

MODEL TEST 3

Questions 1-14. Read the following passage carefully before you choose your answers.

Janie starched and ironed her face and came set in the funeral behind her veil. It was like a wall of stone and steel. The funeral was going on outside. All things concerning death and burial were said and done. Finish. End. Nevermore. Darkness. Deep hole. Dissolution. Eternity. Weeping and wailing outside. Inside the expensive black folds were resurrection and life. She did not reach outside for anything, nor did the things of death reach inside to disturb her calm. She sent her face to Joe's funeral, and herself went rollicking with the springtime across the world. After a while, the people finished their celebration and Janie went on home. 5

Before she slept that night she burnt up every one of her head rags and went about the house next morning with her hair in one thick braid swinging well below her waist. That was the only change people saw in her. She kept the store in the same way except of evenings she sat on the porch and listened and set Hezekiah in to wait on late customers. She saw no reason to rush at changing things around. She would have the rest of her life to do as she pleased. 10

Most of the day she was at the store, but at night she was there in the big house and sometimes it creaked and cried all night under the weight of lonesomeness. Then she'd lie awake in bed asking lonesomeness some questions. She asked if she wanted to leave and go back where she had come from and try to find her father. Maybe tend he 15

20

25

30r

grandmother's grave. Sort of look over the old stamping ground generally. Digging around inside of herself like that she found that she had no interest in that seldomseen mother at all. She hated her grandmother and had hidden it from herself all these years under a cloak of pity. She had been getting ready for her great journey to the horizons in search of people; it was important to all the world that she should find them and they find her. But she had been whipped like a cur dog, and run off down a back road after things. It was all according to the way you see things. Some people could look at a mud-puddle and see an ocean with ships. But Nanny belonged to that other kind that loved to deal in scraps. Here Nanny had taken the biggest thing God ever made, the horizon—for no matter how far a person can go the horizon is still way beyond you—and pinched it in to such a little bit of a thing that she could tie it about her grand daughter's neck tight enough to choke her. She hated the old woman who had twisted her so in the name of love. Most humans didn't love one another nohow, and this mis-love was so strong that even common blood couldn't overcome it all the time. She had found a jewel down inside herself and she had wanted to walk where people could see her and gleam it around. She but had been set in the market-place to sell. Been set for still-bait. When God had made The Man. He made him out of stuff that sung all the time and glittered all over. Then after that some angels got jealous and chopped him into millions of pieces, but still he glittered and hummed. So they beat him down to nothing but sparks but each little spark had a shine and a song. So they covered each one over with mud. And the lonesomeness in the sparks make

35

40

45

50

55

60

65

them hunt for one another, but the mud is deaf and dumb. Like all the other tumbling mud-balls, Janie had tried to show her shine.

Janie found out very soon that her widowhood and property was a great challenge in South Florida. Before Jody had been dead a month, she noticed how often men who had never been intimates of Joe drove considerable distances to ask after her welfare and offer their services as advisor.

70

75

Janie laughed at all these well-wishers because she knew that they knew plenty of women alone; that she was not the first one they had ever seen. But most of the others were poor. Besides she liked being lonesome for a change.\

1. The phrase “starched and ironed her face” (line 1) is best interpreted to mean that Janie
 - a. kept her composure by doing household chores
 - b. stiffened her resolve to confront painful reminders of her past
 - c. erected façade appropriate to a formal occasion
 - d. resolved her emotional ambivalence toward her late husband
 - e. determined to keep her grief under control during the funeral

2. The phrase “rollicking with the springtime across the world” (lines 11-12) evokes Janie’s
 - a. attitude toward her own future
 - b. evident panic at being a widow
 - c. disdain for the other mourners
 - d. preoccupation with natural events
 - e. desperation in fleeing from reality

3. The phrase “asking lonesomeness some questions” (lines 27-28) presents an example of
 - a. soliloquy
 - b. paradox
 - c. personification

