

Part 1

Directions (1–24): Closely read each of the three passages below. After each passage, there are several multiple-choice questions. Select the best suggested answer to each question and record your answer on the separate answer sheet provided for you. You may use the margins to take notes as you read.

Reading Comprehension Passage A

Newland Archer is reacquainted with Ellen Mingott (now Countess Olenska) while attending a party with some of 1870s' New York aristocracy.

It was generally agreed in New York that the Countess Olenska had “lost her looks.”

She had appeared there first, in Newland Archer’s boyhood, as a brilliantly pretty little girl of nine or ten, of whom people said that she “ought to be painted.” Her parents had been continental wanderers, and after a roaming babyhood she had lost them both, and
5 been taken in charge by her aunt, Medora Manson, also a wanderer, who was herself returning to New York to “settle down.” ...

Every one was disposed to be kind to little Ellen Mingott, though her dusky red cheeks and tight curls gave her an air of gaiety that seemed unsuitable in a child who should still have been in black for her parents. It was one of the misguided Medora’s many peculiarities
10 to flout the unalterable rules that regulated American mourning, and when she stepped from the steamer her family were scandalised to see that the crape veil she wore for her own brother was seven inches shorter than those of her sisters-in-law, while little Ellen was in crimson merino and amber beads, like a gipsy foundling.¹

But New York had so long resigned itself to Medora that only a few old ladies shook
15 their heads over Ellen’s gaudy clothes, while her other relations fell under the charm of her high colour and high spirits. She was a fearless and familiar little thing, who asked disconcerting questions, made precocious comments, and possessed outlandish arts, such as dancing a Spanish shawl dance and singing Neapolitan love-songs to a guitar. Under the direction of her aunt (whose real name was Mrs. Thorley Chivers, but who, having received
20 a Papal title,² had resumed her first husband’s patronymic,³ and called herself the Marchioness Manson, because in Italy she could turn it into Manzoni) the little girl received an expensive but incoherent education, which included “drawing from the model,” a thing never dreamed of before, and playing the piano in quintets with professional musicians. ...

These things passed through Newland Archer’s mind a week later as he watched
25 the Countess Olenska enter the van der Luyden drawing-room on the evening of the momentous dinner. The occasion was a solemn one, and he wondered a little nervously how she would carry it off. She came rather late, one hand still ungloved, and fastening a bracelet about her wrist; yet she entered without any appearance of haste or embarrassment the drawing-room in which New York’s most chosen company was somewhat awfully
30 assembled.

In the middle of the room she paused, looking about her with a grave mouth and smiling eyes; and in that instant Newland Archer rejected the general verdict on her looks. It was true that her early radiance was gone. The red cheeks had paled; she was thin, worn,

¹foundling — an abandoned child

²Papal title — a title given by the Pope

³patronymic — male family name

35 a little older-looking than her age, which must have been nearly thirty. But there was about
her the mysterious authority of beauty, a sureness in the carriage of the head, the movement
of the eyes, which, without being in the least theatrical, struck him as highly trained and full
of a conscious power. At the same time she was simpler in manner than most of the ladies
present, and many people (as he heard afterward from Janey)⁴ were disappointed that
40 her appearance was not more “stylish” — for stylishness was what New York most valued.
It was, perhaps, Archer reflected, because her early vivacity⁵ had disappeared; because she
was so quiet—quiet in her movements, her voice, and the tones of her low-pitched voice.
New York had expected something a good deal more resonant in a young woman with such
a history.

45 The dinner was a somewhat formidable business. Dining with the van der Luydens was
at best no light matter, and dining there with a Duke who was their cousin was almost
a religious solemnity. It pleased Archer to think that only an old New Yorker could perceive
the shade of difference (to New York) between being merely a Duke and being the van der
Luydens’ Duke. New York took stray noblemen calmly, and even (except in the Struthers
set) with a certain distrustful *hauteur*;⁶ but when they presented such credentials as these
50 they were received with an old-fashioned cordiality that they would have been greatly
mistaken in ascribing solely to their standing in Debrett.⁷ It was for just such distinctions
that the young man cherished his old New York even while he smiled at it. . . .

