Chapter 2

ABOUT THE MULTIPLE-CHOICE QUESTIONS RELATED TO PROSE

On the Advanced Placement test, you will discover that most of the multiple-choice questions test how carefully you read and how well you interpret what you read. Chapter 2 presents techniques that you can apply to the questions about prose selections. Remember, in order to earn an overall grade of at least 3, you will need to answer approximately 50 to 60 percent of the questions correctly and write reasonably good essays. The more questions you answer correctly, the less pressure you will have to do exceptionally well on the three essays.

The prose selections on the AP English Lit Test may vary from a few short paragraphs to lengthy sections. Some passages may be from plays, others may come from short stories, and still others may be taken from essays. By following the recommendations offered here, you may gain those extra points that will give you a great score going into Section II.

RECOMMENDATIONS FOR ACING PROSE QUESTIONS

READING THE SELECTIONS

- Most prose passages are not given titles. If a selection is titled, think about what it tells you about the work. You may get a sense of the subject and theme just from the title.

- If there is no title, look for the topic sentence or thesis statement. In most writing, you will find it near the beginning. However, because AP exams ask you about challenging literature, you may find the topic sentence at the end or in the middle of the selection, or the thesis will be implied rather than stated outright.

- As you read, observe patterns of organization that the writer employs. Patterns may follow a certain sequence or order, set up a compare and contrast situation, offer a problem and solution, show cause and effect, or offer a series of examples. Some authors may use more than one system of organization.
ABOUT THE MULTIPLE-CHOICE QUESTIONS RELATED TO PROSE

Study Strategy
See Chapter 1 for more on reading prose passages.

Study Strategy
If paraphrasing does not come easily to you, try writing paraphrases of the selections in this book for practice.

- As you read, highlight words and sentences that seem significant. However, do not spend a lot of time doing this. Make it part of your second reading.

- When you read a passage, keep in mind the 5 Ws and H: who, what, where, when, why, and how. Answers to these questions will help you to recall specific information about the selection.

- Mentally paraphrase the passage that you have just read. Paraphrasing helps you discover the subject and the organization of the selection or the thesis and supporting arguments. The writer’s style, transitions, sentence types, language, and literary devices become clear. You see the framework of the passage in a paraphrase.

IDENTIFYING THE QUESTION TYPE

- Remember that there are six types of multiple-choice questions: main-idea, detail, inference, definition, tone or purpose, and form. You may also find a few factual knowledge questions dealing with language and with culture related to literature.

- Look for the main idea of the passage, its central point. If you paraphrased well, recognizing the main idea will come easily.

- When answering a main-idea question, the correct choice must be entirely true and include as much relevant information as possible. In many questions, two or three choices might seem to be correct. However, the answer that is most complete is the one to choose.

- When you are asked to make judgments about what is inferred or implied in a selection, you must put together clues from the passage. You must be able to support your answer with specific facts or examples from the selection.

- Questions that ask about the meaning of words or phrases are best answered by substituting your answer choice in the sentence or paragraph. If the answer makes sense, you have the correct choice.

- In answering a question about tone or purpose, pay attention to word choice. That type of question asks you to determine how or why the writer created the selection. Authors convey that information through diction.
ANSWERING THE QUESTIONS

Test-Taking Strategy
The more questions you answer in order the less chance you have of filling in the wrong answer ovals on the answer sheet.

- Reread lines, sentences, or paragraphs that are identified in the questions. In fact, scan or reread any selection if you do not immediately know the answer for a question.
- Just as you choose the order to attack the passages, choose the order for how you wish to answer the multiple-choice questions. If you understand the passage, answer the questions in order.
- If you are not confident about a passage, skip difficult questions and answer the easy ones first. Be sure to mark in the test booklet the ones you have not answered. If you do skip a question, check to be sure you also skip that number on your answer sheet.
- Look for consistency in the answers to the questions about a passage. If a choice seems contradictory to other answers you have given, rethink that choice.
- Many times the key to finding the correct answer is to narrow down the choices and make an intelligent guess. Eliminate some answers by finding those that are obviously unrelated, illogical, or incorrect. Having reduced the number of choices, you can make an educated guess from among the remaining possibilities. Use the techniques presented in the chart below to reduce the number of choices.

<table>
<thead>
<tr>
<th>ANSWER CHOICE</th>
<th>REASON TO ELIMINATE</th>
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<tbody>
<tr>
<td>1. too narrow</td>
<td>too small a section of the selection covered, based on the question</td>
</tr>
<tr>
<td>2. too broad</td>
<td>an area wider than the selection covered, based on the question</td>
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| 3. irrelevant   | • nothing to do with the passage
                    • relevant to the selection but not the question                   |
| 4. incorrect    | • distortion of the facts in the selection                            |
                    • contradiction of the facts in the selection                   |
| 5. illogical    | • not supported by facts in the passage                               |
                    • contradiction of the facts in the selection                   |
| 6. similar choices | GO BACK AND REVIEW 1-5 TO TEASE OUT THE DIFFERENCES.                 |
| 7. not/except   | answers that correctly represent the selection                       |

The not/except questions are tricky. You can forget what it is you are looking for and choose a correct answer, which is really a wrong answer, because you are answering a not/except question. Convoluted? Yes; as you go through each answer, ask yourself, “Is this statement true about the selection?” If yes, cross it out and keep going until you find a choice that you can answer “no” to.
ABOUT THE MULTIPLE-CHOICE QUESTIONS RELATED TO PROSE

PRACTICING

Study Strategy

Always read all the explanations given for correct answers in the "Answer Key and Explanations" sections in this book. You may learn something new about taking the test or about a piece of literature.

Read the short story "Hearts and Hands" by O. Henry that begins on the next page. After you have read the story, jot down your answers to the questions in the margin or on a separate piece of paper. Even though this is a fairly easy passage, you may not be able to answer every question correctly. This is practice.

If you do not understand the question, you may check the explanation immediately. You may refer to the answers question by question, or you may wish to score the entire section at one time. No matter which method you choose, read all the explanations. The reasoning involved may point out to you concepts or details that you missed. Once you have read the story, look at the questions.
Questions 1 through 14 refer to the following short story by O. Henry. Read the passage carefully and then choose the answers to the questions.

Hearts and Hands

At Denver there was an influx of passengers into the coaches on the eastbound B. & E. express. In one coach there sat a very pretty young woman dressed in elegant taste and surrounded by all the luxurious comforts of an experienced traveler. Among the newcomers were two young men, one of handsome presence with a bold, frank countenance and manner; the other, a ruffled, glum-faced person, heavily built and roughly dressed. The two were handcuffed together.

As they passed down the aisle of the coach the only vacant seat offered was a reversed one facing the attractive young woman. Here the linked couple seated themselves. The young woman’s glance fell upon them with a distant, swift disinterest; then with a lovely smile brightening her countenance and a tender pink tingeing her rounded cheeks, she held out a little gray-gloved hand. When she spoke, her voice, full, sweet, and deliberate, proclaimed that its owner was accustomed to speak and be heard.

“Well, Mr. Easton, if you will make me speak first, I suppose I must. Don’t you ever recognize old friends when you meet them in the West?”

The younger man roused himself sharply at the sound of her voice, seemed to struggle with a slight embarrassment which he threw off instantly; and then clasped her fingers with his left hand.

“It’s Miss Fairchild,” he said, with a smile. “I’ll ask you to excuse the other hand; it’s otherwise engaged just at the present.”

