

# ANSWER SHEET

## Practice Test 1

### Section I

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PRACTICE TEST 1

## SECTION I

### Multiple-Choice Questions

TIME—1 HOUR

Percent of total grade on the exam: 45 percent

**Instructions:** This section of the exam consists of selections from literary works and questions on their content, form, and style. After reading each passage and poem, choose the best answer to each question and then fill in the corresponding circle on the answer sheet.

**Questions 1-15.** Read the following passage carefully before you decide on your answers to the questions.

The sun (for he keeps very good hours at this time of the year) had been some time retired to rest when Sophia arose greatly refreshed by her sleep, which, short as it was, nothing but her extreme fatigue could have occasioned; for though she had told her maid and, perhaps herself too that she was perfectly easy when she left Upton, yet it is certain her mind was a little affected with that malady which is attended with all the restless symptoms of a fever and is, perhaps, the very distemper which physicians mean (if they mean anything) by the fever of the spirits.

Mrs. Fitzpatrick likewise left her bed at the same time and, having summoned her maid, immediately dressed herself. She was really a very pretty woman and, had she been in any other company but that of Sophia, might have been thought beautiful, but when Mrs. Honour of her own accord attended (for her mistress would not suffer her to be waked) and had equipped our heroine, the charms of Mrs. Fitzpatrick, who had performed the office of the morning star and had preceded greater glories, shared the fate of that star and were totally eclipsed the moment those glories shone forth.

Perhaps Sophia never looked more beautiful than she did at this instant. We ought not therefore to condemn the maid of the inn for her hyperbole, who when she descended after having lighted a fire declared, and ratified it with an oath, that if ever there was an angel upon the earth, she was now above-stairs.

Sophia had acquainted her cousin with her design to go to London, and Mrs. Fitzpatrick had agreed to accompany her; for the arrival of her

husband at Upton had put an end to her design of going to Bath or to her aunt Western. They had therefore no sooner finished their tea than Sophia proposed to set out, the moon then shining extremely bright, and as for the frost, she defied it; nor had she any of those apprehensions which many young ladies would have felt at travelling by night, for she had, as we have before observed, some little degree of natural courage, and this her present sensations, which bordered somewhat on despair, greatly increased. Besides, as she had already travelled twice with safety by the light of the moon, she was the better emboldened to trust it a third time.

The disposition of Mrs. Fitzpatrick was more timorous; for though the greater terrors had conquered the less, and the presence of her husband had driven her away at so unseasonable an hour from Upton, yet being now arrived at a place where she thought herself safe from his pursuit, these lesser terrors of I know not what operated so strongly that she earnestly entreated her cousin to stay till the next morning and not expose herself to the dangers of travelling by night.

Sophia, who was yielding to an excess, when she could neither laugh nor reason her cousin out of the apprehensions, at last gave way to them. Perhaps, indeed, had she known of her father's arrival in Upton, it might have been more difficult to have persuaded her, for as to Jones, she had, I am afraid, no greater horror at the thoughts of being overtaken by him; nay, to confess the truth, I believe she rather wished than feared it, though I might honestly enough have concealed this wish from the reader, as it was one of those

secret, spontaneous emotions of the soul to which the reason is often a stranger.

When our young ladies had determined to remain all that evening in their inn, they were (75) attended by the landlady, who desired to know what their ladyships would be pleased to eat. Such charms were there in the voice, in the manner, and in the affable deportment of Sophia that she ravished the landlady to the highest degree, and that (80) good woman, concluding that she had attended Jenny Cameron,<sup>1</sup> became in a moment a staunch Jacobite and wished heartily well to the Young Pretender's cause from the great sweetness and affability with which she had been treated by his (85) supposed mistress.

(1749)

<sup>1</sup>The legendary mistress of Scotland's Bonnie Prince Charlie, who led the Jacobite rebellion against England in 1745 and pretended to (i.e., claimed) Great Britain's throne.

