QUESTIONS 1–15

"An Invective Against Enemies of Poetry" is excerpted from *Pierce Penniless, His Supplication to the Devil*, by English satirist Thomas Nashe (1567–1601). A journalist in London, Nashe published *Pierce Penniless* in about 1592. Although much of his work would now be considered reactionary bigotry, Nashe is admired for his energetic and relatively modern-sounding prose style. In the passage excerpted here, Nashe is defending poetry as a valuable intellectual contribution to society, especially in contrast to the work of preachers and historians.

1. D "Eloquence" is the obvious answer here, since it runs contrary to the meaning of the passage. (And you remembered you were looking for the contrary, right? This is one of those "except" questions.) All the other answers are straightforward accusations in the text, except for (E), which is a little obscure. But when Nashe talks about the preachers' "quarter sermon," he means a sermon given once a quarter, only four times a year. The implication is that the preachers really don't work very hard, unlike poets, as the next paragraph goes on to explain.

2. C In astrological terms, Saturn was thought to be the planet of depression and gloom, and Saturnists were people ruled by Saturn, hence, depressed, depressing people. Remember that in the sixteenth century, astrology was considered more scientific than it is today. (A) is meant to lure people who recognize that Saturn is a planet and jump to "astrologer" by association. (B), "nymphomaniac," or sex addict, is there to trick people who confuse "Saturnist" with "satyr." (D), "pagan," picks up on the magical associations of astrology, but is certainly the wrong description of a preacher. (E), "optimistic person," means the opposite of the required definition.

3. A "Divines" are preachers, here excoriated for giving boring rather than poetic sermons. Nashe is opposing divines to writers, whether great (B) or dead (C). He does say that the divines are fools (D) and Saturnists (E), but those are descriptions rather than definitions. (A) should strike you as the best answer.

4. A Nashe is comparing poets to fishmongers, who must constantly keep their product fresh for the marketplace. He is continuing his thought about poets being superior to plagiarizing preachers. You could make arguments in support of (B), the idea that poetry has slippery meanings, but Nashe is not arguing that; he's defending poetry. (C) and (D) are also interesting ideas, but they are not in this passage, and are in fact contradicted in other portions of the reading, which praise the special cultural meaning and lasting fame of poetry. (E) is just ridiculous and completely contradicts the meaning of the passage.

5. C Nashe is asserting the purity and beauty of the English language, and argues that London, as the seat of literary culture, influences how English is spoken all over the country, like the streams of a fountain spreading out beyond the fountain itself. Therefore, poets who improve English in London have a national influence. Answers (A), (B), and (E) are just incorrect associations with the witty imagery of fountains. (D) is tempting because it includes the idea that London is the source of culture, but does not include the important concept of national influence.

6. A Lines 39–48 describe how people are motivated by what is said about them, by their longing for fame or their horror of shame, and by fear for their reputations. Nashe might agree with (B), but nothing is said about fairness in these lines. (And despite what he may have thought, Nashe was often considered a slanderer during his lifetime, so his contemporaries
didn’t think he was fair.) (C) is tempting because the passage does mention that soldiers are inspired by poetry, but the concern in this passage is specifically the personal concerns of individuals for their reputations, not the general idea that poetry is uplifting. (D) might trick people who focus on the reference to “those that care neither for God nor the devil,” but Nashe is not interested in atheists except as another category of people with reputations to worry about. (E) doesn’t really have anything to do with the passage, except for those who overthink and get caught up in why the poets are writing about everyone in the first place. But that’s getting far afield from the meaning of the specified lines.

7. **A** This question is actually pretty straightforward; the parenthetical phrase directly following the name Salustius tells you he is a French poet, actually more familiarly known today as Guillaume de Saluste du Bartas (1544–1590). (B) might confuse people who know what *nom de plume* means (it means “pen name”). (C) is simply incorrect but suggested by the Latinate name. (D) is straight out of left field. (E) is for people whose eyes glazed over while reading this passage and got stuck on the Wife of Bath.

8. **E** Bath is an ancient town and spa in England. This is a general knowledge question that you are just expected to know; the town shows up not only in Chaucer but also in Jane Austen. Answer (B) might be confusing because there is a famous character in Chaucer called the Wife of Bath, because she’s from Bath, and she is mentioned in this passage. If you were getting very frazzled, the notion of wife might sucker you into choosing (C), because wives have husbands. (D) is there to confuse you if you were getting overwhelmed by this list of poets. (A) is just irrelevant.