He slightly raised his right hand, bound at the wrist by the shining “bracelet” to the left one of his companion. The glad look in the girl’s eyes slowly changed to a bewildered horror. The glow faded from her cheeks. Her lips parted in a vague, relaxing distress. Easton, with a little laugh, as if amused, was about to speak again when the other forestalled him. The glum-faced man had been watching the girl’s countenance with veiled glances from his keen, shrewd eyes.

“You’ll excuse me for speaking, miss, but I see you’re acquainted with the marshal here. If you’ll ask him to speak a word for
me when we get to the pen he'll do it, and it'll make things easier for me there. He's taking me to Leavenworth prison. It's seven years for counterfeiting."

"Oh!" said the girl, with a deep breath and returning color. "So that is what you are doing out here? A marshal!"

"My dear Miss Fairchild," said Easton, calmly. "I had to do something. Money has a way of taking wings unto itself, and you know it takes money to keep step with our crowd in Washington. I saw this opening in the West, and—well, a marshalship isn't quite as high a position as that of ambassador, but—"

"The ambassador," said the girl, warmly, "doesn't call any more. He needn't ever have done so. You ought to know that. And so now you are one of these dashing Western heroes, and you ride and shoot and go into all kinds of dangers. That's different from the Washington life. You have been missed from the old crowd."

The girl's eyes, fascinated, went back, widening a little, to rest upon the glittering handcuffs.

"Don't you worry about them, miss," said the other man. "All marshals handcuff themselves to their prisoners to keep them from getting away. Mr. Easton knows his business."

"Will we see you again soon in Washington?" asked the girl.

"Not soon, I think," said Easton. "My butterfly days are over, I fear."

"I love the West," said the girl irrelevantly. Her eyes were shining softly. She looked away out the car window. She began to speak truly and simply, without the gloss of style or manner:

"Momma and I spent the summer in Denver. She went home a week ago because father was slightly ill. I could live and be happy in the West. I think the air here agrees with me. Money isn't everything. But people always misunderstand things and remain stupid—"

"Say, Mr. Marshal," growled the glum-faced man. "This isn't quite fair. Haven't had a smoke all day. Haven't you talked long enough? Take me in the smoker now, won't you? I'm half dead for a pipe."

The bound travelers rose to their feet, Easton with the same slow smile on his face.

"I can't deny a petition for tobacco," he said lightly. "It's the one friend of the unfortunate. Goodbye, Miss Fairchild. Duty calls, you know." He held his hand for a farewell.

"It's too bad you are not going East," she said, reclothing herself with manner and style. "But you must go on to Leavenworth, I suppose?"

"Yes," said Easton, "I must go on to Leavenworth."

The two men sidled down the aisle into the smoker.
The two passengers in a seat nearby had heard most of the conversation. Said one of them: “That marshal’s a good sort of chap. Some of these Western fellows are all right.”

“Pretty young to hold an office like that, isn’t he?” asked the other.

“Young!” exclaimed the first speaker, “why—Oh! Didn’t you catch on? Say—did you ever know an officer to handcuff a prisoner to his right hand?”

—O. Henry

1. The primary purpose of this selection is to present
   (A) a social commentary on the criminal justice system in the United States in the late 1900s
   (B) ordinary people in a situation that surprises and entertains the audience
   (C) satires on the elegant manners of upper-class Americans
   (D) a regional tale of the Wild West
   (E) a dramatization of a true event in the history of Colorado

2. Which of the following best explains the main idea of the passage?
   (A) Crime does not pay.
   (B) Elegant manners and courtesy often make difficult situations easier to handle.
   (C) The law is sometimes forgiving.
   (D) A love of money may be hurtful in many ways.
   (E) Appearances can be deceiving.

3. This story is an excellent example of which of the following literary techniques?
   (A) A romance
   (B) A surprise ending
   (C) Regional style
   (D) A red herring
   (E) Development of suspense

4. Which one of the following choices best describes the past relationship between Miss Fairchild and Mr. Easton?
   (A) They know each other from Washington, D.C.
   (B) There was more than friendship between them.
   (C) Mr. Easton and Miss Fairchild moved in high social circles.
   (D) They had been engaged to be married.
   (E) Mr. Easton and the ambassador fought a duel over Miss Fairchild.

5. Which of the following best describes the glum-faced man?
   (A) The man was a criminal convicted of counterfeiting.
   (B) He was addicted to tobacco.
   (C) Although he appeared rough, he was sensitive and perceptive.
   (D) Many passengers knew him since he was a well-known figure in the West.
   (E) He did not like Miss Fairchild or Mr. Easton.
6. What impression does the author seek to create in this story?
   (A) Mr. Easton is the marshal and he is taking his prisoner to Leavenworth.
   (B) Mr. Easton and Miss Fairchild will resume their engagement.
   (C) Mr. Easton is actually the prisoner.
   (D) Miss Fairchild finds the marshal attractive.
   (E) The two passengers know the reputation of the marshal.

7. Which of the following sentences does not hint at the ending?
   (A) "He slightly raised his right hand, bound at the wrist by the shining 'bracelet' to the left one of his companion." (lines 24–25)
   (B) "Not soon, I think,' said Easton. 'My butterfly days are over, I fear.'" (lines 54–55)
   (C) "The girl's eyes, fascinated, went back, widening a little, to rest upon the glittering handcuffs." (lines 48–49)
   (D) "All marshals handcuff themselves to their prisoners to keep them from getting away. Mr. Easton knows his business." (lines 50–52)
   (E) "I must go on to Leavenworth." (line 74)

8. The statement "'Yes,' said Easton, 'I must go on to Leavenworth,'" (line 74) is an example of
   (A) a surprise ending
   (B) a complex sentence
   (C) sarcasm
   (D) irony
   (E) satire

9. What is the significance of the fact that the prisoner's crime is counterfeiting?
   (A) The crime of counterfeiting involves making and spending fake money. The prisoner is "counterfeit" since he passes himself off as a marshal.
   (B) A nonviolent crime such as counterfeiting makes Mr. Easton less threatening.
   (C) It establishes that money is important to Mr. Easton.
   (D) Counterfeiting is something that Miss Fairchild could understand.
   (E) People are not always what they appear to be.

10. What literary device is found in the sentence: "Money has a way of taking wings unto itself. . . ." (line 39)?
    (A) Personification
    (B) Alliteration
    (C) Analogy
    (D) Metaphor
    (E) Figurative language

11. What is the inference that the author encourages readers to make from this description: "Among the newcomers were two young men, one of handsome presence with a bold, frank countenance and manner; the other, a ruffled, glum-faced person, heavily built and roughly dressed. The two were handcuffed together." (lines 4–7)?
    (A) The well-dressed man is the law-enforcement officer.
    (B) One man is more well-to-do than the other.
    (C) Miss Easton was interested in the better-dressed man.
    (D) The well-dressed man is a Washington, D.C., official.
    (E) The glum-faced man is a U.S. marshal.
12. Which of the following was probably not a reason that the marshal deceived Miss Fairchild?

(A) He found her attractive.
(B) He perceived her fondness for Mr. Easton.
(C) The marshal noticed that Miss Fairchild was concerned when she saw the handcuffs.
(D) The marshal wanted to protect her feelings.
(E) The marshal wanted her to feel more comfortable.

13. Grammatically, the phrase "had been watching" in the sentence, "The glum-faced man had been watching the girl's countenance with veiled glances from his keen, shrewd eyes," (lines 29-30) indicates which of the following?

