

## The Exam

### ENGLISH LITERATURE AND COMPOSITION

Three hours are allotted for this examination: 1 hour for Section I, which consists of multiple-choice questions, and 2 hours for Section II, which consists of essay questions. Section I is printed in this examination booklet. Section II is printed in a separate booklet.

#### SECTION I

Time—1 hour

Number of questions—55

Percent of total grade—45

Section I of this examination contains 55 multiple-choice questions. Therefore, please be careful to fill in only the ovals that are preceded by numbers 1 through 55 on your answer sheet.

#### General Instructions

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE INSTRUCTED TO DO SO.

INDICATE ALL YOUR ANSWERS TO QUESTIONS IN SECTION I ON THE SEPARATE ANSWER SHEET. No credit will be given for anything written in this examination booklet, but you may use the booklet for notes or scratchwork. After you have decided which of the suggested answers is best, COMPLETELY fill in the corresponding oval on the answer sheet. Give only one answer to each question. If you change an answer, be sure that the previous mark is erased completely.

#### Example:

Chicago is a

- (A) state
- (B) city
- (C) country
- (D) continent
- (E) village

#### Sample Answer

(A) ● (C) (D) (E)

Many candidates wonder whether or not to guess the answers to questions about which they are not certain. In this section of the examination, as a correction for haphazard guessing, one-fourth of the number of questions you answer incorrectly will be subtracted from the number of questions you answer correctly. It is improbable, therefore, that mere guessing will improve your score significantly; it may even lower your score, and it does take time. If, however, you are not sure of the best answer but have some knowledge of the question and are able to eliminate one or more of the answer choices as wrong, your chance of getting the right answer is improved, and it may be to your advantage to answer such a question.

Use your time effectively, working as rapidly as you can without losing accuracy. Do not spend too much time on questions that are too difficult. Go on to other questions and come back to the difficult ones later if you have time. It is not expected that everyone will be able to answer all the multiple-choice questions.

## 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 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.

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.

45 When a man starts a business, he feels compelled to talk it over with his parents and grandparents and 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  
50 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  
55 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.

65 Where every action must be verified one million 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

**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) “contrairy” (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.

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

Line  
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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

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

The Albuquerque Graveyard

It would be easier  
 to bury our dead  
 at the corner lot.  
 Line 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

**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  
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.

10 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,  
15 they must be long courted, and at last are not always  
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 recom-  
penses with malignity.

20 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  
25 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  
30 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)

41. 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
42. 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
43. 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**

AP Lit 2004 Multiple Choice

Item	Answer	% Correct Nat'l	% Correct Local	% incorrect Local	Item	Answer	% Correct Nat'l	% Correct Local
1	C	67	100		35	D	43	
2	D	87			36	A	43	
3	C	96			37	E	85	
4	A	87			38	D	42	
5	E	86			39	E	66	
6	B	79			40	D	71	
7	D	73			41	A	43	
8	D	67			42	C	66	
9	E	69			43	B	35	
10	A	69			44	A	65	
11	D	76			45	C	32	
12	D	68			46	B	43	
13	B	76			47	C	51	
14	B	70			48	D	34	
15	C	52			49	A	69	
16	E	74			50	E	56	
17	E	81			51	B	64	
18	A	54			52	B	53	
19	D	68			53	A	34	
20	C	73			54	E	63	
21	E	60			55	D	44	
22	B	52						
23	A	66						
24	D	55						
25	C	57						
26	B	72						
27	D	75						
28	E	66						
29	C	71						
30	E	42						
31	C	59						
32	D	65						
33	A	51						
34	B	48						