



AP[®] English Language & Composition Sample Multiple-Choice Questions

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THIS IS NOT A COMPLETE EXAMINATION.

I. Sample Multiple-Choice Questions

Questions 1-6. Read the following passage carefully before you choose your answers.

Thus there are two books from whence I collect my divinity; besides that written one of God, another of his servant nature, that universal and public manuscript that lies expanded unto
Line the eyes of all: those that never saw him in the one, have discovered
(5) him in the other. This was the scripture and theology of the heathens¹: the natural motion of the sun made them more admire him than its supernatural station² did the children of Israel; the ordinary effects of nature wrought more admiration in them than in the other all his miracles. Surely the heathens knew better
(10) how to join and read these mystical letters than we Christians, who cast a more careless eye on these common hieroglyphics, and disdain to suck divinity from the flowers of nature. Nor do I so forget God as to adore the name of nature; which I define not, with the schools, to be the principle of motion and rest, but that
(15) straight and regular line, that settled and constant course the wisdom of God hath ordained the actions of his creatures, according to their several kinds. To make a revolution every day is the nature of the sun, because of that necessary course which God hath ordained it, from which it cannot swerve but by a faculty
(20) from the voice which first did give it motion. Now this course of nature God seldom alters or perverts, but like an excellent artist, hath so contrived his work, that with the selfsame instrument, without a new creation, he may effect his obscurest designs. Thus he sweeteneth the water with a wood,³ preserveth the creatures
(25) in the ark, which the blast of his mouth might have as easily created; for God is like a skillful geometrician, who, when more easily and with one stroke of his compass he might describe or divide a right line, had yet rather do this in a circle or longer way, according to the constituted and fore-laid principles of his art.
(30) Yet this rule of his he doth sometimes pervert, to acquaint the world with his prerogative, lest the arrogancy of our reason should question his power, and conclude he could not. And thus I call the effects of nature the works of God, whose hand and instrument she only is; and therefore to ascribe his actions unto

¹Ancient peoples

²God made the sun stand still while Joshua conducted a battle. (Joshua 10:12-13)

³Moses was instructed by God to turn a bitter pool into drinkable water by placing a tree in it. (Exodus 15:25)

- (35) her, is to devolve the honour of the principal agent upon the instrument; which if with reason we may do, then let our hammers rise up and boast they built our houses, and our pens receive the honour of our writings. I hold there is a general beauty in the works of God, and therefore no deformity in any kind or species
- (40) of creature whatsoever. I cannot tell by what logic we call a toad, a bear, or an elephant ugly; they being created in those outward shapes and figures which best express the actions of their inward forms, and having passed that general visitation of God, who saw that all that he had made was good, that is, conformable to his
- (45) will, which abhors deformity, and is the rule of order and beauty. There is no deformity but in monstrosity; wherein, notwithstanding, there is a kind of beauty, nature so ingeniously contriving the irregular parts, as they become sometimes more remarkable than the principal fabric. To speak yet more narrowly, there never
- (50) was anything ugly or misshapen, but the chaos; wherein, notwithstanding, to speak strictly, there was no deformity, because no form; nor was it yet impregnant by the voice of God. Now nature is not at variance with art, nor art with nature, they being both servants of his providence. Art is the perfection of nature.
- (55) Were the world now as it was the sixth day, there were yet a chaos. Nature hath made one world, and art another. In brief, all things are artificial; for nature is the art of God.

