AP* English Language and Composition

Multiple Choice

Emerson’s “Nature”

Teacher Overview
# Multiple Choice
## Ralph Waldo Emerson’s “Nature”
### Teacher Overview

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Teacher Overview—Emerson’s “Nature” Multiple Choice

Materials: Copies of this lesson. The final page of the lesson is designed to be taken out and used for later review. Instructions for the teacher appear in blue italics.

Introduction: Test Structure

Section I of the Advanced Placement* English exam is the multiple choice section. This section is 60 minutes long and consists of about 55 questions. The reading represents a variety of modes – AP Language: narration, argumentation, persuasion, description; AP Literature: poetry and prose, both fiction and nonfiction. The selections will vary in length from about 300 words to 700 words.

Each selection is followed by 12 to 15 multiple choice questions based on content and style. The line-referenced questions will follow the order of the selections, but interspersed among them will be questions which cover the entire passage. The selection will give you everything you need to answer the questions, so it’s up to you to read carefully and think critically. You are not expected to have prior knowledge about the selection’s content.

Use your knowledge of your own strengths and weaknesses to form your strategy for getting the most correct answers you possibly can. By analyzing the questions you get wrong on practice tests and by determining why you missed them, you can begin to reach some understanding:

- Do you read the stems too quickly?
- Do you misread the choices and especially the correct ones?
- Is one certain question type the hardest for you?
- Can you see why the correct answer is better than your choice of a wrong answer?
Activity One: Read the excerpt from Ralph Waldo Emerson’s “Nature” and answer the questions that accompany the text.

This is intended to be a guided practice to work on as a larger group with the class.

To speak truly, few adult persons can see nature. Most persons do not see the sun. At least they have a very superficial seeing. The sun illuminates only the eye of the man, but shines into the eye and the heart of a child. The lover of nature is he whose inward and outward senses are still truly adjusted to each other; who has retained the spirit of infancy even into the era of manhood. His intercourse with heaven and earth, becomes part of his daily food. In the presence of nature, a wild delight runs through the man, in spite of real sorrows. Nature says, -- he is my creature, and maugre all his impertinent griefs, he shall be glad with me. Not the sun or the summer alone, but every hour and season yields its tribute of delight: for every hour and change corresponds to and authorizes a different state of the mind, from breathless noon to grimmest midnight. Nature is a setting that fits equally well a comic or a mourning piece. In good health, the air is a cordial of incredible virtue. Crossing a bare common, in snow puddles, at twilight, under a clouded sky, without having in my thoughts any occurrence of special good fortune, I have enjoyed a perfect exhilaration. I am glad to the brink of fear. In the woods too, a man casts off his years, as a snake his slough, and at what period soever of life, is always a child. In the woods, is perpetual youth. Within these plantations of God, a decorum and sanctity reign, a perennial festival is dressed, and the guest sees not how he should tire of them in a thousand years. In the woods, we return to reason and faith. There I feel that

