

2004 AP English Literature and Composition Multiple Choice Exam Answer Section

MULTIPLE CHOICE

1. ANS: C

Note: This science fiction passage offers the student to look at the consequences of have the opportunity to live infinitely. It operates in the modes of comparison/contrast in the first part and cause/effect in the second part. "**Alan Lightman** is a [physicist](#), [novelist](#), and [essayist](#) born in [Memphis, Tennessee](#) in [1948](#). He is a professor at the [Massachusetts Institute of Technology](#) and the author of the international bestseller [Einstein's Dreams](#)." http://www.bookrags.com/wiki/Alan_Lightman

1. In each city, the population splits into two categories that are characterized by their behavior or “style of action” (C). How they choose to live their lives categorizes the group in which each person belongs, Nows or Later. The distracters in this question appear someplace in the passage, so it’s important to focus on the question asked: “as nouns signifying types of persons.” The similarities are not discussed in the opening two paragraphs (A). Neither group of city dwellers express concern for the past until much later in the passage and, then, with a very restricted purpose (B). They are indifferent to each other; however, their indifference does not characterize “how” they became classified (D). The infinite does not become a topic of discussion until it is used to designate time (E).

DIF: East

MSC: 67% answered correctly

NOT: 2004 #1

2. ANS: D

2. The people in the passage are characterized chiefly by a description of their behavior (D). This question remains the similar to “person types” asked about in the first question. They are not characterized by thoughts (A), opinions (B), feelings (C), or appearances (E). The reader knows little of how they think or what they look like.

DIF: Easy

MSC: 87% answered correctly

NOT: 2004 #2

3. ANS: C

3. In context, a leaf falls randomly (C) and casually. Probably the best techniques to answer some of these questions would be to complete the sentence; then, look at the choices for the best match. The first part of the sentence is a series of random choices not dictated by season or logical decisions, for specific choice as "they take pleasure in reading whatever magazines are open" (A and B). The sentence does not indicate a "short duration" (D) or that the topics are just related to nature, for they take pleasure "rearranging furniture in their homes" (E).

DIF: Easy

MSC: 96% answered correctly

NOT: 2004 #3

4. ANS: A

4. The descriptions of both the Laters and the Nows conclude with "who can question their logic," giving equal justifiable value to both populations (A). The populations are not described as emotional and comical in their preferences (B and C). The speaker is not using irony nor is he calling them deluded or tricked or misled (D and E). The inhabitants of the groups prefer their life styles.

DIF: Easy MSC: 87% answered correctly NOT: 2004 #4

5. ANS: E

5. The first half of this passage is E, classification and comparison. Since there is no analysis of a process (A), cause and effect analysis (B), or evaluative argument (C), eighty four percent of the students were correct in seeing the classification and comparison. The second half of the passage is more "anecdotal narrative," so if students did not pay attention to the line reference of 1-39, D became a chosen distracter and the incorrect choice.

DIF: Easy MSC: 86% answered correctly NOT: 2004 #5

6. ANS: B

6. The focus of lines 40-63 is on sons and daughters as introduced in the first paragraph of these lines. The next two paragraphs explain why they each lose their "autonomy" (B) as they have generations of relatives all who need to give advice "ad infinitum." The topic is not about trust or respect (A). The relationship between parents and children becomes more intense, not less (C). The children's ambitious and rebellious natures are not given; just the one million relative "sources" who all wish to give advice.

DIF: Easy MSC: 79% answered correctly NOT: 2004 #6

7. ANS: D

7. The narrator implies that the situation for the children and the two populations is a "trap" (D). What appears as a wonderful infinite live becomes "millions of sources," giving no solutions or resolutions for the children. This part of the narrative becomes more of a nightmare than a dream (A) with no cause for any celebration (B). The speaker offers no ending or "dissipation" or annihilation in this part of the passage for either population (C, D).

