

SECTION I

Time—1 hour

Directions: This section consists of selections from literary works and questions on their content, form, and style. After reading each passage or poem, choose the best answer to each question and then fill in the corresponding oval 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 passage carefully before you choose your answers.

Suppose that people live forever.

Strangely, the population of each city splits in two: the Laters and the Nows.

Line The Laters reason that there is no hurry to begin
5 their classes at the university, to learn a second language, to read Voltaire or Newton, to seek promotion in their jobs, to fall in love, to raise a family. For all these things, there is an infinite span of time. In endless time, all things can be accomplished. Thus all
10 things can wait. Indeed, hasty actions breed mistakes. And who can argue with their logic? The Laters can be recognized in any shop or promenade. They walk an easy gait and wear loose-fitting clothes. They take pleasure in reading whatever magazines are open, or
15 rearranging furniture in their homes, or slipping into conversation the way a leaf falls from a tree. The Laters sit in cafés sipping coffee and discussing the possibilities of life.

The Nows note that with infinite lives, they can
20 do all they can imagine. They will have an infinite number of careers, they will marry an infinite number of times, they will change their politics infinitely. Each person will be a lawyer, a bricklayer, a writer, an accountant, a painter, a physician, a farmer. The
25 Nows are constantly reading new books, studying new trades, new languages. In order to taste the infinities of life, they begin early and never go slowly. And who can question their logic? The Nows are easily spotted. They are the owners of the cafés,
30 the college professors, the doctors and nurses, the politicians, the people who rock their legs constantly whenever they sit down. They move through a succession of lives, eager to miss nothing. When two Nows chance to meet at the hexagonal pilaster of the
35 Zähringer Fountain, they compare the lives they have mastered, exchange information, and glance at their watches. When two Laters meet at the same location, they ponder the future and follow the parabola of the water with their eyes.

40 The Nows and Laters have one thing in common.

45 With infinite life comes an infinite list of relatives. Grandparents never die, nor do great-grandparents, great-aunts and great-uncles, great-great-aunts, and so on, back through the generations, all alive and offering advice. Sons never escape from the shadows of their fathers. Nor do daughters of their mothers. No one ever comes into his own.

When a man starts a business, he feels compelled to talk it over with his parents and grandparents and
50 great-grandparents, ad infinitum, to learn from their errors. For no new enterprise is new. All things have been attempted by some antecedent in the family tree. Indeed, all things have been accomplished. But at a price. For in such a world, the multiplication of
55 achievements is partly divided by the diminishment of ambition.

And when a daughter wants guidance from her mother, she cannot get it undiluted. Her mother must ask her mother, who must ask her mother, and so
60 on forever. Just as sons and daughters cannot make decisions themselves, they cannot turn to parents for confident advice. Parents are not the source of certainty. There are one million sources.

Where every action must be verified one million
65 times, life is tentative. Bridges thrust halfway over rivers and then abruptly stop. Buildings rise nine stories high but have no roofs. The grocer's stocks of ginger, salt, cod, and beef change with every change of mind, every consultation. Sentences go unfinished.
70 Engagements end just days before weddings. And on the avenues and streets, people turn their heads and peer behind their backs, to see who might be watching.

Such is the cost of immortality. No person is whole. No person is free. Over time, some have determined
75 that the only way to live is to die. In death, a man or a woman is free of the weight of the past. These few souls, with their dear relatives looking on, dive into Lake Constance or hurl themselves from Monte Lema, ending their infinite lives. In this way, the finite has
80 conquered the infinite, millions of autumns have yielded to no autumns, millions of snowfalls have yielded to no snowfalls, millions of admonitions have yielded to none.

