

Second Six Weeks' Test Review

Your test will be comprised of the following:

- 40 multiple choice questions total
- 13 APMC from a new text (cold read)
- 7 APMC from *The Translator*
- Questions about *The Translator* plot and literary elements
- Literary device matching section
 - You are responsible for knowing all the literary terms listed on this review!

Information from *The Translator*

Make sure you know the following for each of the works we studied this six weeks:

- Characters – who are they? What kind of people are they? Types of characterization. Know their names!
- Plot points – know the order of events in the works. What is the conflict? What is the climax? What is the resolution? Remember all the different types of conflict!
- Possible themes, motifs, and symbols
- Point of view – who tells the story? Remember the difference between limited and omniscient!
- Context of the story – it would be helpful to review the introduction of the memoir and the handout with background information

Literary Terms

Please make sure you are familiar with all the following terms. You are responsible for knowing the definition of the term, how to identify it in context, AND why it is important to the overall meaning of a passage or work.

Analogy	Antagonist	Direct Characterization	Indirect Characterization	Character	Personification
Foil	Climax	Conflict	Connotation	Denotation	Protagonist
Foreshadowing	Protagonist	Plot (linear and non-linear)	Resolution	Setting	Tone
Flashback	Suspense	Mood	Point of View	Inference	Metaphor
Theme	Genre	Word Choice	Purpose	Parallelism	Simile
Exposition	Flat	Dynamic	Round	Static	Euphemism
Symbolism	Atmosphere	Dramatic Irony	Situational Irony	Types of Narration	Motif

2 Nonfiction
APMC Practices
→

DIAGNOSTIC

33. What is the best interpretation of the expression "glass Heavens"?
- (A) A clear but restricted ceiling
 - (B) A high point in the skies
 - (C) The road the mares are on
 - (D) A reflection of life
 - (E) An opening to the other side of the world
34. What does the word "vermilion" mean in the last line?
- (A) Sticky
 - (B) Catlike
 - (C) Wet
 - (D) Red
 - (E) Hard

35. Which of the following senses is the poet appealing to the most?
- (A) Taste: flavor
 - (B) Sound: volume
 - (C) Sight: color
 - (D) Sound: hearing
 - (E) Touch: feeling

ignore.

Questions 36 through 50 refer to the following section. Read the passage carefully and then choose the answers to the questions.

**From the Preface of *Modern American Poetry*,
*A Critical Anthology***

- Line It may be difficult, if not impossible, to determine the boundaries as well as the beginnings of "modernism," but only a few appraisers will deny that American literature became modern as well as American with the advent of Mark Twain, Herman Melville, and Walt Whitman.
- 5 In the history of poetry the line may be drawn with a measure of certainty, and it is with the Civil War and the publication of the third edition of *Leaves of Grass* that modern American poetry is defined.

Aftermath of the Civil War

- 10 The Civil War inspired volumes of indignant, military, religious, and patriotic verse without adding more than four or five memorable pieces to the anthologies; the conflict produced a vast quantity of poems but practically no important poetry. Its end marked the end of an epoch—political, social, and literary. The arts declined; the New England group began to disintegrate. The poets had overstrained and
- 15 outsung themselves; it was a time of surrender and swan-songs. Unable to respond to the new forces of political nationalism and industrial reconstruction, the Brahmins (that famous group of intellectuals who had dominated literary America) withdrew into their libraries. Such poets as Longfellow, Bryant, Taylor, turned their eyes
- 20 away from the native scene, [. . .] or left creative writing altogether

GO ON TO THE NEXT PAGE 

Nonfiction
APMC
practice
#1

PRACTICE TEST 1

- and occupied themselves with translations. "They had been borne into an era in which they had no part," writes Fred Lewis Pattee (*A History of American Literature Since 1870*), "and they contented themselves with reëchoings of the old music." For them poetry
- 25 ceased to be a reflection of actuality, "an extension of experience." Within a period of six years, from 1867 to 1872, there appeared Longfellow's *Divina Commedia*, C. E. Norton's *Vita Nuova*, T. W. Parson's *Inferno*, William Cullen Bryant's *Iliad* and *Odyssey*, and Bayard Taylor's *Faust*.
- 30 Suddenly the break came. America developed a national consciousness; the West discovered itself, and the East discovered the West. Grudgingly at first, the aristocratic leaders made way for a new expression; crude, jangling, vigorously democratic. The old order was changing with a vengeance. All the preceding writers—poets like
- 35 Emerson, Lowell, Longfellow, Holmes—were not only products of the New England colleges, but typically "Boston gentlemen of the early Renaissance." To them, the new men must have seemed like a regiment recruited from the ranks of vulgarity. Walt Whitman, Mark Twain, Bret Harte, John Hay, Joaquin Miller, Joel Chandler Harris,
- 40 James Whitcomb Riley—these were men who had graduated from the farm, the frontier, the mine, the pilothouse, the printer's shop! For a while, the movement seemed of little consequence; the impact of Whitman and the Westerners was averted. The poets of the transition, with a deliberate art, ignored the surge of a spontaneous
- 45 national expression; they were even successful in holding it back. But it was gathering force.

