

Scoring Practice Test 2

Answer Key

Section I: Multiple-Choice Questions

First Poem

1. D
2. E
3. B
4. A
5. C
6. C
7. C
8. B
9. E
10. C
11. D
12. A
13. A
14. D
15. E
16. A

First Prose Passage

17. C
18. E
19. B
20. A
21. D
22. B
23. D
24. E
25. C
26. A
27. D
28. E

Second Poem

- 29. D
- 30. E
- 31. B
- 32. B
- 33. C
- 34. B
- 35. A
- 36. D
- 37. A
- 38. A
- 39. D
- 40. C
- 41. B
- 42. B

Second Prose Passage

- 43. D
- 44. D
- 45. C
- 46. E
- 47. B
- 48. B
- 49. E
- 50. B
- 51. A
- 52. B
- 53. E
- 54. D
- 55. B
- 56. A

Answers and Explanations for Practice Test 2

Section I: Multiple-Choice Questions

First Poem

Unlike the other practice exams, this one begins with a relatively easy passage, especially for students with some experience of Renaissance poetry. The poem is short and carefully patterned, so once you've seen its point, most of the details will fall into place. This is a text you'll certainly want to work with right away, leaving the more difficult prose and the other poem to be handled in order.

- 1. D.** The poem, part of a sequence of sonnets by Samuel Daniel, was written in the late sixteenth century. The speaker is probably a young man and the person addressed a young woman. The poem looks ahead to a future when both of them are old. At the time of the poem, the lady is still beautiful (line 7) and her hair is still golden (line 14).
- 2. E.** The poet is imagining a future when the woman's beauty will have faded. The expected form of the verb is "to have passed." The rest of the verbs in the sentence are unremarkable. The poem uses "pass" because it is part of a sequence of sonnets where the last line of one poem is, in part, repeated by the first line of the following poem, and the poem before this has ended with "her flower, her glory, pass." Though you are not expected to know this fact, you should see that the verb form is odd in its context.
- 3. B.** Though in other contexts "glass" may mean "tumbler" or even "barometer," here, as is often the case in Renaissance poetry, it means "mirror" or "looking glass." Her mirror will in time reveal the fact that her beauty has faded.
- 4. A.** The "miracle" here is his continuing to love her despite her cruel treatment of him and despite the fact that she has grown old and is no longer beautiful.
- 5. C.** Line 10 explains by metaphor what the miracle is. The fire can continue to burn although there is no fuel to feed it. That is, his love will be just as ardent although the beauty that inspired his love has gone.
- 6. C.** Though "winter" may be a symbol of any of these choices in other works, the details here point to "old age." Throughout the poem, the speaker has looked to a future when the lady is old and no longer beautiful. Here he speaks of winter's snowing upon her golden hairs, the turning of the blond hair to white in old age.

