Scoring Practice Test 3

Answer Key

Section I: Multiple-Choice Questions

First Prose Passage

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

First Poem

13. B
14. D
15. A
16. E
17. E
18. C
19. D
20. A
21. B
22. C
23. D
24. A
25. B
26. C
27. A

Second Prose Passage

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

Second Poem

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

Answers and Explanations for Practice Test 3

Section I: Multiple-Choice Questions

First Prose Passage

Like the Bacon essay in the first practice exam, this "Meditation" by John Donne is challenging prose. It was written early in the seventeenth century.

1. **B.** As a rule, the first question of each set of multiple-choice questions is an easy one. Here the speaker does not identify himself until lines 25–28, where he speaks of his "malignant and pestilential disease" and uses the pronoun "me."
2. **D.** Each of the first three sentences begins with "We say"; they go on to speak of the sea in the two hemispheres, the stars under the northern and southern poles, and the sorrow and joy in human life. In line 11, Donne contradicts our suggesting that the seas, stars, or joys and sorrows are equally divided. There is far more misery than happiness. The passage does make the points of choices **A** and **B**, but they are not the thesis that the 16 lines are used to demonstrate.
3. **B.** It is often the case when a multiple-choice question asks you to define a reasonably familiar word that the common modern meaning is not the right answer. The AP exam is not likely to test vocabulary as the SAT does. You must look very carefully at the context of the word in the passage. We all know that the word "dogmatic" means "arrogantly asserted," and a student who answers this question without checking the passage would choose **A**. But it is used in this passage in a different sense, and the clue we are given is the linking of "dogmatical" with "positive." Here the meaning is "authoritatively affirmed." In theology, "dogma" is an authoritatively affirmed doctrine.
4. **C.** The lines say nothing about the physicians' fear of contagion. The depressing consequence of the identification is that the disease may be so far advanced that the doctors can do nothing to help (lines 31–33); the small consolation is that they now know better how to deal with the disease (lines 29–30).
5. **E.** This is another instance where you should not assume that you know a word until you check the context. As a noun for organ of the body, "intestine" is an easy word. Here it is used as an adjective modifying "conspiracies" and meaning "internal" or "domestic."
6. **C.** The metaphor is comparing the identified disease to the enemy who reveals himself ("declares himself") after he is strong enough to survive and to win ("achieve his ends"). To know of this enemy whom it is too late to defeat, the passage argues, is "faint comfort."

7. **D.** The passage gives us no information about the physician's response to the symptoms, and it is clear that the speaker's concern has increased; we can eliminate choices **A**, **B**, and **C**. We must sort out more figures of speech to answer the question. Donne likens the new symptoms to two kinds of confession, that which is freely given and that which is obtained by torture. The freely given confession is like the natural development of a disease in which new symptoms appear (lines 38–43). The appearance of new symptoms induced by administering medicines ("the strength of cordials") is like the confession obtained by torture and is of less comfort to the sufferer.
8. **C.** The sentence may be paraphrased as follows: It is a small consolation to know the worst when that worst is something that cannot be remedied; it is even less comforting than knowing the worst to know something very bad and not know that the worst has been reached.
9. **B.** The allay, or alloy, of a counterfeit coin is the base metal (for example, iron) as opposed to the genuine (for example, gold). According to the figure, the alloy (misery) is larger than the genuine (happiness). In lines 16–17, the figure of drinking misery (swallowing it) as opposed to just tasting happiness makes the same depressing point.
10. **E.** The gold that requires such an effort to find is a metaphor for happiness. Lines 71–75 expand the figure using the word "happy."
11. **A.** Take away the metaphors and there would be hardly anything left on the page. What makes this passage so difficult and so interesting is its figurative language. None of the other options is so notable as the use of metaphor, though **C** is at least a remote possibility, because the author uses his own disease to make a case for the preponderance of misery over happiness in human life.
12. **C.** By far the best choice here is "pessimistic." The next best are "anxious" and "skeptical," but they are not strong enough. Neither "ambiguous" nor "servile" is at all appropriate.

First Poem

This poem by American poet Anne Bradstreet was probably written in the second half of the seventeenth century.

13. **B.** Though the poem expresses the speaker's love for her husband, it is not a lyric, normally a songlike expression of feeling. It is a verse epistle, that is, a letter in verse addressed by the wife to her husband, who is away.
14. **D.** The phrase is grammatically parenthetical, and the line without parentheses would be very obscure. The more likely use of the phrase is in apposition to "dearer dear." The phrase says she misses a dearer dear and heart. It is also possible that the phrase is an interjected direct address (apostrophe) to her absent husband.
15. **A.** The extended figure compares the female deer seeking her mate (hart) to the wife who misses her husband. The figure is a simile, not a metaphor, because it uses "As" in line 1 and "So" in line 5.