1. According to Emerson, why do most people only superficially see the sun? Most people only acknowledge the concrete (the heat, the light). They do not “see” clearly enough to experience the joy in nature and in all its elements. They do not acknowledge the connection between human beings and every part of the natural world, including the sun.
2. How does Emerson define “the lover of nature”? One whose inward and outward senses are truly adjusted to each other. He believes that a lover of nature experiences the world with his senses and also with his spirit.
3. What might he mean by “the spirit of infancy”? The spirit of infancy is a way of looking at the world with innocence and a childlike openness to what it has to offer.
4. Identify the metaphor in line 10. What is being compared? “...daily food” is the metaphor. The communion with nature is compared to food because to Emerson such communion is as necessary to the survival of the soul as is food to the body.
5. In context, what might “maugre” mean? Think of a synonym to replace it. “maugre” means “in spite of” or “notwithstanding.”
6. What is the antecedent of “he” in line 13? Man
7. What is the effect of personifying Nature in lines 12-14? Nature becomes an entity with which man can have a relationship. Nature is alive and real and dynamic, as if it were a person.
8. In lines 14-19, Emerson employs what rhetorical device to reveal the breadth of nature? Antithesis is the device. The juxtaposition of opposites highlights the broad spectrum of everything in nature.
9. “Nature is a setting that fits equally well a comic or a mourning piece.” What does Emerson mean? Do you agree? Nature is the perfect place for man to exercise his heroism and survives in spite of his flaws. Answers will vary.
10. What does it mean “to be glad to the brink of fear”? What rhetorical device is employed in this expression? Both hyperbole and paradox are used in this phrase. Emerson suggests that the intense experience of communing with nature is both exhilarating and terrifying.
11. In the sentence in line 11, what words would normally be considered contradictory to “special good fortune” (line 24-25). “bare,” “puddles,” “twilight,” and “cloudy”
12. Explain the analogy of lines 27-28. Man sheds his way of looking at nature with jaded, limited vision for a new way that is innocent and childlike. This casting off of the old for the new is repeated unceasingly throughout the natural world.
13. “Child” and “youth” are motifs representing what idea in this paragraph? A perspective, and an attitude toward nature, open and unlimited.
nothing can befall me in life, -- no disgrace, no calamity, (leaving me my eyes,) which nature cannot repair. Standing on the bare ground, -- my head bathed by the blithe air, and uplifted into infinite space, -- all mean egotism vanishes. I become a transparent eye-ball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or particle of God. The name of the nearest friend sounds then foreign and accidental: to be brothers, to be acquaintances, -- master or servant, is then a trifle and a disturbance. I am the lover of uncontained and immortal beauty. In the wilderness, I find something more dear and connate than in streets or villages. In the tranquil landscape, and especially in the distant line of the horizon, man beholds somewhat as beautiful as his own nature.

The greatest delight which the fields and the woods minister, is the suggestion of an occult relation between man and the vegetable. I am not alone and unacknowledged. They nod to me, and I to them. The waving of the boughs in the storm, is new to me and old. It takes me by surprise, and yet is not unknown. Its effect is like that of a higher thought or a better emotion coming over me, when I deemed I was thinking justly or doing right.

14. Of all things that might befall Emerson, what is the one calamity that nature could not repair? Why would such a loss be devastating? He could not recover from the loss of his eyesight because it is through the sense of sight that he experiences nature and maintains the relationship with it.

15. Discuss the paradoxes in lines 40-46. “I am nothing-I see all.” “The name of the nearest friend sounds foreign.” “To be brothers...is a trifle”. What he means here is that to see nature in a new way makes the familiar now new and different. In addition, he loses his individual identity but in becoming a part of the whole, he gains understanding.

16. Define the word “occult” as it is used in line 55. The most appropriate denotation is "supernatural" or "mysterious."

17. What is the antecedent for “it” in the last two sentences? “The waving of the boughs” is the grammatical antecedent but it represents the relationship or the communion between man and nature.

18. What is the main idea of the last paragraph? The relationship Emerson has with nature changes the way he sees everything in his life. It makes him a better man.
Activity Two: Multiple Choice Questions

Read the passage, then answer the following multiple choice questions. You will have sixteen (16) minutes.

Time the students. It is your option whether or not to allow them to use their notes from the previous activity, depending upon their skill level. When time is up, have them score their own papers and discuss the rationales for the correct answers.

To speak truly, few adult persons can see nature. Most persons do not see the sun. At least they have a very superficial seeing. The sun illuminates only the eye of the man, but shines into the eye and the heart of a child. The lover of nature is he whose inward and outward senses are still truly adjusted to each other; who has retained the spirit of infancy even into the era of manhood. His intercourse with heaven and earth, becomes part of his daily food. In the presence of nature, a wild delight runs through the man, in spite of real sorrows. Nature says, -- he is my creature, and maugre all his impertinent griefs, he shall be glad with me. Not the sun or the summer alone, but every hour and season yields its tribute of delight: for every hour and change corresponds to and authorizes a different state of the mind, from breathless noon to grimmest midnight. Nature is a setting that fits equally well a comic or a mourning piece. In good health, the air is a cordial of incredible virtue. Crossing a bare common, in snow puddles, at twilight, under a clouded sky, without having in my thoughts any occurrence of special good fortune, I have enjoyed a perfect exhilaration. I am glad to the brink of fear. In the woods too, a man casts off his years, as a snake his slough, and at what period soever of life, is always a child. In the woods, is perpetual youth. Within these plantations of God, a decorum and sanctity reign, a perennial festival is dressed, and the guest sees not how he should tire of them in a thousand years. In the woods, we return to reason and faith. There I feel that nothing can befall me in life, -- no disgrace, no calamity, (leaving me my eyes,) which nature cannot repair. Standing on the bare ground, -- my head bathed by the blithe air, and uplifted into infinite space, -- all mean egotism vanishes. I become a transparent eye-ball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or particle of God. The name of the nearest friend sounds then foreign and accidental: to be brothers, to be acquaintances, -- master or servant, is then a trifle and a disturbance. I am the lover of uncontained and immortal beauty. In the wilderness, I find something more dear and connate than in streets or villages. In the tranquil landscape, and especially in the distant line of the horizon, man beholds somewhat as beautiful as his own nature.

