Section I: Multiple-Choice Questions

Time: 60 Minutes
56 Questions

Directions: This section contains selections from two passages of prose and two poems with questions on their content, style, and form. Read each selection carefully. Choose the best answer of the five choices.

Questions 1–16. Read the poem carefully before you begin to answer the questions.

When men shall find thy flower, thy glory pass,
And thou, with careful brow sitting alone,
Received hast this message from thy glass,
That tells thee truth, and says that all is gone,

(5)
Fresh shalt thou see in me the wounds thou madest,
Though spent thy flame, in me the heat remaining,
I that have loved thee thus before thou fadest;
My faith shall wax, when thou art in thy waning.
The world shall find this miracle in me,

(10)
That fire can burn when all the matter’s spent;
Then what my faith hath been thyself shall see,
And that thou wast unkind thou mayst repent.
Thou mayst repent that thou has scornd my tears,
When winter snows upon thy golden hairs.

1. The speaker and the person addressed in the poem are probably
   A. an old man speaking to an old woman.
   B. an old woman speaking to another old woman.
   C. a young man speaking to an old woman.
   D. a young man speaking to a young woman.
   E. a young man speaking to himself.

2. Setting aside considerations of rhythm and rhyme, a modern writer would probably replace the verb form “pass” in line 1 with
   A. passing.
   B. is passing.
   C. to pass.
   D. will have passed.
   E. to have passed.

3. The word “glass” in line 3 means
   A. tumbler.
   B. mirror.
   C. crystal ball.
   D. decanter.
   E. window.

4. The “miracle” referred to in line 9 is
   A. his continuing love.
   B. his suffering.
   C. her beauty.
   D. her remaining beautiful in old age.
   E. her returning his love.

5. In line 10, “all the matter’s spent” can be best rephrased as
   A. all cares are over.
   B. all my reasons for living have vanished.
   C. all the fuel is gone.
   D. all difficulties have been ended.
   E. the subject has been closed completely.

6. In line 14, “winter” is a symbol of
   A. love rejected.
   B. isolation.
   C. old age.
   D. indifference.
   E. death.
7. Which of the following are arguments of the poem?
   I. When you are old, you will be sorry you ignored my love.
   II. Poetry will preserve your beauty despite the passage of time.
   III. No matter how you look, I will still love you.
   A. II only
   B. I and II only
   C. I and III only
   D. II and III only
   E. I, II, and III

8. On which of the following constructions does the poem implicitly or explicitly most rely?
   A. Both... and
   B. When... then
   C. If... then
   D. If... but
   E. Since... therefore

9. One meaning of the word “glory” is a halo; if this meaning is intended in line 1, a halo-like image recurs in
   A. line 2.
   B. line 5.
   C. line 9.
   D. line 11.
   E. line 14.

10. The poem deliberately repeats all the following words and phrases \textit{EXCEPT}
    A. “spent.”
    B. “in me.”
    C. “fire.”
    D. “repent.”
    E. “faith.”

11. All the following words and phrases are used to represent the beauty of the woman \textit{EXCEPT}
    A. “flower” (line 1).
    B. “glory” (line 1).
    C. “thy flame” (line 6).
    D. “miracle” (line 9).
    E. “golden hairs” (line 14).

12. All the following are used to represent the continuing love of the speaker \textit{EXCEPT}
    A. “truth” (line 4).
    B. “wounds” (line 5).
    C. “heat” (line 6).
    D. “faith” (line 8).
    E. “miracle” (line 9).

13. The rhetorical purpose of the speaker of the poem is to
    A. convince the lady to return his love now.
    B. inform the lady about what the future will bring.
    C. warn the lady of the consequences of vanity.
    D. convince himself to give up a useless pursuit.
    E. convince the lady of the superiority of poetry to passion.

14. Which of the following contrasts does the poem employ?
    I. Youth versus age
    II. Growth versus decline
    III. Permanence versus transience
    A. I only
    B. I and II only
    C. II and III only
    D. III only
    E. I, II, and III

15. The poem employs religious diction in all the following words \textit{EXCEPT}
    A. “faith” (line 8).
    B. “miracle” (line 9).
    C. “faith” (line 11).
    D. “repent” (line 12).
    E. “scorned” (line 13).

