

# Texas Christian University

2017 TCU APSI for English

## *The AP Literature MC Test*

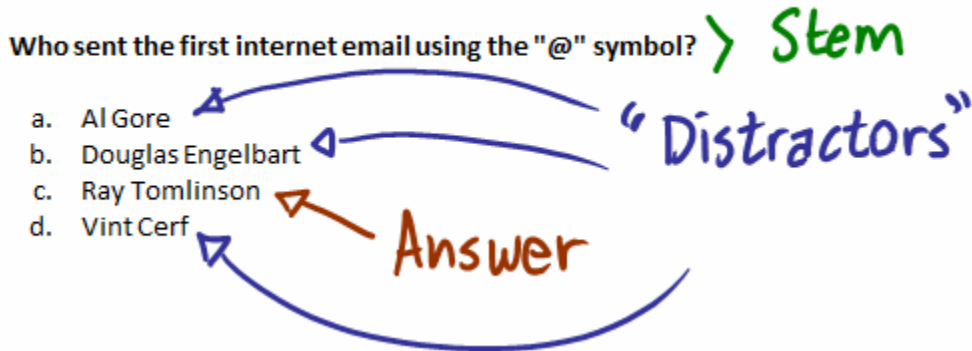
### Parts of a Multiple-choice Question

Who sent the first internet email using the "@" symbol? > Stem

- a. Al Gore
- b. Douglas Engelbart
- c. Ray Tomlinson
- d. Vint Cerf

"Distractors"

Answer



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## AP Multiple-Choice Test-Taking Strategies, Reading Comprehension Practices and Familiarity with Exam Structure

**General Instructions:** The multiple-choice section of the recent exams consists of 50-55 questions on four to six passages which have to be answered in one hour.

1. Quickly survey ALL of the reading passages and note the number of questions attached to each one. Start with the passage that you think you might understand the best AND has a significant number of questions attached to it. After you have worked through that passage, attack the passage that is your second favorite, and so on. This means that you might complete the last passage first if you think that is your best passage, while leaving the first passage for last (because you feel it is your weakest).
2. The directions are always the same for each section: "Read the following passage carefully before you choose your answer." **Remember** that the questions that say "Not, Least, and Except" are really well crafted true/false or yes/no questions which are **time bandits**.
3. Skim the questions, not the choices or distracters, to identify what the constructors of the test want you to locate in the passage. As you skim the questions mark them with an "F" for Forest (General, over-all, big picture question) and "T" for Tree (line specific question) [*Courtesy of Beth Priem*] Mark the line/paragraph numbers in the passage.
4. Aggressively attack the questions. Remember that questions do NOT become more difficult as they progress. There are easy, medium, and hard questions. Answer the easy and medium questions first. If you have time, go back and attempt the hard questions.
5. Don't be afraid to use the test as a source of information. Sometimes, another question will help you answer the one you are stuck on.
6. Read the questions CAREFULLY! Many wrong answers stem from misreading the question; know what is being asked.
7. All questions follow the order of appearance in the passage; nothing is out of sequence.
8. Mark any rhetorical shifts usually identified with conjunctions such as But, Although, Since, etc. Look for the BIG BUT.
9. As you read the piece, carefully note the introductory paragraph/stanza and the last paragraph/stanza and mark the key topic/idea.
10. Read a few lines before and a few lines after a line question (usually a sentence) to make sure your inference is correct.
11. Be deliberate in your reading; words are there for a reason. Do not imagine what isn't there.
12. Read the questions crossing out obvious wrong answers: a question that contradicts the passage, is irrelevant to the passage, or repeats the same information in more than one question. Remember: Read all the choices, but there is only **one right answer**: mark and move on.
13. Make sure ALL parts of your answer are true. Some answers might contain two ideas, one of which is not supported in the passage.
14. Pay attention to punctuation to note how the writer has organized the flow of ideas within paragraphs.
15. Do not linger, obsess, or dither over any one question. Do not perseverate. You should move at a brisk, but comfortable pace throughout the questions. *Persistence is good. Perseveration is bad.*
16. For antecedent questions, look in the middle of the line numbers suggested: rarely is the answer the nearest or the farthest away from the pronoun in the question.

**17.** Go over the test when you are finished. When you go over the test, make sure you read the question correctly and that you answered what it asked. Do not change answers unless you are certain that you made a mistake. If you are not absolutely sure the answer you want to change is incorrect, go with your first impression. Almost without fail, first associations are correct.

**18.** With approximately 90 seconds left to go in this one-hour section, pick a letter and bubble in any remaining answers. You should complete the test as thoughtfully as possible for 58-59 minutes and then fill in any remaining empty bubbles in the last 90 seconds.

**First: In reading any passage or poem, develop an “Essential Understanding”.**

*What is the passage/poem about*

**Second: In the responses, look out for Distractors!**

*Oh, look a squirrel...*

The AP Mechanical Engineer response

*This is a response that seems really smart. It may utilize big words or a lot of terms, but not really say anything.*

Flowers, Hearts, and Butterflies

*These answers are delicate and ethereal and they lack real evidence to back them up.*

Free Association

*These answers may have a word from the text imbedded into them to distract reader into thinking it is right.*

Traditional Poetic Clichés

*These are common phrases people say about literature. For example: “it shows how youth vs experience”*

OTL (Out to Lunch)

*These answers leave you wondering what are they talking about???*

**HELP! I HAVE ONLY TEN MINUTES AND ONE MORE PASSAGE TO GO!!**

**The Art of the Seven Minute Passage**

1<sup>st</sup>. DON'T READ THE PASSAGE!

2<sup>nd</sup>. Go straight to the questions instead

3<sup>rd</sup>. As you skim the questions mark them with an “F” for Forest (general, over-all, big picture questions) and a “T” for Tree (line, paragraph, section specific questions) [*Courtesy of Beth Priem*]

4<sup>th</sup>. Answer the questions in the following order

1. Answer any literary term or grammar question

2. Go to any question that asks for the meaning of a single word or phrase with a line reference

3. Go to any other question that gives you a line reference IN THE QUESTION

4. Go to any questions on tone or attitude

5. Go to any questions that have line references in the ANSWER CHOICES

6. Do whatever is left over and now if you need to read some of the passage to answer these questions, go ahead

## **AP English Literature Multiple-Choice – Percentages of Question Types** *(with example stems)*

### **Main idea, understanding, paraphrase, theme (25-30%)**

- The second quotation/passage/speech/etc. repeats the argument of the first that ....
- Which of the following does [insert character, author] explicitly endorse?
- In the passage, [insert character, author] ridicules which of the following: ....
- The central opposition in the poem/passage is between ....
- Which of the following is a subject treated in the poem/passage?
- Which of the following best paraphrases lines [insert numbers, perhaps passage as well]?
- Which of the following contrasts are integral to the poem/passage?
- The title suggests which of the following?
- Lines [insert line numbers] chiefly serve to show which of the following?
- In lines [insert line numbers], [insert quotation] is best interpreted to mean that
- By comparing [insert two things compared], the narrator invites a further comparison between ....
- The excerpt is chiefly concerned with a ....

### **Word/phrase in context (15-25%)**

- Which of the following is the primary meaning of the word [insert word] as it is used in this passage?
- From the context, the reader can infer that [insert word or phrase] is ....
- In line [insert number], [insert word or phrase] *[most probably]* refers to ....
- In line [insert number], [insert word or phrase] is best understood to mean ....
- In the simile in line [insert number], [insert word] is used to stand for ....

### **Attitude, tone (15-20%)**

- The character's view of [insert something] might be best described as ....
- The speaker views [insert what he/she views] as ....
- For the speaker/author/narrator, [insert two things] have which of the following in common ....
- One effect of [insert word or phrase, with line number] is to emphasize the speaker's feeling of ....
- The sentiments expressed in the poem are closest to those expressed in which of the following quotations from other poets?
- Which of the following adjectives best describes [insert character's speech]?
- Line(s) [insert line number(s)] suggest(s) which of the following?
- Line(s) [insert number(s)] most strongly convey(s) the speaker's ....
- What does the speaker convey in lines [insert numbers]?
- [Insert detail from the passage] allows the speaker to experience which of the following?
- The dominant element of [insert event in the text] is ....
- Which of the following best describes [insert character's] speech?

### **Rhetorical function, purpose, ideal reader response (10-15%)**

- The words/sentence/lines are surprising [or replace with other response] because ....
- The primary rhetorical function of the sentence [insert sentence, line numbers] is to ....
- The comedy of the passage drives chiefly from ....
- Throughout the passage, [insert character] is addressing ....
- [Insert character]'s comment [insert comment and line numbers] does which of the following?
- The poem/passage is best described as ....
- [Insert character] says [insert something he/she says, with line numbers] most probably as

- The chief effect of the imagery and figures of speech in lines [insert line numbers] is to

***Identifying elements, techniques (5-10%)***

- In line(s) [insert number(s)], the speaker makes use of which of the following ....
- The most/least conventional, least/most idiosyncratic aspect of the poem is its ....
- Lines [insert numbers] are based on which of the following?
- Which of the following is used most extensively in the passage?
- Line(s) [insert number(s)] present(s) an example of ....