9. **A** Nashe says it is better “to have an elegant lawyer to plead one’s cause” than a stuttering townsman (lines 67–68), and just so, it is better to have a poet write your history than a historian. (B) is wrong because mayors are not even compared to anything here; they are just something chronographers write about. Chronographers are local historians, and poets are said to be better than chronographers, not like them, so (C) is incorrect. (D) is wrong for the same reason: Lawyers are better than townsfolk just as poets are better than chronographers. (E), angels, is a little tricky, because poetry is said to be “the very phrase of angels” (line 66), which might imply that poets are the angels speaking the phrases. But that sentence is talking about Poetry: the Concept, not poets as members of society. And even conceited poets don’t generally compare themselves to angels, certainly not in the middle of such a satirical piece. Even if you were confused by that, you should be able to see that lawyers is a direct comparison, while “angels” requires some overreading and stretching.

10. **D** The phrase “the pileries of your pen to polish” is an example of alliteration, which means using the same initial consonant sound repeatedly in a line. All the other answers are just wrong. A metaphor (A), is when one thing is described in terms of another, but this is not metaphorical. Onomatopoeia (B) is when words sound like what they are (e.g., “slither”), but pens and pileries don’t make special sounds. A paradox (C) is something that sounds like a contradiction but turns out to be true in some deeper sense. An apostrophe (E) is when a poem directly addresses someone or something that can’t hear the poem (“O Moon! You orb of wonder!”). If you don’t know these terms, you should be sure to read over the glossary in this book before the exam.

11. **E** “Those” refers back to “the enemies of poetry.” This is a straightforward grammar question that requires you to parse the complex opening sentence.
12. D Unlike the lazy, plagiarizing preachers, poets must have new material all the time or the public won’t buy their books. (A) is wrong because the various professions presented in these lines are only implied comparisons for a poet’s career, not a list of moonlighting poets. (B) is wrong because Nashe’s audience does respect good poets; they only reject bad poets who present stale, recycled material. (C) and (E) are completely irrelevant to the passage, but might tempt those who think in terms of marketplace competition.

13. A This is a pure definition question; you need to know what a tautology is. A tautology is unnecessary repetition, so (A) is the right answer. (B), (C), and (D) all sound like criticisms, and so seem to fit, but do not paraphrase the cited line. (E) merely says that the preachers have sermons, but sermons are not by definition ineloquent, as specified in the sentence cited.

14. E The selection specifically mentions all other options as functions of poetry: (A) is in line 40; (B) is in lines 34–37; (C) is in lines 40–42; and (D) is a direct quote from line 30. (E) is not a function of poetry, but is mentioned in the selection as a failure of boring preachers.

15. D This is a hard question asking for general knowledge. You could have reasoned it out if you realized that people have been questioning the necessity of poetry for millennia; this might have led you to choose the correct answer: Plato. (Actually, Plato decides that poets aren’t really necessary in his Republic.) Nashe (A) is the author of this selection. Sidney (B) and Salustius (C) are other writers mentioned in the text. Milton (E) is the famous British poet who wrote Paradise Lost.

QUESTIONS 16–28

John Donne was a notable metaphysical poet of the seventeenth century, and remains one of the greatest English-language poets. His prodigious output of lyrics, satires, sermons, and meditations treat subjects both sacred and profane. He is also, however, notoriously difficult because of his ingeniously figurative language, which is why he tends to show up on English exams frequently.

This poem, “A Valediction: Of Weeping,” expresses feelings upon being separated from one’s lover. Through kaleidoscopic shifts of perspective, it plays with the paradoxes of presence and absence, distance and proximity.

16. C If you are finding it difficult to tell precisely what this poem is about, you can use POE to answer this question. The easiest one to eliminate is (E), because there is far too much crying here for a pleasure cruise. Some of the images sound apocalyptic, so (D) might sound tempting, but you should have realized that this is a love poem and that the end of the world imagery is metaphorical. Likewise, though death is mentioned, it is probably also a metaphorical death, so (B) is wrong. That leaves (A) and (C). It is hard to tell if the relationship is ending or merely being interrupted by distance, but the lovers are definitely being separated. Hence, (C) is the correct answer.