1. The narrator's use of the adverbs "Later" and "Now" as nouns signifying types of persons helps to emphasize the city dwellers'
 - (A) essential similarities
 - (B) concern with the past
 - (C) style of action
 - (D) indifference to each other
 - (E) sense of the infinite
2. The people in the passage are characterized chiefly by description of their
 - (A) thoughts
 - (B) opinions
 - (C) feelings
 - (D) behavior
 - (E) appearances
3. In context, "the way a leaf falls from a tree" (line 16) suggests which of the following about the conversations of the Laters?
 - (A) They vary according to the season of the year.
 - (B) They have little intellectual content.
 - (C) They are often random and casual.
 - (D) They are of very short duration.
 - (E) They deal with topics related to nature.
4. The use of the sentence "And . . . logic" in line 11 and again in line 28 suggests that the points of view of the Laters and the Nows are equally
 - (A) defensible
 - (B) unemotional
 - (C) comical
 - (D) ironic
 - (E) deluded
5. From line 1 to line 39, the passage is best described as an example of
 - (A) analysis of a process
 - (B) cause-and-effect analysis
 - (C) evaluative argument
 - (D) anecdotal narrative
 - (E) classification and comparison
6. What do lines 40-63 suggest about the relationship portrayed between parents and children?
 - (A) It is based on mutual trust and respect.
 - (B) It seriously limits children's autonomy.
 - (C) It becomes less intense when children reach adulthood.
 - (D) It instills powerful ambition in children.
 - (E) It is characterized by rebelliousness in the children.
7. The narrator implies that the situation in which the Nows and Laters find themselves is a kind of
 - (A) dream
 - (B) celebration
 - (C) dissipation
 - (D) trap
 - (E) annihilation
8. In line 77, the word "dear" might be read as ironic because the
 - (A) narrator feels sorry for the plight of the relatives
 - (B) narrator admires the sincerity of the relatives
 - (C) relatives really have little regard for the people
 - (D) relatives have driven the people to suicide
 - (E) relatives are so devoted to the people
9. Overall, the passage suggests that immortality
 - (A) is best spent in contemplation
 - (B) is best spent in action
 - (C) confers a kind of mastery on both the Nows and the Laters
 - (D) does not allow either the Nows or the Laters to escape
 - (E) is as much a burden as a gift for both the Nows and the Laters
10. The last sentence of the passage is characterized by
 - (A) parallel syntax
 - (B) conclusive logic
 - (C) subtle irony
 - (D) elaborate metaphors
 - (E) complex structure
11. Both the Nows and the Laters are portrayed as
 - (A) obsessed with death
 - (B) indifferent to their relatives
 - (C) overvaluing intellect
 - (D) lacking individuality
 - (E) concerned about the future

Section I

Questions 12-24. Read the following passage carefully before you choose your answers.

The old books, Virgil, Euclid, and Aldrich—that wrinkled fruit of the tree of knowledge—had been all laid by, for Maggie had turned her back on the vain ambition to share the thoughts of the wise. In her first ardour she flung away the books with a sort of triumph that she had risen above the need of them, and if they had been her own, she would have burned them, believing that she would never repent. She read so eagerly and constantly in her three books, the Bible, *Thomas à Kempis*,* and the *Christian Year* (no longer rejected as a “hymn-book”), that they filled her mind with a continual stream of rhythmic memories; and she was too ardently learning to see all nature and life in the light of her new faith to need any other material for her mind to work on as she sat with her well-plied needle making shirts and other complicated stitchings, falsely called “plain”—by no means plain to Maggie, since wristband and sleeve and the like had a capability of being sewed in wrong side outwards in moments of mental wandering.

Hanging diligently over her sewing, Maggie was a sight anyone might have been pleased to look at. That new inward life of hers, notwithstanding some volcanic upheavings of imprisoned passions, yet shone out in her face with a tender soft light that mingled itself as added loveliness with the gradually enriched colour and outline of her blossoming youth. Her mother felt the change in her with a sort of puzzled wonder that Maggie should be “growing up so good”; it was amazing that this once “contrairy” child was become so submissive, so backward to assert her own will. Maggie used to look up from her work and find her mother’s eyes fixed upon her; they were watching and waiting for the large young glance as if her elder frame got some needful warmth from it. The mother was getting fond of her tall, brown girl, the only bit of furniture now on which she could bestow her anxiety and pride; and Maggie, in spite of her own ascetic wish to have no personal adornment, was obliged to give way to her mother about her hair and submit to have the abundant black locks plaited into a coronet on the summit of her head after the pitiable fashion of those antiquated times.

“Let your mother have that bit o’ pleasure, my dear,” said Mrs. Tulliver; “I’d trouble enough with your hair once.”

So Maggie, glad of anything that would soothe her mother and cheer their long day together, consented to the vain decoration and showed a queenly head above

her old frocks, steadily refusing, however, to look at herself in the glass. Mrs. Tulliver liked to call the father’s attention to Maggie’s hair and other unexpected virtues, but he had a brusque reply to give.

“I knew well enough what she’d be, before now; it’s nothing new to me. But it’s a pity she isn’t made o’ commoner stuff; she’ll be thrown away, I doubt; there’ll be nobody to marry her as is fit for her.”

And Maggie’s graces of mind and body fed his gloom. He sat patiently enough while she read him a chapter or said something timidly when they were alone together about trouble being turned into a blessing. He took it all as a part of his daughter’s goodness, which made his misfortunes the sadder to him because they damaged her chance in life. In a mind charged with an eager purpose and an unsatisfied vindictiveness, there is no room for new feelings; Mr. Tulliver did not want spiritual consolation, he wanted to shake off the degradation of debt and to have his revenge.

*Thomas à Kempis (1380-1471) was a Christian cleric, author of *Imitation of Christ*.

12. In lines 1-4 (“The old . . . wise”), the narrator does which of the following?

- (A) Suggests the importance of history.
- (B) Introduces nature as a topic.
- (C) Emphasizes the importance of literature.
- (D) Introduces the theme of change.
- (E) Supplies an image of death.

