

## PRACTICE EXAM 2

### ADVANCED PLACEMENT ENGLISH LANGUAGE

#### Section I

Total Time—1 hour

Carefully read the following passages and answer the questions that follow.

Questions 1–10 are based on the following passage from Annie Dillard,  
*What an Essay Can Do*.

In some ways the essay can deal in both events and ideas better than the short story can, because the essayist—unlike the poet—may introduce the plain, unadorned thought without the contrived entrances of long-winded characters who mouth discourses. This sort of awful evidence killed “the novel of idea.” (But eschewing it served to limit fiction’s materials a little further, and likely contributed to our being left with the short story of scant idea.) The essayist may reason; he may treat of historical, cultural, or natural events, as well as personal events, for their interest and meaning alone, without resort to fabricated dramatic occasions. So the essay’s materials are larger than the story’s. 1

The essay may deal in metaphor better than the poem can, in some ways, because prose may expand what the lyric poem must compress. Instead of confining a metaphor to half a line, the essayist can devote to it a narrative, descriptive, or reflective couple of pages, and bring forth vividly its meanings. Prose welcomes all sorts of figurative language, of course, as well as alliteration, and even rhyme. The range of rhythms in prose is larger and grander than that of poetry. And it can handle discursive idea, and plain fact, as well as character and story. 2

The essay can do everything a poem can do, and everything a short story can do—everything but fake it. The elements in any nonfiction should be true not only artistically—the connections must hold at base and must be veracious, for that is the convention and the covenant between the nonfiction writer and his reader. Veracity isn’t much of a drawback to the writer; there’s a lot of truth out there to work with. And veracity isn’t much of a drawback to the reader. The real world arguably exerts a greater fascination on people than any fictional one; many people at least spend their whole lives there, apparently by choice. The essayist does what we do with our lives; the essayist thinks about actual things. He can make sense of them analytically or artistically. In either case he renders the real world coherent and meaningful; even if only bits of it, and even if that coherence and meaning reside only inside small texts. 3

- |  |   |
|--|---|
| <p>1. Which technique does the author employ to focus the reader’s attention on the specific topic of the passage?</p> <p>A. use of parallel structure</p> <p>B. identifying herself with her audience</p> <p>C. beginning each paragraph with the same subject</p> <p>D. use of passive voice</p> <p>E. use of anecdote</p> | <p>2. Based on a careful reading of the first paragraph, the reader can conclude that the author blames the death of the “novel of ideas” on</p> <p>A. real life and situations</p> <p>B. simplicity</p> <p>C. appeal to philosophy</p> <p>D. reliance on historical data</p> <p>E. artificiality</p> |
|--|---|

3. The primary rhetorical strategy the author uses to develop the first paragraph is
- process
  - narration
  - description
  - cause and effect
  - definition
4. Near the end of the third paragraph, Dillard states, "The essayist does what we do with our lives; the essayist thinks about actual things. He can make sense of them analytically or artistically." The most probable reason for the author choosing to write two separate sentences rather than constructing a single, longer sentence using a listing, is
- to reinforce cause and effect
  - both subjects are of equal importance, although separate processes
  - to create a parallel situation
  - to contrast the two ideas
  - to highlight the criticism of fictional writing
5. In paragraph 3, in the sentence beginning with "The real world . . .," the word "There" refers to
- the fictional world
  - novels
  - poetry
  - "the real world"
  - short stories
6. The primary rhetorical strategy the author uses to develop the second paragraph is
- contrast and comparison
  - narration
  - argument
  - description
  - analogy
7. In terms of her position on her subject, the author can best be categorized as
- an adversary
  - a critic
  - an advocate
  - an innovator
  - an artist
8. An example of parallel structure is found in which of the following lines taken from the passage?
- "But eschewing it served to limit fiction's materials a little further, and likely contributed to our being left with the short story of scant idea."
  - "The essay may deal in metaphor—better than the poem can, in some way because prose may expand what the lyric poem must compress."
  - "The elements in any nonfiction should be true not only artistically . . . the connections must hold at base . . ."
  - " . . . that is the convention and the covenant between the nonfiction writer and his reader."
  - "In either case he renders the real world coherent and meaningful; even if only bit of it, and even if that coherence and meaning reside only inside small texts."
9. The contrast between the short story writer and the essayist is based on which of the following?
- reflection
  - presentation
  - fundamental reality
  - content
  - clarity of purpose
10. The tone of the passage can best be described as
- impartial and critical
  - condescending and formal
  - candid and colloquial
  - clinical and moralistic
  - confident and informative

Questions 11–21 are based on the following passage in which Henry James responds to a literary critic's ideas about the state of the English novel.

