

Fiction

Question 1

The Picture Of Little T.C. In A Prospect Of Flowers is a poem by Andrew Marvell. In the poem, Marvell contrasts the innocence of the young subject with her potential future power, suggesting that her current gentle interactions with nature foreshadow a time when she will command and subdue romantic love itself, writing

Which quotation from *The Picture Of Little T.C. In A Prospect Of Flowers* most effectively illustrates the claim?

- A "See with what simplicity
This Nymph begins her golden daies!
In the green Grass she loves to lie,
And there with her fair Aspect tames
The Wilder flow'rs, and gives them names:
But only with the Roses playes."
- B "Mean time, whilst every verdant thing
It self does at thy Beauty charm,
Reform the errours of the Spring;
Make that the Tulips may have share
Of sweetness, seeing they are fair;
And Roses of their thorns disarm."
- C "Yet this is She whose chaster Laws
The wanton Love shall one day fear,
And, under her command severe,
See his Bow broke and Ensigns torn.
Happy, who can
Appease this virtuous Enemy of Man!"
- D "O then let me in time compound,

And parly with those conquering Eyes;
Ere they have try'd their force to wound,
Ere, with their glancing wheels, they drive
In Triumph over Hearts that strive,
And them that yield but more despise."

Question 2

The Garden Party is a 1922 short story by Katherine Mansfield. In the story, Mansfield characterizes the protagonist, Laura, as possessing a heightened aesthetic sensibility that transcends mere observation; specifically, Laura experiences visual beauty as a potent, almost visceral force that she physically internalizes.

Which quotation from *The Garden Party* most effectively illustrates the claim?

- A "O-oh, Sadie!" said Laura, and the sound was like a little moan. She crouched down as if to warm herself at that blaze of lilies; she felt they were in her fingers, on her lips, growing in her breast.
- B There, just inside the door, stood a wide, shallow tray full of pots of pink lilies. No other kind. Nothing but lilies—canna lilies, big pink flowers, wide open, radiant, almost frighteningly alive on bright crimson stems.
- C She actually said, "Help me, God," as she walked up the tiny path and knocked. To be away from those staring eyes, or be covered up in anything, one of those women's shawls even.
- D "Jose!" she said, horrified, "however are we going to stop everything?" "Stop everything, Laura!" cried Jose in astonishment. "What do you mean?" "Stop the garden-party, of course." Why did Jose pretend?

Question 3

Wild Bees is a poem by John Clare. In the poem, Clare portrays the bees not merely as industrious insects but as joyful musicians who are deeply dedicated to their craft, writing _____.

Which quotation from *Wild Bees* most effectively illustrates the claim?

- A The black and yellow bumble first on wing
To buzz among the willow's early flowers,
Hiding its nest in holes from fickle spring
- B And russet commoner who knows the face
Of every blossom that the meadow brings,
Starting the traveller to a quicker pace
- C Where tawny white and red flush clover buds
Shine bonnily and bean fields blossom ripe,
Shed dainty perfumes and give honey food
- D And aye so fond they of their singing seem
That in their holes abed at close of day
They still keep piping in their honey dreams

Question 4

The following text is adapted from Charlotte Bronte's 1847 novel *Jane Eyre*. The narrator, Jane, is conversing with her employer, Mr. Rochester, about his appearance and their relationship.

Mr. Rochester had sometimes read my unspoken thoughts with an acumen to me incomprehensible; in the present instance he took no notice of my abrupt vocal response, but he smiled at me with a certain smile he had of his own, and which he used but on rare occasions.

As used in the text, what does the word "acumen" most nearly mean?

- ☐ A Insight
- ☐ B Passion
- ☐ C Speed
- ☐ D Arrogance

Question 5

The following text is from Jane Austen's 1813 novel *Pride and Prejudice*. The excerpt describes the reaction of Mr. Bennet and his neighbors to news regarding his daughter Lydia.

When the first transports of rage which had produced his activity in seeking her were over, he naturally returned to all his former indolence. His letter was soon dispatched; for, though dilatory in undertaking business, he was quick in its execution. The good news spread quickly through the house, and with proportionate speed through the neighbourhood. It was borne in the latter with decent philosophy. To be sure, it would have been more for the advantage of conversation had Miss Lydia Bennet come upon the town.

Which choice best describes the overall structure of the text?

- A** It outlines a character's energetic plans for the future, then contrasts them with the community's lack of interest.
- B** It details a character's anger toward a family member, then explains why the neighbors share that anger.
- C** It characterizes a father's return to passivity, then shifts to describing the community's reaction to the event.
- D** It describes a public scandal in great detail, then focuses on the private relief of a single family member.

