ANSWER EXPLANATIONS

Section I

1. **(C)** Sophia's fatigue and especially her "fever of the spirits" (line 12) seem to have been brought about by an unpleasant (but unspecified) occurrence in Upton. Choice (A) seems like a reasonable explanation for Sophia's "extreme fatigue." Her buoyant mood when she left Upton, however, suggests that a sleepless night was not a sufficient cause of her distemper, i.e., ill humor. Choice (B) may also seem like a possible answer because disputes of any kind can cause physical upset, but the passage fails to elaborate Jones's role, if any, in upsetting Sophia.

2. **(A)** The narrator evidently has no confidence in physicians, who cover their ignorance with high-sounding words and phrases that mean virtually nothing. Choices (D) and (E) may be implied by the narrator's comment, but neither specifically refers to physicians' use of meaningless medical jargon.

3. **(C)** Choice (E) may be implied by Sophia's decision not to awaken Mrs. Honour. (C) is a better choice, however, because it affords the narrator the opportunity to add a more laudable attribute to the list of Sophia's virtues, in this case Sophia's kindness and consideration, even for those on a lower rung of the social ladder.

4. **(E)** Choices (A)–(D) come close to the meaning of "equipped" but are too general. The more specific word "dressed" explains precisely what Mrs. Honour helped Sophia to do.

5. **(C)** Suffering from fatigue, from a "fever of the spirits," and from feelings that border on despair (lines 45–46), Sophia cannot think clearly. She proposes to leave immediately for London in spite of the cold, the darkness, and the dangers of a nighttime journey. Because (A), (B), and (D) are not at all unusual, they don't merit being thought of as products of an aberrant mind. Disregard (E) because later in the passage it's the landlady—not Sophia—who fantasizes that her guest is Jenny Cameron in disguise.

6. **(D)** Radiant beauty is conveyed not only by the reference to Sophia's "greater glories" (line 23) but also by the maid's description of Sophia as an "angel upon the earth" (lines 31–32). Choice (A) may seem like a reasonable answer because such elegant beauty is not typical of women leading conventional, humdrum lives, but the passage contains more evidence to support (D).

7. **(C)** By fleeing from Upton at an "unseasonable" (line 53) hour, Mrs. Fitzpatrick shows that she feared her husband more than she feared traveling by night. Now that she is far from Mr. Fitzpatrick, her lesser fear—nighttime travel—has assumed greater importance. Choice (B) is true in part because Mrs. Fitzpatrick suffers from a variety of fears, but her escape from Upton indicates that she's not paralyzed by her angst.

8. **(C)** As described in lines 50–59, Mrs. Fitzpatrick is plagued with various fears that make her seem irresolute and uncertain, particularly in comparison to Sophia. The narrator admits in line 54 that he doesn't grasp the nature of Mrs. F's "lesser terrors." There is no hint in lines 50–59 that she lacks credibility.

9. **(E)** By agreeing to stay the night at the inn, Sophia shows her essential goodness and affability. Choice (B) may seem like a good answer, but it contradicts one of the passage's main purposes—to portray Sophia in the best possible light.

10. **(E)** Although she claims to recoil at the thought of being overtaken by Jones (lines 64–67), the narrator thinks that "she rather wished than feared it" (line 68). The narrator attributes the discrepancy between what she says and what she feels to "those secret, spontaneous emotions of the soul to which the reason is often a stranger" (lines 70–72).

11. **(B)** Mrs. Fitzpatrick won't go to Bath after hearing that her husband had arrived in Upton. Sophia hopes to avoid her father, also newly arrived in Upton. She also wishes to stay away from "Jones" (line 65), although the narrator is not so sure (lines 66–67). In brief, the two women alter the itinerary according to their likes and dislikes, their whims and fears. Choice (D) has some validity, but the women's need to feel secure is only one of their concerns.

12. **(B)** The landlady is so enchanted by Sophia's sweetness and affability that she decides to become a Jacobite.

13. **(C)** The landlady's outlandish fantasy is reported to have been spawned by Sophia's "great sweetness and affability" (lines 83–84). (A) is strongly suggested, but consider the narrator's focus throughout the passage—to acquaint the reader with Sophia. The traits of other characters are less important.

14. **(C)** Evidence of the narrator's viewpoint appears in short asides and comments, such as "I know not what" (line 56) and "I am afraid" (line 66), among others. The narrator's use of "our heroine" (line 21) and "We ought not . . ." (line 27) reveals his concern for the characters. Thus, the narrator is a spectator but is far from an indifferent one.

15. **(D)** The narrator pays most attention to Sophia's charm and good looks.

16. **(B)** Such phrases as "eternal note of sadness" (line 14), "human misery" (line 18) and "Its melancholy, long, withdrawing roar" (line 25) turn the poem into a lament about the condition of the world. The speaker is disturbed about changes in the world, but his views are expressed more in sorrow than in anger.