- d. ambiguity
 - e. dramatic irony
4. Janie had hated her grandmother primarily for
- a. physically abusing her when Janie disobeyed
 - b. encouraging Janie's self-reliance without much affection
 - c. insisting that Janie provide for her own support
 - d. trying to be her friend when Janie wanted only to be alone
 - e. systematically repressing Janie's free spirit
5. The image of a "great journey" (line 37) is a reference to
- a. life after death
 - b. life as a married woman
 - c. a return to childhood haunts
 - d. the full experience of life
 - e. an escape from reality
6. In context, which of the following depends on "the way you see things (line 42)"?
- a. material success
 - b. popularity with others
 - c. the effect of loneliness
 - d. your chance of achieving fulfillment
 - e. your attitude toward God and the church.
7. In context, the phrase "deal in scraps" (line 42) is best interpreted to mean
- a. condemn the worthlessness of the world
 - b. find beauty in unexpected places
 - c. preserve the values of the past
 - d. salvage what others might deem useless
 - e. focus narrowly on practical problems
8. The parable of creation (lines 59-66) serves primarily to
- a. provide a contrast to the funeral described earlier
 - b. illustrate Janie's self-perception and philosophy of life
 - c. summarize the early influences on Janie's behavior

- d. emphasize the effect of Janie's new-found freedom
 - e. demonstrate differences between Janie's ideas and the author's
9. Janie believed that the very basic characteristic of human nature is its
- a. uncontrollable greed
 - b. dull practicality
 - c. unselfish generosity
 - d. reckless courage
 - e. irrepressible joy
10. In the parable of creation, "each little spark" (line 64) most likely represents
- a. an angel
 - b. a prayer
 - c. a human soul
 - d. appreciation of nature
 - e. an instance of love
11. It can be inferred that each man who drove "considerable distances" (line 74) to see Janie was
- a. assuaging his guilt for not having been closer to Joe
 - b. interested in helping her preserve her financial integrity
 - c. concerned that she might get depressed and withdraw completely from society
 - d. hoping to convince her that he would be a worthy successor to Joe
 - e. troubled to see Janie fail to live according to religious principles
12. Which of the following best describes Janie at the end of the passage?
- a. she is about to become a recluse after having seen the world's foolishness
 - b. she feels free from social constraints and confident about the future
 - c. She remains bitter about her childhood but she is not able to forgive
 - d. She has concluded that material wealth is not necessarily evil.
 - e. She has concluded that material wealth is not necessarily evil. She is determined to ignore the intervening years and be childlike again.
13. The tone of the last two paragraphs (lines 70-80) is best described as
- a. cynical exaggeration

- b. gentle sarcasm
- c. ironic anger
- d. forced glee
- e. feigned sympathy

14. Which of the following best describes how Janie feels about the influence of her mother and grandmother on her character?
- a. She felt that it had been very strong, accounting for her honesty and industriousness.
 - b. She dismissed it as negligible, but remember her stern upbringing with appreciation
 - c. She still harbored some resentment, but was confident that she had matured intact.
 - d. She believed that she would never understand them and they would never understand her.
 - e. She worried that as she grew older she would become more like them instead of freer from their effect.

Questions 15-25,. Read the following poem carefully before your choose your answers.

Time was, a sober Englishman wou'd knock
 His servants up, and rise by five a clock,
 Instruct his Family in ev'ry rule
 And send his Wife to Church, his Son to school.
 To worship like his Father was his care; 5
 To teach their frugal Virtues to his Heir;
 To prove, that Luxury could never hold;
 And place, on good Security, his Gold.
 Now Times are chang'd, and one Poetick Itch
 Has seiz'd the Court and City, Poor and Rich: 10
 Sons, Sires, and Grandsires, all will wear the Bays,
 Our wives read Milton, and our Daughters Plays,
 To Theatres, and to Rehearsals throng,
 And all our Grace at Table is a Song.
 I, who so oft renounce the Muses, lye; 15
 Not---'s self e'er tells more Fibs than I;