(1634-1635)

1. In relation to the passage as a whole, the statement in the first sentence presents
 - (A) a metaphor that introduces the subject of the passage
 - (B) a list of the various views that the passage will analyze
 - (C) an anecdote that illustrates the main theme of the passage
 - (D) an antithesis, both sides of which are commented on in the passage
 - (E) an assumption against which the rest of the passage argues
2. It can be inferred that the phrase “common hieroglyphics” (line 11) refers to
 - (A) mathematical theorems
 - (B) artistic works
 - (C) books of the Bible
 - (D) books written by “heathens”
 - (E) everyday natural phenomena

3. According to the passage, natural laws are temporarily suspended on occasion so that
 - (A) the principles of God's art can be revealed
 - (B) God can prove that he can alter these laws
 - (C) God can fashion new principles of design
 - (D) nature can be perfected
 - (E) "heathens" can be made to admire God's creation

4. In lines 32-38 ("And thus . . . honour of our writings"), the speaker employs which of the following rhetorical strategies?
 - (A) Argument by analogy
 - (B) Appeal to emotion
 - (C) Understatement
 - (D) Shift in point of view
 - (E) Euphemism

5. The function of the sentence in line 56 ("Nature . . . another") is to present
 - (A) an extended example of the idea that art improves on nature
 - (B) a contradiction of the speaker's argument that outward shapes perfect inward forms
 - (C) an apology for the speaker's ideas about nature
 - (D) a balanced antithesis of the speaker's concluding words
 - (E) a step in the author's logic leading up to the final assertion

6. Which of the following best summarizes the main topic of the passage?
 - (A) The necessity for earthly creatures to adore their creator
 - (B) The beauty and perfection of nature
 - (C) Nature as evidence of God's greatness
 - (D) The differences between human and divine creations
 - (E) The different ways "heathens" and Christians view nature

Questions 7-16. Read the following passage carefully before you choose your answers.

It is not easy to write a familiar style. Many people mistake a familiar for a vulgar style, and suppose that to write without affectation is to write at random. On the contrary, there is nothing that requires more precision, and, if I may so say, purity of expression, than the style I am speaking of. It utterly rejects not only all unmeaning pomp, but all low, cant phrases, and loose, unconnected, slipshod allusions. It is not to take the first word that offers, but the best word in common use; it is not to throw

words together in any combination we please, but to follow and
(10) avail ourselves of the true idiom of the language. To write a
genuine familiar or truly English style, is to write as any one
would speak in common conversation, who had a thorough com-
mand and choice of words, or who could discourse with ease, force,
(15) and perspicuity, setting aside all pedantic and oratorical flour-
ishes. Or to give another illustration, to write naturally is the
same thing in regard to common conversation, as to read natu-
rally is in regard to common speech. It does not follow that it is
an easy thing to give the true accent and inflection to the words
you utter, because you do not attempt to rise above the level of
(20) ordinary life and colloquial speaking. You do not assume indeed
the solemnity of the pulpit, or the tone of stage-declamation:
neither are you at liberty to gabble on at a venture, without
emphasis or discretion, or to resort to vulgar dialect or clownish
pronunciation. You must steer a middle course. You are tied down
(25) to a given and appropriate articulation, which is determined by
the habitual associations between sense and sound, and which
you can only hit by entering into the author's meaning, as you
must find the proper words and style to express yourself by fixing
your thoughts on the subject you have to write about. Any one
(30) may mouth out a passage with a theatrical cadence, or get upon
stilts to tell his thoughts: but to write or speak with propriety
and simplicity is a more difficult task. Thus it is easy to affect a
pompous style, to use a word twice as big as the thing you want
to express: it is not so easy to pitch upon the very word that
(35) exactly fits it. Out of eight or ten words equally common, equally
intelligible, with nearly equal pretensions, it is a matter of some
nicety and discrimination to pick out the very one, the prefera-
bleness of which is scarcely perceptible, but decisive. The reason
why I object to Dr. Johnson's style is, that there is no discrimi-
(40) nation, no selection, no variety in it. He uses none but "tall,
opaque words," taken from the "first row of the rubric:"— words
with the greatest number of syllables, or Latin phrases with
merely English terminations. If a fine style depended on this sort
of arbitrary pretension, it would be fair to judge of an author's
(45) elegance by the measurement of his words, and the substitution
of foreign circumlocutions (with no precise associations) for the
mother-tongue. How simple it is to be dignified without ease, to
be pompous without meaning! Surely, it is but a mechanical rule
for avoiding what is low to be always pedantic and affected. It is
(50) clear you cannot use a vulgar English word, if you never use a
common English word at all. A fine tact is shown in adhering to