17. **(A)** Words and images such as "straits," "coast," "grating roar of pebbles," "calm sea," and "ebb and flow" help to create a vivid picture of the poem's setting. Virtually every line rhymes with another, although the rhyming lines, except for 36–37, are sometimes two or more lines apart. The rhymes create a repetition of sound that may be likened to the waves breaking on the beach, but like the waves themselves, they are not evenly spaced nor of the same intensity. Likewise, the rhythm is irregular. In some parts of the poem (lines 10–11 and 32–33, for example) short phrases—usually iambic feet—suggest small, quick, repetitive waves. But intermittently, the rhythm slows, as in "Sophocles long ago/Heard it on the Aegean" (lines 15–16), mimicking long, slow rolling waves.

18. **(C)** In line 9, the speaker says, "Listen!" and then cites such sounds as the "roar of pebbles," and the "tremulous cadence" of the sea. Further on, the speaker finds "in the sound a thought" (line 19) and says that "now I only hear/Its melancholy, long, withdrawing roar" (lines 24–25).

19. **(C)** Recalling that the Aegean Sea once evoked in Sophocles what the straits between England and France now evoke in him, the speaker both universalizes the experience and suggests that human misery has existed for a long, long time. The speaker never tries to compare ancient Greece with contemporary England.

20. **(B)** Reflecting on the ebbing of the sea, the speaker is reminded of the decline in religious faith.

21. **(D)** The speaker compares the Sea of Faith with the sea observed in lines 1–2. In both the tide is "full," or high. All the other choices imply amplitude and fullness in one form or other, but (D) is most applicable to the sea.

22. **(E)** In the third stanza the speaker is troubled by the diminution of faith in the world. As the next stanza begins, he aspires to use love as a possible antidote for the sadness and indifference that pervade the world.

23. **(C)** The phrase describes the appearance of the world as seen from a distance. What follows is a depiction of the world as it really is. The notion that goodness is a mere illusion is consistent with the speaker's pessimism about the world's condition.

24. **(B)** The grammatical subject is "world." Because the other nouns are either in the predicate or in a subordinate clause, they may not serve as the subject.

25. **(E)** A villanelle is a tightly structured nineteen-line poem with a prescribed pattern of rhymes. A narrative poem tells a story. An ode comes in various forms but usually glorifies a dignified or lofty subject. A prose poem is a piece of prose written in poetic language. A dramatic monologue consists of the words of a single person speaking to a listener who does not respond in words but may nevertheless influence the speaker.

26. **(E)** The poem is dominated by the speaker's melancholy over the state of the world, especially the loss of religious faith. In the final stanza, love may provide solace, but overall, the poem is suffused with references to human misery and sadness. (A) is a promising answer but is too general a description of the poem's primary theme. (B) refers to the contrast of war and peace found in lines 34–37. The absence of peace in the world, however, is just one cause of the speaker's grief.

27. **(C)** The author creates humor by taking an absurd premise and dealing with it in a serious, respectful manner. In effect, the author, like many good comedians, keeps a straight face while being funny. None of the other choices is broad enough to identify the overall tone of the passage.

28. **(E)** The speaker's informant is a "simple-hearted miner" living alone in the woods who "believed" that he could understand animal talk. To rely on such questionable authority raises doubts about the speaker's judgment. While the sentence beginning in line 4 doesn't disprove the assertion that animals talk, it tends to call it into question.

29. **(D)** The narrator of the passage reports what Jim Baker told him. The author, however, who speaks to the reader through the narrator, has human beings in mind, in particular big, puffed-up talkers who try to impress others with their command of language.

30. **(D)** Jim adopts a scornful tone while discussing cats but not because he despises them. Rather, he pretends to disapprove of cats because, compared with bluejays, they are grammatical disasters.

31. **(A)** The first paragraph contains no colloquial expressions such as "grammar that will give you lockjaw" (lines 40–41). Nor does it speak directly to the reader using second-person pronouns like "you." It contains no repetition like "bristling with metaphor, too—just bristling" (line 31). It also lacks usages that violate conventional English grammar, such as "ain't" (line 43) and "use bad grammar but very seldom" (lines 44–45). Choice (A) is correct because nowhere in the passage does the author use passive sentence structure.

32. **(D)** In line 45, the plural pronoun "they" refers to the singular antecedent "jay." While you may find additional grammatical flaws in lines 33–37, none of them appears in the list of choices.

33. **(C)** Jim Baker uses the phrase while trying to prove that a jay is endowed with human qualities. That is, a bluejay "is just as much a human" as anyone reading or hearing the passage. In the next sentences, however, Jim Baker singles out members of Congress.

34. **(C)** Just prior to making the allusion, Jim Baker likens bluejays to humans. Once "a Congressman" is mentioned, however, he begins indirectly to charge members of Congress with lying, stealing, deceiving, and so forth. (A) probably has some validity, but the passage targets congressmen in particular. The other incorrect choices pertain mostly to bluejays instead of people.

35. **(E)** Jim Baker uses a colloquial expression to say that when it comes to swearing, a cat can't hold a candle to a bluejay.