There is one point at which the moral sense and the artistic sense lie very near together; that is in the light of the very obvious truth that the deepest quality of a work of art will always be the quality of the mind of the producer. In proportion as that intelligence is fine will the novel, the picture, the statue partake of the substance of beauty and truth. To be constituted of such elements is, to my vision, to have purpose enough. No good novel will ever proceed from a superficial mind; that seems to me an axiom which for the artist in fiction, will cover all needful moral ground: if the youthful aspirant take it to heart it will illuminate for him many of the mysteries of "purpose." There are many other useful things that might be said to him, but I have come to the end of my article, and can only touch them as I pass. The critic in the Pall Mall Gazette, whom I have already quoted, draws attention to the danger, in speaking of the art of fiction, of generalizing. The danger that he has in mind is rather, I imagine, that of particularizing. I should remind the ingenuous student first of the magnificence of the form that is open to him, which offers to sight so few restrictions and such innumerable opportunities. The other arts, in comparison, appear confined and hampered; the various conditions under which they are exercised are so rigid and definite. But the only condition that I can think of attaching to the composition of the novel is, as I have already said, that it be sincere. This freedom is a splendid privilege, and the first lesson of the young novelist is to learn to be worthy of it. "Enjoy it as it deserves," I should say to him; "take possession of it, explore it to its utmost extent, publish it, rejoice in it. All life belongs to you, and do not listen either to those who would shut you up into corners of it and tell you that it is only here and there that art inhabits, or to those who would persuade you that this heavenly messenger wings her way outside of life altogether, breathing superfine air, and turning away her head from the truth of things. There is no impression of life, no manner of seeing it and feeling it, to which the plan of the novelist may not offer a place; you have only to remember that talents so dissimilar as those of Alexander Dumas and Jane Austen, Charles Dickens and Gustave Flaubert have worked in this field with equal glory. Do not think too much about optimism and pessimism; try and catch the color of life itself. If you must indulge in conclusions, let them have the taste of a wide knowledge. Remember that your first duty is to be as complete as possible—to make as perfect a work. Be generous and delicate and pursue the prize. (1884)

- |  |   |
|--|---|
| <p>11. James draws a distinction between the purpose of the novel and</p> <ul style="list-style-type: none"> <li>A. the moral theme</li> <li>B. the artistic sense</li> <li>C. the mind of the producer</li> <li>D. obvious truth</li> <li>E. the substance of beauty</li> </ul> | <ul style="list-style-type: none"> <li>B. indifferent</li> <li>C. superficial</li> <li>D. reverent</li> <li>E. elitist</li> </ul>   |
| <p>12. From the opening of the passage, it is clear that the author's attitude toward the creation of a work of art is</p> <ul style="list-style-type: none"> <li>A. democratic</li> </ul>   | <p>13. According to James, beauty and truth are directly related to</p> <ul style="list-style-type: none"> <li>A. the novel</li> <li>B. intelligence</li> <li>C. a picture</li> <li>D. a statue</li> <li>E. vision</li> </ul> |