DIF: Easy MSC: 73% answered correctly NOT: 2004 #7

8. ANS: D

8. In line 77, the word "dear" might be read as ironic because the relatives have driven their children to "suicide" because too much is known, allowing no privacy or undocumented action as a consequence of "who might be watching" (D). The relatives are not depicted as "dear," and the narrator does not feel sorry for them—but those who are compelled to "end it" (A). He shows them as prying and watching, not as sincere or caring (B). The relatives have too much knowledge and regard for themselves, not their relatives, as the best advisors, a self-deserving and all-knowing arrogance (C). The speaker show the relatives as devoted to themselves (D).

DIF: Easy MSC: 67% answered correctly NOT: 2004 #8

9. ANS: E

9. Overall, Lightman depicts that life that is immortal "is as much a burden as a gift for the Nows and the Laters (E). The Laters chose to bide their time, and the Nows do "seize" the day over and over again. Neither "contemplation" nor "action" is better for the populations (A, B). No mastery is ever achieved because the speaker states "life is tentative" where nothing is every completed or finished, not even sentences (C). The Nows and Laters can escape, but it is not the focus of the overall passage: "No person is whole. No person is free, " not to carry the weight of the past causing the "finite to conquer the infinite" (D).

DIF: Easy

MSC: 69% answered correctly

NOT: 2004 #9

10. ANS: A

10. Students are used to seeing "parallel structure" instead of "parallel syntax" which could have caused them some confusion. This is a similar adjustment that students need to be aware of as the same as using the term "sustained metaphor" instead of "extended metaphor." The important strategy for this question is to remember that the vocabulary can alter from classroom to classroom or region to region. The meaning is the same. This last sentence is characterized by parallel syntax repeating the word "millions" to the opposite "no[ne]" (A). The speaker is stating the sentence as a factual result, not the distracter of a conclusive logic or motivation for death: "in death, a man or woman is free of the weight of the past" (B). The speaker is not using irony or insincerity in the conclusive statement, just honesty (C). No metaphor or complex structure are used, just repetition of the syntactical structure (D, E).

DIF: Easy

MSC: 69% answered correctly

NOT: 2004 #10

11. ANS: D

11. Both the Nows and the Laters are portrayed as "lacking individuality" (D). They are grouped by the same behaviors. The populations are both challenged with generations of relatives who are not indifferent but overbearing in their lives (B). As a result, "a few souls" chose to die, but they are not obsessed or preoccupied with death. They see it as an escape (A). They don't overvalue intellect; they use their intellect according to the group categorization, both logical (C). Being concerned about the future is a good distracter for students can misunderstand the speaker's mocking tone about the infinite future that they will become. The populations are not concerned; they just go about their "uncertain" lives (E).

DIF: Easy

MSC: 76% answered correctly

NOT: 2004 #11

12. ANS: D

Notes: This passage concludes Eliot's "Book IV—The Valley of Humiliation." The Mill on the Floss, published in 1860, is based partially on Eliot's own experiences with her family and her brother Isaac, who was three years older than Eliot. Eliot's father, like Mr. Tulliver in the novel, was a businessman who had married a woman from a higher social class, whose sisters were rich, ultra-respectable, and self-satisfied; these maternal aunts provided the character models for the aunts in the novel. Like Maggie, Eliot was disorderly and energetic and did not fit traditional models of feminine beauty or behavior, causing her family a great deal of consternation.

By the time Eliot published *The Mill on the Floss*, she had gained considerable notoriety as an "immoral woman" because she was living with the writer George Henry Lewes, who was married, though separated from his wife. Social disapproval of her actions spilled over into commentary on the novel, and it was scathingly criticized because it did not present a clear drama of right and wrong. Perhaps the most offended reader was Eliot's brother Isaac, who was very close to her in childhood but who had become estranged from her when he found out about her life with Lewes; he communicated with her only through his lawyer. In the book, Eliot drew on her own experiences with a once-beloved but rigid and controlling brother to depict the relationship between Maggie and her brother Tom.

"The Mill on the Floss: Introduction." *Novels for Students*. Ed. Marie Rose Napierkowski. Vol. 17. Detroit: Gale, 1998. [eNotes.com](http://www.enotes.com/mill-floss/introduction). January 2006. 21 October 2008. <<http://www.enotes.com/mill-floss/introduction>>.