(55) those which are perfectly common, and yet never falling into any expressions which are debased by disgusting circumstances, or which owe their signification and point to technical or professional allusions. A truly natural or familiar style can never be quaint or vulgar, for this reason, that it is of universal force and applicability, and that quaintness and vulgarity arise out of the immediate connection of certain words with coarse and disagreeable, or with confined ideas.

(1821)

7. Which of the following best describes the rhetorical function of the second sentence in the passage?
 - (A) It makes an appeal to authority.
 - (B) It restates the thesis of the passage.
 - (C) It expresses the causal relationship between morality and writing style.
 - (D) It provides a specific example for the preceding generalization.
 - (E) It presents a misconception that the author will correct.

8. Which of the following phrases does the author use to illustrate the notion of an unnatural and pretentious writing style?
 - (A) “unconnected, slipshod allusions” (line 7)
 - (B) “throw words together” (lines 8-9)
 - (C) “gabble on at a venture” (line 22)
 - (D) “get upon stilts” (lines 30-31)
 - (E) “pitch upon the very word” (line 34)

9. In lines 10-32 of the passage, the author uses an extended analogy between
 - (A) language and morality
 - (B) preaching and acting
 - (C) writing and speaking
 - (D) vulgar English and incorrect pronunciation
 - (E) ordinary life and the theater

10. In line 17, “common speech” refers to
 - (A) metaphorical language
 - (B) current slang
 - (C) unaffected expression
 - (D) regional dialect
 - (E) impolite speech

11. Which of the following words is grammatically and thematically parallel to “tone” (line 21)?
- (A) “solemnity” (line 21)
 - (B) “pulpit” (line 21)
 - (C) “stage-declamation” (line 21)
 - (D) “liberty” (line 22)
 - (E) “venture” (line 22)
12. In context, the expression “to pitch upon” (line 34) is best interpreted as having which of the following meanings?
- (A) To suggest in a casual way
 - (B) To set a value on
 - (C) To put aside as if by throwing
 - (D) To utter glibly and insincerely
 - (E) To succeed in finding
13. The ability discussed in lines 35-38 is referred to elsewhere as which of the following?
- (A) “theatrical cadence” (line 30)
 - (B) “foreign circumlocutions” (line 46)
 - (C) “fine tact” (line 51)
 - (D) “professional allusions” (lines 54-55)
 - (E) “universal force” (line 56)
14. The author’s observation in the sentence beginning “It is clear” (lines 49-51) is best described as an example of which of the following?
- (A) Mocking tone
 - (B) Linguistic paradox
 - (C) Popularity of the familiar style
 - (D) The author’s defense of Johnson’s style
 - (E) The author’s advice to the reader
15. In line 52, “those” refers to which of the following?
- I. “words” (line 45)
 - II. “circumlocutions” (line 46)
 - III. “associations” (line 46)
- (A) I only
 - (B) II only
 - (C) I and III only
 - (D) II and III only
 - (E) I, II, and III

16. The author's tone in the passage as a whole is best described as
- (A) harsh and strident
 - (B) informal and analytical
 - (C) contemplative and conciliatory
 - (D) superficial and capricious
 - (E) enthusiastic and optimistic

Questions 17-28. Read the following passage carefully before you choose your answers.

