A NOTE FOR TEACHERS

We hope you will find this Applied Practice booklet helpful as you work to prepare your students for the Advanced Placement Exams in English. As your students read the literary works covered in your curriculum, they will have the opportunity to practice and to develop those skills required on the exams. We offer a few suggestions and explanations to help you receive the maximum benefit from our materials.

1. Applied Practice booklets do not purport to duplicate exactly an Advanced Placement Examination. However, questions are modeled on those typically encountered on these exams. Thus, students using these materials will become familiar and comfortable with the format, question types, and terminology of Advanced Placement Examinations.

2. Because the passages chosen from the work vary in length, in some cases being longer or shorter than those typical of the Advanced Placement Exams, the multiple-choice sections of this booklet are not ideally administered in a timed situation. A teacher may certainly review the section and set a time he or she considers reasonable in his or her classroom. However, the multiple-choice sections were not written with specific time limits in mind.

3. A few multiple-choice questions assume a student's familiarity with the work up to the given passage. While such familiarity would not be assumed on an Advanced Placement Exam, it is appropriate for materials designed for use in a classroom setting.

4. The free-response questions do lend themselves to timing. As on an Advanced Placement Exam, students should be allotted approximately 40 minutes per essay.

5. The teacher should adapt this material to meet the needs of his or her own students and to suit his or her instructional strategies. An answer sheet for the multiple-choice section has not been included because methods for using these sections will vary. Each passage could be given on its own, or larger sections could be administered at intervals throughout the study of the work. Consecutive numbering of questions throughout the multiple-choice section allows for the use of mechanically scanned answer sheets.

6. Students should be given guidance in their early practices until they become familiar with terminology, format, and question types. Later, students can work more independently.

7. These materials are not designed to be used as tests of whether or not a student has read the work. The questions are rather designed to help train students in close reading analysis.

STRATEGIES FOR MULTIPLE-CHOICE QUESTIONS

Below are some suggestions for using Applied Practice materials as you work to help your students develop mastery in answering multiple-choice questions.

CLASS APPROACH:

1. Walk through the first close reading practice with the class:
   a. Read the passage aloud
   b. Read the questions aloud, and discuss any terms or words that are unfamiliar
   c. Analyze exactly what the questions are asking; underline key terms or words
   d. Highlight or mark the part of the passage in which the answer might be found
   e. Discuss the right answer, including why it is a better choice than the others

2. Assign the next close reading passage as homework. The following day, put students into small groups and have them compare answers. Each group must arrive at a consensus regarding the answers, so students will need to defend their choices by referring back to the text. After the groups have reached consensus, go over the correct answers and discuss any questions that posed difficulties for the students. Repeat this activity on a regular basis to help the students become more proficient.

3. Have students keep track of the types of questions with which they have difficulty, and see if a pattern emerges—for example, questions dealing with tone, terms, author's attitude, meaning, etc.

4. Teach mini-lessons on problem areas.

5. Begin using the close reading selections as quizzes or tests. It is important to remember that a student can score a "3" on the actual test if he or she answers 55-60% of the multiple-choice questions correctly. Teachers will probably want to adjust any grading accordingly.

6. Challenge students to write their own questions over selected passages. After students have become familiar with the format and level of difficulty of the questions, this activity, either individually or in groups, can increase their proficiency even more.

INDIVIDUAL APPROACH/INDEPENDENT STUDY:

Students may work through an Applied Practice test booklet on their own as they read the literature individually. They can check their own answers with the answer key and read the answer explanations provided in the teacher edition, conferring with the teacher as needed.

STRATEGIES FOR FREE-RESPONSE QUESTIONS

Below are some suggestions for using Applied Practice materials as you work to help your students develop mastery in answering free-response questions.

CLASS APPROACH:

1. Walk through the first free-response question with the class:
   a. Read the prompt aloud, and have students underline key words in the prompt.
   b. Discuss what specifically the question is asking students to address.
   c. For prompts that refer to literary or nonfiction passages
      - Highlight/underline key parts of the passage that relate to the prompt
      - Write notes in the margins
   d. Have each student develop a thesis statement. Having each student write his or her statement on the board and then discussing its strengths and weaknesses is a possible strategy.
   e. Discuss a possible organization for the essay and, in the case of a prompt with a passage, which parts of the passage should be referred to in support of the thesis. Students might want to create an outline, diagram, or other organizer.
   f. Ask students to write the actual essay. This can be un-timed in the early stages.
   g. Display some student essays on the overhead projector, or read aloud, and discuss the essays' strengths and weaknesses.
   h. Distribute a generic grading rubric, and discuss the rubric so that students understand the grading criteria.
   i. Reanalyze the essays according to the rubric, and have students assign a score (0-9) for each essay.