16. **E.** The verb "launch" can be transitive or intransitive. There is no object here, so the best choice of definitions is "throws herself," describing the unlikely event of a mullet that beaches herself to join her mate. This use of the verb is still common, as in the sentence "He launched into an attack on the media."

17. **E.** In line 27, the "pasture," "house," and "streams" are, respectively, where the deer, dove, and mullet live. In line 29, the verb "browse" refers to the deer, while "glide" in line 31 refers to the fish. In line 34, "abroad" refers to Bradstreet, not the animals.

18. **C.** Be sure to consult the text in questions about the meaning of a word. Here the line says that without the substance, alas, everything is unreal or just a dream. In this context, "reality" or "essence" is the best choice.

19. **D.** The "but" here means "only" or "merely." The best of the five answers is **D**. The dreams are the shadow, the insubstantial, the unreal.

20. **A.** Because this is a "house" for doves ("turtles" are turtledoves, not the reptiles), the best choice is dovecote.

21. **B.** The last two lines of the poem have no verb. The subjects of the phrase are "love" and "dear." "At" is a preposition, "Thy" a pronoun, and "loving" and "dearest" adjectives.

22. **C.** The explanation for the missing verb in the last lines is that they are the complimentary close and signature of the letter — two lines of verse instead of "very truly yours, Anne Bradstreet."

23. **D.** The noun "peer" as it is used here has no reference to the turtledove figure. The four other words are all part of the bird imagery of the poem.

24. **A.** Lines 1–8 develop an analogy of the wife and the hind. Lines 9–16 develop a similar comparison of the wife and the turtledove. Lines 17–24 make a third comparison using the mullet. The animals used in these similes are reintroduced in the metaphors of lines 25–28 and 29–32. Choices **B**, **C**, **D**, and **E** are potentially useful structural devices, but none of them is important in this poem.

25. **B.** The poem plays on the words "dear" and "deer" as well as on the words "hart" and "heart." Both of these wordplays are very common in English love poetry of the Renaissance.

26. **C.** The fastest way to solve a question of this sort, which may be very time consuming, is to identify at once a structural unit that you are very sure about. It is clear that the first coherent part of this poem must be the eight lines of the first sentence that make up the deer-wife simile. Look now at the answers and eliminate any option that does not begin with lines 1–8 as the first unit. In this case, we can isolate **C** right away. Now check the rest of answer **C**. Lines 9–16 are fine, the next simile. Lines 17–20 and 21–24 could have made up one unit, but both are complete sentences, and the division is plausible. The rest of the answer also makes good sense. If there had been two answers with lines 1–8 first, you would have to continue to work through both until you found an error. Your savings in time would still have been great. An easy system to use is to determine with certainty what the first unit and what the last unit are. If you can do this, you will probably have eliminated the four wrong answers right away. In this poem, for example, the last unit must be the signature lines, 33 and 34. Only one of the five answers has 33–34 as its last section, reconfirming **C** as the correct choice.

27. A. An off-rhyme, or slant-rhyme is an approximate rhyme where the vowels do not in fact have the same sound. The vowel sound of "eye" and "descry" or "eye" and "cry" is the same, so it is not an off-rhyme. But in the other four pairs, the two vowel sounds differ; all of them are off-rhymes.

Second Prose Passage

The passage is from the nineteenth century, Thomas de Quincy on Joan of Arc.

28. D. Though the passage never identifies the Hebrew shepherd by name, the author assumes his readers know enough of the Old Testament to recognize David. We are told of his religious inspiration, his leading armies, his initial victorious action (the defeat of Goliath), and his success and fame in the kingdom of Judah. The exams do not attempt to test your knowledge of history or religion, but they are written with the understanding that AP students will be familiar with the major themes of Greek and Roman myth and of the Judaic and Christian religious traditions. The exams will never ask you about a minor Old Testament prophet or the Egyptian myths of Anubis, but one or two of the multiple-choice questions may require a familiarity with Zeus or Sampson or Mars.

29. E. The passage cites all four of these likenesses: both rose "out of . . . religious inspiration" (lines 6–7); their missions are "patriotic" (line 12); inaugurated by a victorious "act" (lines 12–13); both are praised by "adverse armies" (line 16).

