

30. The poet's choice of the word "faithfully" in line 13 most directly reinforces
 (A) "meditate" (line 6)
 (B) "part of my heart" (line 8)
 (C) "unmistaken" (line 3)
 (D) "cruel" (line 4)
 (E) "the candles or the moon" (line 12)
31. Taken alone, the phrase "I see her back" (line 13) suggests that the mirror does all the following EXCEPT
 (A) empathize with the woman and feel a need to reflect her "faithfully"
 (B) perceive the back of the woman's body as she turns away
 (C) escort the woman back to the world of reality
 (D) return the woman's look
 (E) understand that she has returned from "the candles or the moon"
32. "[H]er face that replaces the darkness" (line 16) refers to the
 (A) woman's turning on the light
 (B) biblical story of Eve in the Garden of Eden
 (C) "love or dislike" (line 3)
 (D) gladness the mirror feels at seeing the woman return
 (E) act of creation by the "little god" (line 5)
33. Which of the following best describes the poem as a whole?
 (A) a didactic, philosophical poem about humans and our relationship to our possessions
 (B) a satiric anecdote exposing human vanity
 (C) a lyrical demonstration of the need for love to make life significant
 (D) a poignant meditation on the consolations of nature
 (E) a somber reflection on our perceptions of our own aging

QUESTIONS 34–44. Carefully read the passage from William Shakespeare's *Othello*, Act I, Scene 3, before choosing your answers.

OTHELLO: Her father loved me, oft invited me,
 Still questioned me the story of my life
 From year to year, the battles, sieges, fortunes,
 That I have passed. 5
 I ran it through, even from my boyish days
 To the very moment that he bade me tell it.
 Wherein I spake of most disastrous chances,
 Of moving accidents by flood and field,
 Of hairbreadth 'scapes i' the imminent deadly breach, 10
 Of being taken by the insolent foe
 And sold to slavery, of my redemption thence,
 And portance in my travels' history.
 Wherein of antres¹ vast and deserts idle,
 Rough quarries, rocks, and hills whose heads touch heaven, 15
 It was my hint to speak—such was the process.
 And of the cannibals that each other eat,
 The anthropophagi,² and men whose heads
 Do grow beneath their shoulders. This to hear
 Would Desdemona seriously incline. 20
 But still the house affairs would draw her thence,
 Which ever as she could with haste dispatch,

¹ Caves.

² Cannibals.

She'd come again, and with a greedy ear
 Devour up my discourse. Which I observing,
 Took once a pliant hour and found good means
 To draw from her a prayer of earnest heart 25
 That I would all my pilgrimage dilate,
 Whereof by parcels she had something heard,
 But not intently. I did consent,
 And often did beguile her of her tears
 When I did speak of some distressful stroke 30
 That my youth suffered. My story being done,
 She gave me for my pains a world of sighs.
 She swore, in faith, 'twas strange, 'twas passing strange,
 'Twas pitiful, 'twas wondrous pitiful.
 She wished she had not heard it, yet she wished 35
 That Heaven had made her such a man. She thanked me,
 And bade me, if I had a friend that loved her,
 I should but teach him how to tell my story
 And that would woo her. Upon this hint³ I spake.
 She loved me for the dangers I had passed, 40
 And I loved her that she did pity them.
 This only is the witchcraft I have used.

34. From the passage it can reasonably be inferred that Othello has probably been accused of trying to win the hand of Desdemona by
- (A) lying to her father about his past
 - (B) pretending he was wooing for a friend
 - (C) involving himself in the slave trade
 - (D) using magic
 - (E) fighting battles for her
35. In the passage as a whole, Othello uses a rhetorical structure that
- (A) moves gradually from more general to more specific examples of his main idea
 - (B) anticipates counterarguments and attempts to defuse them one at a time
 - (C) arranges details into a narrative to support a concluding statement of his central argument
 - (D) begins with an indirect statement of purpose and then arranges details in order of decreasing importance
 - (E) presents an expository argument that works from abstract generalization to specific detail
36. The word "thence" (lines 11 and 20) is best understood to mean
- (A) (away) from here
 - (B) (away) from there
 - (C) to here
 - (D) to there
 - (E) to where?
37. The lines "I would all my pilgrimage dilate, / Whereof by parcels she had something heard, / But not intently" (lines 26–28) are best paraphrased as
- (A) I would exaggerate the stories of my travels, which she had heard a little—but not much—about
 - (B) I would tell her of my travels, which people had told her about, but she would not listen with any attention
 - (C) I would tell her of my travels, which she had heard of in bits and pieces but not altogether
 - (D) I would tell her again of my travels, repeating what I had sent in letters that included little detail
 - (E) I would tell her of my travels but leaving out the parts that would offend or distress her

³ Opportunity.

38. In context, the word "passing" in line 33 has the meaning of
(A) acceptably, moderately
(B) extremely, surpassingly
(C) only barely
(D) not at all
(E) dying
39. According to lines 33–36, Desdemona's reaction to Othello's stories is that she
(A) felt shame and embarrassment in front of a military man who seemed so distant
(B) wished her father could see Othello as she does
(C) wished men like Othello could live longer lives before going to heaven so they could inspire others on Earth
(D) hoped heaven would protect her and those she loved from creatures such as the cannibals
(E) wished she herself could have been made such an adventurous and courageous person
40. Which two lines come closest to stating the same idea?
(A) Lines 14 and 25
(B) Lines 32 and 40
(C) Lines 20 and 42
(D) Lines 34 and 41
(E) Lines 11 and 34
41. The first section of the passage (lines 1–18) differs from the second section (lines 18–42) in all of the following EXCEPT
(A) sentence length
(B) number of sentences
(C) tone
(D) level of abstraction
(E) the focus of their content
42. In the context of the passage, both Desdemona and her father
(A) repay Othello with lavish rewards
(B) enjoy the stories Othello tells but suspect they are exaggerated
(C) try to get away from Othello to attend to "house-affairs"
(D) press Othello to tell the stories of his adventures
(E) prefer the military accounts of the "battles, sieges, fortunes" to the less believable stories of cannibals and monsters
43. The line in which the poet introduces NO variety into the passage's iambic rhythm is
(A) line 4
(B) line 6
(C) line 22
(D) line 23
(E) line 36
44. The prevailing tone of the passage taken as a whole is best characterized as
(A) impulsively blunt and forceful
(B) playfully pedantic and sardonic
(C) confidently assertive and candid
(D) aggressively supercilious and disdainful
(E) unassumingly reticent and self-effacing