2. Hand out a sample College Board free-response question, sample student responses, and a sample rubric, and discuss what constitutes a good response.

3. Assign a different free-response question for homework. The next day, put students into small groups to read each other's essays and rate them on the 0-9 scale. Have each group share its "best" essay and explain why they rated it the best. An alternate approach is to assign numbers to each student so that the authorship of each essay is anonymous, then distribute the essays at random among the groups.

4. Have students write in-class essays that are timed, perhaps beginning with longer response times and gradually reducing the time limit to 40 minutes.

5. Have students keep all their essays and track their grades so that they can see their progress and analyze their areas of strength and weakness.

6. Teach mini-lessons as needed to address areas of weakness and reinforce specific skills, such as formulating a thesis, using examples and evidence, and organizing the essay.

GLOSSARY OF LITERARY TERMS

absolute—a word free from limitations or qualifications ("best," "all," "unique," "perfect")

adage—a familiar proverb or wise saying

***ad hominem* argument**—an argument attacking an individual's character rather than his or her position on an issue

allegory—a literary work in which characters, objects, or actions represent abstractions

alliteration—the repetition of initial sounds in successive or neighboring words

allusion—a reference to something literary, mythological, or historical that the author assumes the reader will recognize

analogy—a comparison of two different things that are similar in some way

anaphora—the repetition of words or phrases at the beginning of consecutive lines or sentences

anecdote—a brief narrative that focuses on a particular incident or event

antecedent—the word, phrase, or clause to which a pronoun refers

antithesis—a statement in which two opposing ideas are balanced

aphorism—a concise statement that expresses succinctly a general truth or idea, often using rhyme or balance

apostrophe—a figure of speech in which one directly addresses an absent or imaginary person, or some abstraction

archetype—a detail, image, or character type that occurs frequently in literature and myth and is thought to appeal in a universal way to the unconscious and to evoke a response

argument—a statement of the meaning or main point of a literary work

asyndeton—a construction in which elements are presented in a series without conjunctions

balanced sentence–a sentence in which words, phrases, or clauses are set off against each other to emphasize a contrast

bathos–insincere or overly sentimental quality of writing/speech intended to evoke pity

chiasmus–a statement consisting of two parallel parts in which the second part is structurally reversed ("Susan walked in, and out rushed Mary")

cliché–an expression that has been overused to the extent that its freshness has worn off

climax–the point of highest interest in a literary work

colloquialism–informal words or expressions not usually acceptable in formal writing

complex sentence–a sentence with one independent clause and at least one dependent clause

compound sentence–a sentence with two or more coordinate independent clauses, often joined by one or more conjunctions

conceit–a fanciful, particularly clever extended metaphor

concrete details–details that relate to or describe actual, specific things or events

connotation–the implied or associative meaning of a word

cumulative sentence–a sentence in which the main independent clause is elaborated by the successive addition of modifying clauses or phrases

declarative sentence–a sentence that makes a statement or declaration

deductive reasoning–reasoning in which a conclusion is reached by stating a general principle and then applying that principle to a specific case (The sun rises every morning; therefore, the sun will rise on Tuesday morning.)

denotation–the literal meaning of a word

dialect–a variety of speech characterized by its own particular grammar or pronunciation, often associated with a particular geographical region

dialogue–conversation between two or more people

diction—the word choices made by a writer

didactic–having the primary purpose of teaching or instructing

dilemma–a situation that requires a person to decide between two equally attractive or equally unattractive alternatives

dissonance–harsh, inharmonious, or discordant sounds

elegy–a formal poem presenting a meditation on death or another solemn theme

ellipsis–the omission of a word or phrase which is grammatically necessary but can be deduced from the context ("Some people prefer cats; others, dogs").

epic–a long narrative poem written in elevated style which presents the adventures of characters of high position and episodes that are important to the history of a race or nation.