(A) Past perfect
(B) Past emphatic
(C) Past progressive
(D) Present perfect progressive
(E) Past perfect progressive

14. Explain the use of the colon in the following quotation: "Said one of them: 'That marshal's a good sort of chap. Some of these Western fellows are all right.' " (lines 77-78)

(A) The colon is incorrect. The writer should have used a semicolon.
(B) The colon introduces a list, in this case, two sentences.
(C) The colon punctuates an introductory statement.
(D) A colon is used to separate explanatory words in a formal or lengthy quotation.
(E) The colon joins two sentences of almost equal weight that say essentially the same thing.

This selection is longer than most of those you will encounter on the Advanced Placement examination. The longer passages allow for more variety in the practice questions. Some prose selections may have only ten questions. Longer passages may have up to fifteen.

Turn to the next page. There you will find the explanations clarifying the reasoning behind the correct answers and showing you why the other choices are incorrect. Notice the techniques used to answer each type of question.
ABOUT THE MULTIPLE-CHOICE QUESTIONS RELATED TO PROSE

ANSWER KEY AND EXPLANATIONS

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1. **The correct answer is (B).** Did you recognize this as a purpose question? You need to consider O. Henry’s choice of words and the tone of the story. If you recognized that the tone is wryly humorous or amusing, you could immediately pick choice (B). Educated guessing would eliminate choice (A), because there is no criticism of the criminal justice system in the story. Although the author makes such slight references to manners, choice (C), it can hardly be his purpose. The setting is the West, choice (D), but that is not essential to the tale. What is important is that Miss Fairchild and Mr. Easton are no longer in Washington. Nowhere is there any indication that this actually happened, choice (E). In fact, it seems improbable that it could have happened.

2. **The correct answer is (E).** This question asks about your overall understanding of the passage. You must look for the answer that is entirely correct and general enough, without going beyond the limits of the story. Choices (A) and (D) are true but too general. Choice (B) may be true; however, there is no evidence supporting it in the story. Likewise, choice (C) is only partially complete and therefore partially wrong.

3. **The correct answer is (B).** This question tests your knowledge of the conventions of fiction. If you are familiar with O. Henry, this question is a snap. He was one of the first to perfect the surprise ending. If you did not recall this fact, then try eliminating answers. Choice (A) is incorrect because a romance is a story of love, adventure, and excitement. Although the story is set in the West, the setting is unimportant, thus eliminating choice (C). A red herring, choice (D), is used in this story, but to accomplish a surprise ending, making choice (B) a more accurate answer. Because this story has a surprise ending, there is no development of suspense, choice (E).
4. **The correct answer is (B).** This is an inference question. The correct answer is supported by the facts of the story. Miss Fairchild makes sure that Mr. Easton knows she was not interested in the ambassador, and she also makes it clear that she would love to live in the West. Choices (A) and (C), while true, are too broad; they are details that support choice (B). Choice (D) is illogical when you consider the characters' behavior. Choice (E) is irrelevant and not referenced in the story.

5. **The correct answer is (C).** This question tests your understanding of an important character, and in doing so tests your comprehension of the entire story. The plot rests on the true marshal's observant and considerate personality. Choice (A) contradicts the facts in the story. Choices (B) and (D) are irrelevant and not supported by facts. The marshal must have liked the two young people or he would not have behaved as he did, choice (E).

6. **The correct answer is (A).** This is one of those questions with an answer that you could figure out through other questions. Because you know that the purpose of the story (question 5) is to create a surprise for the reader, you can logically assume that somewhere something in the story must be misleading. Choice (B) is not supported by any statement in the story, so it is irrelevant. Choice (D) is vague—which marshal?—since Easton is not really a marshal. Choice (C) is the truth, and that makes it the wrong answer. Choice (E) is not supported by the facts. If it were correct, both passengers would have recognized the real marshal.

7. **The correct answer is (C).** Did you see the not in this question? Choices (A), (B), (D), and (E) all hint that Mr. Easton is not what he seems. While choice (C) does mention handcuffs, an important clue in the story, this choice does not indicate anything ironic about them or about the situation.

8. **The correct answer is (D).** Irony is the recognition of the difference between reality and appearance. Mr. Easton uses verbal irony, a contrast between what is said and what is actually meant. If you did not identify the irony, you could make some educated guesses that would eliminate other answers. While choice (A) is true of the story, Mr. Easton's speech is not relevant to the surprise ending. Choice (B) is both irrelevant and inaccurate. Choices (C) and (E) are inconsistent with the tone O. Henry creates in his story.
9. **The correct answer is (A).** Since there is truth in all of the choices, this question demands that you choose the best answer. Counterfeiting is a nonviolent crime and Mr. Easton is nonthreatening, choice (B), but those facts are not important to the development of the story. Choice (C) is too broad; obviously money was important to him or he would not have committed a crime. The point is so basic that it is a poor choice. We have no information that supports choice (D), so it is irrelevant. Choice (E) is an aphorism that is the main idea of the story, but it does not explain the significance of counterfeiting as Mr. Easton’s crime.

10. **The correct answer is (E).** This question tests your knowledge of English literature. To answer this question easily, you must know the various literary devices used by writers. Mr. Easton is making an association that is to be interpreted imaginatively rather than literally. You might have thought choice (A) was correct, but a personification gives human, nonanimal characteristics to nonhuman things; wings belong to birds, not people. Alliteration, choice (B), is the repetition of consonant sounds at the beginning of words in a series. An analogy, choice (C), is a comparison of two similar but different things, whereas a metaphor, choice (D), states that one thing is another.

11. **The correct answer is (A).** If you understand O. Henry’s purpose, to create a surprise ending, this question is easy. You can infer that the author wants readers to misjudge the roles of Mr. Easton and the actual marshal. Choice (E), of course, is the reverse of the correct answer. Choices (B) and (C) are irrelevant to the quotation, and choice (D) is an interpretation of the passage that is not supported by any facts.

12. **The correct answer is (A).** Did you see the word *not*? This question asks you to eliminate all answers that are correct and have a bearing on the story. There is evidence to support all answers except choice (A). The marshal may have found Miss Fairchild attractive, but there is no mention of that in the story.

13. **The correct answer is (E).** This is one type of grammar question that you might come across on the actual test. The *-ing* form of the verb makes the tense progressive. The past form of the auxiliary verbs *to have* and *to be* make the verb phrase past and perfect.

**Review Strategy**

*See the “Quick Review of Grammar et al,” p. 207.*

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14. The correct answer is (D). Although you might consider that the colon is used improperly here, it cannot be corrected by replacing it with a semicolon, choice (A). Colons do introduce lists, but these sentences do not constitute a list, choice (B). Choices (C) and (E) correctly state uses of the colon, but neither applies to this question. If you did not answer this question correctly, remember that there are very few of these questions on the actual examination.

Now that you have a sense of the logic involved in acing Section I of the test, try Practice Exercise 1 and Practice Exercise 2. Study the explanations for choosing the correct answers. If you are still unsure of your ability with multiple-choice questions, continue with Practice Exercise 3 and Practice Exercise 4.
ABOUT THE MULTIPLE-CHOICE QUESTIONS RELATED TO PROSE

PRACTICE EXERCISE 1

MULTIPLE-CHOICE QUESTIONS

Directions: This section consists of selections of literature and questions on their content, style, and form. After you have read each passage, choose the answer that best answers the question.

