

Fiction

Question 1

A White Heron is an 1886 short story by Sarah Orne Jewett. In the story, Jewett utilizes a narrative voice that cautions against the disruptive potential of human attentiveness, suggesting that the focused intensity of conscious observation can act as an intrusive force upon the natural world, writing _____.

Which quotation from *A White Heron* most effectively illustrates the claim?

- A** And wait! wait! do not move a foot or a finger, little girl, do not send an arrow of light and consciousness from your two eager eyes, for the heron has perched on a pine bough not far beyond yours... The child gives a long sigh a minute later when a company of shouting cat-birds comes also to the tree, and vexed by their fluttering and lawlessness the solemn heron goes away.
- B** Sylvy takes after him... There ain't a foot o' ground she don't know her way over, and the wild creaturs counts her one o' themselves. Squer'ls she'll tame to come an' feed right out o' her hands, and all sorts o' birds. Last winter she got the jay-birds to bangeing here, and I believe she'd 'a' scanted herself of her own meals to have plenty.
- C** What a spirit of adventure, what wild ambition! What fancied triumph and delight and glory for the later morning when she could make known the secret! It was almost too real and too great for the childish heart to bear. All night the door of the little house stood open and the whippoorwills came and sang upon the very step.
- D** The guest waked from a dream, and remembering his day's pleasure hurried to dress himself that it might sooner begin. He was sure from the way the shy little girl looked once or twice yesterday that she had at least seen the white heron, and now she must really be made to tell.

Here she comes now, paler than ever, and her worn old frock is torn and tattered.

Question 2

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 3

Sister's cake is a poem by Eugene Field. In the poem, Field depicts the sister's domestic interventions as self-serving performances, wherein she appropriates the authority to initiate projects while shrewdly maneuvering to escape the burden of accountability for their results.

Which quotation from *Sister's cake* most effectively illustrates the claim?

- A** At breakfast, then, it would befall that Sister Jane would say:
"Mother, if you have got the things, I'll make some cake to-day!"
Poor mother'd cast a timid glance at father, like as not--
For father hinted sister's cooking cost a frightful lot--
But neither she nor he presumed to signify dissent,
Accepting it for gospel truth that what she wanted went!
- B** And, oh! the bustling here and there, the flying to and fro;
The click of forks that whipped the eggs to lather white as snow--
And what a wealth of sugar melted swiftly out of sight--
And butter? Mother said such waste would ruin father, quite!
But Sister Jane preserved a mien no pleading could confound
As she utilized the raisins and the citron by the pound.
- C** Had I a little sister--oh, how happy I should be!
I'd never let her cast her eyes on any chap but me;
I'd love her and I'd cherish her for better and for worse--
I'd buy her gowns and bonnets, and sing her praise in verse;
And--yes, what's more and vastly more--I tell you what I'd do:
I'd let her make her wondrous cake, and I would eat it, too!
- D** The chances were as ten to one, before the job was through,
That sister'd think of something else she'd great deal rather do!
So, then, she'd softly steal away, as Arabs in the night,
Leaving the girl and ma to finish up as best they might;
These tactics (artful Sister Jane) enabled her to take
Or shift the credit or the blame of that too-treacherous cake!

Question 4

The Adventures of Huckleberry Finn is an 1884 novel by Mark Twain. In the novel, Twain portrays the character of Jim, an enslaved man, as possessing a capacity for creative embellishment that transforms his personal experiences into a source of prestige and authority among his peers, writing _____

Which quotation from *The Adventures of Huckleberry Finn* most effectively illustrates the claim?

- A "When they got aboard the king went for me, and shook me by the collar, and says: 'Tryin' to give us the slip, was ye, you pup! Tired of our company, hey?' I says: 'No, your majesty, we warn't—please don't, your majesty!'"
- B "And next time Jim told it he said they rode him down to New Orleans; and, after that, every time he told it he spread it more and more, till by and by he said they rode him all over the world, and tired him most to death... Jim was monstrous proud about it, and he got so he wouldn't hardly notice the other niggers."
- C "The old gentleman's eyes blazed a minute—'twas pleasure, mainly, I judged—then his face sort of smoothed down, and he says, kind of gentle: 'I don't like that shooting from behind a bush. Why didn't you step into the road, my boy?'"
- D "'Well, this is too many for me, Jim. I hain't seen no fog, nor no islands, nor no troubles, nor nothing. I been setting here talking with you all night till you went to sleep about ten minutes ago... You couldn'n'a got drunk in that time, so of course you've been dreaming.'"