16. The form of this poem is a
    A. Shakespearean sonnet.
    B. Petrarchan sonnet.
    C. romantic ode.
    D. ballad.
    E. villanelle.
Dombey sat in the corner of the darkened room in the great arm-chair by the bedside, and Son lay tucked up warm in a little basket bedstead, carefully disposed on a low settee immediately in front of the fire and close to it, as if his constitution were analogous to that of a muffin, and it was essential to toast him brown while he was very new.

Dombey was about eight-and-forty years of age. Son about eight-and-forty minutes. Dombey was rather bald, rather red, and though a handsome well-made man, too stern and pompous in appearance to be prepossessing. Son was very bald, and very red, and though (of course) an undeniably fine infant, somewhat crushed and spotty in his general effect, as yet. On the brow of Dombey, Time and his brother Care had set some marks, as on a tree that was to come down in good time—remorseless twins they are for striding through their human forests, notching as they go—while the countenance of Son was crossed and recrossed with a thousand little creases, which the same deceitful Time would take delight in smoothing out and wearing away with the flat part of his scythe, as a preparation of the surface for his deeper operations.

Dombey, exulting in the long-looked-for event, jingled and jingled the heavy gold watch-chain that depended from below his trim blue coat, whereof the buttons sparkled phosphorescently in the feeble rays of the distant fire. Son, with his little fists curled up and clenched, seemed, in his feeble way, to be squaring at existence for having come upon him so unexpectedly.

"The house will once again, Mrs. Dombey," said Mr. Dombey, "be not only in name but in fact Dombey and Son; Dom-bey and Son!"

The words had such a softening influence that he appended a term of endearment to Mrs. Dombey's name (though not without some hesitation, as being a man but little used to that form of address) and said, "Mrs. Dombey, my—my dear."

A transient flush of faint surprise overspread the sick lady's face as she raised her eyes towards him.

"He will be christened Paul, my—Mrs. Dombey—of course.

She feebly echoed, "Of course," or rather expressed it by the motion of her lips, and closed her eyes again.

"His father's name, Mrs. Dombey, and his grandfather's! I wish his grandfather were alive this day!" And again he said "Dom-bey and Son," in exactly the same tone as before.

Those three words conveyed the one idea of Mr. Dombey's life. The earth was made for Dombey and Son to trade in, and the sun and moon were made to give them light. Rivers and seas were formed to float their ships; rainbows gave them promise of fair weather; winds blew for or against their enterprises; stars and planets circled in their orbits to preserve inviolate a system of which they were the centre. Common abbreviations took new meaning in his eyes, and had sole reference to them: A.D. had no concern with anno Domini, but stood for anno Dombei— and Son.

17. The passage is probably taken from
   A. a journal.
   B. an epistolary novel.
   C. a Victorian novel.
   D. a stream-of-consciousness novel.
   E. an essay.

18. In lines 17–23 of the second paragraph, which of the following are compared?
   I. Time is compared to a forester.
   II. The brow is compared to a tree.
   III. The lines on a face are compared to marks on a tree to be felled.
   A. II only
   B. I and II only
   C. I and III only
   D. II and III only
   E. I, II, and III

19. In line 37, the "house" is
   A. Parliament.
   B. a business firm.
   C. a place of residence.
   D. a family.
   E. a social unit.
20. Dombey and Son is evidently a
   A. trading company.
   B. law firm.
   C. retailer of domestic goods.
   D. religious denomination.
   E. ship-building company.

21. In the lines dealing with Mrs. Dombey, she is characterized as all the following EXCEPT
   A. passive.
   B. accustomed to her husband’s stern demeanor.
   C. frail.
   D. loving.
   E. reticent.

22. In lines 46–48, Mrs. Dombey is surprised because
   A. she has not yet recovered from her labor.
   B. Mr. Dombey has spoken affectionately.
   C. she has misunderstood Mr. Dombey’s words.
   D. Mr. Dombey has called her “Mrs. Dombey.”
   E. Mr. Dombey is delighted that the child is a son rather than a daughter.

