

## Question 2

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

The following passage is from the novel *The Known World* by Edward P. Jones. Read the passage carefully. Then, in a well-organized essay, analyze how the author reveals the character of Moses. In your analysis, you may wish to consider such literary elements as point of view, selection of detail, and imagery.

Line  
5 The evening his master died he worked again well after he ended the day for the other adults, his own wife among them, and sent them back with hunger and tiredness to their cabins. The young ones, his son  
10 among them, had been sent out of the fields an hour or so before the adults, to prepare the late supper and, if there was time enough, to play in the few minutes of sun that were left. When he, Moses, finally freed himself of the ancient and brittle harness that  
15 connected him to the oldest mule his master owned, all that was left of the sun was a five-inch-long memory of red orange laid out in still waves across the horizon between two mountains on the left and one on the right. He had been in the fields for all of fifteen hours. He paused before leaving the fields as the evening quiet wrapped itself about him. The mule quivered, wanting home and rest. Moses closed his eyes and bent down and took a pinch of the soil and ate it with no more thought than if it were a spot of  
20 cornbread. He worked the dirt around in his mouth and swallowed, leaning his head back and opening his eyes in time to see the strip of sun fade to dark blue and then to nothing. He was the only man in the realm, slave or free, who ate dirt, but while the  
25 bondage women, particularly the pregnant ones, ate it for some incomprehensible need, for that something that ash cakes and apples and fatback did not give their bodies, he ate it not only to discover the strengths and weaknesses of the field, but because the eating of it tied him to the only thing in his small  
30 world that meant almost as much as his own life.

This was July, and July dirt tasted even more like sweetened metal than the dirt of June or May. Something in the growing crops unleashed a metallic  
35 life that only began to dissipate in mid-August, and by harvest time that life would be gone altogether, replaced by a sour moldiness he associated with the coming of fall and winter, the end of a relationship he had begun with the first taste of dirt back in March, before the first hard spring rain. Now, with the sun  
40 gone and no moon and the darkness having taken a nice hold of him, he walked to the end of the row, holding the mule by the tail. In the clearing he dropped the tail and moved around the mule toward  
45 the barn.

The mule followed him, and after he had prepared the animal for the night and came out, Moses smelled the coming of rain. He breathed deeply, feeling it surge through him. Believing he was alone, he smiled.  
50 He knelt down to be closer to the earth and breathed deeply some more. Finally, when the effect began to dwindle, he stood and turned away, for the third time that week, from the path that led to the narrow lane of the quarters with its people and his own cabin, his  
55 woman and his boy. His wife knew enough now not to wait for him to come and eat with them. On a night with the moon he could see some of the smoke rising from the world that was the lane—home and food and rest and what passed in many cabins for the life of family. He turned his head slightly to the right and made out what he thought was the sound of playing children, but when he turned his head back, he could hear far more clearly the last bird of the day as it evening-chirped in the small forest far off to the left.

65 He went straight ahead, to the farthest edge of the cornfields to a patch of woods that had yielded nothing of value since the day his master bought it from a white man who had gone broke and returned to Ireland. "I did well over there," that man lied to his  
70 people back in Ireland, his dying wife standing hunched over beside him, "but I longed for all of you and for the wealth of my homeland." The patch of woods of no more than three acres did yield some soft, blue grass that no animal would touch and many  
75 trees that no one could identify. Just before Moses stepped into the woods, the rain began, and as he walked on the rain became heavier. Well into the forest the rain came in torrents through the trees and their mighty summer leaves, and after a bit Moses  
80 stopped and held out his hands and collected water that he washed over his face. Then he undressed down to his nakedness and lay down. To keep the rain out of his nose, he rolled up his shirt and placed it under his head so that it tilted just enough for the rain to  
85 flow down about his face. When he was an old man and rheumatism chained up his body, he would look back and blame the chains on evenings such as these, and on nights when he lost himself completely and fell asleep and didn't come to until morning, covered  
90 with dew.

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## 1982 Exam Stems

1. The headings of the stanzas, \_\_\_\_\_, indicate which one of the two is being/acting/winning/speaking
2. In the poem, which of the following best describes the relationship between \_\_\_\_\_ and \_\_\_\_\_?
3. Which of the following devices is dominant in the first stanza?
4. The notion of an \_\_\_\_\_ that can \_\_\_\_\_ and an \_\_\_\_\_ that can \_\_\_\_\_ (lines \_\_) suggests that
5. In the context of the first stanza, the lines \_\_ express a longing to be freed/separated/saved/cured/released
6. Which of the following best sums up what is said in lines \_\_\_\_?
7. What does line \_\_ suggest about the nature of \_\_\_\_\_?
8. Which of the following best restates the question posed in lines \_\_\_\_?
9. Lines \_\_ are best understood to mean that
10. " \_\_\_\_\_ " (line \_\_) refers metaphorically to
11. Which of the following best describes the effect of the metaphor in lines \_\_\_\_?
12. The last four lines, which extend the length of the last stanza, have the effect of?
13. Which of the following most fully expresses the cleverness of \_\_\_\_\_ in its impingement on the \_\_\_\_\_
14. The primary distinction made in the first paragraph is one between
15. Which of the following best describes the function of the first sentence in the passage?
16. The phrase " \_\_\_\_\_ " (line \_\_) is best read as a metaphor relating to
17. In context, the clause " \_\_\_\_\_ " (lines \_\_) suggests which of the following?
18. According to the passage, writers who are most aware of \_\_\_\_\_ would be those who \_\_\_\_\_
19. In the first paragraph, the author is most concerned with explaining/berating/defining/developing/summarizing
20. In lines \_\_, the repeated linkage of the words \_\_\_\_\_ and \_\_\_\_\_ can be interpreted as an emphasis on the
21. According to lines \_\_, which of the following would be a \_\_\_\_\_ and \_\_\_\_\_ attitude for a young writer to hold?
22. The author implies that " \_\_\_\_\_ " (lines \_\_) because following it leads to
23. The " \_\_\_\_\_ " (line \_\_) is best understood as that which
24. In line \_\_, " \_\_\_\_\_ " refers to which of the following?
25. In lines \_\_, the author refers to " \_\_\_\_\_ " as an example/a part/evidence
26. Which of the following is implicit before " \_\_\_\_\_ " (lines \_\_)?
27. The function of the quotation in lines \_\_ is primarily to support/refute/ridicule/show/add
28. The development of the argument can best be described as progressing from the assertion/summary/statement/criticism/description
29. Taken as a whole, the passage is best described as a narrative/a technical discussion/an argument/an expository/a descriptive
30. The speaker assumes that the \_\_\_\_\_ referred to in lines \_\_ will come proclaiming
31. According to the speaker, the prophet's " \_\_\_\_\_ " (line \_\_) will probably not be heeded because

32. In the phrase, " \_\_\_\_\_ " (line \_\_) , the speaker is suggesting that
33. In line \_\_ the speaker is doing which of the following  
anticipating/despairing/exchanging/heeding/prescribing
34. In lines \_\_, the speaker is asserting that
35. The speaker implies that without " \_\_\_\_\_ " we would
36. The phrase " \_\_\_\_\_ " (line \_\_) implies
37. The " \_\_\_\_\_ " (line \_\_) refers to
38. The phrase " \_\_\_\_\_ " (line \_\_) is best understood as
39. According to the speaker, we use the images of " \_\_\_\_\_ " (line \_\_), " \_\_\_\_\_ " (line \_\_), and the  
" \_\_\_\_\_ " (line \_\_) literally/as metaphors/as similes/to reinforce/to explain
40. Which of the following best describes an effect of the repetition of the phrase " \_\_\_\_\_ " (line \_\_)
41. Which of the following best paraphrases the meaning of line \_\_
42. Which of the following best describes the poem as a whole?
43. Which of the following best describes the " \_\_\_\_\_ " in the passage?
44. The opening sentence can best be described as
45. In line \_\_ "which" refers to
46. The speaker contrasts his preferred \_\_\_\_\_ with which of the following?
47. In lines \_\_\_\_\_, which of the following does NOT modify " \_\_\_\_\_ " (line \_\_)
48. Which of the following is true about the syntax of the clause " \_\_\_\_\_ "(lines \_\_)
49. The phrase " \_\_\_\_\_ " (lines \_\_) modifies
50. In lines\_\_ " \_\_\_\_\_ " means which of the following?
51. The best contrast with the image of " \_\_\_\_\_ " (lines \_\_) is
52. After line \_\_. the author's tone becomes more
53. The most explicit suggestion that \_\_\_\_\_ is contained in
54. When the author says, " \_\_\_\_\_ " (lines \_\_) , he is commenting on
55. Which of the following best describes the passage as a whole?