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1. Which of the following best describes the way the passage is narrated?
   (A) **The reader’s perspective is limited to Emerson’s point of view.**
   (B) The reader views the scene through a child’s perspective.
   (C) The narrator makes his comments relate to the moral significance of events.
   (D) The narrator changes the point of view throughout the passage.
   (E) The narrator maintains an ironic distance from the reader.

   **A.** The point of view of the passage is first person, with the narrator, Emerson, expressing his opinion on nature. Since in an essay the author is the narrator, the message contains Emerson’s own views.
   **B.** Although Emerson mentions that the sun shines “into the eye and the heart of a child” (line 5), the reader does not have to adopt a child’s point of view to understand the passage.
   **C.** Although Emerson deals with his views of nature, these views do not illustrate whether nature is particularly good or bad.
   **D.** Since Emerson uses the first person pronoun “I” throughout the passage, no change in point of view occurs.
   **E.** While Emerson wants the reader to understand his views, and frequently uses figurative language to enlighten, he does not try to distance himself or use irony, the opposite of what he means.

2. The style of the passage is
   (A) simple and learned
   (B) lyrical and vacillating
   (C) reflective and relaxed
   (D) indifferent and intricate
   (E) scholarly and philosophical

   **A.** The language definitely is learned, or scholarly (e.g. “superficial” [line 3], “maugre” [line 13], “exhilaration” [line 26], “decorum” [line 31]). Therefore, also calling the language “simple” would be a contradiction.
   **B.** The diction is lyrical, being subjective and sensual, as revealed with the clause “I have enjoyed a perfect exhilaration” (line 25-26). Just as the diction remains lyrical, without vacillating, or changing, so Emerson’s effusive view of nature remains constant.
   **C.** Although Emerson is reflecting on his ideas about nature, his diction is formal and learned, not relaxed and casual.
   **D.** Although Emerson’s style is intricate and involved, he is not indifferent to his subject. Instead, he has definite, consistently positive views about nature.
   **E.** Emerson’s style is learned or scholarly, containing formal, complex diction and syntax. He also provides his philosophical views on nature (e.g. “I become a transparent eye-ball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or particle of God” [lines 40 – 43]).
3. The author supports his views primarily through the use of
   (A) antithesis
   (B) syllogisms
   (C) definitions
   (D) logical appeals
   (E) historical allusions

A. In much of the excerpt, Emerson makes antithetical statements. For example, he states, “The waving of the boughs . . . is new to me and old” (lines 57 – 58), then concludes the passage with “It takes me by surprise, and yet is not unknown” (lines 58 – 59).
B. A syllogism is a form of deductive reasoning consisting of a major premise, a minor premise, and a conclusion. No syllogisms are evident in this excerpt.
C. Emerson does not attempt to define nature or its components; he simply outlines his passionate views on the subject.
D. Emerson reveals his own subjective feelings about nature but never uses logic to try to persuade readers of his opinions. No objective facts or statistics occur in the passage. He even states that “In the woods, we return to reason and faith” (line 34).
E. Emerson does not allude to historical events.