13. The books and authors mentioned in the first paragraph primarily serve to

- (A) reveal the continuity between the classics and the new, popular literature
- (B) show that Maggie is more stimulated by religious texts than by secular ones
- (C) suggest that “that wrinkled fruit of the tree of knowledge” was the reason for the Biblical Fall
- (D) present Maggie as one drawn to the humanistic world view expressed by Virgil and Euclid
- (E) illustrate Maggie’s new faith in the scientific world in which she lives

14. In line 14, the author uses the word "material" to form a connection between

- (A) insights valued by a philosopher and crafts admired by a customer
- (B) subjects for contemplation and cloth for sewing
- (C) a reformer's ideals and a miser's wealth
- (D) rewards in an afterlife and a conservative tradition
- (E) common sense and fabric for daily wear

15. The effect of quoting Mrs. Tulliver's words in line 29 is to

- (A) characterize her as self-involved and unfeeling
- (B) represent her typically didactic manner of speaking
- (C) emphasize how simple her view of goodness is
- (D) suggest that she is unaware of her judgmental qualities
- (E) illustrate her moral superiority to her husband and her daughter

16. Maggie submits to having her "abundant black locks plaited" (line 41) primarily because she

- (A) chooses to ignore her father's disapproval in order to satisfy her mother's wishes
- (B) is being true to the religious and intellectual virtues that she embraces in every aspect of her life
- (C) is an obedient daughter who sometimes allows her concern for appearance to affect her actions
- (D) wants to be beautiful even in a world where ugliness and poverty dominate
- (E) wants to humor her mother in this matter

17. Which of the following words associated with Maggie best conveys how her mother would like her to be?

- (A) "complicated" (line 16)
- (B) "volcanic" (line 23)
- (C) "contrary" (line 30)
- (D) "ascetic" (line 38)
- (E) "queenly" (line 49)

18. In lines 52-53, the reference to "other unexpected virtues" does which of the following?

- (A) Gently mocks Mrs. Tulliver for the watchfulness she exerts over her daughter's outward beauty.
- (B) Sincerely endorses Mrs. Tulliver's judgment of the relative importance of Maggie's virtues.
- (C) Affectionately endorses Mrs. Tulliver's belief that material objects should be the greatest source of consolation.
- (D) Scathingly criticizes Mrs. Tulliver's earlier low estimation of Maggie's worth.
- (E) Ruefully echoes Mrs. Tulliver's disappointment with Maggie's present social situation.

19. Why is Maggie's father disturbed by her "graces" (line 58) ?

- (A) A vindictive man, Mr. Tulliver begrudges his daughter's untroubled nature.
- (B) Mr. Tulliver worries constantly about how to turn his trouble with Maggie into a blessing.
- (C) Surprised at Maggie's beauty, Mr. Tulliver is openly impatient with his wife's fussing over her.
- (D) Mr. Tulliver worries that his lack of means will limit Maggie's future opportunities.
- (E) Mr. Tulliver fears that his actual debts will be exposed when Maggie marries.

Section I

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

Line The old books, Virgil, Euclid, and Aldrich—that
5 wrinkled fruit of the tree of knowledge—had been all
laid by, for Maggie had turned her back on the vain
ambition to share the thoughts of the wise. In her first
ardour she flung away the books with a sort of triumph
10 that she had risen above the need of them, and if they
had been her own, she would have burned them,
believing that she would never repent. She read so
eagerly and constantly in her three books, the Bible,
15 *Thomas à Kempis*,* and the *Christian Year* (no longer
rejected as a “hymn-book”), that they filled her mind
with a continual stream of rhythmic memories; and she
was too ardently learning to see all nature and life in
the light of her new faith to need any other material
20 for her mind to work on as she sat with her well-plied
needle making shirts and other complicated stitchings,
falsely called “plain”—by no means plain to Maggie,
since wristband and sleeve and the like had a capability
of being sewed in wrong side outwards in moments of
25 mental wandering.

Hanging diligently over her sewing, Maggie was a
sight anyone might have been pleased to look at. That
new inward life of hers, notwithstanding some volcanic
uphevings of imprisoned passions, yet shone out in
25 her face with a tender soft light that mingled itself as
added loveliness with the gradually enriched colour
and outline of her blossoming youth. Her mother felt
the change in her with a sort of puzzled wonder that
Maggie should be “growing up so good”; it was
30 amazing that this once “contrairy” child was become
so submissive, so backward to assert her own will.
Maggie used to look up from her work and find her
mother’s eyes fixed upon her; they were watching and
waiting for the large young glance as if her elder frame
35 got some needful warmth from it. The mother was
getting fond of her tall, brown girl, the only bit of
furniture now on which she could bestow her anxiety
and pride; and Maggie, in spite of her own ascetic wish
to have no personal adornment, was obliged to give
40 way to her mother about her hair and submit to have
the abundant black locks plaited into a coronet on the
summit of her head after the pitiable fashion of those
antiquated times.

“Let your mother have that bit o’ pleasure, my
45 dear,” said Mrs. Tulliver; “I’d trouble enough with
your hair once.”