23. The central concern of Mr. Dombey’s life is his
   A. wife.
   B. child.
   C. riches.
   D. company.
   E. sense of well-being.

24. In lines 64–66 (“stars and planets…centre”), the antecedent of the pronoun “they” is
   A. “stars.”
   B. “planets.”
   C. both “stars” and “planets.”
   D. “orbits.”
   E. “Dombey and Son.”

25. The point of view expressed in the last paragraph of the passage is that of
   A. the narrator of the passage.
   B. the author of the passage.
   C. Dombey.
   D. Mrs. Dombey.
   E. Dombey and Son.

26. The last paragraph of the passage uses all of the following EXCEPT
   A. repartee.
   B. repetition.
   C. blasphemous comparison.
   D. parallel construction.
   E. overstatement.

27. Given the remarks on Time in the second paragraph (lines 21-27) and Mr. Dombey’s obsession, you may infer that young Paul Dombey will
   A. become a successful man of business.
   B. alienate his wife.
   C. not become rich.
   D. die young.
   E. refuse to carry on the business.

28. The use of irony in the passage is most apparent in the
   A. first paragraph.
   B. second paragraph.
   C. third paragraph.
   D. dialogue between Mr. and Mrs. Dombey.
   E. final paragraph.
Questions 29–42. Read the following poem carefully before you begin to answer the questions.

Ode on the Death of a Favorite Cat
Drowned in a Tub of Goldfishes

1
‘Twas on a lofty vase’s side,
Where China’s gayest art had dyed
The azure flowers that blow;
Demurest of the tabby kind,
(5) The pensive Selima reclined,
Gazed on the lake below.

2
Her conscious tail her joy declared;
The fair round face, the snowy beard,
The velvet of her paws,
Her coat, that with the tortoise vies,
(10) Her ears of jet, and emerald eyes,
She saw; and purred applause.

3
Still had she gazed; but ’midst the tide
Two angel forms were seen to glide,
The genii of the stream:
Their scaly armor’s Tyrian hue
(15) Through richest purple to the view
Betrayed a golden gleam.

4
The hapless nymph with wonder saw;
A whisker first and then a claw,
With many an ardent wish,
She stretched in vain to reach the prize.
What female heart can gold despise?
(20) What cat’s averse to fish?

5
Presumptuous maid! With looks intent
Again she stretched, again she bent,
Nor knew the gulf between.
(Malignant Fate sat by and smiled)
The slippery verge her feet beguiled,
(25) She tumbled headlong in.
6

Eight times emerging from the flood
She mewed to every watery god,
Some speedy aid to send.
No dolphin came, no nereid stirred:

(35)
Nor cruel Tom, nor Susan heard.
A favorite has no friend!

7

From hence, ye beauties, undeceived,
Know, one false step is ne'er retrieved,
And be with caution bold.

(40)
Not all that tempts your wandering eyes
And heedless hearts is lawful prize;
Nor all that glisters gold.

29. Lines 1–3 describe
A. a garden.
B. an embroidered dress.
C. a cat.
D. a china bowl.
E. an oriental painting.

30. The subject(s) of the sentence in lines 8–12 (“The fair... saw”) is (are)
A. “face.”
B. “coat.”
C. “jet.”
D. “face,” “beard,” “velvet,” “coat,” “ears,” “eyes.”
E. “she.”

31. In line 10, Selina’s coat is said to vie “with the tortoise” because
A. it is silky.
B. it is parti-colored.
C. the cat is lazy and slow moving.
D. the cat is attracted to water.
E. it is tinged with green.

32. In the second stanza, Selina is purring applause
A. because of the natural contentment of a cat at rest.
B. for her own reflection.
C. at the sight of the fishbowl.
D. at the sight of the fish.
E. at the sight of her tail.

33. In line 13, “Still had she gazed” can be best paraphrased as
A. quietly she stared.
B. she looked without stirring.
C. she would yet be watching.
D. nevertheless, she looked intently.
E. constantly she stared.