When, sick of Muse, our follies we deplore,
 And promise our best Friends to ryme no more;
 We wake next morning in a raging Fit;
 And call for Pen and Ink to show our Wit. 20
 He serv'd a Prenticeship, who sets up shop;
 Ward try'd on Puppies, and the Poor, his Drop;
 Ev'n Radcliff's Doctors travel first to France,
 Nor dare to practise till they've learn'd to dance.
 Who builds a Bridge that never drove a pyle? 25
 (Should Ripley venture, all the World would smile)
 But those who cannot write, and those who can,
 All ryme, and scrawl, and scribble, to a man.
 Yet Sir, reflect, the mischief is not great;
 These Madmen never hurt the Church or State: 30
 Sometimes the Folly benefits mankind;
 And rarely Av'rice tains the tuneful mind.
 Allow him but his Play-thing of a Pen,
 He ne'er rebels, or plots, like other men:
 Flight of Cashiers, or Mobs, he'll never mind; 35
 And knows no losses while the Muse is kind.
 To cheat a Friend, or Ward, he leaves to Peter;
 The good man heaps up nothing but mere metre,
 Enjoys his Garden and his Book in quiet;
 And then—a perfect Hermit in his Diet. 40
 Of little use the Man you may suppose,
 Who says in verse what other say in prose;
 Yet let me show, a Poet's of some weight,
 And (tho'no Soldier) useful to the State.
 What will a Child learn sooner than a song?
 What better teach a Foreigner the tongue?
 What's long or short, each accent where to place,
 And speak in publick with some sort of grace.
 I scarce can think him such a worthless thing,
 Unless he praise some monster of a King,
 Or Virtue, or Religion turn to sport,
 To please a lewd, or un-believing Court.

15. The Englishman pictured in lines 1-8 is best described as which of the following?
- Scholarly and reclusive
 - Pious and conscientious
 - Solemn and melancholy
 - Mirthful and carefree
 - Hypocritical and false
16. The Englishman described in lines 1-8 is pictured chiefly in his role as
- banker
 - poet
 - patriarch
 - suitor
 - critic
17. The change referred to in line 9 is described as one from
- piousness to sinfulness
 - sincerity to hypocrisy
 - straightforwardness to irony
 - freedom to restraint
 - seriousness to frivolity
18. In line 11, the phrase "wear the Bays" is best taken to mean which of the following?
- Claim renown as poets
 - Set the fashion
 - Exhaust the opposition
 - Become more religious
 - Become the objects of ridicule
19. The relationship between lines 1-8 and lines 9-14 is best described by which of the following?
- Lines 1-8 establish a thesis; lines 9-14 refute it.
 - Lines 1-8 present a description; lines 9-14 present a contrasting description

- c. Lines 1-8 present a rule; lines 9-14 describe an exception to it.
 - d. Lines 1-8 pose a question; lines 9-14 answer it.
 - e. Lines 1-8 begin a narrative; lines 9-14 embellish it.
20. In lines 9-20, the desire to write is seen chiefly as
- a. evidence of wit
 - b. a political threat
 - c. the result of meditation
 - d. a need for self-justification
 - e. an irresistible compulsion
21. In lines 15-20, the speaker regards himself as
- a. superior to other rhymesters
 - b. essentially a moralist
 - c. more learned than other poets
 - d. genuinely repentant of his errors
 - e. another example of an incorrigible breed
22. The main point made about writers and poets in lines 21-28 is that they
- a. feel no need to study and learn their art
 - b. are all about equally untalented
 - c. prefer to write than to do useful work
 - d. will never achieve the greatness of people in other professions
 - e. make themselves ridiculous by attempting to ridicule others
23. In line 30, the phrase "These Madmen" refers to
- a. the speaker's enemies
 - b. Ward and Radcliff
 - c. medical doctors
 - d. charlatans
 - e. poets
24. According to the speaker, "These Madmen" (line 30) lack all of the following vices EXCEPT
- a. greed
 - b. seditiousness

- c. fraudulence
 - d. vanity
 - e. gluttony
25. In lines 43-52, the speaker attempts to do which of the following?
- a. Recapitulate his argument
 - b. Recount an anecdote
 - c. Offer a justification
 - d. Draw an analogy
 - e. Chastise the reader
26. According to the speaker, a positive aspect of poetry is its
- a. moral value
 - b. didactic usefulness
 - c. resemblance to other languages
 - d. uncomplicated nature
 - e. irrelevant wittiness
27. According to the speaker, poets are despicable if they
- a. imitate the style of other poets
 - b. become involved in political controversy
 - c. fail to follow established rules
 - d. mock what is worthy of respect
 - e. compose only lyric verse
28. This excerpt is written in which of the following?
- a. Dactylic hexameter
 - b. Heroic couplets
 - c. Ballad meter
 - d. Rhyme royal
 - e. Iambic tetrameter

Questions 29-40. Read the following passage carefully before you choose your answers.