***Inference (5-10%)***

- The character probably says [insert quotation] in line(s) [insert number(s)] because ....
- From the passage, we can infer [insert words, if needed] which of the following?
- The images in lines [insert line numbers] suggest that ....
- At the end of the excerpt, [insert character] probably believes that ....

***Categorization, organization of detail (2-5%)***

- The speaker perceives [insert what the speaker perceives] chiefly in terms of ....
- The imagery of the poem is characterized by ....

***Grammatical function (2-5%)***

- Grammatically, the word [insert word] functions as ....

Note: Phrases like "which of the following" may be replaced by "all of the following EXCEPT."  
Expect one or two questions (out of 10-15) on each passage to use "all of the following EXCEPT."

"Which of the following" may also precede three or more statements, identified by capital Roman numerals, to which the multiple choices refer; e.g. "(A) I only (B) II only (C) III only (D) I and II only (E) I and III only." Expect between one and five questions of this type to be scattered across the entire test (50-59 questions).

### 1982 Exam Stems

1. The headings of the stanzas, \_\_\_\_\_, indicate which one of the two is being/acting/winning/speaking
2. In the poem, which of the following best describes the relationship between \_\_\_\_\_ and \_\_\_\_\_?
3. Which of the following devices is dominant in the first stanza?
4. The notion of an \_\_\_\_\_ that can \_\_\_\_\_ and an \_\_\_\_\_ that can \_\_\_\_\_ (lines \_\_) suggests that
5. In the context of the first stanza, the lines \_\_ express a longing to be freed/separated/saved/cured/released
6. Which of the following best sums up what is said in lines \_\_\_\_\_?
7. What does line \_\_ suggest about the nature of \_\_\_\_\_?
8. Which of the following best restates the question posed in lines \_\_\_\_\_?
9. Lines \_\_ are best understood to mean that
10. " \_\_\_\_\_ " (line \_\_) refers metaphorically to
11. Which of the following best describes the effect of the metaphor in lines \_\_\_\_\_?
12. The last four lines, which extend the length of the last stanza, have the effect of?
13. Which of the following most fully expresses the cleverness of \_\_\_\_\_ in its impingement on the \_\_\_\_\_
14. The primary distinction made in the first paragraph is one between
15. Which of the following best describes the function of the first sentence in the passage?
16. The phrase " \_\_\_\_\_ " (line \_\_) is best read as a metaphor relating to
17. In context, the clause " \_\_\_\_\_ " (lines \_\_) suggests which of the following?
18. According to the passage, writers who are most aware of \_\_\_\_\_ would be those who \_\_\_\_\_
19. In the first paragraph, the author is most concerned with explaining/berating/defining/developing/summarizing
20. In lines \_\_, the repeated linkage of the words \_\_\_\_\_ and \_\_\_\_\_ can be interpreted as an emphasis on the
21. According to lines \_\_, which of the following would be a \_\_\_\_\_ and \_\_\_\_\_ attitude for a young writer to hold?
22. The author implies that " \_\_\_\_\_ " (lines \_\_) because following it leads to
23. The " \_\_\_\_\_ " (line \_\_) is best understood as that which
24. In line \_\_, " \_\_\_\_\_ " refers to which of the following?
25. In lines \_\_, the author refers to " \_\_\_\_\_ " as an example/a part/evidence
26. Which of the following is implicit before " \_\_\_\_\_ " (lines \_\_)?
27. The function of the quotation in lines \_\_ is primarily to support/refute/ridicule/show/add
28. The development of the argument can best be described as progressing from the assertion/summary/statement/criticism/description
29. Taken as a whole, the passage is best described as a narrative/a technical discussion/an argument/an expository/a descriptive
30. The speaker assumes that the \_\_\_\_\_ referred to in lines \_\_ will come proclaiming
31. According to the speaker, the prophet's " \_\_\_\_\_ " (line \_\_) will probably not be heeded because
32. In the phrase, " \_\_\_\_\_ " (line \_\_), the speaker is suggesting that
33. In line \_\_ the speaker is doing which of the following anticipating/despairing/exchanging/heeding/prescribing
34. In lines \_\_, the speaker is asserting that
35. The speaker implies that without " \_\_\_\_\_ " we would
36. The phrase " \_\_\_\_\_ " (line \_\_) implies
37. The " \_\_\_\_\_ " (line \_\_) refers to
38. The phrase " \_\_\_\_\_ " (line \_\_) is best understood as
39. According to the speaker, we use the images of " \_\_\_\_\_ " (line \_\_), " \_\_\_\_\_ " (line \_\_), and the " \_\_\_\_\_ " (line \_\_) literally/as metaphors/as similes/to reinforce/to explain
40. Which of the following best describes an effect of the repetition of the phrase " \_\_\_\_\_ " (line \_\_)

41. Which of the following best paraphrases the meaning of line \_\_\_\_
- 42? Which of the following best describes the poem as a whole?
43. Which of the following best describes the "\_\_\_\_\_" in the passage?
44. The opening sentence can best be described as
45. In line \_\_\_\_ "which" refers to
46. The speaker contrasts his preferred \_\_\_\_\_ with which of the following?
47. In lines \_\_\_\_\_, which of the following does NOT modify "\_\_\_\_\_" (line\_\_)
48. Which of the following is true about the syntax of the clause "\_\_\_\_\_" (lines \_\_)
49. The phrase "\_\_\_\_\_" (lines \_\_) modifies
50. In lines \_\_\_\_ "\_\_\_\_\_" means which of the following?
51. The best contrast with the image of "\_\_\_\_\_" (lines \_\_) is
52. After line \_\_\_\_, the author's tone becomes more
53. The most explicit suggestion that \_\_\_\_\_ is contained in
54. When the author says, "\_\_\_\_\_" (lines \_\_), he is commenting on
55. Which of the following best describes the passage as a whole?

### 1987 Exam Stems

1. The phrase "\_\_\_\_\_" (line \_\_) is best interpreted to mean that
2. The phrase "\_\_\_\_\_" (lines \_\_) evokes
3. The phrase "\_\_\_\_\_" (lines \_\_) presents an example of
4. \_\_\_\_\_ had hated her \_\_\_\_\_ primarily for
5. The image of "\_\_\_\_\_" (line \_\_) is a reference to
6. In context, which of the following depends on "\_\_\_\_\_" (line\_\_)
7. in context, the phrase "\_\_\_\_\_" (line \_\_) is best interpreted to mean
8. The parable of \_\_\_\_\_ (lines \_\_) serves primarily to
9. \_\_\_\_\_ believed that the very best characteristic of human nature is
10. In the parable of \_\_\_\_\_, "\_\_\_\_\_" (line\_\_) most likes represents
11. It can be inferred that each \_\_\_\_\_ who \_\_\_\_\_ "\_\_\_\_\_" (line\_\_) to see \_\_\_\_\_ was
12. Which of the following best describes \_\_\_\_\_ at the end of the passage?
13. The tone of the last two paragraphs (lines \_\_) is best described as
14. Which of the following best describes how \_\_\_\_\_ felt about the influence of \_\_\_\_\_ and \_\_\_\_\_ on her character?
15. All of the following represent figurative language EXCEPT
16. The \_\_\_\_\_ pictured in lines \_\_\_\_ is best described as which of the following
17. The \_\_\_\_\_ described in lines \_\_\_\_ is pictured chiefly in his role as
18. The change referred to in line \_\_ is described as one from "\_\_\_\_\_ to \_\_\_\_\_"
19. In line \_\_, the phrase "\_\_\_\_\_" is best taken to mean which of the following
20. The relationship between lines \_\_ and lines \_\_ is best described by which of the following
21. In lines \_\_, the desire to \_\_\_\_\_ is seen chiefly as
22. In lines \_\_, the speaker regards himself as
23. The main point made about \_\_\_\_\_ and \_\_\_\_\_ is lines \_\_\_\_ is that
24. Lines \_\_\_\_ suggest that
25. Beginning in line \_\_, the speaker does which of the following
26. In line \_ the phrase "\_\_\_\_\_" refers to
27. According to the speaker, "\_\_\_\_\_" (line\_\_) lack all of the following vices EXCEPT
28. In lines \_\_\_\_, the speaker attempts to do which of the following recapitulate/recount/offer/draw/chastise