Prompt Discussion of Passage: "Book Fourth contains very little plot action and contains no specific scenes other than Bob Jakin's visit to Maggie when he gives her the books. The Book is a short one and focuses on the tenor of Maggie's inner life as the state of her family affairs continues to be difficult. At the opening of "Book Fourth," the dreadful, initial excitement of the bankruptcy and Mr. Tulliver's illness has passed, leaving uneventful sorrow. By the end of the book, Maggie has sought to remedy her sorrow and the lack of intensity in her life by adopting Thomas a Kempis's religious mode of self-abnegation over self-love.... A key word for "Book Fourth" is "sublime," inspirational or something majestic or something of high spiritual, moral, or intellectual worth. "Book Fourth" depicts Maggie as striving for sublimity, even while trying to be humble and self-effacing—she views the writing of Thomas a Kempis as "a sublime height to be reached." Though the narrator remains sympathetic to Maggie, the narrator is also unsparing in her explication of Maggie's youthful mistakes. Maggie's enthusiasm and intensity clash with her efforts to degrade and humble herself." www.sparknotes.com/lit/millontheFloss/section10.rhtml

12. In the opening sentence of this passage, lines 1-4, the narrator "introduces the theme of change" (D). This sentence begins with Maggie rejecting the "wrinkled fruit of the tree of knowledge" to adopt the spiritual, moral, and intellectual world of the Bible, Thomas a Kempis (footnoted on the passage) and the Christian Year. Since the old books were "laid by" and Maggie had "turned her back on the vain ambition to share the thoughts of the wise," the narrator does not suggest the "importance of history" (A). Nature is not discussed in these lines except in the parenthetical clause beginning "that...knowledge" (B). The canon literature is being dismissed though characterization of Maggie (C), and death is not a topic except in a miss-reading of the context "laid-by" (E).

DIF: Easy

MSC: 68% answered correctly

NOT: 2004 #12

13. ANS: B

13. The books and authors mentioned in the first paragraph "show that Maggie is more stimulated by religious texts than by secular ones" (B). Choosing A would be a miss-reading of an alignment "between the classics and the new, popular literature" because the Bible is part of the canon. The "wrinkled fruit of the tree of knowledge" is not the reason for the fall, but the reason that Maggie wants to focus on "meaning...or something of high spiritual, moral, or intellectual worth" (C). Maggie now wants the world of "denial." Neither the humanistic world view or the scientific world becomes her focus in the first paragraph, but the world of religious texts consisting of the *Bible*, Thomas a Kempis' *Imitation of Christ*, and the *Christian Year* (D, E).

DIF: Easy

MSC: 76% answered correctly

NOT: 2004 #13

14. ANS: B

14. The line reference dismisses all other reading "material" forming a connection between plain subjects for contemplation and the cloth she is "plain" stitching (B). Maggie is focused on her new religious works instead of the secular works she had been reading and wishes to focus on her simple stitching "simple" teachings. No insightful philosophy is given for her readings and crafts are not mentioned (A). Reformer's ideals and miser's wealth (C) are discussed in the passage not rewards of an afterlife and a conservative tradition (D). A close distracter would be "common sense and the fabric of daily ware" since Maggie is making shirts (E).

DIF: Easy

MSC: 70% answered correctly

NOT: 2004 #14

15. ANS: C

15. The effect of quoting Mrs. Tulliver's words that Maggie "should be growing up so good" shows her mother's similar viewpoint of "goodness" (C). Mrs. Tulliver is not characterized as self-involved and unfeeling (A) showing her concern with Maggie as a once "contrary" child. She is becoming fond of Maggie's acceptance of "simple" chores and "simple" readings of suitable material. Ironically, she takes joy in "decorating" Maggie and enjoys simple "vain decoration" in old "frock" but refuses to "look at herself in the glass" because she has chosen a spiritual worth instead of physical worth. Maggie's natural abilities were beyond her parents' station in life. Her mother does not have the ability to teach her; Maggie appears satisfied (B). Mrs. Tulliver does not demonstrate a moral superiority (E), but she seems "unaware of her judgmental qualities" (D) until she calls her husband's attention to Maggie's attributes.