I observe the physician with the same diligence

as he the disease; I see he fears, and I fear with him.
I overtake him. I overrun him in his fear; and I go
the faster because he makes his pace slow. I fear the
more, because he disguises his fear; and I see it with
the more sharpness; because he would not have me
see it. He knows that his fear shall not disorder the
practise and exercise of his art, but he knows that
my fear may disorder the effect and working of his
practise.

As the ill affections of the spleen(1) complicate,
and mingle themselves with every infirmity of the
body, so doth fear insinuate itself in every action or
passion of the mind; and as the wind in the body
will counterfeit any disease, and seem the stone(2),
and seem the gout, so fear will counterfeit any disease
of the mind. It shall seem love, a love of
having; and it is but a fear, a jealous and suspicious
fear of losing. It shall seem valor in despising, and
undervaluing danger; and it is but fear, in an overvaluing
of opinion and estimation, and a fear of
losing that. A man that is afraid of a lion is
afraid of a cat; not afraid of starving, and yet is
afraid of some joint of meat at the table, presented
to feed him; not afraid of the sound of drums, and
trumpets, and shot, and those which they seek to
drown, the last cries of men, and is afraid of some
particular harmonious instrument; so much afraid,
as that with any of these the enemy might drive this
man, otherwise valiant enough, out of the field.

I know not what fear is, nor I know not what it
is that I fear now; I fear not the hastening of my
death, and yet I do fear the increase of the disease;
I should belie nature if I should deny that I feared
this, and if I should say that I feared death, I
should belie God. My weakness is from nature,
who hath but her measure; my strength is from

God, who possesses, and distributes infinitely. As
then every cold air is not a damp, every shivering is
not a stupefaction, so every fear is not a fearfulness, 40
every declination is not a running away, every
debating is not a resolving, every wish that it were
not thus, is not a murmuring, nor a dejection
though it be thus; but as my physician's fear puts
not him from his practise, neither doth mine put 45
me, from receiving from God, and man, and
myself, spiritual, and civil, and moral assistances,
and consolations.

John Donne (1572-1631)

1. The bodily organ once considered to be the source of irritability, melancholy, and depression
 2. A disease believed to arise from stones in the gall bladder, kidney, etc.
29. The passage contains all of the following rhetorical devices EXCEPT
- a. paradox
 - b. repetition
 - c. contrast
 - d. apostrophic speech
 - e. parallel syntax
30. It can be inferred from the passage that the speaker would agree with which of the following statements about fear?
- a. Freedom from fear is fully realizable only in the afterlife.
 - b. Harboring fear is the greatest offense a believer can commit.
 - c. Fear arises in people who have more weaknesses than most.
 - d. Fear is as simple to understand as any physical malady.
 - e. Ignoring fear is the sanest way of confronting it.
31. In the passage's second sentence the speaker uses language that might best describe a
- a. fistfight

