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AP ENGLISH LITERATURE · FREE RESOURCE

Skill Builders: 12 Mini-Passages with Questions

Twelve short drill sets for the multiple-choice section: six poems (public domain) and six prose or drama passages (original, written for this guide), each with five four-choice questions. Time yourself at about one minute per question, then read the explanation for every item, right or wrong.

How to use this document. Do one set at a time. Read the passage three times (sense, speaker and situation, then shifts and devices), answer the questions, and mark any you guessed. Check the key, then log misses in your error log using the skill code shown.

Part 1: Poetry

Set P1: Percy Bysshe Shelley, “Ozymandias” (1818)

I met a traveller from an antique land, Who said—“Two vast and trunkless legs of stone Stand in the desert. . . . Near them, on the sand, Half sunk a shattered visage lies, whose frown, And wrinkled lip, and sneer of cold command, (5) Tell that its sculptor well those passions read Which yet survive, stamped on these lifeless things, The hand that mocked them, and the heart that fed; And on the pedestal, these words appear: My name is Ozymandias, King of Kings; (10) Look on my Works, ye Mighty, and despair! Nothing beside remains. Round the decay Of that colossal Wreck, boundless and bare The lone and level sands stretch far away.”

1. The speaker of the poem is best described as (A) the king, boasting of his achievements (B) someone repeating a story told by a traveler (C) the sculptor, remembering his work (D) a historian, analyzing an ancient empire
2. Lines 4–8 (“whose frown, / And wrinkled lip, and sneer of cold command...”) suggest that the sculptor (A) admired the king and flattered him (B) was forced to carve the statue against his will (C) understood the king’s character and captured it accurately (D) was unskilled and made the statue crudely
3. The inscription in lines 10–11 is ironic because (A) its boast of power contrasts with the ruined scene that surrounds it (B) it was written by the sculptor instead of the king (C) it is addressed to people who are not mighty (D) it is carved in a language that no one can read

4. The phrase "Nothing beside remains" (line 12) emphasizes (A) the traveler's disappointment at finding so little (B) the sculptor's loss of his work (C) the poet's wish to rebuild the monument (D) the complete disappearance of everything the king once ruled
5. The final two lines primarily serve to (A) introduce a new speaker (B) contrast the vast, empty desert with the king's claims of greatness (C) describe the king's palace in detail (D) express the speaker's fear of the desert

Set P2: Robert Frost, "Nothing Gold Can Stay" (1923)

Nature's first green is gold, Her hardest hue to hold. Her early leaf's a flower; But only so an hour. Then leaf subsides to leaf. (5) So Eden sank to grief, So dawn goes down to day. Nothing gold can stay.

6. The statement that gold is "Her hardest hue to hold" (line 2) suggests that (A) the most beautiful stage of nature is the most fleeting (B) nature cannot produce the color gold (C) gold is a heavy metal (D) the speaker wishes to own gold
7. In line 4, "But only so an hour" most nearly means (A) the flower lasts for a day (B) an hour is a measure of the poet's patience (C) the flower is more important than the leaf (D) the early leaf resembles a flower for only a short time
8. The allusion to Eden in line 6 serves to (A) describe the beauty of a garden (B) connect the loss in nature to a larger story of lost innocence (C) show that the speaker lives in a garden (D) criticize religious teaching
9. The poem's tone is best described as (A) angry and rebellious (B) joyful and celebratory (C) quietly sad and accepting (D) puzzled and curious
10. The final line, "Nothing gold can stay," functions as (A) a summary statement of the poem's central idea (B) an unrelated afterthought (C) a question for the reader (D) a contradiction of what came before

Set P3: Christina Rossetti, "Remember" (1862)

Remember me when I am gone away, Gone far away into the silent land; When you can no more hold me by the hand, Nor I half turn to go yet turning stay. Remember me when no more day by day (5) You tell me of our future that you planned: Only remember me; you understand It will be late to counsel then or pray. Yet if you should forget me for a while And afterwards remember, do not grieve: (10) For if the darkness and corruption leave A vestige of the thoughts that once I had, Better by far you should forget and smile Than that you should remember and be sad.

