

ANSWER KEY

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|--------|--------|-------|
| 1. D | 19. C | 37. B |
| 2. B | 20. E | 38. A |
| 3. E | 21. B | 39. D |
| 4. A | 22. E. | 40. C |
| 5. E | 23. E | 41. E |
| 6. B | 24. D | 42. D |
| 7. C | 25. A. | 43. C |
| 8. A | 26. D | 44. D |
| 9. C | 27. D | 45. E |
| 10. D | 28. C | 46. C |
| 11. D | 29. B | 47. A |
| 12. A | 30. A | 48. C |
| 13. E | 31. C | 49. C |
| 14. B | 32. E | 50. A |
| 15. C. | 33. A | 51. B |
| 16. A | 34. E | 52. E |
| 17. D | 35. B | 53. D |
| 18. B | 36. D | 54. B |

EXPLANATIONS OF ANSWERS TO THE MULTIPLE-CHOICE SECTION

The Dickens Passage

1. D. The very first sentence indicates the author's purpose. Here, the reader is told directly that Florence is both fanciful and somber, rich and stern.
2. B. This selection is based on a quite specific description of Florence and an area within the city. To correctly answer this question, the student needs to be familiar with the different types of rhetorical strategies (see Chapter 5).
3. E. the reader is brought from the general street scene to a specific prison and then to a specific scene outside the prison. Metaphors, similes, and imagery are found throughout the selection, such as "small cells like ovens," "distrustful windows." Contrast and comparison are provided with such phrases as "faded and tarnished Great Saloon" is placed next to the "walls which record the triumphs of the Medici." The passage does *Not* follow a specific time line.
4. A. the test taker needs to know the definition of paradox and must be able to recognize it in a given text. Here, smoke is being used to purify the air even though it is in itself a pollutant.
5. E. Dickens is not warning people away from Florence, nor is he criticizing its government. What the text and its selection of details do

is to reinforce the idea of Florence being a city of contrast (youth and age, life and death, bright flowers and squalid prisons).

6. B. There is no support from a close reading of the text that will allow you to defend choice B, which sees no connection between the two scenes described. Obviously both reveal aspects of Florence. Both are descriptive, with the second paragraph containing the selective contrast with the first paragraph.
7. C. Distrustful and secret are indicative of “intrigue” and building thick walls and huge battlements point to the need for protection from aggression. No other choice provides these same inferences.
8. A. A close look at each of the selected lines reveals opposites being placed side by side. This is the nature of antithesis.
9. C. The Castle of Otranto is described using such terms as “ponderous gloom,” “faded” and “tarnished” and “mouldering.” These are evocative of a place that is creepy and frightening. None of the other choices projects these qualities.
10. D. In Dickens’ time, “jealous” was used to indicate the state of being watchful or closely guarded. If you look at the context of the line, you can see that “jealous” has nothing to do with our current use of the word.

The Atwood Passage

11. D. Although you might be inclined to accept A, B, or E as possible correct choices, you should be aware that these are specific things the child hears. Each of these would cancel the other out, because they would be equally valid. Choice C is nowhere to be found in the selection. Therefore, the appropriate choice is D, listening.
12. A. The very first word of the selection is “Our.” This immediately links the writer and the reader. Both are vested with this choice of pronoun.
13. E. If you look carefully, you find examples of all of the choices except E. An ellipsis is punctuation comprising three periods. You find none in this sentence. Its function is to notify the reader that a piece of the text has been omitted.
14. B. The question makes reference to wanting or seeking something not permitted, such as Adam and Eve being warned not to eat of the forbidden fruit from the tree of knowledge. The other choices are simply not appropriate to the relationship between *forbidden* and *knowledge*.
15. C. This is a rather easy question. The entire third paragraph supports this idea.

16. A. The answer is clearly supported in the last sentence of paragraph 4. That which is immediately practical and helpful in a very tangible way is the more valuable.
17. D. Words, phrases used, and specific details given in this passage support the adjective “wistful” (paragraphs 3 and 4). She is observant throughout the passage as she provides details of the child acquiring her stories. The writer’s wistfulness is reiterated in the last paragraph as she states her yearning for men to share in the language of story telling.
18. B. The only choice that presents two strategies actually present in the text is B. The entire passage employs exposition to support the author’s purpose. Even the final paragraph, which attempts to persuade, uses exposition to strengthen the appeal to have men welcomed into the language of story-telling. (If you are not crystal clear about the terminology used in the choices, this may be one of those questions you choose to skip, because it can be time consuming trying to determine the correct choice.)
19. C. The abruptness of “Traditionally,” provides no real connection with the previous paragraph or the previous sentence. It is an obvious break that grabs the reader’s attention and leads him or her to Atwood’s point.
20. E. Throughout the passage, Atwood is taking a close look at the beginnings of story telling. Although she does attempt to persuade us of the need to encourage men to tell their stories, this is not the primary purpose of the piece. It is important to also notice that the title is a clue to this answer.

The Sagan Passage

21. B. Because of the position taken by the writer and his diction reinforcing this position, it is clear that Sagan is expressing his personal judgments and predictions, and he calls for action. This is the stuff of editorial writing.
22. E. Rhetorical questions are found in the second half of paragraph 1. Appeal to authority is contained in the reference to The National Science Foundation, and cause and effect can be seen in sentences 1, 4, 5, and 6. No evidence of contrast and comparison exists in this paragraph.
23. E. Choices A, B, C, and D are all specific reasons or factors for Sagan calling for a deepening understanding of science stated in the last sentence of the passage.
24. D. This should be an easy question for an AP Comp student who is well-versed in the different modes of discourse. In this selection, the

primary elements of argument are apparent. No other mode of discourse is predominant (see Chapters 4 and 6).

