

# Texas Christian University

2013 APSI for English

Introduction of the MC sections  
of the Language and Literature  
tests for Pre-AP teachers



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## AP English - Multiple-Choice Questions - Strategies for Passages

**Here are strategies you can use to sharpen your ability to get the right answer for multiple-choice questions. Remember—the passages on the test will be new to you, but the types of questions asked about those passages need to be very familiar to you.**

1. 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 will steal your time if you are not careful.
2. Skim the questions or the passage, **not the choices or distracters**, to identify the focus of the passage
3. Use the title of the passage to get a sense of the subject or tone of the passage. On the 2011 test, the poem was entitled “The Story”. Very few students noted that the poem was a story.
4. **Poetry:** Read the first and last lines to see how the writer opens and closes the poem to the passage’s core concern. **Prose:** Read the introductory paragraph and the last paragraph and mark the key topic.
5. Pay attention to punctuation to note how the writer has organized the flow of ideas within stanza(s)/paragraphs. It is a good practice to note and mark all of the commas, semicolons, and periods.
6. Ask yourself “Why would the author write \_\_\_\_\_? What is she trying to accomplish by \_\_\_\_\_?”
7. Note how the passage is organized. Mark any shifts in subject or tone that might help you follow the writer’s ideas. Notice especially any shifts identified with conjunctions such as But, Although, Since, etc.
8. Read the passages actively by circling the items that seem to be addressed in the questions. Draw lines from the question to the line reference in the passage to save time finding the lines later.
9. All questions follow the order of appearance in the passage; nothing is out of sequence.
10. What are the core literary devices used in the passage? How can I use my knowledge of AP examination vocabulary to quickly eliminate three or even four possible answers?
11. Rephrase, restate, paraphrase, summary—all are useful to capture the basic premise of an author’s writing
12. There will be words are used in an unusual way or that are **new** to you. Can you use the sentence above and below the word to figure it out? Can you substitute choices provided to figure out which choice best replaces an unusual word OR which choice best fills in a gap left between two words in a sentence?
13. For pronoun antecedent questions, look in the middle of the line numbers suggested: often the answer is neither the farthest nor the nearest to the pronoun in question.
14. You **must** read around the line number indicated in the question—two lines below if at the start of a stanza/paragraph; one line above and below if in the middle; two lines above if at the end of a stanza/paragraph.
15. Robert Frost acknowledged, “Poetry provides the one permissible way of saying one thing and meaning another. People say, ‘Why don’t you say what you mean?’ We never do that, ... We like to talk in parables and in hints and in indirections” Is there a central metaphor in the passage? Note any ironies that occur in the poem/passage. Remember: There will be ironies/satire somewhere on the test.

- 16.** Look for patterns and significant repetitions that will help you get to the complexity of the poem's meaning(s). Remember: antithesis (opposition, contrast) is your friend. Look for it.
- 17.** Play a positive and negative game with the passage and eliminate the choices that are the opposite of your choice. Example: the speaker's tone is positive, so eliminate all negative tone words like "critical."
- 18.** Play too broad, too narrow, or not mentioned in the passage to eliminate choices.
- 19.** Look for extremes in the answers (always, never, universally) or "loaded" words and be suspicious of selecting that answer.
- 20.** Make sure ALL parts of your answer are true. Some answers might contain two ideas, one of which is not supported in the passage.
- 21. Watch your time** by avoiding a re-reading the passage. READ CAREFULLY the first time.
- 22.** Remember that **38** is the important number. Or maybe 42. ☺

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“Grandmother”—1987 Exam ©College Board/ETS

When we were all still alive, the five of us in that kerosene-lit house, on Friday and Saturday nights, at an hour when in the spring and summer there was still abundant light in the air, I would set out in my father’s car for town, where my friends lived. I had, by moving ten miles away, at last acquired friends: an illustration of that strange law whereby, like Orpheus leading Eurydice, we achieved our desire by turning our back on it. I had even gained a girl, so that the vibrations were as sexual as social that made me jangle with anticipation as I clowned in front of the mirror in our kitchen, shaving from a basin of stove-heated water, combing my hair with a dripping comb, adjusting my reflection in the mirror until I had achieved just that electric angle from which my face seemed beautiful and everlastingly, by the very volumes of air and sky and grass that lay mutely banked about our home, beloved.