- b. political upheaval
 - c. rugby match
 - d. courtroom interrogation
 - e. footrace
32. It is most likely that the physician “makes his pace slow” (line 4) in order to
- a. study the reaction his meticulousness provokes
 - b. admit that the illness is chronic and must be observed at length
 - c. remind himself that a careless examination could prove fatal
 - d. trick his patient into believing that recovery is still possible
 - e. hide his concern under the cover of medical procedure
33. The speaker’s physician is concerned that his patient’s fear may
- a. make him susceptible to delusions
 - b. weaken the efficacy of the treatment
 - c. subvert his desire to continue living
 - d. cause him to renounce his faith
 - e. prompt him to refuse medical attention.
34. The comparisons in lines 11-17 of fear with spleen and “wind in his body” suggest that fear is all of the following EXCEPT
- a. deceptive
 - b. pervasive
 - c. injurious
 - d. congenital
 - e. dynamic
35. In lines 19-22, the speaker suggests that inauthentic valor is motivated by
- a. misguided altruism
 - b. self-destructive ambition
 - c. self-conscious insecurity
 - d. financial considerations
 - e. hypocritical tendencies.
36. The sentence beginning “A man that is not afraid of a lion” (lines 22-30) supports the speaker’s proposition that fear

- a. is in fact a trivial emotion
 - b. is a flaw found in everyone's character
 - c. is unpredictable and not bound by logic
 - d. cannot be mastered except by uncommon resolve
 - e. may be exploited by one who understands it.
37. "They" in line 26 refers to
- a. "drums, and trumpets, and shot" (lines 25-26)
 - b. "those" (lines 26)
 - c. "the last cries of men" (line 27)
 - d. "any of those" (line 29)
 - e. "the enemy" (line 29)
38. A more conventional, but still accurate, replacement for "nor" in line 31 would be
- a. but
 - b. and
 - c. since
 - d. yet
 - e. unless
39. "I fear not the hastening of my death, and yet I do fear the increase of the disease" (lines 32-33) appears to be a contradictory statement because
- a. fear of one thing affects each of the mind's concerns
 - b. both death and life are insignificant before God
 - c. death provides relief to believers and nonbelievers alike
 - d. not fearing death logically leads to welcoming it
 - e. worsening illness and approaching death are usually concomitants
40. At the conclusion the speaker finds that he
- a. is able to contain and temper his fear
 - b. cannot tame his emotions without the help of others
 - c. may speed his own recovery by keeping calm and optimistic
 - d. has regained his belief in God's omnipotence
 - e. can enjoy life more after having accepted death\

Questions 41-53. Read the following poem carefully before you choose your answers.

The Eolian Harp*

My pensive Sara! Thy soft cheek reclined
Thus on mine arm, most soothing sweet it is
To sit beside our Cot, our Cot o'ergrown
With white-flower'd Jasmin, and the broad-leav'd Myrtle,
(Meet emblems they of innocence and Love!) 5
And watch the clouds, that late were rich with light,
Slow saddening round, and mark the star of eve
Serenely brilliant (such should Wisdom be)
Shine opposite! How exquisite the scents
Snatch'd from yon bean-field! And the world so hush'd! 10
The stilly murmur of the distant Sea
Tells us of silence

And that simplest Lute,
Place length-ways in the clasping casement, hark!
How by the desultory breeze caress'd,
Like some coy maid half yielding to her lover, 15
It pouts such sweet upbraiding, as must needs
Tempt to repeat the wrong! And now, its stings
Boldlier swept, the long sequacious notes
Over delicious surges sink and rise,
Such a soft floating witchery of sound 20
As twilight Elfins make, when they at eve
Voyage on gentle gales from Fairy-Land,
Where Melodies round honey-dropping flowers,
Footless and wild, like birds of Paradise,
Nor pause, nor perch, hovering on untam'd wing! 25
O! the one Life within us and abroad,
Which meets all motion and becomes its soul,
A light in sound, a sound-like power in light,
Rhythm in all thought, and joyance every where—

Methinks, it should have been impossible 30
Not to love all things in a world so fill'd,
Where the breeze warbles, and the mute still air
Is Music slumbering on her instrument.

And thus, my love! As on the midway slope
Of yonder hill I stretch my limbs at noon, 35
Whilst through my half-clos'd eye-lids I behold
The sunbeams dance, like diamonds, on the main,
And tranquil muse upon tranquility;
Full many a thought uncall'd and undetain'd,
And many idle flitting phantasies; 40
Traverse my indolent and passive brain,
As wild and various as the random gales
That swell and flutter on this subject Lute!

And what if all of animated nature
Be but organic Harps diversely fram'd, 45
That tremble into though, as o'er them sweeps
Plastic and vast, one intellectual breeze,
At once the Soul of each, and God of all?