29. According to line \_\_, the speaker finds value in which of the following aspects of poetry?
30. According to the speaker, a positive aspect of poetry is its
31. According to the speaker, poets are despicable if they imitate/become/fail/mock/compose
32. This excerpt is written in which of the following?
33. The passage contains all of the following rhetorical devices EXCEPT
34. It can be inferred from the passage that the speaker would agree with which of the following statements about \_\_\_\_?
35. In the passage's second sentence the speaker uses language that might best describe a
36. It is most likely that the \_\_\_\_\_ " \_\_\_\_\_ " (line \_\_) in order to study/admit/remind/trick/hide
37. The speaker's \_\_\_\_\_ is concerned that his \_\_\_\_\_'s fear may make/weaken/subvert/cause/prompt
38. The comparisons in lines \_\_ of \_\_\_\_\_ with the \_\_\_\_\_ and " \_\_\_\_\_ " suggest that \_\_\_\_\_ is all of the following EXCEPT
39. In lines \_\_\_\_\_, that speaker suggests that \_\_\_\_\_ is motivated by
40. The sentence beginning " \_\_\_\_\_ " (lines \_\_) supports the speaker's proposition that \_\_\_\_\_ is /may/cannot
41. One could at least partially rebut the implication of lines\_\_ by noting that a man who is " \_\_\_\_\_ " might
42. "They" in line\_\_ refers to
43. A more conventional, but still accurate, replacement for "nor" in line \_\_ would be
44. " \_\_\_\_\_ " (lines \_\_) appears to be a contradictory statement because
45. At the conclusion the speaker finds that he
46. Which of the following seems LEAST compatible with the speaker's \_\_\_\_\_?
47. In the first section of the poem (lines\_\_), the speaker seeks to convey a feeling of
48. In context, " \_\_\_\_\_ " (line\_\_) suggests that
49. The speaker gives symbolic significance to which of the following?
50. Lines \_\_ and \_\_ (" \_\_\_\_\_ ") are best understood to mean which of the following?
51. In lines \_\_, the \_\_\_\_\_ is compared to
52. Which of the following occurs directly because the \_\_\_\_\_ is " \_\_\_\_\_ " (line \_\_).
53. The speaker's description of the \_\_\_\_\_ of the \_\_\_\_\_ emphasizes all of the following EXCEPT its
54. In lines \_\_, " \_\_\_\_\_ " suggests that
55. In line \_\_, " \_\_\_\_\_ " functions as which of the following an adjective modifying/an adverb modifying
56. in lines \_\_, the speaker compares
57. In the poem, the \_\_\_\_\_ is, for the speaker, all of the following EXCEPT
58. Lines \_\_ can best be described as a digression/change/counterargument/metaphorical/simile
59. In the last section of the poem, the speaker implies that to try to \_\_\_\_\_ the " \_\_\_\_\_ " (line \_\_) is
60. It can be inferred that \_\_\_\_\_'s attitude toward the speaker's speculations is one of
61. The poem is an example of which of the following verse forms?

### 1991 Exam Stems

1. The speaker of the passage is most likely a
2. In the first paragraph, the speaker characterizes the \_\_\_\_\_ primarily by describing their
3. The dominant technique in the first paragraph is the use of
4. Which of the following best describes the order in which objects are presented in paragraph one?
5. In context, " \_\_\_\_\_ " (line\_\_) is best interpreted as
6. The words " \_\_\_\_\_ " (line \_\_) and " \_\_\_\_\_ " (line \_\_) contribute which of the following to the development of the passage?

7. The \_\_\_\_\_ and \_\_\_\_\_ are characterized in terms of which of the following aspects of their lives?
8. The characterization of the \_\_\_\_\_ in lines \_\_ is marked by
9. In line \_\_, "they" refers to
10. In the second paragraph, the author develops a contrast between
11. In the second paragraph, the speaker characterizes the \_\_\_\_\_ primarily by describing their
12. The primary rhetorical purpose of the passage is to
13. Which of the following best describes the organization of the passage?
14. The speaker is best described as
15. It can be inferred that the rhythm and diction of the concluding lines ("\_\_\_\_\_") are intended to reflect
16. The phrase "\_\_\_\_\_" emphasizes which of the following?
17. In lines \_\_, there is an implied comparison between \_\_\_\_\_ and
18. In lines \_\_, \_\_\_\_\_ implies that "\_\_\_\_\_" are
19. In lines \_\_, \_\_\_\_\_ makes use of
20. The two quotations in lines \_\_\_\_\_ by \_\_\_\_\_ are seen by \_\_\_\_\_ as
21. \_\_\_\_\_'s "\_\_\_\_\_" (line \_\_) are not comforting because they
22. In line \_\_, the "\_\_\_\_\_" are mentioned as which of the following? subjects/rabble/people/criminals
23. In line \_\_, "\_\_\_\_\_" refers to the idea that the
24. When \_\_\_\_\_ says "\_\_\_\_\_" (line \_\_), he means that he
25. In line \_\_, "\_\_\_\_\_" is best interpreted as meaning
26. Which of the following best restates the meaning of lines \_\_?
27. In the passage, \_\_\_\_\_ uses language primarily to
28. In the passage, \_\_\_\_\_ reflects on all of the following EXCEPT
29. In the passage, \_\_\_\_\_ exhibits which of the following?
30. The speaker implies that the \_\_\_\_\_ is
31. The speaker implies that there is a similarity between the
32. An example of the literary device of apostrophe is found in line
33. In line \_\_, "\_\_\_\_\_" refers to the
34. Which of the following is an irony presented in the poem?
35. A major rhetorical shift in the poem occurs in line
36. Which of the following lines is closest in meaning to lines \_\_ and \_\_?
37. The final stanza of the poem primarily expresses the speaker's
38. The basic meter of the poem is
39. The speaker characterizes the life of the \_\_\_\_\_ as
40. In line \_\_, "its" refers to
41. In the first sentence (lines \_\_\_\_\_) of the passage is characterized by which of the following
42. The succession of phrases "\_\_\_\_\_" in lines \_\_\_\_\_ emphasizes the
43. The antecedent of the word "them" is
44. The chief effect of the diction in the sentence "\_\_\_\_\_" (lines \_\_) is to provide
45. The predominant tone of the speaker toward the \_\_\_\_\_ is one of
46. The function of the sentence beginning "\_\_\_\_\_" (lines \_\_) is to
47. The description "\_\_\_\_\_" (lines \_\_) serves to
48. The description in the \_\_\_\_\_ sentence (lines \_\_) is characterized by all of the following EXCEPT
49. Which of the following indicates the major shift in the development of the speaker's exposition?
50. In the passage, the \_\_\_\_\_ functions as
51. Which of the following is the most logical deduction from the speaker's assertions?

52. Which of the following are the most prominent images in the passage?
53. The central rhetorical strategy of the passage is to

### 1994 Exam Stems

1. The passage is primarily concerned with
2. In lines \_\_\_\_, the words "\_\_\_\_\_" have which of the following effects? they retard/they satirize/they highlight/they change/they emphasize
3. Which of the following best describes the effect produced by the repetition of the phrase "\_\_\_\_\_" in lines \_\_\_\_ and \_\_\_\_
4. It can be inferred from the phrase "\_\_\_\_\_" (line \_\_) that \_\_\_\_\_
5. In lines \_\_\_\_, the pronoun "it" in the phrase "\_\_\_\_\_" refers to
6. The depiction of \_\_\_\_\_'s "\_\_\_\_\_" and \_\_\_\_\_'s "\_\_\_\_\_" (lines \_\_) serves what specific function in the narrative progress of the passage? it diverts/it retards/it provides/it counters/it offers
7. In context, "\_\_\_\_\_" (line \_\_), "\_\_\_\_\_" (line \_\_), and "\_\_\_\_\_" (line \_\_) serve to evoke/situate/highlight/mask/endorse
8. The qualifiers "\_\_\_\_\_" (lines \_\_) and "\_\_\_\_\_" (lines \_\_) suggest that
9. The image of "\_\_\_\_\_" (line \_\_) suggests all of the following EXCEPT
10. The attention the speaker pays to the details of \_\_\_\_\_ serves primarily to
11. The style of the passage as a whole is characterized by
12. The irony in the passages as a whole rests chiefly on the conflict between
13. The point of view in the passage is that of
14. Which of the following best describes the effect produced by the repetition of the words "\_\_\_\_\_" and "\_\_\_\_\_" throughout the passage?
15. The poem dramatizes the moment when the speaker
16. The poem contains which of the following?
17. In the context of the poem, the phrase "\_\_\_\_\_" (line \_\_) is best paraphrased as
18. Which of the following pairs of words refers to different entities?
19. When the speaker says the \_\_\_\_\_ will deny ever having seen him (lines \_\_), he means that
20. A principle purpose of the use of "\_\_\_\_\_" (line \_\_) is to foreshadow/emphasize/serve/compensate/contrast
21. In the context of the poem, the expression "\_\_\_\_\_" (line \_\_) is best interpreted to mean
22. Lines \_\_\_\_ describe an example of
23. In line \_\_ "\_\_\_\_\_" is best paraphrased as
24. By the expression "\_\_\_\_\_" (line \_\_), the speaker means that he will have
25. Which of the following pairs of phrases most probably refers to the same moment in the sequence of events in the poem?
26. In the final stanza, the speaker anticipates
27. Which of the following is LEAST important to the theme of the poem?
28. The tone throughout the poem is best described as one of
29. Which of the following descriptions is an example of the narrator's irony?
30. Which of the following phrases most pointed refers to \_\_\_\_\_'s \_\_\_\_\_ character?
31. In context, the adjective "\_\_\_\_\_" (line \_\_) is best interpreted as meaning
32. The use of the word "\_\_\_\_\_" in line \_\_ is an example of which of the following?
33. In the context of the sentence, the phrases "\_\_\_\_\_" (line \_\_) and "\_\_\_\_\_" (line \_\_) are used to show \_\_\_\_\_'s
34. Which of the following terms is (are) meant to be taken ironically?