34. In the third stanza, the poem employs elevated diction in all of the following EXCEPT
A. “tide” (line 13).
B. “glide” (line 14).
C. “genii” (line 15).
D. “armor’s” (line 16).
E. “Tyrian hue” (line 16).

35. The “hapless nymph” in stanza 4 is
A. Selina.
B. the genii of stanza 3.
C. the goldfish.
D. the nereid of stanza 6.
E. Susan.

36. In line 20, “claw” is the
A. object of “saw.”
B. subject of its clause.
C. object of a preposition.
D. object of “stretched.”
E. object of “reach.”
37. Line 34 alludes to the dolphin and nereid because they
   A. rescue drowning men in myth.
   B. are decorations on the fish tub.
   C. identify Tom and Susan.
   D. are inhabitants of water.
   E. are examples of pagan gods.

38. In stanza 6, the implication of the aphorism "A favorite has no friend" is
   I. the servants resent the pampered cat.
   II. other cats in the house refuse to help Selima out of envy.
   III. those who have been most fortunate have the most to lose.
   A. I only
   B. III only
   C. I and III only
   D. II and III only
   E. I, II, and III

39. The metaphor developed through stanzas 1–6 compares
   A. the fate of a cat and the fate of beautiful women.
   B. a cat and a goldfish.
   C. a cat and an epic hero.
   D. a cat and an epic heroine.
   E. goldfish and epic heroes.

40. The conclusions drawn in the final stanza are primarily intended to
   A. morally instruct the reader.
   B. prevent the reader from suffering a fate like Selima’s.
   C. ironically amuse the reader.
   D. warn against the lure of specious wealth.
   E. warn against pride.

41. The style of the poem as a whole may be best described as
   A. informal.
   B. mock-heroic.
   C. understated.
   D. ironic.
   E. impressionistic.

42. In which of the following meters is the poem written?
   I. Iambic trimeter
   II. Iambic tetrameter
   III. Iambic pentameter
   A. III only
   B. I and II only
   C. I and III only
   D. II and III only
   E. I, II, and III
Questions 43–56. Read the following passage carefully before you begin to answer the questions.

I mention the spawning of the toads because it is one of the phenomena of spring which most deeply appeal to me, and because the toad, unlike the skylark and the primrose, has never had much of a boost from the poets. But I am aware than many people do not like reptiles or amphibians, and I am not suggesting that in order to enjoy the spring you have to take an interest in toads. There are also the crocus, the

missel thrush, the cuckoo, and the blackthorn, etc. The point is that the pleasures of spring are available to everybody, and cost nothing. Even in the most sordid street the coming of spring will register itself by some sign or other, if it is only a brighter blue between the chimney pots or the vivid green of an elder sprouting on a blitzed site. Indeed it is remarkable how Nature goes on existing unofficially, as it were, in the very heart of London. I have seen a kestrel flying over the Deptford gasworks, and I have heard a first-rate performance by a black-bird in the Euston Road. There must be some hundreds of thousands, if not millions, of birds living inside the four-mile radius, and it is rather a pleasing thought that none of them pays a half-penny of rent.

As for spring, not even the narrow and gloomy streets round the Bank of England are quite able to exclude it. It comes seeping in everywhere, like one of those new poison gases which pass through all filters. The spring is commonly referred to as “a miracle,” and during the past five or six years this worn-out figure of speech has taken on a new lease of life. After the sort of winters we have had to endure recently, the spring does seem miraculous, because it has become gradually harder and harder to believe that it is actually going to happen. Every February since 1940 I have found myself thinking that this time winter is going to be permanent. But Persephone, like the toads, always rises from the dead at about the same moment. Suddenly towards the end of March, the miracle happens and the decaying slum in which I live is transfigured. Down in the square the sooty privets have turned bright green, the leaves are thickening on the chestnut trees, the daffodils are out, the wallflowers are budding, the policemen’s tunic looks positively a pleasant shade of blue, the fishmonger greets his customers with a smile, and even the sparrows are quite a different color, having felt the balminess of the air and nerved themselves to take a bath, their first since last September.

43. From details in the passage, you can infer that it was written
   A. sometime in the mid-nineteenth century.
   B. during World War I.
   C. in the spring of 1925.
   D. in 1945 or 1946.
   E. sometime in the 1970s.