My grandmother would hover near me, watching fearfully, as she had when I was a child, afraid that I would fall from a tree. Delirious, humming, I would swoop and lift her, lift her like a child, crooking one arm under her knees and cupping the other behind her back. Exultant in my height, my strength, I would lift that frail brittle body weighing perhaps a hundred pounds and twirl with it in my arms while the rest of the family watched with startled smiles of alarm. Had I stumbled, or dropped her, I might have broken her back, but my joy always proved a secure cradle. And whatever irony was in the impulse, whatever implicit contrast between this ancient husk, scarcely female, and the pliant, warm girl I would embrace before the evening was done, direct delight flooded away: I was carrying her who had carried me, I was giving my past a dance, I had lifted the anxious care-taker of my childhood from the floor, I was bringing her with my boldness to the edge of danger, from which she had always sought to guard me

1. The speaker might best be described as someone who is
  - a. unwilling to forsake his family in order to gain his freedom
  - b. long overdue in obtaining maturity and acceptance in the adult world
  - c. struggling to find his own identity and sense of purpose
  - d. disturbed by the overbearing attentiveness and attitudes of his family
  - e. defining his passage from the role of protected to that of protector

2. The mythological reference in lines 6-7 reinforces the “strange law” (line 6) that
  - a. wishes are often best fulfilled when they are least pursued
  - b. conflict between youth and old age is inevitable
  - c. anticipation is a keener emotion than realization
  - d. in our search for heaven, we may also find hell
  - e. to those who examine life logically, few things are exactly as they seem to be

3. The effect of the words “vibrations” (line 8) and “jangle” (line 9) is most strongly reinforced by which of the following?
- “adjusting my reflection” (lines 11-12)
  - “electric angle” (lines 12-13)
  - “frail brittle body” (line 21)
  - “irony was in the impulse” (line 25)
  - “implicit contrast” (lines 25-26)
4. Which of the following best restates the idea conveyed in lines 11-15?
- There are moments in youth when we have an extravagant sense of our own attractiveness.
  - We can more easily change people’s opinions of ourselves by adjusting our behavior than by changing our appearances.
  - Vanity is a necessary though difficult part of the maturing process.
  - How others see us determines, to a large degree, how we see ourselves and our environment.
  - Adolescence is a time of uncertainty, insecurity, and self-contradiction.
5. In line 13, “everlastingly” modifies which of the following words?
- “I” (line 12)
  - “my face” (line 13)
  - “beautiful” (line 13)
  - “lay” (line 14)
  - “beloved” (line 15)
6. The image of the “very volumes of air and sky and grass that lay mutely banked about our home” (lines 14-15) is used to show the speaker’s
- desire to understand his place in the universe
  - profound love of nature
  - feelings of oppression by his environment
  - expansive belief in himself
  - inability to comprehend the meaning of life
7. The attitude of the speaker at the time of the action is best described as
- understanding
  - exuberant
  - nostalgic
  - superior
  - fearful
8. The passage supports all of the following statements about the speaker’s dancing EXCEPT:
- He danced partly to express his joy in seeing his girl friend later that night.
  - His recklessness with his grandmother revealed his inability to live up to his family’s expectations for him.
  - In picking up his grandmother, he dramatized that she is no longer his caretaker.
  - He had danced that way with his grandmother before.
  - His dancing demonstrated the strength and power of youth.
9. The description of the grandmother in lines 21 and 26 emphasizes which of the following?
- Her emotional insecurity
  - The uniqueness of her character
  - Her influence on the family
  - Her resignation to old age
  - Her poignant fragility
10. Which of the following statements best describes the speaker’s point of view toward his grandmother in the second paragraph?
- Moving to the country has given him a new perspective, one that enables him to realize the importance of his grandmother.
  - Even as a young man, he realizes the uniqueness of his grandmother and her affection for him.
  - He becomes aware of the irony of his changing relationship with his grandmother only in retrospect.
  - It is mainly through his grandmother’s interpretation of his behavior that he becomes aware of her influence on him.
  - Comparing the enduring love of his grandmother to his superficial feelings for the young girl heightens his appreciation of his grandmother.