4. Which of the following best summarizes the author’s attitude in lines 5 – 10?
   (A) Cynicism prevents humans from understanding nature.
   (B) Only puerile minds indulge in contemplative fantasy.
   (C) Reminiscence of childhood helps adults appreciate nature.
   (D) Only juvenile minds can cherish the wonders of nature.
   (E) Self-absorbed people take nature too much for granted.

A. A cynic is scornful of the motives of others. Emerson describes a lover of nature as a person whose senses are “truly adjusted” (line 7) and one who keeps the spirit of the infant as an adult. This kind of person communes with heaven and earth and is filled with a “wild delight” (line 11). Such an attitude is not cynical but is instead enthusiastic and joyful.
B. The word “puerile” means childish. Emerson comments that a lover of nature retains the “spirit of infancy” (line 8), but he does not imply that the adult nature-lover is childish and immature.
C. When an adult “has retained the spirit of infancy” (line 8), he recalls and appreciates the joys of nature he found as a child.
D. Emerson states that “few adult persons can see nature” (line 1 - 2); he does not claim that all adults lack the vision.
E. Although self-absorbed people may well take nature for granted because they may not observe its wonders, Emerson suggests that people should find their “inner child” and discover the joys of nature.
5. As used in line 13, “maugre” means
(A) however
(B) owing to
(C) therefore
(D) as a result of
(E) notwithstanding

A. By inserting “however” for “maugre” (line 13), the wording becomes “he is my creature, and however all his impertinent griefs, he shall be glad with me.” This does not make sense.
B. If the wording is changed to “he is my creature, and owing to all his impertinent griefs, he shall be glad with me,” the sense is lost.
C. If the wording is changed to “he is my creature, and therefore all his impertinent griefs, he shall be glad with me,” the words become confusing.
D. Confusion results if the wording is changed to “he is my creature, and as a result of all his impertinent griefs, he shall be glad with me.” Griefs rarely cause someone to be glad.
E. The word “notwithstanding” means in spite of. If the wording is changed to “notwithstanding,” the meaning becomes clear (“he is my creature, and in spite of all his impertinent griefs, he shall be glad with me”).

6. The juxtaposition of “breathless noon” (line 18) and “grimmest midnight” (line 19)
(A) creates doubt about the total wonder of nature
(B) stresses the diverse facets of nature
(C) emphasizes man’s obsession with time
(D) reiterates the prior illumination imagery
(E) connotes a subtle ambiguous tone

A. The references to “noon” (line 18) and “midnight” (line 19) reinforce the idea that “every hour and season yields its tribute of delight” (lines 15 – 16). Emerson reveals his total wonder of nature, never doubting it.
B. Nature presents many different ways to delight man—from the awe-stricken “breathless noon” (line 18) to the shocking “grimmest midnight” (line 19). Emerson then states “Nature is a setting that fits equally well a comic or a mourning piece” (lines 19 – 20)
C. Although Emerson uses “noon” (line 18) and “midnight” (line 19) as examples of two very opposite moments in a day, he does not show that man is obsessed with the concept of time.
D. Although Emerson mentions the “sun” (line 14) before he introduces the bright imagery associated with a “breathless noon” (line 18), he does not repeat the dark imagery associated with “grimmest midnight” (line 19).
E. Emerson’s tone is not ambiguous. He stresses that “every hour and season yields its tribute of delight” (lines 15 – 16). From “breathless noon to grimmest midnight” (line 18 – 19), Emerson delights in every aspect of nature.
7. The sentence in lines 22 – 26 (“Crossing a bare common . . . a perfect exhilaration.”) contains all the syntactical elements EXCEPT
   (A) parallel construction
   (B) prepositional phrases
   (C) simple sentence structure
   (D) periodic sentence structure
   (E) cumulative sentence structure

A. Parallel construction, a repeated grammatical construction, occurs with all the prepositional phrases.
C. A simple sentence consists of one independent clause with one subject and one verb. Although it may have many phrases, it will not contain any dependent clauses. Because this sentence fits this description, it is simple.
D. In a periodic sentence, the independent clause comes at the end after an accumulation of phrases and/or dependent clauses. This sentence follows this pattern, ending with the main clause “I have enjoyed a perfect exhilaration” (line 25 – 26).
E. In a cumulative sentence, the essential meaning is complete before the end with the independent clause coming at the beginning. This syntax pattern does not occur here.

