Details (what's in, what's out)

I Magery (figurative language, metaphor, simile, symbol)

Diction (connotation, word choice)

Language (tone, style)

Syntax (repetition, rhythm, stream of consciousness, POV)
The omniscient narrator characterized childhood as a place occupied by extremes: the good and the bad are filled with fanciful imagery. Caroline (and all eighteen-year-olds) are currently on the threshold to adulthood filled with hope's expectations of happiness. However, the adult world is personified not by hope or love but by the stern task master, experience, whose strict and unyielding guidance is necessary for a productive and stable life.

GO ON TO THE NEXT PAGE.
Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

In the following excerpt from the novel *Moon Tiger* (1987) by Penelope Lively, a brother and sister are searching for fossils while their mother waits nearby. Read the passage carefully. Then write a well-organized essay in which you analyze how Lively uses literary devices to dramatize the complex relationship among the three characters.

She climbs a little higher, on to another sliding shelving plateau of the cliff, and squats searching furiously the blue grey fragments of rock around her, hunting for those enticing curls and ribbed whorls, pouncing once with a hiss of triumph—an ammonite, almost whole. The beach, now, is quite far below; its shrill cries, its barkings, its calls are clear and loud but from another world, of no account.

And all the time out of the corner of her eye she watches Gordon, who is higher yet, tap-tapping at an outcrop. He ceases to tap; she can see him examining something. What has he got? Suspicion and rivalry burn her up. She scrambles through little bushy plants, hauls herself over a ledge.

‘This is my bit,’ cries Gordon. ‘You can’t come here. I’ve bagged it.’

‘I don’t care,’ yells Claudia. ‘Anyway I’m going up higher—it’s much better further up.’ And she hurls herself upwards over skinny plants and dry stony soil that cascades away downwards under her feet, up towards a wonderfully promising enticing grey expanse she has spotted where surely *Asteroceras* is lurking by the hundred.

Below, on the beach, unnoticed, figures scurry to and fro; faint bird-like cries of alarm waft up.

She must pass Gordon to reach that alluring upper shelf. ‘Mind . . .’ she says. ‘Move your leg . . .’

‘Don’t shove,’ he grumbles. ‘Anyway you can’t come here. I said this is my bit, you find your own.’

‘Don’t shove yourself. I don’t want your stupid bit . . .’

His leg is in her way—it thrashes, she thrusts, and a piece of cliff, of the solid world which evidently is not so solid after all, shifts under her clutching hands . . . crumbles . . . and she is falling thwack backwards on her shoulders, her head, her outflung arm, she is skidding rolling thumping downwards. And comes to rest gasping in a thorn bush, hammered by pain, too affronted even to yell.

He can feel her getting closer, encroaching, she is coming here on to his bit, she will take all the best fossils. He protests. He sticks a foot to impede. Her hot infuriating limbs are mixed up with his.

‘You’re pushing me,’ she shrieks.

‘I’m not,’ he snarls. ‘It’s you that’s shoving. Anyway this is my place so go somewhere else.’

‘It’s not your stupid place,’ she says. ‘It’s anyone’s place. Anyway I don’t . . .’

And suddenly there are awful tearing noises and thumps and she is gone, sliding and hurtling down, and in horror and satisfaction he stares.

‘He pushed me.’

‘I didn’t. Honestly mother, I didn’t. She slipped.’

‘He pushed me.’

And even amid the commotion—the clucking mothers and nurses, the improvised sling, the proffered smelling salts—Edith Hampton can marvel at the furious tenacity of her children.

‘Don’t argue. Keep still, Claudia.’

‘Those are my ammonites. Don’t let him get them, mother.’

‘I don’t want your ammonites.’

‘Gordon, be quiet!’

Her head aches; she tries to quell the children and respond to advice and sympathy; she blames the serious world, so unreliable, so malevolent. And the intransigence of her offspring whose emotions seem the loudest sound on the beach.

Excerpt from *Moon Tiger*, copyright © 1987 by Penelope Lively. Used by permission of Grove/Atlantic, Inc. and David Higham Associates.
Through the shifting, limited perspectives of the three family members, distinct characteristics emerge. The daughter, Claudia, is an adventurous explorer as she seeks to attain more fossils and reach higher heights. Her brother, Gordon, shares her competitive streak but is mirrored and amplified in his actions. Claudia’s progress is observed by the detached Edith who can only philosophize on the vagaries of life. Each voice is distinctly developed through syntactical shifts, varied diction, and selection of detail.
Questions 12-22. Read the following passage carefully before you choose your answers.