Question 6

The following text is from Louisa May Alcott's 1868 novel *Little Women*. In this excerpt, the four March sisters and their audience react to a surprise prepared by their mother after they finish performing a play.

The excitement had hardly subsided, when Hannah appeared, with “Mrs. March’s compliments, and would the ladies walk down to supper.” This was a surprise, even to the actors; and, when they saw the table, they looked at one another in rapturous amazement. It was like Marmee to get up a little treat for them; but anything so fine as this was unheard-of since the departed days of plenty. There was ice-cream—actually two dishes of it, pink and white—and cake and fruit and distracting French bonbons.

Which choice best states the main idea of the text?

- A** The characters are astonished and delighted by an unexpectedly lavish meal prepared by their mother.
- B** The characters are disappointed because they were expecting a larger audience for their play.
- C** The characters are confused because they do not understand why Hannah has interrupted their performance.
- D** The characters are discussing the delicious taste of the pink and white ice cream served at the table.

Question 7

Pride and Prejudice is an 1813 novel by Jane Austen. In the novel, Austen portrays Elizabeth Bennet as possessing a spirited wit that challenges social expectations; interestingly, this very quality renders her captivating to Mr. Darcy, even as he remains conscious of their disparity in social standing, writing _____.

Which quotation from *Pride and Prejudice* most effectively illustrates the claim?

- A "His appearance was greatly in his favour; he had all the best part of beauty, a fine countenance, a good figure, and very pleasing address. The introduction was followed up on his side by a happy readiness of conversation—a readiness at the same time perfectly correct and unassuming."
- B "They attacked him in various ways—with barefaced questions, ingenious suppositions, and distant surmises; but he eluded the skill of them all, and they were at last obliged to accept the second-hand intelligence of their neighbour."
- C "There was a mixture of sweetness and archness in her manner which made it difficult for her to affront anybody; and Darcy had never been so bewitched by any woman.... He really believed, that were it not for the inferiority of her connections, he should be in some danger."
- D "Lady Catherine seemed quite astonished at not receiving a direct answer; and Elizabeth suspected herself to be the first creature who had ever dared to trifle with so much dignified impertinence."

Question 8

The following text is from Percy Bysshe Shelley's poem *Kissing Helena*. The speaker describes the intense emotional and spiritual experience of kissing his beloved.

Kissing Helena, together
With my kiss, my soul beside it
Came to my lips, and there I kept it,--
For the poor thing had wandered thither,
To follow where the kiss should guide it,
Oh, cruel I, to intercept it!

Which choice best states the main idea of the text?

- A** The speaker is worried that his beloved does not return his feelings of affection.
- B** The speaker feels as though his very soul is trying to leave his body to join the person he is kissing.
- C** The speaker believes that kissing is a dangerous act that can lead to the loss of one's soul.
- D** The speaker is regretting the kiss because he feels he was too cruel to Helena.

Question 9

The following text is from Edith Wharton's 1905 novel *The House of Mirth*. In this passage, Lily Bart is speaking with George Dorset, who is in a state of distress and considering seeking help from their mutual acquaintance, Mr. Selden.

"By Jove, Selden's at Nice—I'll send for Selden!"

Lily, at this, reseated herself with a cry of alarm. "No, no, NO!" she protested.

He swung round on her distrustfully. "Why not Selden? He's a lawyer isn't he? One will do as well as another in a case like this."

...Then, after a moment's pondering, almost to her own surprise she broke out with a flash of inspiration: "Well, go over and see Mr. Selden. You'll have time to do it before dinner."

Which choice best states the main idea of the text?

- A** Lily is trying to prevent George from ever seeing Mr. Selden because she dislikes lawyers.
- B** Lily initially opposes the idea of involving Selden but suddenly changes her mind and encourages George to see him.
- C** George is angry at Lily for suggesting that he visit Mr. Selden instead of having dinner.
- D** Lily and George are planning a dinner party and deciding whether to invite Mr. Selden.

Question 10

To Marion is a poem by George Gordon, Lord Byron. In the poem, Byron distinguishes between the superficial allure of physical features and the enduring power of a lively spirit, asserting that while static beauty may garner admiration, it is incapable of securing a deep, lasting romantic bond without the presence of vitality.

Which quotation from *To Marion* most effectively illustrates the claim?