So Maggie, glad of anything that would soothe her
mother and cheer their long day together, consented to
the vain decoration and showed a queenly head above

50 her old frocks, steadily refusing, however, to look at
herself in the glass. Mrs. Tulliver liked to call the
father’s attention to Maggie’s hair and other unex-
pected virtues, but he had a brusque reply to give.

“I knew well enough what she’d be, before now;
55 it’s nothing new to me. But it’s a pity she isn’t made
o’ commoner stuff; she’ll be thrown away, I doubt;
there’ll be nobody to marry her as is fit for her.”

And Maggie’s graces of mind and body fed his
gloom. He sat patiently enough while she read him
60 a chapter or said something timidly when they were
alone together about trouble being turned into a bless-
ing. He took it all as a part of his daughter’s goodness
which made his misfortunes the sadder to him because
they damaged her chance in life. In a mind charged
65 with an eager purpose and an unsatisfied vindictive-
ness, there is no room for new feelings; Mr. Tulliver
did not want spiritual consolation, he wanted to shake
off the degradation of debt and to have his revenge.

*Thomas à Kempis (1380-1471) was a Christian cleric, author of
Imitation of Christ.

20. Mr. Tulliver could find no comfort in his
daughter’s developing qualities because
- (A) he feared her growing independence
 - (B) he recognized her naïveté
 - (C) her goodness accentuated his feelings of despair
 - (D) she remained too timid to explain her motivation
 - (E) she could not understand his need for revenge

21. Which of the following most aptly describes Maggie's interactions with her father?
- (A) She strongly rejects both his praise and chastisement.
 - (B) She expounds on the wisdom of applying Biblical teachings to his domestic problems.
 - (C) She uses her religious seclusion to convince her father that she will not marry.
 - (D) She cajoles him until he eventually accepts his condition.
 - (E) She fails to cheer him with her tentative words and gestures.
22. In this passage, Maggie is presented as
- (A) a religious young woman who denounces her father's vengefulness
 - (B) a disciplined person who renounces self-indulgence
 - (C) a spiritual person who speaks out against her mother's materialism
 - (D) a source of instability within this religious household
 - (E) a young woman who is too intellectual for the devout time in which she lives
23. In context, which phrase most directly indicates a judgment made by the narrator?
- (A) "pitiable fashion" (line 42)
 - (B) "unexpected virtues" (lines 52-53)
 - (C) "commoner stuff" (line 56)
 - (D) "daughter's goodness" (line 62)
 - (E) "spiritual consolation" (line 67)
24. The passage employs all of the following contrasts EXCEPT one between
- (A) secular learning and religion
 - (B) ardor and despondency
 - (C) idealism and materialism
 - (D) camaraderie and isolation
 - (E) humility and pride

Section I

Questions 25-34. Read the following poem carefully before you choose your answers.

The Albuquerque Graveyard

Line 1 It would be easier
to bury our dead
at the corner lot.
Line 2 No need to wake
5 before sunrise,
take three buses,
walk two blocks,
search at the rear
of the cemetery,
10 to come upon the familiar names
with wilted flowers and patience.
But now I am here again.
After so many years
of coming here,
15 passing the sealed mausoleums,
the pretentious brooks and springs,
the white, sturdy limestone crosses,
the pattern of the place is clear to me.
I am going back
20 to the Black limbo,
an unwritten history
of our own tensions.
The dead lie here
in a hierarchy of small defeats.
25 I can almost see the leaders smile,
ashamed now of standing
at the head of those
who lie tangled
at the edge of the cemetery
30 still ready to curse and rage
as I do.
Here, I stop by the imitative cross
of one who stocked his parlor
with pictures of Robeson,*
35 and would boom down the days,
dreaming of Othello's robes.
I say he never bothered me,
and forgive his frightened singing.
Here, I stop by the simple mound
40 of a woman who taught me
spelling on the sly,
parsing my tongue
to make me fit for her own dreams.
I could go on all day,

45 unhappily recognizing small heroes,
discontent with finding them here,
reproaches to my own failings.
Uneasy, I search the names
and simple mounds I call my own,
50 abruptly drop my wilted flowers,
and turn for home.

From *The Selected Poems of Jay Wright*, copyright © 1987
by Jay Wright, published by Princeton University Press.
Originally published in *The Homecoming Singer*, published
by Corinth Books, © 1971, Jay Wright.

