

ENGLISH LANGUAGE AND COMPOSITION

SECTION I

Time — 1 hour

1996  
MC - Lang

**Directions:** This part consists of selections from prose works and questions on their content, form, and style. After reading each passage, choose the best answer to each question and completely fill in the corresponding oval on the answer sheet.

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

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

*The passage below is from Queen Elizabeth's speech to her last Parliament in 1601.*

Line  
(5) To be a King, and wear a Crown, is a thing more glorious to them that see it, than it is pleasant to them that bear it: for my self, I never was so much inticed with the glorious name of a King, or the royal authority of a Queen, as delighted that God hath made me His Instrument to maintain His Truth and Glory, and to defend this kingdom from dishonor, damage, tyranny, and oppression. But should I ascribe any of these things  
(10) unto my self, or my sexly weakness. I were not worthy to live, and of all most unworthy of the mercies I have received at God's hands, but to God only and wholly all is given and ascribed.

The cares and troubles of a Crown I cannot more fitly resemble than to the drugs of a learned physician, perfumed with some aromatical savour, or to bitter pills  
(15) gilded over, by which they are made more acceptable or less offensive, which indeed are bitter and unpleasant to take, and for my own part, were it not for conscience sake to discharge the duty that God hath laid upon me, and to maintain His glory and keep you in safety, in  
(20) mine own disposition I should be willing to resign the place I hold to any other, and glad to be freed of the glory with the labors, for it is not my desire to live nor to reign longer than my life and reign shall be for your good. And though you have had and may have many  
(25) mightier and wiser Princes sitting in this Seat, yet you never had nor shall have any that will love you better.

Thus Mr. Speaker, I commend me to your loyal loves, and yours to my best care and your further counsels,  
(30) and I pray you Mr. Controller, and Mr. Secretary, and you of my Councell, that before these Gentlemen depart unto their countries, you bring them all to kiss my hand.

1. The point of Elizabeth's statement that to wear a crown "is a thing more glorious to them that see it, than it is pleasant to them that bear it" (lines 1-3) is to
  - (A) suggest that it is difficult to look upon power without being dazzled
  - (B) assert that she is fulfilled and happy in ruling her people
  - (C) emphasize the burdensome responsibilities of her position
  - (D) reveal the foreknowledge she has of the treachery and betrayal of some of her captains
  - (E) refute the charges of those who think she is weak
2. In using the word "Instrument" (line 6), Elizabeth specifically emphasizes
  - (A) her obedience to God's will
  - (B) her political power as the monarch
  - (C) her resolve to discharge her duties in a regal manner
  - (D) her ambition to surpass the achievements of her predecessors
  - (E) the equality of men and women in God's eyes
3. In lines 3-8, Elizabeth contrasts what she sees as the source of true delight with
  - (A) religious devotion
  - (B) exalted earthly power
  - (C) the evils that can befall a kingdom
  - (D) her own weaknesses of character
  - (E) her political and diplomatic skills