- A** Of soothing compliments divested,
Advice at least's disinterested;
Such is my artless song to thee,
From all the flow of Flatt'ry free;
Counsel like mine is as a brother's,
My heart is given to some others;
That is to say, unskill'd to cozen,
It shares itself among a dozen.
- B** Change that discontented air;
Frowns become not one so fair.
'Tis not Love disturbs thy rest,
Love's a stranger to thy breast:
He, in dimpling smiles, appears,
Or mourns in sweetly timid tears;
Or bends the languid eyelid down,
But shuns the cold forbidding 'frown'.
- C** Would'st thou wand'ring hearts beguile,
Smile, at least, or seem to smile;
Eyes like thine were never meant
To hide their orbs in dark restraint;
Spite of all thou fain wouldst say,
Still in truant beams they play.
... Is, that such lips, of looks endearing,
Were form'd for better things than sneering.
- D** Howe'er we gaze, with admiration,
On eyes of blue or lips carnation;
Howe'er the flowing locks attract us,
... Still fickle, we are prone to rove,
These cannot fix our souls to love;

... But would'st thou see the secret chain,
Which binds us in your humble train,
... Know, in a word, 'tis Animation.

Question 11

Sense and Sensibility is an 1811 novel by Jane Austen. In the novel, Austen depicts Marianne Dashwood as possessing a sharp intolerance for those she deems inferior, a trait that Elinor Dashwood observes has the unintended consequence of driving the Miss Steeles to seek Elinor's own company instead.

Which quotation from *Sense and Sensibility* most effectively illustrates the claim?

- A** Willoughby, “poor Willoughby,” as she now allowed herself to call him, was constantly in her thoughts... and now blamed, now acquitted herself for having judged him so harshly before.
- B** to the invariable coldness of her behaviour towards them, which checked every endeavour at intimacy on their side, Elinor principally attributed that preference of herself which soon became evident in the manners of both.
- C** Marianne, who had never much toleration for any thing like impertinence, vulgarity, inferiority of parts, or even difference of taste from herself, was at this time particularly ill-disposed... to be pleased with the Miss Steeles.
- D** His mother explained to him her liberal designs... offered even, when matters grew desperate, to make it twelve hundred; and in opposition to this... represented to him the certain penury that must attend the match.

Question 12

The following text is from Jane Austen's 1811 novel *Sense and Sensibility*. The passage describes a social interaction involving drawings presented by Fanny to her mother, Mrs. Ferrars.

Fanny presented them to her mother, considerably informing her, at the same time, that they were done by Miss Dashwood.

"Hum"—said Mrs. Ferrars—"very pretty,"—and without regarding them at all, returned them to her daughter.

Perhaps Fanny thought for a moment that her mother had been quite rude enough,—for, colouring a little, she immediately said, "They are very pretty, ma'am—an't they?" But then again, the dread of having been too civil, too encouraging herself, probably came over her, for she presently added,

"Do you not think they are something in Miss Morton's style of painting, Ma'am?—She does paint most delightfully!"

Which choice best describes the overall structure of the text?

- A** A) A character critiques a piece of art, then offers constructive advice on how to improve it.
- B** B) A character expresses deep admiration for a friend, but her mother angrily disagrees.
- C** C) A character attempts to mitigate a rude dismissal, but quickly retreats to avoid showing too much favor.
- D** D) A character argues with her mother about art, ending with a mutual agreement about a third party's talent.

Question 13

The following text is from Stephen Crane's poem "*And the sins of the fathers shall be*". The poem's speaker reacts to a biblical decree regarding generational punishment.

"And the sins of the fathers shall be
visited upon the heads of the children,
even unto the third and fourth
generation of them that hate me."
Well, then I hate thee, unrighteous picture;
Wicked image, I hate thee;
So, strike with thy vengeance
The heads of those little men
Who come blindly.
It will be a brave thing.

Which choice best states the main idea of the text?

- A** The speaker accepts the necessity of divine justice and acknowledges that future generations must pay for the mistakes of their ancestors.
- B** The speaker is confused by the concept of generational sin and asks for clarification on why innocent children must suffer.
- C** The speaker criticizes the children of the future for blindly following tradition without questioning the morality of their ancestors.
- D** The speaker expresses defiance and contempt toward the idea that innocent descendants should be punished for the sins of their forebears.

Question 14

Little Women is a 1868 novel by Louisa May Alcott. In the novel, Alcott characterizes the young Amy March as being keenly aware of social dynamics, suggesting that she derives satisfaction not only from her own presentation but also from the aesthetic appeal and impressiveness of her companion.

Which quotation from *Little Women* most effectively illustrates the claim?