epigram–a brief, pithy, and often paradoxical saying

epigraph–a saying or statement on the title page of a work, or used as a heading for a chapter or other section of a work

epiphany–a moment of sudden revelation or insight

epitaph–an inscription on a tombstone or burial place

epithet–a term used to point out a characteristic of a person. Homeric epithets are often compound adjectives ("swift-footed Achilles") that become an almost formulaic part of a name. Epithets can be abusive or offensive but are not so by definition. For example, athletes may be proud of their given epithets ("The Rocket").

eulogy–a formal speech praising a person who has died

euphemism–an indirect, less offensive way of saying something that is considered unpleasant

exclamatory sentence–a sentence expressing strong feeling, usually punctuated with an exclamation mark

expletive–an interjection to lend emphasis; sometimes, a profanity

fable–a brief story that leads to a moral, often using animals as characters

fantasy–a story that concerns an unreal world or contains unreal characters; a fantasy may be merely whimsical, or it may present a serious point

figurative language—language employing one or more figures of speech (simile, metaphor, imagery, etc.)

flashback—the insertion of an earlier event into the normal chronological order of a narrative

flat character—a character who embodies a single quality and who does not develop in the course of a story

foreshadowing—the presentation of material in such a way that the reader is prepared for what is to come later in the work

frame device—a story within a story. An example is Chaucer's *Canterbury Tales,* in which the primary tales are told within the "frame story" of the pilgrimage to Canterbury

genre—a major category or type of literature

homily—a sermon, or a moralistic lecture

hubris—excessive pride or arrogance that results in the downfall of the protagonist of a tragedy

hyperbole—intentional exaggeration to create an effect

hypothetical question—a question that raises a hypothesis, conjecture, or supposition

idiom—an expression in a given language that cannot be understood from the literal meaning of the words in the expression; or, a regional speech or dialect

imagery—the use of figures of speech to create vivid images that appeal to one of the senses

implication—a suggestion an author or speaker makes (implies) without stating it directly. NOTE: the author/sender implies; the reader/audience infers.

inductive reasoning—deriving general principles from particular facts or instances ("Every cat I have ever seen has four legs; cats are four-legged animals).

inference—a conclusion one draws (infers) based on premises or evidence

invective—an intensely vehement, highly emotional verbal attack

irony—the use of words to convey the opposite of their literal meaning; or, incongruity between what is expected and what actually occurs

jargon—the specialized language or vocabulary of a particular group or profession

juxtaposition—placing two elements side by side to present a comparison or contrast

legend—a narrative handed down from the past, containing historical elements and usually supernatural elements

limerick—light verse consisting of five lines of regular rhythm in which the first, second, and fifth lines (each consisting of three feet) rhyme, and the second and third lines (each consisting of two feet) rhyme

limited narrator—a narrator who presents the story as it is seen and understood by a single character and restricts information to what is seen, heard, thought, or felt by that one character

literary license—deviating from normal rules or methods in order to achieve a certain effect (intentional sentence fragments, for example).

litotes—a type of understatement in which an idea is expressed by negating its opposite (describing a particularly horrific scene by saying, "It was not a pretty picture.")

malapropism—the mistaken substitution of one word for another word that sounds similar ("The doctor wrote a subscription").

maxim—a concise statement, often offering advice; an adage

metaphor—a direct comparison of two different things

metonymy—substituting the name of one object for another object closely associated with it ("The pen [writing] is mightier than the sword [war/fighting]")

mood—the emotional atmosphere of a work

motif—a standard theme, element, or dramatic situation that recurs in various works

motivation—a character's incentive or reason for behaving in a certain manner; that which impels a character to act

myth—a traditional story presenting supernatural characters and episodes that help explain natural events

narrative—a story or narrated account

narrator—the one who tells the story; may be first- or third-person, limited or omniscient

non sequitur—an inference that does not follow logically from the premises (literally, "does not follow").

omniscient narrator—a narrator who is able to know, see, and tell all, including the inner thoughts and feelings of the characters

onomatopoeia—a word formed from the imitation of natural sounds

oxymoron—an expression in which two words that contradict each other are joined

parable—a simple story that illustrates a moral or religious lesson

paradox—an apparently contradictory statement that actually contains some truth

parallelism—the use of corresponding grammatical or syntactical forms

paraphrase—a restatement of a text in a different form or in different words, often for the purpose of clarity

parody—a humorous imitation of a serious work

parenthetical—a comment that interrupts the immediate subject, often to qualify or explain

pathos—the quality in a work that prompts the reader to feel pity

pedantic—characterized by an excessive display of learning or scholarship

personification—endowing non-human objects or creatures with human qualities or characteristics

philippic—a strong verbal denunciation. The term comes from the orations of Demosthenes against Philip of Macedonia in the fourth century.