Test-Taking Strategy

Review the directions each time you begin a Practice Exercise so you will not have to spend time puzzling them out on the day of the test.

Questions 1 through 10 refer to the following selection. Read the passage carefully and then choose the answers to the questions.

From Hard Times

"Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts; nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!"

The scene was a plain, bare, monotonous vault of a schoolroom, and the speaker's square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster's sleeve.

The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellare in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside.

The speaker's obstinate carriage, square coat, square legs, square shoulders—nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was—all helped the emphasis.

"In this life, we want nothing but Facts, sir; nothing but Facts!"

The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept their eyes the inclined plane of little vessels and there arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim.

—Charles Dickens
CHAPTER 2

1. This selection could best be characterized as a(n)
   (A) amusing but pointed satire
   (B) invective against British education
   (C) solemn view of the importance of the scientific method
   (D) objective description of the nineteenth-century world
   (E) laudatory view of teachers

2. Which of the following literary techniques does Dickens effectively employ in this selection?
   (A) Parallel structure
   (B) Stream of consciousness
   (C) Hyperbole
   (D) Repetition
   (E) Limited omniscient narrator

3. Which of the following best describes the character that Dickens portrays in the second paragraph?
   (A) Warm and understanding
   (B) Malleable and open-minded
   (C) Opinionated and intransigent
   (D) Educated and erudite
   (E) Scholarly and pedantic

4. What does the word “commodious” mean in the following sentence: “The emphasis was helped by the speaker’s square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall.” (lines 10–12)?
   (A) Dark
   (B) Foreboding
   (C) Spacious
   (D) Friendly
   (E) Serious

5. What is Dickens referring to when he speaks of “little vessels” in the last paragraph, line 27?
   (A) Toy boats
   (B) Students
   (C) Containers
   (D) Travel
   (E) Assistants

6. The phrase “a plantation of firs to keep the wind from its shining surface” (lines 16–17) is an example of
   (A) metaphor
   (B) simile
   (C) synecdoche
   (D) repetition
   (E) allusion

7. What inference can be drawn about what Dickens wants the reader to think about his character, the speaker?
   (A) The speaker is to be admired.
   (B) The speaker is pompous.
   (C) The speaker is insightful.
   (D) The speaker is to be liked.
   (E) Dickens presents the speaker as an educated man.

8. The phrase “the inclined plane of little vessels” (lines 26–27) functions as what sentence part?
   (A) Subject
   (B) Predicate
   (C) Direct object
   (D) Indirect object
   (E) Object of a preposition

9. In the second paragraph, what is the author suggesting in describing the knobs on the speaker’s head?
   (A) He is old.
   (B) His head is filled with data.
   (C) He is soft in the head.
   (D) He bumped his head.
   (E) He is bald.

10. The setting of this excerpt is a(n)
    (A) auditorium
    (B) conference room
    (C) classroom
    (D) college
    (E) dormitory
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ANSWER KEY AND EXPLANATIONS

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1. The correct answer is (A). The use of educated guessing can be useful in determining the correct answer to this question. Look at the answers in this fashion:

- Is it amusing, choice (A)? Yes, it is funny and satirical.
- Is it an invective (abusive discourse), choice (B)? No, the speaker may be inveighing against education but Dickens's intent is satirical.
- Does it discuss scientific method, choice (C)? No, just because it talks about facts does not mean it is about the scientific method.
- Does it describe the nineteenth-century world, choice (D)? No, not at all.
- Does it praise teachers, choice (E)? No, there is no mention of teachers, just what they should teach.

2. The correct answer is (D). Make sure that you understand all of the terms contained in this question. In this case, the two closest responses are parallel structure, choice (A), and repetition, choice (D). Repetition is used for emphasis (no pun intended!), which is the author's intention here, so choice (D) is the correct answer. In stream of conscious, choice (B), the reader is privy to the continuous, chaotic flow of thoughts and impressions of the character. In this passage, the character is actually speaking, so choice (B) is incorrect. Hyperbole, choice (C), is deliberate exaggeration to create humor, and we already determined in question 1 that the passage is humorous. A limited omniscient narrator, choice (E), is a third person who narrates the thoughts of one character, and in this passage the character is speaking directly and the writer is an objective narrator.
3. **The correct answer is (C).** In each of these paired answers, try to eliminate one portion as being incorrect. If one part is wrong, the entire answer is wrong. The speaker was not warm, choice (A), or open-minded, choice (B). Whether he is educated, choice (D), or scholarly, choice (E), is unknown based on this passage. His words show that he is both opinionated and intransigent, choice (C). If you did not know what *intransigent* meant, eliminating the other pairs will bring you to this one by default.

4. **The correct answer is (C).** If you do not know the meaning of the word *commodious*, this can be a difficult question because several of the responses contain the feeling that the author wants you to have of the individual. Although the character is certainly not friendly, choice (D), he could be described as dark, choice (A); foreboding, choice (B); or serious, choice (E). These are subjective expressions, however, and the author is making a straightforward description of the character's eye sockets—they are spacious.

5. **The correct answer is (B).** If the answer is not immediately apparent, you can eliminate some of the responses. Two of these, travel, choice (D), and assistants, choice (E), have no relation to the passage. Vessels can be both containers, choice (C), and boats, choice (A). In the context of the referenced sentence, these containers are being filled with facts. The only answer that meets that criterion is choice (B), students.

6. **The correct answer is (A).** In this case, the speaker's head is compared with a "plantation of firs," but there is neither "like" nor "as," so it is a metaphor, not a simile, choice (B). A synecdoche, choice (C), is a figure of speech in which a part of something is used to represent a whole. There is no repetition, choice (D), involved in this phrase. An allusion, choice (E), is a reference to another work or famous figure.

7. **The correct answer is (B).** In questions that ask you to make an inference, it is useful to think of the overall tone or feeling of the excerpt. For example, is the feeling of the speaker that Dickens gives you a positive or negative one? In this case you would have to say negative; therefore, choices (A), (C), and (D) can be eliminated. Choice (E) is wrong not only because the image is positive but also because his education is not mentioned in the passage.
8. **The correct answer is (D).** When questions about sentence structure appear on the exam, do not expect them to be based on simple sentence structure. In this example, restate the clause so that it reads: “The speaker, and the schoolmaster, and the third grown person . . . swept their eyes (over) the inclined plane of little vessels.” It then becomes clear that the phrase is the indirect object.

9. **The correct answer is (B).** This question tests your comprehension of the excerpt. It is, however, easily answered once you put the question into context. The problem is, where is it? When you read the passages, make sure that you have a feel for the author's overall points, but also try to keep in mind that the excerpt is like an encyclopedia, that is, you do not have to know everything, just where to find it. In this example, you know the question deals with the description of the speaker. You also know that the speaker is described in the second paragraph. Scan that paragraph looking for key words such as *knobs* and *bead*. Once you have found the phrase, read the surrounding sentences to put the question into context. In this case, you will readily see that the reference is to the speaker's head being stuffed with data.

10. **The correct answer is (C).** The approach to answering this question is a combination of eliminating wrong answers and scanning. First, eliminate those answers that are most likely incorrect, based on the excerpt. This means choice (B), but the balance of choices can be associated with education, the subject matter of the passage. Second, try to find a reference in the passage to where the characters might be. Unlike question 9, there is no single paragraph devoted to the physical description of the location, but the answer is there in the author's wording in the first sentence of the second paragraph—schoolroom, choice (C).
CHAPTER 2

PRACTICE EXERCISE 2
MULTIPLE-CHOICE QUESTIONS

Directions: This section consists of selections of literature and questions on their content, style, and form. After you have read each passage, choose the answer that best answers the question.

