

ENGLISH LITERATURE AND COMPOSITION

SECTION I

Time—1 hour

Directions: This section consists of selections from literary works and questions on their content, form, and style. After reading each passage or poem, choose the best answer to each question and then place the letter of your choice in the corresponding box on the answer sheet.

Note: Pay particular attention to the requirements of questions that contain the words NOT, LEAST, or EXCEPT.

Questions 1-11. Read the following passage carefully before you choose your answers.

To George F. Babbitt, as to most prosperous citizens of Zenith, his motor car was poetry and tragedy, love and heroism. The office was his pirate ship but the car his perilous excursion ashore.

Line

5 Among the tremendous crises of each day none was more dramatic than starting the engine. It was slow on cold mornings; there was the long, anxious whirr of the starter; and sometimes he had to drip ether into the cocks of the cylinders, which was so
10 very interesting that at lunch he would calculate it drop by drop, and orally calculate how much each drop had cost him.

This morning he was darkly prepared to find something wrong, and he felt belittled when the
15 mixture exploded sweet and strong, and the car didn't even brush the door-jamb, gouged and splintery with many bruising by fenders, as he backed out of the garage. He was confused. He shouted "Morning!" to Sam Doppelbrau with
20 more cordiality than he had intended.

Babbitt's green and white Dutch Colonial house was one of three in that block on Chatham Road. To the left of it was the residence of Mr. Samuel Doppelbrau, secretary of an excellent firm of
25 bathroom-fixture jobbers. His was a comfortable house with no architectural manners whatever; a large wooden box with a squat tower, a broad porch, and glossy paint yellow as a yolk. Babbitt disapproved of Mr. and Mrs. Doppelbrau as "Bohemian." From their
30 house came midnight music and obscene laughter; there were neighborhood rumors of bootlegged whisky and fast motor rides. They furnished Babbitt with many happy evenings of discussion, during which he announced firmly, "I'm not straitlaced, and
35 I don't mind seeing a fellow throw in a drink once

in a while, but when it comes to deliberately trying to get away with a lot of hell-raising all the while like the Doppelbraus do, it's too rich for my blood!"

On the other side of Babbitt lived Howard
40 Littlefield, Ph.D., in a strictly modern house whereof the lower part was dark red tapestry brick, with a leaded oriel, the upper part of pale stucco like spattered clay, and the roof red-tiled. Littlefield was the Great Scholar of the neighborhood; the authority
45 on everything in the world except babies, cooking, and motors. He was a Bachelor of Arts of Blodgett College, and a Doctor of Philosophy in economics of Yale. He was the employment-manager and publicity-counsel of the Zenith Street Traction
50 Company. He could, on ten hours' notice, appear before the board of aldermen or the state legislature and prove, absolutely, with figures all in rows and with precedents from Poland and New Zealand, that the street car company loved the Public and yearned
55 over its employees; that all its stock was owned by Widows and Orphans; and that whatever it desired to do would benefit property-owners by increasing rental values, and help the poor by lowering rents. All his acquaintances turned to Littlefield when they desired
60 to know the date of the battle of Saragossa, the definition of the word "sabotage," the future of the German mark, the translation of "*hinc illae lacrimae*,"* or the number of products of coal tar. He awed Babbitt by confessing that he often sat up
65 till midnight reading the figures and footnotes in Government reports, or skimming (with amusement at the author's mistakes) the latest volumes of chemistry, archeology, and ichthyology.

*a Latin phrase from the Roman playwright Terence meaning "hence those tears"