DIF: Medium

MSC: 52% answered correctly

NOT: 2004 #15

16. ANS: E

16. Maggie agrees to having her "black locks plaited into a coronet" only to please her mother (E). For Maggie, it is a small sacrifice that allows her to humor her mother and have the days pass more pleasantly. Maggie is not ignoring her father's disapproval as she reads to him and tries to make their poverty into a blessing (A); adornment is simply not important to her newly adopted dedication to religious and intellectual virtues (B). Maggie is unconcerned about her appearance (C), not even looking at herself in a mirror. Maggie is beautiful which causes her father's continued concern about "nobody to marry her as is fit for her" (D).

DIF: Easy

MSC: 74% answered correctly

NOT: 2004 #16

17. ANS: E

17. Maggie mother would like her daughter to be queenly as stated in line 49 (E) wearing a crown of hair at the "summit" of her head. The sewing is complicated, not Maggie (A). Maggie's mother does not want her daughter to have "volcanic" (B) or disruptive passions or to be "contrairy" (C), she wants her stately and beautiful. Maggie chooses to dress and be ascetic, plain (D), choosing a more Spartan appearance of the poor.

DIF: Easy MSC: 81% answered correctly NOT: 2004 #17

18. ANS: A

18. In lines 52-53, the narrator "gently mocks Mrs. Tulliver" for her diligence over her daughter's beauty and "other unexpected virtues"(A) since these virtues are obviously not important to Maggie. In this passage, Maggie's real virtues are unknown to Mrs. Tulliver (B). She perceives Maggie's external features, not her thoughts or her ideas. The narrator characterizes both parents as oblivious to Maggie's "spiritual" goodness (C), not noting any redeeming qualities (C). The narrator reports what they do and say and is critical of their ignorance (D). One is happy for her beauty, and the other is worried about Maggie "being thrown away" with nobody to marry her (E).

DIF: Medium MSC: 54% answered correctly NOT: 2004 #18

19. ANS: D

19. Maggie father is "disturbed" by her graces in line 58 because he is worried that his lack of money will limit Maggie's future (D). Mr. Tulliver is vindictive about "the degradation of debt" and wants revenge (A), not about Maggie. He is well aware of his wife's observations "of what she would be before now." He sits "patiently enough while she read him a chapter" (C) and attributes her actions to her goodness, not her zeal for religious guidance (B). He is consumed by his troubles and "has no room for new feelings"; he just wants revenge (E).

DIF: Easy MSC: 68% answered correctly NOT: 2004 #19

20. ANS: C

20. Mr. Tulliver could find no comfort in his daughter's developing "qualities" because "her goodness accentuated his own feelings of despair" (C) lines 67-68. He does not recognize her independence (A). He sees her as good, not naïve (B). She is timid in her "trouble being turned into a blessing" which her father thinks of as "goodness" (D). His daughter's goodness heightens his sadness at her lack of fortune and becomes a reason to take revenge for his debt (E).

DIF: Easy MSC: 70% answered correctly NOT: 2004 #20

21. ANS: E

21. Maggie is able to cheer her mother with simple pleasures, but she fails to cheer her embittered father because "there is no room for new feelings" (E). Tentative words and gestures only make him more aware of his social station in life. She does not reject his praise and he does not chastise her (A). She talks to him "timidly when they were alone" about troubles being "blessings," and does not expound on her position (B). She does not discuss marriage with her father in the passage (C). He never accepts his position and rejects her guidance even though he listens patiently. He wants his revenge (D).

DIF: Medium MSC: 60% answered correctly NOT: 2004 #21

22. ANS: B

22. Maggie's is characterized as "a disciplined person who renounces self-indulgence" (B).

All the descriptive passages of Maggie's interaction with her mother and her father describe her submissive behavior. She dismisses all references to her appearance described as "vain decoration," wore "old frocks," and rejected the mirror. She does not denounce her father's vengefulness; she builds blessings to sway his perceptions (A). The family is too poor to consider C as the best answer, as her mother and father own little having "the degradation of debt." She is the source of stability, not instability in this religious household (D). The distracter of E would cause many students to consider it as probable, especially through the juxtaposing religion and intellectual ability as opposites. Maggie uses her intellect to endorse her religion (E).