Test-Taking Strategy
Review the directions each time you begin a Practice Exercise so you will not have to spend time puzzling them out on the day of the test.

Questions 1 through 10 refer to the following selection. Read the passage carefully and then choose the answers to the questions.

From the third essay of Letters from an American Farmer

Line 1 What attachment can a poor European emigrant have for a country where he had nothing? The knowledge of the language, the love of a few kindred as poor as himself, were the only cords that tied him: his country is now that which gives him land, bread, protection, and consequence. *Ubi panis ibi patria* is the motto of all emigrants.

Line 5 What then is the American, this new man? He is either an European, or the descendant of an European, hence that strange mixture of blood, which you will find in no other country. I could point out to you a family whose grandfather was an Englishman, whose wife was Dutch, whose son married a French woman, and whose present four sons have now four wives of different nations. *He* is an American, who, leaving behind him all his ancient prejudices and manners, receives new ones from the new mode of life he has embraced, the government he obeys, and the new rank he holds. He becomes an American by being received in the broad lap of our great *Alma Mater.* Here individuals of all nations are melted into a new race of men, whose labors and posterity will one day cause great changes in the world. Americans are the western pilgrims, who are carrying along with them that great mass of arts, sciences, vigor, and industry which began long since in the east; they will finish the great circle. The Americans were once scattered all over Europe; here they are incorporated into one of the finest systems of population which has ever appeared, and which will hereafter become distinct by the power of the different climates they inhabit. The American ought therefore to love this country much better than that wherein either he or his forefathers were born. Here the rewards of his industry follow with equal steps the progress of his labor; his labor is founded on the basis of nature, *self-interest*; can it want a stronger allurement? Wives and children, who before in vain demanded of him a morsel of bread, now, fat and frolicsome, gladly help their father to clear those

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*Where bread is, there is one's country.*

**beloved mother
fields whence exuberant crops are to arise to feed and to clothe them all; without any part being claimed, either by a despotic prince, a rich abbot, or a mighty lord. Here religion demands but little of him; a small voluntary salary to the minister, and gratitude to God; can he refuse these? The American is a new man, who acts upon principles; he must therefore entertain new ideas, and form new opinions. From involuntary idleness, servile dependence, penury, and useless labor, he has passed to toils of a very different nature, rewarded by ample subsistence.—This is an American.

—Hector St. John de Crèvecoeur

1. Which of the following best describes the author's view of America?
   (A) A melting pot
   (B) Lacking in prejudices
   (C) Devoid of principles
   (D) Class conscious
   (E) Lawless

2. How can this selection be best characterized?
   (A) An eloquent expression of the American dream
   (B) A charming narrative
   (C) An ironic discourse
   (D) A subtle criticism of the new American nation
   (E) A commentary directed at reforming European countries

3. Which of the following is not a reason for Americans to love this country more than that of their ancestors?
   (A) Religion demands little of them.
   (B) Rewards follow their labor.
   (C) Abbots, princes, or lords do not confiscate crops.
   (D) The labor of Americans is founded upon their own self-interest.
   (E) Charity is freely given.

4. In this sentence, "From involuntary idleness, servile dependence, penury, and useless labor, he has passed to toils of a very different nature, rewarded by ample subsistence." (lines 36–39), what is the meaning of the word "penury"?
   (A) Largess
   (B) Imprisonment
   (C) Destitution
   (D) Hard work
   (E) Corporal punishment

5. Why is there a semicolon after the word "Europe," in the following sentence: "The Americans were once scattered all over Europe; here they are incorporated into one of the finest systems of population which has ever appeared, and which will hereafter become distinct by the power of the different climates they inhabit"?
   (A) To set off two or more independent clauses
   (B) To separate items in a series
   (C) To separate parenthetical elements
   (D) To establish a new thought
   (E) To set off an introductory phrase

6. How does the author describe the "American"?
   (A) A hard-working person
   (B) A new principled person
   (C) An indolent individual
   (D) A class-conscious person
   (E) An educated individual
7. What does de Crèvecoeur say he had in common with Americans when he came to this country?
   (A) Farming skills and some money
   (B) Education and desire
   (C) Language and poor relatives
   (D) Religion and education
   (E) Wife and children

8. Which of the following is a source of a new prejudice that an American will embrace?
   (A) Religion
   (B) Race
   (C) National origin
   (D) American government
   (E) Class structure

9. What is the best synonym for the word "exuberant" as it is used in this sentence: "Wives and children, who before in vain demanded of him a morsel of bread, now, fat and frolicsome, gladly help their father to clear those fields whence exuberant crops are to arise to feed and to clothe them all; without any part being claimed, either by a despotic prince, a rich abbot, or a mighty lord"?
   (A) Sparse
   (B) Abundant
   (C) Harvested
   (D) Withered
   (E) Enthusiastic

10. Which statement best presents the writer's theme?
    (A) Americans will be self-absorbed.
    (B) The new nation will become imperialistic.
    (C) America will cause worldwide changes.
    (D) American citizens will develop a rigid class structure.
    (E) The people will destroy their own country because of their excesses.
ABOUT THE MULTIPLE-CHOICE QUESTIONS RELATED TO PROSE

ANSWER KEY AND EXPLANATIONS

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1. **The correct answer is (A).** The challenge on this question is to sift through the responses to select the one that is the best. The information in the first four responses are all mentioned in the passage, so you might select one of these four because they sound familiar. Choice (E) is not mentioned and can be eliminated. A scanning of the passage shows that the only one that truly reflects the author's words is choice (A). Choice (B) is a detail that supports choice (A). Choices (C) and (D) actually contradict information in the passage.

2. **The correct answer is (A).** Sometimes the obvious is the answer. Choices (C), (D), and (E) do not reflect the tone or subject matter addressed by the author. Your choice should be between (A) and (B). Choice (B) is in the running only because of the word charming. The piece is arguably charming, but clearly it is not a narrative.

3. **The correct answer is (E).** The key to choosing the correct answer is to notice the word *not* in the question. You are looking for the one answer in the series that is either opposite to or not included in the writer's thesis. In this case, the subject of charity, choice (E), is never mentioned in the passage.

4. **The correct answer is (C).** This is a straightforward vocabulary question. That makes it easy if you happen to know the definition of the word. There are ways, however, to improve your chances even if you are uncertain of the meaning of the word. First, you must find the word in context and substitute the answers. In so doing, some may be eliminated and one may clearly become the correct answer. In this case, inserting the answer choices in context easily eliminates choices (A) and (D) because gifts and hard work would not logically appear in the same series as involuntary idleness and useless labor. That leaves imprisonment, choice (B); destitution, choice (C); and corporal punishment, choice (E). Involuntary idleness might mean imprisonment or unemployment, so in case it means imprisonment, choice (B) should be eliminated. Corporal punishment does not seem to fit in a series about work or not working, so that leaves choice (C).
5. **The correct answer is (A).** Choice (B) can be eliminated because there is no series, nor is there a parenthetical element, eliminating choice (C). Choice (D) is not a grammar rule, and there is no introductory phrase, choice (E), in the quotation. There are two independent clauses, choice (A).