4. Elizabeth asserts that she would not be "worthy to live" (lines 9-10) if she were to
  - (A) be less imperious than certain male rulers
  - (B) fail to take responsibility for all her actions
  - (C) take personal credit for her success as a ruler
  - (D) fail to maintain the outward appearances of royalty
  - (E) show mercy to the enemies of her kingdom
5. As controlled by context, the phrase "fitly resemble" (lines 13-14) is best understood to mean
  - (A) precisely describe
  - (B) truthfully speak
  - (C) justly assume
  - (D) angrily refute
  - (E) accurately compare
6. The metaphor developed in the second paragraph suggests primarily that
  - (A) a ruler often must make decisions that the people find sacrilegious
  - (B) God's will is really inscrutable to people who hold power
  - (C) the privileges of power are insufficient compensation for the burdens associated with office
  - (D) power often corrupts rulers and betrays them into a life of self-indulgence and luxury
  - (E) weak monarchs who rule indecisively are an offense in God's eyes
7. Pills that are "bitter and unpleasant to take" (lines 17-18) are best understood as a metaphor for
  - (A) the advice and diagnoses of doctors
  - (B) attacks on a monarch from foreign enemies
  - (C) the jealousy and envy of other princes
  - (D) the duties and obligations of a sovereign
  - (E) the pain and suffering that characterize an illness
8. As used in line 19 "discharge" most nearly means
  - (A) fire
  - (B) cancel
  - (C) fulfill
  - (D) remove from
  - (E) pour forth
9. The most probable reason that Elizabeth says, "in mine own disposition I should be willing to resign the place I hold to any other." (lines 20-22) is to
  - (A) defend herself against charges that she has usurped the authority of others
  - (B) strengthen the idea that she rules in accordance with divine will
  - (C) hint at her plan to resign and make way for another ruler
  - (D) suggest that her confidence in her ability to be a strong ruler is weakening
  - (E) signal the fact that she is gradually losing the support of her people
10. In line 22, the word "other" most probably refers to
  - (A) the challengers in her audience
  - (B) any potential and viable ruler
  - (C) former rulers now deposed
  - (D) any leader among her subjects
  - (E) any designated royal office
11. The rhetorical strategy employed in lines 25-27 is best described as
  - (A) extending a metaphor to close the argument
  - (B) reducing the argument to an acceptable paradox
  - (C) marshaling facts to support the central idea
  - (D) making an abstraction concrete by use of analogy
  - (E) counterbalancing a possible weakness with a greater virtue
12. In context, "Thus . . . I commend me to your loyal loves" (line 28) most nearly means
  - (A) because of this you must obey me
  - (B) this proves my devotion to you
  - (C) for this reason I ask that you do your part
  - (D) I ask your friends and families to think well of me
  - (E) in this way I ask your continued allegiance
13. The most apparent goal of Elizabeth's rhetoric and reasoning is to
  - (A) explain the need to share authority with her Parliament
  - (B) elicit sympathy and support for her foreign policy in spite of her mistakes
  - (C) establish her kinship with the members of her Parliament
  - (D) convince her audience of the purity and altruism of her motives
  - (E) dissipate the increasing hostility of her subjects



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

Genius or originality is, for the most part, *some strong quality in the mind, answering to and bringing out some new and striking quality in nature.*

Line  
(5) Imagination is, more properly, the power of carrying  
(10) on a given feeling into other situations, which must be  
done best according to the hold which the feeling itself  
has taken of the mind.<sup>1</sup> In new and unknown combina-  
tions, the impression must act by sympathy, and not by  
rule; but there can be no sympathy, where there is no  
(15) passion, no original interest. The personal interest may  
in some cases oppress and circumscribe the imaginative  
faculty, as in the instance of Rousseau: but in general  
the strength and consistency of the imagination will be in  
proportion to the strength and depth of feeling; and it is  
(20) rarely that a man even of lofty genius will be able to do  
more than carry on his own feelings and character, or  
some prominent and ruling passion, into fictitious and  
uncommon situations. Milton has by allusion embodied  
a great part of his political and personal history in the  
(25) chief characters and incidents of *Paradise Lost*. He has,  
no doubt, wonderfully adapted and heightened them,  
but the elements are the same; you trace the bias and  
opinions of the man in the creations of the poet. Shake-  
spear (almost alone) seems to have been a man of  
(30) genius. "Born universal heir to all humanity," he was "as  
one, in suffering all who suffered nothing;" with a  
perfect sympathy with all things, yet alike indifferent to  
all: who did not tamper with nature or warp her to his  
own purposes; who "knew all qualities with a learned  
(35) spirit," instead of judging of them by his own predilec-  
tions; and was rather "a pipe for the Muse's finger to  
play what stop she pleased," than anxious to set up any  
character or pretensions of his own. His genius consisted  
in the faculty of transforming himself at will into what-  
(40) ever he chose: his originality was the power of seeing  
every object from the point of view in which others  
would see it. He was the Proteus<sup>2</sup> of human intellect.  
Genius in ordinary is a more obstinate and less versatile  
thing. It is sufficiently exclusive and self-willed, quaint  
(45) and peculiar. It does some one thing by virtue of doing  
nothing else: it excels in some one pursuit by being  
blind to all excellence but its own. It is just the reverse of  
theameleon; for it does not borrow, but lend its colour  
to all about it: or like the glow-worm, discloses a little  
(50) circle of gorgeous light in the twilight of obscurity, in the  
night of intellect, that surrounds it. So did Rembrandt.  
If ever there was a man of genius, he was one, in the  
proper sense of the term. He lived in and revealed to  
others a world of his own, and might be said to have  
invented a new view of nature. He did not discover

