

Questions 28–40. Read the following passage carefully before you begin to answer the questions.

from Joan of Arc

What is to be thought of *her*? What is to be thought of the poor shepherd girl from the hills and forests of Lorraine, that — like the Hebrew shepherd boy from the hills and forests of Judea — rose suddenly out of the quiet, out of the safety, out of the religious inspiration, rooted in deep pastoral solitudes, to a station in the van of armies, and to the more perilous station at the right hand of kings? The Hebrew boy inaugurated his patriotic mission by an *act*, by a victorious *act*, such as no man could deny. But so did the girl of Lorraine, if we read her story as it was read by those who saw her nearest. Adverse armies bore witness to the boy as no pretender; but so they did to the gentle girl. Judged by the voices of all who saw them *from a station of good-will*, both were found true and loyal to any promises involved in their first acts. Enemies it was that made the difference between their subsequent fortunes. The boy rose to a splendor and a noonday prosperity, both personal and public, that rang through the records of his people, and became a byword among his posterity for a thousand years, until the sceptre was departing from Judah. The poor, forsaken girl, on the contrary, drank not herself from that cup of rest which she had secured for France. She never sang together with the songs that rose in her native Domr my as echoes to the departing steps of invaders. She mingled not in the festal dances at Vaucouleurs which celebrated in rapture the redemption of France. No! for her voice was then silent; no! for her feet were dust. Pure, innocent, noble-hearted

girl! whom, from earliest youth, ever I believed in as full of truth and self-sacrifice, this was amongst the strongest pledges for *thy* truth, that never once — no, not for a moment of weakness — didst thou revel in the vision of coronets and honor from man. Coronets for thee! Oh no! Honors, if they come when all is over, are for those that share thy blood. Daughter of Domr my, when the gratitude of thy king shall awaken, thou wilt be sleeping the sleep of the dead. Call her, King of France, but she will not hear thee. Cite her by the apparitors to come and receive a role of honor, but she will be found *en contumace*. When the thunders of universal France, as even yet may happen, shall proclaim the grandeur of the poor shepherd girl that gave up all for her country, thy ear, young shepherd girl, will have been deaf for five centuries. To suffer and to do, that was thy portion in life; that was thy destiny; and not for a moment was it hidden from thyself. Life, thou saidst, is short; and the sleep which is the grave is long; let me use that life, so transitory, for the glory of those heavenly dreams destined to comfort the sleep which is so long! This pure creature — pure from every suspicion of even a visionary self-interest, even as she was pure in senses more obvious — never once did this holy child, as regarded herself, relax from her belief in the darkness that was travelling to meet her. She might not prefigure the very manner of her death; she saw not in vision, perhaps, the aerial altitude of the fiery scaffold, the spectators without end on every road, pouring into Rouen as to a coronation, the

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(85) surging smoke, the volleying flames, the hostile faces all around, the pitying eye that lurked but here and there, until nature and imperishable truth broke loose

from artificial restraints; — these might not be apparent through the mists of the hurrying future. But the voice that called her to death, *that* she heard forever.

- 28.** The Hebrew shepherd boy, lines 1–29, is
- Jesus
 - Solomon
 - Moses
 - David
 - Isaac
- 29.** For which of the following reasons were the Hebrew shepherd boy and the French shepherd girl alike?
- They were religiously inspired.
 - Their motives were patriotic.
 - They initially won victories.
 - The armies they opposed testified to their greatness.
- II and IV only
 - I, II, and III only
 - I, III, and IV only
 - II, III, and IV only
 - I, II, III, and IV
- 30.** The first 38 lines of the passage are organized by a use of
- comparison and contrast
 - arguing the general from the specific
 - repeated rhetorical questions
 - recurrent appeals to authority
 - sylogistic logic
- 31.** The series of three sentences from line 30 to line 38 (“The poor . . . of France”) have which of the following in common?
- They describe Joan’s inability to participate in the victory she had won.
 - They are all expressed through negatives.
 - They describe figurative rather than literal events.
- II only
 - III only
 - I and II only
 - II and III only
 - I, II, and III
- 32.** The passage attributes Joan’s tragedy to
- her innocence
 - her enemies
 - envy of her success
 - adverse armies
 - the King of France