1. The opening paragraph suggests that this passage was most probably preceded by
  - (A) a sleepless night
  - (B) a dispute with "Jones"
  - (C) an upsetting incident
  - (D) a doctor's visit
  - (E) an unidentified illness
2. The narrator's parenthetical remark, "if they mean anything," (lines 11–12) can best be described as a comment on
  - (A) the pretentiousness of doctors
  - (B) Sophia's lack of medical knowledge
  - (C) the seriousness of Sophia's malady
  - (D) physicians' incompetence
  - (E) the arrogance of some physicians

3. In lines 19–20, "her mistress would not suffer her to be waked" is meant to suggest that
  - (A) Mrs. Honour has a short temper
  - (B) Mrs. Honour is devoted to her mistress
  - (C) Sophia has a kindly disposition
  - (D) Sophia lacks respect for her maid
  - (E) Sophia is unusually self-sufficient

4. In line 20, "equipped" might best be interpreted to mean
  - (A) prepared
  - (B) supported
  - (C) served
  - (D) provided for
  - (E) dressed

5. By stating that Sophia's malady was distinguished by "restless symptoms of a fever" and a mind that was "a little affected" (lines 8–10), the narrator lays the groundwork for Sophia's subsequent
  - (A) desire to get dressed without a maid's help
  - (B) request for a fire in her room
  - (C) urge to set out for London immediately
  - (D) willingness to yield to Mrs. Fitzpatrick
  - (E) effort to pass herself off as Jenny Cameron

6. The primary effect of the imagery and figures of speech in lines 14–32 is to
  - (A) affirm the luxury and glamor of Sophia's lifestyle
  - (B) emphasize the characters' spirituality
  - (C) suggest the social status of Sophia and Mrs. Fitzpatrick
  - (D) create an impression of Sophia's radiant beauty
  - (E) contrast exterior darkness with interior brightness



7. In lines 51–52, the reference to “greater” terrors and “less” terrors serves chiefly to show that Mrs. Fitzpatrick
- (A) would rather travel in the dark than displease Sophia
  - (B) was paralyzed by a variety of fears
  - (C) feared her husband more than she feared traveling in the dark
  - (D) was torn between going with Sophia and remaining safe at the inn
  - (E) would rather ignore her husband than defy Sophia
8. The structure of the sentence (lines 50–59) does all of the following EXCEPT
- (A) emphasize Mrs. Fitzpatrick’s apprehensiveness
  - (B) imply that some of Mrs. Fitzpatrick’s behavior is difficult for an observer to understand
  - (C) suggest that one mustn’t believe all that Mrs. Fitzpatrick says
  - (D) support the narrator’s view that Mrs. Fitzpatrick lacks Sophia’s self-assurance
  - (E) provide evidence of Mrs. Fitzpatrick’s indecisiveness
9. The description of Sophia in lines 60–63 has the primary effect of
- (A) revealing Mrs. Fitzpatrick’s opinion of Sophia
  - (B) suggesting that Sophia lacked determination
  - (C) emphasizing that Sophia did not take Mrs. Fitzpatrick’s fears seriously
  - (D) providing evidence that Sophia was no less eccentric than Mrs. Fitzpatrick
  - (E) showing that Sophia was extremely flexible and softhearted
10. Lines 60–72 of the passage indicate that the speaker believes which of the following to be true of Sophia?
- (A) She has deliberately developed charm and affability in order to attract men.
  - (B) She has a secret affection for Mrs. Fitzpatrick’s husband.
  - (C) She has grown weary of her cousin’s company.
  - (D) She has a mean streak hidden beneath her charm.
  - (E) She does not know her own mind when it comes to Jones.
11. During their visit to the inn, Sophia and Mrs. Fitzpatrick’s state of mind can best be characterized by their
- (A) dissatisfaction with their surroundings
  - (B) uncertainty about what to do next
  - (C) impatience with each other
  - (D) preoccupation with feeling safe and secure
  - (E) anxiety over offending other travelers
12. In lines 78–79, “ravished” is best interpreted to mean
- (A) transformed
  - (B) enthralled
  - (C) hypnotized
  - (D) impressed
  - (E) devastated
13. The narrator’s allusions to Jenny Cameron and the Young Pretender (lines 79–83) serve primarily to
- (A) imply the landlady’s propensity for self-delusion
  - (B) illustrate Sophia’s tendency to flaunt her charms
  - (C) exaggerate the effects of Sophia’s personality
  - (D) capture the intensity of Sophia’s ambition to raise her social status
  - (E) demonstrate that Sophia had recovered from her earlier “distemper” (line 11)

14. The function of the narrator of the passage can best be described as
- (A) an omniscient observer
  - (B) a participant observer
  - (C) an involved spectator
  - (D) a disinterested bystander
  - (E) a concerned participant
15. The main concern of the passage is
- (A) Sophia's trials and tribulations
  - (B) the impression Sophia creates on others
  - (C) Sophia's relationship with Mrs. Fitzpatrick
  - (D) Sophia's manner and appearance
  - (E) the differences between Sophia and Mrs. Fitzpatrick

Questions 16–26. Read the following poem carefully before you decide on your answers to the questions.