things *out of* nature, in fiction or fairy land, or make a  
voyage to the moon "to descry new lands, rivers, or  
mountains in her spotty globe," but saw things *in* nature  
that every one had missed before him, and gave others  
(55) eyes to see them with. This is the test and triumph of  
originality, not to shew us what has never been, and  
what we may therefore very easily never have dreamt of,  
but to point out to us what is before our eyes and under  
our feet, though we have had no suspicion of its exis-  
(60) tence, for want of sufficient strength of intuition, of  
determined grasp of mind to seize and retain it.

(1821)

<sup>1</sup> "I do not here speak of the figurative or fanciful exercise of the imagination which consists in finding out some striking object or image to illustrate another." (Author's note)

<sup>2</sup> Proteus: a sea god in Greek mythology who was able to assume different shapes at will

14. The first paragraph of the passage serves to

- (A) distinguish between two closely related concepts
- (B) define an abstract idea for further discussion
- (C) offer a factual theorem about nature
- (D) present a contrast to be evaluated
- (E) cite a common misconception among critics

15. The speaker is critical of Rousseau's

- (A) lack of precision
- (B) excessive subjectivity
- (C) idea of sympathy
- (D) ambitiousness
- (E) aloofness

16. The speaker characterizes *Paradise Lost* as a literary work that
- (A) reflects the conflict between thought and feeling in its author
  - (B) offers an appropriate example of a work of genius
  - (C) draws a clear distinction between ordinary people and poets
  - (D) reveals the views of its creator
  - (E) captures the political climate of an age
17. The speaker emphasizes that "Shakespear (almost alone)" (lines 23-24) can be distinguished from other writers on the basis of his ability to
- (A) write sympathetically but without personal bias
  - (B) show compassion toward humanity
  - (C) create new poetic forms
  - (D) manipulate poetic forms in his writings
  - (E) imagine fantastic worlds and situations
18. In context, the phrase "a pipe for the Muse's finger to play what stop she pleased" (lines 31-32) suggests Shakespeare's
- (A) exploration of poetic forms
  - (B) ability to empathize
  - (C) capacity for critical judgment
  - (D) interest in theories of originality in art
  - (E) brilliant interpretation of works by others
19. The statement "He was the Proteus of human intellect" (line 37) is an example of which of the following?
- (A) Verbal irony
  - (B) Understatement
  - (C) Punning
  - (D) Metaphorical allusion
  - (E) Proof by extended example
20. The three successive sentences beginning with "It" (lines 39-46) serve most directly to
- (A) contrast the qualities of "Genius in ordinary" (line 38) with those of an extraordinary genius
  - (B) characterize the various aspects of Shakespeare's genius
  - (C) suggest the conflicting impulses of a genius
  - (D) illustrate how Shakespeare was the "Proteus of human intellect" (line 37)
  - (E) contrast the genius of Milton and Shakespeare to that of Rembrandt
21. The phrase "blind to all excellence but its own" (line 42) refers to which of the following?
- (A) "Proteus" (line 37)
  - (B) "human intellect" (line 37)
  - (C) "Genius in ordinary" (line 38)
  - (D) "some one thing" (line 40)
  - (E) "theameleon" (line 43)



