

MODEL TEST 2

Questions 1-13. Read the following passage carefully before you choose your answers.

The Sunday morning service began when Brother Elisha sat down at the piano and raised a song. This moment and this music had been with John, so it seemed, since he had first drawn breath. It seemed that there have never been a time when he had not known this moment of waiting while the packed church paused—the sisters in white, heads raised, the brothers in blue, heads back; the white caps of the women seeming to glow in the charged air like crowns, the kinky, gleaming heads of the men seeming to be lifted up—and the rustling and the whispering ceased and the children were quiet; perhaps someone coughed, or the sound of a car horn, or a curse from the streets came in; then Elisha hit the keys, beginning at once to sing, and everybody joined him, clapping their hands, and rising, and beating the tambourines. 5

The song might be: *Down at the cross where my Savior died!*

Or: *Jesus, I'll never forget how you set me free!*

Or: *Lord, hold my hand while I run this race!* 10

They sang with all the strength that was in them, and clapped their hands for joy. There had never been a time when John had not sat watching the saints rejoice with terror in his heart, and wonder. Their singing caused him to believe in the presence of the Lord; 15

Indeed, it was no longer a question of belief, because they made that presence real. He did not feel it himself, the joy they felt, yet he could not doubt that it was, for them, the very bread of life—could not doubt it, that is, until it was too late to doubt. Something happened to their faces and their voices; the rhythm of their bodies, and to the air they breathed; it was as though wherever 20

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they might be became the upper room, and the Holy Ghost were riding on the air. His father's face, always awful, became more awful now; his father's daily anger was transformed into prophetic wrath. His mother, her eyes raised to heaven, hands arced before her, moving, made real for John that patience, that endurance, that long suffering, which he had read of in the Bible and found so hard to imagine. 35 40

On Sunday mornings the women all seemed patient, all the men seemed mighty. While John watched, the Power struck someone, a man or woman; they cried out, a long, wordless crying, and, arms outstretched like wings, they began the Shout. Someone moved a chair a little to give them room, the rhythm paused, the singing stopped, only the pounding feet and the clapping hands were heard; then another cry, another dancer; then the tambourines began again, and the voices rose again, and the music swept on again, like fire, or flood, or judgment. Then the church seemed to swell with the Power it held, and, like a planet rocking in space, the temple rocked with the Power of God. John watched, watched the faces, and the weightless bodies, and listened to the timeless cries. One day, so everyone said, this Power would possess him; he would sing and cry as they did not, and dance before his King. 45 50 55

1. The passage is primarily concerned with
 - a. John's attitude toward the Sunday service
 - b. John's theories about the power of the Lord
 - c. the impact of music on John's church
 - d. John's relationship with his parents
 - e. the role of John's church in his future

2. In lines 12-14, the words "perhaps someone coughed, or the sound of a car horn, or a curse from the streets came in" have which of the following effects?
 - a. They retard the tempo of the speaker's prose

- b. They satirize the faith of the churchgoers
 - c. They highlight the distractions that spoil the audience's concentration.
 - d. They change, for a moment, the point of view of the speaker.
 - e. They emphasize, by contrast, the hushed silence in the church.
3. Which of the following best describes the effect produced by the repetition of the phrase "there had never been a time when" in lines 5 and 22-23?
- a. It signals to the reader that attending church is an unpleasant event for John
 - b. It emphasizes how vague John's memory of his youth is
 - c. It establishes the contrast between John's past and future
 - d. It emphasizes the pervasiveness of the Sunday service in John's memory.
 - e. It alerts the reader to John's naiveté.
4. It can be inferred from the phrase "with terror in his heart, and wonder" (line 24) that John
- a. dreaded attending church services on Sundays
 - b. responded strongly but ambivalently to the church service
 - c. found the music in the church mystifying and unpleasant
 - d. was indifferent to the emotional force that lay behind the singing
 - e. was disturbed by the insincerity of those singing
5. In lines 28-29, the pronoun "it" in the phrase "it was, for them" refers to
- a. "wonders" (line 24)
 - b. "singing" (line 24)
 - c. "question" (line 26)
 - d. "joy they felt" (line 28)
 - e. "bread of life" (line 29)
6. The depiction of John's father's "prophetic wrath" and his mother's "long suffering" (lines 36-39) serves what specific function in the narrative progress of the passage?
- a. It diverts the reader's attention from John's point of view.
 - b. It retards the pace of the narration prior to the climax
 - c. It provides a specific example of a preceding general description.