7. **C.** Although the idea of the poem's preserving the beauty of the lady despite time's passing is a common notion in the sonnets of this period, in Spenser's and Shakespeare's, for example, the concept does not appear here. Lines 12–13 warn that she may be sorry she spurned his love, while lines 5–11 assert that he will love her despite the loss of her beauty.
8. **B.** Like many lyrics of the period, this poem uses the “when. . . then” construction. The “when” is explicit in line 1 and introduces the clause of lines 1–4. The “then” is implicit as the beginning of the completion of this sentence (lines 5–8). In lines 13–14, the order is reversed, the “then” implied in line 13 and the “when” explicit in line 14.
9. **E.** If the “glory” of line 1 is an image of the lady's hair that once surrounded her head like the golden halos in pictures of the saints, the figure is recalled in the last line of the poem. The “glory” that has passed away in line 1 becomes the “golden hairs” that have turned white in line 14.
10. **C.** The word “fire” is used only once. The number of repetitions is an indication of how carefully crafted this poem is. The repetitions are “spent” (lines 6 and 10), “in me” (lines 5, 6, and 9), “repent” (lines 12 and 13), and “faith” (lines 8 and 11).
11. **D.** The woman's beauty is represented by the metaphors of “flower,” “glory,” and “flame” and by “golden hairs.” The man, not the lady, performs the miracle.
12. **A.** The “truth” of line 4 is the loss of beauty in old age. The lover's “wounds” are his continued suffering for love of the lady, the “heat” is the ardency of his love, the “faith” is his always-growing devotion to her, and the “miracle” is the continuation of his love into her old age.
13. **A.** The rhetorical purpose is the real reason for the poem, the argument that the speaker most wants to express. Probably 95 percent of all the world's love poetry has the same intention: to convince the beloved to return the love of the speaker. Though choices **C**, **D**, and **E** appear at times in love poetry, they are not issues in this sonnet. The poem does warn the lady of what the future will bring (**B**), but that is not its rhetorical purpose. The poet is arguing that if the lady returns his love now, she can avoid the regret and guilt that he predicts she will feel when she is old.
14. **D.** The poem contrasts the woman's and the lover's present (youth) with the future (old age). It contrasts the growth of his love (“wax,” line 8) with her decline into age (“waning,” line 8) and the permanence of his love in the face of human mutability. The poem uses the word “truth” in line 4 but does not oppose truth to lie.
15. **E.** The word “scorned” here has no religious overtone. It denotes the lady's indifference to the lover's suffering. There are religious associations, however, with the words “faith,” “miracle,” and “repent.”
16. **A.** The poem is a Shakespearean, or English, sonnet. It is written in iambic pentameter and rhymed abab, cdcd, efef, gg.

First Prose Passage

- 17. C.** Because the passage presents a narrative about related characters, we can infer that it is not from a journal, a day-to-day personal record, or from an essay, a nonfictional personal account of a single subject. We must choose among three forms of the novel. It is not epistolary (in letters), and it is not a stream-of-consciousness technique (presented through the thoughts of one of the characters). The only choice remaining is Victorian novel. You don't have to be able to distinguish a Victorian novel from a novel of another period to answer this question, because the other four options can be eliminated. The AP exam won't ask you questions about dates that can't be inferred from the passage or the answer choices. This passage is from *Dombey and Son*, written by Charles Dickens in 1848.
- 18. E.** All three figures are used. Time is compared to a forester "striding through . . . forests" and notching the trees to be felled. Time's marks have been set on Dombey's brow, and these notches signify a tree "to come down in good time."
- 19. B.** The "house" is the firm of Dombey and Son. The last paragraph speaks of Dombey and Son's trading ventures, ships, and enterprises.
- 20. A.** The details of the last paragraph indicate that the company is engaged in international trade.
- 21. D.** In the few sentences that deal with Mrs. Dombey, she is characterized as passive, frail, and reticent. She is surprised by her husband's unaccustomed tenderness. Whether or not she is loving is unsaid.
- 22. B.** She is startled because her husband, who usually addresses her as Mrs. Dombey, has used the words "my dear." By producing a son, she has greatly pleased him. He almost uses the affectionate phrase a second time (line 56) but thinks better of it. Mr. Dombey, clearly, is a very cold fish.
- 23. D.** As lines 66–67 state, the "one idea" of Mr. Dombey is the firm Dombey and Son. His first words in this passage are about the business, and he repeats its name like an incantation.
- 24. E.** The last paragraph elaborates on the importance of Dombey and Son to Mr. Dombey. The "them" in line 70 and the "their" in line 71 also refer to Dombey and Son in line 68.
- 25. C.** The point of view is that of Mr. Dombey. It is only he who believes his company is the center of the universe. The author of the passage (Dickens) and the narrator (an invention of the author) do not share Mr. Dombey's view that, for example, A.D. stands for "anno Dombei — and Son."
- 26. A.** Repartee is witty and surprising dialogue, not a talent of Mr. Dombey's and not in evidence in this paragraph. The replacement of "Domini" by "Dombei" is a striking example of blasphemous comparison and overstatement. The repetition of words like "was made," "were made," "were formed," or the pronouns "them" and "their" and the series of passive clauses in lines 66–72 are examples of parallel construction.
- 27. D.** This question calls for an inference, that is, something not explicit in the passage. The question points us to the paragraph on time, and that paragraph speaks of preparation for death. Nothing in that paragraph has any relation to Paul's business abilities or marital situation, so the best inference is that he will die young. Dombey and Son is, in fact, a novel about Dombey and daughter.