### Dover Beach

- The sea is calm tonight,  
 The tide is full, the moon lies fair  
 Upon the straits;—on the French coast the light  
 Gleams and is gone; the cliffs of England stand,  
 Glimmering and vast, out in the tranquil bay.  
 Come to the window, sweet is the night-air!  
 Only, from the long line of spray  
 Where the sea meets the moon-blanch'd land,  
 Listen! you hear the grating roar  
 Of pebbles which the waves draw back, and fling,  
 At their return, up the high strand,  
 Begin, and cease, and then again begin,  
 With tremulous cadence slow, and bring  
 The eternal note of sadness in.
- Sophocles long ago  
 Heard it on the Aegean, and it brought  
 Into his mind the turbid ebb and flow  
 Of human misery;<sup>1</sup> we  
 Find also in the sound a thought,  
 Hearing it by this distant northern sea.
- The Sea of Faith  
 Was once, too, at the full, and round earth's shore  
 Lay like the folds of a bright girdle furled.  
 But now I only hear  
 Its melancholy, long, withdrawing roar,  
 Retreating, to the breath  
 Of the night-wind, down the vast edges drear  
 And naked shingles of the world.
- Ah, love, let us be true  
 To one another! for the world, which seems  
 To lie before us like a land of dreams,  
 So various, so beautiful, so new,

- Hath really neither joy, nor love, nor light,  
 Nor certitude, nor peace, nor help for pain;  
 (35) And we are here as on a darkling<sup>2</sup> plain  
 Swept with confused alarms of struggle and flight,  
 Where ignorant armies clash by night.

— Matthew Arnold, c. 1850

<sup>1</sup>An allusion to Sophocles' *Antigone*

<sup>2</sup>dark, deeply shadowed

16. The poem's mood can best be described as
  - (A) angry
  - (B) mournful
  - (C) mysterious
  - (D) elegiac
  - (E) caustic
17. In lines 1–14, all of the following stylistic techniques contribute to the poet's depiction of the sea EXCEPT
  - (A) assonance
  - (B) rhythm
  - (C) diction
  - (D) imagery
  - (E) end rhyme
18. In the poem, the sea is depicted primarily through its
  - (A) colors
  - (B) movement
  - (C) sounds
  - (D) smells
  - (E) tides
19. The allusion to Sophocles (lines 15–20) serves
  - I. to universalize the speaker's experience
  - II. to indicate the timelessness of human suffering
  - III. to compare the ancient world with contemporary England
  - (A) I only
  - (B) II only
  - (C) I and II only
  - (D) II and III only
  - (E) I, II, and III
20. In the third stanza, the speaker's analogy compares
  - (A) the effects of high tide to the effects of low tide
  - (B) diminishing religious faith to the ebbing tide
  - (C) the sound of the waves to the sound of breathing
  - (D) the wind at night to the rise and fall of the sea
  - (E) the shoreline to a piece of clothing
21. In line 22, "at the full" is best interpreted as
  - (A) completely saturated
  - (B) loud and forceful
  - (C) overflowing
  - (D) at its maximum height
  - (E) abundant
22. Between lines 28 and 29, there is a shift from
  - (A) loathing to acceptance of the status quo
  - (B) apathy to immediate action
  - (C) discontent to resignation
  - (D) annoyance to pleasure
  - (E) dejection to a plea for solace
23. The phrase "land of dreams" (line 31) serves primarily to support the notion that
  - (A) idealists will inevitably be disappointed
  - (B) hopefulness comes from having strong faith
  - (C) goodness in the world is an illusion
  - (D) optimism serves as a defense against a hostile world
  - (E) love blinds one to reality