11. The "silent land" (line 2) most likely refers to (A) a foreign country (B) a place of peace and quiet (C) death (D) a distant memory
12. The shift that occurs at line 9 ("Yet if you should forget me for a while") is best described as a shift from (A) a request to be remembered to permission to forget (B) grief to anger (C) the past to the future (D) personal memory to public history
13. The speaker's attitude toward the person being addressed is best described as (A) bitter and resentful (B) indifferent and distant (C) formal and polite (D) tender and selfless
14. The word "vestige" (line 12) most nearly means (A) a garment (B) a trace (C) a burden (D) a prayer

15. The poem's final couplet-like lines (13–14) primarily emphasize (A) the speaker's anger at being forgotten (B) the speaker's fear of death (C) the speaker's preference for the beloved's happiness over being remembered (D) the speaker's doubt that the beloved will return

Set P4: Paul Laurence Dunbar, "We Wear the Mask" (1896)

We wear the mask that grins and lies, It hides our cheeks and shades our eyes,— This debt we pay to human guile; With torn and bleeding hearts we smile, And mouth with myriad subtleties. (5)

Why should the world be over-wise, In counting all our tears and sighs? Nay, let them only see us, while We wear the mask.

We smile, but, O great Christ, our cries (10) To thee from tortured souls arise. We sing, but oh the clay is vile Beneath our feet, and long the mile; But let the world dream otherwise, We wear the mask! (15)

16. The "mask" in the poem is best understood as (A) a costume worn in a play (B) a symbol of celebration (C) a disguise worn by criminals (D) a figure for concealing pain behind a smile

17. The phrase "This debt we pay to human guile" (line 3) suggests that the concealment is (A) a pleasure the speakers choose (B) a cost imposed by a deceitful world (C) a punishment for wrongdoing (D) a gift to those who love them

18. The word "we" throughout the poem indicates that the speaker (A) speaks on behalf of a group (B) is addressing a single friend (C) is describing a stranger (D) is arguing with an opponent

19. The shift in the third stanza (lines 10–15) is best described as a movement from (A) anger to forgiveness (B) public statement to private memory (C) description of the mask to a direct prayer-like cry (D) comedy to romance

20. The repetition of "We wear the mask" at the end of stanzas 2 and 3 primarily serves to (A) show that the speakers are tired of talking (B) introduce new ideas about the mask (C) lighten the tone of the poem (D) reinforce the central idea and the sense of continuing burden

Set P5: William Shakespeare, Sonnet 29 (1609)

When, in disgrace with fortune and men's eyes, I all alone beweepe my outcast state, And trouble deaf heaven with my bootless cries, And look upon myself and curse my fate, Wishing me like to one more rich in hope, (5) Featured like him, like him with friends possess'd, Desiring this man's art and that man's scope, With what I most enjoy contented least; Yet in these thoughts myself almost despising, Haply I think on thee, and then my state, (10) Like to the lark at break of day arising From sullen earth, sings hymns at heaven's gate; For thy sweet love remember'd such wealth brings That then I scorn to change my state with kings.

21. In the first quatrain (lines 1–4), the speaker's emotional state is best described as (A) angry at others (B) despairing and self-pitying (C) proud and confident (D) calm and resigned

22. The word "bootless" (line 3) most nearly means (A) wearing shoes (B) loud (C) useless (D) sincere

23. The turn in the poem occurs at line 9, signaled by "Yet," and moves the speaker from (A) self-contempt to thoughts of the beloved (B) love to hatred (C) memory to prophecy (D) wealth to poverty

24. The simile in lines 10–12 compares the speaker’s state to a lark arising at dawn in order to (A) emphasize the speaker’s wish for a pet (B) suggest the speaker loves music (C) show the speaker’s confusion (D) convey a rising from gloom to joy

25. The final line suggests that (A) the speaker wishes to be a king (B) the beloved’s love is worth more to the speaker than royal status (C) the speaker is jealous of kings (D) kings are unhappy

Set P6: Emily Dickinson, “Hope is the thing with feathers” (c. 1861) —

“Hope” is the thing with feathers — That perches in the soul — And sings the tune without the words — And never stops — at all —

And sweetest — in the Gale — is heard — (5) And sore must be the storm — That could abash the little Bird That kept so many warm —

I’ve heard it in the chilliest land — And on the strangest Sea — (10) Yet — never — in Extremity, It asked a crumb — of me.