Question 5

The following text is from Emily Dickinson's poem *Jesus! thy Crucifix*. The poem is a brief invocation addressed directly to Jesus, exploring the relationship between divine suffering and human experience.

Jesus! thy Crucifix
Enable thee to guess
The smaller size!

Jesus! thy second face
Mind thee in Paradise
Of ours!

Based on the text, what does the speaker suggest about the relationship between Jesus's experience and human suffering?

- A** The speaker implies that Jesus's suffering on the cross was less significant than the collective pain of humanity.
- B** The speaker suggests that Jesus's own immense suffering allows Him to understand the lesser suffering of humans.
- C** The speaker indicates that Jesus has forgotten the nature of human pain now that He resides in Paradise.
- D** The speaker asserts that humans must endure a crucifix similar to Jesus's in order to reach Paradise.

Question 6

The following text is from Stephen Crane's poem "It was wrong to do this," said the angel. The poem presents a dialogue between a celestial being and a human regarding the nature of morality and conflict.

"It was wrong to do this," said the angel.

"You should live like a flower,
Holding malice like a puppy,
Waging war like a lambkin."

"Not so," quoth the man
Who had no fear of spirits;
"It is only wrong for angels
Who can live like the flowers,
Holding malice like the puppies,
Waging war like the lambkins."

Which choice best describes the overall structure of the text?

- A** A celestial authority issues a command for peace, which is then humbly accepted by a mortal subject acknowledging his own limitations.
- B** A spiritual figure proposes an idealistic standard of conduct, which is then rejected by a human as impractical for his specific condition.
- C** An angel scolds a human for violent behavior, and the human responds by apologizing for his inability to live up to such divine expectations.
- D** A dialogue unfolds in which two characters debate the merits of pacifism, concluding with a mutual agreement that violence is sometimes necessary.

Question 7

The following text is from Percy Bysshe Shelley's poem *Cancelled Passage of the Ode to Liberty*. The poem explores the concept of liberty as a divine and internalized force within the human soul.

Within a cavern of man's trackless spirit
Is throned an Image, so intensely fair
That the adventurous thoughts that wander near it
Worship, and as they kneel, tremble and wear
The splendour of its presence, and the light
Penetrates their dreamlike frame
Till they become charged with the strength of flame.

Which choice best describes the overall structure of the text?

- A** The speaker establishes a physical setting, then narrates a mythological event that occurs within that location.
- B** The speaker characterizes a specific virtue, then laments the difficulty of attaining that virtue in reality.
- C** The speaker identifies an internal ideal, then describes the transformative effect it has on the mind's contemplations.
- D** The speaker depicts a religious ritual, then questions the validity of the worshippers' intense devotion.

Question 8

The following text is from Percy Bysshe Shelley's poem *Fragment: Wine of the Fairies*. The speaker describes the fantastical effects of a magical substance gathered by fairies on various sleeping creatures.

I am drunk with the honey wine
Of the moon-unfolded eglantine,
Which fairies catch in hyacinth bowls.
The bats, the dormice, and the moles
Sleep in the walls or under the sward
Of the desolate castle yard;
And when 'tis spilt on the summer earth
Or its fumes arise among the dew,
Their jocund dreams are full of mirth,
They gibber their joy in sleep; for few
Of the fairies bear those bowls so new!

Which choice best states the main purpose of the text?

- A** To contrast the dreary reality of the castle yard with the lively dreams of the animals
- B** To lament the carelessness of the fairies who spill the precious wine on the ground
- C** To depict the potent and joyful influence of a magical wine on the speaker and nature
- D** To illustrate the secretive nocturnal habits of small creatures living in the castle walls

Question 9

The Garden Party is a 1922 short story by Katherine Mansfield. In the story, Mansfield portrays the character of Jose as someone who views the preparations for the party not merely as a domestic responsibility, but as a theatrical performance where her authority is part of a larger, staged spectacle, emphasizing the performative nature of her interactions with the household staff.