—Louis Untermeyer

36. What is the meaning of the expression "overstrained and outsung themselves" (lines 14-15)?
- (A) Tired out
 - (B) Lost creativity
 - (C) Worked too hard
 - (D) Went beyond their knowledge
 - (E) Sought new insights
37. This selection is an example of which mode of writing?
- (A) Description
 - (B) Narration
 - (C) Persuasion
 - (D) Exposition
 - (E) Argument
38. What is the best explanation of the expression "an extension of experience" (line 25)?
- (A) A reference to existentialism in poetry
 - (B) Poetry is a reflection of the real world
 - (C) A definition of modern poetry
 - (D) A reflection of the universal nature of poetry
 - (E) Poetry as an art form

DIAGNOSTIC

39. Which of the following is the thesis that the author explores?
- (A) The Civil War inspired volumes of indignant, military, religious, and patriotic verse without adding more than four or five memorable pieces to the anthologies.
 - (B) It may be difficult, if not impossible, to determine the boundaries as well as the beginnings of "modernism."
 - (C) Only a few appraisers will deny that American literature became modern as well as American with the advent of Mark Twain, Herman Melville, and Walt Whitman.
 - (D) The conclusion of the Civil War marked the end of an epoch—political, social, and literary.
 - (E) The Brahmins withdrew from the literary scene because they could not respond to the changes made by the Civil War.
40. Which of the following changed the role of the Brahmins?
- (A) The Civil War and Reconstruction
 - (B) Religious freedom and politics
 - (C) Political nationalism and industrial reconstruction
 - (D) Industrial growth and the westward movement
 - (E) Philosophical creativity and the scientific revolution
41. Longfellow's *Divina Commedia* is an example of the author's contention that
- (A) modernism began with the end of the Civil War
 - (B) the New England poets no longer created vibrant, original verse, but turned to translations
 - (C) modernism developed along political lines
 - (D) modern literature grew slowly in most areas
 - (E) the New England writers provided a more studied view of life
42. What is meant by the expression "reëchings of the old music" (line 24)?
- (A) Tired old songs
 - (B) Rewriting old material
 - (C) Hearing influences from the past
 - (D) Metaphorical sounds of the past
 - (E) Redone philosophical treatises
43. The author contends that the Brahmins viewed the new poets as
- (A) vulgar
 - (B) intellectual
 - (C) uneducated
 - (D) simple
 - (E) insightful
44. What does the author mean in the first lines of the final paragraph: "Suddenly the break came. America developed a national consciousness; the West discovered itself, and the East discovered the West"?
- (A) People in the East were moving west.
 - (B) There was a break in thought between the East and West.
 - (C) American modern poetry found itself.
 - (D) The Brahmins and modern poets were in conflict.
 - (E) Poetry from the West became the dominant verse.

GO ON TO THE NEXT PAGE 

PRACTICE TEST 1

45. Which of the following is the best characterization of the tone of this passage?
- (A) Harsh and scathing
 - (B) Scholarly and informative
 - (C) Condescending and irritating
 - (D) Humorous and witty
 - (E) Dry and pretentious
46. Which of the following best summarizes the thoughts of the author in this piece?
- (A) The Brahmins' poetry, although superior to modern poetry, was lost after the Civil War.
 - (B) The more liberated modern American poetry outshone the older styles.
 - (C) The Brahmins were essentially the fathers of modern American poetry.
 - (D) The Civil War marked the beginning of modern American poetry.
 - (E) The experiences of the Civil War formed the basis of some of the Brahmins' work.
47. The author would agree with which of the following statements about the Civil War?
- (A) It produced a quantity of poems, but little poetry.
 - (B) It produced many poets.
 - (C) It developed the skills of the Brahmins.
 - (D) It created new advocates for poetry.
 - (E) It produced a number of forums for poets.
48. What is the meaning of the sentence beginning on line 43: "The poets of the transition, with a deliberate art, ignored the surge of a spontaneous national expression"?
- (A) The transitional poets were deliberate in their poetry.
 - (B) The Brahmins worked to prevent changes in American poetry.
 - (C) The Brahmins paid little attention to the changes in poetry.
 - (D) The spontaneous growth of modern American poetry overwhelmed the Brahmins.
 - (E) There was little support for the Brahmins' poetry.
49. The author characterizes the new poets as
- (A) brash and arrogant
 - (B) spiritual and philosophical
 - (C) malleable and whimsical
 - (D) forceful and inventive
 - (E) crude and cutting edge
50. The author characterizes the Brahmins as
- (A) educated and mercurial
 - (B) stuffy and intransigent
 - (C) lighthearted and introspective
 - (D) serious but easygoing
 - (E) brilliant and forgiving