Up on the corner lived a drunk of legend, a true phenomenon, who could surely have qualified as the king of all the world's winos. He was neither poetic like the others nor ambitious like the singer
Line (to whom we'll presently come) but his drinking bouts were truly
(5) awe-inspiring and he was not without his sensitivity. In the throes of his passion he would shout to the whole wide world one concise command, "Shut up!" Which was disconcerting enough to all who heard (except, perhaps, the singer), but such were the labyrinthine acoustics of courtyards and areaways that he seemed to
(10) direct his command at me. The writer's block which this produced is indescribable. On one heroic occasion he yelled his obsessive command without one interruption longer than necessary to take another drink (and with no appreciable loss of volume, penetration or authority) for three long summer days and nights, and
(15) shortly afterwards he died. Just how many lines of agitated prose he cost me I'll never know, but in all that chaos of sound I sympathized with his obsession, for I, too, hungered and thirsted for quiet. Nor did he inspire me to a painful identification, and for that I was thankful. Identification, after all, involves feelings of
(20) guilt and responsibility, and, since I could hardly hear my own typewriter keys, I felt in no way accountable for his condition. We were simply fellow victims of the madding crowd. May he rest in peace.

No, these more involved feelings were aroused by a more intimate source of noise, one that got beneath the skin and worked
(25) into the very structure of one's consciousness—like the "fate" motif in Beethoven's Fifth or the knocking-at-the-gates scene in *Macbeth*. For at the top of our pyramid of noise there was a singer who lived directly above us; you might say we had a singer on our
(30) ceiling.

Now, I had learned from the jazz musicians I had known as a boy in Oklahoma City something of the discipline and devotion to his art required of the artist. Hence I knew something of what

(35) the singer faced. These jazzmen, many of them now world-famous, lived for and with music intensely. Their driving motivation was neither money nor fame, but the will to achieve the most eloquent expression of idea-emotions through the technical mastery of their instruments (which, incidentally, some of them wore as a priest wears the cross) and the give and take, the subtle rhythmic shaping and blending of idea, tone, and imagination demanded of group improvisation. The delicate balance struck between strong individual personality and the group during those early jam sessions was a marvel of social organization. I had learned too that the end of all this discipline and technical mastery was the desire to express an affirmative way of life through its musical tradition and that this tradition insisted that each artist achieve his creativity within its frame. He must learn the best of the past, and add to his personal vision. Life could be harsh, loud, and wrong if it wished, but they lived it fully, and when they expressed their attitude toward the world it was with a fluid style that reduced the chaos of living to form.

The objectives of these jazzmen were not at all those of the singer on our ceiling, but, though a purist committed to the mastery of the *bel canto* style, German *lieder*, modern French art songs, and a few American slave songs sung as if *bel canto*, she was intensely devoted to her art. From morning to night she vocalized, regardless of the condition of her voice, the weather, or my screaming nerves. There were times when her notes, sifting through her floor and my ceiling, bouncing down the walls and ricocheting off the building in the rear, whistled like tenpenny nails, buzzed like a saw, wheezed like the asthma of Hercules, trumpeted like an enraged African elephant—and the squeaky pedal of her piano rested plumb center above my typing chair. After a year of noncooperation from the neighbor on my left I became desperate enough to cool down the hot blast of his phonograph by calling the cops, but the singer presented a serious ethical problem: Could I, an aspiring artist, complain against the hard work and devotion to craft of another aspiring artist?

17. The speaker in the passage can best be described as a person who
- (A) is committed to developing his skills as a writer
 - (B) is actually more interested in being a musician than in being a writer
 - (C) has talent as both a musician and a writer
 - (D) is motivated very differently from the jazz musicians that he describes
 - (E) aspires to greatness but knows that he will never achieve it