DIF: Medium MSC: 52% answered correctly NOT: 2004 #22

23. ANS: A

23. Line 42 contains the narrator's comment of "after the pitiable fashion of hose antiquated times" (A). Mrs. Tulliver comments about "unexpected virtues" (B). The other two quotes, "commoner stuff," and "daughter's goodness" are made my Mr. Tulliver (C, D). The final quote is from the narrator, but he refers to Mr. Tulliver as not wanting "spiritual consolation" (E).

DIF: Easy MSC: 66% answered correctly NOT: 2004 #23

24. ANS: D

24. The passage does employ "secular learning and religion," "ardor and despondency," idealism and pride," "idealism and materialism," and "humility and pride" with different references to the family (A, B, C, and E). The passage does not have "camaraderie and isolation" even though the family is in the same room(s); they remain isolated with no camaraderie or solidarity of purpose or companionship (D). Each member has a separate purpose.

DIF: Medium MSC: 55% answered correctly NOT: 2004 #24

25. ANS: C

Jay Wright (born 1934) is an [African-American poet, playwright](#) and [essayist](#). Born in [New Mexico](#),^{[1][2]} he currently lives in [Bradford, Vermont](#). Although his work is not as widely known as other American poets of his generation, it has received considerable critical acclaim. Wright's work is emblematic of what the [Guyanese-British](#) writer [Wilson Harris](#) has termed the "cross-cultural imagination."

25. The poem "Albuquerque Graveyard" is best described as a "reflective narrative" (C). The speaker tells his story about visiting the graveyard "for so many years." The poem is not a pastoral elegy, a rural or rustic funeral song (A). It does not use "discursive memoir," as a memoir logs, details, or chronicles actual times and places (B). This lyric poem uses more emotional reactions than logical. A "dramatic dialogue" suggests intense and gripping excitement or a striking "larger than life" impressiveness with someone; this poem is reflective (D). Simply, the poem cannot be a "poetic drama" because the poem is not a play written verse (E).

DIF: Medium MSC: 57% answered correctly NOT: 2004 #25

26. ANS: B

26. In lines 1-11, the speaker conveys "his devotion to an individual" (C). The speaker complains that it would be easier to go just as far as the corner lot to see "familiar names" but is devoted enough to make this journey. The speaker does not talk about the loss a natural world (A) into another one. He speaks only of the journey and his encounters. The journey is not "laborious" as in difficult or arduous, just time consuming (B). No religious inspiration occurs within this narrative (D) and the attempts of the dead's accomplishments meant more to them than the speaker (E).

DIF: Easy MSC: 72% answered correctly NOT: 2004 #26

27. ANS: D

27. The phrase "our dead" refers specifically to "a community of Black people" (D). Identification of "our" is used in lines "search at the rear of the cemetery" and "I am going back to the Black limbo...." No funeral or recent loss is mentioned in the verse (A). Grandparents are not named (B) nor the speaker's friends (C). Leaders are mentioned, but no military or soldiers are named or even alluded to in the poem (E).

DIF: Easy MSC: 75% answered correctly NOT: 2004 #27

28. ANS: E

28. The images in lines 15-17 of "hard" and "sealed" contrast most directly with the speaker's "simple mounds I call my own" (E). There is a direct contrast of "markers" of the dead. Three buses have no reference to substances that are sealed from the speaker (A). The "wilted flowers and patience" are frail and contrast only metaphorically at best. (B) The pictures of the Robeson are footnoted for students to understand that he was an outspoken activist, not a logical choice (C). Othello, the Moor, entered the Venetian world through reputation and dies of jealousy but proves his honor and gallantry, but these tombs remain anonymous to the reader with no contrast attempted (D).

DIF: Easy MSC: 66% answered correctly NOT: 2004 #28

29. ANS: C

29. The speaker understands the pattern of the graveyard as the pattern of the Black social condition showing both I and II as recognition of the same pattern. Only III is not part of the structure because the speaker does not "desire to change the way in which the graveyard is structured. He can't change the "unwritten history," so D and E are not choices. The correct answer is C because A and B are exclusive, both apply to the pattern.