But thy more serious eye a mild reproof
Darts, O beloved Woman! Nor such thoughts 50
Dim and unhallow'd dost thou not reject,
And biddest me walk humbly with my God
Meek Daughter in the family of Christ!
Well hast thou said and holly disprais'd
These shapings of the unregenerate mind 55
Bubbles that glitter as they rise and break
On vain Philosophy's eye-babbling spring.
For never guiltless may I speak of him,
The Incomprehensible! Save when with awe
I praise him, and with Faith that inly *feels*, 60
Who with his saving mercies healed me,
A sinful and most miserable man,
Wilder'd and dark, and gave me to possess
Peace, and this Cot, and three, heart-honour'd Maid!

* A box with strings across its open ends that makes music as the breeze passes through it

41. In the first section of the poem (lines 1-12), the speaker seeks to convey a feeling of
- curiosity
 - contentment
 - remoteness
 - resignation
 - foreboding
42. In context, “saddening” (line 7) suggest that the
- clouds have become darker
 - speaker is increasingly melancholy
 - happiness of the speaker will fade
 - security of the couple will be threatened
 - prospect of night vexes the speaker
43. The speaker gives symbolic significance to which of the following?
- The “Jasmine” (line 4)
 - The “Myrtle” (line 4)
 - The “star” (line 7)
 - The “Sea” (line 11)
- I and II only
 - III and IV only
 - I, II, and III only
 - I, II and IV only
 - I, II, III, and IV
44. Lines 11 and 12 (“The... silence”) are best understood to mean which of the following?
- The silence is such that even the sea itself is aware of it.
 - We are in a quiet place, but the sea, however distant, is at least not silent

- c. Even the gentle murmuring of the sea is fading into silence
 - d. The fact that we can just hear the far-off sea shows how quiet our surroundings are.
 - e. The silence of the sea speaks more forcefully than words can of the hushed world around us.
45. In lines 14-15, the breeze is compared to
- a. a lute
 - b. a maiden
 - c. a lover
 - d. an elf
 - e. a wave
46. In lines 32-33, “the mute still air... instrument” suggests that the
- a. sound of the lute makes the speaker drowsy
 - b. air itself contains potential music
 - c. sound of the lute can make the air itself mute
 - d. lute can make music even without the breeze
 - e. music cannot exist while the air remains still
47. In line 38, “tranquil” functions as which of the following?
- a. An adjective modifying “I” (line 36)
 - b. An adverb modifying “behold” (line 36)
 - c. An adjective modifying “sunbeams” (line 37)
 - d. An adjective modifying “muse” (line 38)
 - e. An adverb modifying “muse” (line 38”
48. In lines 34-43, the speaker compares
- a. his muse to tranquility
 - b. his brain to the lute
 - c. the midpoint of his life to noon
 - d. his thoughts to the ocean
 - e. his muse to a sunbeam
49. In the poem, the Eolian harp is, for the speaker, all of the following EXCEPT
- a. a source of inspiration

- b. a source of pleasure
 - c. a gentle reproof
 - d. a suggestive symbol
 - e. an enchanting voice
50. Lines 44-48 can best be described as a
- a. digression from the main subject of the poem
 - b. change from description to narration
 - c. counterargument to establish the speaker's credibility
 - d. metaphorical application of the image of the lute
 - e. simile for the relationship between the speaker and Sara
51. In the last section of the poem, the speaker implies that to try to fathom the "incomprehensible" (line 59) is
- a. every thinking person's duty
 - b. possible only through metaphor
 - c. difficult except during privileged moments
 - d. the true function of music and poetry
 - e. an act of overweening pride
52. It can be inferred that Sara's attitude toward the speaker's speculations is one of
- a. open hostility
 - b. gentle disapproval
 - c. mild amusement
 - d. fond admiration
 - e. respectful awe
53. The poem is an example of which of the following verse forms?
- a. Blank verse
 - b. Heroic couplet
 - c. Terza rima
 - d. Ballad meter
 - e. Free verse