18. That the speaker “sympathized with” the drunk’s “obsession” (lines 16-17) is ironic chiefly because the drunk
- (A) agitated the speaker purposely and distracted him from his writing
 - (B) was not “poetic” (line 3) and had no basis for his obsession
 - (C) actually disturbed the speaker less than did the singer
 - (D) had little “sensitivity” (line 5) and was undeserving of sympathy
 - (E) was a major source of the noise from which the speaker wished to escape
19. It can be inferred that the speaker and the drunk were “fellow victims” (line 22) in that
- (A) both had lost control of their passions
 - (B) neither received support from friends or relatives
 - (C) each had in a different way proven to be a failure
 - (D) neither was any longer able to feel guilt or responsibility
 - (E) both were tormented by distracting disturbances
20. In context, the word “intimate” (lines 24-25) is best interpreted to mean
- (A) suggestive and lyrical
 - (B) tender and friendly
 - (C) inexorably penetrating
 - (D) sensual and charming
 - (E) strongly private
21. The speaker mentions Beethoven’s Fifth and *Macbeth* (lines 27-28) as examples of which of the following?
- (A) Masterly creations flawed by insidious motifs and violent scenes
 - (B) Works of art famous for their power to annoy audiences
 - (C) Splendid artistic achievements often performed unsatisfactorily
 - (D) Artistic compositions with compelling and unforgettable elements
 - (E) Classic masterpieces with which everyone should be familiar
22. The description of the “delicate balance” (line 41) achieved at jazz jam sessions contributes to the unity of the passage in which of the following ways?
- (A) As a contrast to the situation in the speaker’s neighborhood
 - (B) As a condemnation of the singer’s lack of talent
 - (C) As a parallel to the drunk’s attitude toward the world
 - (D) As an indication of the essential similarity between art and life
 - (E) As a satirical comment on the speaker’s own shortcomings

23. According to the speaker, the jazz musicians that he knew as a boy attempted to do all of the following EXCEPT
- (A) become technical masters of the instruments on which they performed
 - (B) blend forms such as the slave song and the spiritual into carefully structured performances
 - (C) achieve individuality and virtuosity within the confines of their musical tradition
 - (D) communicate their beliefs and attitudes in a positive manner through their performances
 - (E) combine their talents with those of others in extemporaneous group performances
24. The speaker's attitude toward the jazz musicians is best described as one of
- (A) idolatrous devotion
 - (B) profound admiration
 - (C) feigned intimacy
 - (D) qualified enthusiasm
 - (E) reasoned objectivity
25. The speaker suggests that the jazz musicians to whom he refers accomplish which of the following by means of their art?
- (A) They hold a mirror to nature.
 - (B) They prove that music is superior to other art forms.
 - (C) They provide an ironic view of the world.
 - (D) They create order from the disorder of life.
 - (E) They create music concerned more with truth than beauty.
26. In the sentence beginning "There were times" (lines 58-63), the speaker employs all of the following EXCEPT
- (A) concrete diction
 - (B) parallel syntax
 - (C) simile
 - (D) understatement
 - (E) onomatopoeia

27. In the passage, the drunk, the jazz musicians, and the singer all share which of the following?
- (A) An inability to identify with others
 - (B) An intense application to a single activity
 - (C) A concern more with individuality than with tradition
 - (D) An ambivalent feeling about their roles in life
 - (E) A desire for popular approval
28. The style of the passage as a whole is most accurately characterized as
- (A) abstract and allusive
 - (B) disjointed and effusive
 - (C) informal and descriptive
 - (D) complex and pedantic
 - (E) symbolic and terse

Questions 29-39. Read the following passage carefully before you choose your answers.

Throughout her history China had believed herself the center of civilization, surrounded by barbarians. She was the Middle Kingdom, the center of the universe, whose Emperor was the Son of Heaven, ruling by the Mandate of Heaven. Convinced of their superior values, the Chinese considered that China's greatness was owed to principles of social order over a harmonious whole. All outsiders whose misfortune was to live beyond her borders were "barbarians" and necessarily inferiors who were expected, and indeed required, to make their approach, if they insisted on coming, bearing tribute and performing the kowtow in token of humble submission.