1. The passage as a whole serves primarily to
 - (A) portray Babbitt's philosophy of work and leisure
 - (B) portray controversial characters sympathetically
 - (C) introduce Babbitt and his social and physical setting
 - (D) condemn snobbery
 - (E) illustrate class differences
2. The first two paragraphs (lines 1-12) suggest that, for Babbitt, his car was a
 - (A) substitute for human role models
 - (B) source of adventure and fascination
 - (C) means of escape from dealing with other people
 - (D) harrowing danger but also a necessity
 - (E) reward for hard work and self-sacrifice
3. In lines 3-4, "The office was his pirate ship" is an example of
 - (A) metaphor
 - (B) personification
 - (C) understatement
 - (D) oxymoron
 - (E) allusion
4. In the second paragraph (lines 5-12), the narrator characterizes Babbitt as
 - (A) superstitious
 - (B) pessimistic
 - (C) meticulous
 - (D) matter-of-fact
 - (E) idealistic
5. Why does Babbitt regret having greeted Doppelbrau "with more cordiality than he had intended" (lines 19-20) ?
 - (A) He prefers not to show his emotions.
 - (B) He does not want to mislead his neighbor.
 - (C) He and Doppelbrau are competitors.
 - (D) He disapproves of his neighbor.
 - (E) He likes to be precise.
6. In context, the phrase "no architectural manners whatever" (line 26) suggests that the house
 - (A) is undistinguished in its features
 - (B) is conservative in its design
 - (C) breaks accepted rules of building
 - (D) has garish adornments
 - (E) seems particularly uninviting
7. Babbitt uses the term "Bohemian" (line 29) to describe neighbors that he believes are
 - (A) wasteful
 - (B) unsophisticated
 - (C) intentionally malevolent
 - (D) refreshingly carefree
 - (E) morally lax
8. The capitalization of "Great Scholar" (line 44), "Public" (line 54), and "Widows and Orphans" (line 56) suggests that these terms
 - (A) are used only in reference to other terms
 - (B) have different meanings to Babbitt than to other people
 - (C) are meant to be read ironically
 - (D) have been translated from another language
 - (E) signal the pride state legislators take in their work
9. The narrator suggests that Howard Littlefield's presentations "before the board of aldermen or the state legislature" (line 51) are characterized by
 - (A) engaging, casual anecdotes
 - (B) subtle, malicious inconsistencies
 - (C) daring, idealistic proposals
 - (D) elaborate, slanted data
 - (E) earnest, irrefutable research
10. In lines 66-67, the phrase in parentheses implies that Littlefield is actually
 - (A) forgiving
 - (B) curious
 - (C) self-important
 - (D) witty
 - (E) erratic
11. The narrator suggests that Littlefield's acquaintances, including Babbitt, are characterized by
 - (A) jealous suspicion of Littlefield's accomplishments
 - (B) naïve trust in Littlefield's expertise
 - (C) mild annoyance at Littlefield's intellectual snobbery
 - (D) envious respect for Littlefield's wealth
 - (E) perverse curiosity about Littlefield's background

Questions 12-22. Read the following poem carefully before you choose your answers.

To Autumn

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
Line With fruit the vines that round the thatch-eaves run;
5 To bend with apples the mossed cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
10 Until they think warm days will never cease,
For Summer has o'er-brimmed their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
15 Thy hair soft-lifted by the winnowing wind;
Or on a half-reaped furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spares the next swath and all its twined flowers:
And sometimes like a gleaner thou dost keep
20 Steady thy laden head across a brook;
Or by a cider-press, with patient look,
Thou watchest the last oozings hours by hours.

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too,—
25 While barr'd clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;
30 And full-grown lambs loud bleat from hilly bourn;
Hedge crickets sing; and now with treble soft
The redbreast whistles from a garden-croft;
And gathering swallows twitter in the skies.

12. Lines 1-11 characterize autumn as a
- (A) fickle god of vegetation
 - (B) natural force created to satisfy human needs
 - (C) period of over-ripeness and decay
 - (D) time of preparation for winter months
 - (E) benevolent agent of earthly abundance
13. In line 3, "Conspiring" refers to
- (A) a plot between the farmer and nature
 - (B) a figurative alliance between autumn and the sun
 - (C) the combined efforts of the sun and the moon
 - (D) the secret influence of a pagan deity
 - (E) the literal interactions of the sun and the earth
14. In lines 8-11 ("to set . . . cells"), the bees are presented as
- (A) intimidated by the hard work awaiting them
 - (B) uncomfortably hot and crowded in their hives
 - (C) needing rest after their summer labors
 - (D) rejoicing in their overflow of honey
 - (E) incapable of appreciating seasonal changes
15. In context, the repetition of the "m" sound in line 11 is suggestive of the
- (A) satisfied hum of the bees
 - (B) stifling atmosphere of summer
 - (C) numbing effect of a bee sting
 - (D) monotony of the bees' days
 - (E) dripping of honey spilling over
16. Which of the following is true of the rhyme scheme in the first stanza?
- (A) The rhyme scheme of lines 1-4 is abba.
 - (B) The final words of lines 5-7 are the basis for rhymes with lines 8-11.
 - (C) Rhyme is abandoned in lines 5-11.
 - (D) Lines 7-11 repeat the rhymes established in lines 1-4.
 - (E) Line 11 completes a couplet.