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

- A "Hans, move these tables into the smoking-room, and bring a sweeper to take these marks off the carpet..." She turned to Meg. "I want to hear what the piano sounds like, just in case I'm asked to sing this afternoon. Let's try over 'This life is Weary.'" Pom! Ta-ta-ta Tee-ta! The piano burst out so passionately that Jose's face changed.
- B "Hans, move these tables into the smoking-room, and bring a sweeper to take these marks off the carpet and—one moment, Hans—" Jose loved giving orders to the servants, and they loved obeying her. She always made them feel they were taking part in some drama. "Tell mother and Miss Laura to come here at once."
- C "This Life is Wee-ary, A Tear—a Sigh. A Love that Chan-ges, And then...Good-bye!" But at the word "Good-bye," and although the piano sounded more desperate than ever, her face broke into a brilliant, dreadfully unsympathetic smile. "Aren't I in good voice, mummy?" she beamed.
- D "Now, Laura," said her mother quickly, "come with me into the smoking-room. I've got the names somewhere on the back of an envelope. You'll have to write them out for me. Meg, go upstairs this minute and take that wet thing off your head. Jose, run and finish dressing this instant."

Question 10

The following text is from Emily Dickinson's poem *An Antiquated Tree*. The poem describes the preference of a crow for an old, leafless tree over younger, leafy vegetation.

An Antiquated Tree

Is cherished of the Crow Because that Junior Foliage is
disrespectful now

To venerable Birds

Whose Corporation Coat
Would decorate Oblivion's
Remotest Consulate.

Which choice best describes the function of the underlined portion in the text as a whole?

- A** It establishes the motivation behind the preference introduced in the preceding lines.
- B** It illustrates the physical fragility of the younger vegetation mentioned earlier.
- C** It contrasts the behavior of the crow with the behavior of other bird species.
- D** It suggests that the old tree provides better physical protection than younger trees.

Question 11

Jane Eyre is an 1847 novel by Charlotte Brontë. In the novel, the protagonist Jane's employer, Mr. Rochester, examines her artwork with a skepticism that reveals his preoccupation with authenticity, challenging Jane to defend the integrity of her creative output against the suspicion of external influence, as seen when he says _____.

Which quotation from *Jane Eyre* most effectively illustrates the claim?

- A "Troublesome, careless child! and what are you doing now? You look quite red, as if you had been about some mischief: what were you opening the window for?" I was spared the trouble of answering, for Bessie seemed in too great a hurry to listen to explanations; she hauled me to the washstand, inflicted a merciless, but, happily, brief scrub on my face and hands.
- B "If J. E., who advertised in the —shire Herald of last Thursday, possesses the acquirements mentioned, and if she is in a position to give satisfactory references as to character and competency, a situation can be offered her where there is but one pupil, a little girl, under ten years of age; and where the salary is thirty pounds per annum."
- C "Ah! that pricks pride. Well, fetch me your portfolio, if you can vouch for its contents being original; but don't pass your word unless you are certain—I can recognize patchwork." "Then I will say nothing, and you shall judge for yourself, sir."
- D "Approach the table," said he; and I wheeled it to his couch. Adèle and Mrs. Fairfax drew near to see the pictures. "No crowding," said Mr. Rochester; "take the drawings from my hand as I finish with them; but don't push your faces up to mine." He deliberately scrutinized each sketch and painting.

Question 12

The following text is from Emily Dickinson's poem *Her spirit rose to such a height*. The poem describes the imposing and overwhelming demeanor of a woman whose spirit seems to transcend ordinary experience.

Her spirit rose to such a height
Her countenance it did inflate
Like one that fed on awe.More prudent to assault the dawn
Than merit the ethereal scorn
That effervesced from her.

Which choice best describes the function of the underlined sentence in the text as a whole?

- A It illustrates the speaker's attempt to engage with the subject despite her intimidating nature.
- B It suggests that the subject's haughty demeanor is actually a facade hiding deep insecurity.
- C It contrasts the subject's physical appearance with the delicate nature of her emotional state.
- D It emphasizes the futility of challenging the subject by highlighting the intensity of her disdain.