- A “People don’t have fortunes left them in that style nowadays; men have to work, and women to marry for money. It’s a dreadfully unjust world,” said Meg bitterly.
- B “Good evening, Apollo!” she answered... for he, too, looked unusually debonair, and the thought of entering the ballroom on the arm of such a personable man caused Amy to pity the four plain Misses Davis from the bottom of her heart.
- C “Here are your flowers; I arranged them myself, remembering that you didn’t like what Hannah calls a ‘sot-bookay,’ ” said Laurie, handing her a delicate nosegay, in a holder that she had long coveted...
- D “Jo and I are going to make fortunes for you all; just wait ten years, and see if we don’t,” said Amy, who sat in a corner, making mud pies, as Hannah called her little clay models...

Question 15

The following text is from Edith Wharton's 1920 novel *The Age of Innocence*. A man is conversing with a woman about her standing in society and the potential consequences of her past actions.

She paused for a long interval; so long that, not wishing to keep his eyes on her shaded face, he had time to imprint on his mind the exact shape of her other hand. It was on his lips to exclaim: "My poor child—far more harm than anywhere else!" Instead, he answered: "New York Society is a very small world compared with the one you've lived in. And it's ruled, in spite of appearances, by a few people with—well, rather old-fashioned ideas."

Which choice best states the main idea of the text?

- A** The man is trying to warn the woman that the social circle she is currently in is strict and judgmental.
- B** The man is admiring the woman's jewelry and thinking about buying her a new ring.
- C** The woman is explaining to the man why she prefers New York Society over the places she lived before.
- D** The man is criticizing the woman for having old-fashioned ideas about marriage and divorce.

Question 16

The Underdogs is a 1915 novel by Mariano Azuela, originally written in Spanish. In the novel, a group of soldiers travel through a canyon, where their collective mood becomes strongly affected by the strenuous conditions of their journey:_____.

Which quotation from a translation of *The Underdogs* most effectively illustrates the claim?

- A "The sierra is clad in gala colors. Over its inaccessible peaks the opalescent fog settles like a snowy veil on the forehead of a bride."
- B "All day long [the soldiers] rode through the canyon, up and down the steep, round hills, dirty and bald as a man's head, hill after hill in endless succession."
- C "Then, hurriedly, [the soldiers] took the Juchipila canyon northward, without halting to rest until nightfall."
- D "The sun, beating down upon [the soldiers], dulled their minds and bodies and presently they were silent."

Question 17

Exhortation to Prayer is a poem by William Cowper. Throughout the poem, Cowper contrasts the efficacy of spiritual communion with the futility of human grievance, suggesting that the energy humans readily expend on lamenting their worldly troubles to one another could be transformative if redirected toward the divine, writing _____.

Which quotation from *Exhortation to Prayer* most effectively illustrates the claim?

- A What various hindrances we meet
In coming to a mercy seat!
Yet who that knows the worth of prayer,
But wishes to be often there?
- B Restraining prayer, we cease to fight;
Prayer makes the Christian's armour bright;
And Satan trembles when he sees
The weakest saint upon his knees.
- C Have you no words? Ah, think again,
Words flow apace when you complain,
And fill your fellow-creature's ear
With the sad tale of all your care.
Were half the breath thus vainly spent
To heaven in supplication sent,
Your cheerful song would oftener be,
"Hear what the Lord has done for me."
- D Prayer makes the darken'd cloud withdraw,
Prayer climbs the ladder Jacob saw,
Gives exercise to faith and love,
Brings every blessing from above.

Question 18

The following text is adapted from Louisa May Alcott's 1868 novel *Little Women*. The excerpt describes a conversation between Jo and May regarding the sale of items at a fair.

"Is Amy's illumination anywhere about? I took a fancy to buy that for father," said Jo, very anxious to learn the fate of her sister's work.

As used in the text, what does the word "illumination" most nearly mean?

- ☐ A Bright light
- ☐ B Sudden realization
- ☐ C Artistic decoration
- ☐ D Burning fire

Question 19

The following text is from Emily Dickinson's poem *Just so -- Jesus -- raps*. The poem uses the imagery of a visitor knocking at a door to explore themes of spiritual persistence and human reluctance.

Just so -- Jesus -- raps --
He -- doesn't weary --
Last -- at the Knocker --
And first -- at the Bell.
Then -- on divinest tiptoe -- standing --
Might He but spy the lady's soul --
When He -- retires --
Chilled -- or weary --
It will be ample time for -- me --
Patient -- upon the steps -- until then --
Hears! I am knocking -- low at thee.

Which choice best describes the overall structure of the text?