17. In line 12, the word “store” most likely refers to

- (A) a warehouse containing a cider press
- (B) a business selling the autumn’s harvest
- (C) an accumulation of nature’s bounty
- (D) an imperceptibly slow passage of time
- (E) an abundant supply of seeds for future years

18. In context, “winnowing” (line 15) is best understood to mean

- (A) diluting
- (B) cooling
- (C) sifting
- (D) penetrating
- (E) invigorating

19. The speaker’s answer to the questions posed in line 23 expresses mainly

- (A) pained yearning for the carefree joys of spring
- (B) persistent denial of the realities of time and death
- (C) full recognition of the muted beauties of autumn
- (D) youthful exaggeration of nature’s rugged beauty
- (E) sardonic amusement at autumn’s inharmonious sounds

20. The poem’s three stanzas suggest autumn’s

- (A) typical morning, midday, and evening activities
- (B) cycle of birth, death, and rebirth
- (C) periods of sowing, reaping, and feasting
- (D) phases of maturity, harvest, and surcease
- (E) rhythms of work, indulgence, and atonement

21. The poem is notable for its sustained use of

- (A) parody
- (B) personification
- (C) allegory
- (D) Biblical allusion
- (E) classical allusion

22. In the poem, the speaker presents

- (A) a nostalgic longing for autumn’s arrival
- (B) a discredited fantasy of an ideal world
- (C) a mournful elegy for a ravaged landscape
- (D) an appreciative catalog of autumn’s attributes
- (E) a romantic celebration of rural life

Questions 23-33. Read the following passage carefully before you choose your answers.

The name “New York” glittered in front of her like the silver in the shops on Michigan Boulevard. It was silver, and it was solid, and it was remote: it was behind glass, it was behind bright glass like the silver in the shops, it was not for her. Yet.

When she was out walking, and with grating iron swish a train whipped by, off, above, its passengers were always, for her comfort, New York-bound. She sat inside with them. She leaned back in the plush. She sped past farms, through tiny towns, where people slept, kissed, quarreled, ate midnight snacks; unfortunate folk who were not New York-bound and never would be.

Maud Martha loved it when her magazines said “New York,” described “good” objects there, wonderful people there, recalled fine talk, the bristling or the creamy or the tactfully shimmering ways of life. They showed pictures of rooms with wood paneling, softly glowing, touched up by the compliment of a spot of auburn here, the low burn of a rare binding there. There were ferns in these rooms, and Chinese boxes; bits of dreamlike crystal; a taste of leather. In the advertisement pages, you saw where you could buy six Italian plates for eleven hundred dollars—and you must hurry, for there was just the one set; you saw where you could buy antique French bisque figurines (pale blue and gold) for—for— Her whole body become a hunger, she would pore over these pages. The clothes interested her, too, especially did she care for the pictures of women wearing carelessly, as if they were rags, dresses that were plain but whose prices were not. And the foolish food (her mother’s description) enjoyed by New Yorkers fascinated her. They paid ten dollars for an eight-ounce jar of Russian caviar; they ate things called anchovies, and capers; they ate little diamond-shaped cheeses that paprika had but breathed on; they ate bitter-almond macaroons; they ate papaya packed in rum and syrup; they ate peculiar sauces, were free with honey, were lavish with butter, wine and cream.

She bought the New York papers downtown, read of the concerts and plays, studied the book reviews, was intent over the announcements of auctions. She liked the sound of “Fifth Avenue,” “Town Hall,” “B. Altman,” “Hammacher Schlemmer.” She was on Fifth Avenue whenever she wanted to be, and she it was who rolled up, silky or furry, in the taxi, was assisted out, and stood, her next step nebulous, before the theaters of the thousand lights, before velvet-lined impossible shops; she it was.

