

Answer Key - Multiple Choice 1-13

1. The structure of the sentence beginning in line 5 does which of the following?
 - (A) It stresses the variety of Mr. Jones's personal attributes.
 - (B) It implies that Mr. Jones is a less complicated personality than the speaker suggests.
 - (C) It disguises the prominence of Mr. Jones's sensitive nature and emphasizes his less readily discerned traits.
 - (D) It reflects the failure of some observers to recognize Mr. Jones's spirit and sensibility.
 - (E) It belies the straightforward assertion made in the previous sentence.
2. In context, the word "sensibility" (line 6) is best interpreted to mean
 - (A) self-esteem
 - (B) forthright and honest nature
 - (C) capacity to observe accurately
 - (D) ability to ignore the unimportant
 - (E) awareness and responsiveness
3. The first two paragraphs indicate that the speaker assumes that
 - (A) accurate observers of human nature are rare
 - (B) spirited and sensible people are by nature rather effeminate
 - (C) a person's character can be accurately discerned from his or her outward appearance
 - (D) a correlation exists between an individual's "personal accomplishments" (line 1) and his or her physical prowess
 - (E) good-naturedness in a person is usually not readily apparent
4. The shift in the speaker's rhetorical stance from the first sentence of the second paragraph (lines 11-16) to the second sentence (lines 16-18) can best be described as one from
 - (A) subjective to objective
 - (B) speculative to assertive
 - (C) discursive to laconic
 - (D) critical to descriptive
 - (E) literal to figurative
5. The word "former" in line 15 refers to
 - (A) "face" (line 12)
 - (B) "delicacy" (line 12)
 - (C) "air" (line 13)
 - (D) "person" (line 14)
 - (E) "mien" (line 14)

the purpose
and effects
of
complex
syntax

meaning
in
context

recognizing
assumptions

rhetorical
shift
(in what the
speaker is
trying to
accomplish
verbally)

recognizing
an
antecedent

6. The speaker's allusion to Hercules and Adonis (lines 15-16) serves primarily to
- (A) imply an undercurrent of aggressiveness in Mr. Jones's personality
 - (B) suggest the extremes of physical attractiveness represented in Mr. Jones's appearance
 - (C) assert the enduring significance of mythical beauty
 - (D) symbolize the indescribable nature of Mr. Jones's countenance
 - (E) emphasize how clearly Mr. Jones's features reflected his personality
7. The use of the phrase "it will be" in line 21 indicates that the speaker
- (A) wishes the reader to arrive at the same conclusion regarding Mrs. Waters as the speaker has
 - (B) believes the presentation of Mr. Jones before this passage to have been predominantly negative
 - (C) expects that the description of Mr. Jones will offend some of the more conservative readers
 - (D) regards Mrs. Waters' judgment concerning Mr. Jones to be impulsive rather than sincere
 - (E) fears that the readers will be overly lenient in their judgment of Mrs. Waters
8. The style of the third paragraph differs from that of the first and second paragraphs in that it is
- (A) instructive rather than descriptive
 - (B) argumentative rather than expository
 - (C) interpretative rather than metaphorical
 - (D) objective rather than representational
 - (E) conversational rather than analytical
9. In the fourth paragraph, the speaker establishes the predominant tone for the rest of the passage primarily by
- (A) exaggerating the affection Mrs. Waters has for Mr. Jones
 - (B) contrasting the popular understanding of love with the speaker's own view of love
 - (C) describing candidly the affection Mrs. Waters has for Mr. Jones
 - (D) likening the popular conception of love to people's physical appetites
 - (E) insisting on the veracity of the speaker's personal opinions concerning Mrs. Waters

purpose
& effect
of
allusion

meaning
of
phrase
in
context

rhetorical
shift
(what the
speaker is
trying to
accomplish)