17. D You should know the definition of “metaphysical conceit,” because the AP English Literature Exam likes to use metaphysical poets. A metaphysical conceit is an elaborate metaphor or simile that occurs in a metaphysical poem. You should have recognized this as a metaphysical poem, since it is by John Donne. Check your literary movement overview in Chapter 2. Note that “metaphysical” here has little to do with philosophy, and much to do with depth of meaning. The metaphysical conceit in question is the comparison of tears to globes—each tear becomes an entire world once it reflects his beloved, just as round balls
become globes once someone pastes images of the continents on them. You may have been tempted to answer (C), recognizing that this is very metaphorical, but in this instance the lines are not literally a metaphor, but a simile: Note the use of “so doth” (line 14) to indicate the comparison.

18. E “O more than moon” is an address to the beloved. You should have realized this because the addressed entity has arms (line 21), which narrows your choices to either (E) or (D), the workman. It is obviously not (A) the moon. The world (B) has no arms. And nothing in this poem mentions the poet’s soul (C).

19. B The tears in lines 14 and 15 are the speaker’s tears, which “wear” the image of his beloved, and they are also the beloved’s tears “worn” on her face. There is nothing here about clothing. Although seas and rain are mentioned in the poem, they are not specifically referenced in these two lines, and the comparison that is continuing from the previous lines is to globes, not to other waters. Therefore, the first and second choices are correct, as given in (B). (A) only gives the first choice, and is therefore incorrect. (C), (D), and (E) include incorrect choices.

20. E All of the stanzas contain images of roundness. The first stanza has coins and fruit, and even pregnancy, in a way. The second stanza has globes and worlds. The third stanza has the moon and the word “sphere.”

21. C Many, many metaphysical poems contain circle imagery, because the iconography—or pictorial material—of seventeenth-century poetry interprets the circle as the perfect shape. Circles have no end and therefore indicate perfect wholeness and eternity. These qualities made circles especially popular in love poetry, of which this is an example. (A) is wrong because there isn’t any imagery of worthlessness, nor is there a sense of hopelessness. (B) is half right, because there are globes and vast distances, but the whole point of the poem is to reduce the vast distances by containing them within the tiny spheres of tears, so choosing (B) is an incomplete reading of the poem. Furthermore, the globe imagery is really only prominent in the second stanza, rather than being sustained throughout the poem. (D) is wrong because there is no suggestion of faithlessness between the lovers. Eliminate (E) because there is little explicit sexuality in this poem.

22. B This is really a grammar question to see how well you can sort out the sentence structure in this poem. “Which” begins a dependent clause modifying “that.” So “which” refers to whatever “that” is. “That” is the object of the verb “make.” The subject of “make” is the workman. The workman is making globes out of the round balls that are blank in his workshop. Therefore, both “that” and “which” must refer to the round balls. Although the globes are copied from models, the “copies” are models the workman “hath by” in his shop; he refers to the copies but does not make them into anything, so (A) is wrong. “World” does not even show up in this stanza until several lines later when it is a metaphorized tear, so (C) is wrong. The workman is the subject of this independent clause, but the subject is not being modified by “which,” so (D) is wrong. The listed continents are objects of the subject “workman” but are not modified by the dependent clause, so (E) is wrong.
23. D This is a tricky question because it requires both interpretation of the poem and some familiarity with the conventions of metaphysical poetry, but Process of Elimination can help you out here. Remember to read the question carefully; you are looking to identify the wrong association here, so you are looking for what doesn't fit in the answers. (B) fits the poem because there is an obvious connection between the moon, the sea, and tides. (C) obviously fits because the round imagery has been sustained throughout the entire poem, and you should remember that you have already been asked about round imagery. Remember to keep your answers consistent across questions. (E) probably fits because the poem certainly does describe unhappy feelings. That leaves us with (A) and (D); you must choose between a goddess and the man in the moon. There is no explicit reference to either a goddess or the man in the moon, but at least the idea of a goddess seems flattering to the beloved and fits the poem better. Therefore, (D) is the least likely association and the correct answer.

24. D "Diverse" here just means "different"; the phrase means "a different place." Heaven (A) and hell (B) have no place in the poem at all. Europe (C) is listed as a continent in the poem, but not specified as a destination. The ground (E) is just an answer for the truly desperate.