14. According to the fourth sentence, the word “axiom” can best be defined as
- a mystery
  - an anecdote
  - a paradox
  - a rule of thumb
  - a proverb
15. In the fifth sentence, “There are many other useful things that might be said to him, but I have come to the end of my article, and can only touch them as I pass,” the pronoun “him” refers to
- “youthful aspirant”
  - “The critic”
  - “The producer”
  - “the artist in fiction”
  - the author
16. In the seventh sentence, “The danger that he has in mind is rather, I imagine, that of particularizing,” the word “rather” is used to establish
- a paradox
  - an analogy
  - an ambiguity
  - a syllogism
  - an antithesis
17. According to Henry James, the freest form of art is
- sculpting
  - painting
  - speaking
  - writing
  - photography
18. In the middle of the passage, the sentence “‘Enjoy it as it deserves,’ I should say to him; ‘take possession of it, explore it to its utmost extent, publish it, rejoice in it,’ ” includes an example of
- a complex sentence
  - parallel structure
  - an analogy
  - inversion
  - passive voice
19. In the second half of the passage, if the student follows the logic and advice of James in the set of sentences beginning with “This freedom is a splendid . . .” and ending with “the truth of things,” that student would have to
- imitate the great writers
  - pray for inspiration
  - recognize that only after death can a writer be assessed properly
  - ignore James’s advice
  - turn away from writing
20. Also in the middle of the passage is a sentence beginning with “All of life belongs . . .” and ending with “the truth of things.” The metaphor, “this heavenly messenger,” contained in this sentence refers to
- freedom
  - the teacher
  - sincerity
  - art
  - the critic
21. The over-all tone of the passage can best be described as
- informal and sarcastic
  - condescending and sardonic
  - didactic and exhortative
  - reverential and laudatory
  - indignant and contemptuous

Questions 22–35 are based on the following passage from Herman Melville’s “Nantucket.”

*Nantucket!* Take out your map and look at it. See what a real corner of the world it occupies; how it stands there, away off shore, more lonely than the Eddystone lighthouse. Look at it—a mere hillock, and elbow of sand; all beach, without a background. There is more sand there than you would use in twenty years

as a substitute for blotting paper. Some gamesome wights\* will tell you that they have to plant weeds there, they don't grow naturally; they import Canada thistles; they have to send beyond seas for a spile† to stop a leak in an oil cask; that pieces of wood in Nantucket are carried about like bits of the true cross in Rome; that people there plant toadstools before their houses, to get under the shade in summer time; that one blade of grass makes an oasis, three blades a day's walk in a prairie; that they wear quicksand shoes, something like Laplander snowshoes; that they are so shut up, belted about, every way inclosed, surrounded, and made an utter island of by the ocean, that to their very chairs and tables small clams will sometimes be found adhering, as to the backs of sea turtles. But these extravaganzas only show that Nantucket is no Illinois.

Look now at the wondrous traditional story of how this island was settled by the red-men. Thus goes the legend. In olden times an eagle swooped down upon the New England coast, and carried off an infant Indian in his talons. With loud lament the parents saw their child borne out of sight over the wide waters. They resolved to follow in the same direction. Setting out in their canoes, after a perilous passage they discovered the island, and there they found an empty ivory casket,—the poor little Indian's skeleton.

What wonder, then, that these Nantucketers, born on a beach, should take to the sea for a livelihood! They first caught crabs and quahogs in the sand; grown bolder, they waded out with nets for mackerel; more experienced, they pushed off in boats and captured cod; and at last, launching a navy of great ships on the sea, explored this watery world; put an incessant belt of circumnavigations round it; peeped in at Behring's Straits; and in all seasons and all oceans declared everlasting war with the mightiest animated mass that has survived the flood; most monstrous and most mountainous! That Himmalehan, salt-sea Mastodon, clothed with such portentousness of unconscious power, that his very panics are more to be dreaded than his most fearless and malicious assaults!