- d. It counters earlier references to the demeanor of the congregation.
 - e. It offers a parallel to the transformation John undergoes in the passage.
7. In context, “the saints” (line 23), “bread of life” (line 29), and “arms outstretched like wings” (lines 44-45) serve to
- a. evoke an otherworldly atmosphere resonant of the Bible
 - b. situate the passage within a socially conservative framework
 - c. highlight the bitter, sardonic humor of the passage
 - d. mask the passage’s truly secular emphasis
 - e. endorse a particular approach to spiritual matters
8. The qualifiers “for them” (lines 28-29) and “so everyone said” (lines 55-56) suggest that
- a. John is confident that he will replace his doubt with joy and ecstasy
 - b. John shares the experience of those around him sympathetically
 - c. John feels himself to be isolated from the rest of the congregation
 - d. the speaker views the congregation as the ultimate authority over John
 - e. the speaker is more interested in the experience of the congregation than in that of John
9. The image of “a planet rocking in space” (line 52) suggests all of the following EXCEPT the
- a. energy generated by the worshippers
 - b. power of God in the heavens
 - c. swaying of the congregation to the music
 - d. cohesiveness and unity of the congregation
 - e. despair of those who are bound to earth
10. The attention the speaker pays to the details of sound serves primarily to
- a. distract the reader from the disconcerting issues raised in the passage
 - b. offer the reader a physical sense of the church service
 - c. construct a metaphor for John’s position in the congregation
 - d. entertain the reader prior to the presentation of more challenging material
 - e. complement the attention paid to the visual and the tactile
11. The style of the passage as a whole is characterized by

- a. simple declarative sentences containing a minimum of descriptive language
 - b. complex sentences interspersed with short, exclamatory sentences
 - c. sentences that contain several modifying phrases and subordinate clauses
 - d. sentences that grow progressively more argumentative as the passage continues
 - e. expository sentences at the beginning that give way to interpretive sentences at the end.
12. The irony in the passage as a whole rests chiefly on the conflict between
- a. the solemnity of the occasion and the joy of the worshippers
 - b. John's father's prophetic wrath and his mother's long suffering
 - c. the air of expectancy prior to the morning service and the sounds from the street
 - d. John's acute observation of religious ecstasy and his inability to participate in it
 - e. the change that takes place in the churchgoers on Sunday and their daily appearance and demeanor
13. The point of view in the passage is that of a
- a. participating observer who is partial to John
 - b. third-person narrator who is aware of John's thoughts
 - c. non-participating spectator who is unfamiliar with John's thoughts
 - d. first-person narrator who chooses to speak of himself in the third-person
 - e. third-person narrator who provides insight into the thoughts of several characters

Questions 14-27. Read the following poem carefully before you choose your answers.

My Picture

Here, take my likeness with you, whilst 'tis so;
For when from hence you go,
The next suns rising will behold
Me pale, and lean, and old.
The man who did this picture draw
Will swear next day my face he never saw.

I really believe, within a while,
 If you upon this shadow smile,
 Your presence will such vigour give,
 (Your presence which makes all things live)
 And absence so much alter me,
This will the substance, I the shadow be.

When from your well-wrought cabinet you take it,
And your bright looks awake it;
 Ah, be not frightened, if you see,
 The new-soul'd picture gaze on thee,
 And here it breathe a sigh or two;
For those are the first things that it will do.

My rival-image will be then thought blest,
 And laugh at me as dispossessed;
 But, thou. Who (if I know thee right)
 I'th' substance does not much delight,
 Wilt rather send again for me,
Who then shall but my picture's picture be.