30. A. The passage begins with a comparison of the great achievements of both David and Joan (lines 1–24). In lines 25–37, DeQuincy describes the triumphs of David and the contrasting fate of the martyred Joan. The passage does begin with two questions, but repeated rhetorical questions are not the organizing principle of the passage. None of the other devices is used here.

31. C. All three sentences describe Joan's inability to participate in the victory. All three sentences are cast as negatives: "drank not," "never sang," and "mingled not." The lines are both literal and figurative. The "cup of rest" is figurative, but the songs may be literal, and the dances surely are real.

32. B. In lines 22–24, the author blames enemies for the difference between David's success and Joan's tragedy. It may be argued that all five options are reasonable answers, but the question calls for the answer attributed by the passage.

33. B. Both of these phrases suggest that DeQuincy's awestruck view of Joan is not the only one possible. The implication of the phrase "those who saw her nearest" is that those whose view of Joan questions her heroism are those who were not nearest — not close enough to know the truth. Similarly, "all who saw . . . from a station of good will" implies that those men in the adverse armies who judged Joan harshly were not to be believed because they were men of ill-will. The defensiveness of the phrases attests to an alternate interpretation.

34. E. A coronet is a small crown worn by princes or others of high rank. Though an ornamental band of flowers or jewels is also called a coronet, the first meaning is used here to symbolize rank and to accord with the word "honors."

35. **A.** Joan was burned at Rouen in 1431. The passage alludes to the "fiery scaffold," the "surging smoke," and the "volleying flames."

36. **C.** Oddly, the whole scene is presented as a vision of the future which Joan may not have foreseen. The verbs controlling the body of the sentence are "she might not prefigure" and "she saw not in vision, perhaps." The sentence illustrates the rhetorical device by which an author can get something said by appearing not to say it. The political candidate who says, "I will not allude to the fact that my opponent spent two years in prison for mail fraud" understands the technique.

37. **B.** The logical division in the paragraph is after "no! for her feet were dust." At this point, the contrast between the prosperous David and the forsaken Joan has been completed. In the following sentence, the author switches from the use of the third person ("she") to address Joan directly, using the second person ("thou" and "thy"). The subject is no longer the similarity or difference of Joan and David but the nature of Joan's difference from her countrymen. Choice **A** is unlikely, because it falls in the middle of the comparison of Joan and David. Choice **C** interrupts a consideration of the worldly honors that Joan rejected. Choice **D** interrupts a series of parallel imperatives ("Call her . . . Cite her . . ."), and **E** interrupts two closely related sentences.

38. **D.** The passage does not employ extended definition, but the other devices are used several times. Apostrophe (words addressed to a person or thing) is directed to the reader, Joan, and the King of France. There are nearly as many exclamation points in this passage as there are periods. Joan's words are quoted in lines 65–70. The first of many examples of parallel syntax is the second sentence, which repeats the first six words of the first sentence exactly.

39. **C.** The passage alludes to enemies of Joan but does not address them directly. The opening lines address the reader, lines 40–52 address Joan, and lines 52–56 address the King of France.

40. **A.** Nothing in the headlong prose of this passage suggests anything like the controlled approval or guarded disapproval suggested by **B**, **C**, **D**, and **E**. The only possible choice here is **A**.

Second Poem

The poem is by Wilfred Owen, a World War I poet who was killed shortly before the war ended in 1918.

41. **A.** If the event happens often enough for the army to have a familiar abbreviation for it, it cannot be very rare. The very existence of the abbreviation is a grim reminder of how common the event is. The soldier in the poem thinks about other men who have wounded themselves to escape the trenches (line 21), but at first rejects the idea. Although the second and third statements in this question may be true, the abbreviation does not suggest either, for the meaning of the letters is not secret.

42. **B.** A number of the details of the poem make it clear that the war is World War I. These include the terms "the Hun" for the German enemy, "sand-bags," "trench-foot," shell "shock," "wire patrol," and "trench wall," and the reference to "this world's Powers."

43. **C.** The speaker, we learn in II, is a member of the patrol ("our wire patrol") that finds Tim's body. The details of The Prologue are what he infers but does not certainly know. He uses "doubtless" in line 1 and "Perhaps" in line 5 to reveal that this is his version of events. This soldier's insight reconstructs the mental anguish of III. The narrator is not named, but because he is not quite omniscient, **C** is a better choice than **A**.

44. **E.** No one directly connected with war would use the word "nice" to describe a wound. The not-so-subtle satire here is directed at the whimpering and fretful mother who would nurse a nice wound.