predominant
tone

10. The speaker's attitude toward "dancing-masters" (lines 50-51) might best be described as
- (A) assumed arrogance
 - (B) grudging respect
 - (C) feigned bitterness
 - (D) sarcastic vindictiveness
 - (E) wry disdain
11. The passage indicates that the speaker believes which of the following to be true of Mr. Jones?
- (A) He is principally concerned with attracting the attention of women.
 - (B) He is naturally suited to engage the affections of women.
 - (C) He has practiced extensively the arts and graces with which youths render themselves agreeable.
 - (D) He is too good-natured to make full use of "the whole artillery of love" (lines 56-57).
 - (E) He has cultivated his good nature and sensibility in order to compete well with other men.
12. The final metaphors of the last paragraph (lines 54-57) suggest that this passage most probably precedes a description of
- (A) the way in which Mr. Jones acquired his manners and good-nature
 - (B) a costume ball at which Mr. Jones and Mrs. Waters meet and dance
 - (C) a scene in which Mr. Jones prepares himself for a meeting with Mrs. Waters
 - (D) an attempt by Mr. Jones to engage the affections of Mrs. Waters with the help of classical love poetry
 - (E) an encounter between Mr. Jones and Mrs. Waters couched in the terminology of war
13. The speaker's tone in the passage can best be described as which of the following?
- (A) Flippant
 - (B) Whimsical
 - (C) Pretentious
 - (D) Satirical
 - (E) Contemptuous

speaker's attitude and social commentary

overall grasp of speaker's attitude

purpose and effect of a metaphor

interpreting tone

Multiple Choice Practice!

Name: _____

Questions 1-13. Read the following passage carefully before you choose your answers.

Mr. Jones, of whose personal accomplishments we have hitherto said very little, was, in reality, one of the handsomest young fellows in the world. His face, besides being the picture of health, had in it the most apparent marks of sweetness and good-nature.

(5) These qualities were indeed so characteristic in his countenance, that, while the spirit and sensibility in his eyes, though they must have been perceived by an accurate observer, might have escaped the notice of the less discerning, so strongly was this good-nature painted in his look, that it was remarked by (10) almost every one who saw him.

It was, perhaps, as much owing to this as to a very fine complexion that his face had a delicacy in it almost inexpressible, and which might have given him an air rather too effeminate, had it not been joined to a most masculine person and mien: which latter (15) had as much in them of the Hercules as the former had of the Adonis. He was besides active, genteel, gay and good-humoured, and had a flow of animal spirits which enlivened every conversation where he was present.

When the reader hath duly reflected on these many charms (20) which all centered in our hero, and considers at the same time the fresh obligations which Mrs. Waters had to him, it will be a mark more of prudery than candour to entertain a bad opinion of her because she conceived a very good opinion of him.

But, whatever censures may be passed upon her, it is my business to relate matters of fact with veracity. Mrs. Waters had, in truth, not only a good opinion of our hero, but a very great affection for him. To speak out boldly at once, she was in love, according (25) to the present universally received sense of that phrase, by which love is applied indiscriminately to the desirable objects of all our (30) passions, appetites, and senses, and is understood to be that preference which we give to one kind of food rather than to another.

But though the love to these several objects may possibly be one and the same in all cases, its operations, however, must be allowed to be different; for, how much soever we may be in love (35) with an excellent sirloin of beef, or bottle of Burgundy; with a damask rose, or Cremona fiddle; yet do we never smile, nor ogle, nor dress, nor flatter, nor endeavour by any other arts or tricks to gain the affection of the said beef, etc. Sigh indeed we sometimes may; but it is generally in the absence, not in the presence, (40) of the beloved object. . . .

The contrary happens in that love which operates between persons of the same species, but of different sexes. Here we are no sooner in love than it becomes our principal care to engage the affection of the object beloved. For what other purpose, indeed, (45) are our youth instructed in all of the arts of rendering themselves agreeable? If it was not with a view to this love, I question whether any of those trades which deal in setting off and adorning the human person would procure a livelihood. Nay, those great polishers of our manners, who are by some thought to teach what (50) principally distinguishes us from the brute creation, even dancing-masters themselves, might possibly find no place in society. In short, all the graces which young ladies and young gentlemen too learn from others, and the many improvements which, by the help of a looking-glass, they add of their own, are in reality those (55) very *spicula et faces amoris** so often mentioned by Ovid; or, as they are sometimes called in our own language, the whole artillery of love.

* The spears and flames of love