55 The Countess Olenska was the only young woman at the dinner; yet, as Archer scanned
the smooth plump elderly faces between their diamond necklaces and towering ostrich
feathers, they struck him as curiously immature compared with hers. It frightened him to
think what must have gone to the making of her eyes.

60 The Duke of St. Austrey, who sat at his hostess’s right, was naturally the chief figure of
the evening. But if the Countess Olenska was less conspicuous than had been hoped, the
Duke was almost invisible. Being a well-bred man he had not (like another recent ducal⁸
visitor) come to the dinner in a shooting-jacket; but his evening clothes were so shabby and
baggy, and he wore them with such an air of their being homespun, that (with his stooping
way of sitting, and the vast beard spreading over his shirt-front) he hardly gave the
appearance of being in dinner attire. He was short, round-shouldered, sunburnt, with
a thick nose, small eyes and a sociable smile; but he seldom spoke, and when he did it was
65 in such low tones that, despite the frequent silences of expectation about the table,
his remarks were lost to all but his neighbours.

70 When the men joined the ladies after dinner the Duke went straight up to the Countess
Olenska, and they sat down in a corner and plunged into animated talk. Neither seemed
aware that the Duke should first have paid his respects to Mrs. Lovell Mingott and
Mrs. Headly Chivers, and the Countess have conversed with that amiable hypochondriac,
Mr. Urban Dagonet of Washington Square, who, in order to have the pleasure of meeting
her, had broken through his fixed rule of not dining out between January and April. The two
chatted together for nearly twenty minutes; then the Countess rose and, walking alone
across the wide drawing-room, sat down at Newland Archer’s side.

75 It was not the custom in New York drawing-rooms for a lady to get up and walk away
from one gentleman in order to seek the company of another. Etiquette required that
she should wait, immovable as an idol, while the men who wished to converse with her

⁴Janey — Newland Archer’s sister

⁵vivacity — liveliness

⁶hauteur — display of arrogance

⁷Debrett — British aristocracy reference book

⁸ducal — relating to a duke

80 succeeded each other at her side. But the Countess was apparently unaware of having broken any rule; she sat at perfect ease in a corner of the sofa beside Archer, and looked at him with the kindest eyes. ...

— Edith Wharton
excerpted from *The Age of Innocence*, 1920
Windsor Editions, by arrangement with D. Appleton and Company

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| <p>1 In the context of the entire passage, the tone established by line 1 can best be described as</p> <p>(1) indifferent (3) compassionate (2) judgmental (4) admiring</p> <p>2 The use of flashback in lines 2 through 23 serves to</p> <p>(1) relate Countess Olenska's history (2) describe Newland Archer's ancestry (3) explain Medora Manson's talents (4) identify Thorley Chivers's perspective</p> <p>3 The meaning of "flout" as used in line 10 is clarified by the word</p> <p>(1) "wanderer" (line 5) (2) "dusky" (line 7) (3) "scandalised" (line 11) (4) "relations" (line 15)</p> <p>4 The description of Ellen in lines 14 through 23 conveys that people viewed her as</p> <p>(1) unique (3) fashionable (2) simple (4) unhealthy</p> <p>5 The words "disconcerting" (line 17) and "precocious" (line 17) imply that, as a child, the Countess Olenska was</p> <p>(1) impatient (3) timid (2) untamed (4) hesitant</p> <p>6 Medora Manson, as described in the passage, can best be characterized as</p> <p>(1) cautious (3) intellectual (2) overprotective (4) unconventional</p> | <p>7 Based on the text, the reader can infer that Newland Archer is</p> <p>(1) oblivious to the party's guests (2) intimidated by the Duke's presence (3) intrigued by the Countess Olenska (4) resentful toward the wealthy class</p> <p>8 The Duke and the Countess Olenska are similar in that they are both</p> <p>(1) ignored by almost everyone at dinner (2) interested in marriage opportunities (3) unconcerned with social expectations (4) considered to be of lesser nobility</p> <p>9 What effect is created by viewing the Countess at the party through Archer's eyes?</p> <p>(1) It emphasizes a distinction between the Countess and the guests. (2) It reveals a conflict between the Countess and Medora. (3) It clarifies a growing relationship between the Countess and the Duke. (4) It enhances the differences between the Countess and Archer.</p> <p>10 The fact that the Countess leaves one gentleman to speak with another (lines 72 through 74) shows that she</p> <p>(1) has an unnatural need for the Duke's attention (2) is concerned about her reputation at the party (3) is actively avoiding Newland Archer's conversation (4) has little regard for customs associated with gender</p> |
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Reading Comprehension Passage B