DIF: Easy MSC: 71% answered correctly NOT: 2004 #29

30. ANS: E

30. In Dante, Limbo is an indeterminate state for the soul where the souls are confined to before they can become redeemed (E). Limbo is a "holding pattern," not a somber moment in the past (A). Both "an honorable burial" a "funereal meditation" do not define limbo (B, C). The best distracter of "spiritual realization" is the possible reason why the soul is in confinement, waiting and repenting for paradise (D).

DIF: Medium MSC: 42% answered correctly NOT: 2004 #30

31. ANS: C

31. By deciding to "forgive his frightened singing," the speaker "accepts the man and his admiration for Robeson" (C). The speaker does not apologize or accept Robeson's shortcomings, he comments of the man he actually knew "that he never bothered me" (A, B). He forgives the man's frightened "singing" and does not question the man's need to imitate the social activist (D). The passage does dramatize Robeson through the man, but the question asks about what "effect" does deciding to forgive "have" which is acceptance (E).

DIF: Medium MSC: 59% answered correctly NOT: 2004 #31

32. ANS: D

32. The description of the woman who taught spelling to the speaker most "directly" suggests that she "sought gratification through the speaker's possible success (D). The lines finish with making the speaker "fit for her own dreams." The woman might be angered by limitations placed upon her, but we are focused on the speaker's purpose, not the woman's (A). In the poem, she has gained nothing, not even the speaker's respect (B). The parsing of his tongue is the process of defining the grammatical role of a word in a sentence which is only one part of his angst (C). She was the teacher; the speaker was the student, so E is not logical as a good choice.

DIF: Medium MSC: 65% answered correctly NOT: 2004 #32

33. ANS: A

33. In line 42, "parsing my tongue" means to describe the grammatical structure of a sentence, or undergo this process (A). Moral guidance is not by correct by definition or context (B). The woman did try to make the speaker "fit for her own dreams," but examinations are not mentioned (C). She does not admonish him in his reflection, and she taught him "on the sly" (D). This distracter has some merit, but only by implication with the reader since nothing in the poem supports this assertion (E).

DIF: Medium MSC: 51% answered correctly NOT: 2004 #33

34. ANS: B

34. The spatial structure of the poem is determined by the speaker's "movement" of where he is positioned when telling his narrative (B). He starts with "I am here" and goes back to the Black limbo, then repeats here and here and finally turns for home. His emotions do not change, but reflect the whole sequence of events (A). The structure of the poem is not based on ideas (C) or values (D) or history (E); it moves from home to one point through the cemetery and back to home.

DIF: Medium MSC: 48% answered correctly NOT: 2004 #34

35. ANS: D

The Idler essays are very like *The Rambler*" essays written in a minor key: Johnson undertook them, characteristically, because he needed the money and because (consciously or otherwise) he wanted to put off working on his edition of Shakespeare. The *Idler* was published weekly from April 1758 until April 1760. In most of the essays, especially the early on in the series, when he was (to a certain extent at least) attempting to imitate the famous style of Addison and Steele, Johnson demonstrates a lighter touch than he had shown in the *Rambler* essays: the productions of the *Idler* are gentler, less overtly didactic, more humorous in tone, more whimsical and more casual, than the earlier essays had been. As it was in the *Rambler* essays, the name which Johnson has chosen for his narrator is significant.

victorianweb.org/previctorian/johnson/idler1.html

The purpose of this essay is to ridicule critics because Johnson states that it is harder to produce than to criticize.

35. The main purpose of the passage is to "ridicule critics as inept but self-important" (D) It would be missing the ironic purpose to accept at literal value of such a statement as "I hope it will give comfort to great numbers who are passing through the world in obscurity when I inform them how easily distinction may be obtained" (A). Invention, according to Johnson, has been conferred by nature upon few"; they don't have to be inspired like the "powers of literature" (B). "Criticism is a goddess easy of access and forward of advance" that is of no danger to the genius (C). Finally, for the speaker "the critic is the only man whose triumph is without another's pain, and whose greatness does not rise upon another's ruin" because he is totally insignificant (E).