--Abraham Cowley
(1618-67)

14. The poem dramatizes the moment when the speaker
 - a. perceives the sun rising on his beloved
 - b. has to depart from his beloved
 - c. receives a commissioned portrait of himself
 - d. meditates on his beloved's present activities
 - e. faces the imminent departure of his beloved

15. The poem contains which of the following?
 - I. An extended metaphor

- II. A lover's self-incrimination
- III. A compliment to the speaker's beloved

- a. I only
- b. I and II only
- c. I and III only
- d. II and III only
- e. I, II, and III

16. In the context of the poem, the phrase "whilst 'tis so" (line 1) is best paraphrased as while

- a. things are so between us
- b. it is necessary that we be apart
- c. art abides unchanged
- d. I am still like the picture
- e. you spent your time thus

17. Which of the following pairs of words refers to different entities?

- a. "likeness" (line 1) and "picture" (line 5)
- b. "shadow" (line 8) and "shadow" (line 12)
- c. "presence" (line 9) and "presence" (line 10)
- d. "picture" (line 16) and "it" (line 18)
- e. "me" (line 23) and "picture" (line 24)

18. When the speaker says the artist will deny ever having seen him (lines 5-6), he means that

- a. no one would wish to be associated with someone so broken by age
- b. not even the artist's precise knowledge of the speaker could detect any likeness
- c. the picture was drawn with no knowledge of the speaker
- d. no one was available to receive the picture when it was finished
- e. the portrait was a likeness in every respect but facial features

19. A principal purpose of the use of "shadow" (line 12) is to

- a. foreshadow the departure of the speaker
- b. emphasize the disintegration of the picture

- c. serve as a balance for the use of “presence” (lines 9-10)
 - d. compensate for the negative connotation of “absence” (line 11)
 - e. contrast with the meaning of “substance” (line 12)
20. In the context of the poem, the expression “bright looks” (line 14) is best interpreted to mean
- a. curious scrutiny and haughty appearance
 - b. flirtatious glances and downcast eyes
 - c. affectionate interest and personal beauty
 - d. tearful observation and wise aspect
 - e. intelligent inquiry and longing face
21. Lines 14-17 describe an example of
- a. animation
 - b. convalescence
 - c. maternal pride
 - d. stolen pleasures
 - e. spiritual devotion
22. In line 21, “I know thee right” is best paraphrased as
- a. you are as loyal as you should be
 - b. my understanding of your feelings is correct
 - c. I recognize your importance in my life
 - d. your sense of propriety is the same as mine
 - e. I tell you honestly of my love
23. By the expression “but my picture’s picture be” (line 24), the speaker means that he will have
- a. proved that the picture does indeed represent him
 - b. moved toward the perfection of the picture
 - c. made himself a perfect replica of the picture
 - d. improved his looks substantially over those of the picture
 - e. declined in vitality so that he is more lifeless than a picture
24. In the final stanza, the speaker anticipates
- a. the triumph of his rival

- b. new freedom from the necessity to care for his appearance
 - c. his beloved's preference for the insubstantial
 - d. his willingness to laugh with his beloved at the change in himself
 - e. the repossession of youthful good looks as an effect of his beloved's presence
25. Which of the following pairs of phrases most probably refers to the same moment in the sequence of events in the poem?
- a. "whilst" (line 1)... "next sun's rising" (line 3)
 - b. "when" (line 2)... "next day" (line 6)
 - c. "within a while" (line 7)... "When"(line 13)
 - d. "first" (line 18)... "again" (line 23)
 - e. "then" (line 19)... "then" (line 24)
26. Which of the following is LEAST important to the meaning of the poem?
- a. "pale" (line 4)
 - b. "smile" (line 8)
 - c. "vigour" ((line 9)
 - d. "well-wrought" (line 13)
 - e. "delight" (line 22)
27. The tone throughout the poem is best described as one of
- a. Playful seriousness
 - b. Ironic grimness
 - c. Cheerful glee
 - d. Somber melancholy
 - e. Irreversible despair

Questions 28-38. Read the following passage carefully before you choose your answers.