44. In the opening sentence of the passage, the author refers to the “spawning of the toads” for which of the following reasons?
   I. He is interested in and informed about natural history.
   II. He wishes to be different from other writers.
   III. The reference will surprise his readers.
   A. I only
   B. I and II only
   C. I and III only
   D. II and III only
   E. I, II, and III

45. The diction of a phrase like “the toad... has never had much of a boost from the poets” can be best described as
   A. formal.
   B. interpretive.
   C. colloquial.
   D. jargon-ridden.
   E. reproachful.

46. The author refers to the “crocus, the missel thrush, the cuckoo, and the blackthorn” (lines 9–10)
   A. as examples of birds and plants that are especially beautiful.
   B. as examples of birds and plants that are not usually associated with early spring.
   C. to demonstrate the range of his knowledge of the natural world.
   D. as examples of the birds and plants he prefers to toads.
   E. as examples of the birds and plants conventionally associated with spring.
47. In a more conventionally written passage of expository prose, the sentence in lines 11–12—"the pleasures of spring are available to everybody, and cost nothing"—would probably be
   A. edited out of the passage.
   B. placed first as a topic sentence.
   C. changed from a loose to a periodic sentence.
   D. changed from a periodic to a loose sentence.
   E. divided into two complete simple sentences.

48. All the following are figurative EXCEPT
   A. "boost from the poets" (line 5).
   B. "many people do not like reptiles or amphibians" (lines 6–7).
   C. "a first-rate performance by a black-bird" (lines 20–21).
   D. "new lease of life" (lines 32–33).
   E. "like the toads" (lines 39–40).

49. The author juxtaposes the natural world and the urban scene in all the following phrases EXCEPT
   A. "brighter blue between the chimney pots" (line 15).
   B. "elder sprouting on a blitzed site" (lines 16–17).
   C. "kestrel flying over the Deptford gasworks" (lines 19–20).
   D. "a black-bird in the Euston Road" (line 21).
   E. "leaves are thickening on the chestnut trees" (line 45).

50. If nature exists in London " unofficially" (line 18), then official London is best represented by
   A. "millions of birds living inside the four-mile radius" (lines 23–24).
   B. "the narrow and gloomy streets round the Bank of England" (lines 26–27).
   C. "one of those new poison gases which pass through all filters" (lines 29–30).
   D. "winter" (line 38).
   E. "positively a pleasant shade of blue" on "the policeman's tunic" (lines 47–48).

51. In the sentence "this worn-out figure of speech has taken on a new lease of life" (lines 32–33), the author employs
   A. a worn-out figure of speech.
   B. a simile based on real estate.
   C. a common error in syntax.
   D. a symbol.
   E. poetic license.

52. The most unconventional figure of speech used to describe spring in the passage is probably
   A. "it" (line 28).
   B. "one of those new poison gases" (line 29).
   C. "miracle" (line 31).
   D. "Persephone... rises from the dead" (lines 39–40).
   E. "miracle" (line 42).

53. In the second paragraph, the idea of spring as a miracle is
   I. advanced tentatively at first, then boldly.
   II. initially qualified by the use of "commonly referred to" and "does seem."
   III. intensified by the bleakness of the winter.
   A. III only
   B. I and II only
   C. I and III only
   D. II and III only
   E. I, II, and III

54. In the last sentence of the passage (lines 43–52), the optimism of the description is undermined by which of the following words or phrases?
   A. "different"
   B. "balminess"
   C. "air"
   D. "nerved"
   E. "bath"
55. From the passage, you can infer that the author is
A. eager to earn money.
B. poor.
C. unrealistic.
D. sympathetic to the capitalist system.
E. conservative.

56. All the following adjectives could properly be used to describe the manner and effect of this passage *EXCEPT*
A. pedantic.
B. comic.
C. optimistic.
D. realistic.
E. thoughtful.

IF YOU FINISH BEFORE TIME IS CALLED, CHECK YOUR WORK ON THIS SECTION ONLY. DO NOT WORK ON ANY OTHER SECTION IN THE TEST.