35. The passage suggests that, as member of \_\_\_\_\_, \_\_\_\_\_ was
36. Which of the following statements best defines \_\_\_\_\_'s relationship with \_\_\_\_\_?
37. Which of the following best describes the effect of the last paragraph?
38. The narrator attributes \_\_\_\_\_'s attitude and behavior to which of the following factors?
39. The style of the passage as a whole can be best characterized as
40. The narrator's attitude toward \_\_\_\_\_ can best be described as one of
41. In the first stanza, the \_\_\_\_\_ is presented chiefly as
42. The \_\_\_\_\_ is most probably called a " \_\_\_\_\_ " (line \_\_) because it
43. How many reasons does the speaker give to try to explain why the \_\_\_\_\_ " \_\_\_\_\_ " (line \_\_)
44. The speaker hypothesizes that \_\_\_\_\_ might be
45. The diction used to describe \_\_\_\_\_ in lines \_\_\_\_\_ suggests that
46. In line \_\_, " \_\_\_\_\_ " refers to something that
47. The object of "to" in line \_\_ is
48. For the speaker, the \_\_\_\_\_ and \_\_\_\_\_ are similar in that they both
49. In line \_\_, the speaker implies that the \_\_\_\_\_ had/was/understood/preferred
50. In line \_\_ the cause of the \_\_\_\_\_ is described in language most similar to that used by the speaker to describe
51. In the poem as a whole, the speaker views \_\_\_\_\_ as being essentially
52. The speaker makes a categorical assertion at all of the following places in the poem EXCEPT
53. Which of the following lines contains an example of personification?
54. Lines \_\_\_\_\_ have all of the following functions EXCEPT to return/illustrate/link/emphasize/evoke
55. The \_\_\_\_\_'s words (lines \_\_) convey a sense of

#### 1999 MC Stems

1. Which of the following is the primary meaning of the word " \_\_\_\_\_ " as it is used in the passage?
2. \_\_\_\_\_'s first words (" \_\_\_\_\_ ") are surprising because \_\_\_\_\_ prevents/claims/thinks/implies/is not responding
3. From the context, the reader can infer that " \_\_\_\_\_ " (line \_\_) is
4. \_\_\_\_\_ probably calls the quotation in lines \_\_ " \_\_\_\_\_ " because he considers/knows/believes/sees
5. \_\_\_\_\_'s view of \_\_\_\_\_ might best be described as
6. In lines \_\_ (" \_\_\_\_\_ "), the speaker makes use of all of the following EXCEPT
7. The primary rhetorical function of the sentence " \_\_\_\_\_ " (lines \_\_) is to introduce/provide/undermine/distinguish
8. In line \_\_, the " \_\_\_\_\_ " refers to English
9. The second of \_\_\_\_\_'s two speeches repeats the argument of the first that
10. Which of the following does \_\_\_\_\_ explicitly endorse?
11. From the passage, we can infer that the art \_\_\_\_\_ would most value would be characterized by all of the following EXCEPT
12. In the passage, \_\_\_\_\_ ridicules all of the following commonly accepted ideas about \_\_\_\_\_ EXCEPT
13. The comedy of the passage derives chiefly from
14. The central opposition of the poem is between
15. The speaker views the \_\_\_\_\_, \_\_\_\_\_, and the \_\_\_\_\_ as
16. The " \_\_\_\_\_ " (line \_\_) most probably refer to
17. In line \_\_, " \_\_\_\_\_ " most probably refers metaphorically to
18. For the speaker, the \_\_\_\_\_ and the \_\_\_\_\_ have which of the following in common?

19. One effect of " \_\_\_\_\_ " (line \_\_) is to emphasize the speaker's feeling of \_\_\_\_\_
20. In line \_\_, " \_\_\_\_\_ " is best understood to mean \_\_\_\_\_
21. Grammatically, the word " \_\_\_\_\_ " (line \_\_) functions as \_\_\_\_\_
22. The speaker perceives the coming of \_\_\_\_\_ chiefly in terms of \_\_\_\_\_
23. Which of the following is a subject treated in the poem?
24. The most conventional, least idiosyncratic aspect of the poem is its \_\_\_\_\_
25. The sentiments expressed in the poem are closest to those expressed in which of the following quotations from other poets?
26. Throughout the passage, \_\_\_\_\_ is addressing \_\_\_\_\_
27. Which of the following adjectives best describes \_\_\_\_\_'s speech?
28. In the simile in line \_\_, " \_\_\_\_\_ " is used to stand for \_\_\_\_\_
29. The phrase " \_\_\_\_\_ " (line \_\_) refers to \_\_\_\_\_
30. Lines \_\_\_\_ are based on which of the following?
31. In line \_\_, " \_\_\_\_\_ " means \_\_\_\_\_
32. Which of the following best paraphrases lines \_\_\_\_ (" \_\_\_\_\_ ")?
33. \_\_\_\_\_'s comment " \_\_\_\_\_ " (lines \_\_) does which of the following?  
asserts/implies/compares/suggests/contrasts
34. Which of the following is used most extensively in the passage?
35. The poem is best described as \_\_\_\_\_
36. Line \_\_ suggests which of the following \_\_\_\_\_
37. Line \_\_ presents an example of \_\_\_\_\_
38. Lines \_\_\_\_ most strongly convey the speaker's \_\_\_\_\_
39. What does the speaker convey in lines \_\_\_\_?
40. The \_\_\_\_\_ quality of the \_\_\_\_\_ allows the speaker to experience all of the following in the poem EXCEPT \_\_\_\_\_
41. All of the following contrasts are integral to the poem EXCEPT \_\_\_\_\_
42. The imagery of the poem is characterized by \_\_\_\_\_
43. The title suggests which of the following?
44. The narrator provides the clause " \_\_\_\_\_ " most probably as \_\_\_\_\_
45. In line \_\_, " \_\_\_\_\_ " refers to \_\_\_\_\_'s belief that \_\_\_\_\_
46. Lines \_\_\_\_ chiefly serve to show that \_\_\_\_\_ was capable of \_\_\_\_\_
47. In lines \_\_\_\_, " \_\_\_\_\_ " is best interpreted to mean that \_\_\_\_\_
48. The dominant element of \_\_\_\_ and \_\_\_\_\_'s meeting (lines \_\_) is \_\_\_\_\_
49. The images in lines \_\_\_\_ suggest that \_\_\_\_\_
50. In line \_\_, " \_\_\_\_\_ " is best interpreted to mean \_\_\_\_\_'s \_\_\_\_\_
51. The chief effect of the imagery and figures of speech in lines \_\_\_\_ is to \_\_\_\_\_
52. By comparing \_\_\_\_\_ to " \_\_\_\_\_ " (line \_\_) the narrator invites further comparison between \_\_\_\_\_
53. The excerpt is chiefly concerned with a plan/decision/hope/dispute/problem \_\_\_\_\_
54. Which of the following best describes \_\_\_\_\_'s speech?
55. At the \_\_\_\_ of the excerpt, \_\_\_\_\_ probably believes that \_\_\_\_\_ had been \_\_\_\_\_

#### 2004 MC stems

1. The narrator's use of the adverbs " \_\_\_\_\_ " and " \_\_\_\_\_ " as nouns signifying types of \_\_\_\_\_ helps to emphasize the \_\_\_\_\_'s \_\_\_\_\_ essential/concern/style/indifference/sense
2. The \_\_\_\_\_ in the passage are characterized chiefly by description of their \_\_\_\_\_

