

Summer Regents Preparation #2

Name: _____

Date: _____

I lost track of time as field succeeded endless field, then looked at my watch with a start. We had traveled for an hour and a half through the countryside, and I had yet to see a car or a truck or a tractor or any kind of farm machinery more complex than a shovel.

5 I had not even seen a road, only narrow paths wandering through the fields, curving around the paddies, linking village to village. The countryside lay quiet, verdant, planted to the last inch; the villages seeming to grow out of the very fields, the people moving slowly across the horizon at their traditional tasks, backs bent as they set
10 out the rice, backs bent as they set out the new young trees, backs bent as they pulled barrows along the narrow paths.

As I watched a man trundle his barrow through the field, I realized that I had done more than simply walk across the plank boards of the little bridge over Shumchun River, passing from one country
15 into another. I had crossed an invisible line that took me from one century to another. On the Lo Wu side I was in the 20th century, the 20th century of industrialism, of tin cans, of paper wrappings, of gasoline engines, of urgent motors, of blazing billboards, of crashing sounds—the world of waste and garbage and litter, the land of
20 machines and hurry and hustle.

Now from the window of a 19th-century railroad car, I looked out at the 17th century. There was nothing in this cavalcade of villages, this checkerboard of rice paddies, this world of men and women and animals and simple tools, hand made, hand wielded that would startle
25 the eye of a traveler to China in 1672 or even 1572. The people wore the same conical hats, the same simple blue trousers and formless jackets that march across those willow pattern dishes of grandmother's day that introduced most of us to the land of China.

[Harrison E. Salisbury]

1. The effect of the first paragraph is to produce an impression of
- A. hopelessness B. laziness
C. timelessness D. boredom
2. In this passage, the link between the past and the present is symbolized by the
- A. bridge B. window
C. barrow D. litter
3. The description of the Lo Wu side of the river is intended to convey an impression of a place that is
- A. forgotten B. unpleasant
C. frightening D. unreal
4. What is the narrator's purpose in mentioning that he is riding in a 19th century railroad car?
- A. to add literary flavor to the description
B. to explain why the journey was so tedious
C. to create an atmosphere of mystery
D. to show China's slow industrial progress

5. In line 23, the image of a "checkerboard of rice paddies" is intended to describe the fields as
- A. uniform B. barren
C. colorful D. large
6. The narrator's dominant impression of the farmer's way of life in China is that it seems to be
- A. unnecessarily primitive
B. apparently unchanging
C. increasingly more difficult
D. slowly dying
7. This passage is developed chiefly by means of which pattern of organization?
- A. chronological order B. cause and effect
C. contrast D. analogy

The pair of children looked Asian, two or three years old, their glossy heads like lacquered bowls bobbing in the sunlight. Kneeling at the wide-open window, they pulled white tissues from a box and sent them wafting down on the breeze. a flimsy-looking iron gate reached to their stomachs, but every few
5 seconds they popped up to lean out over it, clapping their hands as the tissues caught on the branches of trees, wrapped around a lamp post, and fluttered leisurely to the concrete below like great snowflakes.

Not a soul in sight. Della watched from across the street, a floor above them—the fifth; they would not see her if she waved. If she called out, the sound
10 could startle them, make them lose their balance. She shut her eyes and curled her hands into fists as one child leaned way out, the tops of the bars pressing into his legs. The police? It was her first day here; she didn't even know the opposite building's address. And the time it would take, the heavy footsteps clattering up the stairs. . . . Meanwhile they would fall and she would relive this
15 moment all the years to come, remembering herself watching at the window of the empty bedroom in her new apartment, her new life, thinking about how she would remember herself at the window, watching. . . .

Just then a dark-haired woman appeared from the invisible spaces of the apartment across the street, plucked each child from the windowsill, and
20 snatched up the box of tissues. Shut the window, thought Della, but the woman receded into the invisible spaces.

[Lynne Sharon Schwartz]

8. In lines 1 and 2, the description of the children's heads ("their ... sunlight") helps call attention to their

- A. faces
- B. ages
- C. movements
- D. needs

9. The description of the falling tissues in lines 5 through 7 is reinforced by the use of

- A. personification
- B. alliteration
- C. hyperbole
- D. simile

10. Which line or lines *first* foreshadow the possibility of danger?

- A. lines 1 and 2 ("The ... sunlight")
- B. lines 2 and 3 ("Kneeling ... window")
- C. lines 5 and 6 ("clapping ... trees")
- D. lines 6 and 7 ("fluttered ... snowflakes")

11. What organizational technique does the author use to describe Della's indecision about helping the children?

- A. comparison
- B. chronological order
- C. cause and effect
- D. classification

12. What omission is suggested by the ellipsis in line 14?

- A. further activities of the children
- B. further actions taken by Della
- C. other reasons to call the police
- D. other details about the arrival of the police

13. In lines 18 through 20, the abruptness of the dark-haired woman's actions is conveyed by the use of

- A. strong verbs
- B. repeated phrases
- C. vivid adjectives
- D. short sentences

America

Although she feeds me bread of bitterness,
And sinks into my throat her tiger's tooth,
Stealing my breath of life, I will confess
I love this cultured hell that tests my youth!
5 Her vigor flows like tides into my blood,
Giving me strength erect against her hate.
Her bigness sweeps my being like a flood.
Yet as a rebel fronts a king in state,
I stand within her walls with not a shred
10 Of terror, malice, not a word of jeer.
Darkly I gaze into the days ahead,
And see her might and granite wonders there,
Beneath the touch of Time's unerring hand,
Like priceless treasures sinking in the sand.

[Claude McKay]

14. Lines 9 and 10 imply that the poet is
- A. frightened and nervous
 - B. proud and revengeful
 - C. calm and self-contained
 - D. angry and defiant
15. Which quote from this poem is *not* an example of figurative language?
- A. “bread of bitterness” (line 1)
 - B. “tiger’s tooth” (line 2)
 - C. “like tides” (line 5)
 - D. “days ahead” (line 11)
16. The poet expresses his feeling toward America as one of
- A. love
 - B. malice
 - C. terror
 - D. indifference
17. Which group of words most vividly uses exaggeration for effect?
- A. “she feeds me bread of bitterness” (line 1)
 - B. “sinks into my throat her tiger’s tooth” (line 2)
 - C. “I will confess” (line 3)
 - D. “her might and granite wonders” (line 12)
18. The poet views the greatest of all forces as
- A. America
 - B. the tides
 - C. time
 - D. civilization
19. The poet expresses a paradox in stating that America both
- A. flow and ebbs
 - B. rebels and rules
 - C. nourishes and destroys
 - D. grows and dies
20. The poet views his relationship with America as one of
- A. child and parent
 - B. prisoner and warden
 - C. pupil and teacher
 - D. rebel and authority