## 1987 Exam Stems

1. The phrase " \_\_\_\_\_ " (line \_\_) is best interpreted to mean that
2. The phrase " \_\_\_\_\_ " (lines \_\_) evokes
3. The phrase " \_\_\_\_\_ " (lines \_\_) presents an example of
4. \_\_\_\_\_ had hated her \_\_\_\_\_ primarily for
5. The image of " \_\_\_\_\_ " (line \_\_) is a reference to
6. In context, which of the following depends on " \_\_\_\_\_ " (line \_\_)
7. in context, the phrase " \_\_\_\_\_ " (line \_\_) is best interpreted to mean
8. The parable of \_\_\_\_\_ (lines \_\_) serves primarily to
9. \_\_\_\_\_ believed that the very best characteristic of human nature is
10. In the parable of \_\_\_\_\_, " \_\_\_\_\_ " (line \_\_) most likes represents
11. It can be inferred that each \_\_\_\_\_ who \_\_\_\_\_ " \_\_\_\_\_ " (line \_\_) to see \_\_\_\_\_ was
12. Which of the following best describes \_\_\_\_\_ at the end of the passage?
13. The tone of the last two paragraphs (lines \_\_) is best described as
14. Which of the following best describes how \_\_\_\_\_ felt about the influence of \_\_\_\_\_ and \_\_\_\_\_ on her character?
15. All of the following represent figurative language EXCEPT
16. The \_\_\_\_\_ pictured in lines \_\_ is best described as which of the following
17. The \_\_\_\_\_ described in lines \_\_ is pictured chiefly in his role as
18. The change referred to in line \_\_ is described as one from " \_\_\_\_\_ to \_\_\_\_\_ "
19. In line \_\_, the phrase " \_\_\_\_\_ " is best taken to mean which of the following
20. The relationship between lines \_\_ and lines \_\_ is best described by which of the following
21. In lines \_\_, the desire to \_\_\_\_\_ is seen chiefly as
22. In lines \_\_, the speaker regards himself as
23. The main point made about \_\_\_\_\_ and \_\_\_\_\_ is lines \_\_ is that
24. Lines \_\_ suggest that
25. Beginning in line \_\_, the speaker does which of the following
26. In line \_\_ the phrase " \_\_\_\_\_ " refers to
27. According to the speaker, " \_\_\_\_\_ " (line \_\_) lack all of the following vices EXCEPT
28. In lines \_\_, the speaker attempts to do which of the following  
recapitulate/recount/offer/draw/chastise
29. According to line \_\_, the speaker finds value in which of the following aspects of poetry?
30. According to the speaker, a positive aspect of poetry is its
31. According to the speaker, poets are despicable if they imitate/become/fail/mock/compose
32. This excerpt is written in which of the following?
33. The passage contains all of the following rhetorical devices EXCEPT
34. It can be inferred from the passage that the speaker would agree with which of the following statements about \_\_\_\_\_?
35. In the passage's second sentence the speaker uses language that might best describe a
36. It is most likely that the \_\_\_\_\_ " \_\_\_\_\_ " (line \_\_) in order to  
study/admit/remind/trick/hide

37. The speaker's \_\_\_\_\_ is concerned that his \_\_\_\_\_'s fear may make/weaken/subvert/cause/prompt
38. The comparisons in lines \_\_ of \_\_\_\_\_ with the \_\_\_\_\_ and " \_\_\_\_\_ " suggest that \_\_\_\_\_ is all of the following EXCEPT
39. In lines \_\_\_\_\_, that speaker suggests that \_\_\_\_\_ is motivated by
40. The sentence beginning " \_\_\_\_\_ " (lines \_\_) supports the speaker's proposition that \_\_\_\_\_ is /may/cannot
41. One could at least partially rebut the implication of lines\_\_ by noting that a man who is " \_\_\_\_\_ " might
42. "They" in line\_\_ refers to
43. A more conventional, but still accurate, replacement for "nor" in line \_\_ would be
44. " \_\_\_\_\_ " (lines \_\_) appears to be a contradictory statement because
45. At the conclusion the speaker finds that he
46. Which of the following seems LEAST compatible with the speaker's \_\_\_\_\_?
47. In the first section of the poem (lines\_), the speaker seeks to convey a feeling of
48. In context, " \_\_\_\_\_ " (line\_\_) suggests that
49. The speaker give symbolic significance to which of the following?
50. Lines \_\_ and \_\_ (" \_\_\_\_\_ ") are best understood to mean which of the following?
51. In lines \_\_, the \_\_\_\_\_ is compared to
52. Which of the following occurs directly because the \_\_\_\_\_ is " \_\_\_\_\_ " (line \_\_).
53. The speaker's description of the \_\_\_\_\_ of the \_\_\_\_\_ emphasizes all of the following EXCEPT its
54. In lines \_\_, " \_\_\_\_\_ " suggests that
55. In line \_\_, " \_\_\_\_\_ " functions as which of the following an adjective modifying/an adverb modifying
56. in lines \_\_, the speaker compares
57. In the poem, the \_\_\_\_\_ is, for the speaker, all of the following EXCEPT
58. Lines \_\_ can best be described as a digression/change/counterargument/metaphorical/simile
59. In the last section of the poem, the speaker implies that to try to \_\_\_\_\_ the " \_\_\_\_\_ " (line \_\_) is
60. It can be inferred that \_\_\_\_\_'s attitude toward the speaker's speculations is one of
61. The poem is an example of which of the following verse forms?

## 1991 Exam Stems

1. The speaker of the passage is most likely a
2. In the first paragraph, the speaker characterizes the \_\_\_\_\_ primarily by describing their
3. The dominant technique in the first paragraph is the use of
4. Which of the following best describes the order in which objects are presented in paragraph one?
5. In context, " \_\_\_\_\_ " (line \_\_) is best interpreted as
6. The words " \_\_\_\_\_ " (line \_\_) and " \_\_\_\_\_ " ( line \_\_) contribute which of the following to the development of the passage?
7. The \_\_\_\_\_ and \_\_\_\_\_ are characterized in terms of which of the following aspects of their lives?
8. The characterization of the \_\_\_\_\_ in lines \_\_ is marked by
9. In line \_\_, "they" refers to
10. In the second paragraph, the author develops a contrast between
11. In the second paragraph, the speaker characterizes the \_\_\_\_\_ primarily by describing their
12. The primary rhetorical purpose of the passage is to
13. Which of the following best describes the organization of the passage?
14. The speaker is best described as
15. It can be inferred that the rhythm and diction of the concluding lines (" \_\_\_\_\_ ") are intended to reflect
16. The phrase " \_\_\_\_\_ " emphasizes which of the following?
17. In lines \_\_, there is an implied comparison between \_\_\_\_\_ and
18. In lines \_\_, \_\_\_\_\_ implies that " \_\_\_\_\_ " are
19. In lines \_\_, \_\_\_\_\_ makes use of
20. The two quotations in lines \_\_\_\_\_ by \_\_\_\_\_ are seen by \_\_\_\_\_ as
21. \_\_\_\_\_'s " \_\_\_\_\_ " (line \_\_) are not comforting because they
22. In line \_\_, the " \_\_\_\_\_ " are mentioned as which of the following?  
subjects/rabble/people/criminals
23. In line \_\_, " \_\_\_\_\_ " refers to the idea that the
24. When \_\_\_\_\_ says " \_\_\_\_\_ " (line \_\_), he means that he
25. In line \_\_, " \_\_\_\_\_ " is best interpreted as meaning
26. Which of the following best restates the meaning of lines \_\_?
27. In the passage, \_\_\_\_\_ uses language primarily to
28. In the passage, \_\_\_\_\_ reflects on all of the following EXCEPT
29. In the passage, \_\_\_\_\_ exhibits which of the following?
30. The speaker implies that the \_\_\_\_\_ is
31. The speaker implies that there is a similarity between the
32. An example of the literary device of apostrophe is found in line
33. In line \_\_, " \_\_\_\_\_ " refers to the
34. Which of the following is an irony presented in the poem?
35. A major rhetorical shift in the poem occurs in line
36. Which of the following lines is closest in meaning to lines \_\_ and \_\_?
37. The final stanza of the poem primarily expresses the speaker's

38. The basic meter of the poem is
39. The speaker characterizes the life of the \_\_\_\_\_ as
40. In line \_\_, "its" refers to
41. In the first sentence (lines \_\_\_\_ ) of the passage is characterized by which of the following
42. The succession of phrases " \_\_\_\_\_ " in lines \_\_\_\_\_ emphasizes the
43. The antecedent of the word "them" is
44. The chief effect of the diction in the sentence " \_\_\_\_\_ " (lines \_\_ ) is to provide
45. The predominant tone of the speaker toward the \_\_\_\_\_ is one of
46. The function of the sentence beginning " \_\_\_\_\_ " (lines \_\_ ) is to
47. The description " \_\_\_\_\_ " (lines \_\_ ) serves to
48. The description in the \_\_\_\_\_ sentence (lines \_\_ ) is characterized by all of the following EXCEPT
49. Which of the following indicates the major shift in the development of the speaker's exposition?
50. In the passage, the \_\_\_\_\_ functions as
51. Which of the following is the most logical deduction from the speaker's assertions?
52. Which of the following are the most prominent images in the passage?
53. The central rhetorical strategy of the passage is to

## 1994 Exam Stems

1. The passage is primarily concerned with
2. In lines \_\_\_\_, the words "\_\_\_\_\_" have which of the following effects? they retard/they satirize/they highlight/they change/they emphasize
3. Which of the following best describes the effect produced by the repetition of the phrase "\_\_\_\_\_" in lines \_\_ and \_\_\_\_
4. It can be inferred from the phrase "\_\_\_\_\_" (line \_\_) that \_\_\_\_
5. In lines \_\_\_\_, the pronoun "it" in the phrase "\_\_\_\_\_" refers to
6. The depiction of \_\_\_\_\_'s "\_\_\_\_\_" and \_\_\_\_\_'s "\_\_\_\_\_" (lines \_\_) serves what specific function in the narrative progress of the passage? it diverts/it retards/it provides/it counters/it offers
7. In context, "\_\_\_\_\_" (line \_\_), "\_\_\_\_\_" (line \_\_), and "\_\_\_\_\_" (line \_\_) serve to evoke/situate/highlight/mask/endorse
8. The qualifiers "\_\_\_\_\_" (lines \_\_) and "\_\_\_\_\_" (lines \_\_) suggest that
9. The image of "\_\_\_\_\_" (line \_\_) suggests all of the following EXCEPT
10. The attention the speaker pays to the details of \_\_\_\_\_ serves primarily to
11. The style of the passage as a whole is characterized by
12. The irony in the passages as a whole rests chiefly on the conflict between
13. The point of view in the passage is that of
14. Which of the following best describes the effect produced by the repetition of the words "\_\_\_\_\_" and "\_\_\_\_\_" throughout the passage?
15. The poem dramatizes the moment when the speaker
16. The poem contains which of the following?
17. In the context of the poem, the phrase "\_\_\_\_\_" (line \_\_) is best paraphrased as
18. Which of the following pairs of words refers to different entities?
19. When the speaker says the \_\_\_\_\_ will deny ever having seen him (lines \_\_), he means that
20. A principle purpose of the use of "\_\_\_\_\_" (line \_\_) is to foreshadow/emphasize/serve/compensate/contrast
21. In the context of the poem, the expression "\_\_\_\_\_" (line \_\_) is best interpreted to mean
22. Lines \_\_\_\_ describe an example of
23. In line \_\_ "\_\_\_\_\_" is best paraphrased as
24. By the expression "\_\_\_\_\_" (line \_\_), the speaker means that he will have
25. Which of the following pairs of phrases most probably refers to the same moment in the sequence of events in the poem?
26. In the final stanza, the speaker anticipates
27. Which of the following is LEAST important to the theme of the poem?
28. The tone throughout the poem is best described as one of
29. Which of the following descriptions is an example of the narrator's irony?
30. Which of the following phrases most pointedly refers to \_\_\_\_\_'s \_\_\_\_\_ character?
31. In context, the adjective "\_\_\_\_\_" (line \_\_) is best interpreted as meaning
32. The use of the word "\_\_\_\_\_" in line \_\_ is an example of which of the following?



