

Part 3 (Questions 21–27)

Directions: On the following pages read Passage I (an excerpt from a memoir) and Passage II (a poem) about the nature of work. You may use the margins to take notes as you read. Answer the multiple-choice questions on the answer sheet provided for you. Then write your response for question 26 on page 1 of your essay booklet and question 27 on page 2 of your essay booklet.

Passage I

In 1989, when I was in my late twenties, I saw a magazine photo of half a dozen forest fire fighters taking a break on the fire line. They wore yellow Nomex shirts and hard hats and had line packs on their backs and were leaning on their tools in a little meadow, watching the forest burn. In front of them was a wall of flame three hundred feet high.

5 There was something about the men in that photo—their awe, their exhaustion, their sense of purpose—that I wanted in my life. I tacked the photo to my wall and lived with it for a whole winter.

It was an uninspiring time in my life. I was living in a grim little apartment in Somerville, Massachusetts. I'd quit waiting tables, and I had vague ideas of making my
10 living as a writer. The only good thing I had going on was an intermittent job—more of an apprenticeship, really—working as a climber for a tree company. I'd met a guy in a bar who showed me an enormous scar across his knee from a chain saw accident, and offered me a job. He said he'd teach me to climb if I worked for him whenever he needed someone. I agreed. I climbed trees over houses, trees over garages, trees over telephone lines. I
15 climbed trees that were twenty feet high and swayed from my weight; I climbed others that were 150 years old and had branches so big that holding them was like hanging from the neck of an elephant. Some of the trees had to be taken down; some just had to be pruned. All of them terrified me. I learned to work without looking down. I learned to work without thinking too directly about what I was doing. I learned just to do something
20 regardless of how I felt about it. ...

My experience as a climber culminated one clear, cold November day, when the owner of a tree company asked me to give him a price on a very dangerous job. A large tree had split down the middle, and the bulk of the tree was still balanced in a tiny piece of trunk. Working in a tree like that would be risky because it was unstable, and if it came down
25 unexpectedly, the climber would almost certainly be killed. I walked around the property, looked at the tree from various angles, and told him, "Five hundred dollars." He shrugged and agreed. It wasn't worth five hundred dollars to go up into that tree—it wasn't worth any amount—but I saw another way to do it. On either side of the property were two taller trees that were roughly lined up with the one in question. I climbed both of the taller trees, set
30 up a tension line between them, clipped into it, and pulled myself hand over hand until I was directly over the tree that had to come down. I rappelled¹ down into it and began working. If it fell out from under me, I was still safe. I limbed² the tree out and then dropped the trunk in sections. It took two hours. At the time it felt like the best thing I'd ever done. ...

—Sebastian Junger
excerpted from *Fire*, 2002

¹rappelled — descended by rope

²limbed — removed branches

Passage II
Proud Riders

We rode hard, and brought the cattle from brushy springs,
From heavy dying thickets, leaves wet as snow;
From high places, white-grassed and dry in the wind;
Draws¹ where the quaken-asps² were yellow and white,
5 And the leaves spun and spun like money spinning.
We poured them on to the trail, and rode for town.

Men in the fields leaned forward in the wind,
Stood in the stubble and watched the cattle passing.
The wind bowed all, the stubble shook like a shirt.
10 We threw the reins by the yellow and black fields, and rode,
And came, riding together, into the town
Which is by the gray bridge, where the alders are.
The white-barked alder trees dropping big leaves
Yellow and black, into the cold black water.
15 Children, little cold boys, watched after us—
The freezing wind flapped their clothes like windmill paddles.
Down the flat frosty road we crowded the herd:
High stepped the horses for us, proud riders in autumn.

—H.L. Davis
from *Proud Riders and Other Poems*, 1942
Harper & Brothers Publishers

¹draws — natural drainage basins

²quaken-asps — a type of tree

Multiple-Choice Questions

Directions (21–25): Select the best suggested answer to each question and record your answer on the separate answer sheet provided for you.

Passage I (the memoir excerpt) — Questions 21–22 refer to Passage I.

- 21 As the narrator looks at the magazine photograph, he experiences feelings of
- (1) admiration
 - (2) contentment
 - (3) discomfort
 - (4) impatience
- 22 The purpose of the narrator’s use of the word “trees” in lines 14 through 17 is to
- (1) describe the beautiful environment
 - (2) emphasize the variety of climbing jobs
 - (3) reinforce the benefits of the outdoors
 - (4) explain the close working partnerships

Passage II (the poem) — Questions 23–25 refer to Passage II.

- 23 The first stanza of the poem describes
- (1) a riding lesson
 - (2) an athletic competition
 - (3) a family activity
 - (4) an animal roundup
- 24 The action of the horses in line 18 is a reflection of the
- (1) road’s condition
 - (2) rider’s feelings
 - (3) children’s fears
 - (4) herd’s size
- 25 What is the form of the poem?
- (1) sonnet
 - (2) ballad
 - (3) narrative
 - (4) allegory
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Short-Response Questions

Directions (26–27): Write your responses to question 26 on page 1 of your essay booklet and question 27 on page 2 of your essay booklet. Be sure to answer **both** questions.

26 Write a well-developed paragraph in which you use ideas from **both** Passage I (the memoir excerpt) and Passage II (the poem) to establish a controlling idea about the nature of work. Develop your controlling idea using specific examples and details from **both** Passage I and Passage II.

27 Choose a specific literary element (e.g., theme, characterization, structure, point of view, etc.) or literary technique (e.g., symbolism, irony, figurative language, etc.) used by **one** of the authors. Using specific details from **either** Passage I (the memoir excerpt) **or** Passage II (the poem), in a well-developed paragraph, show how the author uses that element or technique to develop the passage.

Part 4 (Question 28)

Your Task:

Write a critical essay in which you discuss **two** works of literature you have read from the particular perspective of the statement that is provided for you in the **Critical Lens**. In your essay, provide a valid interpretation of the statement, agree **or** disagree with the statement as you have interpreted it, and support your opinion using specific references to appropriate literary elements from the two works. You may use scrap paper to plan your response. Write your essay beginning on page 3 of the essay booklet.

Critical Lens:

“...the truth is often unpopular...”

—Adlai E. Stevenson
Commencement Address at
Michigan State University, June 8, 1958

Guidelines:

Be sure to

- Provide a valid interpretation of the critical lens that clearly establishes the criteria for analysis
- Indicate whether you agree **or** disagree with the statement as you have interpreted it
- Choose **two** works you have read that you believe best support your opinion
- Use the criteria suggested by the critical lens to analyze the works you have chosen
- Avoid plot summary. Instead, use specific references to appropriate literary elements (for example: theme, characterization, setting, point of view) to develop your analysis
- Organize your ideas in a unified and coherent manner
- Specify the titles and authors of the literature you choose
- Follow the conventions of standard written English