Question 13

The following text is from Emily Dickinson's poem *Though the great Waters sleep*. The poem reflects on the enduring nature of the ocean and the divine power responsible for its creation.

Though the great Waters sleep,
That they are still the Deep,
We cannot doubt --
No vacillating God
Ignited this Abode
To put it out --

What does the text suggest about the creator mentioned in the poem?

- ☐ A The creator is frequently uncertain about the fate of the natural world.
- ☐ B The creator intended for the waters to be a temporary phenomenon.
- ☐ C The creator's power is primarily demonstrated through the stillness of the ocean.
- ☐ D The creator is steadfast and did not create the world merely to destroy it.

Question 14

An April Day is a poem by Henry Wadsworth Longfellow. In the poem, Longfellow explores the interplay between resilience and rejuvenation, suggesting that the natural world possesses an inherent ability to recover from adversity through vital connections to the earth, writing _____

Which quotation from *An April Day* most effectively illustrates the claim?

- A "The softly-warbled song
Comes from the pleasant woods, and colored wings
Glance quick in the bright sun, that moves along
The forest openings."
- B "From the earth's loosened mould
The sapling draws its sustenance, and thrives;
Though stricken to the heart with winter's cold,
The drooping tree revives."
- C "When the bright sunset fills
The silver woods with light, the green slope throws
Its shadows in the hollows of the hills,
And wide the upland glows."
- D "Sweet April! many a thought
Is wedded unto thee, as hearts are wed;
Nor shall they fail, till, to its autumn brought,
Life's golden fruit is shed."

Question 15

The Aziola is a poem by Percy Bysshe Shelley. In the poem, the speaker reflects on a misunderstanding regarding the nature of the Aziola, contrasting his initial apprehension about human interaction with the eventual relief and appreciation he feels upon discovering the Aziola is actually a bird, writing _____

Which quotation from *The Aziola* most effectively illustrates the claim?

- A "Do you not hear the Aziola cry?
Methinks she must be nigh,'
Said Mary, as we sate
In dusk, ere stars were lit, or candles brought."
- B "And I, who thought
This Aziola was some tedious woman,
Asked, 'Who is Aziola?' How elate
I felt to know that it was nothing human,
No mockery of myself to fear or hate."
- C "Sad Aziola! many an eventide
Thy music I had heard
By wood and stream, meadow and mountain-side,
And fields and marshes wide."
- D "And Mary saw my soul,
And laughed, and said, 'Disquiet yourself not;
'Tis nothing but a little downy owl.'"

Question 16

The Secret Garden is a 1911 novel by Frances Hodgson Burnett. In the novel, Burnett depicts a character's approach to a significant setting as a paradoxical experience, characterizing the movement as being propelled by an inexplicable, subconscious attraction to a forsaken past while simultaneously impeded by a conscious, physical reluctance.

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

- A** “No, he daren’t,” answered Mistress Mary, thinking the thing out quite without prejudice. “Nobody ever dared to do anything you didn’t like—because you were going to die and things like that. You were such a poor thing.” “But,” announced Colin stubbornly, “I am not going to be a poor thing.”
- B** He did not walk quickly, but slowly, and his eyes were on the path. He felt as if he were being drawn back to the place he had so long forsaken, and he did not know why. As he drew near to it his step became still more slow.
- C** “That’s like him,” snapped Ben Weatherstaff. “Makin’ up to th’ women folk just for vanity an’ flightiness. There’s nothin’ he wouldn’t do for th’ sake o’ showin’ off an’ flirtin’ his tail-feathers. He’s as full o’ pride as an egg’s full o’ meat.”
- D** And she took her by the arm and half pushed, half pulled her up one passage and down another until she pushed her in at the door of her own room. “Now,” she said, “you stay where you’re told to stay or you’ll find yourself locked up.

Question 17

An Occurrence at Owl Creek Bridge is an 1890 short story by Ambrose Bierce. In the story, Bierce portrays the protagonist Peyton Farquhar experiencing a heightened state of sensory perception that paradoxically combines acute physical awareness with profound agony, writing _____.

Which quotation from *An Occurrence at Owl Creek Bridge* most effectively illustrates the claim?