24. What is the subject of the verb "Hath" (line 33)?

- (A) "love" (line 29)
- (B) "world" (line 30)
- (C) "land" (line 31)
- (D) "dreams" (line 31)
- (E) "joy" (line 33)

25. The poem can best be described as

- (A) a villanelle
- (B) a narrative
- (C) an ode
- (D) a prose poem
- (E) a dramatic monologue

26. The primary theme of the poem is derived chiefly from

- (A) a comparison between the past and the present
- (B) the contrast between the peacefulness of nature and the tumult of battle
- (C) a description of the sea
- (D) the symbolism of The Sea of Faith
- (E) the speaker's disenchantment with the world

**Questions 27–41. Read the following passage carefully before you decide on your answers to the questions.**

Animals talk to each other, of course. There can be no question about that; but I suppose there are very few people who can understand them. I  
 Line never knew but one man who could. I knew he  
 (5) could, however, because he told me so himself. He was a middle-aged, simple-hearted miner who had lived in a lonely corner of California, among the woods and mountains, a good many years, and had studied the ways of his only neighbors, the beasts and the birds, until he believed he  
 (10) could accurately translate any remark which they made. This was Jim Baker. According to Jim Baker, some animals have only a limited education, and use only very simple words, and scarcely ever  
 (15) a comparison or a flowery figure; whereas, certain other animals have a large vocabulary, a fine command of language and a ready and

fluent delivery; consequently these latter talk a great deal; they like it; they are conscious of their talent, and they enjoy "showing off." Baker said, that after long and careful observation, he had come to the conclusion that the bluejays were the best talkers he had found among the birds and beasts. Said he:

(20) "There's more *to* a bluejay than any other creature. He has got more moods, and more different kinds of feelings than other creatures; and, mind you, whatever a bluejay feels, he can put into language. And no mere commonplace language,  
 (30) either, but rattling, out-and-out book-talk—and bristling with metaphor, too—just bristling! And as for command of language—why *you* never see a bluejay get stuck for a word. No man ever did. They just boil out of him! And another thing: I've  
 (35) noticed a good deal, and there's no bird, or cow, or anything that uses as good grammar as a bluejay. You may say a cat uses good grammar. Well, a cat does—but you let a cat get excited once; you let a cat get to pulling fur with another cat on a  
 (40) shed, nights, and you'll hear grammar that will give you lockjaw. Ignorant people think it's the *noise* which fighting cats make that is so aggravating, but it ain't so; it's the sickening grammar they use. Now I've never heard a jay use bad grammar  
 (45) but very seldom; and when they do, they are as ashamed as a human; they shut right down and leave.

"You may call a jay a bird. Well, so he is, in a measure—because he's got feathers on him, and  
 (50) don't belong to no church, perhaps; but otherwise he is just as much a human as you be. And I'll tell you for why. A jay's gifts, and instincts, and feelings, and interests, cover the whole ground. A jay hasn't got any more principle than a Congressman. A  
 (55) jay will lie, a jay will steal, a jay will deceive, a jay will betray; and four times out of five, a jay will go back on his solemnest promise. The sacredness of an obligation is a thing which you can't cram into no bluejay's head. Now, on top of all this, there's  
 (60) another thing a jay can outswear any gentleman in the mines. You think a cat can swear. Well, a cat can; but you give a bluejay a subject that calls for his reserve-powers, and where is your cat? Don't talk to *me*—I know too much

- (65) about this thing. And there's yet another thing; in the one little particular of scolding—just good, clean, out-and-out scolding—a bluejay can lay over anything, human or divine. Yes, sir, a jay is everything a man is. A jay can cry, a jay can
- (70) laugh, a jay can feel shame, a jay can reason and plan and discuss, a jay likes gossip and scandal, a jay has got a sense of humor, a jay knows when he is an ass just as well as you do—maybe better. If a jay ain't human, he better take in his sign, that's all.
- (75) Now I'm going to tell you a perfectly true fact about some bluejays.
- "When I first begun to understand jay language correctly, there was a little incident happened here. Seven years ago, the last man in
- (80) this region but me moved away. There stands his house—been empty ever since; a log house, with a plank roof—just one big room, and no more; no ceiling—nothing between the rafters and the floor. Well, one Sunday morning I was
- (85) sitting out here in front of my cabin, with my cat, taking the sun, and looking at the blue hills, and listening to the leaves rustling so lonely in the trees, and thinking of the home away yonder in the states, that I hadn't heard from in thirteen years, when a bluejay lit on that house,
- (90) with an acorn in his mouth, and says, 'Hello, I reckon I've struck something.' When he spoke, the acorn dropped out of his mouth and rolled down the roof, of course, but he didn't care;
- (95) his mind was all on the thing he struck. It was a knot-hole in the roof. He cocked his head to one side, shut one eye and put the other one to the hole, like a possum looking down a jug; then he glanced up with his bright eyes, gave a wink or
- (100) two with his wings—which signifies gratification, you understand—and says, 'It looks like a hole, it's located like a hole—blamed if I don't believe it is a hole!'"