33. In the context of the sentence, the phrases " \_\_\_\_\_ " (line \_\_) and " \_\_\_\_\_ " (line \_\_) are used to show \_\_\_\_\_'s
34. Which of the following terms is (are) meant to be taken ironically?
35. The passage suggests that, as member of \_\_\_\_\_, \_\_\_\_\_ was
36. Which of the following statements best defines \_\_\_\_\_'s relationship with \_\_\_\_\_?
37. Which of the following best describes the effect of the last paragraph?
38. The narrator attributes \_\_\_\_\_'s attitude and behavior to which of the following factors?
39. The style of the passage as a whole can be best characterized as
40. The narrator's attitude toward \_\_\_\_\_ can best be described as one of
41. In the first stanza, the \_\_\_\_\_ is presented chiefly as
42. The \_\_\_\_\_ is most probably called a " \_\_\_\_\_ " (line \_\_) because it
43. How many reasons does the speaker give to try to explain why the \_\_\_\_\_  
" \_\_\_\_\_ " (line \_\_)
44. The speaker hypothesizes that \_\_\_\_\_ might be
45. The diction used to describe \_\_\_\_\_ in lines \_\_\_\_\_ suggests that
46. In line \_\_\_\_\_, " \_\_\_\_\_ " refers to something that
47. The object of "to" in line \_\_ is
48. For the speaker, the \_\_\_\_\_ and \_\_\_\_\_ are similar in that they both
49. In line \_\_, the speaker implies that the \_\_\_\_\_ had/was/understood/preferred
50. In line \_\_\_\_\_ the cause of the \_\_\_\_\_ is described in language most similar to that used by the speaker to describe
51. In the poem as a whole, the speaker views \_\_\_\_\_ as being essentially
52. The speaker makes a categorical assertion at all of the following places in the poem EXCEPT
53. Which of the following lines contains an example of personification?
54. Lines \_\_\_\_\_ have all of the following functions EXCEPT to return/illustrate/link/emphasize/evoke
55. The \_\_\_\_\_'s words (lines \_\_) convey a sense of

## 1999 MC Stems

1. Which of the following is the primary meaning of the word "\_\_\_\_\_" as it is used in the passage?
2. \_\_\_\_\_'s first words ("\_\_\_\_\_") are surprising because \_\_\_\_\_ prevents/claims/thinks/implies/is not responding
3. From the context, the reader can infer that "\_\_\_\_\_" (line \_\_) is
4. \_\_\_\_\_ probably calls the quotation in lines \_\_ "\_\_\_\_\_" because he considers/knows/believes/sees
5. \_\_\_\_\_'s view of \_\_\_\_\_ might best be described as
6. In lines \_\_\_\_ ("\_\_\_\_\_"), the speaker makes use of all of the following EXCEPT
7. The primary rhetorical function of the sentence "\_\_\_\_\_" (lines \_\_) is to introduce/provide/undermine/distinguish
8. In line \_\_, the "\_\_\_\_\_" refers to English
9. The second of \_\_\_\_\_'s two speeches repeats the argument of the first that
10. Which of the following does \_\_\_\_\_ explicitly endorse?
11. From the passage, we can infer that the art \_\_\_\_\_ would most value would be characterized by all of the following EXCEPT
12. In the passage, \_\_\_\_\_ ridicules all of the following commonly accepted ideas about \_\_\_\_\_ EXCEPT
13. The comedy of the passage derives chiefly from
14. The central opposition of the poem is between
15. The speaker views the \_\_\_\_\_, \_\_\_\_\_, and the \_\_\_\_\_ as
16. The "\_\_\_\_\_" (line \_\_) most probably refer to
17. In line \_\_, "\_\_\_\_\_" most probably refers metaphorically to
18. For the speaker, the \_\_\_\_\_ and the \_\_\_\_\_ have which of the following in common?
19. One effect of "\_\_\_\_\_" (line \_\_) is to emphasize the speaker's feeling of
20. In line \_\_, "\_\_\_\_\_" is best understood to mean
21. Grammatically, the word "\_\_\_\_\_" (line \_\_) functions as
22. The speaker perceives the coming of \_\_\_\_\_ chiefly in terms of
23. Which of the following is a subject treated in the poem?
24. The most conventional, least idiosyncratic aspect of the poem is its
25. The sentiments expressed in the poem are closest to those expressed in which of the following quotations from other poets?
26. Throughout the passage, \_\_\_\_\_ is addressing
27. Which of the following adjectives best describes \_\_\_\_\_'s speech?
28. In the simile in line \_\_, "\_\_\_\_\_" is used to stand for
29. The phrase "\_\_\_\_\_" (line \_\_) refers to
30. Lines \_\_\_\_ are based on which of the following?
31. In line \_\_, "\_\_\_\_\_" means
32. Which of the following best paraphrases lines \_\_\_\_\_ ("\_\_\_\_\_")?
33. \_\_\_\_\_'s comment "\_\_\_\_\_" (lines \_\_) does which of the following?  
asserts/implies/compares/suggests/contrasts

34. Which of the following is used most extensively in the passage?
35. The poem is best described as
36. Line \_\_ suggests which of the following
37. Line \_\_ presents an example of
38. Lines \_\_\_\_ most strongly convey the speaker's
39. What does the speaker convey in lines \_\_\_\_?
40. The \_\_\_\_\_ quality of the \_\_\_\_\_ allows the speaker to experience all of the following in the poem EXCEPT
41. All of the following contrasts are integral to the poem EXCEPT
42. The imagery of the poem is characterized by
43. The title suggest which of the following?
44. The narrator provides the clause " \_\_\_\_\_ " most probably as
45. In line \_\_, " \_\_\_\_\_ " refers to \_\_\_\_\_'s belief that
46. Lines \_\_\_\_ chiefly serve to show that \_\_\_\_\_ was capable of
47. In lines \_\_\_\_, " \_\_\_\_\_ " is best interpreted to mean that
48. The dominant element of \_\_\_\_ and \_\_\_\_\_'s meeting (lines \_\_) is
49. The images in lines \_\_\_\_\_ suggest that
50. In line \_\_, " \_\_\_\_\_ " is best interpreted to mean \_\_\_\_\_'s
51. The chief effect of the imagery and figures of speech in lines \_\_\_\_\_ is to
52. By comparing \_\_\_\_\_ to " \_\_\_\_\_ " (line \_\_) the narrator invites further comparison between
53. The excerpt is chiefly concerned with a plan/decision/hope/dispute/problem
54. Which of the following best describes \_\_\_\_\_'s speech?
55. At the \_\_\_\_ of the excerpt, \_\_\_\_\_ probably believes that \_\_\_\_\_ had been