- A** A rising sheet of water curved over him, fell down upon him, blinded him, strangled him! The cannon had taken an hand in the game. As he shook his head free from the commotion of the smitten water he heard the deflected shot humming through the air ahead.
- B** He was now in full possession of his physical senses. They were, indeed, preternaturally keen and alert. Something in the awful disturbance of his organic system had so exalted and refined them that they made record of things never before perceived.
- C** Evidently this was no vulgar assassin. The liberal military code makes provision for hanging many kinds of persons, and gentlemen are not excluded. The preparations being complete, the two private soldiers stepped aside and each drew away the plank upon which he had been standing.
- D** As he is about to clasp her he feels a stunning blow upon the back of the neck; a blinding white light blazes all about him with a sound like the shock of a cannon—then all is darkness and silence! Peyton Farquhar was dead; his body, with a broken neck, swung gently.

Question 18

The following text is from Robert Herrick's poem *To Music: A Song*. The speaker addresses Music directly, praising its immense power and invoking it to descend and soothe the human spirit.

Music, thou queen of heaven, care-charming spell,
That strik'st a stillness into hell;Thou that tam'st tigers, and fierce
storms, that rise,

With thy soul-melting lullabies;

Fall down, down, down, from those thy chiming spheres
To charm our souls, as thou enchant'st our ears.

Which choice best describes the function of the underlined lines in the text as a whole?

- A** They articulate the speaker's skepticism regarding the ability of music to subdue the most violent natural forces.
- B** They offer a counterpoint to the previous assertion that music's influence is limited strictly to spiritual realms.
- C** They elaborate on the magnitude of music's power by providing concrete examples of its calming influence over chaotic entities.
- D** They introduce a shift in tone from reverent admiration to a fearful acknowledgment of music's destructive potential.

Question 19

The Clepington Catastrophe is a poem by William Topaz McGonagall. In the poem, McGonagall shifts from recounting the specific narrative details of the fire to offering a broader philosophical reflection, suggesting that while individuals may strive to preserve their lives, such efforts are ultimately inconsequential because calamity is an inescapable expression of divine will, writing _____

Which quotation from *The Clepington Catastrophe* most effectively illustrates the claim?

- A Captain Ramsay, of the Dundee Fire Brigade, was the first to arrive,
And under his directions the men seemed all alive,
For they did their work heroically, with all their might and main,
In the midst of blinding smoke and the burning flame.
- B But the brave firemen did their duty manfully to the last,
And plied the water on the burning pile, copiously and fast;
But in a moment, without warning, the front wall gave way,
Which filled the people's hearts with horror and dismay:
Because four brave firemen were killed instantaneously on the spot.
- C Oh, God! it is terrible and cruel to perish by fire;
Alas! it was saddening and fearful to behold...
What makes the death of Fyffe the more distressing,
He was going to be the groomsman at his sister's bridal dressing,
Who was going to be married the next day;
But, alas! the brave hero's life was taken away.
- D But accidents will happen by land and by sea,
Therefore, to save ourselves from accidents, we needn't try to flee,
For whatsoever God has ordained will come to pass;
For instance, ye may be killed by a stone or a piece of glass.

Question 20

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.

Answers

Question 1

Correct Answer: A

(A) is the correct answer as it directly illustrates the claim about the disruptive nature of conscious observation. The narrator explicitly warns the protagonist not to "send an arrow of light and consciousness" from her eyes, using a metaphor that frames the act of looking intently as a weapon or projectile (

Question 2

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 3

Correct Answer: D

(D) is the correct answer as it directly illustrates the claim that the sister initiates projects but avoids accountability. The lines describe her "tactics" of starting a task but then deciding to "steal away" before it is done. This allows her to force others to "finish up" and enables her to strategically "shift the credit or the blame" depending on how the cake turns out.
(A) is incorrect because it only focuses on the initiation of the project and the

sister's authority over her parents. While it shows she has the power to start the baking (

Question 4

Correct Answer: B

(B) is the correct answer as it directly illustrates Jim's tendency to exaggerate his story ("spread it more and more") and how this creative storytelling elevates his social standing ("monstrous proud," "wouldn't hardly notice the other niggers").
(A) describes an interaction between Huck and the "king," focusing on fear and domination rather than Jim's storytelling or prestige.
(C) depicts a scene involving the Grangerfords and Shepherdsons, illustrating a code of honor in a feud, not Jim's creativity or authority.
(D) involves Huck trying to trick Jim into believing reality was a dream; while it involves storytelling, it highlights Huck's deception rather than Jim's own authoritative embellishment.