(1880)

27. In the first paragraph, the author establishes the predominant tone for the rest of the passage primarily by
- (A) comparing illiterate animals to animals with a good education
  - (B) overstating Jim Baker's qualifications to speak on the subject
  - (C) feigning a serious attitude toward a nonsensical subject
  - (D) making a generalization based on one piece of evidence
  - (E) exaggerating the naïveté of the speaker
28. The structure of the sentence beginning in line 6 ("He was . . .") does which of the following?
- I. It calls into question the straightforward assertions made in line 1.
  - II. It implies the gullibility of the speaker.
  - III. It raises doubts about the soundness of the speaker's judgment.
- (A) I only
  - (B) II only
  - (C) I and II only
  - (D) II and III only
  - (E) I, II, and III
29. The allusion to "certain other animals" (lines 15–17) is an indirect reference to
- (A) trained animals
  - (B) mythical animals
  - (C) domestic animals
  - (D) human beings
  - (E) purebred animals with pedigrees
30. Jim Baker's attitude toward cats (lines 37–46) might best be described as
- (A) grim indifference
  - (B) bogus pity
  - (C) avid hostility
  - (D) counterfeit disdain
  - (E) bitter resentment



31. The second, third, and fourth paragraphs of the passage differ stylistically from the first paragraph in all of the following ways EXCEPT
- (A) they contain passive sentences
  - (B) they include colloquialisms
  - (C) they address the reader directly
  - (D) they make use of repetition
  - (E) they contain instances of nonstandard usage
32. The discussion of poor grammar (lines 36–47) includes which of the following grammatical mistakes?
- (A) Faulty parallelism
  - (B) Dangling modifier
  - (C) Lack of agreement between subject and verb
  - (D) Lack of agreement between pronoun and antecedent
  - (E) Ambiguous pronoun reference
33. In the context of the passage, the phrase “cover the whole ground” (line 53) is used as a metaphor for
- (A) come in a great many varieties
  - (B) range from the best to the worst
  - (C) match those of any human being
  - (D) tend to remain hidden from human observers
  - (E) are hard to define clearly
34. Jim Baker’s allusion to “a Congressman” (line 54) is meant primarily to
- (A) imply the speaker’s underlying dissatisfaction with all politicians
  - (B) express disapproval of the bluejay’s personality and character
  - (C) introduce material intended to disparage members of Congress
  - (D) compare the loquacity of both bluejays and Congressmen
  - (E) emphasize the deceptiveness of bluejays
35. In context, “and where is your cat?” (lines 63–64) can best be paraphrased to read
- (A) and you’ll be dumbfounded
  - (B) and where do you think the cat will go?
  - (C) and the cat will hide from shame
  - (D) and a cat will run away
  - (E) and a cat doesn’t stand a chance
36. The use of the phrase “maybe better” (line 73) indicates that Jim Baker
- (A) holds humans in low regard
  - (B) wishes to tease his listener
  - (C) believes that bluejays are almost as smart as people
  - (D) fears that the listener may doubt his word
  - (E) knows that some bluejays tend to be stupid
37. The reader can infer that the “perfectly true fact” (line 75) that follows will most likely be about
- (A) the humanlike qualities of bluejays
  - (B) the bluejay’s sense of humor
  - (C) a foolish bluejay
  - (D) a bluejay that behaved scandalously
  - (E) a gossipy bluejay
38. The sentence that begins in line 77 signals a change in Jim Baker’s
- (A) tone from critical to sentimental
  - (B) use of rhetoric from generalizations to specific examples
  - (C) use of language from informal to sedate
  - (D) point of view from dispassionate to personal
  - (E) purpose from persuasive to argumentative
39. Jim Baker relates the anecdote in lines 77–103 in order to
- (A) further inform his listener about the habits of bluejays
  - (B) impress the listener by demonstrating his comprehension of bluejay language
  - (C) reiterate his assertion that bluejays are virtually human
  - (D) illustrate the bluejay’s intelligence
  - (E) provide evidence to support his previous claims regarding bluejays