New York, for Maud Martha, was a symbol. Her idea of it stood for what she felt life ought to be. Jeweled. Polished. Smiling. Poised. Calmly rushing! Straight up and down, yet graceful enough.

(1953)

23. Which of the following best characterizes Maud Martha?

- (A) Romantic and imaginative
- (B) Well traveled and self-aware
- (C) Streetwise and ambitious
- (D) Selfish and materialistic
- (E) Opinionated and critical

24. The overlap and repetition of particular phrases in lines 1-5 suggest that Maud Martha is

- (A) confused
- (B) spellbound
- (C) surprised
- (D) slow to react
- (E) easy to fool

25. Lines 3-5 (“It was . . . Yet”) suggest that Maud Martha is

- (A) regretful about having to give up on her lifelong goals
- (B) nearing the age when she will relinquish her childish fantasies
- (C) struggling to reconcile a desire for adventure with her love of home
- (D) simultaneously enthralled and repelled by her own aspirations
- (E) currently but not permanently prevented from realizing her dreams

26. It can be inferred that the train passengers “were always . . . New York-bound” (line 8) because
- (A) so many trains went to New York
 - (B) so many people are attracted to New York
 - (C) so many people never get to New York
 - (D) Maud Martha imputes her desired destination to them
 - (E) Maud Martha wishes everyone could experience New York as she has
27. In lines 14-23, the images that so impress Maud Martha are suggestive of
- (A) mysterious emptiness
 - (B) fiery passions
 - (C) eccentricity and humor
 - (D) darkness and intrigue
 - (E) style and opulence
28. The reference in line 33 to “foolish food (her mother’s description)” is best understood to reveal
- (A) Maud Martha’s experience with sophisticated foods
 - (B) Maud Martha’s embarrassment at her mother’s outspokenness
 - (C) the mother’s dissatisfaction with her own standard of living
 - (D) the mother’s disdain for what intrigues Maud Martha
 - (E) the narrator’s dismissal of Maud Martha’s preferences
29. Which of the following is most similar to “She was on Fifth Avenue” (lines 46-47) as a device that characterizes the way Maud Martha experiences New York?
- (A) “It was silver, and it was solid, and it was remote” (line 3)
 - (B) “She sat inside with them” (line 9)
 - (C) “Maud Martha loved it when her magazines said ‘New York’” (lines 14-15)
 - (D) “There were ferns in these rooms, and Chinese boxes” (lines 21-22)
 - (E) “Her whole body become a hunger, she would pore over these pages” (lines 28-29)
30. Which of the following does Maud Martha actually experience?
- (A) “She sat inside with them” (line 9)
 - (B) “She leaned back in the plush” (lines 9-10)
 - (C) “She sped past farms” (line 10)
 - (D) “She bought the New York papers downtown” (line 42)
 - (E) “she it was who rolled up . . . in the taxi” (line 48)
31. The final paragraph does all of the following EXCEPT to
- (A) state the passage’s central themes
 - (B) echo the imagery of the first paragraph
 - (C) explicate a symbol’s meaning
 - (D) reveal a particular irony
 - (E) employ varied syntax
32. The phrase “Calmly rushing” (lines 54-55) is an example of
- (A) a euphemism
 - (B) an apostrophe
 - (C) an oxymoron
 - (D) assonance
 - (E) hyperbole
33. The most persistent effect of the passage’s content and style is to convey a sense of
- (A) agitated movement
 - (B) thoughtful introspection
 - (C) intense longing
 - (D) repressed passion
 - (E) frustrated desire

Questions 34-44. Read the following poem carefully before you choose your answers.

Read history: so learn your place in Time;
And go to sleep: all this was done before;
We do it better, fouling every shore;
Line We disinfect, we do not probe, the crime.
5 Our engines plunge into the seas, they climb
Above our atmosphere: we grow not more
Profound as we approach the ocean's floor;
Our flight is lofty, it is not sublime.
Yet long ago this Earth by struggling men
10 Was scuffed, was scraped by mouths that bubbled mud;
And will be so again, and yet again;
Until we trace our poison to its bud
And root, and there uproot it: until then,
Earth will be warmed each winter by man's blood.