*Paul Robeson (1898-1976), an African American singer and actor and an
outspoken social activist

25. The poem is best described as a

- (A) pastoral elegy
- (B) discursive memoir
- (C) reflective narrative
- (D) dramatic dialogue
- (E) poetic drama

26. In lines 1-11, the speaker conveys a sense of

- (A) the transience of the natural world
- (B) the laboriousness of an undertaking
- (C) his devotion to an individual
- (D) religious inspiration
- (E) inconspicuous accomplishments

27. The phrase "our dead" (line 2) refers specifically to

- (A) those who have died recently
- (B) the speaker's grandparents
- (C) the speaker's friends
- (D) a community of Black people
- (E) Black soldiers

28. The images in lines 15-17 ("sealed . . . crosses") contrast most directly with

- (A) "three buses" (line 6)
- (B) "wilted flowers and patience" (line 11)
- (C) "pictures of Robeson" (line 34)
- (D) "Othello's robes" (line 36)
- (E) "simple mounds" (line 49)

29. In line 18 ("the pattern of the place is clear to me"), the speaker suggests which of the following?
- I. His familiarity with the physical layout of the graveyard
 - II. His awareness of the social segregation reflected in the arrangement of the graves
 - III. His desire to change the way in which the graveyard is structured
- (A) I only
 - (B) II only
 - (C) I and II only
 - (D) II and III only
 - (E) I, II, and III
30. In the context of the poem, the term "Black limbo" (line 20) suggests
- (A) a somber moment in the past
 - (B) an honorable burial
 - (C) funereal meditation
 - (D) spiritual realization
 - (E) assigned confinement
31. By deciding to "forgive his frightened singing" (line 38), the speaker in effect does which of the following?
- (A) Apologizes for Robeson's small failures.
 - (B) Accepts Robeson's minor shortcomings.
 - (C) Accepts the man and his admiration for Robeson.
 - (D) Questions the man's need to imitate Robeson.
 - (E) Dramatizes the strength of Robeson's influence.
32. The description of the "woman" (line 40) most directly suggests that she
- (A) was angered by limitations placed on her
 - (B) gained renown for her knowledge of rhetoric
 - (C) taught the speaker to suppress his sense of outrage
 - (D) sought gratification through the speaker's possible success
 - (E) drew on the speaker for her knowledge about the world
33. In line 42, "parsing my tongue" probably refers to the woman's
- (A) meticulous attention to the speaker's use of language
 - (B) thoughtful provision of moral guidance for the speaker
 - (C) careful preparation of the speaker for school examinations
 - (D) admonition of the speaker for failing to show respect to others
 - (E) homespun advice to the speaker on how to achieve future success
34. The structure of the poem is determined by the speaker's
- (A) emotions
 - (B) movements
 - (C) ideas
 - (D) values
 - (E) history

Section I

Questions 35-45. Read the following passage carefully before you choose your answers.

Line Criticism is a study by which men grow important
5 and formidable at very small expense. The power of invention has been conferred by nature upon few, and the labour of learning those sciences which may, by mere labour, be obtained is too great to be willingly
10 endured; but every man can exert such judgment as he has upon the works of others; and he whom nature has made weak, and idleness keeps ignorant, may yet support his vanity by the name of a critic.
15 I hope it will give comfort to great numbers who are passing through the world in obscurity when I inform them how easily distinction may be obtained. All the other powers of literature are coy and haughty, they must be long courted, and at last are not always
20 gained; but criticism is a goddess easy of access and forward of advance, who will meet the slow and encourage the timorous; the want of meaning she supplies with words, and the want of spirit she recompenses with malignity.
25 This profession has one recommendation peculiar to itself, that it gives vent to malignity without real mischief. No genius was ever blasted by the breath of critics. The poison which, if confined, would have burst the heart, fumes away in empty hisses, and malice
30 is set at ease with very little danger to merit. The critic is the only man whose triumph is without another's pain, and whose greatness does not rise upon another's ruin.
To a study at once so easy and so reputable, so malicious and so harmless, it cannot be necessary to invite my readers by a long or laboured exhortation; it is sufficient, since all would be critics if they could, to show by one eminent example that all can be critics if they will.

(1759)

35. The main purpose of the passage is to

- (A) urge the reader to become a critic
- (B) explain how critics find their inspiration
- (C) unmask the biases of certain critics
- (D) ridicule critics as inept but self-important
- (E) condemn critics as unprincipled and dangerous

36. In the context of the passage, the first sentence is best viewed as

- (A) ironic
- (B) metaphoric
- (C) understated
- (D) redundant
- (E) hypothetical

37. In line 2, "at very small expense" is best understood to mean

- (A) unintentionally
- (B) without needing to be wealthy
- (C) at a very deliberate pace
- (D) to little purpose
- (E) with very little effort

38. In the second paragraph, the goddess criticism is portrayed as being

- (A) supercilious
- (B) timid
- (C) duplicitous
- (D) indiscriminating
- (E) capricious

39. In line 23, "poison" is best understood to mean

- (A) hackneyed phrases
- (B) unfounded opinions
- (C) self-serving remarks
- (D) untrue statements
- (E) malicious words

40. Which of the following is personified in the passage?

- (A) "power of invention" (lines 2-3)
- (B) "vanity" (line 9)
- (C) "great numbers" (line 10)
- (D) "criticism" (line 15)
- (E) "malice" (line 24)

In the third paragraph, the speaker primarily portrays the critic as being

- (A) ineffectual
- (B) unlearned
- (C) self-deluded
- (D) self-centered
- (E) self-demeaning