40. Jim Baker's description of his life (lines 79-90) has the primary effect of
- (A) suggesting his discontent  
(B) indicating his perverse way of thinking  
(C) emphasizing his reclusiveness  
(D) criticizing his antisocial attitudes  
(E) reflecting his bizarre behavior
41. Jim Baker's overall tone in the passage can best be described as
- (A) whimsical  
(B) unrefined  
(C) smug  
(D) mock heroic  
(E) discreet

Questions 42-55. Read the following poem carefully before you decide on your answers to the questions.

### Snake

A snake came to my water-trough  
On a hot, hot day, and I in pyjamas for the heat,  
To drink there.

- Line In the deep, strange-scented shade of the great dark carob-tree  
(5) I came down the steps with my pitcher  
And must wait, must stand and wait, for there he was at the trough  
before me.

- He reached down from a fissure in the earth-wall in the gloom  
And trailed his yellow-brown slackness soft-bellied down, over the  
(10) edge of the stone trough  
And rested his throat upon the stone bottom,  
And where the water had dripped from the tap, in a small clearness,  
He sipped with his straight mouth,  
Softly drank through his straight gums, into his slack long body,  
(15) Silently.  
Someone was before me at my water-trough,  
And I, like a second comer, waiting.

- He lifted his head from his drinking, as cattle do,  
And looked at me vaguely, as drinking cattle do,  
(20) And flickered his two-forked tongue from his lips, and mused a  
moment,  
And stooped and drank a little more,  
Being earth-brown, earth-golden from the burning bowels of the earth  
On the day of Sicilian July, with Etna<sup>1</sup> smoking.

- (25) The voice of my education said to me  
He must be killed,  
For in Sicily the black, black snakes are innocent, the gold are  
venomous.

- And voices in me said, If you were a man  
(30) You would take a stick and break him now, and finish him off.

<sup>1</sup>a volcano in Sicily

But must I confess how I liked him,  
How glad I was he had come like a guest in quiet, to drink at my  
water-trough

- And depart peaceful, pacified, and thankless,  
(35) Into the burning bowels of this earth?

Was it cowardice, that I dared not kill him?  
Was it perversity, that I longed to talk to him?  
Was it humility, to feel so honoured?  
I felt so honoured.

- (40) And yet those voices:  
*If you were not afraid, you would kill him!*

- And truly I was afraid, I was most afraid, But even so, honoured still  
more  
That he should seek my hospitality  
(45) From out the dark door of the secret earth.

- He drank enough  
And lifted his head, dreamily, as one who has drunken,  
And flickered his tongue like a forked night on the air, so black,  
Seeming to lick his lips,  
(50) And looked around like a god, unseeing, into the air,  
And slowly turned his head,  
And slowly, very slowly, as if thrice adream,  
Proceeded to draw his slow length curving round  
And climb again the broken bank of my wall-face.

- (55) And as he put his head into that dreadful hole,  
And as he slowly drew up, snake-easing his shoulders, and entered  
farther,  
A sort of horror, a sort of protest against his withdrawing into that  
horrid black hole,  
(60) Deliberately going into the blackness, and slowly drawing himself  
after,  
Overcame me now his back was turned.

- I looked round, I put down my pitcher,  
I picked up a clumsy log  
(65) And threw it at the water-trough with a clatter.

I think it did not hit him,  
But suddenly that part of him that was left behind convulsed in  
undignified haste.  
Writhed like lightning, and was gone



- (70) Into the black hole, the earth-lipped fissure in the wall-front,  
At which, in the intense still noon, I stared with fascination.

And immediately I regretted it.  
I thought how paltry, how vulgar, what a mean act!  
I despised myself and the voices of my accursed human education.

- (75) And I thought of the albatross<sup>2</sup>  
And I wished he would come back, my snake.