## 2004 MC stems

1. The narrator's use of the adverbs "\_\_\_\_" and "\_\_\_\_" as nouns signifying types of \_\_\_\_\_ helps to emphasize the \_\_\_\_\_s' essential/concern/style/indifference/sense
2. The \_\_\_\_\_ in the passage are characterized chiefly by description of their \_\_\_\_\_
3. In context, "\_\_\_\_\_" (line\_\_\_\_) suggests which of the following about the conversation of the \_\_\_\_\_?
4. The use of the sentence "\_\_\_\_\_" in line\_\_ and again in line \_\_\_\_ suggests that the points of view of the \_\_\_\_\_ and the \_\_\_\_\_ are equally \_\_\_\_\_
5. From line \_\_ to line \_\_ the passage is best described as an example of \_\_\_\_\_
6. What do lines \_\_\_\_ suggest about the relationship portrayed between \_\_\_\_\_ and \_\_\_\_\_?
7. The narrator implies that the situation in which the \_\_\_\_\_ and \_\_\_\_\_ find themselves is a kind of \_\_\_\_\_
8. In line \_\_, the word "\_\_\_\_" might be ironic because the \_\_\_\_\_
9. Overall, the passage suggests that immortality \_\_\_\_\_
10. The last sentence of the passage is characterized by \_\_\_\_\_
11. Both the \_\_\_\_\_ and the \_\_\_\_\_ are portrayed as \_\_\_\_\_
12. In lines \_\_\_\_ ("\_\_\_\_\_"), the narrator does which of the following?  
suggests/introduces/emphasizes/supplies
13. The \_\_\_\_\_ and \_\_\_\_\_ mentioned in the first paragraph primarily serve to \_\_\_\_\_  
reveal/show/suggest/present/illustrate
14. In line \_\_, the author uses the word "\_\_\_\_\_" to form a connection between \_\_\_\_\_
15. The effect of quoting \_\_\_\_\_'s words in line \_\_ is to \_\_\_\_\_  
characterize/represent/emphasize/suggest/illustrate
16. \_\_\_\_\_ submits to having her "\_\_\_\_\_" (line \_\_) primarily because she \_\_\_\_\_  
chooses/is/wants
17. Which of the following words associated with \_\_\_\_\_ best conveys how her \_\_\_\_\_ would like her to be?
18. In line \_\_\_\_, the reference to "\_\_\_\_\_" does which of the following? gently mocks/sincerely endorses/affectionately endorses/scathingly criticizes/ruefully echoes
19. Why is \_\_\_\_\_'s \_\_\_\_\_ disturbed by her "\_\_\_\_\_" (line\_\_)?
20. \_\_\_\_\_ could find no comfort in his \_\_\_\_\_'s developing qualities because \_\_\_\_\_
21. Which of the following most aptly describes \_\_\_\_\_'s interactions with her \_\_\_\_\_?
22. In this passage, \_\_\_\_\_ is presented as \_\_\_\_\_
23. In context, which phrase most directly indicates a judgment made by the narrator?
24. The passage employs all of the following contrasts EXCEPT one between \_\_\_\_\_
25. The poem is best described as a \_\_\_\_\_
26. In lines \_\_\_\_, the speaker conveys a sense of \_\_\_\_\_
27. The phrase "\_\_\_\_\_" (line \_\_) refers specifically to \_\_\_\_\_
28. The images in lines \_\_ ("\_\_\_\_\_") contrast most directly with \_\_\_\_\_
29. In line \_\_ ("\_\_\_\_\_"), the speaker suggests which of the following?
30. In the context of the poem, the term "\_\_\_\_\_" (line \_\_) suggests \_\_\_\_\_
31. By deciding to "\_\_\_\_\_" (line \_\_), the speaker in effect does which of the \_\_\_\_\_

following? apologizes/accepts/questions/dramatizes

32. The description of the "\_\_\_\_\_" (line \_\_) most directly suggests that
33. In line \_\_, "\_\_\_\_\_" probably refers to the \_\_\_\_\_'s
34. The structure of the poem is determined by the speaker's emotions/movements/ideas/values/history
35. The main purpose of the passage is to urge/explain/unmask/ridicule/condemn
36. In the context of the passage, the first sentence is best viewed as
37. In line \_\_, "\_\_\_\_\_" is best understood to mean
38. In the second paragraph, the goddess criticism is portrayed as being
39. In line \_\_, "\_\_\_\_\_" is best understood to mean
40. Which of the following is personified in the passage?
41. In the third paragraph, the speaker primarily portrays the \_\_\_\_\_ as being
42. In the passage as a whole, the speaker portrays \_\_\_\_\_ as being especially
43. The speaker characterizes the \_\_\_\_\_ as being all of the following EXCEPT
44. It can be inferred from the passage that \_\_\_\_\_ in the speaker's time were most concerned with
45. In the section of the essay that immediately follows this passage, the speaker probably does which of the following? shows/gives/discusses/explains/urges
46. Which of the following best describes the speaker's present situation?
47. In the context of the entire poem, it is clear that "\_\_\_\_\_" (line \_\_) expresses the speaker's inability/belief/desire/failure/assumption
48. In line \_\_, "\_\_\_\_\_" means
49. In the poem, the \_\_\_\_\_ and \_\_\_\_\_ are characterized as hostile/indifferent/favorable/exploitable/fickle
50. In context "\_\_\_\_\_" (line \_\_) refers to
51. Which two lines come closest to stating the same idea?
52. In line \_\_, "\_\_\_\_\_" refers to the
53. What is the function of the final couplet (lines \_\_)? explains/comments/describes/undercuts/suggests
54. The speaker is best described as displaying which of the following?
55. Taken as a whole, the poem is best described as

## 2009 MC stems

1. The use of the present tense throughout the poem helps reinforce the speaker's
2. The speaker experiences a tension primarily between
3. The speaker considers her work at the \_\_\_\_\_ to be
4. Lines \_\_\_\_\_ seem to suggest the
5. The interjection in line \_\_\_\_\_ serves primarily to
6. In line \_\_\_\_\_, the description of the \_\_\_\_\_ helps to do which of the following  
emphasize/link/convey/cause/show
7. Which of the following lines best conveys the speaker's sense of time which at the \_\_\_\_\_?
8. Which two lines come closest to contradicting each other?
9. The speaker and the \_\_\_\_\_ are portrayed through descriptions of their  
mannerisms/attitudes/clothing/relationships/tastes
10. Which of the following literary devices is most used in the poem?
11. In line \_\_\_\_\_, "\_\_\_\_\_" refers to
12. The first sentence makes use of which of the following literary techniques?
13. The description of the \_\_\_\_\_ in lines \_\_\_\_\_ ("\_\_\_\_\_") functions as sustained metaphor that  
effectively
14. All of the following verbs have the same subject EXCEPT
15. Lines \_\_\_\_\_ ("\_\_\_\_\_") are primarily characterized by
16. Which of the following is true of the sentence "\_\_\_\_\_" (lines \_\_\_\_\_)?
17. Which of the following best describes the author's figurative treatment of "\_\_\_\_\_" (lines \_\_\_\_\_)?
18. The description of the "\_\_\_\_\_" as "\_\_\_\_\_" (line \_\_\_\_\_) suggests which of the following?
19. The passage establishes a mood of
20. the primary purpose of the passage is
21. Which of the following best describes the tone of the passage?
22. In line \_\_\_\_\_ "\_\_\_\_\_" most directly means
23. In context, "\_\_\_\_\_" (line \_\_\_\_\_) suggests which of the following?
24. The brief sentence in line \_\_\_\_\_ emphasizes the
25. The "\_\_\_\_\_" (line \_\_\_\_\_) most directly refers to the
26. The central metaphor in the \_\_\_\_\_ stanza compares the \_\_\_\_\_ to
27. Which statement best defines the role of the \_\_\_\_\_ stanza? It shifts/amplifies/reveals/re-  
creates/anticipates
28. The image of the \_\_\_\_\_ in lines \_\_\_\_\_ is that of both a
29. All of the following convey a striking visual effect produced by the \_\_\_\_\_ EXCEPT lines
30. "\_\_\_\_\_" (lines \_\_\_\_\_) emphasizes the \_\_\_\_\_'s
31. The final \_\_\_\_\_ line ("\_\_\_\_\_") suggest that \_\_\_\_\_ can
32. The last two lines of each stanza comprise
33. The tone of the speaker is best described as
34. In the context of the paragraph in which it appears, "\_\_\_\_\_" (line \_\_\_\_\_) connotes all of the  
following EXCEPT
35. The reference to "\_\_\_\_\_" (lines \_\_\_\_\_) serves to introduce/comment/describe/present/establish

36. In lines \_\_\_\_ ("\_\_\_\_\_"), the narrator is most concerned with providing a sense of the
37. The use of the word "\_\_\_\_\_" in lines \_\_ and \_\_ serves to disparage/emphasize/convey/point out/suggest
38. Lines \_\_\_\_ imply that "\_\_\_\_\_" likely experienced feelings of
39. Lines \_\_\_\_ ("\_\_\_\_\_") serve to emphasize/link/signal/develop/juxtapose
40. The two views described in line \_\_\_\_ can be characterized as
41. In the \_\_\_\_\_ paragraph, the response of the \_\_\_\_ to the \_\_\_\_\_ is best described as
42. The phrase "\_\_\_\_\_" (line \_\_) emphasizes which quality of the \_\_\_\_\_?
43. Which of the following best describes how \_\_\_\_\_ regards his own situation?
44. The tone of the last paragraph is best described as
45. Which of the following happens at the end of the passage?
46. The speaker's question in line\_\_ is justified based on the logic of
47. In line \_\_, the speaker refers to one who
48. In context, "\_\_\_\_\_" (line\_\_) most nearly mean
49. The second stanza (lines \_\_\_\_\_) suggests the relationship between
50. Which of the following best paraphrases lines \_\_\_\_\_?
51. The "\_\_\_\_\_" (line \_\_) refers to the \_\_\_\_\_'s
52. In lines \_\_\_\_\_, the speaker explains that he would have  
disrespected/disappointed/demeaned/denied/shortchanged
53. In the final stanza (lines \_\_\_\_\_), the speaker claims that he will support/maintain/win/revel/try
54. In the final stanza (lines \_\_\_\_\_), the speaker's attitude toward his situation is best described as
55. The poem can best be described as the speaker's attack/plea/lament/argument/defense

### **1982 Exam Poetry and Prose**

*A Dialogue Between the Soul and Body* -- Andrew Marvell (1621-1678) Questions 1 - 13

A selection from *Tradition and the Individual Talent* -- T.S. Eliot (1888-1965) Questions 14 - 29

*Advice to the Prophet* - Richard Wilbur (1959) Questions 30 - 42

Walden by Henry David Thoreau -- Chapter 13 - *House-Warming*(1817-1862) Questions 43 - 55

### **1987 Exam Poetry and Prose**

Their Eyes Were Watching God (selection) - Zora Neale Hurston (1937) Questions 1 - 15

*The First Epistle of the Second Book of Horace, imitated* (selection) - Alexander Pope (1688 - 1744)  
Questions 16 - 32