STOP

If you finish before time is called, you may check your work on this section only. Do not turn to any other section in the test.

43. The final sentence of the passage (lines 38–40) contains which of the following rhetorical devices?

- I. paradox
- II. metaphor
- III. personification

- (A) I only
- (B) III only
- (C) I and II only
- (D) II and III only
- (E) I, II, and III

ignore.

44. Which of the following best states the subject of the passage?

- (A) Beethoven's place in the history of music
- (B) Beethoven as a symbol of the time in which he lived
- (C) The influence of Beethoven on modern classical music
- (D) Beethoven's incomparable genius
- (E) How Beethoven the man is reflected in his music

Questions 45–54. Carefully read the following passage and answer the accompanying questions.

The passage is an excerpt from a book on world history written late in the 20th century.

Passage 5

- In the United States on the opening of Congress in January, 1890, a newly elected Speaker of the House of Representatives was in the Chair. A physical giant, six feet three inches tall, weighing almost three hundred pounds and dressed completely in black, “out of whose collar rose an enormous clean-shaven baby face like a Casaba melon flowering from a fat black stalk, he was a subject for a Franz Hals, with long white fingers that would have enraptured Memling.”*¹ Speaking in a slow drawl, he delighted to drop cool pearls of sarcasm into the most heated rhetoric and to watch the resulting fizzle with the bland gravity of a New England Buddha. When a wordy perennial, Representative Springer of Illinois, was declaiming to the House his passionate preference to be right rather than President, the Speaker interjected, “The gentleman need not be disturbed; he will never be either.” When another member, notorious for ill-digested opinions and a halting manner, began some remarks with, “I was thinking, Mr. Speaker, I was thinking . . .” the Chair expressed the hope that “no one will interrupt the gentleman’s commendable innovation.” Of two particularly inept speakers, he remarked, “They never open their mouths without subtracting from the sum of human knowledge.” It was said that he would rather make an epigram than a friend. Yet among the select who were his chosen friends (20) he was known as “one of the most genial souls that ever enlivened a company,” whose conversation, “sparkling with good nature, was better than

NONFICTION
APMC
practice
#2

- the best champagne.” He was Thomas B. Reed, Republican of Maine, aged fifty. Already acknowledged after fourteen years in Congress as “the ablest running debater the American people ever saw,” he would, before the end
- (25) of the session, be called “the greatest parliamentary leader of his time, . . . far and away the most brilliant figure in American politics.”

- Although his roots went back to the beginning of New England, Reed was not nurtured for a political career by inherited wealth, social position or landed estate. Politics in America made no use of these qualities, and
- (30) men who possessed them were not in politics. Well-to-do, long-established families did not shoulder—but shunned—the responsibilities of government. Henry Adams’ eldest brother, John, “regarded as the most brilliant of the family and the most certain of high distinction,” who made a fortune in the Union Pacific Railroad, “drew himself back” from government,
- (35) according to his brother. “He had all he wanted; wealth, children, society, consideration; and he laughed at the idea of sacrificing himself in order to adorn a Cleveland Cabinet or get cheers from an Irish mob.”² This attitude was not confined to the rather worn-out Adamses. When the young Theodore Roosevelt announced his intention of entering politics in New
- (40) York in 1880, he was laughed at by the “men of cultivated and easy life” who told him politics were “low” and run by “saloon-keepers, horse-car conductors and the like,” whom he would find “rough, brutal and unpleasant to deal with.”

* *Hals*: Dutch painter 1582–1666; *Memling*: Flemish painter of 15th century. Both specialized in portraits.