26. The central metaphor in the poem compares hope to (A) a bird (B) a storm (C) a song (D) a sea

27. The phrase “the tune without the words” (line 3) suggests that hope (A) is a type of music (B) is loud and clear (C) is felt rather than stated (D) requires a language

28. In the second stanza, the storm serves primarily to (A) show the bird’s fear (B) represent happiness (C) provide the setting for the poem (D) test the endurance of hope

29. The shift in the third stanza is best described as one from (A) general description to personal testimony (B) a question to an answer (C) praise to criticism (D) hope to despair

30. The final line (“It asked a crumb — of me”) implies that hope (A) gives comfort without demanding anything in return (B) is hungry (C) depends on food (D) is greedy

Part 2: Prose and drama (original passages)

Set R1: The letter (narration and character) —

The following passage is an excerpt from a novel written for this guide in the style of a nineteenth-century English novel.

Miss Harcourt received the letter at breakfast, and read it twice before she would permit herself to look up. It was a short letter, and (5) its brevity was the cruelty of it. Her aunt, who had watched her face with the patience of a hawk, asked no questions; she merely lifted the teapot and filled a cup that did not need filling. (10)

“You will want some air,” said her aunt at last.

“I think not,” said Miss Harcourt. She folded the letter into precise quarters and placed it beneath her saucer, as though it were a (15) thing that might blow away.

31. The narrator’s description of the letter in lines 3–5 suggests that the letter is (A) lengthy and detailed (B) brief and painful (C) humorous and light (D) formal and routine

32. The comparison of the aunt to “a hawk” (line 7) suggests she is (A) cruel and predatory (B) watchful and attentive (C) elderly and weak (D) distant and uninterested
33. The aunt’s act of filling a cup “that did not need filling” (lines 9–10) most likely indicates her (A) carelessness (B) hunger (C) desire to appear occupied without intruding (D) annoyance with her niece
34. Miss Harcourt’s decision to place the letter “beneath her saucer” (lines 14–15) most strongly suggests that she (A) wants to protect the letter and keep control of her emotions (B) intends to throw the letter away (C) is angry at the sender (D) is careless with her possessions
35. The passage as a whole portrays Miss Harcourt as (A) impulsive and emotional (B) restrained and self-possessed (C) indifferent and cold (D) timid and fearful

Set R2: The ferry (setting)

The following passage is an excerpt from a short story written for this guide in the style of an early twentieth-century story.

The ferry crossed at dusk, when the river had turned the color of pewter and the lights of the far bank were only beginning to (5) appear. A few passengers stood at the rail, wrapped in coats too thin for the wind. Among them was a man who held his hat with one hand and with the other a small, tightly wrapped parcel, which he did not (10) set down even when the boat lurched. The shore he was leaving had already merged with the dark; the shore ahead was a smear of gold, distant and uncertain.

36. The description of the river as “the color of pewter” (lines 2–3) primarily contributes to a mood of (A) cheerfulness (B) tension and excitement (C) gray, subdued uncertainty (D) peaceful satisfaction
37. The detail that the passengers wear “coats too thin for the wind” (lines 6–7) suggests that they are (A) rich and comfortable (B) unprepared or poorly provided for (C) accustomed to the cold (D) traveling on a short trip
38. The man’s refusal to set down his parcel (lines 8–11) most likely suggests that (A) it is heavy (B) it contains something valuable to him (C) he is a thief (D) he is unfamiliar with the ferry
39. The contrast between the two shores (lines 11–14) suggests that the man is (A) leaving a familiar world and approaching an unknown one (B) returning to a happy home (C) afraid of the water (D) bored by the trip
40. The setting in the passage functions primarily to (A) provide historical information (B) reflect the passengers’ uncertainty and transition (C) introduce a comic element (D) contrast with the characters’ cheerfulness

Set R3: The dinner (dialogue and irony)

The following passage is an excerpt from a play written for this guide in the style of a late nineteenth-century drawing-room comedy.

LADY MERRIWETHER: (*pouring tea*) I hear your nephew has taken up a profession, Colonel.

COLONEL AYLMER: He has. Something to do with (5) money. I don’t pretend to understand it.

LADY MERRIWETHER: Nor does anyone, I’m told, which is why it pays so well.

COLONEL AYLMER: (*with dignity*) He’s (10) very successful.

LADY MERRIWETHER: I’m sure. There’s nothing one can’t succeed at, if one never explains it.