6. **The correct answer is (B).** You may find this to be a difficult question because it is asking you to find a small, but important, element in the excerpt. It is helpful to start by eliminating responses that are inconsistent with the overall theme. Choices (C) and (D) can quickly be seen to vary from the author’s arguments. Choice (A) misses the point that Americans are working for themselves; they are not necessarily hard working. Once again, in choice (E), the response suggests something that is not in the passage.

7. **The correct answer is (C).** This question tests your ability to recall or find specific facts in the passage. Remember that the easiest way to approach the question is to look for one incorrect element in a set of paired answers. If you look at each of the four incorrect responses, you can see that one, if not both, are either not mentioned or are stated incorrectly in the answer.

8. **The correct answer is (D).** The author touches on all these answers in this passage, but in only one case is it in the context of a new American prejudice. As you read the excerpt, it is important to keep in mind the location in the passage of points that the author is making. If you did so in this case, it would be possible to quickly review that section (lines 11-14) and arrive at the proper answer.

9. **The correct answer is (B).** This is not so much a vocabulary drill as it is a test of your comprehension. None of the responses is an exact synonym for the word *exuberant* as we use the word today. You must determine the definition from the context of the sentence. Substitute each of the proposed responses and select the one that makes the most sense, keeping in mind the tone and theme of the author. Neither sparse, choice (A), nor withered, choice (D), would be likely choices given the rest of the sentence. Harvested, choice (C), does not make sense before the crops grow. Enthusiastic, choice (E), is a synonym for *exuberant*, but it does not make sense. Abundant, choice (B), makes the best fit.
10. **The correct answer is (C).** You can eliminate all but the correct answer in this question by keeping in mind the general tone and theme of the author. The writer is very positive about America and America's future. Four of the five possibilities, choices (A), (B), (D), and (E), are negative. Proof of the answer can be found in the sentence, "Here individuals of all nations are melted into a new race of men, whose labors and posterity will one day cause great changes in the world."
Questions 1 through 10 refer to the following selection. Read the passage carefully and then choose the answers to the questions.

**From A Vindication of the Rights of Women**

It is difficult for us purblind mortals to say to what height human discoveries and improvements may arrive when the gloom of despotism subsides, which makes us stumble at every step; but, when mortality shall be settled on a more solid basis, then, without being gifted with a prophetic spirit, I will venture to predict that woman will be either the friend or slave of man. We shall not, as a present, doubt whether she is a moral agent, or the link which unites man with brutes. But, should it then appear, that like the brutes they were principally created for the use of man, he will let them patiently bite the bridle, and not mock them with empty praise; or, should their rationality be proved, he will not impede their improvement merely to gratify his sensual appetites. He will not, with all the graces of rhetoric, advise them to submit implicitly their understanding to the guidance of man. He will not, when he treats of the education of women, assert that they ought never to have the free use of reason, nor would he recommend cunning and dissimulation to beings who are acquiring, in like manner as himself, the virtues of humanity.

Surely there can be but one rule of right, if morality has an eternal foundation, and whoever sacrifices virtue, strictly so called, to present convenience, or whose duty it is to act in such a manner, lives only for the passing day, and cannot be an accountable creature.

The poet then should have dropped his sneer when he says "If weak women go astray, The stars are more in fault than they."

For that they are bound by the adamantine chain of destiny is most certain, if it be proved that they are never to exercise their own reason, never to be independent, never to rise above opinion, or to feel the dignity of a rational will that only bows to God, and often forgets that the universe contains any being but itself and the model of perfection to which its ardent gaze is turned, to adore attributes that, softened into virtues, may be imitated in kind, though the degree overwhelms the enraptured mind.
If, I say, for I would not impress by declamation when Reason offers her sober light, if they be really capable of acting like rational creatures, let them not be treated like slaves; or, like brutes who are dependent on the reason of man, when they associate with him; but cultivate their minds, give them the salutary, sublime curb of principle, and let them attain conscious dignity by feeling themselves only dependent on God. Teach them, in common with man, to submit to necessity, instead of giving, to render them more pleasing, a sex to morals.

Further, should experience prove that they cannot attain the same degree of strength of mind, perseverance, and fortitude, let their virtues be the same in kind, though they may vainly struggle for the same degree; and the superiority of man will be equally clear, if not clearer; and truth, as it is a simple principle. Which admits of no modification, would be common to both. Nay. The order of society as it is at present regulated would not be inverted, for woman would then only have the rank that reason assigned her, and arts could not be practised to bring the balance even. Much less to turn it.

These may be termed Utopian dreams. Thanks to that Being who impressed them on my soul, and gave me sufficient strength of mind to dare to exert my own reason, till, becoming dependent only on him for support of my virtue, I view, with indignation, the mistaken notions that enslave my sex.

I love man as my fellow; but his sceptre, real, or usurped, extends not to me, unless the reason of an individual demands my homage; and even then the submission is to reason, and not to man. In fact, the conduct of an accountable being must be regulated by the operations of its own reason; or on what foundations rests the throne of God?

It appears to me necessary to dwell on these obvious truths, because females have been insulated, as it were; and, while they have been stripped of the virtues that should clothe humanity, they have been decked with artificial graces that enable them to exercise a short-lived tyranny. Love, in their bosoms, taking place of every nobler passion, their sole ambition is to be fair, to raise emotion instead of inspiring respect; and this ignoble desire, like the servility in absolute monarchies, destroys all strength of character. Liberty is the mother of virtue, and if women be, by their very constitution, slaves, and not allowed to breathe the sharp invigorating air of freedom, they must ever languish like exotics, and be reckoned beautiful flaws in nature.

—Mary Wollstonecraft
CHAPTER 2

1. This selection conveys which of the following sentiments?
   (A) God created women for men's pleasure.
   (B) The future for women is bright.
   (C) A fervent sense of the unjust status of women
   (D) The helpful nature of women
   (E) A plea for understanding between the sexes

2. Wollstonecraft argues that
   (A) men are inferior to women intellectually
   (B) women are the stronger gender emotionally
   (C) women are more independent than men
   (D) women should have the same education as men
   (E) women provide more stability to a society than men

3. The writer would agree with which of the following?
   (A) Women need to develop their intuitive powers.
   (B) Women are obligated to develop their rational powers to the fullest extent.
   (C) Women need to follow the lead of men and be more demonstrative.
   (D) Women must break their chains and enter the business and political arenas.
   (E) Women cannot change their status without the help of men.