25. A Tears are found throughout all three stanzas, although you have to look closely at the final stanza to find the idea in the word "weep" (line 21). Globes (B) are only in the second stanza. Coins (C) are only in the first stanza. The moon (D) is only in the third stanza. The ocean (E) is in the second and third stanzas. Ocean is almost suggested by the mention of shores in the first stanza, but it is not as strong a suggestion as that of "weep" for tears in the third stanza, so tears (A) remains the best answer.

26. B Line 4 is "And by this mintage they are something worth." "They" refers back to "my tears" in line 2. The tears are said to be coined by the beloved's face (line 3), and the coin metaphor is carried forward into the use of "mintage" here; the process of being coined is the mintage that makes the tears worth something. The tears reflect her face the way that coins show a ruler's face. By showing the beloved's face, the tears become valuable, like coins. Therefore, (B) is the best paraphrase. (A) is contrary to the sense of the poem, because it says the beloved is worthless. (C) does not reflect the meaning of the line, although some readers might be confused if they don't know what "mintage" means. (D) is tempting, because it sounds nice and fits with the meaning of the poem, but it overstates—it goes beyond what the line means. Paraphrases are supposed to restate, not extend. (E) is both vague and sort of New Age, and is not the point.

27. C The speaker asks the lover to "forbear/ To teach the sea what it may do" (lines 21–22) and that she not let the wind "Example find" (line 24) in her behavior. He is saying that the natural elements are watching and learning from her, copying her behavior, an idea that is carried forward from the description of his lover as the moon influencing the tides. One would think, in the face of such great love, that she would have the power to break his heart (A), but that is not mentioned in the specified lines. He does mention dying in these lines (B), but mostly in the context of her power over the elements; he warns her against teaching the oceans and winds how to kill him, not against killing him herself. The lines assume that she has the power to restrain her grief (D), but just tell her to do so; they do not emphasize this power the way they do her power over nature. Nowhere in the poem is there anything mentioned about the right to take other lovers (E).

28. A The speaker flatters the beloved by exaggerating her powers over natural elements, by declaring the inestimable value of even the reflections of her image—in other words, through hyperbole.
QUESTIONS 29–39

Mary E. Wilkins Freeman (1852–1930) was a New England writer who was brought up in an impoverished and strictly religious household. As an adult, she wrote fiction that portrayed the psychological effects on women of a traditional and repressive culture. She was well-educated, but most profoundly influenced by her discussions with friends of literary classics. She is generally noted as an important early realist and regional writer, but her characters offer a psychological depth unusual in regional writers of her time. Freeman was also one of the few women of her time able to achieve economic independence through her earnings from her writing.

This selection is from the short story, “A New England Nun,” published in 1891, about a woman who decides after a very long engagement that she really doesn’t want to get married after all.

29. D This is a tricky question because the portrait of Louisa appeals to many popular stereotypes about women. But this is also a question in which you can use POE. (A) is obviously wrong: Louisa is not bitter or domineering, but that was thrown in there in case you confused Louisa with her fears about her future mother-in-law. (B) is partly right, because Louisa is naive, but she is not shown doing anything childish. You might argue that her preconceptions about men are somewhat childish, but that would be overreading. (C) is also alluring, because “frightened” seems to relate to the end of the passage in which Louisa “trembles,” but there are lots of reasons for trembling, and “foolish” doesn’t really fit. You might find Louisa’s ideas about men foolish, but her contemplation of how her upcoming marriage will change her life is certainly realistic enough, in its way. (E) might also appeal because of our sympathy for Caesar, but Louisa also loves the dog, and nothing in her behavior is deliberately cruel. Therefore, the only really acceptable answer is (D). Louisa is certainly sheltered, and knows it, and she is also innocent insofar as she believes what she is told about Caesar, Joe, and Joe’s mother; but more important, she believes in the conventional wisdom regarding the difficulties of married life.