If mere parsimony would have made a man rich, Sir Pitt Crawley might have become very wealthy—if he had been an attorney in a country town, with no capital but his brains, it is very possible that he would have turned them to good account, and might have achieved for himself a

very considerable influence and competency. But he was
unluckily endowed with a good name and a large though
encumbered estate, both of which went rather to injure
than to advance him. He had a taste for law; which cost
him many thousands yearly; and being a great deal too
clever to be robbed, as he said, by any single agent,
allowed his affairs to be mismanaged by a dozen, whom
he all equally mistrusted. He was such a sharp landlord,
that he could hardly find any but bankrupt tenants; and
such a close farmer, as to grudge almost the seed to the
ground, whereupon revengeful Nature granted him the
crops which she granted to more liberal husbandmen. He
speculated in every possible way; he worked mines;
bought canal-shares; horsed coaches; took government
contracts, and was the busiest man and magistrate of his
county. As he would not pay honest agents at his
granite-quarry, he had the satisfaction of finding that four
overseers ran away, and took fortunes with them to
America. For want of proper precautions, his coal-mines
filled with water: the government flung his contract of
damaged beef upon his hands: and for his coach-horses,
every mail proprietor in the kingdom knew that he lost
more horses than any man in the country, from
under-feeding and buying cheap. In disposition he was
sociable, and far from being proud; nay, he rather
preferred the society of a farmer or a horse- dealer to that
of a gentleman, like my Lord, his son: he was fond of
drink, of swearing, of joking with the farmers' daughters:
he was never known to give away a shilling or to do a
good action, but was of a pleasant, sly, laughing mood,
and would cut his jokem and drink his glass with a tenant
and sell him up the next day; or have his laugh with the
poacher he was transporting with equal good humour. His
politeness for the fair sex has already been hinted at by
Miss Rebecca Sharp—in a word, the whole baronetage,
peerage, commonage of England, did not contain a more

cunning, mean, selfish, foolish, disreputable old man. That blood-red hand of Sir Pitt would be in anybody's pocket except his own; and it is with grief and pain that, as admirers of the British aristocracy, we find ourselves obliged to admit the existence of so many ill qualities in a person whose name is in Debrett*.

One great cause why Mr. Crawley had such a hold over the affections of his father, resulted from money arrangements. The Baronet owed his son a sum of money out of the jointure of his mother, which he did not find it convenient to pay; indeed it had an almost invincible repugnance to paying anybody, and could only be brought by force to discharge his debts. Miss Sharp calculated (for she became, as we shall hear speedily, inducted into most of the secrets of the family), that the mere payment of his creditors cost the honorable Baronet several hundreds yearly; but this was a delight he could not forego; he had a savage pleasure in making the poor wretches wait, and in shifting from court to court and from term to term the period of satisfaction. What's the good of being in Parliament, he said, if you must pay your debts? Hence, indeed, his position as a senator was not a little useful to him.

*a directory of the British aristocracy.

28. Which of the following descriptions is an example of the narrator's irony?

- a. "he was unluckily endowed with a good name" (lines 6-7)
- b. "grudge almost the seed to the ground" (lines 15-16)
- c. "He speculated in every possible way" (lines 17-18)
- d. "his coal-mines filled with water" (lines 24-25)
- e. "the government flung his contract of damaged beef upon his hands" (lines 25-26)