- A** It contrasts the divine persistence of a visitor with the speaker's own impatient demands for immediate attention.
- B** It depicts a scene of religious devotion, then shifts to a critique of those who fail to open their hearts to spiritual influence.
- C** It characterizes the endurance of a divine figure's solicitation, then parallels the speaker's own waiting with that divine example.
- D** It narrates a specific biblical event, then transitions to a personal reflection on how that event applies to the speaker's modern life.

Question 20

The following text is adapted from Emily Brontë's 1847 novel *Wuthering Heights*. In this scene, a servant observes a conversation between Hindley Earnshaw and his sister Catherine after a stormy night.

'Oh, she is naughty!' I cried, perceiving the master to be tolerably sober. 'She got steeped in the shower of yesterday evening, and there she has sat the night through, and I couldn't prevail on her to stir.'

As used in the text, what does the word "prevail" most nearly mean?

- ☐ A Triumph
- ☐ B Persist
- ☐ C Persuade
- ☐ D Dominate

Answers

Question 1

Correct Answer: C

(C) is the correct answer as it directly addresses the claim about future power over romantic love. The lines explicitly state that "wanton Love" (Cupid/romantic desire) will "one day fear" her "chaster Laws" and "command severe," leading to his bow being broken. This illustrates the specific contrast between her current state and her future dominance over love.
(A) is incorrect because it focuses solely on her current innocence and simplicity (

Question 2

Correct Answer: A

(A) is the correct answer as it directly depicts Laura's reaction to the flowers not just as visual appreciation, but as a physical sensation. By stating that she felt the flowers "in her fingers, on her lips, growing in her breast," the quote illustrates the claim that she internalizes beauty in a visceral way.
(B) is incorrect because, while it describes the visual beauty of the lilies which triggers Laura's reaction, it focuses on the flowers themselves ("radiant," "frighteningly alive") rather than Laura's internal or physical experience of them.
(C) is incorrect because it describes Laura's visceral reaction to social anxiety and fear (

Question 3

Correct Answer: D

(D) is the correct answer as it directly illustrates the claim that the bees are joyful musicians dedicated to their craft. The lines describe the bees as

being so fond of their "singing" (buzzing) that they continue to "pipe" (play music) even while asleep in their dreams.

(A) is incorrect because it describes the physical actions of a bumblebee hiding its nest from the weather, not its musical nature.

(B) is incorrect because it focuses on a bee startling a traveler, which is about the bee's interaction with a human rather than its love for music.

(C) is incorrect because it describes the landscape—the clover and bean fields—providing food for the bees, rather than describing the bees themselves as musicians.

Question 4

Correct Answer: A

First, we look at the context in the passage. The narrator says that Mr. Rochester could read her "unspoken thoughts" in a way that was "incomprehensible" (hard to understand) to her. This suggests he has a special mental ability to see or understand things that aren't obvious.

Next, we check the answer choices. Choice (A) "Insight" means the ability to gain an accurate and deep intuitive understanding of a person or thing. This matches perfectly with someone who can read unspoken thoughts.

Choice (B) is incorrect because "passion" refers to strong emotion, not the ability to understand thoughts. Choice (C) is incorrect because while he might do it quickly, the focus is on his ability to understand (read thoughts), not how fast he does it. Choice (D) is incorrect because "arrogance" is a negative personality trait about pride, which doesn't explain the ability to read someone's mind.

Question 5

Correct Answer: C

This text has two main parts. First, it talks about Mr. Bennet (the father). It says his rage is gone and he has gone back to being lazy or "indolent." It mentions he sent a letter quickly but is generally slow to start things. That is the "father's return to passivity" part.

Next, the text talks about the

neighborhood. It says the news spread fast and the neighbors took it with "decent philosophy" (meaning they were calm about it), even though they would have preferred more gossip. This matches the second part of choice **(C)**, which mentions the "community's reaction." **(A)** is incorrect because Mr. Bennet does not have energetic plans; he is returning to "indolence" (laziness). **(B)** is incorrect because the neighbors are not angry; they are reacting with "decent philosophy." **(D)** is incorrect because the text starts with the private feelings of the father, not the details of a scandal, and ends with the public reaction, not private relief.

Question 6

Correct Answer: A

The text tells us that the characters (the actors) receive a message to go to supper. When they see the table, they are in "rapturous amazement" because the food is very fancy ("fine"), featuring treats like ice cream and bonbons. This was a big surprise for them. **(A)** captures this perfectly. **(B)** is incorrect because the text says the characters were in "rapturous amazement," which means they were very happy, not disappointed. Also, the text focuses on the food, not the audience size. **(C)** is incorrect because the characters are not confused; they are surprised in a good way. They know Hannah is inviting them to supper. **(D)** is too narrow. While the text mentions the ice cream, the main point is their overall reaction to the entire surprise feast, not just a discussion about how the ice cream tastes.