- 33.** Phrases like “if we read her story as it was read by those who saw her nearest” (lines 14–16) or “the voices of all who saw them from a station of good-will” (lines 19–20) suggest that
- A. there can be no doubt about Joan’s greatness
 - B. there have been hostile interpretations of Joan’s story
 - C. the author has consulted all the relevant historical sources
 - D. we can trust only the testimony of eyewitnesses
 - E. the truth should be sought in both written and eyewitness reports
- 34.** In line 47, the word “coronets” is most precisely defined as
- A. trumpets
 - B. praises
 - C. flowers
 - D. medals
 - E. crowns
- 35.** From details of this passage, we can infer that Joan dies
- A. by fire
 - B. by hanging
 - C. in battle
 - D. by gunfire
 - E. at the hands of the king
- 36.** In lines 76–89, the account of Joan’s death is presented as
- A. her prophetic vision of the future
 - B. the report of an eyewitness
 - C. what Joan may not have foreseen
 - D. an instance of state suppression of religion
 - E. an illustration in a medieval manuscript
- 37.** Although the passage contains only one paragraph, it could most easily be broken into two paragraphs after
- A. “Judah” (line 29)
 - B. “dust” (line 40)
 - C. “no!” (line 48)
 - D. “thee” (line 54)
 - E. “her” (line 76)
- 38.** The passage employs all of the following EXCEPT
- A. apostrophe
 - B. exclamation
 - C. direct quotation
 - D. extended definition
 - E. parallel syntax

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- 39.** At one time or more, the passage uses direct address to which of the following?
- I. a general reader
 - II. Joan of Arc
 - III. the King of France
 - IV. the enemies of Joan of Arc
- A. I only
 - B. II and IV only
 - C. I, II, and III only
 - D. II, III, and IV only
 - E. I, II, III, and IV
- 40.** The speaker's attitude toward Joan of Arc is one of
- A. awed veneration
 - B. rational approval
 - C. guarded criticism
 - D. bemused uncertainty
 - E. vexed incredulity

Questions 41–55. Read the following poem carefully before you begin to answer the questions.

S. I. W.

I will to the King,
 And offer him consolation in his trouble,
 For that man there has set his teeth to die,
 And being one that hates obedience,
 Discipline, and orderliness of life,
 I cannot mourn him.

— W. B. Yeats

I. THE PROLOGUE

- Patting good-bye, doubtless they told the lad
 He'd always show the Hun a brave man's face;
 Father would sooner him dead than in disgrace, —
 Was proud to see him going, aye, and glad.
- (5) Perhaps his mother whimpered how she'd fret
 Until he got a nice safe wound to nurse.
 Sisters would wish girls too could shoot, charge, curse;
 Brothers — would send his favourite cigarette.
 Each week, month after month, they wrote the same,
- (10) Thinking him sheltered in some Y.M. Hut,
 Because he said so, writing on his butt
 Where once an hour a bullet missed its aim
 And misses teased the hunger of his brain.
 His eyes grew old with wincing, and his hand
- (15) Reckless with ague. Courage leaked, as sand
 From the best sand-bags after years of rain.

- But never leave, wound, fever, trench-foot, shock,
 Untrapped the wretch. And death seemed still withheld
 For torture of lying machinally shelled,
 (20) At the pleasure of this world's Powers who'd run amok.
 He'd seen men shoot their hands, on night patrol.
 Their people never knew. Yet they were vile.
 "Death sooner than dishonour, that's the style!"
 So Father said.

II. THE ACTION

- (25) One dawn, our wire patrol
 Carried him. This time, Death had not missed.
 We could do nothing but wipe his bleeding cough.
 Could it be accident? — Rifles go off . . .
 Not sniped? No. (Later they found the English ball.)

III. THE POEM

- (30) It was the reasoned crisis of his soul
 Against more days of inescapable thrall,
 Against infrangibly wired and blind trench wall
 Curtained with fire, roofed in with creeping fire,
 Slow grazing fire, that would not burn him whole
 (35) But kept him for death's promises and scoff,
 And life's half-promising, and both their riling.