3. In context, " \_\_\_\_\_ " (line \_\_) suggests which of the following about the conversation of the \_\_\_\_\_?
4. The use of the sentence " \_\_\_\_\_ " in line \_\_ and again in line \_\_ suggests that the points of view of the \_\_\_\_\_ and the \_\_\_\_\_ are equally
5. From line \_\_ to line \_\_ the passage is best described as an example of
6. What do lines \_\_ suggest about the relationship portrayed between \_\_\_\_\_ and \_\_\_\_\_?
7. The narrator implies that the situation in which the \_\_\_\_\_ and \_\_\_\_\_ find themselves is a kind of
8. In line \_\_, the word " \_\_\_\_\_ " might be ironic because the
9. Overall, the passage suggests that immortality
10. The last sentence of the passage is characterized by
11. Both the \_\_\_\_\_ and the \_\_\_\_\_ are portrayed as
12. In lines \_\_ (" \_\_\_\_\_ "), the narrator does which of the following?  
suggests/introduces/emphasizes/supplies
13. The \_\_\_\_\_ and \_\_\_\_\_ mentioned in the first paragraph primarily serve to  
reveal/show/suggest/present/illustrate
14. In line \_\_, the author uses the word " \_\_\_\_\_ " to form a connection between
15. The effect of quoting \_\_\_\_\_ 's words in line \_\_ is to  
characterize/represent/emphasize/suggest/illustrate
16. \_\_\_\_\_ submits to having her " \_\_\_\_\_ "(line \_\_) primarily because she  
chooses/is/wants
17. Which of the following words associated with \_\_\_\_\_ best conveys how her \_\_\_\_\_ would like her to be?
18. In line \_\_, the reference to " \_\_\_\_\_ " does which of the following? gently mocks/sincerely  
endorses/affectionately endorses/scathingly criticizes/ruefully echoes
19. Why is \_\_\_\_\_ 's \_\_\_\_\_ disturbed by her " \_\_\_\_\_ " (line \_\_)
20. \_\_\_\_\_ could find no comfort in his \_\_\_\_\_ 's developing qualities because
21. Which of the following most aptly describes \_\_\_\_\_ 's interactions with her \_\_\_\_\_?
22. In this passage, \_\_\_\_\_ is presented as
23. In context, which phrase most directly indicates a judgment made by the narrator?
24. The passage employs all of the following contrasts EXCEPT one between
25. The poem is best described as a
26. In lines \_\_, the speaker conveys a sense of
27. The phrase " \_\_\_\_\_ " (line \_\_) refers specifically to
28. The images in lines \_\_ (" \_\_\_\_\_ ") contrast most directly with
29. In line \_\_ (" \_\_\_\_\_ "), the speaker suggests which of the following?
30. In the context of the poem, the term " \_\_\_\_\_ " (line \_\_) suggests
31. By deciding to " \_\_\_\_\_ " (line \_\_), the speaker in effect does which of the following?  
apologizes/accepts/questions/dramatizes
32. The description of the " \_\_\_\_\_ " (line \_\_) most directly suggests that
33. In line \_\_, " \_\_\_\_\_ " probably refers to the \_\_\_\_\_ 's
34. The structure of the poem is determined by the speaker's emotions/movements/ideas/values/history
35. The main purpose of the passage is to urge/explain/unmask/ridicule/condemn
36. In the context of the passage, the first sentence is best viewed as
37. In line \_\_, " \_\_\_\_\_ " is best understood to mean
38. In the second paragraph, the goddess criticism is portrayed as being
39. In line \_\_, " \_\_\_\_\_ " is best understood to mean
40. Which of the following is personified in the passage?
41. In the third paragraph, the speaker primarily portrays the \_\_\_\_\_ as being

42. In the passage as a whole, the speaker portrays \_\_\_\_\_ as being especially
43. The speaker characterizes the \_\_\_\_\_ as being all of the following EXCEPT
44. It can be inferred from the passage that \_\_\_\_\_ in the speaker's time were most concerned with
45. In the section of the essay that immediately follows this passage, the speaker probably does which of the following? shows/gives/discusses/explains/urges
46. Which of the following best describes the speaker's present situation?
47. In the context of the entire poem, it is clear that " \_\_\_\_\_ " (line \_\_) expresses the speaker's inability/belief/desire/failure/assumption
48. In line \_\_, " \_\_\_\_\_ " means
49. In the poem, the \_\_\_\_\_ and \_\_\_\_\_ are characterized as hostile/indifferent/favorable/exploitable/fickle
50. In context " \_\_\_\_\_ " (line \_\_) refers to
51. Which two lines come closest to stating the same idea?
52. In line \_\_, " \_\_\_\_\_ " refers to the
53. What is the function of the final couplet (lines \_\_)? explains/comments/describes/undercuts/suggests
54. The speaker is best described as displaying which of the following?
55. Taken as a whole, the poem is best described as

#### 2009 MC stems

1. The use of the present tense throughout the poem helps reinforce the speaker's
2. The speaker experiences a tension primarily between
3. The speaker considers her work at the \_\_\_\_\_ to be
4. Lines \_\_\_\_\_ seem to suggest the
5. The interjection in line \_\_\_\_ serves primarily to
6. In line \_\_, the description of the \_\_\_\_\_ helps to do which of the following emphasize/link/convey/cause/show
7. Which of the following lines best conveys the speaker's sense of time which at the \_\_\_\_\_?
8. Which two lines come closest to contradicting each other?
9. The speaker and the \_\_\_\_\_ are portrayed through descriptions of their mannerisms/attitudes/clothing/relationships/tastes
10. Which of the following literary devices is most used in the poem?
11. In line \_\_, " \_\_\_\_\_ " refers to
12. The first sentence makes use of which of the following literary techniques?
13. The description of the \_\_\_\_\_ in lines \_\_ (" \_\_\_\_\_ ") functions as sustained metaphor that effectively
14. All of the following verbs have the same subject EXCEPT
15. Lines \_\_\_\_ (" \_\_\_\_\_ ") are primarily characterized by
16. Which of the following is true of the sentence " \_\_\_\_\_ " (lines \_\_)?
17. Which of the following best describes the author's figurative treatment of " \_\_\_\_\_ " (lines \_\_)?
18. The description of the " \_\_\_\_\_ " as " \_\_\_\_\_ " (line \_\_) suggests which of the following?
19. The passage establishes a mood of
20. the primary purpose of the passage is
21. Which of the following best describes the tone of the passage?
22. In line \_\_ " \_\_\_\_\_ " most directly means
23. In context, " \_\_\_\_\_ " (line \_\_) suggests which of the following?
24. The brief sentence in line \_\_ emphasizes the
25. The " \_\_\_\_\_ " (line \_\_) most directly refers to the
26. The central metaphor in the \_\_\_\_\_ stanza compares the \_\_\_\_\_ to
27. Which statement best defines the role of the \_\_\_\_\_ stanza? It shifts/amplifies/reveals/re-

creates/anticipates

28. The image of the \_\_\_\_ in lines \_\_\_\_ is that of both a
29. All of the following convey a striking visual effect produced by the \_\_\_\_ EXCEPT lines
30. "\_\_\_\_\_" (lines \_\_\_\_ ) emphasizes the \_\_\_\_'s
31. The final \_\_\_\_ line ("\_\_\_\_\_") suggest that \_\_\_\_ can
32. The last two lines of each stanza comprise
33. The tone of the speaker is best described as
34. In the context of the paragraph in which it appears, "\_\_\_\_\_" (line \_\_) connotes all of the following EXCEPT
35. The reference to "\_\_\_\_\_" (lines \_\_) serves to introduce/comment/describe/present/establish
36. In lines \_\_\_\_ ("\_\_\_\_\_"), the narrator is most concerned with providing a sense of the
37. The use of the word "\_\_\_\_\_" in lines \_\_ and \_\_ serves to disparage/emphasize/convey/point out/suggest
38. Lines \_\_\_\_ imply that "\_\_\_\_\_" likely experienced feelings of
39. Lines \_\_\_\_ ("\_\_\_\_\_") serve to emphasize/link/signal/develop/juxtapose
40. The two views described in line \_\_\_\_ can be characterized as
41. In the \_\_\_\_ paragraph, the response of the \_\_\_\_ to the \_\_\_\_ is best described as
42. The phrase "\_\_\_\_\_" (line \_\_) emphasizes which quality of the \_\_\_\_?
43. Which of the following best describes how \_\_\_\_ regards his own situation?
44. The tone of the last paragraph is best described as
45. Which of the following happens at the end of the passage?
46. The speaker's question in line \_\_ is justified based on the logic of
47. In line \_\_, the speaker refers to one who
48. In context, "\_\_\_\_\_" (line \_\_) most nearly mean
49. The second stanza (lines \_\_\_\_ ) suggests the relationship between
50. Which of the following best paraphrases lines \_\_\_\_?
51. The "\_\_\_\_\_" (line \_\_) refers to the \_\_\_\_'s
52. In lines \_\_\_\_, the speaker explains that he would have  
disrespected/disappointed/demeaned/denied/shortchanged
53. In the final stanza (lines \_\_\_\_), the speaker claims that he will support/maintain/win/revel/try
54. In the final stanza (lines \_\_\_\_), the speaker's attitude toward his situation is best described as
55. The poem can best be described as the speaker's attack/plea/lament/argument/defense

