

Answers and Explanations

Now Goes Under . . .

by Edna St. Vincent Millay

1. **B.** This question requires the student to know the characteristics of various poetic forms. (See Chapter 9.) Using the process of elimination, the correct answer B is readily confirmed. Lyric poetry is emotional and personal.
2. **C.** Although the setting sun is often associated with winter, death, and darkness, these answers are not symbolic of the literal topic of the poem—the end of the love relationship.
3. **C.** The poet uses personification in lines 9–15: “vulgar Pride,” “Where Wisdom was a favored guest,” “hunted Truth” as characters to develop the conflicts apparent in the poem. [TIP: Capitalization of nouns often indicates personification.]
4. **D.** This is an antecedent question. The student must retrace the reference “He” back to its origins to locate the correct answer. Try asking “who is enthroned, lewd and unsupportable?” Since truth, charity, and wisdom are described positively, only *vulgar* pride qualifies as the answer.
5. **C.** This question requires you to find the antecedent. Ask yourself, “Who or what lifts man?” The answer, *charity*, should be obvious.
6. **B.** Sometimes you can find information from a previous question. In question 2, “danger” was eliminated as a choice; therefore, it probably wouldn’t be suitable for this question either. Try finding proof of the others. Truth = honest; holy = spiritual; bread = nourishment. Therefore, *dangerous* has to be the answer.
7. **D.** This is a tone question based on a repetitive contradictory phrase. She does *not* wish him well; therefore, she is bitter and resigned. There is nothing playful, wistful, or frantic in the conclusion.
8. **B.** This is a relationship question. You should realize this by the intensity of the opposing lewd force, pride, which destroyed the sanctity of the love. (If you see this, you could validate your answer to question 9.)
9. **D.** The cause is developed in the longest stanza, lines 7–15. Find the proof for your answer in lines 7–12.
10. **A.** Interestingly enough, the speaker reveals the conclusion in the first two lines of the poem. “The sun that will not rise again” establishes the totality of the circumstances.

Heart of Darkness

by Joseph Conrad

11. **E.** Here’s an easy question to start you off. For years you heard your English teachers and your classmates discussing all the elements that could be associated with *darkness*. All the choices given in this question would qualify except for *exploration*.
12. **C.** Line 1 gives you the answer. The Thames is the river that runs through the heart of London.
13. **D.** A careful reading of the passage will introduce you to a speaker who is *thinking* about the past, *thinking* about exploration and conquest, and *thinking* about the conqueror and the conquered.
14. **A.** Here, the speaker is asking his listeners to picture the past. Therefore, it is *not* pointing to the future. The feelings of a commander have nothing to do with a future event; whereas each of the other choices hints at a future concept.
15. **B.** The second paragraph is about ancient Rome and its conquests. The third paragraph has the speaker considering “us” and what saves “us.” This is past and present.
16. **D.** The first ten lines support the inclusion of I. Choice III is supported in the second paragraph. Choice II is *not* part of the speaker’s conversation.
17. **D.** Lines 26–30 and 39–45 indicate the speaker’s attitude toward the human condition. There is no evidence in the passage to support any of the other choices.
18. **A.** The question assumes you know the definition of *paradox*. Therefore, you should