*Meditation VI* - John Donne (1572 - 1631) Questions 33 - 46

*The Eolian Harp* - Samuel Taylor Coleridge (1772-1834) Questions 47 - 61

### **1991 Exam Poetry and Prose**

White Noise (selection) - Don DeLillo - 1985 -- Questions 1 - 15

Richard II, Act V, scene v - Shakespeare - 1564 -1616 - Questions 16 - 29

*Lady with A Falcon* - May Sarton - 1978 - Questions 30 - 38

*Mountain Beauty* - John Ruskin - 1819 -1900 - Questions 39 - 53

### **1994 Exam Poetry and Prose**

Go Tell It on the Mountain (selection) - James Baldwin (1924 - 1987) Questions 1 - 14

*My Picture* - Abraham Cowley - 1656 - Questions 15 - 28

*Vanity Fair* (selection) - William Makepeace Thackeray - 1811 - 1863 Questions 29 - 40

*A Whippoorwill in the Woods* - Amy Clampitt - 1990 - Questions 41 - 55

### **1999 Exam Poetry and Prose**

*The Decay of Lying* - Oscar Wilde - 1891 - Questions 1 - 13

*I dreaded that first Robin* - Emily Dickinson - 1862 - Question 14 - 25

Volpone - Ben Jonson - 1601 Questions 26 - 34

*Facing It* - Yusef Komunyakaa - 1988 - Questions 35 - 43

*A New England Nun* - Mary E. Wilkins - 1891 - Questions 44 - 55

### **2004 Exam Poetry and Prose**

*A Brief Version of Time* (article) - Alan Lightman - 1993 - Questions 1 - 11

The Mill on the Floss (selection) - George Eliot - 1860 - Questions 12 - 24

*The Albuquerque Graveyard* - Jay Wright - 1987 - Questions 25 - 34

*The Critic* (Part 1) (selection) - Samuel Johnson - 1759 - Questions 35 - 45

*Sonnet 90* - William Shakespeare - 1609 - Questions 46 - 55

### **2009 Exam Poetry and Prose**

*Patty's Charcoal Drive-in* - Barbara Crooker - 1992 - Questions 1 - 10

A Tale of Two Cities: Part 1 Chapter 5 (selection) Charles Dickens -1859 - Questions 11 - 21

*The Imaginary Iceberg* - Elizabeth Bishop - 1979 - Questions 22 - 33

Jude the Obscure (selection) - Thomas Hardy - 1895 - Questions 34 - 45

*To an Inconstant One* - Sir Robert Ayton - 1570 - 1638 - Questions 46 - 55



<b>Words</b>	<b>1982</b>	<b>1987</b>	<b>1991</b>	<b>1994</b>	<b>1999</b>	<b>2004</b>	<b>2009</b>
according	4	4					
as a whole	3			4		2	
author	5		1			1	1
best	18	12	6	11	8	9	11
best be described	2	1		1	1		1
best characteristic (ized)		1		1			
best contrast	1						
best conveys						1	1
best defines				1			1
best describe(s)	7	3	2	3	2	1	3
best described	1	3	1	1	1	4	4
best interpreted (as) to mean		2	2	2	2		
best paraphrases (ed)	1			2	1		1
best read	1						
best restates	1		1				
best sums	1	0					
best taken to mean		1					
best understood	3	1			1	2	
best viewed						1	
contrast(s)	2		1	1	2	2	
effect(s)(ively)	3		1	4	2	2	2
express(es)(ed)/expression	2		1	2	2	1	
function(s)	2	1	2	2	2	1	1
image(s)/imagery	2	1	1	1	3	1	1
implicit	1						
imply/implies	3	1	3	1	2	1	1
in context	1	3	1	2		3	2
indicate(s)	1	1	1			1	
infer(red)		3	1	1	2	1	
irony/ironic(ally)			1	3		1	
literally	1						
mean(s)/meaning/meant	3	4	4	5	5	3	2
metaphor(s)/metaphorical(ly)	4	1			1		2

narrator				3	2	4	1
paraphrase(s)(ed)	1			2	1		1
personified/personification				1		1	
phrase(s)	6	6	2	7	1	2	1
primary	1		1		2		
primary purpose							1
purpose			1	1		1	
refers (red)/reference	6	4	4	5	5	5	5
relationship	1	1		1		1	2
speaker	8	21	11	12	8	12	12
suggest/suggesting/suggestion	5	5		4	4	11	6
syntax	1						
tone	1	1	1	1			3
which	25	17	15	15	13	14	17
which of the following	21	17	14	15	13	11	12

a syllogism/1999  
abstract idea/1982/1994  
abstraction/1982/1994  
adjective modifying/1987  
adverb modifying/1987  
allegorical /1982/1999/2009  
allegory /1982/1999/2009  
allegory/1982/1999/2009  
allusion/1982/1994/1999/2009  
allusion/1982/1994/1999/2009  
allusion1982/1994/1999/2009  
Amassment of imagery to convey a sense of chaos/1991  
ambiguity/1987  
ambiguity/1987/2009  
analogy/1987  
analogy/1999  
analysis of a process/2004  
analysis/1999  
anecdotal narrative/1987/1999/2004  
anecdote/1987/1999/2004  
anecdote/1987/1999/2004  
antecedent/1991  
anticlimax/2009  
antithesis/1999/2009  
antithesis/1999/2009  
apology/2004  
apostrophe/1987/1991  
apostrophic speech/1987/1991  
appositive/1999  
assert/1982/1991/1999  
assertion (vocabulary/device)/1982/1991/1999

assertion/1982/1991/1999  
auditory/1999  
Ballad meter/1987  
Biblical allusions/1982//1991/1994/1999  
biblical story of Noah (allusion)/1982//1991/1994/1999  
Blank verse1/1987  
capitalization/1999  
categorical assertion/1994  
cause-and-effect analysis/3004  
character/1987  
circular reasoning/1999  
classification and comparison/2004  
colloquial/1999  
comical/2004  
compare/1999  
complex sentence/1994  
complex structure/2004  
conclusive logic2004  
concrete evidence/1982  
connotation/2009  
contradiction/2009  
contrast/1982/1987 /1991/1994/1999/2004  
contrast/1982/1987 /1991/1994/1999/2004  
contrast/1982/1987 /1991/1994/1999/2004  
contrast/1982/1987 /1991/1994/1999/2004  
contrast/1982/1987 /1991/1994/1999/2004  
contrast/1982/1987 /1991/1994/1999/2004  
contrast/1982/1987 /1991/1994/1999/2004  
conventional metrical patterns/1991  
counterargument/1987  
couplet/1987/2004/2009  
couplet/1987/2004/2009

cynical/1987  
Dactylic hexameter/1987  
deduction/1991  
description/1982/1987  
descriptive/1982/1987  
diction/1994/1999  
diction/1994/1999  
dimeter/1991  
direct object/1999  
discursive memoir/2004  
dramatic dialogue/2004  
dramatic irony/1987/1999/2009  
dramatic irony/1987/1999/2009  
dramatic irony/1987/1999/2009  
elaborate metaphors/2004  
elegiac/2009  
elevated romantic atmosphere/1991  
emblem/1991/1994  
emblem/1991/1994  
ends justifying means/2009  
end-stopped lines/1982  
entreaty/2004  
euphemism/1991/1994  
euphemisms/1991/1994  
evaluative argument/2004  
exaggerated description/1987/1994/1999  
exaggeration/1987/1994/1999  
exaggeration/1987/1994/1999  
exclamatory sentence/1994  
exposition/1982/1991/1994/1999  
exposition/1982/1991/1994/1999

expository sentences/1982/1991/1994/1999  
expository/1982/1991/1994/1999  
extended allegory/1994  
extended definition /1982  
extended metaphor/1994  
figurative language/1987  
first-person who speaks of himself in third-person/1994  
foreboding/2009  
foreshadow/1994/2009  
foreshadow/1994/2009  
Free verse/1987  
Heroic couplets/1987/2004/2009  
hexameter/1991  
hyperbole/1991/1999  
hyperbole/1991/1999  
hypothesis/1982  
hypothesizes/1994  
hypothetical/2004  
iambic pentameter/1982  
iambic tetrameter/1987  
illustration of an abstract idea by extended definition/1991  
image/1982  
image/1987/1991/1999/2004/2009  
image/1987/1991/1999/2004/2009  
image/1987/1991/1999/2004/2009  
image/1987/1991/1999/2004/2009  
imagery/1987/1991/1999/2004/2009  
images/1987/1991/1999/2004/2009  
images/1987/1991/1999/2004/2009  
imply/1999  
independent clauses/2009

indirect object/1999  
insult/1999  
interjection/2009  
internal rhyme/1982  
interpretive sentences/1994  
interrelated impressions/1999  
ironic commentary/see irony  
ironic reference/see irony  
ironic wit/see irony  
ironic/1982/1987/1991/1994/1999/2004/2009  
ironic/1982/1987/1991/1994/1999/2004/2009  
ironic/1982/1987/1991/1994/1999/2004/2009  
ironically/1982/1987/1991/1994/1999/2004/2009  
irony/1982/1987/1991/1994/1999/2004/2009  
irony/1982/1987/1991/1994/1999/2004/2009  
irony/1982/1987/1991/1994/1999/2004/2009  
irony/1982/1987/1991/1994/1999/2004/2009  
irony/1982/1987/1991/1994/1999/2004/2009  
linkage (vocabulary/device)/1982  
lists/1987  
logical paradigms/1987  
lyric verse/1987  
main thesis/1982  
metaphor (x)/1982 /1987/1991/1994/1999/2004/2009  
metaphor/1982 /1987/1991/1994/1999/2004/2009  
metaphor/1982 /1987/1991/1994/1999/2004/2009  
metaphor/1982 /1987/1991/1994/1999/2004/2009  
metaphor/1982 /1987/1991/1994/1999/2004/2009  
metaphoric/1982 /1987/1991/1994/1999/2004/2009  
metaphorical/1982 /1987/1991/1994/1999/2004/2009  
metaphorical/1982 /1987/1991/1994/1999/2004/2009  
metaphorically/1982 /1987/1991/1994/1999/2004/2009