30. B Again, you can answer this question through POE and a careful reading of the selection. (A) is almost ridiculous: The only thing that comes close to a reference to farming in this selection is Louisa’s distilling of herbs, and that doesn’t seem to involve any seasonal harvest ritual. Besides, harvest rituals and their goddesses are usually sexual, which is precisely what Louisa’s maidenly activities aren’t. (C) is wrong because there is nothing to suggest that Louisa is mentally ill. (D) is wrong because, although Louisa has “almost the enthusiasm of an artist” while cleaning her house, there is nothing to suggest that she is a genius of any kind. (E) is tempting, because Louisa is engaged in many traditional tasks, but because she anticipates that her mother-in-law and husband will make her stop many of her less-productive activities, they are probably not the highest values of the town. This leaves (B). Note that (B) uses the phrase “feminine cultural sphere,” which is a term widely used in feminist criticism to indicate traditionally feminine activities. The passage suggests this interpretation by its contrast between Louisa’s activities and Joe’s more masculine aura.

31. A We can examine each statement separately. Item I expresses the main idea of the passage, and is therefore true. II is an interesting idea, but is not relevant to the passage, because even if you disapprove of Caesar’s treatment, there is no suggestion that society is cruel in this passage. III is there to confuse people who skimmed the passage and thought Caesar was an ancient Roman. IV is a theme suggested by the passage and supported by the reactions of the townspeople and by Louisa’s reactions to her own life, and is therefore true. V is merely a flippant commonplace that sheds no real light on anything: No one is trying to teach anyone any tricks—the statement is false. Therefore, (A) is the only possible answer.
32. C There was for many centuries a well-regarded theory that said personalities were influenced by "humors" in the body: Warm humors in the body caused angry or passionate personalities, while cold humors caused unemotional or calm personalities. These humors were affected by diet and by environment. This is where you get the stereotype of the hot Latin lover who lives in a tropical region, eats spicy food, and is given to fits of violent temper. It is also where we get the idea of people being "in a good humor." The bitten neighbor is described as "choleric," which is another reference to the theory of humors. Louisa is deliberately feeding her dog bland food to discourage any further attacks on the neighbors. She is not poor or she would not be able to have such nice things in her house, so (A) is false. The passage does speak metaphorically of Caesar's imprisonment, but Louisa is not deliberately punishing her dog, certainly not for a decade, so (B) is wrong. There are many references to hermits and nuns in this story, but dogs do not practice celibacy as a religious practice, so (D) is wrong. (E) is wrong just from context, because the passage mentions that other kitchens give bones to dogs.

33. B "Redolent" means "smelling of," and because purity doesn't have a smell, its use here must be metaphorical. Irony (A) is tempting, but there is nothing opposed or contradictory here to indicate irony. There is no simile (C) because there is no direct comparison of two things. Because there is no contradiction, there cannot be an oxymoron (D). Nothing is alluded to, so (E) is wrong. If you do not know these terms, study the glossary in this book.

34. A The story of Caesar is a gentle satire on the minidramas of small-town life, which finds excitement in the vicious reputation of an old dog. Clues to the satirical tone are the many overwritten references to sin and danger, and especially Louisa's vision of Caesar on a rampage through the town. Freeman's treatment of this passage is too humorous to be either indignant (B) or pensive (C). Because it is clear to the reader, and even to Joe, that Caesar isn't really dangerous, there is nothing foreboding (D) or menacing (E) in this passage either. The selection does say that Louisa feels many "forebodings of disturbance," including worries about Caesar, but those are Louisa's feelings rather than the tone of the passage, which indicates the attitude of the author.

35. E "Sanguinary" means bloody, both in the sense of containing blood and of liking blood. (D), vegetarian, is obviously wrong because it contradicts the meaning of the sentence. The other answers draw on ideas raised in previous questions on this piece; remember to keep your answers consistent. We have already established that financial concerns do not dominate Caesar's diet, so (A) is wrong. (B) and (C) drag in the ideas of masculine and feminine traits that predominate in this selection, but they really have nothing to do with what the dog eats.