11. Which of the following patterns of syntax best characterizes the style of the passage?
- Sparse sentences containing a minimum of descriptive language
  - Long sentences interspersed with short, contrasting sentences
  - Sentences that grow progressively more complex as the passage progresses
  - Sentences with many modifying phrases and subordinate clauses
  - Sentences that tend toward the narrative at the beginning, but toward the explanatory at the end of the passage
12. In this passage, the speaker is chiefly concerned with
- presenting the grandparents as symbols worthy of reverence
  - demonstrating the futility of adolescent romanticism
  - satirizing his own youthful egocentricity
  - considering himself as an adolescent on the brink of adulthood
  - revealing his progression from idealism to pragmatism

**Questions 16-21** are based on the following passage.

The problem of doing justice to the implicit, the imponderable, and the unknown is of course not unique to politics. It is always with us in science, it is with us in the most trivial of personal affairs, and it is one of the great problems of writing and of all (5) forms of art. The means by which it is solved is sometimes called style. It is style which complements affirmation with limitation and with humility; it is style which makes it possible to act effectively, but not absolutely; it is style which, in the domain of foreign policy, enables us to find a harmony between the pursuit (10) of ends essential to us, and the regard for the views, the sensibilities, the aspirations of those to whom the problem may appear in another light; it is style which is the deference that action pays to uncertainty; it is above all style through which power defers to reason.

16. By "doing justice to the implicit" (line 1) is meant

- (a) treating illicit acts fairly
- (b) making certain that justice is made explicit
- (c) making certain that nothing is implied
- (d) taking into account what is not apparent
- (e) ignoring the unknown or imponderable

17. "Style," in the context of this passage, means most nearly

- (a) a decorative manner or way of expression
- (b) a device for giving artful compliments
- (c) an urbane willingness to restrain one's power
- (d) a method of avoiding embarrassing situations
- (e) a manner of behavior that indicates one's power

18. According to the author, action should pay deference to uncertainty (lines 12-13) because

- (a) all actions should be certain
- (b) reason and power are really identical
- (c) style is an uncertain achievement
- (d) certainty must be active and aggressive
- (E) uncertainty is inherent in most acts

19. The passage is an appeal for a

- (a) firmer, more aggressive foreign policy
- (b) more elegant style in the conduct of foreign policy
- (c) breezier, more conversational style of diplomacy
- (d) foreign policy that takes into account the moral law
- (e) harmony between ends and means in foreign policy

20. If one were to take seriously the advice about style given in the passage, one's own style would become more

- (a) subtle and prudent
- (b) positive and confident
- (c) free and unrestricted
- (d) formal and serious
- (e) firm and aggressive

21. The style of the passage itself is best characterized as

- (a) informal and colloquial
- (b) light and uncomplicated
- (c) ironic and sarcastic
- (d) complex and formal
- (e) pedantic and ornate

**Questions 22-37** are based on the following passage.

Good and evil we know in the field of this world grow up together almost inseparably; and the knowledge of good is so involved and interwoven with the knowledge of evil, and in so many cunning resemblances hardly to be discerned, that those confused seeds (5) which were imposed on Psyche as an incessant labor to cull out and sort asunder,<sup>1</sup> were not more intermixed. It was from out the rind of one apple tasted, that the knowledge of good and evil, as two twins cleaving together, leaped forth into the world. And perhaps this is that doom which Adam fell into of knowing good (10) and evil, that is to say of knowing good by evil.