In the passage as a whole, the speaker portrays criticism as being especially

- (A) powerful as a weapon
- (B) difficult to dismiss
- (C) easy to practice
- (D) harmful to reputations
- (E) complex in its nature

The speaker characterizes the critic as being all of the following EXCEPT

- (A) lazy
- (B) corruptible
- (C) ignorant
- (D) inconsequential
- (E) conceited

44. It can be inferred from the passage that critics in the speaker's time were most concerned with

- (A) denigrating the works of others
- (B) developing expertise in various subjects
- (C) promoting the works of their friends
- (D) establishing criteria for judging literature
- (E) taking sides in political battles

45. In the section of the essay that immediately follows this passage, the speaker probably does which of the following?

- (A) Shows that effective criticism requires superior learning.
- (B) Gives an example of a critic who is not malicious.
- (C) Discusses the career of a typical critic of his time.
- (D) Explains his own critical criteria.
- (E) Urges his readers to become critics.

Section I

Questions 46-55. Read the following poem carefully before you choose your answers.

The following sonnet, published in 1609, is addressed to a friend of the speaker.

Then hate me when thou wilt, if ever, now,
Now, while the world is bent my deeds to cross,
Join with the spite of fortune, make me bow,
Line And do not drop in for an after-loss.
5 Ah, do not, when my heart has 'scaped this sorrow,
Come in the rearward of a conquered woe;
Give not a windy night a rainy morrow,
To linger out a purposed overthrow.
If thou wilt leave me, do not leave me last,
10 When other petty griefs have done their spite;
But in the onset come, so shall I taste
At first the very worst of fortune's might;
And other strains of woe, which now seem woe,
Compared with loss of thee, will not seem so.

46. Which of the following best describes the speaker's present situation?

- (A) He has recently lost faith in his friend.
- (B) He has been beset with various problems.
- (C) He has barely overcome many misfortunes.
- (D) He has almost lost his will to live.
- (E) He has seen his fortunes at court decline.

47. In the context of the entire poem, it is clear that "if ever" (line 1) expresses the speaker's

- (A) inability to understand his friend's behavior
- (B) belief that his friend has left him
- (C) desire that his friend should never turn against him
- (D) failure to live up to his friend's ideals
- (E) assumption that he will prove worthy of his friend's trust

48. In line 2, "bent" means

- (A) misshapen
- (B) molded
- (C) altered
- (D) determined
- (E) convinced

49. In the poem, the world and fortune are characterized as

- (A) hostile to the speaker
- (B) indifferent to the speaker
- (C) favorable to the friend
- (D) exploitable resources
- (E) fickle friends

50. In context "a windy night" (line 7) refers to

- (A) past misfortune
- (B) a loss of love
- (C) the friend's hatred
- (D) future sorrow
- (E) present pain

51. Which two lines come closest to stating the same idea?

- (A) Lines 1 and 5
- (B) Lines 1 and 9
- (C) Lines 3 and 6
- (D) Lines 3 and 9
- (E) Lines 5 and 11

52. In line 12, "the very worst of fortune's might" refers to the

- (A) friend's death
- (B) friend's desertion
- (C) speaker's grief
- (D) loss of the speaker's self-esteem
- (E) loss of the speaker's worldly possessions

53. What is the function of the final couplet (lines 13-14) ?

- (A) It explains why the friend should hurt the speaker now.
- (B) It comments on the speaker's change of heart.
- (C) It describes the reasons for the speaker's behavior.
- (D) It undercuts the idea that the friend will depart.
- (E) It suggests that the speaker's woes are largely self-created.

54. The speaker is best described as displaying which of the following?

- (A) Anger
- (B) Jealousy
- (C) Disappointment
- (D) Self-love
- (E) Vulnerability

55. Taken as a whole, the poem is best described as

- (A) a rationalization
- (B) an ironic commentary
- (C) an apology
- (D) an entreaty
- (E) a reproof

END OF SECTION I

Section II

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Time—2 hours

Number of questions—3

Percent of total grade—55

Each question counts for one-third of the total essay section score.

Question 1 Essay	40 minutes suggested time
Question 2 Essay	40 minutes suggested time
Question 3 Essay	40 minutes suggested time

Section II of this examination requires answers in essay form. To help you use your time well, the coordinator will announce the time at which each question should be completed. If you finish any question before time is announced, you may go on to the following question. If you finish the examination in less than the time allotted, you may go back and work on any essay question you want.

Each essay will be judged on its clarity and effectiveness in dealing with the assigned topic and on the quality of the writing. In response to Question 3, select only a work of literary merit that will be appropriate to the question. A general rule of thumb is to use works of the same quality as those you have been reading during your Advanced Placement year(s).

After completing each question, you should check your essay for accuracy of punctuation, spelling, and diction; you are advised, however, not to attempt many longer corrections. Remember that quality is far more important than quantity.

Write your essays with a pen, preferably in black or dark blue ink. Be sure to write CLEARLY and LEGIBLY. Cross out any errors you make.