Question 7

Correct Answer: C

(C) is the correct answer as it directly illustrates both elements of the claim. The quotation describes Elizabeth's "archness" (spirited wit) and notes that

Darcy is "bewitched" (captivated) by her, while explicitly mentioning his reservation regarding the "inferiority of her connections" (social disparity).

(A) is incorrect because it describes a male character (implied to be Mr. Wickham based on context of "appearance" and "introduction") who possesses a "pleasing address," rather than describing Elizabeth or Darcy's reaction to her.

(B) is incorrect because it refers to Mr. Bennet evading his family's questions about Mr. Bingley. While it depicts a form of wit or evasion, it does not involve Elizabeth or Mr. Darcy's feelings.

(D) is incorrect because, although it highlights Elizabeth's spirited nature in standing up to Lady Catherine ("trifle with so much dignified impertinence"), it does not address Mr. Darcy's attraction to her or his thoughts on their social standing.

Question 8

Correct Answer: B

The poem is about a very powerful kiss. The speaker says that when he kissed Helena, his "soul" came up to his lips. He explains that his soul wanted to "follow where the kiss should guide it," meaning it wanted to leave him and go to her. He playfully calls himself "cruel" for stopping his soul from escaping.

So, the main idea is that the kiss was so strong he felt like his soul was trying to leave his body to be with her.

(B) is the correct answer because it matches the description of the soul wandering to his lips to follow the kiss.

(A) is incorrect because the poem doesn't mention Helena's feelings at all, only the speaker's internal experience.

(C) is incorrect because the speaker isn't talking about danger in a scary way; he is using romantic language to describe passion, not literal danger.

(D) is incorrect because although he uses the word "cruel," he is being cruel to his own soul for keeping it inside, not cruel to Helena. He doesn't regret the kiss itself.

Question 9

Correct Answer: B

The text tells us about a conversation between a man named George and a woman named Lily. First, George says he wants to call a man named Selden. Lily gets scared and yells "No, no, NO!" asking him not to do it. But then, she thinks for a moment and suddenly changes her mind. She tells George he should go see Selden before dinner.

The main idea is that Lily changes her reaction: first she says no, then she says yes.

Choice **(B)** is the correct answer because it describes exactly what happens: Lily starts by opposing the idea but then suddenly encourages it.

Choice **(A)** is incorrect because although Lily starts by saying no, she doesn't try to stop him forever, and the text doesn't say she dislikes lawyers. By the end, she tells him to go.

Choice **(C)** is incorrect because George is the one who suggests seeing Selden, not Lily. Lily is the one who reacts to his idea.

Choice **(D)** is incorrect because they are not planning a party; they are talking about a serious problem where George needs a lawyer.

Question 10

Correct Answer: D

(D) is the correct answer as it directly illustrates the claim by contrasting the temporary attraction of physical traits ("eyes of blue or lips carnation") with the inability of those traits to "fix our souls to love." It concludes that "Animation" is the essential element—the "secret chain"—required to truly bind a romantic interest, perfectly matching the distinction made in the claim.

(A) is incorrect because it focuses on the speaker's own romantic situation ("My heart is given to some others") and the honesty of his advice, rather than the contrast between beauty and vitality.

(B) is incorrect because while it suggests that Love avoids a "frown," it focuses on the negative effect of Marion's current mood rather than the insufficiency of her physical beauty to secure lasting love.

(C) is incorrect because it offers specific advice to Marion to smile and utilize her features

("lips... form'd for better things"), but it does not make the broader philosophical argument that physical beauty alone is insufficient for a lasting bond.

Question 11

Correct Answer: B

(B) is the correct answer as it directly illustrates both elements of the claim. The quotation explicitly connects Marianne's "invariable coldness" (her intolerance) to the result that it "checked every endeavour at intimacy" from the Miss Steeles, leading Elinor to attribute their resulting "preference of herself" (seeking Elinor's company) to that specific behavior.
(A) is incorrect because it describes Elinor's internal thoughts and conflicted feelings regarding Willoughby, which is unrelated to Marianne's behavior toward the Miss Steeles.
(C) is incorrect because, while it effectively illustrates Marianne's intolerance and her bad mood regarding the Miss Steeles, it fails to illustrate the second part of the claim: the unintended consequence that this behavior drove the women to prefer Elinor.
(D) is incorrect because it focuses on a completely different plot point involving Edward Ferrars and his mother's financial threats, having nothing to do with Marianne or the Miss Steeles.