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(200) theameleon; for it does not borrow, but lend its colour  
(205) to all about it: or like the glow-worm, discloses a little  
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(215) night of intellect, that surrounds it. So did Rembrandt.  
(220) If ever there was a man of genius, he was one, in the  
(225) proper sense of the term. He lived in and revealed to  
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things *out of* nature, in fiction or fairy land, or make a voyage to the moon "to descry new lands, rivers, or mountains in her spotty globe," but saw things *in* nature that every one had missed before him, and gave others eyes to see them with. This is the test and triumph of originality, not to shew us what has never been, and what we may therefore very easily never have dreamt of, but to point out to us what is before our eyes and under our feet, though we have had no suspicion of its existence, for want of sufficient strength of intuition, of determined grasp of mind to seize and retain it.

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22. The speaker uses Rembrandt as an example to illustrate the idea that

- (A) painting is not as expressive a form as other media
- (B) genius cannot be ranked according to standards
- (C) genius uses art to perfect the forms of nature
- (D) imaginativeness is not always a desirable quality in a person of genius
- (E) one characteristic of genius is an original perception of the world

23. In the passage, Rembrandt functions as which of the following?
- I. A figure whose genius is different from Shakespeare's
  - II. A figure similar in interests to Milton
  - III. An example of one particular definition of genius
- (A) I only
  - (B) I and II only
  - (C) I and III only
  - (D) II and III only
  - (E) I, II, and III
24. Which of the following ideas can be inferred from the last sentence of the passage (lines 55-61) ?
- (A) Originality cannot truly be discovered in an artist.
  - (B) Ordinary people lack the ability to apprehend certain intrinsic qualities in nature.
  - (C) Art often resembles phenomena that appear in dreams.
  - (D) Reading can be as original an act as writing.
  - (E) Artistic geniuses often fail to share their discoveries with other people.
25. The author's footnote on "the figurative or fanciful exercise of the imagination" refers to the distinction between
- (A) understanding and apprehension
  - (B) feeling and thought
  - (C) reflection and action
  - (D) complex imagery and realistic representation
  - (E) conveyed insight and metaphor
26. The speaker's central rhetorical strategy in the passage can best be described as
- (A) developing an argument by using a strong personal appeal
  - (B) taking exception to previously advanced conceptions of an idea
  - (C) advancing an extended metaphor that describes the essence of a particular quality
  - (D) citing authorities to reinforce the validity of a critical theory
  - (E) providing specific examples to illustrate an abstract concept
27. The tone of the passage is best described as
- (A) confident and didactic
  - (B) resigned and contemplative
  - (C) combative
  - (D) agitated
  - (E) ironic



Questions 28-43. Read the following passage carefully before you choose your answers.

Line  
(5) If survival is an art, then mangroves are artists of the beautiful: not only that they exist at all—smooth-barked, glossy-leaved, thickets of lapped mystery—but that they can and do exist as floating islands, as trees upright and loose, alive and homeless on the water.

(10) I have seen mangroves, always on tropical ocean shores, in Florida and in the Galápagos. There is the red mangrove, the yellow, the button, and the black. They are all short, messy trees, waxy-leaved, laced all over with aerial roots, woody arching buttresses, and weird leathery berry pods. All this tangles from a black muck soil, a black muck matted like a mud-sopped rag, a muck without any other plants, shaded, cold to the touch, tracked at the water's edge by herons and nosed  
(15) by sharks.

It is these shoreline trees which, by a fairly common accident, can become floating islands. A hurricane flood or a rip tide can wrest a tree from the shore, or from the mouth of a tidal river, and hurl it into the ocean. It  
(20) floats. It is a mangrove island, blown.

There are floating islands on the planet; it amazes me. Credulous Pliny described some islands thought to be mangrove islands floating on a river. The people called these river islands *the dancers*, "because in any consort of musicians singing, they stir and move at the stroke of the feet, keeping time and measure."