As therefore the state of man now is, what wisdom can there be to choose, what continence to forbear without the knowledge of evil? He that can apprehend and consider vice with all her baits and seeming pleasures, and yet abstain, and yet distinguish, (15) and yet prefer that which is truly better, he is the true wayfaring Christian. I cannot praise a fugitive and cloistered virtue, unexercised and unbreathed, that never sallies out and sees her adversary, but slinks out of the race where that immortal garland is to be run for, not without dust and heat. Assuredly (20) we bring not innocence into the world, we bring impurity much rather; that which purifies us is trial, and trial is by what is contrary. That virtue therefore which is but a youngling in the contemplation of evil, and knows not the utmost that vice promises to her followers, and rejects it, is but a blank virtue, not a (25) pure; her whiteness is but an excremental<sup>2</sup> whiteness; which was the reason why our sage and serious poet Spenser (whom I

dare be known to think a better teacher than Scotus or Aquinas)<sup>3</sup>, describing true temperance under the person of Guyon, brings him in with his palmer through the cave of Mammon and (30) the bower of earthly bliss, that he might see and know, and yet abstain.

Since therefore the knowledge and survey of vice is in this world so necessary to the constituting of human virtue, and the scanning of error to the confirmation of truth, how can we more (35) safely, and with less danger, scout into the regions of sin and falsity than by reading all manner of tractates and hearing all manner of reason? And this is the benefit which may be had of books promiscuously read.

1. Angry at her son Cupid's love for Psyche, Venus set Psyche to sorting out a vast mound of mixed seeds.
2. Exterior (like a whited sepulcher, covering corruption within).
3. Duns Scotus and Thomas Aquinas taken as types of the Scholastic theologian. The passage of Spenser referred to is in **The Faerie Queene**.

22. Which of the following best summarizes the main point in the first sentence (lines 1-6)?

- (a) Good and evil are understood only in relation to one another.
- (b) Learning about evil in order to know good is dangerous.
- (c) Man is incapable of making the right choices between good and evil.
- (d) Man must master the forces of evil in his life.
- (e) Man must accept open-mindedly the good with the bad.

23. The allusion to the myth of Psyche (line 5) emphasizes the concept that

- (a) man must do well even at the small tasks in life
- (b) in life, good and evil are inextricably mixed
- (c) absolute judgments about good and evil cannot be avoided
- (d) law and ethics are man's most reliable guides in identifying evil
- (e) man must recognize that he is the victim of both good and evil

24. Which of the following best describes the result of Adam's fall (lines 8-10)?

- (a) It is now easier to distinguish good from evil.
- (b) In the "fallen" world all decisions are now morally ambiguous.
- (c) A virtuous man had discovered his conscience.
- (d) Man must now struggle to identify the good and avoid the evil.
- (e) The imperfections of paradise were made apparent.

25. Since Adam's fall, "the state of man" (line 11) requires that he

- (a) learn more about evil and be free to enjoy it
- (b) recognize his helplessness and dependence upon God
- (c) acquire a variety of moral experience so that he can exercise rational choice
- (d) avoid moral dilemmas, for they are difficult and easily trap the innocent
- (e) aspire to the state of innocence that Adam had betrayed

26. Which of the following best restates the meaning of "contenance to forbear" (line 12) as controlled by context?

- (a) Selfless devotion
- (b) Development of humility
- (c) Guidance by reason
- (d) Untested innocence
- (e) Exercise of restraint

27. In context, which of the following best defines the phrase "apprehend and consider" (line 13)?

- (a) Understand and examine
- (b) Experience and respect
- (c) Appreciate and believe
- (d) Seize and accept
- (e) Fear and ponder

28. Which of the following best states the speaker's purpose in lines 16-19?

- (a) He is attacking the clergy for their blindness in not accepting the fallen state of mankind.
- (b) He is describing the untested man who avoids vigorous moral struggle.
- (c) He is lamenting the inability of man to triumph over evil.
- (d) He is warning that evil cannot be avoided and will destroy those who try to hide from it.
- (e) He is praising the priestly life as the highest kind of vocation.