4. What is the meaning of “adamantine” (line 25)?
   (A) Extensive
   (B) Elastic
   (C) Unyielding
   (D) Self-imposed
   (E) Fragile

5. Which of the following is true about the tone of this selection?
   (A) Argumentative and overwrought
   (B) Appealing to reason and convincing
   (C) Subtly persuasive
   (D) Desultory and emotional
   (E) Optimistic and uplifting

6. According to Wollstonecraft, what qualities did the society of her time value in women?
   (A) To be attractive and cause men to admire them
   (B) To inspire respect and consideration
   (C) To love liberty and freedom
   (D) To be servile and deceitful
   (E) To fight for female suffrage

7. “Utopian dreams” is an example of a(an)
   (A) allegory
   (B) allusion
   (C) aphorism
   (D) conundrum
   (E) synecdoche

8. In the sentence “Liberty is the mother of virtue, and if women be, by their very constitution, slaves, and not allowed to breathe the sharp invigorating air of freedom, they must ever languish like exotics, and be reckoned beautiful flaws in nature,” there are examples of which literary devices?
   (A) Personification and conundrum
   (B) Simile and allusion
   (C) Alliteration and onomatopoeia
   (D) Hyperbole and metaphor
   (E) Personification and simile
9. In the first sentence, what does the author mean by the word “purblind”?
(A) A hiding place for hunters
(B) Direction
(C) Chauvinistic
(D) Enlightened
(E) Lacking in vision and understanding

10. With which of the following statements would Wollstonecraft agree?
(A) The rationality of women need not be a concern to men as long as they pay compliments to women.
(B) When women are deprived of opportunities, all of society is diminished.
(C) Women are superior in intellect to men.
(D) By their nature, women are more virtuous than men.
(E) Women live in their imaginations where they create a perfect world for themselves.
ANSWER KEY AND EXPLANATIONS


1. **The correct answer is (C).** This is a main idea question. The word *fervent* should provide a clue. The tone of the selection is certainly passionate. Choice (A) is contrary to the theme of the selection. While the writer may hope that the future will be bright for women, choice (B), there is no evidence of this in the passage. Both choices (D) and (E) represent some truth, but both are too general to be the best answer, and choice (D) is not particularly supported by the passage.

2. **The correct answer is (D).** This is another type of main idea question in that you are asked the author’s solution to the issue of inequality. Wollstonecraft argues that women may be the intellectual equal of men, choice (A), but does not say they are their superior. The emotional issue in choice (B) distorts the main point. Choices (C) and (E) are irrelevant to this question and illogical in relation to the selection.

3. **The correct answer is (B).** Being aware of consistency in answers (ideas) will help you with this question. If you answered questions 1 and 2 correctly, you recognized that developing rational powers is consistent with Wollstonecraft’s theories about education and the unjust treatment of women by society. You might argue that choice (D) is also consistent, but the author does not mention business or politics. Choices (A) and (E) are inconsistent with Wollstonecraft’s thesis, while choice (C) is not mentioned in the passage. Choice (E) is tricky, but Wollstonecraft is making the point that women should not depend on men; they need only depend on God and they will find themselves equal to men in reason.

4. **The correct answer is (C).** If you did not know the meaning of *adamantine*, you could substitute the answer choices in the sentence to see which made the most sense. Consider that a chain is made of something hard and difficult to break, like iron, so that choices (B) and (E) would be inaccurate. Extensive, choice (A), is a not a good fit then, nor is choice (D) consistent with the thesis. You probably also realized that the correct answer is very similar to *adamant*, a word that you most certainly know.
5. **The correct answer is (B).** Remember, a writer communicates the tone through diction. Tone reflects the writer's attitude toward the subject and the audience. You might think that choice (A) is a good possibility, especially if you do not agree with Wollstonecraft. However, her arguments are very logical and her development is sound. The word choice, which might seem overwrought to you, is typical of the Romantic period. Choice (C) is incorrect; this piece is frank and forthright. Choice (D) is only partially correct. Choice (E) is illogical.

6. **The correct answer is (A).** This question is tricky, not because of what it asks but how it asks it. Did you notice that the question asked what society valued, not what the author valued? If you chose choices (B) or (C), you probably misread the question because these are qualities Wollstonecraft judged important. Choice (D) is illogical, not only in terms of the selection, but also in terms of real life. Very few, if any, societies value deceit. While the writer would heartily agree with choice (E), it is irrelevant and not supported by facts.

7. **The correct answer is (B).** This question tests your knowledge of English literature. The reference, or allusion, is to Sir Thomas Moore's *Utopia*. If you did not know that, you could still eliminate answers and make an educated guess. An allegory, choice (A), is a story or tale with several levels of meaning, one literal and another symbolic. This is not a tale, and the meaning is plainly stated. An aphorism, choice (C), is a general truth or observation about life, usually stated concisely. While this selection qualifies by the first standard, it is hardly concise. A conundrum, choice (D), is a puzzling question or problem, most often in the form of a riddle. A synecdoche, choice (E), a figure of speech, occurs when a part is used for the whole. A hint here: If you are sure you have never seen a word before, eliminate the choice. It was probably included to confuse you.

8. **The correct answer is (E).** To answer this question correctly, you must first find the literary devices and identify them correctly. Then remember that both parts in an answer choice must be correct for the answer to be the right one. Choices (A) and (B) are partly correct (personification and simile), but not entirely (conundrum and allusion). Choices (C) and (D) are completely wrong.
9. **The correct answer is (E).** If you were unfamiliar with the word, you could determine the correct answer by substituting the answer choices in the sentence. Also, the root word -blind is a clue. Yes, a blind can be a hiding place for hunters, choice (A), but that makes no sense in the context of the sentence and the essay. Choice (B) is a noun, and, therefore, does not fit. Choice (C) is incorrect because it modifies “us mortals,” which includes women. Choice (D) contradicts the selection.

10. **The correct answer is (B).** Often on the AP English Lit Test, you will find the same kinds of information tested in different ways. Remember that the test is really about comprehension, what you understand about what you read. Choice (B) is consistent with the correct answers to questions 1, 2, and 3. Choice (A) is illogical because no facts support it. Choice (C) is contradictory to the writer’s argument. Choices (D) and (E) are incorrect because both are distortions of Wollstonecraft’s points.
PRACTICE EXERCISE 4

MULTIPLE-CHOICE QUESTIONS

Directions: This section consists of selections of literature and questions on their content, style, and form. After you have read each passage, choose the answer that best answers the question.

Test-Taking Strategy

Review the directions each time you begin a Practice Exercise so you will not have to spend time puzzling them out on the day of the test.

Questions 1 through 10 refer to the following selection. Read the passage carefully and then choose the answers to the questions.

From The Time Machine

Line  "I looked about me to see if any traces of animal life remained. A certain indefinable apprehension still kept me in the saddle of the machine. But I saw nothing moving, in earth or sky or sea. The green slime on the rocks alone testified that life was not extinct. A shallow sandbank had appeared in the sea and the water had receded from the beach. I fancied I saw some black object flopping about upon the bank, but it became motionless as I looked at it, and I judged that my eye had been deceived, and that the black object was merely a rock. The stars in the sky were intensely bright and seemed to me to twinkle very little."

5  "Suddenly I noticed that the circular westward outline of the sun had changed; that a concavity, a bay, had appeared in the curve. I saw this grow larger. For a minute perhaps I stared aghast at this blackness that was creeping over the day, and then I realized that an eclipse was beginning. Either the moon or the planet Mercury was passing across the sun's disk. Naturally, at first there is much to incline me to believe that what I really saw was the transit of an inner planet passing very near the earth.

10  "The darkness grew apace; a cold wind began to blow in freshening gusts from the east. And the showering white flakes in the air increased in number. From the edge of the sea came a ripple and whisper. Beyond these lifeless sounds the world was silent. Silent? It would be hard to convey; the stillness of it. All the sounds of man, the bleating of sheep, the cries of birds, the hum of insects, the stir that makes the background of our lives—all that was over. As the darkness thickened, the eddy flakes grew more abundant, dancing before my eyes; and the cold of the air more intense. At last, one by one, swiftly, one after the other, the white peaks of the distant hills vanished into blackness. The breeze rose to a moaning wind. I saw the black central shadow of the eclipse sweeping towards me. In another moment the pale stars alone were visible. All else was rayless obscurity. The sky was absolutely black.