And thus have these naked Nantucketers, these sea hermits, issuing from their ant-hill in the sea, overrun and conquered the watery world like so many Alexanders; parceling out among them the Atlantic, Pacific, and Indian oceans, as the three pirate powers did Poland. Let America add Mexico to Texas, and pile Cuba upon Canada; let the English overswarm all India, and hang out their blazing banner from the sun; two thirds of this terraqueous globe are the Nantucketer's. For the sea is his; he owns it, as Emperors own empires; other seamen having but a right of way through it. Merchant ships are but extension bridges; armed ones but floating forts; even pirates and privateers, though following the sea as highwaymen the road, they but plunder other ships, other fragments of the land like themselves, without seeking to draw their living from the bottomless deep itself. The Nantucketer, he alone resides and riots on the sea; he alone, in Bible language, goes down to it in ships; to and fro ploughing it as his own special plantation. *There* is his home; *there* lies his business, which a Noah's flood would not interrupt, though it overwhelmed all the millions in China. He lives on the sea, as prairie dogs in the prairie; he hides among the waves, he climbs them as mountain goats climb the Alps. For years he knows not the land; so that when he comes to it at last, it smells like another world, more strangely than the moon would to an Earthsman. With the landless gull, that as sunset folds her wings and is rocked to sleep between billows; so at nightfall, the Nantucketer, out of sight of land, furls his sail, and lays him to his rest, while under his very pillow rush herds of walruses and whales.

\* wights: human beings

† spile: a small plug

22. The controlling analogy of the passage is
- Nantucket: Illinois
  - sea: land
  - Noah: Nantucket
  - moon: Earthsman
  - legends: reality
23. Melville describes Nantucketers as all of the following except
- conquerors
  - natives of the sea
  - farmers of the sea
  - strangers to the land
  - exploiters of the Native American claims
24. The tone of the passage can best be described as
- self-congratulatory and confident
  - formal and pompous
  - admiring and hyperbolic
  - informal and cynical
  - pedantic and objective
25. The most probable reason for repeating and italicizing “*There*” in the middle of paragraph 4 at the beginning of two main clauses in the same sentence is to
- force the reader to look for an antecedent
  - sound poetic
  - provide a break in a long, complicated sentence
  - emphasize the sense of place
  - indicate sympathy for the plight of the Nantucketer
26. The shift in the focus of the piece occurs in which line?
- The first sentence of paragraph 2
  - The first sentence of paragraph 3
  - The first sentence of paragraph 4
  - The third sentence in paragraph 4
  - The last sentence
27. The first paragraph contains an extended example of
- parallel structure
  - anecdote
  - periodic sentence
  - generalization
  - argument
28. Melville retells the Native American legend of how the island was settled in order to
- have his audience identify with the Native American population
  - make the passage seem like a parable
  - contrast with the reality of the Nantucketers
  - bring a mythic quality to the subject
  - highlight the plight of the Nantucketers
29. The development of paragraph 3 is structured around
- spatial description
  - selection of incremental details
  - central analogy
  - parallel structure
  - paradox
30. Based on a careful reading of the passage, complete the following analogy: NANTUCKET : ILLINOIS ::
- merchant ships:pirate ships
  - Native American:eagle
  - ivory casket:skeleton
  - backs of sea turtles:chairs and tables
  - walrus:prairie dog
31. One may conclude from the information contained in paragraph 3 that “himmalehan salt-sea mastedon” refers to
- the ocean
  - the whale
  - the power of nature

- D. Biblical vengeance  
E. emperors
32. The purpose of the passage is most probably to
- A. encourage people to settle on Nantucket  
B. use Nantucket as a model of ecological conservation  
C. honor the indomitable spirit of the Nantucketers  
D. plead for the return of Nantucket to the Native Americans  
E. present a nostalgic reminiscence of the writer's birthplace
33. Melville uses *thus* twice in this passage: once in the second sentence of paragraph 2 to begin the Native American legend about the island being settled. What is the reason for using *thus* a second time in the first sentence of paragraph 4?
- I. to begin a comparative legend with the Nantucketers settling the sea  
II. to balance the first part of the passage with the second part  
III. to reinforce the formality of his presentation
- A. I  
B. II  
C. III  
D. I and II  
E. I, II, and III
34. The subtle humor of the first paragraph is dependent upon
- A. paradox  
B. hyperbole  
C. juxtaposition  
D. irony  
E. ad hominem argument
35. The last sentence of the passage continues the analogy between
- A. reality: illusion  
B. night: day  
C. man: animal  
D. gull: walrus  
E. sea: land

Questions 36–44 are based on the following passage from Lucy Stone, “A Disappointed Woman,” a speech she gave to the national women’s rights convention in Cincinnati, Ohio, in October, 1855.