29. In context, which of the following best restates the meaning of the phrase "fugitive and cloistered" (line 16)?

- (a) Delicate and sweet
- (b) Guilty and hidden
- (c) Virile and gentle
- (d) Fearful and secluded
- (e) Bold and worldly

30. The metaphor implicit in lines 16-19 identifies man's life as a

- (a) time for pleasure, excitement, and action
- (b) dreary excursion into the haunts of sin
- (c) knightly contest or quest for the good
- (d) time best spent in quiet study and prayer
- (e) race easily won by the strong and virtuous

31. Which of the following best restates the meaning of lines 19-25?

- (a) Knowledge of any kind is impossible to attain if man's condition is impure.
- (b) Man, through trial and temptation, can be strengthened and finally regain primal innocence.
- (c) Even an unbaptized infant is more innocent than was Adam.
- (d) Man must have practiced evil in order to know good.
- (e) Man must know evil and all its allure; but he should consciously reject it and choose good.

32. The allusion to Guyon (lines 28-31) reflects the speaker's confidence that
- (a) man needs the help of others in his fight against temptation
  - (b) the virtuous life is attainable despite the world's evils
  - (c) to aid him in the search for goodness, man should read Spenser
  - (d) abstinence from all secular pleasures, and thus monastic life, is best
  - (e) man should be wary of the teachings of Scotus and Aquinas
33. All of the following are ideas considered in the passage EXCEPT:
- (a) Good and evil are inseparably joined.
  - (b) Man must be free to acquaint himself with all kinds of ideas.
  - (c) The cultivation of real virtue depends on freedom of choice.
  - (d) Heretical ideas can easily be identified and repressed.
  - (e) Innocence protected from evil cannot be called virtue.
34. The tone of the passage is best described as
- (a) witty and amusing
  - (b) pedantic and lugubrious
  - (c) cynical and contentious
  - (d) insolent and scornful
  - (e) lofty and learned
35. The metaphor implicit in lines 32-37 continues the development of the
- (a) image of the quest introduced earlier
  - (b) argument in an incongruous manner
  - (c) allusions to literary characters
  - (d) speaker's negative attitude toward religion
  - (e) analogy of Psyche in the first sequence
36. Which of the following best defines the word "promiscuously" (line 38) as controlled by context?
- (a) Without restriction
  - (b) Without skepticism
  - (c) Passionately
  - (d) Selectively
  - (e) Wisely
37. Which of the following best describes the diction and style of the passage?
- (a) Concrete and technical
  - (b) Emotional and informal
  - (c) Abstract and allusive
  - (d) Ornate and effusive
  - (e) Symbolic and terse

<p>The “What” What is he literally saying? <i>In other words, Dickens says...</i></p>	<p>The “How” Mark the stylistic devices: diction, details, imagery, syntax, allusions, etc.</p>	<p>The “Meaning” What is he saying about Coketown? <i>Dickens says that Coketown is...</i></p>
	<p>COKETOWN, to which Messrs. Bounderby and Gradgrind now walked, was a triumph of fact; it had no greater taint of fancy in it than Mrs. Gradgrind herself. Let us strike the key-note, Coketown, before pursuing our tune.</p> <p>It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and to-morrow, and every year the counterpart of the last and the next.</p> <p>These attributes of Coketown were in the main inseparable from the work by which it was sustained; against them were to be set off, comforts of life which found their way all over the</p>	

world, and elegancies of life which made, we will not ask how much of the fine lady, who could scarcely bear to hear the place mentioned. The rest of its features were voluntary, and they were these.

You saw nothing in Coketown but what was severely workful. If the members of a religious persuasion built a chapel there - as the members of eighteen religious persuasions had done - they made it a pious warehouse of red brick, with sometimes (but this is only in highly ornamental examples) a bell in a birdcage on the top of it. The solitary exception was the New Church; a stuccoed edifice with a square steeple over the door, terminating in four short pinnacles like florid wooden legs. All the public inscriptions in the town were painted alike, in severe characters of black and white. The jail might have been the infirmary, the infirmary might have been the jail, the town-hall might have been either, or both, or anything else, for anything that appeared to the contrary in the graces of their construction. Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial. The M'Choakumchild school was all fact, and the school of design was all fact, and the relations between master and man were all fact, and everything was fact between the lying-in hospital and the cemetery, and what you couldn't state in figures, or show to be purchaseable in the cheapest market and saleable in the dearest, was not, and never should be, world without end, Amen.