- 28. E.** The author does not, like Mr. Dombey, believe in the all-importance of Dombey and Son. All the assertions here are the opposite of what the writer really thinks. Nowhere else in the passage is the irony so clear.

Second Poem

The poem is by Thomas Gray.

- 29. D.** The lines describe a china bowl filled with water in which goldfish are swimming. It is probably blue and white porcelain.
- 30. E.** The word order in this stanza is inverted. The series of nouns in lines 8–11 are all the direct objects of the verb “saw” (line 12). The subject of the sentence is “she” (line 12), that is, the cat, Selima. The cat is looking at her reflection in the water of the goldfish tub.
- 31. B.** In this context, the word “tortoise” refers to tortoise shell, the hard, variegated material used to make combs or eyeglass frames. Tortoise shell, in its mottled yellow and brown colors, is like a tabby cat.
- 32. B.** Because the poem denotes the purring as “applause” (line 12), the cat is celebrating her own appearance, which is reflected in the water of the bowl.
- 33. C.** To answer this question, you must look at the whole sentence, which goes on to say, “but . . . two . . . forms were seen to glide.” This construction with the conjunction “but” makes it clear that “had stared” is a subjunctive verb, not an indicative past perfect tense. In this context, “still” has the meaning of “yet,” “even now.”
- 34. B.** The use of the verb “glide” to describe the motion of goldfish is not unusual. To describe motion of the water of a goldfish bowl, even a very large one, as “tide” is elevated diction. So is to speak of goldfish as “genii” or their scales as a “scaly armor” or their color as a “Tyrian hue.” This inflated diction to describe ordinary things exemplifies the poem’s mock-heroic language.
- 35. A.** The hapless (unlucky) nymph is the cat, Selima, who is about to drown.
- 36. D.** There is a semicolon after “saw” in line 19. That sentence is complete. In lines 20–22, the subject and verb of the sentence are “She stretched,” and the objects of the verb are “whisker” and “claw.”
- 37. A.** If they are decorations (**B**), the verbs “came” and “stirred” make no sense. Tom and Susan are servants in the house (**C**). Nereids are watery gods, but dolphins are not (**E**). They are inhabitants of water (**D**), but that does not explain the line. In classical myth, dolphins or nereids may be the rescuers of drowning men, as in the myth of Arion. Notice that this question can be answered by the process of elimination and by common sense. It is easier, of course, for the student with some familiarity with Greek myth. Because no mythical rescuers come to her aid, Selima will drown.
- 38. A.** Selima gets no supernatural or human help from Tom or Susan. The use of adjective “cruel” for Tom followed by the remark about a “favorite” suggests that the servants resent the cat.

- 39. D.** The metaphor of the six stanzas compares the cat with an epic heroine. She is demure, pensive, fair, with eyes of emerald, a hapless nymph, a presumptuous maid who meets her fate when the gods fail to intervene to save her. The goldfish may be like epic heroes, because they do wear armor, but the metaphor is not developed through stanzas 1–6.
- 40. C.** The improving advice of the last stanza cannot be taken seriously, though the death of the cat is ingeniously turned into a lesson for beautiful women. Nonetheless, the primary intention of stanza 7 is not moral instruction. This is a comic poem, well aware of the incongruity of this high moral tone set against the accidental death of a cat. The poem takes the death of the cat too seriously to be serious.
- 41. B.** The terms “informal,” “understated,” and “impressionistic” are not at all suitable. Though there is irony in the poem, mock-heroic is the better choice. The mock-heroic style uses an elevated language to treat a trivial subject in an apparently serious manner.
- 42. B.** Although iambic pentameter is the most common meter in English poetry, this poem uses only iambic trimeter and tetrameter. In each stanza, lines 1, 2, 4, and 5 are iambic tetrameter (four feet), while lines 3 and 6 are iambic trimeter (three feet).