8. The metaphorical description of a festival (lines 31 – 32) suggests that
   (A) nature is an ethereal final resting place
   (B) men who revel in the occult prefer such decorum
   (C) nature contributes diverse agricultural benefits
   (D) men who appreciate nature do not find it tiresome
   (E) nature supports vast realms of social and spiritual conviviality

A. A “perennial festival” (line 31) is present in all seasons of the year or persists for several years. The word “perennial” (line 31) suggests nature’s lasting forever, not dying or being in a “final resting place.”
B. Although the words “occult” (line 55) and “decorum” (line 31) appear in the passage, the description does not show any relationship between the supernatural and polite behavior. The two terms do not fit together.
C. Although Emerson mentions “fields” (line 53) and “the vegetable” (line 55), he does not discuss any agricultural benefits.
D. Emerson shows that in the woods, a “perennial festival” (line 31) exists, one that lasts. He also states that the “guest sees not how he should tire of them [a reign of decorum and sanctity] in a thousand years” (line 32 – 33). People who love nature do not grow tired of it.
E. Emerson reveals that the commune with nature is an individual experience, not a social one: “The name of the nearest friend sounds then foreign and accidental” (lines 43 – 44) and “to be acquaintances . . . is then a trifle and a disturbance” (lines 44 – 45).
9. Which of the following pairs of words function as opposites in the passage?

I. “impertinent” (line 13) and “glad” (line 14)
II. “decorum” (line 31) and “sanctity” (line 31)
III. “reason” (line 34) and “faith” (line 34)

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

I. The word “impertinent” (line 13) means to exceed the limits of manners; to be “glad” (line 14) implies happiness. The words do not function as opposites.

II. The word “decorum” (line 31) refers to appropriately polite behavior; the word “sanctity” (line 31) refers to the condition of being considered sacred. The words do not function as opposites.

III. The word “reason” (line 34) refers to rational, logical, or analytical thought; the word “faith” (line 34) implies a confident belief in something. The two words function as opposites; therefore, “III. only” makes up the correct response.

10. Through context in lines 47 – 49, “In the wilderness, I find something more dear and connate than in streets or villages,” the word “connate” most likely means

(A) abstruse
(B) restrained
(C) discordant
(D) revered
(E) arcane

A. In the context, Emerson describes the wilderness as beautiful and “tranquil” (line 49). The word “abstruse,” meaning mysterious and incomprehensible, would not fit here.

B. The word “restrained,” meaning held back, would not fit within the context of the passage when Emerson states that he is “the lover of uncontained and immortal beauty” (lines 46-47).

C. The word “discordant” means out of harmony, especially in sound, a negative connotation. The wilderness is “dear” to Emerson, not negative in any way.

D. If something is dear, it most likely is “revered” or adored. This word fits the context well, as Emerson loves nature and the wilderness.

E. If something is arcane, it is secret or hard to understand. In the wilderness, Emerson finds something that is more “dear” (line 48) to him than what he finds in villages. Emerson does not mention that the wilderness is difficult to understand.
11. The effect of the personification in lines 56-57 is to
(A) illustrate the narrator’s rather unearthly link to nature
(B) reflect the surprising relationship between fields and woods
(C) outline the powerful aesthetic principals of the natural world
(D) demonstrate the extraordinary effects of ministering to vegetables
(E) reveal the narrator’s surprise when he communes with occult beings

A. When Emerson states that the vegetables “nod” (line 56) to him and that he
nods back to them, he personifies the vegetables. The branches also wave to him in the
storm. He is illustrating his link to the vegetation.
B. Emerson suggests “an occult relation between man and the vegetable” (line 55).
He does not mention the link between vegetation and woods.
C. Aesthetics is characterized by an increased sensitivity to beauty. The vegetation
may nod to the narrator; however, an increased sensitivity to the beauty of the scene is
not present.
D. Vegetables are not being ministered to through the personification. Man and
vegetable are acknowledging one another, illustrating the link between the two.
E. Surprise overtakes the narrator as he recognizes the link between man and
vegetation. He is not communicating or comming with the occult.