Question 12

Correct Answer: C

This passage is about a character named Fanny showing her mother some drawings made by Miss Dashwood.
First, the mother (Mrs. Ferrars) is very dismissive and barely looks at them. Fanny realizes this is rude and tries to fix it by saying "They are very pretty, ma'am—an't they?" This matches the part of the answer that says she "attempts to mitigate a rude dismissal."
However, Fanny gets scared that she is being too nice to Miss Dashwood, so she quickly changes the subject to praise someone else (Miss Morton) instead. This matches the second part of the answer:

"quickly retreats to avoid showing too much favor."

(A) is incorrect because no one gives constructive advice on how to improve the painting; the mother just ignores it.

(B) is incorrect because Fanny does not express deep admiration; she is nervous and calculating. Also, her mother is dismissive, not angrily disagreeing.

(D) is incorrect because there is no argument. Fanny is actually trying to agree with her mother's attitude eventually, rather than fighting against it.

Question 13

Correct Answer: D

The poem starts with a quote saying children will be punished for their parents' bad actions. Then, the speaker gets angry at this idea. He calls it an "unrighteous picture" and a "wicked image." He sarcastically tells this force to go ahead and strike the "little men" (children) who are innocent ("come blindly"), implying that doing so is cruel, not brave.

My prediction is that the main idea is the speaker angrily rejecting the fairness of punishing children for what their parents did.

Choice **(D)** matches this perfectly. It says the speaker shows "defiance and contempt" (which means anger and disrespect) toward the idea of punishing innocent descendants.

Choice **(A)** is incorrect because the speaker does not accept the justice; he calls it "unrighteous" and "wicked."

Choice **(B)** is incorrect because the speaker isn't confused or asking questions; he is angry and challenging the idea directly.

Choice **(C)** is incorrect because the speaker isn't criticizing the children. He calls them "little men / Who come blindly," suggesting they are innocent victims, not the ones at fault.

Question 14

Correct Answer: B

(B) is the correct answer as it directly illustrates both parts of the claim: Amy's awareness of social dynamics and her satisfaction with her

companion's appearance. By referring to Laurie as "Apollo" (a god associated with beauty) and noting he looks "debonair," she validates his aesthetic appeal. Furthermore, the fact that being seen with such a "personable man" makes her pity the "plain Misses Davis" shows she derives social satisfaction from his impressiveness relative to others.

(A) is incorrect because this quote is spoken by Meg, not Amy, and it concerns economic cynicism regarding marriage rather than social gratification derived from a companion's appearance.

(C) is incorrect because while it shows Amy's appreciation for aesthetic objects (the nosegay and holder), it focuses on a material gift from Laurie rather than the social status or satisfaction she gains from his personal appearance.

(D) is incorrect because it illustrates Amy's artistic ambition and confidence in the future, not her feelings about social presentation or her companion's appearance in a ballroom setting.

Question 15

Correct Answer: A

The text tells us about a man talking to a woman. He notices something about her hand but then focuses on what he wants to say. He almost yells out a warning about "harm," but instead, he speaks calmly. He tells her that "New York Society" is a "small world" ruled by people with "old-fashioned ideas." He is essentially telling her that she needs to be careful because the people around her are very strict.

Therefore, choice (A) is the correct answer because it accurately captures that he is warning her about the strict nature of the society she is in.

Choice (B) is incorrect because the passage focuses on the man's warning about society, not on him admiring her jewelry or wanting to buy a ring. While he looks at her hand, his thoughts are serious.

Choice (C) is incorrect because the woman is not explaining her preference for New York; in fact, the man is the one doing most of the talking and explaining.

Choice (D) is incorrect because the text says the *society* has old-fashioned ideas, not the woman. The man is explaining the rules to her, not criticizing her for believing them.

Question 16

Correct Answer: D

According to the passage, the correct answer must illustrate how the soldiers' "collective mood becomes strongly affected by the strenuous conditions of their journey."

Looking at the answer choices:
- **(A)** This quotation describes the sierra's beauty using positive and celebratory language ("gala colors," "snowy veil on the forehead of a bride"). It doesn't mention the soldiers, their mood, or any strenuous conditions.
- **(B)** This quotation describes the strenuous conditions of the journey ("up and down the steep, round hills," "endless succession"). However, it does not mention how these conditions affected the soldiers' mood.
- **(C)** This quotation describes the soldiers' journey ("took the Juchipila canyon northward, without halting to rest"). It implies strenuous conditions but does not directly state how their mood was affected.
- **(D)** This quotation directly connects a strenuous condition (the sun beating down) to a change in the soldiers' collective mood and state ("dulled their minds and bodies and presently they were silent"). This perfectly illustrates the claim.