DIF: Medium MSC: 43% answered correctly NOT: 2004 #35

36. ANS: A

36. In context of the passage, the first sentence is "ironic," as the speaker extends throughout the passage that they are inconsequential (A). The first sentence is literal with no stated or implied comparison, not metaphoric (B). Understatement helps create irony and is a good distracter in this question, but the speaker makes an assertion and continues to demonstrate it all through the passage (C). By definition, redundant means unnecessary, but the opening statement is his claim about criticism since it really cannot damage genius (D). The passage is not theoretical or hypothetical, but an exposition of the speaker's position (E).

DIF: Medium MSC: 43% answered correctly NOT: 2004 #36

37. ANS: E

37. This is a context question about creative energy must be clearly understood in Johnson's purpose. He states in every paragraph how ineffective the critic is, expending small efforts. It costs very little effort or expense of creative energy to become a critic unlike the creator author (E). The critics efforts are intentional with little success, not unintentional (A). Wealth is not a topic in the passage ruling out choice B. A deliberate pace or haste in his first sentence "very small expense" makes little difference to the speaker in the passage (C). The critic has little, of any, purpose for the speaker as "all can be critics if they will" (D).

DIF: Easy MSC: 85% answered correctly NOT: 2004 #37

38. ANS: D

38. In the second paragraph, the goddess criticism is portrayed as "a goddess easy of access and forward of advance, who will meet the slow and encourage the timorous; the want of meaning she supplies with words..." for she is completely indiscriminating in her choice of critics (D). The goddess is not arrogant or patronizing for she will court anyone who wants to be a critic (A). She is far from timid, eliminating choice B. Duplicitous means deceitful or tricky. The goddess is forward and inviting. Capricious or impulsive is not her style, for she will be steadfast to invite anyone into her study to give them the power of a pen (E).

DIF: Medium MSC: 42% answered correctly NOT: 2004 #38

39. ANS: E

39. In line 23, "poison" is best understood to mean "malicious words" (E). The poison is mean, spiteful words of malignity with a desire to do harm or hatred that "fumes away in empty hisses" with little danger for anyone. The poison does not come from "hackneyed" or trite phrases (A) or from unfounded opinions (B) or from self-serving remarks (C) or from untrue statement (D), but from intentional and harmful words or acts. These are reduced by the speaker to "hisses" which do no harm.

DIF: Easy MSC: 66% answered correctly NOT: 2004 #39

40. ANS: D

40. Criticism is personified in the passage by the metaphor of goddess (D) because it represents (an inanimate object or abstraction) as having personality or the qualities, thoughts, or movements of being alive. Invention is a process of rhetoric or making something (A). "Vanity" is used as a descriptive word for critics who cannot endure the labor of creating (B). "Great numbers" is used ironically for all who want to achieve or be distinguished (C). "Malice" is set at ease, but is not "at ease" which would be personified (E).

DIF: Easy MSC: 71% answered correctly NOT: 2004 #40

41. ANS: A

41. In the third paragraph, the speaker primarily portrays the critic as being "ineffectual" (A). The critic causes no real pain or ruin. The distracter B would have been a choice for readers who saw the critic as unable because of idleness mentioned in the first paragraph. But, the third paragraph that his question asks about focus on the lack of real danger in the critic where only the critic is self-deluded and self-centered enough to think he is effective (C, D). Only for the reader does the critic become E, self-demeaning though his own lack of effort and knowledge.

DIF: Medium MSC: 43% answered correctly NOT: 2004 #41

42. ANS: C

42. In the passage as a whole, the speaker portrays criticism as being especially "easy to practice" (C). Criticism is not a powerful weapon (A). Criticism is easy to dismiss according to the speaker, not difficult (B). It is never harmful to reputations or complex in nature, just vindictive and easy to dismiss (D, E).

DIF: Easy MSC: 66% answered correctly NOT: 2004 #42

43. ANS: B

43. In separate parts of the passage, the speaker characterizes the critic as being lazy (A), ignorant (C), inconsequential (D), and conceited (E). The critic is corruptible or easily led by the goddess of easy judgments (B).