Question 5

Correct Answer: B

The text says, "Jesus! thy Crucifix / Enable thee to guess / The smaller size!" This means that because Jesus went through the big pain of the Crucifixion, He is able to understand ("guess") the smaller pain ("smaller size") that humans feel.
(B) captures this perfectly. It says Jesus's own suffering allows Him to understand human suffering.
(A) is wrong because the text calls human suffering the "smaller size," implying Jesus's suffering was the bigger one, not less significant.
(C) is wrong because the speaker asks Jesus to "Mind thee" (remember or think of) us, implying the hope that He does remember, rather than stating He has forgotten.
(D) is wrong because the text does not say humans must suffer a crucifix to get to Paradise; it focuses on Jesus remembering us while He is in Paradise.

Question 6

Correct Answer: B

The text begins with an angel telling a man that his actions were wrong and suggesting he should live gently, like a flower or a lamb. This is an idealistic standard. The man then responds by disagreeing ("Not so"), arguing that such gentle behavior is only suitable for angels, not humans. Therefore, the structure is a figure proposing a standard, and a human rejecting it as not applicable to him.

(A) is incorrect because the man does not humbly accept the command; he explicitly says "Not so" and argues back.

(C) is incorrect because the man does not apologize. Instead of expressing regret, he justifies his behavior by claiming the angel's rules only apply to angels.

(D) is incorrect because the dialogue does not end in mutual agreement. The man disputes the angel's view, and the text ends with his counter-argument, not a consensus.

Question 7

Correct Answer: C

The text begins by locating an "Image" (an ideal, presumably Liberty) inside the "trackless spirit" (the internal mind). It then explains what happens when "thoughts" approach this image: they worship it and become "charged with the strength of flame" (transformed by its power). Choice (C) correctly captures this flow: identifying an internal ideal and then describing its effect on thoughts.

Choice (A) is incorrect because the setting is not physical; it is a metaphorical "cavern" within the "spirit."

Choice (B) is incorrect because, while the text characterizes a virtue or ideal as "fair," it does not lament any difficulty; instead, it describes a powerful and positive transformation.

Choice (D) is incorrect because the "kneeling" and "worship" are metaphorical actions of "thoughts," not a literal religious ritual, and the speaker never questions their validity.

Question 8

Correct Answer: C

The text begins with the speaker stating they are "drunk with the honey wine" caught by fairies. It then describes how even the fumes or spills of this wine cause sleeping animals like bats and moles to have "jocund dreams" full of mirth and joy. Therefore, the main purpose is to show how powerful and happy-making this magical wine is for everyone who encounters it.

(A) is incorrect because while the castle yard is described as "desolate," the poem focuses on the shared joy caused by the wine rather than building a contrast between the setting and the dreams.

(B) is incorrect because the speaker does not seem sad or critical about the wine being spilt; instead, the spilling is shown as the cause of the animals' happy dreams.

(D) is incorrect because while the text mentions where the creatures sleep, the main focus is not on their habits, but on the effect the fairy wine has on their sleep.

Question 9

Correct Answer: B

(B) is the correct answer because it directly links Jose's act of giving orders to a "drama." The narrator explicitly states that she made the servants feel they were "taking part in some drama," which aligns perfectly with the claim that she views her authority as a theatrical performance.

(A) is incorrect because while it shows Jose giving orders and preparing to sing, it focuses on the practical aspects of the preparation and the sound of the piano rather than the theatrical nature of her relationship with the staff.

(C) is incorrect because it focuses on the insincerity of her singing performance ("dreadfully unsympathetic smile"), which is a different aspect of performativity than the one described in the claim regarding her authority over the servants.

(D) is incorrect because this excerpt depicts the mother, Mrs. Sheridan, giving orders to the children, not Jose giving orders to the staff.