29. Which of the following phrases most pointedly refers to Sir Pitt's parsimonious character?

- a. "a very considerable influence and competency" (lines 5-6)
 - b. "a great deal too clever to be robbed" (lines 10-11)
 - c. "allowed his affairs to be mismanaged by a dozen" (line 12)
 - d. "far from being proud" (line 30)
 - e. "invincible repugnance to paying anybody" (lines 52-53)
30. In context, the adjective "close" (line 15) is best interpreted as meaning
- a. strict and rigorous
 - b. secretive and reclusive
 - c. overly cautious in spending
 - d. restricted to a privileged class
 - e. accurate and precise
31. The use of the word "satisfaction" in line 22 is an example of which of the following?
- a. an exaggerated description of a trivial event in Sir Pitt's life
 - b. an ironic reference to the price Sir Pitt had to pay for his business mismanagement
 - c. a euphemism for Sir Pitt's words of anger
 - d. an allusion to Sir Pitt's ambivalent reaction to financial failures
 - e. a suggestion that Sir Pitt perversely took delight in discovering the defection in his overseers
32. In the context of the sentence, the phrases "please, sly, laughing mood" (line 35) and "good humour" (line 38) are used to show Sir Pitt's
- a. haughty condescension to members of a lower social class
 - b. uninhibited passions and misguided optimism
 - c. desire to instill a democratic sensibility in his son
 - d. awkwardness in the execution of his responsibilities as a landlord
 - e. duplicity and capacity for treachery
33. The passage suggests that, as a member of Parliament, Sir Pitt was
- a. competent and respected by his colleagues
 - b. devoted to the interest of country gentlemen like himself
 - c. a servant of the cause of the British aristocracy
 - d. inadequately compensated

- e. using his position for selfish ends
34. Which of the following statements best defines Sir Pitt's relationship with his son?
- a. Sir Pitt is devoted to his son only out of a sense of moral obligation to his son's mother
 - b. Sir Pitt makes a display of loving his son because of the debt he owes his son.
 - c. Sir Pitt pretends to cherish his son because he has designs on his son's inheritance
 - d. Sir Pitt is unwilling to accept and provide for his son because of the personal grudge he holds against his son's mother
 - e. Sir Pitt treats his son with disdain because he is jealous of the estate his son has inherited.
35. Which of the following best describes the effect of the last paragraph?
- a. It illustrates how Sir Pitt's political and family affairs reflect his character
 - b. It counters speculations about Sir Pitt's character
 - c. It shows how Sir Pitt's shortcomings are beneficial to his political career
 - d. It introduces Miss Sharp's role as an observer of Sir Pitt's actions
 - e. It suggests the causes of Sir Pitt's moral transformation
36. The narrator attributes Sir Pitt's attitude and behavior to which of the following?
- a. Lack of formal education
 - b. Absence of religious beliefs
 - c. Traits of his ancestors
 - d. Social rank and flawed character
 - e. Unsuccessful marriage and unprofitable projects
37. The style of the passage as a whole can be best characterized as
- a. humorless and pedantic
 - b. effusive and subjective
 - c. descriptive and metaphorical
 - d. terse and epigrammatic
 - e. witty and analytical

38. The narrator's attitude toward Sir Pitt can be best described as one of
- a. pity
 - b. objectivity
 - c. sardonic condemnation
 - d. emotional judgment
 - e. jaded disgust

Questions 39-50. Read the following poem carefully before you choose your answers.

A Whippoorwill in the Woods

Night after night, it was very nearly enough,
they said, to drive you a crazy: a whippoorwill
in the woods repeating itself like the stuck groove
of an LP with a defect, and no way possible
of turning the thing off. 5

And night after night, they said, in the insomniac
small hours the whipsawing voice of obsession
would have come in closer, the way a sick
thing does when it's done for—or maybe the reason
was nothing more melodramatic 10

than a night-flying congregation of moths, lured in
in their turn by house-glow, the strange heat
of it—imagine the nebular dangerousness, if one
were a moth, the dark pockmarked with beaks, the great
dim shapes, the bright extinction— 15

If moths are indeed, after all, what a whippoorwill
favors. Who knows? Anyhow, from one point of view
insects are to be seen as an ailment, moths above all:
the filmed-over, innumerable nodes of spun-out tissue
untidying the trees, the larval 20
spew of such hairy hordes, one wonders what use

they can be other than as a guarantee no bird
goes hungry. We're like that. The webbiness,
the gregariousness of the many are what we can't abide.

