109. The major claim of the passage is stated in which of the following lines?
I. “It has long seemed to me that the burst of creative activity in our literature, through the first quarter of this century, had about it in fact something premature; and that from this cause its productions are doomed, most of them, in spite of the sanguine hopes which accompanied and do still accompany them, to prove hardly more lasting than the productions of far less splendid epochs.”
II. “In other words, the English poetry of the first quarter of this century, with plenty of energy, plenty of creative force, did not know enough.”
III. “In the England of the first quarter of this century there was neither a national glow of life and thought, such as we had in the age of Elizabeth, nor yet a culture and a force of learning and criticism such as were to be found in Germany.”

(A) I 
(B) II 
(C) III 
(D) I and II 
(E) I, II, and III

110. The primary mode of composition of the passage as a whole is:
(A) narration 
(B) description 
(C) process analysis 
(D) comparison and contrast 
(E) argument

Passage 3b: Ralph Waldo Emerson, *Shakespeare; or, the Poet*

Great men are more distinguished by range and extent, than by originality. If we require the originality which consists in weaving, like a spider, their web from their own bowels; in finding clay, and making bricks, and building the house; no great men are original. Nor does valuable originality consist in unlikeness to other men. The hero is in the press of knights, and the thick of events; and, seeing what men want, and sharing their desire, he adds the needful length of sight and of arm, to come to the desired point. The greatest genius is the most indebted man. A poet is no rattlebrain, saying what comes uppermost and, because he says everything, saying, at last, something good; but a heart in unison with his time and country. There is nothing whimsical and fantastic in his production, but sweet and sad earnest, freighted with the weightiest convictions, and pointed with the most determined aim which any man or class knows of in his times.
The Genius of our life is jealous of individuals and will not have any individual great, except through the general. There is no choice to genius. A great man does not wake up on some fine morning, and say, “I am full of life, I will go to sea, and find an Antarctic continent: to-day I will square the circle: I will ransack botany, and find a new food for man: I have a new architecture in my mind: I foresee a new mechanic power.” no, but he finds himself in the river of the thoughts and events, forced onward by the ideas and necessities of his contemporaries. He stands where all the eyes of men look one way, and their hands all point in the direction in which he should go. The church has reared him amidst rites and pomps, and he carries out the advice which her music gave him, and builds a cathedral needed by her chants and processions. He finds a war raging: it educates him, by trumpet, in barracks, and he betters the instruction. He finds two counties groping to bring coal, or flour, or fish, from the place of production to the place of consumption, and he hits on a railroad. Every master has found his materials collected, and his power lay in his sympathy with his people, and in his love of the materials he wrought in. What an economy of power! and what a compensation for the shortness of life! All is done to his hand. The world has brought him thus far on his way. The human race has gone out before him, sunk the hills, filled the hollows, and bridged the rivers. Men, nations, poets, artisans, women, all have worked for him, and he enters into their labors. Choose any other thing, out of the line of tendency, out of the national feeling and history, and he would have all to do for himself: his powers would be expended in the first preparations. Great genial power, one would almost say, consists in not being original at all; in being altogether receptive; in letting the world do all, and suffering the spirit of the hour to pass unobstructed through the mind.

111. The primary mode of composition of the first paragraph of the passage is:
   (A) narration
   (B) description
   (C) classification
   (D) definition
   (E) cause and effect

112. The sentence “If we require the originality which consists in weaving, like a spider, their web from their own bowels; in finding clay, and making bricks, and building the house; no great men are original” is the following type of sentence:
   (A) simple
   (B) periodic
   (C) cumulative
   (D) compound
   (E) compound-complex
113. The sentence “The greatest genius is the most indebted man” can best be described as an example of:
(A) an allusion  
(B) antithesis  
(C) a paradox  
(D) parallelism  
(E) colloquialism

114. In context, the word “rattlebrain” in line 8 most nearly means:
(A) one who is scattered and disorganized  
(B) one who is flighty and thoughtless  
(C) one who is stubborn and obstinate  
(D) one who is creative and free willed  
(E) one who is giddy and talkative

115. The sentence “A poet is no rattlebrain, saying what comes uppermost and, because he says everything, saying, at last, something good; but a heart in unison with his time and country,” contains an example of:
(A) synecdoche  
(B) metonymy  
(C) simile  
(D) metaphor  
(E) personification

116. Paragraph two contains all of the following rhetorical strategies except:
(A) metaphor  
(B) anaphora  
(C) epistrophe  
(D) asyndeton  
(E) exclamatory remarks

117. The second paragraph is developed through the use of examples to prove the claim that above all else geniuses are:
(A) unoriginal  
(B) great  
(C) jealous  
(D) powerful  
(E) receptive
118. The sentence “He finds two counties groping to bring coal, or flour, or fish, from the place of production to the place of consumption, and he hits on a railroad,” uses all of the following rhetorical techniques except:

(A) polysyndeton  
(B) parallelism  
(C) asyndeton  
(D) colloquialism  
(E) compound syntax

119. The major claim of the passage is best stated in which of the following lines:

(A) “Great men are more distinguished by range and extent, than by originality.”  
(B) “The greatest genius is the most indebted man.”  
(C) “There is no choice to genius.”  
(D) “Every master has found his materials collected, and his power lay in his sympathy with his people, and in his love of the materials he wrought in.”  
(E) “Great genial power, one would almost say, consists in not being original at all; in being altogether receptive; in letting the world do all, and suffering the spirit of the hour to pass unobstructed through the mind.”