36. C This question tests how well you read Louisa's character, because the entire passage is about her attitude toward gender relations. Her meditations on the disorder her future husband will bring to her house and on the impending danger of Caesar's release are best summed up in (C). Louisa is living in a society that believes men and women belong together (A), but her worries show that she is not entirely convinced of this. On the other hand, she is not explicitly rejecting marriage, so (B) is not the right answer either. (D) introduces the idea of wildness that you might have associated with Caesar, but it is important to note that Louisa does not believe she has tamed Caesar, nor does she think she will have any influence over her husband, so (D) is wrong. Her belief that Joe's decision to release Caesar will prove disastrous shows that she does not think men are more intelligent than women, so (E) is also wrong.
37. B "Indelicate" is a euphemism for "inappropriately sexual." Dirty jokes are indelicate; graphic sexual details are indelicate. The point here is that Louisa’s concern about the chaos Joe may bring to her life is connected to her sexual concerns. Although this passage in general ponders the differences between Louisa and Joe, delicacy or lack thereof is not the primary concern of the passage, so (A) is wrong. There is nothing to suggest that Joe is especially coarse, nor that his belongings are shoddy, so (C) and (D) are wrong. (E) is another example of over-reading the passage. "Indelicate" does not refer to Caesar in any way, and so cannot foreshadow Louisa’s vision of a rampaging dog.

38. E All the statements describe the narrative accomplishments of the Caesar vignette. Joe is shown to be kind and practical (A) when he urges Caesar’s release; Louisa’s fears (B) are demonstrated in her vision of Caesar on a rampage; Caesar’s sad plight is an example of what happens when people refuse change (C); and the inflated terror of the townspeople is a satire of small-town life (D).

39. B Caesar has a gentle face; he is mild-visaged. "Visage" means face. (E) might have misled some people because there is the suggestion that Caesar is vicious, and hence could be "masked," but we see Caesar differently than Louisa does. This adjective is just straightforwardly descriptive, not a clue to hidden depths. Don’t over-read the passage.

QUESTIONS 40—54

Maxine Kumin is a revered contemporary poet who tends to examine the depths, such as they are, of comfortable suburban life. "Woodchucks" is from her 1972 collection Up Country.

40. B The poem literally describes the speaker’s attempts to rid the garden of woodchucks. The final reference to Nazis (A) solidifies the subtext of the poem, and illuminates its underlying theme about violence, but is not the literal subject. There is a dream (D) mentioned in the final lines, but it is a minor detail rather than the main subject of the poem. Landscape design (E) and vegetarianism (C) may come to mind in the description of the garden, but neither is the subject of the poem.

41. E The theme of the poem is that the potential for violence and persecution are within everyone, even otherwise peaceful suburban gardeners. (D), the idea that the world is essentially violent, is tempting but too general. (A), (B), and (C) are not even close; note that (B), the idea that we must fight the battles of everyday life, might tempt people who misread the poem.

42. E The poem condemns all killing, even killing often justified as necessary, such as eliminating garden pests. Therefore, (E) is false, and the correct answer. In fact, (E) contradicts the entire sense of the poem. All of the other statements are true. Even if you did not know about the Nazi rhetoric of vermin extermination, you could recognize the presence of this rhetoric in the poem and would hesitate to eliminate (A). Likewise, you should notice the reference to Darwin, even if you are not clear on connections between Nazis and Social Darwinism; therefore, you would hesitate to eliminate (B). The third stanza demonstrates the truth of (C), that political beliefs are quite similar to religious beliefs, although recognizing this requires a sensitivity to tone in the poem. The very comparison of killing woodchucks with Nazi genocide should lead you to see Kumin’s point that all violence is essentially similar (D).
43. C "Darwinian pieties" is an oxymoron because it is a contradiction in terms. Darwin's evolutionary theories are seen by many to be antireligious because they contradict the story of creation in the Bible. At the same time, "piety" means religious devotion. Kumin is suggesting that people are devoted to Darwin as blindly as they ever were to religion. However, Darwin is used here not so much to suggest evolution as to suggest the political beliefs associated with "Social Darwinism," which sees struggles between groups of people as a violent zero-sum contest for survival in which the winners are proven to be biologically superior. Social Darwinism is often a polite mask for racism and other social biases against groups perceived as inferior.

44. D The tone of the poem contradicts the speaker's attitudes, so nothing in the poem proves those attitudes correct. All the other statements about line 4 are true.

45. C The entire poem is an ironic satire against people who refuse to recognize the violence of their lives as part of the violence of the world. (A) and (D) are tempting because both Kumin and presumably the reader feel outrage over the violence in the world and would wish to protest it, but the poem itself remains ironic. There is a sense of triumph (E) in the fourth stanza, but its effectiveness is undercut by the pathetic references to mothers and babies. There is no helpless sorrow (B) anywhere in the poem.