For he seemed to me again like a king,  
Like a king in exile, uncrowned in the underworld,  
Now due to be crowned again.

- (80) And so, I missed my chance with one of the lords  
Of life.  
And I have something to expiate:  
A pettiness.

—D. H. Lawrence (1923)

<sup>2</sup>The Ancient Mariner in Coleridge's poem is forever plagued by the albatross he thoughtlessly killed.

42. The speaker's experience in the poem is best described as
- (A) an unresolved conflict with Mother Nature
  - (B) an escape from routine that causes remorse
  - (C) an adventure in stalking a wild creature
  - (D) an event leading to self-revelation
  - (E) a spiritual awakening
43. After finding the snake, the speaker behaves as though he
- (A) has no prior claim on the water-trough
  - (B) lacks the means with which to chase the snake away
  - (C) has changed his mind about getting drunk
  - (D) takes pride in his composure
  - (E) feels threatened
44. The speaker provides the detail "and I in pyjamas" (line 2) most probably as
- (A) an indication of the time of day
  - (B) a subtle manifestation of his state of mind
  - (C) a sign of his vulnerability
  - (D) a hint about his less-than-perfect health
  - (E) an omen for something unusual
45. Which of the following best describes the prevailing poetic technique used in lines 8–15?
- (A) Hyperbole that stresses the snake's malevolence
  - (B) Personification that endows the snake with a human personality
  - (C) Imagery that captures the snake's intimidating appearance
  - (D) Onomatopoeic words that replicate snake sounds
  - (E) Diction that suggests the snake's slithering movement
46. Lines 18–22 imply that the foremost characteristic of the snake is its
- (A) awareness of potential dangers
  - (B) indifference to the observer
  - (C) similarity to other creatures
  - (D) unquenchable thirst
  - (E) unpredictable movement

47. The snake's origins, as described by the speaker, suggest that the snake
- (A) represents Satan or some other evil force
  - (B) symbolizes the dark side of man
  - (C) foreshadows the coming of the apocalypse
  - (D) stands for temptation
  - (E) indicates the innocence of the speaker
48. In line 25 and line 74, "education" is best interpreted to mean
- (A) the speaker's natural impulses
  - (B) a code of ethical behavior
  - (C) the things taught in school
  - (D) society's beliefs and expectations
  - (E) acquired inhibitions
49. Lines 29–35 emphasize that the speaker
- (A) resents competing with the snake for access to the water-trough
  - (B) feels torn between his instinct and his education
  - (C) both admires and fears the snake
  - (D) has doubts about his own masculinity
  - (E) regards the snake as welcome distraction from his usual routine
50. For the speaker, the snake is most like
- (A) a stroke of luck
  - (B) an unexpected gift
  - (C) a bothersome intruder
  - (D) an uninvited guest
  - (E) a welcome visitor
51. The questions that the speaker asks in lines 36–38 serve mainly to
- (A) illustrate conflicting feelings clashing inside him
  - (B) hint that he intends to harm the snake
  - (C) disclose that he identifies with the snake
  - (D) suggest his awareness that snakes often have symbolic meaning
  - (E) help him rationalize his reaction to the snake
52. Which of the following adjectives best describes the speaker's action in lines 55–65?
- (A) Instinctive
  - (B) Premeditated
  - (C) Reckless
  - (D) Devious
  - (E) Impulsive
53. The allusion to "the albatross" (line 75) most strongly conveys the speaker's
- (A) alienation from nature
  - (B) disenchantment with his education
  - (C) repentance for his action
  - (D) affection for the snake
  - (E) feelings of confusion
54. The word, "again" in "he seemed to me again like a king" (line 77) refers back to all of the following EXCEPT
- (A) "flickered his two-forked tongue from his lips, and mused a moment" (lines 20–21)
  - (B) "Being earth-brown, earth-golden" (line 23)
  - (C) "Was it humility, to feel so honoured?" (line 38)
  - (D) "honoured still/more/That he should seek my hospitality" (lines 42–44)
  - (E) "And looked around . . . unseeing, into the air" (line 50)
55. At the end of the poem the speaker regards his encounter with the snake as
- (A) a cherished moment
  - (B) a memorable experience
  - (C) an unfulfilled opportunity
  - (D) an unwanted diversion
  - (E) an inspirational event