Machines

I hear them grinding, grinding, through the night,
The gaunt machines with arteries of fire,
Muscled with iron, boweled with smoldering light;
I watch them pulsing, swinging, climbing higher,
5 Derrick¹ on derrick, wheel on rhythmic wheel,
Swift band on whirring band, lever on lever,
Shouting their songs in raucous notes of steel,
Blinding a village with light, damming a river.
I hear them grinding, grinding, hour on hour,
10 Cleaving the night in twain,² shattering the dark
With all the rasping torrents of their power,
Groaning and belching spark on crimson spark.
I cannot hear my voice above their cry
Shaking the earth and thundering to the sky.

15 Slowly the dawn comes up. No motors stir
The brightening hilltops as the sunrise flows
In yellow tides where daybreak's lavender
Clings to a waiting valley. No derrick throws
The sun into the heavens and no pulley
20 Unfolds the wildflowers thirsting for the day;
No wheel unravels ferns deep in a gulley;
No engine starts the brook upon its way.
The butterflies drift idly, wing to wing,
Knowing no measured rhythm they must follow;
25 No turbine drives the white clouds as they swing
Across the cool blue meadows of the swallow.
With all the feathered silence of a swan
They whirr and beat—the engines of the dawn.

—Daniel Whitehead Hicky
from *Bright Harbor*, 1932
Henry Holt and Company

¹derrick — a large machine used for lifting

²twain — two

- 11 The use of figurative language in lines 2 and 3 contributes to the poem’s meaning by
- (1) expressing a frustration with the loss of nature
 - (2) establishing a parallel between man and machine
 - (3) affirming the essential human need for machines
 - (4) illustrating the struggle for society’s survival
- 12 The description of the machines’ songs as “raucous” (line 7) conveys that the songs are
- (1) extremely harsh
 - (2) largely misunderstood
 - (3) deeply inspirational
 - (4) highly engaging
- 13 The poet’s use of “groaning and belching” (line 12) is used to convey
- (1) his affection for most machines
 - (2) the importance of inventions
 - (3) his desire for progress
 - (4) the difficult work of machines
- 14 A central idea that is reinforced by lines 27 and 28 is that nature
- (1) contributes to its own destruction
 - (2) accomplishes its tasks with ease
 - (3) endorses the notion of progress
 - (4) reveals the mysteries of life
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Reading Comprehension Passage C

Speech of Patrick Henry, delivered in the House of Delegates of Virginia, in support of his motion to put the colony in a state of defense against the encroachments¹ of Great Britain, March, 1775.

5 ...Mr. President, it is natural to man to indulge in the illusions of hope. We [American colonists] are apt to shut our eyes against a painful truth, and listen to the song of that syren [siren], till she seduces our judgments. Is it the part of wise men, engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those, who having
10 eyes, see not, and having ears, hear not the things which so nearly concern our temporal salvation? For my part, whatever anguish of spirit it might cost, I am willing to know the whole truth; to know the worst, and to provide for it. I have but one lamp by which my feet are guided, and that is the lamp of experience. I know of no way of judging of the future, but by the past; and, judging by the past, I wish to know what there has been in the
15 conduct of the British ministry for the last ten years, to justify those hopes with which gentlemen have been pleased to solace themselves and the house? Is it that insidious² smile with which our petition has been lately received? Trust it not, sir, it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition, comports³ with those warlike preparations which cover
20 our waters and darken our land? Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation⁴—the last arguments to which kings resort. I ask gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy in this
25 quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none: they are meant for us: they can be meant for no other purpose—they are sent over to bind and rivet upon us those chains, which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we any thing new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication?⁵ What terms shall we find, which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves longer. Sir, we have done every thing that could be done, to avert the storm which is now coming on. We have
30 petitioned—we have remonstrated⁶ we have supplicated—we have prostrated⁷ ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne.