From the time of Marco Polo to the eighteenth century, visiting Westerners, amazed and admiring, were inclined to take China at her own valuation. Her recorded history began in the third millennium B.C., her bronzes were as old as the pyramids, her classical age was contemporary with that of Greece, her Confucian canon of ethics predated the New Testament if not the Old. She was the inventor of paper, porcelain, silk, gunpowder, the clock and movable type, the builder of the Great Wall, one of the wonders of the world, the creator of fabrics and ceramics of exquisite beauty and of an art of painting that was sophisticated and expressive when Europe's was still primitive and flat

When at the end of the eighteenth century Western ships and merchants surged against China's shores, eager for tea and silk and cotton, they found no reciprocal enthusiasm. Enclosed in the isolation of superiority, Imperial China wanted no influx of

strangers from primitive islands called Britain or France or Holland who came to live off the riches of the Middle Kingdom bearing only worthless articles for exchange. They had ugly noses and
(30) coarse manners and wore ridiculous clothes with constricting sleeves and trousers, tight collars and coats that had tails down the back but failed to close in front. These were not the garments of reasonable men.

A past-oriented society, safe only in seclusion, sensed a threat
(35) from the importunate West. The Imperial Government raised every barrier possible by refusals, evasions, postponements, and prohibitions to foreign entry or settlement or the opening of formal relations. Splendidly remote in the “Great Within” of the Forbidden City of Peking, the court refused to concern itself with
(40) the knocking on its doors. It would admit foreign embassies who came to plead for trade treaties only if they performed the ritual of three genuflections and nine prostrations in approaching the Son of Heaven. British envoys, after surmounting innumerable obstacles to reach Peking, balked at the kowtow and turned back
(45) empty-handed.

29. The principal contrast employed by the author in the passage is between
- (A) past and present
 - (B) wisdom and foolishness
 - (C) Imperial China and Europe
 - (D) civilization and barbarism
 - (E) technology and art
30. In paragraph two, which of the following rhetorical devices is most in evidence?
- (A) Appeals to authority
 - (B) The massing of factual information
 - (C) The use of abstract generalizations
 - (D) Impressionistic descriptive writing
 - (E) The use of anecdote
31. The primary rhetorical function of lines 14-22 is to
- (A) provide support for a thesis supplied in lines 1-2
 - (B) provide evidence to contrast with that supplied in the first paragraph
 - (C) present a thesis that will be challenged in paragraph three
 - (D) introduce a series of generalizations that are supported in the last two paragraphs
 - (E) anticipate objections raised by the ideas presented in lines 12-14

32. Lines 14-17 contain which of the following?
- (A) Elaborate metaphor
 - (B) Parallel syntax
 - (C) A single periodic sentence
 - (D) A compound subject
 - (E) Subordinate clauses
33. In the last sentence of paragraph 2 (lines 18-22), which of the following words is parallel in function to “inventor” (line 18)?
- (A) “clock” (line 19)
 - (B) “one” (line 19)
 - (C) “creator” (line 20)
 - (D) “art” (line 21)
 - (E) “Europe’s” (line 22)
34. In line 28, “bearing” modifies
- (A) “Imperial China” (line 26)
 - (B) “strangers” (line 27)
 - (C) “primitive islands” (line 27)
 - (D) “riches” (line 28)
 - (E) “Middle Kingdom” (line 28)
35. The point of view expressed in “They . . . men” (lines 29-33) is that of
- (A) the author
 - (B) present-day historians
 - (C) eighteenth-century British merchants
 - (D) eighteenth-century Chinese
 - (E) present-day Chinese
36. The word “importunate” (line 35) is reinforced by the author’s later reference to
- (A) “prohibitions to foreign entry” (line 37)
 - (B) “formal relations” (lines 37-38)
 - (C) “knocking on its doors” (line 40)
 - (D) “the ritual of three genuflections” (lines 41-42)
 - (E) “empty-handed” (line 45)