Trees floating on rivers are less amazing than trees floating on the poisonous sea. A tree cannot live in salt. Mangrove trees exude salt from their leaves; you can  
(30) see it, even on shoreline black mangroves, as a thin white crust. Lick a leaf and your tongue curls and coils; your mouth's a heap of salt.

Nor can a tree live without soil. A hurricane-born mangrove island may bring its own soil to the sea. But  
(35) other mangrove trees make their own soil—and their own islands—from scratch. These are the ones which interest me. The seeds germinate in the fruit on the tree. The germinated embryo can drop anywhere—say, onto a dab of floating muck. The heavy root end sinks; a  
(40) leafy plumule unfurls. The tiny seedling, afloat, is on its way. Soon aerial roots shooting out in all directions trap debris. The sapling's networks twine, the interstices narrow, and water calms in the lee. Bacteria thrive on organic broth; amphipods swarm. These creatures grow  
(45) and die at the trees' wet feet. The soil thickens, accumulating rainwater, leaf rot, seashells, and guano; the island spreads.

More seeds and more muck yield more trees on the new island. A society grows, interlocked in a tangle of  
(50) dependencies. The island rocks less in swells. Fish throng to the backwaters stilled in snarled roots. Soon, Asian mudskippers—little four-inch fish—clamber up the mangrove roots into the air and peer about from periscope eyes on stalks, like snails. Oysters clamp to  
(55) submersed roots, as do starfish, dog whelk, and the

creatures that live among tangled kelp. Shrimp seek shelter there, limpets a holdfast, pelagic birds a rest.

And the mangrove island wanders on, afloat and adrift. It walks teetering and wanton before the wind. Its fate  
(60) and direction are random. It may bob across an ocean and catch on another mainland's shores. It may starve or dry while it is still a sapling. It may topple in a storm, or pitchpole. By the rarest of chances, it may stave into another mangrove island in a crash of clacking roots.  
(65) and mesh. What it is most likely to do is to drift anywhere in the alien ocean, feeding on death and growing, netting a makeshift soil as it goes, shrimp in its toes and terns in its hair.

(1982)

28. In the first paragraph, the author develops the metaphor of mangroves as "artists of the beautiful" (lines 1-2) by describing their mastery at

- (A) growing quickly and producing colorful leaves
- (B) living in unique and hostile circumstances
- (C) supporting unusual forms of life
- (D) creating islands that seem to move
- (E) generating life where none had previously existed

29. The lengthy opening sentence (lines 1-5) draws its unity chiefly from the speaker's use of

- (A) parallelism
- (B) alliteration
- (C) irony
- (D) understatement
- (E) onomatopoeia

30. In the context of the sentence in lines 1-5, "lapped" (line 3) evokes which of the following meaning(s) of the word "lap"?

- I. Wash against
- II. Enfold or wrap
- III. Overtake in a race

- (A) I only
- (B) II only
- (C) I and II only
- (D) II and III only
- (E) I, II, and III