### 2012 MC Stems

1. The poem deals with all of the following EXCEPT the
2. The second stanza (lines \_\_\_\_ ) primarily serves to
3. Which best describes the speaker's implication in lines \_\_\_\_?
4. In the fourth stanza (lines \_\_\_\_), the speaker's explanation is best described as one of
5. In context, "\_\_\_\_\_" (line \_\_) is best understood to express the speaker's
6. In line \_\_, "\_\_\_\_\_" most likely refers to a
7. The fifth stanza (lines \_\_\_\_ ) makes use of all of the following EXCEPT
8. In context, "\_\_\_\_\_" (line \_\_) most nearly means
9. The last three stanzas (lines \_\_\_\_ ) are best understood to suggest that remembering the loved one is



10. Which is the best paraphrase of line \_\_\_\_?
11. The speaker's "\_\_\_\_\_" (line \_\_\_\_) is for a
12. The pronoun "it" (line \_\_\_\_) refers to the speaker's
13. The concept of "\_\_\_\_\_" (line \_\_\_\_) is most like that of
14. Which of the following best describes a central paradox of the poem?
15. In context, "\_\_\_\_\_" (lines \_\_\_\_) is best understood to mean the
16. By learning the language of the \_\_\_\_\_, the speaker gains
17. The statement "\_\_\_\_\_" (lines \_\_\_\_) contains an example of  
allegory/personification/simile/onomatopoeia/metaphor
18. All of the following are found in the sentence in lines \_\_\_\_ ("\_\_\_\_\_" ) EXCEPT
19. In line \_\_, "\_\_\_\_\_" is best interpreted to mean
20. In the second paragraph, the natural aspects of the \_\_\_\_\_ are viewed as
21. Which of the following best describes the relationship between the first paragraph and the second?
22. As used in lines \_\_ and \_\_, "\_\_\_\_\_" is best interpreted to mean
23. The passage primarily suggests that
24. \_\_\_\_\_'s action is best described as
25. In line \_\_, "\_\_\_\_\_" is best interpreted to mean
26. According to the passage, why does \_\_\_\_\_ not enter the \_\_\_\_\_ by the \_\_\_\_\_?
27. In which of the following lines does an epic simile begin?
28. Which of the following lines contains a play on words?
29. In line \_\_, "\_\_\_\_\_" refers to
30. In line \_\_, the "\_\_\_\_\_" is analogous to
31. The subject of "\_\_\_\_\_" (\_\_\_\_\_) is
32. Which of the following lines most probably contains a commentary on the poet's own era?
33. The imagery in the passage suggests all of the following about \_\_\_\_\_ EXCEPT his
34. It can be inferred from lines \_\_\_\_ that \_\_\_\_\_
35. \_\_\_\_\_ interprets \_\_\_\_\_ refusal to allow him to carry her "\_\_\_\_\_" (line \_\_) as evidence of her
36. The sentence "\_\_\_\_\_" (line \_\_) conveys which of the following?
37. The passage suggests that \_\_\_\_\_ would like \_\_\_\_\_ "\_\_\_\_\_" (lines \_\_\_\_) because
38. \_\_\_\_\_'s sense of the words "\_\_\_\_\_" and "\_\_\_\_\_" (lines \_\_\_\_) stands in ironic contrast to
39. The use of the dash in line \_\_ indicates that
40. In the sentence "\_\_\_\_\_" (lines \_\_\_\_), which of \_\_\_\_\_'s qualities is most apparent?
41. Which of the following has an effect on \_\_\_\_\_ similar to that of the \_\_\_\_\_ advertisement in the first paragraph?
42. For which of the following reasons are the words "\_\_\_\_\_ . . . \_\_\_\_\_ . . . \_\_\_\_\_ . . . \_\_\_\_\_" (lines \_\_\_\_)  
attractive to \_\_\_\_\_?
43. In lines \_\_\_\_, \_\_\_\_\_'s conjectures about going to the \_\_\_\_\_ and going to a \_\_\_\_\_ by \_\_\_\_\_ serve to indicate  
\_\_\_\_\_
44. Compared with the style of lines \_\_\_\_, the style of lines \_\_\_\_ is best described as
45. The final sentence (lines \_\_\_\_) differs from the rest of the passage in that it
46. Which of the following best describes the way the passage is narrated?
47. Which of the following is true of \_\_\_\_\_'s attitude toward \_\_\_\_\_ throughout the passage?
48. In the poem, the \_\_\_\_\_ is mainly depicted as
49. Lines \_\_\_\_ ("\_\_\_\_\_" ) incorporate all of the following EXCEPT
50. Line \_ contains which of the following? Onomatopoeia/Antithesis/Alliteration/A simile/An oxymoron
51. The effect of the allusion in lines \_\_\_\_ is to

52. Lines \_\_\_\_\_ (“\_\_\_\_\_”) suggest that the \_\_\_\_\_
53. The last four lines (\_\_\_\_\_) suggest that the \_\_\_\_\_
54. The poem makes use of which of the following?
55. In the poem, the speaker is most concerned with representing the \_\_\_\_\_

### 1982 Exam Poetry and Prose

*A Dialogue Between the Soul and Body* -- Andrew Marvell (1621-1678) Questions 1 - 13  
*A selection from Tradition and the Individual Talent* -- T.S. Eliot (1888-1965) Questions 14 - 29  
*Advice to the Prophet* - Richard Wilbur (1959) Questions 30 - 42  
*Walden* by Henry David Thoreau -- Chapter 13 - *House-Warming*(1817-1862) Questions 43 - 55

### 1987 Exam Poetry and Prose

*Their Eyes Were Watching God* (selection) - Zora Neale Hurston (1937) Questions 1 - 15  
*The First Epistle of the Second Book of Horace, imitated* (selection) - Alexander Pope (1688 - 1744) Questions 16 - 32  
*Meditation VI* - John Donne (1572 - 1631) Questions 33 - 46  
*The Eolian Harp* - Samuel Taylor Coleridge (1772-1834) Questions 47 - 61

### 1991 Exam Poetry and Prose

*White Noise* (selection) - Don DeLillo - 1985 -- Questions 1 - 15  
*Richard II*, Act V, scene v - Shakespeare - 1564 -1616 - Questions 16 - 29  
*Lady with A Falcon* - May Sarton - 1978 - Questions 30 - 38  
*Mountain Beauty* - John Ruskin - 1819 -1900 - Questions 39 - 53

### 1994 Exam Poetry and Prose

*Go Tell It on the Mountain* (selection) - James Baldwin (1924 - 1987) Questions 1 - 14  
*My Picture* - Abraham Cowley - 1656 - Questions 15 - 28  
*Vanity Fair* (selection) - William Makepeace Thackeray - 1811 - 1863 Questions 29 - 40  
*A Whippoorwill in the Woods* - Amy Clampitt - 1990 - Questions 41 - 55

### 1999 Exam Poetry and Prose

*The Decay of Lying* - Oscar Wilde - 1891 - Questions 1 - 13  
*I dreaded that first Robin* - Emily Dickinson - 1862 - Question 14 - 25  
*Volpone* - Ben Jonson - 1601 Questions 26 - 34  
*Facing It* - Yusef Komunyakaa - 1988 - Questions 35 - 43  
*A New England Nun* - Mary E. Wilkins - 1891 - Questions 44 - 55

### 2004 Exam Poetry and Prose

*A Brief Version of Time* (article) - Alan Lightman - 1993 - Questions 1 - 11  
*The Mill on the Floss* (selection) - George Eliot - 1860 - Questions 12 - 24  
*The Albuquerque Graveyard* - Jay Wright - 1987 - Questions 25 - 34  
*The Critic* (Part 1) (selection) - Samuel Johnson - 1759 - Questions 35 - 45  
*Sonnet 90* - William Shakespeare - 1609 - Questions 46 - 55