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34. The poem is best described as

- (A) a sestina
- (B) an English (Shakespearean) sonnet
- (C) an Italian (Petrarchan) sonnet
- (D) an ode
- (E) a ballad

35. The initial clauses in lines 1-2 ("Read . . . sleep") are best described as

- (A) declarations
- (B) commands
- (C) boasts
- (D) concessions
- (E) apologies

36. The tone of the statement in line 3 is best characterized as

- (A) contemplative
- (B) understated
- (C) laudatory
- (D) apologetic
- (E) ironic

37. Line 4 suggests that "We" respond to "the crime"

- (A) superficially
- (B) evenhandedly
- (C) surreptitiously
- (D) painstakingly
- (E) instantaneously

38. Lines 5-8 draw a contrast between

- (A) technological and moral understanding
- (B) physical and emotional suffering
- (C) past and present misfortune
- (D) moral and immoral action
- (E) forgotten and remembered transgression

39. The primary purpose of lines 5-8 is to

- (A) dramatize the power of the engines of modern technology
- (B) separate base motives from lofty ones
- (C) emphasize the increasing range and universality of human endeavor
- (D) allege that humans fail at both sublimity and profundity
- (E) argue that human achievements are worthless

40. In lines 9-14, the speaker suggests that “this Earth” will likely
- (A) witness positive and negative extremes of human behavior
 - (B) endure previously unimaginable trials and tribulations
 - (C) enter a new phase of intellectual achievement
 - (D) be marred by recurring violence and suffering
 - (E) be renewed by the sacrifice of noble soldiers
41. Line 10 is notable for its use of all of the following EXCEPT
- (A) alliteration
 - (B) assonance
 - (C) consonance
 - (D) internal rhyme
 - (E) iambic meter
42. The phrase “our poison” (line 12) most likely refers to
- (A) unbridled greed
 - (B) restless movement
 - (C) aggressive instincts
 - (D) unrelenting skepticism
 - (E) cowardly acts
43. What course of action would the speaker most wish people to take?
- (A) Resign the struggle and just learn their place in history
 - (B) Stop fouling every shore with human pollution
 - (C) Overcome obstacles to individual success and prosperity
 - (D) Accept the fact of inevitable human bloodshed
 - (E) Understand the sources of violence and work to change them
44. Taken as a whole, the poem is best understood to be
- (A) an apology
 - (B) an admonition
 - (C) a eulogy
 - (D) a parable
 - (E) a reminiscence

Questions 45-55. Read the following passage carefully before you choose your answers.

Line
5
10
15
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40

There are not many people—and as it is desirable that a story-teller and a story-reader should establish a mutual understanding as soon as possible, I beg it to be noticed that I confine this observation neither to young people nor to little people, but extend it to all conditions of people: little and big, young and old: yet growing up, or already growing down again—there are not, I say, many people who would care to sleep in a church. I don't mean at sermon-time in warm weather (when the thing has actually been done, once or twice), but in the night, and alone. A great multitude of persons will be violently astonished, I know, by this position, in the broad bold Day. But it applies to Night. It must be argued by night. And I will undertake to maintain it successfully on any gusty winter's night appointed for the purpose, with any one opponent chosen from the rest, who will meet me singly in an old churchyard, before an old church door; and will previously empower me to lock him in, if needful to his satisfaction, until morning.

For the night wind has a dismal trick of wandering round and round a building of that sort, and moaning as it goes; and of trying with its unseen hand, the windows and the doors; and seeking out some crevices by which to enter. And when it has got in; as one not finding what it seeks, whatever that may be, it wails and howls to issue forth again; and not content with stalking through the isles,* and gliding round and round the pillars, and tempting the deep organ, soars up to the roof, and strives to rend the rafters: then flings itself despairingly upon the stones below, and passes, muttering, into the vaults. Anon, it comes up stealthily, and creeps along the walls, seeming to read, in whispers, the Inscriptions sacred to the Dead. At some of these, it breaks out shrilly, as with laughter; and at others, moans and cries as if it were lamenting. It has a ghostly sound too, lingering within the altar; where it seems to chant in its wild way, of Wrong and Murder done, and false Gods worshipped, in defiance of the Tables of the Law, which look so fair and smooth, but are so flawed and broken. Ugh! Heaven preserve us, sitting snugly round the fire! It has an awful voice, that wind at Midnight, singing in a church!