37. Which of the following best describes the first sentence of paragraph 4 (lines 34-35)?
- (A) The author's interpretation of China's situation in the late eighteenth century
 - (B) An objective summary of eighteenth-century Europe's view of China
 - (C) A challenge to the opinions in paragraph 3
 - (D) A restatement of the ideas in paragraph 2
 - (E) A conclusion rebutted by information in paragraph 4
38. Which of the following characteristics of Imperial China or Britain is most emphasized in paragraph 4?
- (A) Britain's adaptability to foreign customs
 - (B) Imperial China's aloof and insular attitude toward Europeans
 - (C) Imperial China's wisdom in relying on tradition and ceremony
 - (D) Britain's desperate need for foreign trade
 - (E) The splendor of the Imperial Chinese court
39. The tone of the passage is best described as
- (A) scornful and unsympathetic
 - (B) reverent and respectful
 - (C) acerbic and cynical
 - (D) serious but faintly condescending
 - (E) irate but carefully judicious

Questions 40-49. Read the following passage carefully before you choose your answers.

The town sits in a vale between two rounded-off, thickly wooded mountains. Hot mineral waters pour out of the mountainsides, and the hills for miles around erupt with springs, some of them famous and commercial, with bottled water for sale, (5) others trickling under rotten leaves in deep woods and known only to the natives. From one spring the water gushes milky and sulphurous. From another it comes forth laced with arsenic. Here it will be heavy with the taste of rocky earth, there, as sweet as rainwater. Each spring possesses its magical healing (10) properties and its devoted, believing imbibers. In 1541, on the journey that proved to be his last, Hernando de Soto encountered friendly tribes at these springs. For a thousand years before him the mound-building Indians who lived in the Mississippi Valley had come here to cure their rheumatism and activate their slug- (15) gish bowels.

The main street of town, cutting from northeast to southwest, is schizoid, lined on one side with plate-glass store fronts and on the other with splendid white stucco bathhouses, each with its noble portico and veranda, strung along the street like stones in an old-fashioned necklace. All but one of the bathhouses are closed down now. At the head of the street, on a plateau, stands the multistoried Arlington, a 1920's resort hotel and a veritable ducal palace in yellow sandstone. Opposite, fronted in mirrors and glittering chrome, is what once was a gambling casino and is now a wax museum. "The Southern Club," it was called in the days when the dice tumbled across the green baize and my father waited for the results from Saratoga to come in over Western Union. Lots of other horsebooks operated in that same neighborhood—the White Front, the Kentucky Club—some in back rooms and dives in which no respectable person would be seen. But the Southern was another thing. Gamblers from Chicago strolled in and out in their ice-cream suits and their two-tone shoes and nothing smaller than a C-note in their pockets. Packards pulled up to the door and let out wealthy men with showy canes and women in silk suits and alligator pumps who owned stables of thoroughbreds and next month would travel to Churchill Downs. I saw this alien world in glimpses as Mother and I sat at the curb in the green Chevrolet, waiting for the last race at Belmont or Hialeah to be over so that my father could figure the payoffs and come home to supper.

The other realm was the usual realm, Middletown, Everyplace. Then it was frame houses, none very new. Now it is brick ranches and splits, carports, inlaid nylon carpet, and draw-drapes. Now the roads are lined with a pre-fab forest of Pizza Huts, Bonanzas, ninety kinds of hamburger stand, and gas stations, some with an occasional Southern touch: a plaque, for example, that reads "Serve-U-Sef." In what I still remember as horse pasture now stands a windowless high school—windowless—where classes range up to one hundred, and the teacher may not be able to learn everybody's name. My old elementary school, a two-story brick thing that threatened to fall down, had windows that reached to the fourteen-foot ceiling. We kept them shut only from November to February, for in this pleasant land the willows turn green and the winds begin sweetening in March, and by April the iris and jonquils bloom so thickly in every yard that you can smell them on the schoolroom air. On an April afternoon, we listened to the creek rushing through the schoolyard and thought mostly about crawdads.