### 2009 Exam Poetry and Prose

*Patty's Charcoal Drive-in* - Barbara Crooker - 1992 - Questions 1 - 10  
*A Tale of Two Cities: Part 1 Chapter 5* (selection) Charles Dickens -1859 - Questions 11 - 21  
*The Imaginary Iceberg* - Elizabeth Bishop - 1979 - Questions 22 - 33  
*Jude the Obscure* (selection) - Thomas Hardy - 1895 - Questions 34 - 45  
*To an Inconstant One* - Sir Robert Ayton - 1570 - 1638 - Questions 46 - 55

### 2012 Exam Poetry and Prose

*Remembrance* - Emily Brontë – 1818 – 1848 – Questions 1 – 14  
“Two Ways of Seeing a River” – Mark Twain – 1883 – Questions 15 – 23  
*Paradise Lost, Book IV, [The Argument]* - John Milton - 1608 - 1674 – Questions 24 – 33  
*To The Lighthouse* – Virginia Woolf – 1927 – Questions 34 – 47  
*The Frog In The Swimming Pool* - Debora Greger – 1993 – Questions 48 – 55

Multiple Choice Devices and years they appeared on the test 1982-2009  
(If a word appears more than once, it appeared on the test(s) more than once.)

a syllogism/1999	assertion/1982/1991/1999
abstract idea/1982/1994	auditory/1999
abstraction/1982/1994	Ballad meter/1987
adjective modifying/1987	Biblical allusions/1982//1991/1994/1999
adverb modifying/1987	biblical story of Noah (allusion)/1982//1991/1994/1999
allegorical /1982/1999/2009	Blank verse1/1987
allegory /1982/1999/2009	capitalization/1999
allegory/1982/1999/2009	categorical assertion/1994
allusion/1982/1994/1999/2009	cause-and-effect analysis/3004
allusion/1982/1994/1999/2009	character/1987
allusion1982/1994/1999/2009	circular reasoning/1999
Amassment of imagery to convey a sense of chaos/1991	classification and comparison/2004
ambiguity/1987	colloquial/1999
ambiguity/1987/2009	comical/2004
analogy/1987	compare/1999
analogy/1999	complex sentence/1994
analysis of a process/2004	complex structure/2004
analysis/1999	conclusive logic2004
anecdotal narrative/1987/1999/2004	concrete evidence/1982
anecdote/1987/1999/2004	connotation/2009
anecdote/1987/1999/2004	contradiction/2009
antecedent/1991	contrast/1982/1987 /1991/1994/1999/2004
anticlimax/2009	contrast/1982/1987 /1991/1994/1999/2004
antithesis/1999/2009	contrast/1982/1987 /1991/1994/1999/2004
antithesis/1999/2009	contrast/1982/1987 /1991/1994/1999/2004
apology/2004	contrast/1982/1987 /1991/1994/1999/2004
apostrophe/1987/1991	contrast/1982/1987 /1991/1994/1999/2004
apostrophic speech/1987/1991	contrast/1982/1987 /1991/1994/1999/2004
appositive/1999	conventional metrical patterns/1991
assert/1982/1991/1999	counterargument/1987
assertion (vocabulary/device)/1982/1991/1999	couplet/1987/2004/2009
	couplet/1987/2004/2009

cynical/1987  
Dactylic hexameter/1987  
deduction/1991  
description/1982/1987  
descriptive/1982/1987  
diction/1994/1999  
diction/1994/1999  
dimeter/1991  
direct object/1999  
discursive memoir/2004  
dramatic dialogue/2004  
dramatic irony/1987/1999/2009  
dramatic irony/1987/1999/2009  
dramatic irony/1987/1999/2009  
elaborate metaphors/2004  
elegiac/2009  
elevated romantic atmosphere/1991  
emblem/1991/1994  
emblem/1991/1994  
ends justifying means/2009  
end-stopped lines/1982  
entreaty/2004  
euphemism/1991/1994  
euphemisms/1991/1994  
evaluative argument/2004  
exaggerated description/1987/1994/1999  
exaggeration/1987/1994/1999  
exaggeration/1987/1994/1999  
exclamatory sentence/1994  
exposition/1982/1991/1994/1999  
exposition/1982/1991/1994/1999

expository sentences/1982/1991/1994/1999  
expository/1982/1991/1994/1999  
extended allegory/1994  
extended definition /1982  
extended metaphor/1994  
figurative language/1987  
first-person who speaks of himself in third-person/1994  
foreboding/2009  
foreshadow/1994/2009  
foreshadow/1994/2009  
Free verse/1987  
Heroic couplets/1987/2004/2009  
hexameter/1991  
hyperbole/1991/1999  
hyperbole/1991/1999  
hypothesis/1982  
hypothesizes/1994  
hypothetical/2004  
iambic pentameter/1982  
iambic tetrameter/1987  
illustration of an abstract idea by extended definition/1991  
image/1982  
image/1987/1991/1999/2004/2009  
image/1987/1991/1999/2004/2009  
image/1987/1991/1999/2004/2009  
image/1987/1991/1999/2004/2009  
imagery/1987/1991/1999/2004/2009  
images/1987/1991/1999/2004/2009  
images/1987/1991/1999/2004/2009  
imply/1999  
independent clauses/2009

indirect object/1999  
insult/1999  
interjection/2009  
internal rhyme/1982  
interpretive sentences/1994  
interrelated impressions/1999  
ironic commentary/see irony  
ironic reference/see irony  
ironic wit/see irony  
ironic/1982/1987/1991/1994/1999/2004/2009  
ironic/1982/1987/1991/1994/1999/2004/2009  
ironic/1982/1987/1991/1994/1999/2004/2009  
ironically/1982/1987/1991/1994/1999/2004/2009  
irony/1982/1987/1991/1994/1999/2004/2009  
irony/1982/1987/1991/1994/1999/2004/2009  
irony/1982/1987/1991/1994/1999/2004/2009  
irony/1982/1987/1991/1994/1999/2004/2009  
irony/1982/1987/1991/1994/1999/2004/2009  
linkage (vocabulary/device)/1982  
lists/1987  
logical paradigms/1987  
lyric verse/1987  
main thesis/1982  
metaphor (x)/1982 /1987/1991/1994/1999/2004/2009  
metaphor/1982 /1987/1991/1994/1999/2004/2009  
metaphor/1982 /1987/1991/1994/1999/2004/2009  
metaphor/1982 /1987/1991/1994/1999/2004/2009  
metaphor/1982 /1987/1991/1994/1999/2004/2009  
metaphoric/1982 /1987/1991/1994/1999/2004/2009  
metaphorical/1982 /1987/1991/1994/1999/2004/2009  
metaphorical/1982 /1987/1991/1994/1999/2004/2009  
metaphorically/1982 /1987/1991/1994/1999/2004/2009

metaphysical conceits/1991  
meter/1999  
mixed metaphors/1999  
mock heroic style/2009  
mood/2009  
multiple modifiers/1991  
mutual consensus/2009  
Narration of a series of events/1991  
narrative/1982  
nonparticipating spectator/1994  
omniscient narrator/1994  
opposition/1999  
oxymoron/1991/1999  
oxymoron/1991/1999  
parable/1982 /1987  
parable/1982/1987  
paradox/1987/1991/1999/2009  
paradox/1987/1991/1999/2009  
paradoxical hyperbole/1999  
paradoxical/1987/1991/1999/2009  
paradoxical/1987/1991/1999/2009  
parallel structures/1987/1991/2004  
parallel syntax/1987/1991/2004  
parallel syntax/1987/1991/2004  
paraphrase(s)(ed)1982/1994/1999/2009  
paraphrase(s)(ed)1982/1994/1999/2009  
paraphrase(s)(ed)1982/1994/1999/2009  
Paraphrase paraphrase(s)(ed)1982/1994/1999/2009  
parenthetical/1999  
parody/1982  
participating observer/1994

pastoral elegy/2004  
pathos/1999  
pentameter/1991  
periodic form and balance/1991  
personification/1987/1994//1999/2004/2009  
personification/1987/1994//1999/2004/2009  
personification/1987/1994//1999/2004/2009  
personification/1987/1994/2004/2009  
personified/1987/1994/2004/2009  
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009  
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009  
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009  
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009  
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009  
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009  
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009  
poetic drama/2004  
point of view/1994  
pronoun antecedent/1994  
puns/1991  
rationalization/2004  
reciprocal action/2009  
redundant/2004  
reference (vocabulary/device)/1982  
reflective narrative/2004  
refrain/2009  
religious imagery/1991  
reminiscence/1999  
repetition/1982  
repetition/1987/1999/2009  
repetition/1987/1999/2009