Question 10

Correct Answer: A

The poem starts by saying that an old tree ('Antiquated Tree') is cherished by the Crow. The underlined section then explains *why* the crow cherishes this old tree: because the 'Junior Foliage' (young leaves on other trees) is 'disrespectful' to old birds like the crow. Therefore, the function of the underlined lines is to provide the reason or motivation for the crow's preference mentioned at the start.

(B) is incorrect because the text calls the foliage 'disrespectful,' which is a personification about its attitude, not a description of its physical fragility or weakness.

(C) is incorrect because the poem only talks about the crow (and 'venerable birds' like it). It does not mention or contrast the crow with any other species of birds.

(D) is incorrect because the text focuses on the idea of 'disrespect' from the young leaves, implying a lack of dignity or proper deference, rather than discussing physical shelter or protection.

Question 11

Correct Answer: C

(C) is the correct answer because it directly illustrates Mr. Rochester questioning the authenticity of Jane's work. By warning her not to vouch for the portfolio unless the contents are "original" and claiming he can recognize "patchwork" (work aided by others), he challenges her integrity, which prompts Jane to let the work speak for itself.

(A) is incorrect because it depicts a scene from Jane's childhood involving Bessie, focusing on discipline and physical appearance rather than artistic authenticity.

(B) is incorrect because it is the text of an advertisement response regarding employment qualifications, unrelated to the specific claim about Mr. Rochester scrutinizing Jane's art.

(D) is incorrect because while it describes the physical act of Rochester looking at the drawings, it focuses on his command for personal space ("No crowding") rather than the specific challenge regarding the authenticity or originality of

the artwork.

Question 12

Correct Answer: D

The poem talks about a woman whose spirit is very high and whose face looks swollen with "awe." The underlined part says it would be smarter ("more prudent") to try and fight the sun coming up ("assault the dawn") than to deserve her scorn. Fighting the sun is impossible. This comparison shows just how scary and powerful her scorn is.

(D) is the correct answer because it explains that challenging her (meriting her scorn) is a bad idea, even worse than trying to do something impossible like fighting the dawn. It highlights how intense her disdain is.

(A) is incorrect because the text does not say the speaker is trying to engage with her; it only warns against making her mad.

(B) is incorrect because the text describes her scorn as "ethereal" and bubbling over, suggesting it is very real and powerful, not fake or hiding insecurity.

(C) is incorrect because the underlined lines focus on her scorn and how dangerous it is, not on comparing her looks to her emotions.

Question 13

Correct Answer: D

The poem talks about God (the creator) not being "vacillating." Vacillating means changing your mind a lot or being unsure. The poem says "No vacillating God / Ignited this Abode / To put it out." This means God didn't start the world (ignite this abode) just to extinguish it later. He is firm in his decision.

Therefore, the correct answer is **(D)** because "steadfast" means firm and unwavering, which matches the idea of not being "vacillating." It also captures the idea that God didn't create the world to destroy it.

(A) is incorrect because it says the creator is "uncertain," but the poem says "No vacillating God," meaning the creator is NOT uncertain.

(B) is incorrect because the poem suggests the

opposite: God did not create the abode "To put it out," meaning it was not meant to be temporary.

(C) is incorrect because while the waters are "sleeping" (still), the text focuses on the creator's consistency, not specifically that his power is shown *through* the stillness itself.

Question 14

Correct Answer: B

(B) is the correct answer as it directly illustrates the claim about resilience and rejuvenation. The lines describe how a sapling draws "sustenance" from the "loosened mould" (earth) to thrive, and explicitly states that a tree "stricken" by winter's cold "revives," demonstrating recovery from adversity.

(A) is incorrect because while it describes a pleasant scene of nature (songs and birds), it focuses on the beauty of the season rather than the specific process of recovering from adversity or drawing strength from the earth.

(C) is incorrect because it focuses on the visual effects of light and shadow during sunset. It describes the landscape's appearance but does not address the themes of resilience or recovery from winter's hardship.

(D) is incorrect because it shifts the focus to the speaker's emotional connection to the month of April and human life cycles ("hearts are wed," "Life's golden fruit"), rather than the natural world's physical recovery from winter.