The last speaker alluded to this movement as being that of a few disappointed women. From the first years to which my memory stretches, I have been a disappointed woman. When, with my brothers, I reached forth after the sources of knowledge, I was reproved with “It isn’t fit for you; it doesn’t belong to women.” Then there was but one college in the world where women were admitted, and that was in Brazil. I would have found my way there, but by the time I was prepared to go, one was opened in the state of Ohio—the first in the United States where women and Negroes could enjoy opportunities with white men. I was disappointed when I came to seek a profession worthy an immortal being—every employment was closed to me, except those of a teacher, the seamstress, and the housekeeper. In education, in marriage, in religion, in everything, disappointment is the lot of woman. It shall be the business of my life to deepen this disappointment in every woman’s heart until she bows down to it no longer. I wish that women, instead of being walking show-cases, instead of begging of their fathers and brothers the latest and finest new bonnet, would ask of them their rights.

The question of Woman's Rights is a practical one. The notion has prevailed that it was only an ephemeral idea; that it was but women claiming their right to smoke cigars in the streets, and to frequent bar-rooms. Others have supposed it a question of comparative intellect; others still, of sphere. Too much has already been said and written about women's sphere. Trace all the doctrines to their source and they will be found to have no basis except in the usages and prejudices of the age. This is seen in the fact that what is tolerated in woman in one country is not tolerated in another. In this country women may hold prayer-meetings, etc., but in other countries it is written upon their houses of worship, "Women and dogs, and other impure animals, are not permitted to enter." Wendell Phillips says, "The best and greatest thing one is capable of doing, that is his sphere." I have confidence in the Father to believe that when He gives us the capacity to do anything, He does not make a blunder. Leave women, then, to find their sphere. And do not tell us before we are born even, that our province is to cook dinners, darn stockings, and sew on buttons. . . ."

36. The tone of the passage can best be described as
- pedantic and cynical
  - flippant and irreverent
  - reverent and somber
  - indignant and argumentative
  - ambivalent and resigned
37. A major hypothesis presented by the speaker is that
- religion is the cause of women's position in the U.S.
  - women are not as intelligent as men
  - education is the only way to cure the evils of society
  - the question of Women's Rights is a philosophical issue
  - women and slaves are on the same level
38. What can the reader infer based upon the sentence found in the middle of paragraph 1 that begins with "I was disappointed . . ." and ending with "and the housekeeper"?
- Lucy Stone is not a religious person.
  - Teaching was not considered a worthy profession.
  - The speaker is an adventurer.
  - Stone values the opinions of others.
  - She is married with children.
39. The theme of the passage is best expressed in
- paragraph 1, sentence 3 ("When, with my brothers . . .")
  - paragraph 1, sentence 7 ("In education . . .")
  - paragraph 2, sentence 1 ("The question . . .")
  - paragraph 2, sentence 6 ("This is seen . . .")
  - paragraph 3, sentence 9 ("Wendell Phillips says . . .")
40. Stone develops her speech using all of the following except
- an ad hominem argument
  - an anecdote
  - direct quotations
  - facts
  - an ethical appeal
41. In light of the passage, how can the following sentence near the end of the first paragraph best be characterized? "It shall be the business of my life to deepen this disappointment in every woman's heart until she bows down to it no longer."

- A. ironic and paradoxical  
B. analytical and pedantic  
C. formal and detached  
D. informal and anecdotal  
E. allegorical and ambivalent
42. Based on a careful reading of the passage, one can assume that the speaker
- A. believes that women are superior to men  
B. believes that religion is the salvation of women  
C. believes in fate and destiny  
D. believes that foreign countries are more enlightened about women's rights than the U.S.  
E. is disappointed with her female contemporaries
43. In the sentence beginning with "Wendell Phillips says . . ." in the middle of paragraph 2, Lucy Stone develops her point using
- A. an analogy  
B. a straw-man argument  
C. a syllogism  
D. an ad hominem argument  
E. sarcasm
44. The speaker's purpose is most probably to
- A. explain  
B. exhort  
C. amuse  
D. describe  
E. narrate

---

END OF SECTION I

---