We single out for notice 25

above all what's disjunct, the way birds are,
with their unhooked-up, cheekily anarchic
dartings and flashings, their uncalled-for color—
the indelible look of the rose-breasted grosbeak

an aunt of mine, a notice 30

of such things before the noticing had or needed
a name, drew my five-year-old attention up to, in
the green deeps of a maple. She never married,
believed her cat had learned to leave birds alone,

and for years, node after node, 35

by lingering degrees she made way within for
what wasn't so much a thing as it was a system,
a webwork of error that throve until it kill her.
What is health? We must all die sometime.

Whatever it is out there 40

in the woods, that begins to seem like
a species of madness, we survive as we can:
the hooked-up, the humdrum, the brief, tragic
wonder of being at all. The whippoorwill out in

the woods, for me, brought back 45

as a relay, from a place at such a distance
no recollection now in place could reach so far,
the memory of a memory she told me of once:
of how her father; my grandfather, by whatever

now unfathomable happenstance,

carried her(she might have been five) into the breathing

night.

"Listen!" she said he'd said. "Did you hear it?

That was a whippoorwill." And she (and I) never forgot

From Westward by Amy Clampitt

39. In the first stanza, the whippoorwill is presented chiefly as
- a. a kind of poet
 - b. a symbol of death
 - c. an emblem of freedom
 - d. an annoyance
 - e. a messenger
40. The whippoorwill is most probably called a "voice of obsession" (line 7) because it
- a. has a shrill cry
 - b. repeats itself
 - c. is invisible
 - d. constantly tries to come nearer
 - e. is probably sick
41. The speaker hypothesizes that moths might be
- a. bent on self destruction
 - b. dangerous to whippoorwills
 - c. more like human beings than whippoorwills are
 - d. heroic actors in a tragic drama
 - e. food for whippoorwills
42. The diction used to describe moths in lines 19-21 suggests that
- a. science is slowly beginning to understand certain mysteries
 - b. the speaker finds some aspects of nature repugnant to her
 - c. nature is able to provide a truly tragic spectacle
 - d. nature is governed by a higher power
 - e. the beauty of nature is a source of comfort to the speaker
43. In line 26, "what's disjunct" refers to something that

- a. cannot be seen by most observers
 - b. stands outside the purely natural world
 - c. is broken and fragmented
 - d. faces a constant threat of extinction
 - e. is not incorporated in a larger entity
44. For the speaker, the rose-breasted grosbeak and the whippoorwill are similar in that they both
- a. have the ability to disturb people's sleep
 - b. feed principally on moths
 - c. stand out as individuals amid their surroundings
 - d. symbolize the individuality of the speaker
 - e. are natural creatures that seem to violate the laws of nature
45. In line 34, the speaker implies that the aunt
- a. had lived most of her life fearing natural disaster
 - b. was curious about scientific information that dealt with nature
 - c. understood nature better than the speaker
 - d. preferred not to face certain realities about nature
 - e. was largely indifferent to her natural surroundings
46. In line 38, the cause of the aunt's death is described in language most similar to that used by the speaker to describe
- a. cats
 - b. birds
 - c. moths
 - d. the whippoorwill
 - e. the grandfather
47. In the poem as a whole, the speaker views nature as being essentially
- a. inspiring
 - b. comforting
 - c. unfathomable
 - d. vicious
 - e. benign

48. Which of the following lines contains an example of personification?
- a. Line 33
 - b. Line 39
 - c. Line 43
 - d. Line 48
 - e. Line 51
49. Lines 44-53 have all of the following functions EXCEPT to
- a. return to the initial subject of the poem
 - b. illustrate the influence of childhood experience
 - c. link the present to the past
 - d. emphasize the chaotic quality of natural events
 - e. evoke a family relationship
50. The grandfather's words (lines 52-53) convey a sense of
- a. regret
 - b. awe
 - c. tragedy
 - d. hope
 - e. danger