120. The tone of the passage can best be described as:

(A) reflective  
(B) fervent  
(C) nostalgic  
(D) optimistic  
(E) bemused

Passage 3c: William Hazlitt, *On Poetry in General*

Poetry is the language of the imagination and the passions. It relates to whatever gives immediate pleasure or pain to the human mind. It comes home to the bosoms and businesses of men; for nothing but what so comes home to them in the most general and intelligible shape, can be a subject for poetry. Poetry is the universal language which the heart holds with nature and itself. He who has a contempt for poetry, cannot have much respect for himself, or for any thing else. It is not a mere frivolous accomplishment, (as some persons have been led to imagine) the trifling amusement of a few idle readers or leisure hours—it has been the study and delight of mankind in all ages. Many people suppose that poetry is something to be found only in books, contained in lines of ten syllables, with like endings: but wherever
makes a provocative claim and provides examples to prove its claim, with a confident and polemical tone.

Passage 3b

111. (D) The first paragraph sets up the writer’s argument by defining both “great men” and subsequently “the greatest genius.” This can be seen in the construction that clearly defines genius by saying, “The greatest genius is the most indebted man.” The mode of definition lays out the boundaries of what is and what is not for a term or concept. Here, the writer defines the greatest man, or genius, by saying he is not the most original, but that he is most in touch with his time and place.

112. (B) The sentence provided is a periodic sentence because its main clause is at the end of the sentence: “no great men are original.” It is not simple because it has dependent clauses and it is not compound or compound-complex because there is only one independent clause, which comes at the end, which is the opposite of cumulative.

113. (C) The sentence provided can best be described as a paradox, because the sentiment presented is seemingly contradictory but true (according to the writer) nonetheless. One imagines a genius to be original, but it is the writer’s provocative idea that a genius is actually in touch with his surroundings and capable of providing something necessary, which is not necessarily original.

114. (E) Although “rattlebrain” can be defined as “one who is thoughtless and flighty,” the context of the sentence provides the definition as used here. The definition is provided in the portion of the sentence that reads, “because he says everything,” providing a definition in context that “rattlebrain” is a synonym for “one who is giddy and talkative.”

115. (A) The portion of the sentence that reads, “a heart in unison with his time and country,” contains an example of synecdoche, because the heart stands for the man. Synecdoche is a type of figurative language in which the part stands for the whole. Here, the heart is a part of the whole, the man or the poet.

116. (C) One metaphor is found in the line “in the river of the thoughts and events”; anaphora is found in the repetition of “He finds”; asyndeton is found in “Men, nations, poets, artisans, women”; one exclamatory remark is found in “What an economy of power!” Epistrophe, or the repetition of a word or group of words at the end of successive phrases, clauses, or sentences, is not found in the paragraph.

117. (E) All of the examples in the second paragraph show situations in which the genius is receptive. The examples show the genius understanding the needs of his time and being open and responsive to filling those needs.

118. (C) Polysyndeton is used in the repetition of “or,” colloquialism is used in “hits on a railroad,” parallelism is used in “from the place of production to the place of consumption,” and the sentence has two independent clauses separated by “and.”
119. (E) Although the other sentences all contain claims that lead up to the major claim, only the last sentence contains the major claim that a genius is not original and that he is receptive to his time, filling the needs of his contemporaries.

120. (A) Judging from the paradox of the major claim of the passage and the range of examples provided, “reflective” is the best choice for the tone of the passage. The writer is thoughtful and deliberative as he presents his thoughts on what a genius truly is.

Passage 3c

121. (D) The passage uses the mode of composition of definition to explore what poetry is and is not. For example, poetry is defined as being a “universal language” and is also defined as not being “a mere frivolous accomplishment.”

122. (E) The writer is straightforward in his discussion of poetry, not using irony to develop his position. There is polysyndeton in “there is a sense of beauty, or power, or harmony” with the repetition of “or”; there is personification in “there is poetry, in its birth,” providing poetry with the human characteristic of being born; there is colloquialism when the writer uses the word “stuff” in the line “the stuff of which our life is made”; and metaphor is used in “the empty cases in which the affairs of the world are packed,” when the writer is discussing history.

123. (E) The sentence provided uses epistrophe as “is poetry” is repeated at the end of successive clauses; it uses asyndeton as no conjunctions are used between the penultimate and last clause in that same series; and it uses enumeration as the writer lists the many emotions and feelings that are poetry.

124. (C) Although the words “deep” and “wide” are both used in the sentence, they do not encompass all that the word “grave” connotes. Although “somber” is a synonym for “grave,” the writer isn’t arguing that poetry is dark. “Momentous” is also a synonym for grave, as in a grave decision, but that doesn’t fit its use here. Overall, the writer is arguing that poetry is “serious” in that it requires serious thought and has both breadth and depth.

125. (A) Although slaves and tyrants could be considered opposites, there is no textual evidence to make them opposites here. All of the other pairs are set up in the same parallel structure and this form asks us to see them all as pairs of opposites.

126. (E) The author alludes to other literature, quotes throughout, provides many and varied examples of what poetry is, and uses figurative language throughout to make his claim clear to the reader. At no point does the writer tell a short or personal narrative.

127. (B) As stated in question 121, the passage uses a mode of composition of definition. Above all else, the writer is exploring what poetry is, and while he explores the inspirations for and surprising places that poetry exists, he doesn’t explore forms or types of poetry and poets.

128. (A) The last sentence of the passage states that poets are not the only ones who have keen insight, wild imagination, and an understanding beyond what rationality can offer. In other words, poets are not the only sources of poetry in the world.