metaphysical conceits/1991  
meter/1999  
mixed metaphors/1999  
mock heroic style/2009  
mood/2009  
multiple modifiers/1991  
mutual consensus/2009  
Narration of a series of events/1991  
narrative/1982  
nonparticipating spectator/1994  
omniscient narrator/1994  
opposition/1999  
oxymoron/1991/1999  
oxymoron/1991/1999  
parable/1982 /1987  
parable/1982/1987  
paradox/1987/1991/1999/2009  
paradox/1987/1991/1999/2009  
paradoxical hyperbole/1999  
paradoxical/1987/1991/1999/2009  
paradoxical/1987/1991/1999/2009  
parallel structures/1987/1991/2004  
parallel syntax/1987/1991/2004  
parallel syntax/1987/1991/2004  
paraphrase(s)(ed)1982/1994/1999/2009  
paraphrase(s)(ed)1982/1994/1999/2009  
paraphrase(s)(ed)1982/1994/1999/2009  
Paraphrase paraphrase(s)(ed)1982/1994/1999/2009  
parenthetical/1999  
parody/1982  
participating observer/1994

pastoral elegy/2004  
pathos/1999  
pentameter/1991  
periodic form and balance/1991  
personification/1987/1994//1999/2004/2009  
personification/1987/1994//1999/2004/2009  
personification/1987/1994//1999/2004/2009  
personification/1987/1994/2004/2009  
personified/1987/1994/2004/2009  
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009  
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009  
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009  
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009  
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009  
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009  
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009  
poetic drama/2004  
point of view/1994  
pronoun antecedent/1994  
puns/1991  
rationalization/2004  
reciprocal action/2009  
redundant/2004  
reference (vocabulary/device)/1982  
reflective narrative/2004  
refrain/2009  
religious imagery/1991  
reminiscence/1999  
repetition/1982  
repetition/1987/1999/2009  
repetition/1987/1999/2009

repetitive syntax/1987/1999/2009  
reproof/2004  
reverse psychology  
rhetorical facility/1991  
rhetorical innovation/1987  
rhetorical purpose/1991  
rhetorical question/1982  
rhetorical shift/1991  
Rhyme royal/1987  
rhymes/1999/2009  
rhymes/1999/2009  
rhythm/2009  
romantic diction and imagery/1991  
sarcasm /1982 /1987/1999  
sarcasm /1982 /1987/1999  
sarcastic /1982 /1987/1999  
sardonic humor/1991/1994  
sardonic mood and atmosphere/1991/1994  
satire/1982/1994  
satirize/1982/1994  
scenarios/2009  
self-parody/1991  
series of sentences similar in style/2009  
simile/1982/1987/1999/2009  
simile/1982/1987/1999/2009  
simile/1982/1987/1999/2009  
simile/1982/1987/1999/2009  
simple declarative sentence/1994  
soliloquy/1987  
Specific description to a generalization/1991  
subject/1999

subtle irony/2004  
surrealism/2009  
sustained metaphor/2009  
symbol/1982/1987/1991/1994/  
symbol/1982/1987/1991/1994/  
symbol/1982/1987/1991/1994/  
symbol/1982/1987/1991/1994/  
symbolic/1982/1987/1991/1994/  
synecdoche/2009  
tactile/1999  
technical discussion/1982  
Terza rima/1987  
tetrameter/1991  
theme/1994/2004/2009  
theme/1994/2004/2009  
theme/1994/2004/2009  
thesis/1987/1999  
thesis/1987/1999  
third-person narrator aware of one character's thoughts/1994  
third-person narrator providing insight into several characters' thoughts/1994  
tone/1982 /1987/1991/1994/1999/2009  
tone/1982 /1987/1991/1994/1999/2009  
tone/1982 /1987/1991/1994/1999/2009  
tone/1982 /1987/1991/1994/1999/2009  
tone/1982 /1987/1991/1994/1999/2009  
tone/1982 /1987/1991/1994/1999/2009  
topic/2004  
trial and error/2009  
trimeter/1991  
understated/1991/1999/2004/2009  
understatement and economy/1991  
understatement/1991/1999/2004/2009  
understatement/1991/1999/2004/2009  
understatement/1991/1999/2004/2009  
universal symbol/1999  
Use of pronoun "it"/2009  
versification/1987  
witty repartee/1999

abject	capricious
admonition	chaos
admonition	charlatans
adversity	chastise
advocacy	chastisement
alienated	chronic
alienation	chronicles
altered	circumspect
altruism	clamorous
ambiguity	complicated
ambivalence	composure
ambivalence	compulsion
ambivalent	conceited
ambivalent	conciliatory
amorous	concomitants
amorphous	condemnation
analogous	condescending
animistic	condescension
annihilation	confinement
antiromantic	congenital
apologetic	consolation
arbiter	constraints
ardor	contemplation
arrogant	contemplation
artificiality	contemporaneity
ascetic	contentment
assail	contradict
assuaging	contradictory
assumption	conventional
astuteness	convinced
aura	convivial
aura	corruptible
autonomy	criteria
awe	cultivated
balanced sentence (vocabulary/grammar)	cynical
berating	cynical
biases	cynicism
brevity	deceptive
brevity	dedication
brilliant	deem
cajoles	defensible
camaraderie	defiance
candidly	deliberate



delicacy  
deluded  
delusions  
demeaning  
denigrating  
deposition  
deprivation  
derives  
despicable  
despondency  
desultory  
detachment  
deterred  
devious  
devout  
dictates  
didactic  
didactic  
didactic  
digression  
digression  
dilemma  
discretion  
discriminate  
disdain  
dismayed  
disparate  
dissipation  
diversions  
duality  
duplicious  
dwindles  
dynamic  
efficacy  
egotism  
elegant  
elusive  
enchanted  
enigma  
ennobles  
enumerate  
ephemeral  
epigrammatic

epiphany  
epitomizes  
equivocating  
exhaust  
exhortation  
exploited  
exposition  
expounds  
exultation  
facade  
fallibility  
feigned  
ferocity  
fluctuating  
foreboding  
fraudulence  
frigid  
frivolity  
functional  
futility  
glee  
gluttony  
Golden Rule  
gratification  
gullible  
habitually  
hackneyed  
haphazard sentence that scrambles and repeats its topics  
(vocabulary/grammar)  
hypocritical  
hypocritical  
hysterical  
idiosyncratic  
idolatrous  
idyllic  
illustrate  
immobility  
impartial  
impassive  
impede  
impingement  
impish  
implication

implications  
implicitly  
inclination  
incomprehensible  
incongruous  
inconsequential  
inconspicuous  
incorrigible  
indignant  
Industrial Revolution  
industriousness  
industriousness  
ineffectual  
inexplicable  
inherently  
insensitivity  
insights  
insistent  
instability  
intact  
integral  
integrity  
interrelated impressions  
interrogation  
intervening  
intuitive  
invariably  
ironic  
ironic  
irrelevant  
irrepressible  
irresistible  
irreverent  
justification  
justification  
liturgies  
lustrous  
lute  
lyrical  
Maladies  
malady  
malicious  
meditation

meditation  
meditation  
melancholy  
melancholy  
menace  
mendacious  
meticulous  
meticulousness  
mirthful  
misconstrued  
mocks  
modifies (vocabulary/grammar)  
molded  
monotony  
moral purpose  
moralist  
murmuring  
muse  
naïveté  
naïveté  
negligible  
nostalgic  
oblique  
obsessed  
obsession  
obsolete  
ominous  
ominous  
omnipotence  
oppressively  
optimism  
optimistic  
ostentation  
overweening  
pace  
paradoxical  
pastoral  
pastoral  
patriarch  
pedantic  
perceive  
perception  
permanence

philistinism	rollicking
Physic	ruefully
pinnacles	ruination
pious	salvage
piousness	sarcasm
pitiable	sarcasm
plight	sarcastic (vocabulary/devise)
plight	scathingly
pompous	scorn
possessive pronoun (vocabulary/grammar)	seclusion
pragmatic	seditioness
precariously	seductiveness
precision	segregation
predictable	self-awareness
pristine	self-deluded
proWess	self-demeaning
pulsating	self-effacement
quarry	self-indulgence
quasi-religious	self-respect
rabble	sensuality
recapitulate	sensuousness
reckless	sentimental
recluse	sentimental
reclusive	serendipitous appeal
reclusive	shift in tense (vocabulary/grammar)
refute	sinister
relevant	sinister
remorse	smug
remoteness	solace
remoteness	solitude
renounce	somber
repentant	somber
repetition	soothe
repressing	sophistication
reproof	sterile
resentment	stylistic
resignation	subtlety
retribution	subtly
rhetoric	subvert
rhymesters	summarize
ridicule	supercilious
ridicule	superficiality
ridiculous	suppress

susceptible  
syntactically complex (vocabulary/grammar)  
systematically  
tactfulness  
tactile  
talon  
tedious  
temperamental  
temporal  
tentative  
testy  
the Golden Age  
the Iron Age  
the Renaissance  
timid  
tranquility  
tranquility  
transience  
trite  
trivial  
triviality  
trivializes  
ultimatum  
understated  
undiscriminating  
unique  
unwavering  
vanity  
vengefulness  
vexes  
Victorian  
vindictive  
vivid  
volcanic  
whimsical  
witty repartee