12. The antecedent of “it” in the clause “Its effect is like that of a higher thought”
(lines 59-60) is
(A) “waving” (line 57)
(B) “boughs” (line 57)
(C) “storm” (line 58)
(D) “surprise” (line 59)
(E) “effect” (line 59)

A. Emerson writes “The waving of the boughs in the storm, is new to me and old.
It [the waving] takes me by surprise (lines 58 – 59).” He then states “Its effect [the
waving] is like that . . . .” (line 59 – 60). The antecedent of “It” (line 58) and of “Its”
(line 59) is “waving” (line 57).
B. Emerson refers to the waving of the boughs and that their waving takes him “by
surprise” (line 58 – 59). The boughs do not surprise him.
C. The storm does not take Emerson by surprise; the waving of the branches does.
D. In saying that the effect of the surprise “is like that of a higher thought or a better
emotion” (line 59 – 60), the meaning of the statement is lost. Emerson says that the
effect of the waving is like a higher thought to him.
E. The word “effect” is somewhat redundant and does not make sense as the
antecedent. The sentence would then mean “The effect of the effect is like that of a
higher thought . . . .”
13. An example of inversion occurs with the words
(A) “To speak truly, few adult persons can see nature” (line 1)
(B) “In the woods too, a man casts off his years” (lines 26 – 27)
(C) “In the woods, is perpetual youth” (lines 29 – 30)
(D) “There I feel that nothing can befall me” (lines 34 – 35)
(E) “Its effect is like that of a higher thought” (lines 59 – 60)

A. The subject of the sentence and its modifiers (“few adult persons” [line 1]) come before the verb (“can see” [line 1 – 2]) and the object (“nature” [line 2]). The sentence is in natural order.
B. The subject of the sentence (“a man” [line 27]) comes before the verb (“casts off” [line 27]) and the object (“his years” [line 27]). The sentence is in natural order.
C. The subject of the sentence and its modifier (“perpetual youth” [line 29 – 30]) come after the verb “is” (line 29). The sentence is in inverted order.
D. Although the sentence begins with an adverb (“There” [line 34]), the subject and verb are written in natural order.
E. The subject (“effect” [line 59]) comes before the verb (“is” [line 59]), demonstrating natural order.

14. The final paragraph presents an ironic juxtaposition of the
(A) lover of nature and the image of God
(B) eye of mankind and the heart of a child
(C) difference between youthfulness and old age
(D) relationship between human beings and vegetation
(E) nodding of the vegetation and the waving of the boughs

A. Emerson does not place a lover of nature and an image of God side-by-side in the final paragraph to produce a contrast. He talks about the link “between man and the vegetable” (line 55); Emerson does not relate this idea to God.
B. The narrator does not deal with adults, children, and nature in the final paragraph.
C. Emerson deals with the link between man and vegetation in the final paragraph; he does not deal with age.
D. Emerson discusses “the suggestion of an occult relation between man and the vegetable” (lines 54 – 55), the relationship between humans and vegetation.
E. The vegetables and boughs are personified when they “nod” (line 33) and wave to the narrator. No juxtaposition of contrasting ideas is present.
15. Wording that depicts both hyperbole and paradox are found in
(A) “The sun illuminates only the eye of the man” (line 4)
(B) “a wild delight runs through the man” (line 11)
(C) “I am glad to the brink of fear” (line 26)
(D) “I become a transparent eye-ball” (line 40)
(E) “I am not alone and unacknowledged” (lines 55 – 56)

A. The statement contains understatement, not hyperbole, with “The sun illuminates
only the eye of the man” (lines 3 – 4) and does not illustrate a paradox.
B. Although perhaps slightly exaggerated by the personification of “a wild delight”
(line 11) that is running, this statement is not paradoxical.
C. The words “glad to the brink of fear” (line 26) are paradoxical because at first
glance the statement appears contradictory—how can someone be “glad” near “fear”?
On further examination, the meaning becomes clear—that it is an exaggeration, or
hyperbole, for effect. If a person is that happy, the situation may feel frightening.
D. While this exaggerated statement is metaphorical, comparing Emerson to a
“transparent eye-ball,” (line 40), it does not reveal an ironic, contradictory situation.
E. This sentence is an example of litotes, a double negative (“not . . .
unacknowledged” [lines 55 – 56]) that creates understatement for emphasis. No
hyperbole or paradox occurs.