Question 15

Correct Answer: B

(B) is the correct answer as it directly captures the speaker's internal contrast between his initial fear of a human encounter and his subsequent relief. The lines describe his mistaken belief that the Aziola was a "tedious woman" and explicitly state how "elate" (happy/relieved) he felt to learn it was "nothing human," thereby removing the fear of "mockery."

(A) is incorrect because it only establishes the setting and Mary's question; it does not mention the speaker's apprehension or his relief about the Aziola's

nature.

(C) is incorrect because it describes the speaker's later appreciation of the bird's song in various natural settings, focusing on the beauty of the sound rather than the specific contrast between fearing a human and finding relief in a bird.

(D) is incorrect because while it reveals the true nature of the Aziola (an owl) and tells the speaker not to worry, it focuses on Mary's reaction and explanation rather than the speaker's own internal transition from apprehension to relief.

Question 16

Correct Answer: B

(B) is the correct answer as it directly illustrates the claim of a paradoxical movement defined by both attraction and reluctance. The text describes the character being "drawn back" (subconscious attraction) to a place he had "forsaken" (past), yet he does not walk quickly and his steps become "still more slow" (physical reluctance) as he gets closer.

(A) is incorrect because it focuses on a dialogue between Mary and Colin regarding his health and upbringing, which does not relate to the claim about movement toward a setting or internal conflict.

(C) is incorrect because it describes the behavior of a robin, attributing human-like vanity to the bird, which is unrelated to the claim about a character's reluctance to revisit a past setting.

(D) is incorrect because, while it describes a character being moved ("half pushed, half pulled"), this action is the result of external physical force applied by another person (Mrs. Medlock) rather than an internal subconscious attraction or psychological hesitation.

Question 17

Correct Answer: B

(B) is the correct answer as it directly illustrates the claim of heightened sensory perception combined with physical intensity. The text explicitly mentions his senses becoming "preternaturally keen and alert" and his system being so "exalted and refined" that he could perceive details

previously unnoticed, which aligns with the idea of acute physical awareness.

(A) is incorrect because while it describes a physical struggle with water and cannon fire, it focuses on the external chaos and the character's reaction to being strangled and blinded, rather than a specific heightening or refining of his sensory capabilities.

(C) is incorrect because it focuses on the character's social standing ("gentlemen are not excluded") and the mechanical preparations for his execution, rather than his internal sensory experience.

(D) is incorrect because it describes the moment of death and the cessation of senses ("darkness and silence"), which contradicts the claim about heightened or acute awareness.

Question 18

Correct Answer: C

The correct answer is (C). The underlined lines describe Music as something that can tame "tigers" and "fierce storms" using "soul-melting lullabies." In the lines before, the speaker calls Music a "care-charming spell" and says it brings stillness to hell. The underlined part continues this idea by giving specific examples (tigers and storms) of wild, chaotic things that Music can calm down. This shows just how powerful Music is.

(A) is incorrect because the speaker is not skeptical or doubtful at all. The poem states clearly that Music *does* tame tigers and storms; it doesn't question whether it can.

(B) is incorrect because the previous lines do not say Music is limited to spiritual realms. In fact, the previous lines say Music affects "hell," and the underlined lines simply add more examples. There is no counterpoint or disagreement happening.

(D) is incorrect because the tone remains admiring throughout. The speaker talks about "lullabies" and "charming" souls. There is no fear or mention of music being destructive.

Question 19

Correct Answer: D

(D) is the correct answer as it directly illustrates the claim that human efforts to avoid death are futile against preordained fate. The lines state that "we needn't try to flee" from accidents because "whatsoever God has ordained will come to pass." This explicitly connects the futility of human action (fleeing) with the immutability of divine will.
(A) is incorrect because it focuses on the heroic actions and agency of the firemen and their captain as they actively fight the fire, rather than the philosophical futility of those actions.
(B) is incorrect because it describes the specific sequence of events—the duty performed and the sudden collapse of the wall—focusing on the immediate cause of death rather than a divine or fatalistic explanation.
(C) is incorrect because it focuses on the emotional impact of the tragedy and the specific irony of one victim's circumstances (the upcoming wedding). While it mentions God, it does so as an exclamation of distress rather than a theological statement about the inevitability of fate.

Question 20

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.