Projected Score	Multiple Choice Correct	Weighted Score MC	Multiple Choice %	Essay 1 Score	Essay 2 Score	Essay 3 Score	Composite Score	Possible/Impossible
3	42	51.5424	76.4%	3	3	3	79	<b>Impossible</b>
3	44	53.9968	80%	3	3	3	81	Possible
3	36	44.1792	65.6%	4	4	4	81	Possible
3	29	35.5888	52.7%	5	5	5	81	Possible
3	26	31.9072	47.3%	5	5	6	81	Possible
4	45	55.224	81.8%	4	5	5	98	Possible
4	38	46.6336	69.1%	5	6	6	99	Possible
4	37	45.4064	67.3%	5	6	6	97	<b>Impossible</b>
<b>4</b>	<b>37</b>	<b>45.4064</b>	<b>67.3%</b>	<b>6</b>	<b>6</b>	<b>6</b>	<b>100</b>	<b>Possible</b>
4	37	45.4064	67.3%	7	6	6	103	Possible
5	41	50.3152	74.5%	7	7	7	114	Possible

### To Calculate your Score

Multiple-Choice

Number Correct \_\_\_\_\_ x 1.2272 = \_\_\_\_\_  
(out of 55) (Do not round)

Question 1 \_\_\_\_\_ x 3.0556 = \_\_\_\_\_  
(Do not round)

Question 2 \_\_\_\_\_ x 3.0556 = \_\_\_\_\_  
(Do not round)

Question 3 \_\_\_\_\_ x 3.0556 = \_\_\_\_\_  
(Do not round)

Sum = \_\_\_\_\_  
(Do not round)

Composite Score \_\_\_\_\_ + \_\_\_\_\_ = \_\_\_\_\_  
Multiple Choice Essays Composite Score

### AP Score Conversion

Composite Score Range	AP Score
114-150	5
98-113	4
81-97	3
53-80	2
0-52	1

## Holy Sonnets: Batter my heart, three-person'd God

By John Donne

Batter my heart, three-person'd God, for you  
As yet but knock, breathe, shine, and seek to mend;  
That I may rise and stand, o'erthrow me, and bend  
Your force to break, blow, burn, and make me new.  
I, like an usurp'd town to another due, 5  
Labor to admit you, but oh, to no end;  
Reason, your viceroy in me, me should defend,  
But is captiv'd, and proves weak or untrue.  
Yet dearly I love you, and would be lov'd fain,  
But am betroth'd unto your enemy; 10  
Divorce me, untie or break that knot again,  
Take me to you, imprison me, for I,  
Except you enthrall me, never shall be free,  
Nor ever chaste, except you ravish me.

## Doctor Atomic

At the northern end of the White Sands Missile Range, in the semi-arid desert of central New Mexico, a road stretches toward the charcoal-colored rockface of the Oscura Mountains, which rise to nearly nine thousand feet. At the end of the road is a neat circular shape, about a half mile in diameter. This is the site of the first atomic explosion, which took place on July 16, 1945. When the bomb went off, it obliterated the creosote bushes that had been growing here, along with every other living thing inside the circle. When plant life returned to the spot, grass and yucca plants took the place of the creosote. The change in vegetation explains why the site is visible from miles away, and probably from space.

White Sands is a mesmerizing place—an outdoor museum of mankind's highest ambitions and deepest fears. The missile range is still an active facility. Lately, the Defense Threat Reduction Agency has been using an area nearby to study the effects of explosives on underground bunkers. One corner of White Sands is occupied by LINEAR, the Lincoln Near Earth Asteroid Research project, which scans the skies for errant asteroids, particularly those big enough to cause mass extinctions. At the same time, the range functions as an unofficial wildlife refuge, the secrecy of the place serving to protect various species. It is home to herds of oryx, an African antelope. They are noble animals with horns like medieval spikes, and they can go for extended periods without water.

J. Robert Oppenheimer, the man who oversaw the building of the first atomic bombs, called the test site Trinity, in honor of John Donne's sonnet "Batter my heart, three-person'd God." The poem contains the words "break, blow, burn, and make me new." Oppenheimer was made new by the explosion, or, at least, was not the same afterward. The terrain beneath the bomb—Ground Zero, it was called—also underwent a transformation, which scientists are still trying to understand. When Trinity personnel came back to inspect the site, they found a green, glassy substance covering the ground. The latest hypothesis is that this artificial mineral, which was named trinitite, formed when soil, water, and organic matter were lifted off the ground and fused in the heat of the blast. Over the years, tourists have carried away much of the trinitite in their pockets—the site is open to visitors twice a year—and most of the rest was buried beneath the soil. Looking down at the ground, you would never know that anything out of the ordinary had happened here.

What happened at Trinity is the subject of "Doctor Atomic," a new opera, with music by John Adams and a libretto by Peter Sellars. The opening scenes take place at Los Alamos, the headquarters of the Manhattan Project, two weeks before the test. The rest takes place on the night of July 15th-16th, in the hours leading up to the detonation. It had its première at the San Francisco Opera on October 1, 2005. <http://www.doctor-atomic.com/>

### **Additional information about the aria "Batter my heart".**

The crux of the opera arrives: Oppenheimer, alone at the bottom of the tower, sings "Batter my heart, three person'd God." The most telling lines may be the last: "for I / Except you enthrall me, never shall be free, / Nor ever chaste, except you ravish me." The aria is in the key of D minor, in the manner of a Renaissance lament, with a hint of synagogue chant; Oppenheimer sings a grand, doleful, nobly stammering melody, while the orchestra mimics the sound of viols and lutes.

"That music just sort of fluttered down and landed on my desk one day," Adams told me. "Part of me said, 'No, you can't do that,' and the other half said, 'That's it, go ahead and do it.' Afterward, I realized the reason it was right. Naming the site after a John Donne sonnet was itself an archaic gesture. Oppenheimer was always referring back to ancient things, summing up his state through very dignified forms."

## **In Goya's Greatest Scenes We Seem to See ...**

By Lawrence Ferlinghetti

In Goya's greatest scenes we seem to see	
the people of the world	
exactly at the moment when	
they first attained the title of	
'suffering humanity'	5
They writhe upon the page	
in a veritable rage	
of adversity	
Heaped up	
groaning with babies and bayonets	10
under cement	
skies in an abstract landscape of blasted	
trees	
bent statues bats wings and	
beaks slippery gibbets	
cadavers and carnivorous cocks	15
and all the final hollering	
monsters of the	
'imagination of disaster'	
they are so bloody real	
it is as if they really still existed	20
And they do	
Only the landscape is changed	
They still are ranged along the roads	
plagued by legionnaires	
false windmills and demented roosters	25
They are the same people	
only further from home	
on freeways fifty lanes wide	
on a concrete continent	
spaced with bland billboards	30
illustrating imbecile illusions of happiness	
The scene shows fewer tumbrils	
but more strung-out citizens	
in painted cars	
and they have strange license plates	35



and engines  
that devour America

**Musee des Beaux Arts** W. H. Auden

About suffering they were never wrong,  
The old Masters: how well they understood  
Its human position: how it takes place  
While someone else is eating or opening a window or just walking dully along;  
How, when the aged are reverently, passionately waiting 5  
For the miraculous birth, there always must be  
Children who did not specially want it to happen, skating  
On a pond at the edge of the wood:  
They never forgot  
That even the dreadful martyrdom must run its course 10  
Anyhow in a corner, some untidy spot  
Where the dogs go on with their doggy life and the torturer's horse  
Scratches its innocent behind on a tree.

In Breughel's Icarus, for instance: how everything turns away  
Quite leisurely from the disaster; the ploughman may 15  
Have heard the splash, the forsaken cry,  
But for him it was not an important failure; the sun shone  
As it had to on the white legs disappearing into the green  
Water, and the expensive delicate ship that must have seen  
Something amazing, a boy falling out of the sky, 20  
Had somewhere to get to and sailed calmly on.

**Landscape with the Fall of Icarus** William Carlos Williams

According to Brueghel  
when Icarus fell  
it was spring

a farmer was ploughing  
his field 5  
the whole pageantry

of the year was  
awake tingling  
with itself

sweating in the sun 10  
that melted  
the wings' wax

unsignificantly  
off the coast  
there was 15

a splash quite unnoticed  
this was  
Icarus drowning

**Matisse: "The Red Studio"**

W. D. Snodgrass

There is no one here.  
But the objects: they are real. It is not  
As if he had stepped out or moved away;  
There is no other room and no  
Returning. Your foot or finger would pass  
Through, as into unreflecting water  
Red with clay, or into fire.  
Still, the objects: they are real. It is  
As if he had stood  
Still in the bare center of this floor,  
His mind turned in in concentrated fury,  
Till he sank  
Like a great beast sinking into sands  
Slowly, and did not look up.  
His own room drank him.  
What else could generate this  
Terra cotta raging through the floor and walls,  
Through chests, chairs, the table and the clock,  
Till all environments of living are  
Transformed to energy--  
Crude, definitive and gay.  
And so gave birth to objects that are real.  
How slowly they took shape, his children, here, Grew solid and remain:  
The crayons; these statues; the clear brandy bowl;  
The ashtray where a girl sleeps, curling among flowers;  
This flask of tall glass, green, where a vine begins  
Whose bines circle the other girl brown as a cypress knee.  
Then, pictures, emerging on the walls:  
Bathers; a landscape; a still life with a vase;  
To the left, a golden blonde, lain in magentas with flowers scattering like stars;  
Opposite, top right, these terra cotta women, living, in their world of living's colors;  
Between, but yearning toward them, the sailor on his red cafe chair, dark blue, self-absorbed.  
These stay, exact,  
Within the belly of these walls that burn,  
That must hum like the domed electric web  
Within which, at the carnival, small cars bump and turn,  
Toward which, for strength, they reach their iron hands:  
Like the heavens' walls of flame that the old magi could see;  
Or those ethereal clouds of energy  
From which all constellations form,  
Within whose love they turn.  
They stand here real and ultimate.  
But there is no one here.