The following questions refer to the “Coketown” passage

1. As used in this passage, *fact* means most nearly the
  - (A) true
  - (B) unconcerned
  - (C) functional
  - (D) important
  - (E) helpless
  
2. The point of view of the passage is that of
  - (A) a sardonic and omniscient observer
  - (B) an objective and omniscient observer
  - (C) an uninvolved minor character with restricted vision
  - (D) an unbiased major participant in the action who wants the best for his town
  - (E) an involved minor character who is unaware of the significance of what he says
  
3. The metaphor of the key-note in the first paragraph indicates chiefly that
  - (A) Coketown was probably a one time a happy place
  - (B) the description of Coketown is a digression from the main subject
  - (C) there is a need for music in an industrial town
  - (D) one needs to know more about Coketown to understand and appreciate Mrs. Gradgrind
  - (E) Mrs. Gradgrind is particularly proficient in the arts and Coketown admires her abilities
  
4. In line 9 “serpents” is used primarily as
  - (A) a sign that pride leads to a fall
  - (B) an emblem of industrial blight
  - (C) a symbol of the creeping progress of industry
  - (D) a symbol of man’s animal nature
  - (E) a representation of the world of illusions
  
5. In the second paragraph, which qualities of the town receive the greatest emphasis?
  - (A) Its savagery and incipient wickedness
  - (B) Its apathy and sameness of color
  - (C) Its dinginess and predictability
  - (D) Its failure to live and its wastefulness
  - (E) Its indifference and its withdrawal from reality
  
6. The third paragraph links what comes before and what follows by which of the following pairs of words?
  - (A) “attributes” and “comforts”
  - (B) “world” and “features”
  - (C) “sustained” and “elegancies”
  - (D) “Coketown” and “life”
  - (E) “inseparable” and “voluntary”

7. The parody at the very end of the passage does which of the following?
- (A) Suggests a hidden hope.
  - (B) Adds irony.
  - (C) Ignores the hypocrisy prevalent.
  - (D) Reveals the Christian character of the town.
  - (E) Suggests the sinfulness of the town.
8. Which of the following functions as the unifying element for the passage?
- (A) The repetition of the word *fact*
  - (B) The animal imagery
  - (C) The reference to the spiritual life of the town
  - (D) The characters of Gradgrind and Bounderby
  - (E) The contrasts between luxury and poverty
9. Which of the following best describes the overall method of development in the passage?
- (A) Progression by the repeated use of thesis and antithesis
  - (B) General statement followed by specific illustrations
  - (C) Progression from the literal to the symbolic
  - (D) Circular reasoning
  - (E) Frequent use of analogies
10. The passage can best be described as
- (A) a personal essay commenting on the social environment
  - (B) a character sketch with political overtones
  - (C) a social commentary within a work of fiction
  - (D) an allegorical analysis of domestic problems
  - (E) a political tract for the times

Beasts (from *Things of this World*)

by Richard Wilbur

Beasts in their major freedom Slumber in peace tonight. The gull on his ledge Dreams in the guts of himself the moon-plucked waves below; And the sunfish leans on a stone, slept By the lyric water.	5
In which the spotless feet Of deer make dulcet splashes, and to which The ripped mouse, safe in the owl's talon, cries Concordance. Here there is no such harm And no such darkness.	10
As the self-same moon observes Where, warped in window-glass, it sponsors now The werewolf's painful change. Turning his head away On the sweaty bolster, he tries to remember The mood of manhood.	15
But lies at last, as always Letting it happen, the fierce fur soft to his face, Hearing with sharper ears the wind's exciting minors, The leaves' panic, and the degradation Of the heavy streams.	20
Meantime, at high windows Far from thicket and pad-fall, suitors of excellence Sigh and turn from their work to construe again the painful Beauty of heaven, the lucid moon, And the risen hunter,	25
Making such dreams for men As told will break their hearts as always, bringing Monsters into the city, crows on the public statues, Navies fed to the fish in the dark Unbridled waters.	30

DIRECTIONS: For the following questions and/or statements, choose the BEST answer among those given.