repetitive syntax/1987/1999/2009  
reproof/2004  
reverse psychology  
rhetorical facility/1991  
rhetorical innovation/1987  
rhetorical purpose/1991  
rhetorical question/1982  
rhetorical shift/1991  
Rhyme royal/1987  
rhymes/1999/2009  
rhymes/1999/2009  
rhythm/2009  
romantic diction and imagery/1991  
sarcasm /1982 /1987/1999  
sarcasm /1982 /1987/1999  
sarcastic /1982 /1987/1999  
sardonic humor/1991/1994  
sardonic mood and atmosphere/1991/1994  
satire/1982/1994  
satirize/1982/1994  
scenarios/2009  
self-parody/1991  
series of sentences similar in style/2009  
simile/1982/1987/1999/2009  
simile/1982/1987/1999/2009  
simile/1982/1987/1999/2009  
simile/1982/1987/1999/2009  
simple declarative sentence/1994  
soliloquy/1987  
Specific description to a generalization/1991  
subject/1999

subtle irony/2004  
surrealism/2009  
sustained metaphor/2009  
symbol/1982/1987/1991/1994/  
symbol/1982/1987/1991/1994/  
symbol/1982/1987/1991/1994/  
symbol/1982/1987/1991/1994/  
symbolic/1982/1987/1991/1994/  
synecdoche/2009  
tactile/1999  
technical discussion/1982  
Terza rima/1987  
tetrameter/1991  
theme/1994/2004/2009  
theme/1994/2004/2009  
theme/1994/2004/2009  
thesis/1987/1999  
thesis/1987/1999  
third-person narrator aware of one character's thoughts/1994  
third-person narrator providing insight into several characters' thoughts/1994  
tone/1982 /1987/1991/1994/1999/2009  
tone/1982 /1987/1991/1994/1999/2009  
tone/1982 /1987/1991/1994/1999/2009  
tone/1982 /1987/1991/1994/1999/2009  
tone/1982 /1987/1991/1994/1999/2009  
tone/1982 /1987/1991/1994/1999/2009  
topic/2004  
trial and error/2009  
trimeter/1991  
understated/1991/1999/2004/2009  
understatement and economy/1991  
understatement/1991/1999/2004/2009  
understatement/1991/1999/2004/2009  
understatement/1991/1999/2004/2009  
universal symbol/1999  
Use of pronoun "it"/2009  
versification/1987  
witty repartee/1999



**Multiple Choice Tests Vocabulary (1982-2009).**  
(Vocabulary that appears in the stems and the answers)

abject		
admonition (2)	capricious	defensible
adversity	chaos	defiance
advocacy	charlatans	deliberate
alienated	chastise	delicacy
alienation	chastisement	deluded
altered	chronic	delusions
altruism	chronicles	demeaning
ambiguity	circumspect	denigrating
ambivalence (2)	clamorous	deposition
ambivalent (2)	complicated	deprivation
amorous	composure	derives
amorphous	compulsion	despicable
analogous	conceited	despondency
animistic	conciliatory	desultory
annihilation	concomitants	detachment
antiromantic	condemnation	deterred
apologetic	condescending	devious
arbiter	condescension	devout
ardor	confinement	dictates
arrogant	congenital	didactic (3)
artificiality	consolation	digression (2)
ascetic	constraints	dilemma
assail	contemplation (2)	discretion
assuaging	contemporaneity	discriminate
assumption	contentment	disdain
astuteness	contradict	dismayed
aura (2)	contradictory	disparate
autonomy	conventional	dissipation
awe	convinced	diversions
balanced sentence	convivial	duality
(grammar)	corruptible	duplicitous
berating	criteria	dwindles
biases	cultivated	dynamic
brevity (2)	cynical (2)	efficacy
brilliant	cynicism	egotism
cajoles	deceptive	elegant
camaraderie	dedication	elusive
candidly	deem	enchancing

enigma  
ennobles  
enumerate  
ephemeral  
epigrammatic  
epiphany  
epitomizes  
equivocating  
exhaust  
exhortation  
exploited  
exposition  
expounds  
exultation  
facade  
fallibility  
feigned  
ferocity  
fluctuating  
foreboding  
fraudulence  
frigid  
frivolity  
functional  
futility  
glee  
gluttony  
Golden Rule  
gratification  
gullible  
habitually  
hackneyed  
haphazard sentence  
(scrambles and  
repeats its topics-  
grammar)  
hypocritical (2)  
hysterical  
idiosyncratic  
idolatrous  
idyllic  
illustrate

immobility  
impartial  
impassive  
impede  
impingement  
impish  
implication(s) 1/1  
implicitly  
incomprehensible  
incongruous  
inconsequential  
inconspicuous  
incorrigible  
indignant  
Industrial Revolution  
industriousness (2)  
ineffectual  
inexplicable  
inherently  
insensitivity  
insights  
insistent  
instability  
intact  
integral  
integrity  
(interrelated  
impressions)  
interrogation  
intervening  
intuitive  
invariably  
ironic (2)  
irrelevant  
irrepressible  
irresistible  
irreverent  
justification (2)  
liturgies  
lustrous  
lute

lyrical  
maladies  
malady  
malicious  
meditation (3)  
melancholy (2)  
menace  
mendacious  
meticulous  
meticulousness  
mirthful  
misconstrued  
mocks  
modifies (grammar)  
molded  
monotony  
moral purpose  
moralist  
murmuring  
muse  
naïveté (2)  
negligible  
nostalgic  
oblique  
obsessed  
obsession  
obsolete  
ominous (2)  
omnipotence  
oppressively  
optimism  
optimistic  
ostentation  
overweening  
pace  
paradoxical  
pastoral (2)  
patriarch  
pedantic  
perceive  
perception  
permanence

philistinism	ruination	systematically
physic	salvage	tactfulness
pinnacles	sarcasm (2)	tactile
pious	sarcastic (device)	talon
piousness	scathingly	tedious
pitiable	scorn	temperamental
plight (2)	seclusion	temporal
pompous	seditionessness	tentative
possessive pronoun (grammar)	seductiveness	testy
pragmatic	segregation	The Golden Age
precariously	self-awareness	The Iron Age
precision	self-deluded	The Renaissance
predictable	self-demeaning	timid
pristine	self-effacement	tranquility (2)
prowess	self-indulgence	transience
pulsating	self-respect	trite
quarry	sensuality	trivial
quasi-religious	sensuousness	triviality
rabble	sentimental (2)	ultimatum
recapitulate	(serendipitous appeal)	understated
reckless	shift in tense (grammar)	undiscriminating
recluse	sinister (2)	unique
reclusive (2)	smug	unwavering
refute	solace	vanity
relevant	solitude	vengefulness
remorse	somber (2)	vexes
remoteness (2)	soothe	Victorian
renounce	sophistication	vindictive
repentant	sterile	vivid
repetition	stylistic	volcanic
repressing	subtlety	whimsical
reproof	subtly	witty repartee
resentment	subvert	
resignation	summarize	
retribution	supercilious	
rhetoric	superficiality	
rhymesters	suppress	
ridicule (2)	susceptible	
ridiculous	syntactically complex (grammar)	
rollicking		
ruefully		

Projected Score	Multiple Choice Correct	Weighted Score MC	Multiple Choice %	Essay 1 Score	Essay 2 Score	Essay 3 Score	Composite Score	Possible/Impossible
3	42	51.5424	76.4%	3	3	3	79	<b>Impossible</b>
3	44	53.9968	80%	3	3	3	81	Possible
3	36	44.1792	65.6%	4	4	4	81	Possible
3	29	35.5888	52.7%	5	5	5	81	Possible
3	26	31.9072	47.3%	5	5	6	81	Possible
4	45	55.224	81.8%	4	5	5	98	Possible
4	38	46.6336	69.1%	5	6	6	99	Possible
4	37	45.4064	67.3%	5	6	6	97	<b>Impossible</b>
<b>4</b>	<b>37</b>	<b>45.4064</b>	<b>67.3%</b>	<b>6</b>	<b>6</b>	<b>6</b>	<b>100</b>	<b>Possible</b>
4	37	45.4064	67.3%	7	6	6	103	Possible
5	41	50.3152	74.5%	7	7	7	114	Possible

### To Calculate your Score

Multiple-Choice

Number Correct \_\_\_\_\_ x 1.2272 = \_\_\_\_\_  
(out of 55) (Do not round)

Question 1 \_\_\_\_\_ x 3.0556 = \_\_\_\_\_  
(Do not round)

Question 2 \_\_\_\_\_ x 3.0556 = \_\_\_\_\_  
(Do not round)

Question 3 \_\_\_\_\_ x 3.0556 = \_\_\_\_\_  
(Do not round)

Sum = \_\_\_\_\_  
(Do not round)

Composite Score \_\_\_\_\_ + \_\_\_\_\_ = \_\_\_\_\_  
Multiple Choice Essays Composite Score

### AP Score Conversion

Composite Score Range	AP Score
114-150	5
98-113	4
81-97	3
53-80	2
0-52	1