36. **(A)** The phrase is supposed to get a laugh, but behind the humor lurks a misanthropic notion.

37. **(A)** Trying to make the case that a jay is everything a man is, Jim is about to cite a "perfectly true fact" to prove his point. All the other choices—(B) to (E)—are too specific to be inferred.

38. **(B)** Prior to line 77, Jim Baker's description of the bluejay's talents is full of generalities. After line 77, Jim tells about a specific bluejay in a specific place and time.

39. **(E)** While the anecdote doesn't actually prove that Jim comprehends bluejay talk, it tells of a specific time when he claims to have translated what a bluejay said.

40. **(C)** The details included in the description—from the empty house to the "leaves rustling so lonely in the trees" (lines 87–88)—stress Jim's hermit-like existence.

41. **(A)** The speaker seems to revel in Jim Baker's fanciful notion of animals speaking articulately and following the rules of grammar.

42. **(D)** During his encounter with the snake the speaker allows his "education" to prevail over his instincts. Suddenly, he realizes that he has erred and must atone for his "pettiness." Choices (A), (B), and (C) describe something that occurs during the poem but (D) is the most all-inclusive answer and comes closest to the poem's meaning.

43. **(A)** The speaker, surprised to find the snake at the trough, waits patiently while the snake drinks its fill. He acts as though the snake has no less a right to drink there than he does.

44. **(B)** Ostensibly, the speaker wears pyjamas "for the heat," but also to imply that he meets the snake with an open mind, "undressed" as it were, or unencumbered by the ordinary constraints of society.

45. **(E)** Smooth-sounding phrases such as "yellow-brown slackness soft-bellied down" (line 9) and "slack long body,/Silently" (lines 14–15) recreate the sinuous flow of the snake over the ground.

46. **(B)** The snake seems to ignore the observer. It is intent on getting its fill of water.

47. **(A)** According to the speaker, the snake comes from and returns to "the burning bowels of the earth" (line 23). It also writhes into the "black hole" (line 70), and seems like the king "in the underworld" (line 78). In that respect, the snake is, or at least stands for, Satan.

48. **(D)** The speaker's mind resounds with the voices of a society that fears snakes and destroys them without compunction.

49. **(B)** The lines portray a man in conflict. One side of him says kill the snake; the other side appreciates the snake's visit. The lines also refer to ideas expressed by (C) and (D), but neither idea is as emphatic as that in (B).

50. **(E)** In line 32, the speaker says, "How glad I was he had come like a guest."

51. **(A)** Each of the questions sets up an either/or dichotomy, providing evidence of the ambivalence raging inside the speaker. Although he hurls a log at the snake later in the poem and also shows signs of empathy toward the creature, (B)-(E) fail to explain fully how the questions function in the poem.

52. **(E)** The speaker's action is precipitated by an ill-defined "sort of horror, a sort of protest" (line 58). Without knowing exactly why, he impulsively throws the log at the water-trough. (A) seems like a reasonable answer, but remember that the speaker's attitude toward snakes is not instinctive but rather learned behavior. (C) contains a kernel of truth, but recklessness implies that the individual is aware of the consequences of his action and chooses to ignore them. In contrast, an impulsive action (E) occurs without thinking.

53. **(C)** In "*Rime of the Ancient Mariner*," the title character, after killing an albatross, is burdened by remorse and guilt. Even if you are not familiar with Coleridge's poem, the speaker's regret for attacking the snake is evident in lines 72–73 and also in lines 80–84.

54. **(A)** All the quotations except that in Choice A suggest regal bearing, regal appearance, or an ordinary man's response to a regal presence.

55. **(C)** In lines 80–81, the speaker laments, "I missed my chance with one of the lords/Of life."

Section II

Although answers to essay questions will vary greatly, the following descriptions suggest an approach to each question and contain ideas that could be used in a response. Perhaps your essay contains many of the same ideas. If not, don't be alarmed. Your ideas may be at least as valid as those presented below.

Note: Don't mistake these descriptions for complete essays; essays written for the exam should be full-length, well organized, and fully developed. For an overview of how essays are graded, turn to "How Essays Are Scored," on pages 40–41.

ESSAY QUESTION 1

Both poets define forgetfulness indirectly. Crane relies mostly on figures of speech: Similes such as "Forgetfulness is like a song" (line 1) and metaphors like "Forgetfulness is rain at night" (line 6). Collins describes forgetfulness with examples, naming specific types of facts that tend to escape from the memory—the names of authors, for instance, and the order of the planets.

Of the two poems, Crane's is the more abstract and elusive. Some of its images suggest the enigmatic nature of forgetfulness. It is "like a bird," says the speaker, "whose wings are reconciled,/ outspread and motionless" (lines 3–4). In other words, the speaker in the poem finds forgetfulness hard to pin down and understand. It's an inexplicable, airy thing that follows no predictable pattern, like a "bird that coasts the wind unwearyingly" (line 5).