Hence, **(D)** is the correct answer.

Question 17

Correct Answer: C

(C) is the correct answer as it directly illustrates the comparison between complaining to humans and praying to God. The lines note that "words flow apace when you complain" to a "fellow-creature's ear," highlighting how easy it is to express grievances to others. It then posits that if "half the breath thus vainly spent" on complaints were instead "to heaven in supplication sent," the result would be joy and spiritual success, fulfilling the claim about redirecting energy from human grievance to divine communion.

(A) is incorrect because while it discusses the difficulties ("hindrances") of prayer and the desire to pray, it does not mention the act of complaining to other humans or compare that energy to

the energy used for prayer.

(B) is incorrect because it focuses on the spiritual power of prayer as a weapon against evil ("Satan trembles"), but it lacks the specific contrast between human complaining and spiritual supplication mentioned in the claim.

(D) is incorrect because it lists the positive spiritual benefits of prayer ("makes the darken'd cloud withdraw," "brings every blessing"), but like choice (B), it fails to address the other half of the claim regarding the futile energy spent on worldly complaints.

Question 18

Correct Answer: C

To solve this, we need to figure out what Jo is referring to when she says "illumination." Look closely at the context clues in the sentence. Jo asks, "Is Amy's illumination anywhere about?" immediately followed by "I took a fancy to buy that for father." This tells us that an "illumination" is a physical object that can be bought.

Later in the sentence, the narrator describes Jo being "anxious to learn the fate of her sister's work." This connects "illumination" to Amy's "work" or creation. In the context of the 19th century and art, an illumination often referred to a decorated or illustrated manuscript or painting. Even without knowing that specific historical definition, the context makes it clear it is a piece of art or craft made by Amy that can be purchased.

(A) and (D) are incorrect because you cannot buy a "bright light" or a "burning fire" at a fair to give as a gift to a person. These are literal meanings of illumination related to light sources, but they don't fit the context of a saleable item made by a sister.

(B) is incorrect because a "sudden realization" (an abstract mental state) cannot be bought or wrapped up as a gift.

(C) is the correct answer. An "artistic decoration" fits perfectly as something Amy created ("her sister's work") and something Jo could purchase ("buy that for father").

Question 19

Correct Answer: C

The correct answer is **(C)**.
The poem begins by describing Jesus as a visitor who knocks persistently and tirelessly ("He -- doesn't weary"). He tries the knocker, the bell, and even stands on "divinest tiptoe" hoping to catch a glimpse of the "lady's soul." This section characterizes his endurance and gentle solicitation.
The second part of the poem shifts to the speaker ("me"). The speaker says that only when Jesus finally gives up ("retires / Chilled -- or weary") will it be time for the speaker to stop waiting. The speaker is currently "Patient -- upon the steps" and "knocking -- low at thee," just as Jesus was doing. Thus, the structure moves from describing the divine figure's persistent knocking to establishing the speaker's own waiting as a parallel or continuation of that action.
(A) is incorrect because the speaker is not described as "impatient." The text explicitly says the speaker is "Patient -- upon the steps."
(B) is incorrect because the poem does not explicitly critique anyone. While it implies someone is not opening the door, the focus is on the act of knocking and waiting, not on judging the person inside.
(D) is incorrect because the poem describes a metaphorical scene or a general spiritual concept, not a specific historical narrative or "biblical event" like the Last Supper or the Crucifixion.

Question 20

Correct Answer: C

To solve this, we need to understand what the narrator tried to do with Catherine. The narrator says Catherine sat in her wet clothes all night long. The narrator then says, "I couldn't prevail on her to stir."
In this context, "stir" means to move or change position. The narrator wanted Catherine to move (likely to go to bed or change clothes), but Catherine refused. Therefore, the narrator was unable to convince or influence her to move. "Prevail on" here means to successfully persuade someone to do something.
Now let's look at the choices:
(A) Triumph

means to win a victory. While related to "prevail" in a general sense (winning a war), you don't typically say you "triumphed on" someone to move. It doesn't capture the sense of convincing someone.

(B) Persist means to keep going despite difficulty. The narrator might have persisted in asking, but the word here describes the *effect* on Catherine. You don't "persist on" someone to stir; you persist *in* trying.

(C) Persuade fits perfectly. The narrator couldn't *persuade* Catherine to move from her seat. This matches the context of trying to get someone to change their behavior.

(D) Dominate means to control or have power over. This is too aggressive. The narrator is a servant speaking about a family member; she isn't trying to overpower Catherine physically, but rather trying to talk her into moving.