1. The phrase "slept/By the lyric water" (lines 4-5) is best understood to mean
  - a. slept beside the lyric water
  - b. at rest like the lyric water
  - c. lulled to sleep by the lyric water
  - d. sleeping in spite of the lyric water
  - e. sleeping in the lyric water

2. The first important shift in the setting and perspective occurs in line
  - a. 2
  - b. 6
  - c. 8
  - d. 12
  - e. 16

3. The description of the mouse (lines 8-9) suggests a natural event that is
- tragic for the animals involved
  - paradoxical for the speaker
  - ambiguous for the poet
  - uncharacteristic of the owl
  - meaningless to the reader
4. The cry of the mouse, "Concordance," (line 9) implies that
- forgiveness is instinctual
  - animals have no fear of death
  - violence is part of the natural order
  - the balance of nature is precarious
  - predators are to be pitied
5. The image that unites the gull, sunfish, deer, and mouse (lines 2-9) is
- "ledge" (line 2)
  - "guts of himself" (line 3)
  - "leans on a stone" (line 4)
  - "lyric water" (line 5)
  - "owl's talon" (line 8)
6. As controlled by context, which of the following has the most generalized meaning?
- "self-same" (line 11)
  - "sponsors" (line 12)
  - "bolster" (line 14)
  - "manhood" (line 15)
  - "face" (line 17)
7. The phrase "suits of excellence" (line 22) is best understood to mean
- visionaries in pursuit of the ideal
  - scholars who equate beauty with pleasure
  - ministers who pay tribute to those in power
  - moral authorities in charge of public virtue
  - politicians directing the affairs of government
8. The word "Making" (line 26) logically qualifies which of the following?
- "to his face" (line 17)
  - "at high windows" (line 21)
  - "to construe again" (line 23)
  - "the lucid moon" (line 24)
  - "the risen hunter" (line 25)
9. The violence and destruction depicted in the last stanza result most probably from the
- innate capacity of man for self-delusion
  - inordinate greed in human nature
  - influence of cosmic forces on man
  - betrayal of society by its powerful leader
  - cruel deception of man by the gods
10. In the poem, which of the following attributes is NOT associated with the moon?
- a natural force
  - a sympathetic divinity
  - an unattainable ideal
  - a power in folklore
  - a passive witness
11. The speaker's final vision of mankind's fate may best be described as
- pessimistic about the unsuspected consequences of man's idealism
  - hopeful for the elite but not for the masses of humanity
  - forecasting destruction as a result of uncontrolled technology
  - disturbed by man's tendency to dream and neglect essentials
  - darkened by the recognition of man's propensity to kill

Sonnet 130  
by William Shakespeare

My mistress' eyes are nothing like the sun;  
Coral is far more red than her lips' red;  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.  
I have seen roses damask'd, red and white, 5  
But no such roses see I in her cheeks;  
And in some perfumes is there more delight  
Than in the breath that from my mistress reeks.  
I love to hear her speak, yet well I know  
That music hath a far more pleasing sound; 10  
I grant I never saw a goddess go;  
My mistress, when she walks, treads on the ground.  
And yet, by heaven, I think my love as rare  
As any she belied with false compare.

Sonnet 130  
by William Shakespeare

DIRECTIONS: Respond to the following statements and/or questions with the BEST answer among those given.