IV. THE EPILOGUE

With him they buried the muzzle his teeth had kissed,
 And truthfully wrote the Mother, "Tim died smiling."

- 41.** The title of the poem is an army abbreviation for self-inflicted wound used by the British as, say, K.P. or G.I. are used by the American army; that such an abbreviation exists suggest that
- I. it is common for soldiers to wound or kill themselves
 - II. the army is reluctant to face the fact that soldiers may kill themselves
 - III. the army does not wish the civilian population to know about suicides at the front
- A. I only
 B. II only
 C. III only
 D. II and III only
 E. I, II, and III
- 42.** The poem takes place during
- A. the Civil War
 - B. World War I
 - C. World War II
 - D. the Vietnam War
 - E. any fictitious British war

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- 43.** The chief speaker of the poem is
- A. an omniscient unnamed narrator
 - B. the dead soldier's parents
 - C. another soldier
 - D. Tim
 - E. the dead soldier's commanding officer
- 44.** The diction of the phrase "nice safe wound" in line 6 represents that of the
- A. commanding officer
 - B. dead soldier
 - C. narrator of the poem
 - D. soldier's father
 - E. soldier's mother
- 45.** In line 17, "leave, wound, fever, trench-foot, shock" are
- I. reasons for leaving the trenches
 - II. the common dangers of life in the trenches
 - III. potential causes of death in the trenches
- A. I only
 - B. II only
 - C. I and II only
 - D. II and III only
 - E. I, II, and III
- 46.** Line 20 metrically is different from the rest of the prologue because
- A. its rhythm is trochaic
 - B. it has more syllables
 - C. it has no alliteration
 - D. it has no rhyming line
 - E. it uses feminine rhyme
- 47.** In line 29, "ball" is a
- A. sphere
 - B. root
 - C. dance
 - D. bullet
 - E. uniform
- 48.** The effect of part III is to
- I. obliquely call into question the soldier's decision to kill himself
 - II. dramatize the inescapable horrors of trench warfare
 - III. justify the soldier's choice of suicide
- A. I only
 - B. II only
 - C. I and II only
 - D. I and III only
 - E. II and III only
- 49.** The "muzzle" of line 37 is
- A. the butt or handle of a gun
 - B. the front of the barrel of a gun
 - C. a medal
 - D. a blindfold
 - E. a mouthpiece

- 50.** The poet uses the word “truthfully” in the last line of the poem because
- A. it will console the family of the dead soldier
 - B. “smiling” refers to the happiness of the soldier whose war is over
 - C. he realizes that “Tim died smiling” is not the truth
 - D. “Tim died smiling” is the literal truth
 - E. the poem has been too pessimistic to this point
- 51.** The poem directly presents the words or thoughts of which of the following?
- I. Tim
 - II. the narrator
 - III. members of the patrol
- A. II only
 - B. I and II only
 - C. I and III only
 - D. II and III only
 - E. I, II, and III
- 52.** With which of the following does the poem implicitly or explicitly find fault?
- I. the world’s Powers
 - II. Tim’s family
 - III. the wire patrol
- A. I only
 - B. I and II only
 - C. I and III only
 - D. II and III only
 - E. I, II, and III
- 53.** All the following words or phrases are ironic EXCEPT
- A. “always” (line 2)
 - B. “sooner him dead than in disgrace” (line 3)
 - C. “nice safe wound” (line 6)
 - D. “Courage leaked, as sand” (line 15)
 - E. “Yet they were vile” (line 22)
- 54.** The only feminine rhyme in the poem occurs in
- A. the second and third lines of the Yeats quotation
 - B. line 20
 - C. lines 26 and 27
 - D. line 35
 - E. lines 36 and 38
- 55.** The crucial action of the poem takes place
- A. in The Prologue (I)
 - B. between The Prologue (I) and The Action (II)
 - C. in The Action (II)
 - D. in The Poem (III)
 - E. between The Poem (III) and The Epilogue (IV)

IF YOU FINISH BEFORE TIME IS CALLED, CHECK YOUR WORK ON THIS SECTION ONLY. DO NOT WORK ON ANY OTHER SECTION IN THE TEST.