40. The passage as a whole is best described as
- (A) a dramatic monologue
 - (B) a melodramatic episode
 - (C) an evocation of a place
 - (D) an objective historical commentary
 - (E) an allegorical fable
41. The speaker's reference to Hernando de Soto's visit to the springs in 1541 (lines 10-12) serves primarily to
- (A) clarify the speaker's attitude toward the springs
 - (B) exemplify the genuine benefits of the springs
 - (C) document the history of the springs
 - (D) specify the exact location of the springs
 - (E) describe the origin of beliefs in the springs' magical properties
42. With which of the following pairs does the speaker illustrate what she means by "schizoid" in line 17?
- (A) "plate-glass store fronts" (line 17) and "splendid white stucco bathhouses" (line 18)
 - (B) "stones in an old-fashioned necklace" (lines 19-20) and "fronted in mirrors and glittering chrome" (lines 23-24)
 - (C) "the multistoried Arlington" (line 22) and "'The Southern Club'" (line 25)
 - (D) "once was a gambling casino" (line 24) and "now a wax museum" (line 25)
 - (E) "Chicago" (line 31) and "Churchill Downs" (line 37)
43. In describing the bathhouses and the Arlington hotel (lines 18-23), the speaker emphasizes their
- (A) isolation
 - (B) mysteriousness
 - (C) corruptness
 - (D) magnificence
 - (E) permanence
44. The sentence structure and diction of lines 28-37 ("Lots of other horsebooks . . . travel to Churchill Downs") suggest that the scene is viewed by
- (A) an impartial sociologist
 - (B) a fascinated bystander
 - (C) a cynical commentator
 - (D) an argumentative apologist
 - (E) a bemused visitor

45. The attitude of the speaker toward the gamblers from Chicago is primarily one of
- (A) awe
 - (B) suspicion
 - (C) disapproval
 - (D) mockery
 - (E) indifference
46. The terms “Middletown, Everyplace” (line 41) are best interpreted as
- (A) nicknames used by local residents for their town
 - (B) epithets referring to the homogeneity of American suburbs
 - (C) euphemisms for an area too sprawling to be called a town
 - (D) names that emphasize the town’s prominence as a cultural center
 - (E) evidence of the town’s location at the heart of varied activities
47. The speaker mentions the “Serve-U-Sef” plaque (line 47) chiefly as an example of
- (A) appealing wit
 - (B) churlish indifference
 - (C) attempted folksiness
 - (D) double entendre
 - (E) inimitable eccentricity
48. The speaker’s tone at the conclusion of the passage (lines 50-58) is primarily one of
- (A) poignant remorse
 - (B) self-deprecating humor
 - (C) feigned innocence
 - (D) lyrical nostalgia
 - (E) cautious ambivalence
49. Which of the following is most likely a deliberate exaggeration?
- (A) “the water gushes milky and sulphurous” (lines 6-7)
 - (B) “For a thousand years before him” (line 12)
 - (C) “back rooms and dives in which no respectable person would be seen” (lines 29-30)
 - (D) “women in silk suits . . . who owned stables of thoroughbreds” (lines 35-36)
 - (E) “ninety kinds of hamburger stand” (line 45)

Answer Key to Multiple-Choice Questions

Language and Composition

1 - A	8 - D	15 - A	22 - A	29 - C	36 - C	43 - D
2 - E	9 - C	16 - B	23 - B	30 - B	37 - A	44 - B
3 - B	10 - C	17 - A	24 - B	31 - A	38 - B	45 - A
4 - A	11 - A	18 - E	25 - D	32 - B	39 - D	46 - B
5 - E	12 - E	19 - E	26 - D	33 - C	40 - C	47 - C
6 - C	13 - C	20 - C	27 - B	34 - B	41 - C	48 - D
7 - E	14 - A	21 - D	28 - C	35 - D	42 - A	49 - E