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"A horror of this great darkness came on me. The cold, that smote to my marrow, and the pain I felt in breathing, overcame me. I shivered, and a deadly nausea seized me. Then like a red-hot bow in the sky appeared the edge of the sun. I got off the machine to recover myself. I felt giddy and incapable of facing the return journey. As I stood sick and confused I saw again the moving thing upon the shoal—there was no mistake now that it was a moving thing—against the red water of the sea. It was a round thing, the size of a football perhaps, or, it may be, bigger, and tentacles trailed down from it; it seemed black against the weltering blood-red water, and it was hopping fitfully about. Then I felt I was fainting. But a terrible dread of lying helpless in that remote and awful twilight sustained me while I clambered upon the saddle."

—H. G. Wells

1. Which of the following best describes the tone of the passage?
   (A) Cold but comforting
   (B) Suspenseful and frightening
   (C) Futuristic and spiritual
   (D) Depressing and realistic
   (E) Fanciful and complex

2. What is the point of view of the excerpt?
   (A) Objective
   (B) Omniscient
   (C) Limited omniscient
   (D) Stream of consciousness
   (E) First person

3. What inference can be drawn about the time setting from the title and the first and third paragraphs?
   (A) It is in the long-ago past.
   (B) It is in the future.
   (C) It is present day, but somewhere not on this earth.
   (D) It is not on an earthly time scale.
   (E) No inference can be drawn.

4. H. G. Wells creates an image of the sun in lines 11-12. Which of the following most closely resembles that image?
   (A) A biscuit with a bite taken out of it
   (B) An ocean estuary
   (C) A concave mirror
   (D) A deformed ball
   (E) An incomplete sphere

5. All of the following are true of Wells’s diction EXCEPT
   (A) it creates a sense of menace
   (B) it uses a variety of sentence structures
   (C) Wells uses sensory words to great effect
   (D) Wells creates an effect by playing off a rational description of the character’s surroundings against the irrationality of what the character is describing
   (E) it is precise

6. The narrator in this selection experienced which climatic conditions?
   (A) Cold and rain
   (B) Cold and dry
   (C) Warm and humid
   (D) Cold and snow
   (E) Warm and breezy
7. The use of the word “moaning” to describe the wind in line 29 is an example of both:
   (A) alliteration and metaphor  
   (B) personification and allusion  
   (C) onomatopoeia and personification  
   (D) metaphor and onomatopoeia  
   (E) simile and alliteration

8. This selection is an example of which form of discourse?
   (A) Description  
   (B) Persuasion  
   (C) Interrogation  
   (D) Narration  
   (E) Exposition

9. What does Wells mean by “rayless obscurity” in the third paragraph?
   (A) The speaker’s eyes were blurry.  
   (B) Time was at a standstill.  
   (C) There was no sunlight.  
   (D) The stars provided no light.  
   (E) The black form was obscure.

10. In the last paragraph, the author uses the word “red” to describe several elements in the scene. How does that word affect the tone?
    (A) Conveys a feeling of warmth and hope  
    (B) Presents a contrast to the black object  
    (C) Expresses a feeling of anger  
    (D) Creates a feeling of foreboding and dread  
    (E) Demonstrates a change in tone
# ANSWER KEY AND EXPLANATIONS

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**Test-Taking Strategy**

Be sure all parts of an answer are correct. A partially correct answer is a partially incorrect answer—and a quarter-point deduction.

1. **The correct answer is** (B). In paired answers, you can eliminate choices by looking for the wrong choice in each pair. In this case the scene may be cold, choice (A); futuristic, choice (C); depressing, choice (D); and complex, choice (E). But it is not comforting, choice (A); spiritual, choice (C); or realistic, choice (D). The scene may be imaginative but not fanciful, choice (E), which connotes playfulness or whimsy. That leaves choice (B) as having two correct parts.

2. **The correct answer is** (E). The use of "I" indicates that the point of view is first person. Stream of consciousness, choice (D), is first person point of view but from inside the character's mind, making the reader privy to the continuous, disconnected flow of half-formed thoughts and impressions. Although the character describes the scene for the reader, there is nothing free-form about the passage, so choice (D) is incorrect. The other choices are all third person. Objective narrator, choice (A), reports only what would be visible to a camera; no thoughts or feelings are described. An omniscient narrator, choice (B), is able to see into each character's mind and understands all the action. Limited omniscient point of view, choice (C), tells the story from the point of view of only one character's thoughts.

3. **The correct answer is** (B). The title frames the question as moving between points of time. The word *remained* in the first sentence of the first paragraph and the phrase "all that was over" in the third paragraph are indications that the setting is in the future. Choice (A) is, therefore, incorrect. Choice (C) is incorrect because all the indications—sounds of humans, birds, sheep, and insects and the clause "the stir that makes the background of our lives"—are that this is Earth. There is no evidence to support choice (D), and choice (E) is clearly incorrect and meant as a distractor. It seems as though it might be correct.
4. **The correct answer is (A).** The author is describing an eclipse of the sun. Do not be fooled by words in the answer that are similar to words in the passage, such as estuary and bay. Create an image in your mind of a planet passing in front of the sun; it should be most closely associated with the bitten biscuit.

5. **The correct answer is (B).** Did you keep the word except in mind as you read the answer choices? Choices (A), (C), (D), and (E) are true about the passage, so choice (B) is the correct answer. Wells does use a variety of sentence structures, but diction deals with word choice, not sentence structure.

6. **The correct answer is (D).** Read the pairs in each answer, and look for one of the words in each pair to be incorrect so you can eliminate the entire answer. For example, there are three answers that correctly identify the setting as being cold. One of those says it is rainy, choice (A), and another says it is dry, choice (B). Neither of these is correct. The "snowy" answer, choice (D), is correct based on the author's reference to "white flakes" and "eddy flakes." Choices (C) and (D) are irrelevant to the passage and can be eliminated completely.

7. **The correct answer is (C).** Again, read each pair and look for one of the words in each pair to be incorrect. In this case, "moaning" is a human characteristic, so in literary terminology, it is personification. Also, "moaning wind" resembles the sound of someone moaning, so it is also onomatopoeia. Alliteration is the repetition of initial consonant sounds in a series, and metaphor states that something is something else, choice (A). In choice (B), personification is correct, but this is not a reference to a famous person or another literary work (allusion), so the whole answer is incorrect. Half of choice (D) (onomatopoeia) is correct, but metaphor is not. A simile compares something to another using like or as, choice (E).

8. **The correct answer is (D).** In this question, choice (C) can be eliminated because it is not a form of discourse. The author is recounting a story, the classic form of narration. Choice (A) may seem to be correct, because the author is vividly describing the scene, but the purpose is to tell the reader what was happening. The tone is not persuasive, choice (B). The selection sets the scene, choice (E), but that is not the purpose of the author.

9. **The correct answer is (C).** In this question, you can eliminate three of the five answer choices merely by recognizing that the reference is to light in some form. Only choices (C) and (D) have this attribute. To eliminate choice (D), check the passage around the phrase and you will find the sentence "In another moment the pale stars alone were visible."
10. The correct answer is (D). There is a trap in this question. The color "red" is often used to convey heat, choice (A), or anger, choice (C). If you have not read the passage, you might be inclined to select one of these traditional references. In this case, you would be wrong, because the author is using the color to express foreboding and dread, choice (D). This would be analogous to the red of spilled blood. The color does contrast with the black object, choice (B), but it is not the most important reason why a writer would choose the word in this context. Choice (E) is inaccurate because the word does not change the tone but heightens it.