16. The passage as a whole introduces contrasts between all of the following
EXCEPT
(A) incipience and antiquity
(B) pleasure and adversity
(C) plentitude and dearth
(D) known and unknown
(E) wilderness and metropolis

A. The word “incipience” refers to a beginning versus “antiquity” or ancient times.
Emerson discusses the effect of the waving of the boughs as being “new to me and old”
(line 58).
B. Emerson reveals a contrast between “pleasure” and “adversity” or suffering with
the words “a wild delight runs through the man, in spite of real sorrows” (line 11 – 12).
C. Although nature may be viewed as containing abundance for the person who
loves being outside, Emerson does not deal with a “dearth” or scarcity as result of
nature’s grandeur.
D. Emerson reveals a contrast between the “known” and the “unknown” in the words
“It takes me by surprise, and yet is not unknown” (lines 58 – 59).
E. Emerson introduces a contrast between the “wilderness” and the “metropolis” in
the words “In the wilderness, I find something more dear and connate than in streets or
villages” (lines 48 – 49).
Activity Three: Justifying your answers: After checking your responses to the questions with the key, identify two questions you missed. For these questions, write an explanation of the correct response using text evidence in your explanation. Use complete sentences.

Answers will vary. After you review the correct answers, have students work in small groups or individually to complete this activity. When they have had adequate time to complete the task, have them return to the larger class to discuss their findings.

I missed question # ____. I thought letter ____ was the answer, but I now realize letter ____ is a better choice because:

I missed question # ____. I thought letter ____ was the answer, but I now realize letter ____ is a better choice because:
Top Twenty Tips for Success

Be sure to review these with the students before the timed multiple choice activity.

1. Preview the test. Remember, passages are often repeated so you don’t have to turn back to find an answer.
2. Decide where to begin. The test usually has 4 reading selections, but occasionally 5 will be included. You don’t have to complete the first passage first, but be careful to mark your answer document correctly. If 18th century poetry is difficult for you, for example, save it for last.
3. Mark the time to start at the beginning of each passage (15 minutes for 4 passages in 60 minutes, or 12 minutes for 5 passages). Move on if you have spent too much time on one section (over 15 minutes).
4. This is not a power test like the SAT®. Easy questions and very difficult questions are mixed in with moderately difficult questions.
5. Read the passage and answer questions according to the divisions of the test. If you see that three questions deal with the same paragraph, read that paragraph, answer those questions, then move on to the next section.
6. This is not a homework assignment. You are not trying to remember information for future reference. You are surfing for answers.
7. As you read the passages, anticipate questions. If you tend to read quickly, read the question stems before you read the passage.
8. As you read the question stem, try to determine the answer before you read the choices.
9. Don’t guess unless you can eliminate two answers quickly. The guess penalty is ¼ point for each incorrect answer.
10. Number the paragraphs in the prose passage.
11. Circle footnotes and titles.
12. Mark your answers in the margin on the test book.
13. Cross out incorrect answers to eliminate them from further consideration.
14. If you can’t decide between two answers, put a question mark in the margin and move on. Come back to the question when you finish the section.
15. In line-reference questions, the answer may be before or after the line given, but questions are focused on the quote in the line.
16. Remember that two answers are technically “correct,” but one answer is more focused and to-the-point than the other.
17. Roman numeral questions are really nothing more than true/false questions. But they can eat up your time. You may want to skip these questions if you’re short of time.
18. LEAST and EXCEPT questions are also time-consuming. Move on if they cause you to stall out.
19. Keep your finger on the passage as you answer the questions, moving it down as you continue to a new question. The line references are in order as they appear.
20. When you have finished a section (one passage), bubble in your Scantron. Don’t wait to bubble until you have answered all the questions on the exam. You may run out of time. Leave the most difficult questions until the end of each section. Sometimes a later question can help to answer one previously encountered.