41. The stage direction “(with dignity)” in line 9 suggests that the Colonel (A) finds the remark amusing (B) feels slightly defensive about his nephew (C) is angry at Lady Merriwether (D) wishes to change the subject
42. Lady Merriwether’s remark in line 6 is best described as (A) a sincere compliment (B) a request for information (C) a veiled criticism expressed through wit (D) a statement of fact
43. The irony in Lady Merriwether’s final line stems from the fact that (A) she says the opposite of what she means (B) she suggests that success depends on obscurity rather than merit (C) she expresses admiration for the nephew (D) she contradicts the Colonel’s information
44. The Colonel’s response in lines 3–5 (“I don’t pretend to understand it”) primarily reveals (A) his expertise in finance (B) his disinterest in his nephew (C) his honesty and mild bewilderment (D) his anger
45. The exchange as a whole is notable for its (A) heavy emotional tone (B) exchange of polite surfaces with sharper undertones (C) violence (D) lack of humor

Set R4: The garden (point of view and tone)

The following passage is an excerpt from a novel written for this guide.

I have always said that my mother’s garden was the one place where she was truly herself, and I said it with such conviction that I (5) believed it. It was only after her death, when I stood among the overgrown beds and tried to recall which flower was which, that I understood how little I had known. I had watched her kneel there for hours (10) and taken her silence for contentment. Perhaps it was contentment. Perhaps it was escape. I find, now, that I cannot tell the difference, and that the not being able to tell is itself a kind of grief.

46. The narrator’s tone in the passage is best described as (A) reflective and regretful (B) angry and accusatory (C) humorous and detached (D) joyful and nostalgic
47. The statement “I said it with such conviction that I believed it” (lines 3–5) suggests that the narrator (A) now doubts a belief that was only half examined (B) always knew her mother well (C) distrusts everyone (D) dislikes gardens
48. The repetition of “Perhaps it was...” (lines 11–12) serves to (A) show the narrator’s certainty (B) present two possible interpretations without resolving them (C) introduce a new topic (D) argue with the mother
49. The shift in the passage occurs with the phrase (A) “I have always said” (B) “It was only after her death” (C) “Perhaps it was contentment” (D) “the not being able to tell”
50. The final sentence suggests that the narrator’s grief comes from (A) a loss of the garden (B) a conflict with the mother (C) the impossibility of knowing the mother’s inner life now (D) a lack of time

Set R5: The shop (character and diction)

The following passage is an excerpt from a short story written for this guide.

Mr. Pell kept his shop the way some men keep a grudge: carefully, daily, and without apparent purpose. The shelves held nothing a customer (5) wanted; the till was opened only to be polished. Yet every morning at nine he turned the sign, adjusted his waistcoat, and stood in the doorway like a sentry guarding a country that had long since (10) been conquered.

51. The comparison “the way some men keep a grudge” (line 1) suggests that Mr. Pell’s devotion to the shop is (A) joyful (B) stubborn and rooted in habit (C) a way of making money (D) generous
52. The details in lines 4–6 (“nothing a customer wanted”; “opened only to be polished”) emphasize that the shop is (A) a thriving business (B) a place of secret treasures (C) a business that no longer serves its purpose (D) a school
53. The simile of the “sentry guarding a country that had long since been conquered” (lines 8–10) suggests that Mr. Pell is (A) loyal to something that no longer exists (B) afraid of invasion (C) a soldier (D) a conqueror
54. The tone of the passage is best described as (A) bitterly hostile (B) gently ironic and sympathetic (C) coldly analytical (D) celebratory
55. The word “sentry” most strongly connotes (A) laziness (B) humor (C) vigilance and duty (D) menace

Set R6: The return (structure and shift)

The following passage is an excerpt from a novel written for this guide.

For years she had pictured the house as she left it: the porch swing, the crooked gate, her father’s boots by the door. She had (5) carried the image like a coin in a pocket, taking it out when the city grew too loud. Now, standing at the end of the lane, she saw that the porch had sagged, that the gate was gone, and (10) that someone had painted the door a cheerful, unfamiliar blue. She stood a long time. The coin, she realized, had never been the house at all. It had been herself at (15) fifteen, and that person was not coming back.

56. The first sentence of the passage primarily establishes (A) her anger at her family (B) her memory of the house as she had kept it in her mind (C) a description of the city (D) the present state of the house
57. The comparison of the image to “a coin in a pocket” (lines 4–6) suggests that the image was (A) a payment (B) worthless (C) a valued comfort she carried and took out in difficult moments (D) a burden
58. The passage shifts at the word “Now” (line 7) from (A) the past remembered to the present observed (B) joy to anger (C) fantasy to reality (D) the city to the country
59. The details of the sagging porch, the missing gate, and the blue door primarily serve to (A) show that the house has been neglected and altered (B) criticize the new owners (C) suggest the house is haunted (D) introduce a new character
60. The final sentence suggests that the woman realizes (A) the house had been sold (B) the house was never important (C) she must go home (D) what she longed for was her own past self, not the house

