornments, even sewing needles and greeting cards, as well as red rubber hot water bottles, enema pumps—was a person altogether
30 steady and steadfast. And any unpleasantness that may have occurred back in his home, any uneasiness at the way his wife often left their bed to wander through their home in the night's dark hours—all this receded like a shoreline as he walked through the
35 safety of his pharmacy. Standing in the back, with the drawers and rows of pills, Henry was cheerful when the phone began to ring, cheerful when Mrs. Merriman came for her blood pressure medicine, or old Cliff Mott arrived for his digitalis, cheerful when
40 he prepared the Valium for Rachel Jones, whose husband ran off the night their baby was born. It was Henry's nature to listen, and many times during the week he would say, "Gosh, I'm awful sorry to hear that," or "Say, isn't that something?"
45 Inwardly, he suffered the quiet trepidations of a man who had witnessed twice in childhood the nervous breakdowns of a mother who had otherwise cared for him with stridency. And so if, as rarely happened, a customer was distressed over a price, or

50 irritated by the quality of an Ace bandage or ice pack, Henry did what he could to rectify things quickly. For many years Mrs. Granger worked for him; her husband was a lobster fisherman, and she seemed to carry with her the cold breeze of the open water, not
55 so eager to please a wary customer. He had to listen with half an ear as he filled prescriptions, to make sure she was not at the cash register dismissing a complaint. More than once he was reminded of that same sensation in watching to see that his wife, Olive,
60 did not bear down too hard on Christopher over a homework assignment or a chore left undone; that sense of his attention hovering—the need to keep everyone content. When he heard a briskness in Mrs. Granger's voice, he would step down from his
65 back post, moving toward the center of the store to talk with the customer himself. Otherwise, Mrs. Granger did her job well. He appreciated that she was not chatty, kept perfect inventory, and almost never called in sick. That she died in her sleep one
70 night astonished him, and left him with some feeling of responsibility, as though he had missed, working alongside her for years, whatever symptom might have shown itself that he, handling his pills and syrups and syringes, could have fixed.

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45. Which feature is most prominent in the passage?

- (A) A sustained symbol
- (B) A series of dramatic shifts
- (C) Stream of consciousness narration
- (D) Realistic description
- (E) Elevated diction

46. The images in the first paragraph serve primarily to

- (A) introduce a central conflict
- (B) evoke long-standing loyalties
- (C) represent pleasant memories
- (D) enhance a sense of mystery
- (E) suggest a tumultuous setting

47. In context, lines 8-9 (“as though . . . secret”) primarily emphasize Henry’s
- (A) need to disclose certain information
 - (B) feelings about a particular routine
 - (C) apprehensions about a future event
 - (D) yearning for a more fulfilling life
 - (E) sense of personal isolation
48. Lines 16-25 (“The pharmacy . . . coat”) primarily suggest that Henry is
- (A) engaged but unsatisfied
 - (B) cheerful but obsessive
 - (C) methodical and reliable
 - (D) generous and deferential
 - (E) sedate and uncommunicative
49. The comparison in lines 33-34 (“all this . . . shoreline”) implies that for Henry, the pharmacy represents
- (A) power
 - (B) escape
 - (C) affluence
 - (D) respectability
 - (E) amusement
50. The reference to Henry’s home life in lines 30-35 (“And . . . pharmacy”) serves mainly to
- (A) contextualize his feelings about his time at work
 - (B) characterize him as being estranged from his family
 - (C) suggest an insincerity in his dealings with others
 - (D) anticipate a contrast between his wife and Mrs. Granger
 - (E) foreshadow an event later in the passage
51. Lines 35-41 (“Standing . . . born”) portray Henry’s behavior as displaying
- (A) jarring impropriety
 - (B) unwelcome familiarity
 - (C) insincere friendliness
 - (D) fundamental consistency
 - (E) aloof professionalism
52. The third paragraph reveals that Henry often feels
- (A) angry
 - (B) homesick
 - (C) jealous
 - (D) worried
 - (E) skeptical
53. The reference to a “breeze” in lines 53-54 (“she seemed . . . water”) implies that Mrs. Granger was
- (A) accessible
 - (B) unpredictable
 - (C) easygoing
 - (D) lighthearted
 - (E) austere
54. The passage most clearly characterizes Henry as someone who
- (A) has an overly active imagination
 - (B) would prefer to work in the outdoors
 - (C) strongly dislikes conflict and discord
 - (D) is a strict disciplinarian and manager
 - (E) is generally oblivious to the problems of others
55. The narrator’s attitude toward Henry is best described as
- (A) broadly sympathetic
 - (B) vaguely amused
 - (C) grudgingly tolerant
 - (D) mildly disapproving
 - (E) sharply critical