31. The presentation of material in the second paragraph (lines 6-15) is characterized primarily by
- (A) generalizations followed by specific interpretations
  - (B) subtle and digressive rebuttals of earlier assertions
  - (C) facts followed by wide-ranging analysis
  - (D) descriptions followed by amplifying statements
  - (E) scientific data contrasted with personal commentary
32. The rhetorical purpose of the third paragraph (lines 16-20) can best be described as
- (A) expository
  - (B) speculative
  - (C) analytical
  - (D) deductive
  - (E) argumentative
33. How does the contrast in sentence structure between "A hurricane . . . the ocean" (lines 17-19) and "It floats" (lines 19-20) reflect the ideas being expressed?
- (A) The change to a brief sentence signals the speaker's change of heart.
  - (B) The contradictions between the two styles mirror the contradiction of fact and fiction.
  - (C) The shift to a short sentence is surprising, as is the fact it presents.
  - (D) The shorter sentence interrupts the flow of the paragraph, as the idea interrupts the speaker's description.
  - (E) The difference between the two structures represents the difference between two types of mangroves.
34. The speaker most likely includes the image of the islands dancing down the river (lines 23-26) for all the following reasons EXCEPT to
- (A) undercut the description in the preceding paragraph
  - (B) add a poetic element to the description of the mangrove trees
  - (C) expand on Pliny's report on mangrove islands
  - (D) convey a sense of wonder to the reader
  - (E) enlarge the reader's perspective on the subject
35. Which of the following best describes the effect of the sentence in lines 31-32 ("Lick a leaf . . . heap of salt") ?
- (A) It provides evidence that the speaker is directing remarks to an audience of scientists.
  - (B) It implies evidence of the speaker's direct experience with the subject.
  - (C) It alerts the reader to the graphic descriptions in the following paragraph.
  - (D) It intimidates the reader with its unexpected direct command.
  - (E) It characterizes the speaker as somewhat contemptuous of the subject matter.
36. The images in lines 33-47 combine to form an impression of
- (A) struggle and desperation
  - (B) isolation and suspicion
  - (C) gestation and growth
  - (D) danger and entrapment
  - (E) rising and falling



The passage is reprinted below for your use in answering the remaining questions.

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creatures that live among tangled kelp. Shrimp seek shelter there, limpets a holdfast, pelagic birds a rest.

And the mangrove island wanders on, afloat and adrift. It walks teetering and wanton before the wind. Its fate  
(60) and direction are random. It may bob across an ocean and catch on another mainland's shores. It may starve or dry while it is still a sapling. It may topple in a storm, or pitchpole. By the rarest of chances, it may stave into another mangrove island in a crash of clacking roots.  
(65) and mesh. What it is most likely to do is to drift anywhere in the alien ocean, feeding on death and growing, netting a makeshift soil as it goes, shrimp in its toes and terns in its hair.

(1982)

37. The statement "A society grows, interlocked in a tangle of dependencies" (lines 49-50) contributes to the development of the passage by
- (A) emphasizing differences between appearance and reality
  - (B) commenting ironically on previous descriptions
  - (C) giving focus to the detailed statements around it
  - (D) introducing a personal observation among objective items
  - (E) signaling a new argument that qualifies earlier assertions
38. The vitality of the island community described in lines 51-57 is conveyed primarily by the speaker's use of
- (A) comparisons
  - (B) action verbs
  - (C) scientific terms
  - (D) subordinate clauses
  - (E) colloquial expressions
39. The last paragraph (lines 58-68) presents the movements of a mangrove island in terms of
- (A) a fateful tragedy
  - (B) a flight from danger
  - (C) a dubious accomplishment
  - (D) an erratic journey
  - (E) an unfair contest

40. The last paragraph includes all of the following EXCEPT
- (A) appreciation of the unlikely nature of the mangrove islands
  - (B) the concept of life emerging from the sites of decay
  - (C) emphasis on the influence of chance
  - (D) depiction of the mangrove as host to sea creatures
  - (E) references to diverse kinds of mangroves
41. Which of the following is (are) evident in the last paragraph?
- I. Parody
  - II. Alliteration
  - III. Personification
- (A) III only
  - (B) I and II only
  - (C) I and III only
  - (D) II and III only
  - (E) I, II, and III
42. As the passage progresses, the speaker's focus shifts from
- (A) generalized discussion to particular examination
  - (B) descriptive narration to analysis of technical data
  - (C) analysis of issues to argument about causes
  - (D) tentative hypothesizing to definitive summary
  - (E) objective reporting to personal experience
43. The author's style in the passage is characterized by
- (A) literary allusions
  - (B) highly abstract metaphors
  - (C) rapid transitions between arguments
  - (D) juxtaposition of fact and myth
  - (E) vividness of diction



Questions 44-52. Read the following passage carefully before you choose your answers.