Answer Key and Explanations

Q	ANS	SKILL	Q	ANS	SKILL	Q	ANS	SKILL
1	B	NAR 4.A	21	B	NAR 4.B	41	B	CHR 1.B
2	C	CHR 1.B	22	C	FIG 5.A	42	C	FIG 5.C
3	A	FIG 5.C	23	A	STR 3.C	43	B	FIG 5.C
4	D	STR 3.A	24	D	FIG 5.B	44	C	CHR 1.B

Q	ANS	SKILL	Q	ANS	SKILL	Q	ANS	SKILL
5	B	STR 3.A	25	B	LAN 7.A	45	B	NAR 4.B
6	A	FIG 5.B	26	A	FIG 5.B	46	A	NAR 4.B
7	D	FIG 5.A	27	C	FIG 5.B	47	A	NAR 4.D
8	B	FIG 5.C	28	D	STR 3.B	48	B	STR 3.B
9	C	NAR 4.B	29	A	STR 3.C	49	B	STR 3.C
10	A	STR 3.A	30	A	LAN 7.A	50	C	CHR 1.C
11	C	FIG 5.A	31	B	FIG 5.A	51	B	CHR 1.A
12	A	STR 3.C	32	B	FIG 5.B	52	C	SET 2.A
13	D	NAR 4.B	33	C	CHR 1.B	53	A	FIG 5.B
14	B	FIG 5.A	34	A	CHR 1.B	54	B	NAR 4.B
15	C	STR 3.A	35	B	CHR 1.A	55	C	FIG 5.A
16	D	FIG 5.B	36	C	SET 2.A	56	B	STR 3.A
17	B	FIG 5.C	37	B	SET 2.B	57	C	FIG 5.B
18	A	NAR 4.A	38	B	CHR 1.A	58	A	STR 3.C
19	C	STR 3.C	39	A	SET 2.B	59	A	SET 2.A
20	D	STR 3.B	40	B	SET 2.C	60	D	CHR 1.D

Explanations

Poetry

- 1. B.** The poem opens "I met a traveller... Who said," so the speaker reports another's account. (A) and (C) confuse the speaker with the figures in the story; (D) is unsupported.
- 2. C.** "That its sculptor well those passions read" says the sculptor read and captured the king's passions. (A) and (B) have no support; (D) contradicts "well."
- 3. A.** The boast ("Look on my Works, ye Mighty, and despair!") sits on a ruin surrounded by sand. (B), (C), and (D) miss the irony.
- 4. D.** After the boast, "Nothing beside remains" stresses total disappearance. (A), (B), and (C) put feelings into the line that it does not contain.
- 5. B.** The vast sands contrast with the king's claim to greatness. (A), (C), and (D) are not in the lines.
- 6. A.** The line says the first color of spring is hard to keep, which implies that the most beautiful stage is fleeting. (B), (C), and (D) take "gold" too literally.
- 7. D.** The early leaf looks like a flower "only so an hour," meaning briefly. (A) and (C) distort; (B) misreads.
- 8. B.** Eden stands for lost innocence and links the loss in nature to a larger story. (A), (C), and (D) do not fit.

9. **C.** The tone is quietly sad and accepting; the final line states the loss as a fact. (A), (B), and (D) do not fit.
10. **A.** The last line sums up the poem's idea. (B), (C), and (D) misread.
11. **C.** The "silent land" is a euphemism for death, as lines 1–4 imply. (A), (B), and (D) are literal or vague.
12. **A.** After asking to be remembered, the speaker permits forgetting. (B), (C), and (D) do not match.
13. **D.** The speaker puts the beloved's happiness first, so she is tender and selfless. (A), (B), and (C) do not fit.
14. **B.** A "vestige" is a trace. (A), (C), and (D) are wrong.
15. **C.** The speaker prefers that the beloved smile rather than remember in sadness. (A), (B), and (D) do not follow.
16. **D.** The mask conceals pain behind a smile. (A), (B), and (C) are literal or off-topic.
17. **B.** The "debt" is owed to a world of "guile," so the concealment is imposed by a deceitful world. (A), (C), and (D) do not match.
18. **A.** "We" speaks for a group. (B), (C), and (D) do not match.
19. **C.** The third stanza turns to direct cries ("O great Christ") after describing the mask. (A), (B), and (D) misread.
20. **D.** The refrain reinforces the central idea and the continuing burden. (A), (B), and (C) do not fit.
21. **B.** The speaker "beweeps" an "outcast state" and curses his fate, so he is despairing and self-pitying. (A), (C), and (D) do not fit.
22. **C.** "Bootless cries" are cries that do no good; "bootless" means useless. (A), (B), and (D) are wrong.
23. **A.** "Yet" marks the turn from self-contempt to thoughts of the beloved. (B), (C), and (D) misread.
24. **D.** The lark rising at dawn conveys a lift from gloom to joy. (A), (B), and (C) do not fit.
25. **B.** The beloved's love is worth more than the status of kings. (A), (C), and (D) misread.
26. **A.** Hope is "the thing with feathers," the bird. (B), (C), and (D) are details, not the metaphor.
27. **C.** A tune without words is felt, not said. (A), (B), and (D) do not fit.
28. **D.** The storm tests the bird (hope). (A), (B), and (C) do not fit.
29. **A.** The third stanza moves from description to "I've heard it," personal testimony. (B), (C), and (D) do not fit.
30. **A.** Hope asks nothing in return even in "extremity." (B), (C), and (D) take "crumb" literally.