35 In vain, after these things, may we indulge the fond hope of peace and reconciliation. *There is no longer any room for hope.* If we wish to be free—if we mean to preserve inviolate those inestimable privileges for which we have been so long contending—if we

¹encroachments — aggressions

²insidious — slyly deceitful

³comports — agrees

⁴subjugation — oppression

⁵supplication — begging

⁶remonstrated — pleaded in protest

⁷prostrated — laid down in a humble manner

mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon, until the glorious object of our contest shall be obtained—we must fight!—I repeat it, sir, we must fight—An appeal to arms and to the God of Hosts, is all that is left us!

They tell us, sir, that we are weak—unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed; and when a British guard shall be stationed in our House? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance, by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us, hand and foot? Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power—three millions of people, armed in the holy cause of Liberty, and in such a country as that which we possess; are invincible by any force which our enemy can send against us.

Sir, we shall not fight our battles alone. There is a just God, who presides over the destinies of nations, and will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have now no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat, but in submission and slavery. Our chains are forged:—their clanking may be heard on the plains of Boston! The war is inevitable—and let it come!! I repeat it, sir, let it come!!!

It is in vain, sir, to extenuate the matter. Gentlemen may cry, peace, peace—but there is no peace! The war is actually begun! The next gale that sweeps from the north, will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains, and slavery? Forbid it, Almighty God!—I know not what course others may take; but as for me, GIVE ME LIBERTY, OR GIVE ME DEATH!

—Patrick Henry
excerpted and adapted from *The Mental Guide, Being a Compend of the First Principles of Metaphysics, and a System of Attaining an Easy and Correct Mode of Thought and Style in Composition by Transcription; Predicated on the Analysis of the Human Mind*, 1828
Marsh & Capen, and Richardson & Lord

- 15 Lines 1 through 3 help to frame the speaker’s argument by
- (1) addressing human frailties
 - (2) exposing outside criticisms
 - (3) explaining common misconceptions
 - (4) proposing certain compromises
- 16 Lines 6 and 7 help to express the speaker’s desire to
- (1) locate the necessary resources
 - (2) rely on outside assistance
 - (3) insist on short-term solutions
 - (4) confront the unpleasant reality
- 17 The major effect of the figurative language used in lines 22 and 23 (“they are sent ... so long forging”) is to emphasize the
- (1) loyalty of subjects
 - (2) respect for authority
 - (3) penalty for treason
 - (4) loss of freedom
- 18 The overall purpose of the first paragraph (lines 1 through 34) is to
- (1) explain the role of government
 - (2) question the importance of reason
 - (3) analyze the existing situation
 - (4) expose the failings of law
- 19 In the context of the speech, the purpose of the statement, “They tell us, sir, that we are weak—unable to cope with so formidable an adversary” (line 42) is to
- (1) introduce a counterclaim
 - (2) address a financial crisis
 - (3) explain a confusing concept
 - (4) defend a known fact
- 20 Which phrase clarifies the speaker’s view of Britain’s intentions for the colonies?
- (1) “gracious reception” (line 14)
 - (2) “war and subjugation” (line 18)
 - (3) “inestimable privileges” (line 37)
 - (4) “irresolution and inaction” (line 45)
- 21 The purpose of the rhetorical questions in lines 43 through 47 is to emphasize the consequence of
- (1) selfishness
 - (2) arrogance
 - (3) greed
 - (4) indecision
- 22 What is the main message delivered by the speaker to his audience in lines 47 through 50?
- (1) If we fight together we will win.
 - (2) The state will supply us with arms.
 - (3) The enemy is weaker than first thought.
 - (4) We must outlaw slavery forever.
- 23 As used in line 54 the word “election” most nearly means
- (1) support
 - (2) choice
 - (3) enemies
 - (4) politics
- 24 The speaker’s overall tone may best be described as
- (1) contented
 - (2) frightened
 - (3) passionate
 - (4) satirical