DIF: Hard MSC: 35% answered correctly NOT: 2004 #43

44. ANS: A

44. It can be inferred from the passage that critics in the speaker's time were most concerned with "denigrating the works of others" (A). The speaker is not discussing the critics in any area but literature (B). He is attacking the critic, not showing how critics are concerned with favoritism of friends (C). The critic is not establishing criteria for judging because he does whatever his goddess wishes (D) nor are there any politics discussed in the passage (E).

DIF: Medium MSC: 65% answered correctly NOT: 2004 #44

45. ANS: C

45. In the last section of the passage, the speaker probably "discusses the career of a typical critic of his time" since his readers "do not need "a long or labored exhortation... but "one eminent example that all can be critics" is enough to make his assumptions clear. The clear example is that "criticism is a goddess."

DIF: Hard MSC: 32% answered correctly NOT: 2004 #45

46. ANS: B

Note: Sonnet 90 continues directly from the previous one. It is a threnody of forthcoming woes which threaten to obliterate the poet entirely. Some doubt still remains as to the reality of the separation and loss. Has it taken place, is it a certainty over the next few days, has the loved one declared his intentions, or is it just a rumored possibility that has been discussed in jest, or in earnest, in the privileged circle of the few initiates? It echoes also sonnet 87, which has only recently oppressed us with the finality of separation – "Farewell, thou art too dear for my possessing." So that we feel ourselves to be speeding down an ever decreasing spiral of loss and wretchedness, as the beloved youth frees himself from the shackles of love and no longer wishes to continue the association.

shakespeares-sonnets.com/90comm.htm

46. The speaker has been beset by various problems. (B) His request that his love leave him "while the world is bent my deeds to cross" and that his love "join with the spite of fortune" indicate the various problems presently existing. "Court" is not mentioned (E), he has not lost his will to live (D) and there is no mention of losing "faith" with his friend. (A) Although he has many problems (C), there is no mention in the poem of overcoming them.

DIF: Medium MSC: 43% answered correctly NOT: 2004 #46

47. ANS: C

47. In the first line “if ever” indicates the speaker’s desire that his friend never turn against him. There is no mention of any difficulty understanding his friend’s behavior. (A) Indeed, the friend’s behavior is not a topic of the poem. The friend is current, not gone (B); the poem does not address the friend’s expectations or “ideals” of the speaker. (D) There is the possibility that the speaker may introduce information that will cause the friend to doubt his trust (E) but that does not develop in the rest of the poem.

DIF: Medium MSC: 51% answered correctly NOT: 2004 #47

48. ANS: D

48. The world is “bent” or determined to cross him. (D) Misshapen (A) molded (B) and altered (C) are all words indicating a change in shape rather than a force against. Convinced (E) implies a decision to be made which is nowhere in the poem.

DIF: Hard MSC: 34% answered correctly NOT: 2004 #48

49. ANS: A

49. The world is crossing the speaker and fortune has “spite” against the speaker which indicate a hostile attitude (A). Indifference (B) to the speaker is not appropriate since the diction indicates hostility. Favorable (C) attributes are not indicated towards the speaker or the friend and there are no “resources” to be exploited (D). “Fickle Friends” (E) may be “spiteful” but there is only one friend mentioned in the poem.

DIF: Easy MSC: 69% answered correctly NOT: 2004 #49

50. ANS: E

50. “A windy night”, line 7 refers to present pain, (E). The metaphor of a bad evening “windy night” followed by another worse situation “rainy morrow” indicates a forward movement of time but also an increase in pain. Both “future sorrow” (D) and “past misfortune” (A) are incorrect definitions of time. Although the windy night could indicate a negative “friend’s hatred”, (C) the movement in time is most important. The loss of love (B) is not possible as an explanation.

DIF: Medium MSC: 56% answered correctly NOT: 2004 #50

51. ANS: B DIF: Medium MSC: 64% answered correctly
NOT: 2004 #51

52. ANS: B DIF: Medium MSC: 53% answered correctly
NOT: 2004 #52

53. ANS: A DIF: Hard MSC: 34% answered correctly
NOT: 2004 #53

54. ANS: E DIF: Medium MSC: 63% answered correctly
NOT: 2004 #54

55. ANS: D DIF: Medium MSC: 44% answered correctly
NOT: 2004 #55