¹DE CASSERES, BENJAMIN, “Tom Reed,” *American Mercury*, February, 1930. The following quotations in this paragraph, in order, are from CLARK, CHAMP, *My Quarter Century of American Politics*, 2 vols., New York, Harper, 1920, I, 287; LEUPP, FRANCIS E., “Personal Recollections of Thomas Brackett Reed,” *Outlook*, September 3, 1910; McCALL, SAMUEL, *The Life of Thomas Brackett Reed*, Boston, Houghton Mifflin, 1914, 248; DUNN, ARTHUR WAL-LACE, *From Harrison to Harding*, 2 vols. New York, Putnam’s 1922, I, 165; FOULKE, WILLIAM DUDLEY, *A Hoosier Autobiography*, Oxford Univ. Press, 1922, 110; PORTER, ROBERT P., “Thomas Brackett Reed of Maine,” *McClure’s*, October, 1893. “The ablest running debater” was said by Rep. John Sharp Williams, *Democratic Leader of the House*; “the greatest parliamentary leader” by Lodge; “far and away the most brilliant” by CLARK, II, 10.

²HENRY ADAMS on his brother John: Sept. 1, 1894, *Letters*, ed. Worthington Chauncey Ford, 2 vols. Boston, Houghton Mifflin, 1930–38, II, 55.

45. The development of the first paragraph of the passage can best be described as
- (A) a chronological account of a public servant’s career.
- (B) a compilation of background information on the life of an influential public figure.
- (C) a report on the aspirations of a 19th-century politician.
- (D) the description of a character based on the testimony of others.
- (E) the presentation of conflicting views regarding a well-known American.

46. Which of the following rhetorical effects does the author achieve by delaying the disclosure of the Speaker's name until line 22?
- (A) It emphasizes that the name is irrelevant to the passage
 - (B) It creates a tentative transition from the first paragraph to the second
 - (C) It highlights a contradiction between the man's words and his actions
 - (D) It keeps the reader in suspense about the identity of an unusual man
 - (E) It illustrates the kind of rhetoric used by political figures
47. The structure of lines 7–13 (“Speaking . . . either”) can best be described as
- (A) a generality supported by a specific example.
 - (B) a questionable statement of fact followed by an explanation of its source.
 - (C) the movement from a cause to an effect.
 - (D) a claim followed by a qualifying statement.
 - (E) an assumption and an conclusion based on that assumption.
48. Overall, the writers whose words are documented by footnote 1 viewed Speaker Reed as
- (A) an extraordinary political figure.
 - (B) a politician who could not be corrupted.
 - (C) a representative dedicated to his constituents.
 - (D) a fighter for liberal causes.
 - (E) the driving force behind many new laws.
49. Taken as a whole, footnote 1 suggests that the author of the passage
- (A) researched the daily newspapers published while Reed served in Congress.
 - (B) relied heavily on official documents related to Reed's work.
 - (C) used few sources contemporary with Reed's first term as a Congressman.
 - (D) interviewed members of Congress who worked with Reed.
 - (E) studied speeches delivered by Reed in the House of Representatives.
50. The author's use of the phrase “New England Buddha” (line 9) refers mainly to the man's
- (A) appearance and demeanor.
 - (B) intelligence and sense of humor.
 - (C) background and family history.
 - (D) energy and ambition.
 - (E) stubbornness and perseverance.

51. Which of Reed's characteristics does the author illustrate with the quotations in lines 12–18?
- I. Reed's quick wit
 - II. Reed's fondness for sarcasm
 - III. Reed's dislike of pretentiousness
- (A) I only
 - (B) III only
 - (C) I and II only
 - (D) II and III only
 - (E) I, II, and III
52. In context, the phrase "ill-digested" (line 13) is best interpreted to mean
- (A) sincere but stupid.
 - (B) contradictory.
 - (C) sickening.
 - (D) poorly thought-out.
 - (E) illogical.
53. Which of the following is an accurate reading of information in footnote 2 (line 37)?
- (A) It attributes the quotations in lines 32–37 to Henry's brother, John.
 - (B) *Letters* was published in Boston in 1894.
 - (C) A letter from John Adams to Worthington Chauncey Ford was dated Sept. 1, 1894.
 - (D) A book published in two volumes contains the letters of Henry Adams.
 - (E) From 1930 to 1938, John and Henry Adams wrote letters that were published in Boston.
54. The author's reference to Roosevelt (lines 38–43) is meant to illustrate
- (A) a famous government officeholder.
 - (B) an old New England family.
 - (C) a politician from a wealthy family.
 - (D) a man with great ability.
 - (E) a member of an American political dynasty.

^ ^
7/11