46. D The entire point of the poem is the speaker's growing awareness of his or her own violent tendencies. The idea that all violence is related (B) is implied in the poem, but is not the main point of the final two lines. The other answers are all variously shallow misreadings of the poem.

47. B The garden, usually considered a peaceful place, is here the scene of violence, which is ironic, so choice I is true. The garden obviously symbolizes nature, which is the site of Darwinian struggle, so II is true. In this poem, the garden is very realistic and specific, suggesting that the issues discussed are specific and realistic as well, so IV is true. Item III is false, but tempting because gardens are often featured in pastoral poems. However, pastoral poems focus on the peacefulness of the countryside, which this poem obviously does not. Item V is obviously false, and contradicts the main theme of the poem.

48. C "Airtight" is a pun, referring to the legal idea of an "airtight case" to show that the speaker felt justified in executing the woodchucks, but also referring to the physical process of gassing the woodchucks. It is not sustained enough to be a metaphor (A), and it does not symbolize anything (E). It might be read as an allusion (D) to the legal system, but it is not really specific enough to work as an allusion. It does not contradict itself, so it's not an oxymoron (B). If you don't know these terms, be sure to study the glossary in the back of this book. Incidentally, question 44 already told you that "airtight" is a pun.

49. C "Beheading the carrots" is an example of personification because it applies a physical human quality to an inhuman object: Carrots don't have heads to lop off, but describing the woodchucks' actions in this way makes the woodchucks sound more sinister. Anthropomorphism (D) is a more involved form of personification, in which one ascribes human motivations to the nonhuman object.

50. C The speaker of a poem is not necessarily the poet, but is a narrator. That makes "the poet" (A) the wrong answer. The other answers are pretty ridiculous.
51. A This question is a little tricky. By switching from a setting of natural gardens to the idea of a staged scene, the poet is emphasizing the artificial cultural script influencing the speaker to act so brutally. There is even a suggestion that such scripts naturalize many brutal actions in human society and so render atrocities acceptable, as in the influence of Nazi ideologies. (B) is tempting because of the influence of ideology; social Darwinism holds that humans are naturally predatory, but the poem as a whole is arguing against exactly this point. (C) is partially true, because “killer” is a harshly clear word, but the effect is not unique to this line; equally harsh words have gone before in previous lines. (D) is wrong because although the line is alliterative, it is not especially onomatopoeic. (E) is just flat out wrong because the line isn’t senseless and the speaker isn’t confused.

52. D The way to answer this question is to evaluate each statement as true or false. Statement I is true; the first line tells you that you are going to hear a story about gassing the woodchucks. Statement II is true; “didn’t turn out right” implies that things went “wrong,” but what is wrong when you are gassing living creatures? Statement III uses a more academic discourse to say almost exactly the same thing as statement II and is also true. By the time you get to the end of the poem, you know that “didn’t turn out right” is an understatement of what really happened, so IV is true. V is false, because the first line does not give enough information to be considered a summary of the poem. The first line still seems to be about woodchucks instead of about human nature, and no summary of this poem should focus on woodchucks. (D) is the only choice that correctly lists the true statements.

53. B In the final line of the poem, “Nazi” is an allusion to the atrocities of genocide in World War II. The poem as a whole implies a comparison between the killing of woodchucks and genocide, but this is merely implied and does not become an outright simile (C) or metaphor (A) in the final line. Neither does the final line contain a paradox (D) or metonym (E). If you do not know what these terms mean, you should consult the glossary at the back of this book.

54. B This question can be answered through POE. (A) is wrong because the final lines are certainly ironic. (C) is wrong because there is no contradiction at the end of the poem. (D) is wrong because the poem’s strong moral point is about human violence, not about environmentalism. (E) is wrong because the dream mentioned is realistic rather than surreal, and therefore the verisimilitude of the poem is not abandoned. (Verisimilitude means “the quality of seeming real”—it’s another good term to know for the exam.) That leaves only (B), which fits perfectly. Slant rhymes are imprecise rhymes, in this case “keeps/sleep” and “dream/unseen.”

55. B This question is asking you to identify a figure of speech. There is no mention of winter (A), garbage (C), or woodchuck predators (E) in the poem, so those choices are incorrect. Answer (C) is incorrect, as it is understood that “the food from our mouths” should not be taken literally. It is figurative language, so answer (B) is correct.