Prose and drama

31. **B.** The brevity is "the cruelty of it," so the letter is brief and painful. (A), (C), and (D) do not fit.
32. **B.** A hawk watches patiently; the aunt is watchful. (A), (C), and (D) overread.
33. **C.** The aunt busies herself to avoid intruding. (A), (B), and (D) are not supported.
34. **A.** Folding the letter "into precise quarters" and securing it shows control. (B), (C), and (D) are not supported.
35. **B.** She is restrained and self-possessed. (A), (C), and (D) misread.
36. **C.** Pewter is a dull gray, and the lights are "only beginning to appear," so the mood is subdued and uncertain. (A), (B), and (D) do not fit.

37. **B.** Coats “too thin for the wind” suggest poor provision. (A), (C), and (D) do not fit.
38. **B.** Holding the parcel tightly suggests value to him. (A), (C), and (D) are unsupported.
39. **A.** He leaves a vanishing shore for an uncertain one. (B), (C), and (D) do not fit.
40. **B.** The setting mirrors transition and uncertainty. (A), (C), and (D) do not fit.
41. **B.** “With dignity” suggests he is a little defensive. (A), (C), and (D) overread.
42. **C.** The remark is a witty, veiled criticism. (A), (B), and (D) misread.
43. **B.** The remark implies that success depends on obscurity rather than merit. (A) is only partly true; (C) and (D) do not fit.
44. **C.** The Colonel is honest and mildly bewildered. (A), (B), and (D) misread.
45. **B.** The exchange is polite on the surface with sharper undertones. (A), (C), and (D) do not fit.
46. **A.** The narrator is reflective and regretful. (B), (C), and (D) do not fit.
47. **A.** The narrator now doubts a belief held with conviction but little examination. (B), (C), and (D) contradict the passage.
48. **B.** The repetition presents two possibilities without resolving them. (A), (C), and (D) misread.
49. **B.** “It was only after her death” marks the turn to understanding. (A), (C), and (D) are not the shift.
50. **C.** The grief comes from not being able to know now. (A), (B), and (D) do not fit.
51. **B.** A grudge is kept stubbornly and by habit. (A), (C), and (D) do not fit.
52. **C.** The details show a business that no longer serves its purpose. (A), (B), and (D) do not fit.
53. **A.** The sentry guards a country already conquered, so he is loyal to something that no longer exists. (B), (C), and (D) do not fit.
54. **B.** The tone is gently ironic and sympathetic. (A), (C), and (D) do not fit.
55. **C.** “Sentry” connotes vigilance and duty. (A), (B), and (D) do not fit.
56. **B.** The first sentence establishes her memory of the house. (A), (C), and (D) do not fit.
57. **C.** A coin carried in a pocket is a valued comfort. (A), (B), and (D) do not fit.
58. **A.** “Now” marks the shift from remembered past to observed present. (B), (C), and (D) do not match.
59. **A.** The details show neglect and alteration. (B), (C), and (D) overread.
60. **D.** She realizes that the image stood for her younger self. (A), (B), and (C) do not follow.

Score yourself

POETRY (30)

Correct: ___ / 30

PROSE AND DRAMA (30)

Correct: ___ / 30

A score of about 70% or higher on a set means the skill is solid. Below 60%, return to the matching skills guide and the question-type guide, then try the set again in a week.

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