45. **A.** The wounds, fevers, and maladies like trench-foot or shell shock are dangers of life in the trenches, and wounds and fevers may be life threatening. Leave is neither dangerous or potentially fatal. Like the others, it is a way of escaping from the trenches.

46. **B.** The line is probably scanned as follows:

```
 u  u    /  | u    u   /  |      /           /    |  u        /  | u   /
At the pleasure of this world's Powers who'd run amok.
```

"Powers" is probably a monosyllable here, and the line is a pentameter, with two three-syllable feet. The basic meter of the stanza is iambic pentameter, but there are many substitutions and many lines with nine or eleven syllables. Line 20 is not trochaic **(A)**. Many lines in The Prologue have no alliteration, but line 20 has two words with initial "p" sounds. Line 20 rhymes with line 17 ("shock" / "amok") **(D)**. This is a masculine rhyme **(E)**.

47. **D.** Lines 27 and 28 present fragments of the wire patrol soldiers' words. Was it an accident? Maybe he was killed by a sniper's bullet? The parentheses make the suicide clear. It was an English not a German bullet.

48. **E.** Part III presents the dead soldier's decision to take his own life as a "reasoned crisis." With nothing but a continuation of the agony to look forward to and no hope of death to end his suffering, he makes his choice. The effect of the stanza is to dramatize the horrors of war and to show the justice or reason of the soldier's choice. The poem does not question his decision.

49. **B.** The muzzle is the front of the barrel of the gun.

50. **D.** The point of the grim last line is its physical specificity. To place the muzzle of the gun against his teeth, the soldier would have to twist his lips into a last smile.

51. **E.** Tim's words or thoughts are directly presented in lines 22–24. The narrator speaks most of the poem. Lines 27–28 present the words of members of the patrol.

52. **B.** The narrator, who is a member of the wire patrol, is an understanding and sympathetic commentator of whom the author wholly approves. The poem does criticize the unthinking chauvinism of Tim's family and the world's Powers, who are responsible for the war.

53. **D.** The events of the poem reveal the irony in claiming eternal valor for the dead soldier. The father's preference of death before dishonor (for someone else) is realized in a way he could not have foreseen. The real wound here is neither "safe" nor "nice." Tim's condemnation of others who wound themselves is premature. The phrase "Courage leaked as sand" is figurative, but it is not ironic.

54. E. A feminine rhyme is a rhyme on the next-to-last syllable followed by an unstressed last syllable that is identical: "go" and "flow" is a masculine rhyme, "going" and "flowing," feminine. The only feminine rhyme in the poem is lines 36 and 38, "riling" and "smiling."

55. B. Tim's suicide takes place after The Prologue and before The Action.

Section II: Essay Questions

Question 1: Charlotte Mew

The question which asks how the "use of language" determines the reader's response to the speaker and his or her situation opens the door for an essay on aspects of the poem chosen by the student. Almost everyone will write on diction, and most will write on imagery as well. Other possible topics in this essay include the use of the first person, the use of dialect, and the use of repetition.

"The Farmer's Bride" is a narrative poem about two characters. The pathos of the young bride, shy, silent, and terrified by the approach of any male, needs no comment. The question calls for our response to the husband and speaker of the poem. By using some words and constructions of a rural dialect, the poet creates a simple farmer articulate enough to suggest the full anguish of his unhappy marriage.

The first three lines are, perhaps, the least sympathetic to the speaker. Granting the possibility that his bride was "too young, perhaps," he defends their marriage as necessary for a farmer too busy to woo at length or wait around at harvest time. The rest of the poem presents the farmer's pained coping with an intolerable situation; his recaptured wife sleeps alone in the attic. His desire for her has not abated, yet he refers to her as "poor maid."

Most of the comparisons of the poem are similes, likening the bride to animals or plants. She is compared to a hare, a mouse, a leveret, a larch, and the first wild violets. Most of these figures suggest her skittishness, her fragility, her inhuman quality, "like a frightened fay." The husband is intensely aware of her beauty ("Sweet as the first wild violets"), which he cannot come near ("But what to me?"). His desperate frustration is poignantly dramatized by the repetitions of the last two lines. The reader's sympathies are equally divided between both of these innocent victims, whose tragedy is played out against the slow-changing background of the cycle of the seasons.

Student Essay

The same character can be interpreted by the reader in drastically different terms, depending upon the clues left for the reader by the author. Many of the heroes of our literature are actually anti-heroes, rogues who are nevertheless possessed of a certain rakish charm. Such a character might likely be presented as a despicable reprobate by one