The questions for Section II are printed in the green insert. You are encouraged to use the green insert to make notes and to plan your essays, but be sure to write your answers in the pink booklet. Number each answer as the question is numbered in the examination. Do not skip lines. Begin each answer on a new page in the pink booklet.

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

The poems below are concerned with darkness and night. Read each poem carefully. Then, in a well-written essay, compare and contrast the poems, analyzing the significance of dark or night in each. In your essay, consider elements such as point of view, imagery, and structure.

We grow accustomed to the Dark—
When Light is put away—
As when the Neighbor holds the Lamp
To witness her Goodbye—

Line

5 A Moment—We uncertain step
For newness of the night—
Then—fit our Vision to the Dark—
And meet the Road—erect—

10 And so of larger—Darknesses—
Those Evenings of the Brain—
When not a Moon disclose a sign—
Or Star—come out—within—

15 The Bravest—grope a little—
And sometimes hit a Tree
Directly in the Forehead—
But as they learn to see—

20 Either the Darkness alters—
Or something in the sight
Adjusts itself to Midnight—
And Life steps almost straight.

—Emily Dickinson

Reprinted by permission of the publishers
and the Trustees of Amherst College from
The Poems of Emily Dickinson,
Thomas H. Johnson, ed., Cambridge, Mass.:
The Belknap Press of Harvard University Press,
Copyright © 1951, 1955, 1979
by the President and Fellows of Harvard College.

Acquainted with the Night

I have been one acquainted with the night.
I have walked out in rain—and back in rain.
I have outwalked the furthest city light.

Line

5 I have looked down the saddest city lane.
5 I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.

10 I have stood still and stopped the sound of feet
When far away an interrupted cry
Came over houses from another street,

10 But not to call me back or say good-by;
And further still at an unearthly height,
One luminary clock against the sky

Proclaimed the time was neither wrong nor right.
I have been one acquainted with the night.

—Robert Frost

"Acquainted with the Night" from
THE POETRY OF ROBERT FROST
edited by Edward Connery Lathem.
Copyright 1928, © 1969 by Henry Holt and Co.,
copyright 1956 by Robert Frost.

Reprinted by permission of Henry Holt and Company, LLC.

Section II

Question 2

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

The following passage comes from the opening of "The Pupil" (1891), a story by Henry James. Read the passage carefully. Then write an essay in which you analyze the author's depiction of the three characters and the relationships among them. Pay particular attention to tone and point of view.

The poor young man hesitated and procrastinated: it cost him such an effort to broach the subject of terms, to speak of money to a person who spoke only of feelings and, as it were, of the aristocracy. Yet he was unwilling to take leave, treating his engagement as settled, without some more conventional glance in that direction than he could find an opening for in the manner of the large, affable lady who sat there drawing a pair of soiled *gants de Suède** through a fat, jewelled hand and, at once pressing and gliding, repeated over and over everything but the thing he would have liked to hear. He would have liked to hear the figure of his salary; but just as he was nervously about to sound that note the little boy came back—the little boy Mrs. Moreen had sent out of the room to fetch her fan. He came back without the fan, only with the casual observation that he couldn't find it. As he dropped this cynical confession he looked straight and hard at the candidate for the honour of taking his education in hand. This personage reflected, somewhat grimly, that the first thing he should have to teach his little charge would be to appear to address himself to his mother when he spoke to her—especially not to make her such an improper answer as that.

When Mrs. Moreen bethought herself of this pretext for getting rid of their companion, Pemberton supposed it was precisely to approach the delicate subject of his remuneration. But it had been only to say some things about her son which it was better that a boy of eleven shouldn't catch. They were extravagantly to his advantage, save when she lowered her voice to sigh, tapping her left side familiarly: "And all over-clouded by *this*, you know—all at the mercy of a weakness—!" Pemberton gathered that the weakness was in the region of the heart. He had known the poor child was not robust: this was the basis on which he had been invited to treat, through an English lady, an Oxford

acquaintance, then at Nice, who happened to know both his needs and those of the amiable American family looking out for something really superior in the way of a resident tutor.

The young man's impression of his prospective pupil, who had first come into the room, as if to see for himself, as soon as Pemberton was admitted, was not quite the soft solicitation the visitor had taken for granted. Morgan Moreen was, somehow, sickly without being delicate, and that he looked intelligent (it is true Pemberton wouldn't have enjoyed his being stupid), only added to the suggestion that, as with his big mouth and big ears he really couldn't be called pretty, he might be unpleasant. Pemberton was modest—he was even timid; and the chance that his small scholar might prove cleverer than himself had quite figured, to his nervousness, among the dangers of an untried experiment. He reflected, however, that these were risks one had to run when one accepted a position, as it was called, in a private family; when as yet one's University honours had, pecuniarily speaking, remained barren. At any rate, when Mrs. Moreen got up as if to intimate that, since it was understood he would enter upon his duties within the week she would let him off now, he succeeded, in spite of the presence of the child, in squeezing out a phrase about the rate of payment. It was not the fault of the conscious smile which seemed a reference to the lady's expensive identity, if the allusion did not sound rather vulgar. This was exactly because she became still more gracious to reply: "Oh, I can assure you that all that will be quite regular."