Isabel Archer was a young person of many theories; her imagination was remarkably active. It had been her fortune to possess a finer mind than most of the persons among whom her lot was cast; to have a larger perception of surrounding facts and to care for knowledge that was tinged with the unfamiliar. It is true that among her contemporaries she passed for a young woman of extraordinary profundity; for these excellent people never withheld their admiration from a reach of intellect of which they themselves were not conscious, and spoke of Isabel as a prodigy of learning, a creature reported to have read the classic authors—in translations. Her paternal aunt, Mrs. Varian, once spread the rumour that Isabel was writing a book —Mrs. Varian having a reverence for books, and averred that the girl would distinguish herself in print. Mrs. Varian thought highly of literature, for which she entertained that esteem that is connected with a sense of privation. Her own large house, remarkable for its assortment of mosaic tables and decorated ceilings, was unfurnished with a library, and in the way of printed volumes contained nothing but half a dozen novels in paper on a shelf in the apartment of one of the Miss Varians. Practically, Mrs. Varian’s acquaintance with literature was confined to The New York Interviewer; as she very justly said, after you had read the Interviewer you had lost all faith in culture. Her tendency, with this, was rather to keep the Interviewer out of the way of her daughters; she was determined to bring them up properly, and they read nothing at all. Her impression with regard to Isabel’s labours was quite illusory; the girl had never attempted to write a book and had no desire for the laurels of authorship. She had no talent for expression and too little of the consciousness of genius; she only had a general idea that people were right when they treated her as if she were rather superior. Whether or no she were superior, people were right in admiring her if they thought her so; for it seemed to her often that her mind moved more quickly than theirs, and this encouraged an impatience that might easily be confounded with superiority. It may be affirmed without delay that Isabel was probably very liable to the sin of self-esteem; she often surveyed with complacency the field of her own nature; she was in the habit of taking for granted, on scanty evidence, that she was right; she treated herself to occasions of homage. Meanwhile her errors and delusions were frequently such as a biographer interested in preserving the dignity of his subject must shrink from specifying. Her thoughts were a tangle of vague outlines which had never been corrected by the judgement of people speaking with authority. In matters of opinion she had had her own way, and it had led her into a thousand ridiculous zigzags. At moments she discovered she was grotesquely wrong, and then she treated herself to a week of passionate humility. After this she held her head higher than ever again; for it was of no use, she had an unquenchable desire to think well of herself.

(1881)

12. Isabel Archer is characterized primarily as
(A) naïve and self-centered
(B) gracious and retiring
(C) refined but mischievous
(D) erudite but inconsiderate
(E) selfish and malevolent

13. The first three sentences (lines 1-13) do which of the following?
(A) Imply that Isabel Archer’s peers overlook her faults.
(B) Signal that Isabel Archer is a politically progressive young woman.
(C) Indicate that Isabel Archer is more materialistic than her social peers.
(D) Suggest that Isabel Archer is devoted to philosophy.
(E) Imply that Isabel Archer is less profound than she appears to her contemporaries.

14. The narrator suggests that Isabel Archer’s “active” (line 2) imagination is most directly revealed in her
(A) interest in little-known information
(B) proclivity for classic authors
(C) collection of literature
(D) musical taste
(E) style of writing

15. Isabel Archer “passed for a young woman of extraordinary profundity” (lines 7-8) because she was
(A) extremely sensitive
(B) intelligent but reticent
(C) part of a relatively unintellectual social circle
(D) envied by her peers
(E) popular with an unusually wealthy group
16. The phrase “in translations” (line 13) provides an ironic effect because it
   (A) states as fact what is actually the opposite of the truth
   (B) suggests that the narrator is unreliable as an authority
   (C) comments satirically on the need for educational reform
   (D) undermines the effect of a previous complimentary characterization
   (E) subtly reveals the narrator’s disgust with a social class

17. Mrs. Varian’s opinions about literature and culture are meant to seem
   (A) admirable but unsophisticated
   (B) overzealous but well-meant
   (C) offensive but consistent
   (D) pretentiously self-serving
   (E) shallow and unenlightened

18. In the context of the entire passage, the observation that Isabel Archer “was probably very liable to the sin of self-esteem” (lines 43-44) can best be considered
   (A) high praise
   (B) poetic license
   (C) an understatement
   (D) a rumor
   (E) a digression

19. The narrator differs most from “a biographer” (line 49) by focusing on Isabel Archer’s
   (A) characteristic weaknesses
   (B) idealistic philosophy
   (C) dismay at her own mistakes
   (D) lack of formal education
   (E) active imagination

20. The phrase “a thousand ridiculous zigzags” (line 55) most likely refers to Isabel Archer’s
   (A) exertions on behalf of her friends
   (B) extremely rigid moral views
   (C) repudiations of former loyalties
   (D) elaborate explanations for ill-conceived views
   (E) practice of probing deeply into minutiae

21. Which of the following lines best reveals Isabel Archer’s opinion of herself?
   (A) “She had no talent . . . genius” (lines 34-35)
   (B) “Whether or no . . . her so” (lines 37-39)
   (C) “Meanwhile her errors . . . specifying” (lines 48-51)
   (D) “Her thoughts were a tangle . . . authority” (lines 51-53)
   (E) “In matters of opinion . . . way” (lines 53-54)

22. The information in the passage suggests that which of the following is a disadvantage in Isabel Archer’s life?
   (A) Her lack of independence
   (B) The unavailability of worthwhile reading material
   (C) Society’s censure of women writers
   (D) The absence of loving relationships
   (E) The lack of interaction with someone more informed than herself