25. A. “Dangerous” and “stupid” are two choices of words that have a direct impact on the reader. One appeals to fear and the other almost borders on personal attack. The saving grace in this accusation is Sagan’s use of “us,” which includes himself, thereby defusing what could be taken as an insult.
26. D. As part of his argument, Sagan addresses what he knows to be an opposing position regarding the work of scientists. Because he does this, the validity of his own position is strengthened.
27. D. It is essential to understand that “double-edged” refers to a situation involving opposition. The sword of science can cut both ways. Choices I and II depend upon opposition for balance and meaning. Choice III contains two terms that are just different degrees of the same “ism.”
28. C. This is strictly a close-reading question with a given answer that can be found stated exactly in the text—in this case, the second sentence of paragraph 4.
29. B. Keep in mind that knowing the definitions of rhetorical strategies and devices is key to your doing well on the AP English Language and Composition Exam. This question is easy if you can recognize that Sagan is defining science for his audience. This is a vital part of his over-all argument.
30. A. Choices B, C, D, and E are all specifically mentioned in the passage: ignorance (paragraph 1, sentence 3), technological disaster (paragraph 2), literary stereotypes (paragraph 3, sentences 1–2), expensive mistakes (paragraph 3, last sentence). Fear of responsibility is not explored in this selection.
31. C. In the very first two sentences of the passage, Sagan sets up his argument. It clearly and unequivocally sees disaster lying in our “dependence on technology and science” with hardly “anyone knowing anything about either of them.”
32. E. In this specific instance, the larger the number of specifics that can be cited, the more powerful the impact of Sagan’s portrayal of an impending disaster. Here is a case where size does matter.

The Emerson Passage

33. A. If you go back to the next to last sentence of paragraph 2, you will see the phrase “the seer’s hour of vision.” Your knowledge of synonyms will lead you to choose A.
34. E. Using the process of substitution, it is not difficult to eliminate all choices other than “the printed page.”

35. B. For Emerson, the universal crosses barriers between time and place. This idea is supported in the third sentence of paragraph 1.
36. D. Using the process of elimination while looking carefully at the given lines, you will discover that the only answer that correctly relates to Emerson's attitude is D. All the others are negative.
37. B. Vocabulary is a key factor in this question. In this passage, Emerson is "taking apart" the qualities of a great writer, book, and college. This is what an analytical essay does.
38. A. In the first two sentences of paragraph 1, Emerson is setting up the parameters of his argument. There is no figurative language here.
39. D. Carefully reading the last paragraph, especially the last three sentences, can only lead you to choose D. None of the other choices is logical within the context of the passage.
40. C. Antecedents come *before* the given pronoun, and as close as possible to that pronoun. With this in mind, the fifth sentence of paragraph 3 is the only choice that correctly and logically fits the criteria.
41. E. If you pay close attention to the second paragraph, you will find all the choices, except E.
42. D. Emerson alludes to "great English poets" in the first paragraph, to a proverb and other writers in the second paragraph. Similes and metaphors can be found throughout both paragraphs, but no paradox is evident.
43. C. Because this is an analytical passage, including the final paragraph, C is the only acceptable choice.

The Conrad Passage

44. D. The very nature of sentences that are long and flowing serves to create a corresponding mood of passivity, ease, and timelessness. This lack of tension in the structure is not indicated in any way of the other choices.
45. E. Each of the choices deals with what is yet unknown to the narrator and the reader. The phrase "devious curves" foreshadows the complexity of the novella itself.
46. C. This exemplifies that choosing the correct answer can be dependent on the student's knowing definitions of terms and ability to recognize them in context. No other choice is acceptable in characterizing this passage.
47. A. This compound-complex sentence sets the task for the reader with its convoluted structure and imagery. This reflects the very essence the narrator is presenting to the reader of the strangeness of the experience.

48. C. The diction, which includes “joined,” “edge to edge,” and “half brown, half blue” supports the idea of balance and corresponding symmetry.
49. C. Choices A, B, D, and E all reinforce the feeling of abandonment and aloneness. Choice C does not contribute to this impression of isolation; it is rather just a descriptive detail.
50. A. By its very definition spatial description will provide the reader an opportunity to sense the setting by means of directions, scale, dimension, and color.
51. B. Just find the word *as*, and you will easily locate the simile comparing the light to scattered pieces of silver.
52. E. A careful reading of the passage uncovers each of the given choices except E. Nowhere in the excerpt does the narrator indicate a contrast between the current situation and a previous one.
53. D. The passage contains no allusions, has no real emotional diction, and maintains a constant first person point of view. And, most obviously, it does not rely on short, direct sentences. Therefore, the only choice is D.
54. B. The entire passage involves the reader in the narrator’s thoughtful and reflective observations about his or her surroundings.

SAMPLE STUDENT ESSAYS

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Rubrics for Seattle Passage

High-Range Essay

- clearly identifies Seattle’s purpose and attitude
- successfully and effectively analyzes the rhetorical strategies used to accomplish the author’s purpose
- effectively cites specifics from the text to illustrate rhetorical devices and their meanings and effects on the oration
- indicates a facility with organization
- effectively manipulates language
- few, if any syntactical errors

Mid-Range Essay

- correctly identifies Seattle’s purpose and attitude
- understands the demands of the prompt
- cites specific examples of rhetorical devices found in the text and effects on oration
- ideas clearly stated
- less well-developed than the high range essays
- a few lapses in diction or syntax