A dark mist lay over the Black Hills, and the land was like iron. At the top of a ridge I caught sight of Devil's Tower upthrust against the gray sky as if in the birth of time the core of the earth had broken through its crust and the motion of the world was begun. There are things in nature that engender an awful quiet in the heart of man; Devil's Tower is one of them. Two centuries ago, because they could not do otherwise, the Kiowas made a legend at the base of the rock. My grandmother said:

*Eight children were there at play, seven sisters and their brother. Suddenly the boy was struck dumb; he trembled and began to run upon his hands and feet. His fingers became claws, and his body was covered with fur. Directly there was a bear where the boy had been. The sisters were terrified; they ran, and the bear after them. They came to the stump of a great tree, and the tree spoke to them. It bade them climb upon it, and as they did so it began to rise into the air. The bear came to kill them, but they were just beyond its reach. It reared against the tree and scored the bark all around with its claws. The seven sisters were borne into the sky, and they became the stars of the Big Dipper.*

From that moment, and so long as the legend lives, the Kiowas have kinsmen in the night sky. Whatever they were in the mountains, they could be no more. However tenuous their well-being, however much they had suffered and would suffer again, they had found a way out of the wilderness.

My grandmother had a reverence for the sun, a holy regard that now is all but gone out of mankind. There was a wariness in her, and an ancient awe. She was a Christian in her later years, but she had come a long way about, and she never forgot her birthright. As a child she had been to the Sun Dances; she had taken part in those annual rites, and by them she had learned the restoration of her people in the presence of Tai-me. She was about seven when the last Kiowa Sun Dance was held in 1887 on the Washita River above Rainy Mountain Creek. The buffalo were gone. In order to consummate the ancient sacrifice—to impale the head of a buffalo bull upon the medicine tree—a delegation of old men journeyed into Texas, there to beg and barter for an animal from the Goodnight herd. She was ten when the Kiowas came together for the last time as a living Sun Dance culture. They could find no buffalo; they had to hang an old hide from the sacred tree. Before the dance could begin, a company of soldiers rode out from Fort Sill under orders to disperse the tribe. Forbidden without cause the essential act of their faith, having seen the wild herds slaughtered and left to rot upon the ground, the Kiowas backed away forever from the medicine tree. That was July 20, 1890, at the great bend of the Washita. My grandmother was there. Without bitterness, and for as long as she lived, she bore a vision of deicide.\*

Now that I can have her only in memory, I see my grandmother in the several postures that were peculiar to her: standing at the wood stove on a winter morning and turning meat in a great iron skillet; sitting at the south window, bent above her beadwork, and afterwards, when her vision failed, looking down for a long time into the fold of her hands; going out upon a cane, very slowly as she did when the weight of age came upon her; praying. I remember her most often at prayer. She made long, rambling prayers out of suffering and hope, having seen many things. I was never sure that I had the right to hear, so exclusive were they of all mere custom and company. The last time I saw her she prayed standing by the side of her bed at night, naked to the waist, the light of a kerosene lamp moving upon her dark skin. Her long, black hair, always drawn and braided in the day, lay upon her shoulders and against her breasts like a shawl. I do not speak Kiowa, and I never understood her prayers, but there was something inherently sad in the sound, some merest hesitation upon the syllables of sorrow. She began in a high and descending pitch, exhausting her breath to silence; then again and again—and always the same intensity of effort, of something that is, and is not, like urgency in the human voice. Transported so in the dancing light among the shadows of her room, she seemed beyond the reach of time. But that was illusion; I think I knew then that I should not see her again.