*aisles

45. The narrator of the passage is best described as
- (A) an engaging raconteur
 - (B) an inexperienced observer
 - (C) a sanctimonious moralizer
 - (D) a passionate advocate
 - (E) a cruel satirist
46. The long interruption in the first sentence serves to
- (A) rebuff criticism and attack skeptical critics
 - (B) generate amusement and draw in the reader
 - (C) broach a theory and qualify an assertion
 - (D) clarify a misstatement and propose a revision
 - (E) establish a formal tone and compliment the reader
47. Lines 9-11 (“I don't . . . alone”) contain an instance of
- (A) historical allusion
 - (B) sly understatement
 - (C) refined diction
 - (D) formal invocation
 - (E) dramatic aside
48. The function of lines 11-14 (“A great . . . by night”) is to
- (A) emphasize the paucity of evidence for a position
 - (B) highlight the complexity of a particular line of reasoning
 - (C) defend the veracity of a claim on empirical grounds
 - (D) claim widespread support for a seemingly counterintuitive view
 - (E) limit the scope of a claim in anticipation of objections
49. In lines 14-20, the narrator uses which approach in maintaining that “there are not . . . many people who would care to sleep in a church” (lines 8-9) ?
- (A) Drawing an analogy
 - (B) Citing a precedent
 - (C) Issuing a dare
 - (D) Discussing personal experience
 - (E) Offering factual evidence

50. In line 18, “singly” is best understood to mean
- (A) for only one purpose
 - (B) in particular
 - (C) for the first time
 - (D) only once
 - (E) alone
51. The use of “previously” in line 19 suggests the narrator’s belief that the opponent
- (A) has never been in an actual country churchyard before
 - (B) will meet with him before visiting the churchyard
 - (C) has little to fear from being locked inside the church
 - (D) might lose his courage in the churchyard at night
 - (E) might very well encounter a real ghost
52. The relation between the first paragraph and the second is best described as
- (A) assertion and explanation
 - (B) observation and deduction
 - (C) cause and effect
 - (D) theory and practice
 - (E) action and reflection
53. In the second paragraph, the wind is characterized as a
- (A) weak recluse
 - (B) thwarted spirit
 - (C) lonely wayfarer
 - (D) onetime friend
 - (E) sinister tyrant
54. The tone of lines 41-44 (“Ugh! . . . church!”) is best described as one of
- (A) abject humiliation
 - (B) satiric humor
 - (C) wry aversion
 - (D) weary dismissal
 - (E) stern admonition
55. The passage as a whole is most indebted to which literary tradition?
- (A) The Gothic
 - (B) The pastoral
 - (C) Surrealism
 - (D) Naturalism
 - (E) Classicism

SECTION II

Total time—2 hours

Question 1

(Suggested time — 40 minutes. This question counts as one-third of the total essay section score.)

In the following poem by Henry Vaughan, the speaker looks back on his earliest days. Read the poem carefully. Then, in a well-written essay, explain how Vaughan uses poetic elements such as imagery, tone, and structure to explore the contrast between the speaker's present and past states.

The Retreat

Happy those early days! when I
 Shined in my angel infancy.
 Before I understood this place
Line Appointed for my second race,¹
 5 Or taught my soul to fancy aught
 But a white, celestial thought;
 When yet I had not walked above
 A mile or two from my first love,²
 And looking back, at that short space,
 10 Could see a glimpse of His bright face;
 When on some gilded cloud or flower
 My gazing soul would dwell an hour,
 And in those weaker glories spy
 Some shadows of eternity;
 15 Before I taught my tongue to wound
 My conscience with a sinful sound,
 Or had the black art to dispense
 A several sin to every sense,
 But felt through all this fleshly dress
 20 Bright shoots of everlastingness.
 O, how I long to travel back,
 And tread again that ancient track!
 That I might once more reach that plain
 Where first I left my glorious train,
 25 From whence th' enlightened spirit sees
 That shady city of palm trees.³
 But, ah! my soul with too much stay
 Is drunk, and staggers in the way.
 Some men a forward motion love;
 30 But I by backward steps would move,
 And when this dust falls to the urn,
 In that state I came, return.