1. Shakespeare's sonnet 130 is a (an)
  - a. satire on the deficiencies of the speaker's mistress
  - b. belittling of a loved one for the amusement of friends
  - c. playful expression of faults to irritate the lady
  - d. confession of love for a harlot
  - e. comment on the uniqueness and beauty of the speaker's mistress
  
2. The last two lines of the sonnet
  - a. express the true feeling of the speaker
  - b. seem out of place in the poem
  - c. express a love for someone whose beauty is of the spirit
  - d. reveal the speaker as a liar and boor
  - e. are an illustration of hyperbole
  
3. The first 12 lines of the sonnet are a (an)
  - a. ironic comment of female adornment
  - b. angry description
  - c. paradoxical evocation
  - d. parody of love sonnets
  - e. a play on metaphors
  
4. Seemingly, all of the following are criticisms of the mistress EXCEPT
  - a. Coral is more red than her lips.
  - b. I love to hear her speak.
  - c. There are no roses on her cheeks.
  - d. She treads the ground.
  - e. Music has a more pleasing sound than her voice.
  
5. By "false compare" the speaker states that
  - a. the conventional praise of mistresses by poets are romantic lies
  - b. to win love, one must compare the charms of mistresses with the beauties in nature
  - c. love poetry must abound in hyperbole
  - d. the women whom men love must be worshipped as goddesses
  - e. loves must be privileged to distort truth
  
6. The speaker in Shakespeare's sonnet
  - a. is a complainer
  - b. is an arrogant and egotistic lover
  - c. raises the reader's suspicions about his feelings and then tells honestly how he feels
  - d. envies the verbal dexterity of his fellow poets
  - e. engages in a poetic exercise for fun
  
7. The true intent of the speaker in the sonnet is revealed most by
  - a. the outrageousness of his metaphors
  - b. the rare words of praise that creep into his statement
  - c. his imaginative conceits
  - d. his sense of fun
  - e. the contrast between the first twelve lines and the last two

8. The reader of the sonnet must know that the criticism of the mistress is indeed a form of praise because
  - a. the progress of fault-finding leads to the wrong conclusion
  - b. the fault-finding is imaginative and humorous
  - c. there are hidden romantic nuances in the judgments
  - d. the sequence of fault-finding eases in lines 9-12
  - e. there are paradoxical hints in the metaphors
  
9. All of the following are metaphors EXCEPT
  - a. Her eyes are not the sun.
  - b. The hairs on her head are black ones.
  - c. No roses are her cheeks.
  - d. Music has a more pleasing sound than her voice.
  - e. The lady I love is rare.
  
10. An essential element of this sonnet is
  - a. praise of a mistress
  - b. finding the blemishes in a loved one
  - c. a lover's compromise with reality
  - d. mockery of a convention in love poetry
  - e. ambiguity of intention
  
11. Love poetry of the age frequently contains the "Petrarchan ideal," that is, the beautiful, blond, blue-eyed goddess all men desire. Shakespeare implies that this "ideal" is
  - a. more to be desired than his mistress
  - b. less to be desired than his mistress
  - c. foolish to contemplate
  - d. merely pleasant foolery
  - e. the impossible dream of every man
  
12. The tone of the sonnet is
  - a. happy
  - b. sad
  - c. satirical
  - d. pessimistic
  - e. mischievous
  
13. The word "false" in line 14 refers to
  - a. a lying woman
  - b. the lying speaker of the poem
  - c. the Petrarchan ideal
  - d. his mistress
  - e. a philandering mate
  
14. A device in which one uses unusual, exaggerated comparisons is a(an)
  - a. allegory
  - b. conceit
  - c. metaphor
  - d. apostrophe
  - e. elegy
  
15. The speaker's mistress, based on his own description, can best be described as
  - a. beautiful
  - b. ugly
  - c. ordinary
  - d. intellectual
  - e. unfaithful (false)

16. The assumption in line 12 is that other women
- do not walk
  - walk, but very slowly
  - float above the ground
  - walk on the ground
  - are carried when they need to go somewhere
17. Sonnets invariably ask a question, present a proposal, present a puzzle, make a statement in the first eight or twelve lines; the proposal here is
- women can never be understood
  - even though different, my woman is as beautiful as any other
  - even though she is ugly, I still love her
  - I really wish she had straight blond hair and blue eyes.
  - Her eyes, lips, skin are not the best of her.
18. The poetic device in line 1 is a(an)
- simile
  - metaphor
  - synecdoche
  - apostrophe
  - metonymy