\*The killing of a god

(1969)

44. The figure of speech used to describe "the land" (line 1) is
- (A) personification
  - (B) simile
  - (C) apostrophe
  - (D) antithesis
  - (E) symbol
45. The speaker of the passage associates "Devil's Tower" (line 3) with the
- (A) barrenness of inanimate objects
  - (B) serenity of isolated places
  - (C) emptiness of death
  - (D) awesome power of nature
  - (E) mystery of evil forces



46. The sentence "Two centuries ago . . . base of the rock" (lines 7-9) implies chiefly that
- (A) the Kiowas had found proof that their culture originated in the Black Hills
  - (B) the creation of legends was the primary source of entertainment for ancient peoples
  - (C) the Kiowa language arose out of natural phenomena like Devil's Tower
  - (D) Devil's Tower was designated as the memorial for all of the Kiowa tribal dead
  - (E) Devil's Tower was so imposing that the Kiowas felt it had to be explained
47. Which of the following is the subject of the sentence "In order to . . . the Goodnight herd" (lines 41-45) ?
- (A) "sacrifice" (line 42)
  - (B) "bull" (line 43)
  - (C) "delegation" (line 43)
  - (D) "Texas" (line 44)
  - (E) "animal" (line 45)
48. Paragraph two (lines 31-57) is critical in the development of the passage primarily because it
- (A) analyzes details of the grandmother's religious beliefs
  - (B) illustrates the grandmother's Christian beliefs
  - (C) emphasizes that the Kiowas were a peace-loving people
  - (D) provides a historical context that illuminates the grandmother's character
  - (E) reveals that the Kiowas were passionate Sun worshippers
49. The characterization of the grandmother's prayers as "so exclusive . . . of all mere custom and company" (lines 69-70) suggests that
- (A) they were offered in a profoundly personal manner and intimate style
  - (B) the speaker felt excluded from his grandmother's presence
  - (C) the grandmother had a deep sense of loss of community with the Kiowa nation
  - (D) the prayers were uttered in the Christian and not the Kiowa tribal tradition
  - (E) the speaker sensed his grandmother's pervasive gloom concerning the decline of the Kiowa culture
50. Which of the following most accurately describes the narrative development of the passage?
- (A) All events occur in the recent past.
  - (B) The speaker unfolds events as they occur in the present.
  - (C) The focus shifts among present, prehistoric, historic, and recent past time.
  - (D) The events occur mostly in prehistoric and present time.
  - (E) The speaker does not distinguish prehistoric from historic events.
51. The tone of the passage is best characterized as
- (A) resentful
  - (B) elegiac
  - (C) apathetic
  - (D) ironic
  - (E) despairing
52. The narrative style of the passage is best described as
- (A) pointed and arch
  - (B) ornamental and refined
  - (C) blunt and brusque
  - (D) complex and enigmatic
  - (E) reflective and personal

END OF SECTION I.



## Answers to the 1996 AP English Language and Composition Exam Multiple Choice Section

Listed below are the correct answers to the multiple-choice questions and the percentage of AP candidates who answered each question correctly. The labels are meant to identify the passages.

ITEM	ANSWER	% CORRECT
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Queen Elizabeth's speech

1	C	85%
2	A	89%
3	B	34%
4	C	47%
5	E	86%
6	C	51%
7	D	90%
8	C	58%
9	B	63%
10	B	73%
11	E	82%
12	E	42%
13	D	68%

Genius

14	B	80%
15	B	41%
16	D	66%
17	A	82%
18	B	37%
19	D	91%
20	A	43%
21	C	82%
22	E	80%
23	C	77%
24	B	72%
25	E	20%
26	E	74%
27	A	70%

ITEM	ANSWER	% CORRECT
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Mangroves

28	B	65%
29	A	59%
30	C	30%
31	D	57%
32	A	50%
33	C	69%
34	A	58%
35	B	84%
36	C	83%
37	C	44%
38	B	68%
39	D	78%
40	E	83%
41	D	40%
42	A	56%
43	E	73%

Kiowa Grandmother

44	B	91%
45	D	72%
46	E	74%
47	C	55%
48	D	73%
49	A	74%
50	C	76%
51	B	39%
52	E	93%