(1650)

¹ mortal path² object of spiritual devotion, Jesus Christ³ the New Jerusalem, the Heavenly City

Question 2

(Suggested time — 40 minutes. This question counts as one-third of the total essay section score.)

The following excerpt from Thomas Hardy's novel *Tess of the d'Urbervilles* (1891) describes Tess Durbeyfield, a young woman who leaves her parents' home to work on a dairy farm. Read the passage carefully. Then, in a well-written essay, analyze how Hardy's narrator characterizes the relationship between Tess and her new environment.

Tess Durbeyfield, then, in good heart, and full of zest for life, descended the Egdon slopes lower and lower towards the dairy of her pilgrimage.

Line The marked difference, in the final particular,
5 between the rival vales now showed itself. The secret of Blackmoor was best discovered from the heights around: to read aright the valley before her it was necessary to descend into its midst. When Tess had accomplished this feat she found herself to be
10 standing on a carpeted level, which stretched to the east and west as far as the eye could reach.

The river had stolen from the higher tracts and brought in particles to the vale all this horizontal land; and now, exhausted, aged, and attenuated, lay
15 serpentine along through the midst of its former spoils.

Not quite sure of her direction Tess stood still upon the hemmed expanse of verdant flatness, like a fly on a billiard-table of indefinite length, and of no more
20 consequence to the surroundings than that fly. The sole effect of her presence upon the placid valley so far had been to excite the mind of a solitary heron, which, after descending to the ground not far from her path, stood with neck erect looking at her.

25 Suddenly there arose from all parts of the lowland a prolonged and repeated call: "Waow! waow! waow!" From the furthest east to the furthest west the cries spread as if by contagion, accompanied in some cases by the barking of a dog. It was not the

30 expression of the valley's consciousness that beautiful Tess had arrived, but the ordinary announcement of milking-time, half-past four o'clock, when the dairymen set about getting in the cows.

The red and white herd nearest at hand, which had
35 been phlegmatically waiting for the call, now trooped towards the steading in the background, their great bags of milk swinging under them as they walked. Tess followed slowly in their rear, and entered the barton by the open gate through which they had
40 entered before her. Long thatched sheds stretched round the enclosure, their slopes encrusted with vivid green moss, and their eaves supported by wooden posts rubbed to a glassy smoothness by the flanks of infinite cows and calves of bygone years, now passed
45 to an oblivion almost inconceivable in its profundity. Between the posts were ranged the milchers,* each exhibiting herself at the present moment to a whimsical eye in the rear as a circle on two stalks, down the centre of which a switch moved pendulum-wise; while the sun, lowering itself behind this patient
50 row, threw their shadows accurately inwards upon the wall. Thus it threw shadows of these obscure and homely figures every evening with as much care over each contour as if it had been the profile of a court
55 beauty on a palace wall; copied them as diligently as it had copied Olympian shapes on marble facades long ago; or the outline of Alexander, Caesar, and the Pharaohs.

* milk cows

Question 3

(Suggested time — 40 minutes. This question counts as one-third of the total essay section score.)

In many works of literature, a main character has a mentor or mentor-like acquaintance whose influence dramatically changes how the character views not only himself or herself, but the world as well. Choose a novel or play in which a mentor exhibits such a strong influence, either beneficial or harmful, on one of the main characters. Then, in a well-organized essay, discuss the nature of the mentor's influence and its significance to the work as a whole.

You may choose either a work from the list below or another appropriate novel or play of similar literary quality. Avoid mere plot summary.

Adventures of Huckleberry Finn

The Awakening

Bless Me, Ultima

Brave New World

The Centaur

China Boy

The Cider House Rules

The Color Purple

Death of a Salesman

Emma

Frankenstein

The Grapes of Wrath

Great Expectations

Intruder in the Dust

Joseph Andrews

King Lear

"Master Harold" . . . and the boys

Middlemarch

Native Speaker

Othello

The Picture of Dorian Gray

Pygmalion

A Raisin in the Sun

Song of Solomon

Sons and Lovers

Things Fall Apart