Pemberton only wondered, while he took up his hat, what "all that" was to amount to—people had such different ideas. Mrs. Moreen's words, however seemed to commit the family to a pledge definite enough to elicit from the child a strange little comment, in the shape of the mocking, foreign ejaculation, "Oh, là-là!"

*suede gloves

Question 3

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

Critic Roland Barthes has said, "Literature is the question minus the answer." Choose a novel or play and, considering Barthes' observation, write an essay in which you analyze a central question the work raises and the extent to which it offers any answers. Explain how the author's treatment of this question affects your understanding of the work as a whole. Avoid mere plot summary.

You may select a work from the list below or another novel or play of comparable literary merit.

Alias Grace
All the King's Men
Candide
Crime and Punishment
Death of a Salesman
Doctor Faustus
Don Quixote
A Gesture Life
Ghosts
Great Expectations
The Great Gatsby
Gulliver's Travels
Heart of Darkness
Invisible Man
Joe Turner's Come and Gone
King Lear
Major Barbara

Middlemarch
Moby-Dick
Obasan
Oedipus Rex
Orlando
A Portrait of the Artist as a Young Man
Rosencrantz and Guildenstern Are Dead
The Scarlet Letter
Sister Carrie
The Sound and the Fury
Sula
The Sun Also Rises
Their Eyes Were Watching God
The Things They Carried
The Turn of the Screw
Who's Afraid of Virginia Woolf

END OF EXAMINATION

Chapter III: Answers to the 2004 AP English Literature and Composition Exam

■ Section I: Multiple Choice

- Section I Answer Key and Percent Answering Correctly
- Analyzing Your Students' Performance on the Multiple-Choice Section
- Diagnostic Guide for the 2004 AP English Literature and Composition Exam

■ Section II: Free Response

- Comments from the Chief Reader Designate
- Scoring Guidelines, Sample Student Responses, and Commentary
 - Question 1
 - Question 2
 - Question 3

Section I: Multiple Choice

Listed below are the correct answers to the multiple-choice questions, the percent of AP students who answered each question correctly by AP grade, and the total percent answering correctly. Two versions of the multiple-choice section were administered, Q and R. The same sets of items appeared in both versions, but the order of the sets was different in each. About half of the students took the Q version of the exam, and the other half took the R version. The following statistics are based on the Q version.

Section I Answer Key and Percent Answering Correctly

Item No.	Correct Answer	Percent Correct by Grade					Total Percent Correct
		5	4	3	2	1	
1	C	84	77	69	57	40	67
2	D	94	92	88	82	70	87
3	C	99	99	98	94	79	96
4	A	95	94	91	80	58	87
5	E	94	92	87	82	72	86
6	B	98	94	85	64	38	79
7	D	91	86	78	62	38	73
8	D	91	84	71	51	27	67
9	E	82	77	72	63	47	69
10	A	91	83	72	57	40	69
11	D	89	86	79	67	49	76
12	D	88	81	72	55	36	68
13	B	91	86	80	68	48	76
14	B	96	90	76	51	28	70
15	C	71	63	53	40	31	52
16	E	97	92	82	57	24	74
17	E	96	93	85	70	47	81
18	A	78	68	56	41	26	54
19	D	89	82	72	55	34	68
20	C	94	89	79	59	32	73
21	E	87	76	63	44	23	60
22	B	83	70	53	33	22	52
23	A	90	83	71	51	28	66
24	D	83	72	56	38	26	55
25	C	78	69	57	46	33	57
26	B	93	87	76	58	36	72
27	D	92	86	78	66	44	75
28	E	92	84	70	48	27	66

Item No.	Correct Answer	Percent Correct by Grade					Total Percent Correct
		5	4	3	2	1	
29	C	87	80	72	63	45	71
30	E	66	55	44	30	16	42
31	C	84	74	62	44	30	59
32	D	92	84	70	47	28	65
33	A	77	64	51	38	28	51
34	B	75	62	49	34	19	48
35	D	75	60	42	28	17	43
36	A	65	55	45	32	18	43
37	E	98	96	90	76	48	85
38	D	74	56	41	28	19	42
39	E	92	82	68	52	31	66
40	D	89	83	75	61	38	71
41	A	85	64	41	23	15	43
42	C	97	90	72	43	20	66
43	B	81	57	31	15	9	36
44	A	94	84	67	50	30	65
45	C	68	47	29	18	15	32
46	B	81	63	43	24	14	43
47	C	80	67	51	35	24	51
48	D	72	52	32	16	10	34
49	A	97	91	76	49	24	69
50	E	86	74	58	39	23	56
51	B	84	75	65	54	39	64
52	B	86	71	54	37	22	53
53	A	77	55	31	15	8	34
54	E	92	83	66	44	24	63
55	D	88	70	44	21	12	44