Second Prose Passage

- 43. D.** The passage was written by George Orwell. It was first published in April, 1946. We can infer from the passage that it must have been written near the end of or shortly after World War II. The first paragraph refers to a “blitzed site.” The second paragraph refers specifically to every “February since 1940” and “the past five or six years.”
- 44. D.** His uncertainty about whether toads are reptiles or amphibians does not suggest that the speaker is especially interested in or well informed about natural history. It is much more likely that he chooses to favor the toad for an effect of originality and surprise. If he had said that his favorite sign of spring was the robin, many readers would not go on. The toad is the first of several surprises in this passage.
- 45. C.** This phrase, and indeed the whole passage, is colloquial. Many dictionaries still list “boost” as colloquial, and the idea of poets as boosters is another of the passage’s small surprises. Formal (A) is exactly the wrong word to describe Orwell’s prose in this passage. Nor is it interpretive (B), reproachful (E), or jargon-ridden (too dependent on a specialized vocabulary and idiom).
- 46. E.** These plants and birds are those that have had a boost from the poets as signs of spring — for example, by Shakespeare (the cuckoo), Rossetti (the blackthorn), and Hopkins (the thrush). The casual “etc.” at the end of the list indicates Orwell’s lack of enthusiasm for these conventional signs of spring.
- 47. B.** In the formula essay, this sentence would probably begin the paragraph — the topic sentence. By not using it first, Orwell can get away with this less-than-original assertion without losing his reader. Imagine how different this paragraph would be if this sentence came first instead of the sentence about the spawning of toads. Next time someone tells you to begin all paragraphs with a topic sentence, show him or her this passage.

- 48. B.** The line “many people do not like reptiles or amphibians” is literal. It means exactly what it says. Choices **A**, **C**, and **D** are all metaphors. The metaphors are in the words “boost,” “performance,” and “lease.” “Like the toads” is a simile.
- 49. E.** One of the techniques Orwell uses several times to present the coming of spring to London is to place a detail from the urban scene next to something from the natural world. Each of the first four options here places nature (blue sky, elder in leaf, flying kestrel, blackbird) next to a part of the cityscape (Chimney pots, blitzed site, Deptford gasworks, Euston Road). Choice **E** describes a natural scene but has no detail of the city.
- 50. B.** Like a scene from Dickens, the passage suggests that the city has its own life and is at odds with nature, which pays no rent. The narrow and gloomy streets near the Bank of England, the commercial heart of the city, are presented as trying their best but failing to keep spring out.
- 51. A.** One of the jokes of the passage is Orwell’s using the cliché (“new lease of life”) in a sentence that speaks of another cliché (“miracle”) as a “worn-out figure of speech.” The allusion may be to real estate (**B**), but the phrase is a metaphor, not a simile. It is not an error in syntax, a symbol, or an example of poetic license.
- 52. B.** This is certainly the most unexpected comparison for spring I have read; spring is like a poison gas. The Persephone and the miracle figures are old hat. In line 34, “it” is simply a pronoun, not a figure of speech.
- 53. E.** The paragraph begins by putting quotation marks around “a miracle” and calling the term a worn-out figure of speech for spring. Others, the author suggests, may use this word, but not me. Because the winters have been so terrible, spring does “seem miraculous.” Notice the hedge is still there in “seem.” Finally, several lines later, all hesitation disappears, and “the miracle happens.”
- 54. D.** Though the air is “warm,” that the sparrows must “nerve” themselves to take a bath serves to control the optimism of the passage. The image of the bird with six months of accumulated London grime is characteristic of the unique approach to spring of this passage.
- 55. B.** A few details suggest that the author is unsympathetic to capitalism (**D**). No details support choices **A**, **C**, or **E**. We can infer his poverty from the description of his home as a “decaying slum.”
- 56. A.** The passage is never pedantic. It is, at times, comic, optimistic, realistic, and spontaneous.