## LONG WALK TO FOREVER

THEY HAD GROWN UP next door to each other, on the fringe of a city, near fields and woods and orchards, within sight of a lovely bell tower that belonged to a school for the blind.

Now they were twenty, had not seen each other for nearly a year. There had always been playful, comfortable warmth between them, but never any talk of love.

His name was Newt. Her name was Catharine. In the early afternoon, Newt knocked on Catharine's front door.

Catharine came to the door. She was carrying a fat, glossy magazine she had been reading. The magazine was devoted entirely to brides. "Newt!" she said. She was surprised to see him.

"Could you come for a walk?" he said. He was a shy person, even with Catharine. He covered his shyness by speaking absently, as though what really concerned him were far away—as though he were a secret agent pausing briefly on a mission between beautiful, distant, and sinister points. This manner of speaking had always been Newt's style, even in matters that concerned him desperately.

"A walk?" said Catharine.

"One foot in front of the other," said Newt, "through leaves, over bridges—"

"I had no idea you were in town," she said.

"Just this minute got in," he said.

"Still in the Army, I see," she said.

"Seven more months to go," he said. He was a private first class in the Artillery. His uniform was rumpled. His shoes were dusty. He needed a shave. He held out his hand for the magazine. "Let's see the pretty book," he said. She gave it to him. "I'm getting married, Newt," she said.

"I know," he said. "Let's go for a walk."

"I'm awfully busy, Newt," she said. "The wedding is only a week away."

"If we go for a walk," he said, "it will make you rosy. It will make you a rosy bride." He turned the pages of the magazine. "A rosy bride like her—like her—like her," he said, showing her rosy brides.

Catharine turned rosy, thinking about rosy brides.

"That will be my present to Henry Stewart Chasens," said Newt. "By taking you for a walk, I'll be giving him a rosy bride."

"You know his name?" said Catharine.

"Mother wrote," he said. "From Pittsburgh?"

"Yes," she said. "You'd like him."

"Maybe," he said.

"Can—can you come to the wedding, Newt?" she said.

"That I doubt," he said.

"Your furlough isn't for long enough?" she said.

"Furlough?" said Newt. He was studying a two-page ad for flat silver. "I'm not on furlough," he said.

"Oh?" she said.

"I'm what they call A.W.O.L.," said Newt.

"Oh, Newt! You're not!" she said.

"Sure I am," he said, still looking at the magazine.

"Why, Newt?" she said.

"I had to find out what your silver pattern is," he said. He read names of silver patterns from the magazine. "Albemarle? Heather?" he said. "Legend? Rambler Rose?" He looked up, smiled. "I plan to give you and your husband a spoon," he said.

"Newt, Newt—tell me really," she said.

"I want to go for a walk," he said.

She wrung her hands in sisterly anguish. "Oh, Newt—you're fooling me about being A.W.O.L.," she said.

Newt imitated a police siren softly, raised his eyebrows.

"Where—where from?" she said.

"Fort Bragg," he said.

"North Carolina?" she said.

"That's right," he said. "Near Fayetteville—where Scarlet O'Hara went to school."

"How did you get here, Newt?" she said.  
He raised his thumb, jerked it in a hitchhike gesture. "Two days," he said.  
"Does your mother know?" she said.  
"I didn't come to see my mother," he told her.  
"Who did you come to see?" she said.  
"You," he said.  
"Why me?" she said.  
"Because I love you," he said. "Now can we take a walk?" he said. "One foot in front of the other—through leaves, over bridges—"

They were taking the walk now, were in a wood with a brown-leaf floor.  
Catharine was angry and rattled, close to tears. "Newt," she said, "this is absolutely crazy."  
"How so?" said Newt.  
"What a crazy time to tell me you love me," she said. "You never talked that way before." She stopped walking.  
"Let's keep walking," he said.  
"No," she said. "So far, no farther. I shouldn't have come out with you at all," she said.  
"You did," he said.  
"To get you out of the house," she said. "If somebody walked in and heard you talking to me that way, a week before the wedding—"  
"What would they think?" he said.  
"They'd think you were crazy," she said.  
"Why?" he said.

Catharine took a deep breath, made a speech. "Let me say that I'm deeply honored by this crazy thing you've done," she said. "I can't believe you're really A.W.O.L., but maybe you are. I can't believe you really love me, but maybe you do. But—"

"I do," said Newt.  
"Well, I'm deeply honored," said Catharine, "and I'm very fond of you as a friend, Newt, extremely fond—but it's just too late." She took a step away from him. "You've never even kissed me," she said, and she protected herself with her hands. "I don't mean you should do it now. I just mean this is all so unexpected. I haven't got the remotest idea of how to respond."

"Just walk some more," he said. "Have a nice time."  
They started walking again.  
"How did you expect me to react?" she said.  
"How would I know what to expect?" he said. "I've never done anything like this before."  
"Did you think I would throw myself into your arms?" she said.  
"Maybe," he said.  
"I'm sorry to disappoint you," she said.  
"I'm not disappointed," he said. "I wasn't counting on it. This is very nice, just walking."  
Catharine stopped again. "You know what happens next?" she said.  
"Nope," he said.

"We shake hands," she said. "We shake hands and part friends," she said. "That's what happens next."  
Newt nodded. "All right," he said. "Remember me from time to time. Remember how much I loved you."  
Involuntarily, Catharine burst into tears. She turned her back to Newt, looked into the infinite colonnade of the woods.

"What does that mean?" said Newt.  
"Rage!" said Catharine. She clenched her hands. "You have no right—"  
"I had to find out," he said.  
"If I'd loved you," she said, "I would have let you know before now."  
"You would?" he said.  
"Yes," she said. She faced him, looked up at him, her face quite red. "You would have known," she said.  
"How?" he said.  
"You would have seen it," she said. "Women aren't very clever at hiding it."

Newt looked closely at Catharine's face now. To her consternation, she realized that what she had said was true, that a woman couldn't hide love.

Newt was seeing love now.

And he did what he had to do. He kissed her.

"You're hell to get along with!" she said when Newt let her go.

"I am?" said Newt.

"You shouldn't have done that," she said.

"You didn't like it?" he said.

"What did you expect," she said—"wild, abandoned passion?"

"I keep telling you," he said, "I never know what's going to happen next."

"We say good-by," she said.

He frowned slightly. "All right," he said.

She made another speech. "I'm not sorry we kissed," she said. "That was sweet. We should have kissed, we've been so close. I'll always remember you, Newt, and good luck."

"You too," he said.

"Thank you, Newt," she said.

"Thirty days," he said.

"What?" she said.

"Thirty days in the stockade," he said—"that's what one kiss will cost me."

"I—I'm sorry," she said, "but I didn't ask you to go A.W.O.L."

"I know," he said.

"You certainly don't deserve any hero's reward for doing something as foolish as that," she said.

"Must be nice to be a hero," said Newt. "Is Henry Stewart Chasens a hero?"

"He might be, if he got the chance," said Catharine. She noted uneasily that they had begun to walk again. The farewell had been forgotten.

"You really love him?" he said.

"Certainly I love him!" she said hotly. "I wouldn't marry him if I didn't love him!"

"What's good about him?" said Newt.

"Honestly!" she cried, stopping again. "Do you have any idea how offensive you're being? Many, many, many things are good about Henry! Yes," she said, "and many, many, many things are probably bad too. But that isn't any of your business. I love Henry, and I don't have to argue his merits with you!"

"Sorry," said Newt.

"Honestly!" said Catharine.

Newt kissed her again. He kissed her again because she wanted him to.

They were now in a large orchard.

"How did we get so far from home, Newt?" said Catharine.

"One foot in front of the other—through leaves, over bridges," said Newt.

"They add up—the steps," she said.

Bells rang in the tower of the school for the blind nearby.

"School for the blind," said Newt.

"School for the blind," said Catharine. She shook her head in drowsy wonder. "I've got to go back now," she said.

"Say good-by," said Newt.

"Every time I do," said Catharine, "I seem to get kissed."

Newt sat down on the close-cropped grass under an apple tree. "Sit down," he said.

"No," she said.

"I won't touch you," he said.

"I don't believe you," she said.

She sat down under another tree, twenty feet away from him. She closed her eyes.

"Dream of Henry Stewart Chasens," he said.

"What?" she said.

"Dream of your wonderful husband-to-be," he said.

"All right, I will," she said. She closed her eyes tighter, caught glimpses of her husband-to-be.

Newt yawned.

The bees were humming in the trees, and Catharine almost fell asleep. When she opened her eyes she saw that Newt really was asleep.

He began to snore softly.

Catharine let Newt sleep for an hour, and while he slept she adored him with all her heart.

The shadows of the apple trees grew to the east. The bells in the tower of the school for the blind rang again.

"Chick-a-dee-dee-dee," went a chickadee.

Somewhere far away an automobile starter nagged and failed, nagged and failed, fell still.

Catharine came out from under her tree, knelt by Newt.

"Newt?" she said.

"H'm?" he said. He opened his eyes.

"Late," she said.

"Hello, Catharine," he said.

"Hello, Newt," she said.

"I love you," he said.

"I know," she said.

"Too late," he said.

"Too late," she said.

He stood, stretched groaningly. "A very nice walk," he said.

"I thought so," she said.

"Part company here?" he said.

"Where will you go?" she said.

"Hitch into town, turn myself in," he said.

"Good luck," she said.

"You, too," he said. "Marry me, Catharine?"

"No," she said.

He smiled, stared at her hard for a moment, then walked away quickly.

Catharine watched him grow smaller in the long perspective of shadows and trees, knew that if he stopped and turned now, if he called to her, she would run to him. She would have no choice.

Newt did stop. He did turn. He did call. "Catharine," he called.

She ran to him, put her arms around him, could not speak.

(1960)