plot—the action of a narrative or drama

point of view—the vantage point from which a story is told

polysyndeton—the use, for rhetorical effect, of more conjunctions than is necessary or natural

pun—a play on words, often achieved through the use of words with similar sounds but different meanings

resolution—the falling action of a narrative; the events following the climax

rhetoric—the art of presenting ideas in a clear, effective, and persuasive manner

rhetorical question—a question asked merely for rhetorical effect and not requiring an answer

rhetorical devices—literary techniques used to heighten the effectiveness of expression

riddle—a question requiring thought to answer or understand; a puzzle or conundrum

romantic—a term describing a character or literary work that reflects the characteristics of Romanticism, the literary movement beginning in the late 18th century that stressed emotion, imagination, and individualism.

round character—a character who demonstrates some complexity and who develops or changes in the course of a work

sarcasm—harsh, cutting language or tone intended to ridicule

satire—the use of humor to emphasize human weaknesses or imperfections in social institutions

scapegoat—a person or group that bears the blame for another

scene—a real or fictional episode; a division of an act in a play

setting—the time, place, and environment in which action takes place

simile—a comparison of two things using "like," "as," or other specifically comparative words.

simple sentence—a sentence consisting of one independent clause and no dependent clause

solecism—nonstandard grammatical usage; a violation of grammatical rules

structure—the arrangement or framework of a sentence, paragraph, or entire work

style—the choices a writer makes; the combination of distinctive features of a literary work

surrealism—an artistic movement emphasizing the imagination and characterized by incongruous juxtapositions and lack of conscious control

syllepsis—a construction in which one word is used in two different senses ("After he threw the ball, he threw a fit.")

syllogism—a three-part deductive argument in which a conclusion is based on a major premise and a minor premise ("All men are mortal; Socrates is a man; therefore, Socrates is mortal").

symbol—an object that is used to represent something else

synecdoche—using one part of an object to represent the entire object (for example, referring to a car simply as "wheels")

synesthesia (or synaesthesia) —describing one kind of sensation in terms of another ("a loud color," "a sweet sound")

syntax—the manner in which words are arranged into sentences

tautology—needless repetition which adds no meaning or understanding ("widow woman," "free gift")

theme—a central idea of a work

thesis—the primary position taken by a writer or speaker

tone—the attitude of a writer, usually implied, toward the subject or audience

topic—the subject treated in a paragraph or work

tragedy—a work in which the protagonist, a person of high degree, is engaged in a significant struggle and which ends in ruin or destruction.

trilogy—a work in three parts, each of which is a complete work in itself

trite—overused and hackneyed

turning point—the point in a work in which a very significant change occurs

understatement—the deliberate representation of something as lesser in magnitude than it actually is; a deliberate under-emphasis.

usage—the customary way language or its elements are used

vernacular—the everyday speech of a particular country or region, often involving nonstandard usage

VOCABULARY LIST FOR *AMERICAN SPEECHES*

Note: Vocabulary from the literary passage is listed first, followed by vocabulary from the questions and answers.

Passage 1

manacles
languishing
appalling
hallowed
gradualism
invigorating
degenerate
militancy
inextricably
interposition
nullification
exalted
hew

inequities
inevitable
transition

Passage 2

insidious
petition
subjugation
remonstrated
supplications
delusive
extenuate

vehement
colloquial
rhetorical

Passage 3

preamble
posterity
disfranchisement
odious
oligarch
dissension
discord
hardihood
immunities

imminent
lexicographers

Passage 4

inconceivable
omnipotent
abominable
ascribed
asunder
discourse
lamentable

____

complacency

Passage 5

prescribed
asunder
subversion
invective
belaboring
invoke
eradicate
tribulation

____

inferred
emulate

Passage 6

constituent
subterfuge
unprecedented
enterprises
abide

____

coherence
refutations
alteration

Passage 7

salvage
naught
subsiding
aspiration
temper

____

perspective
preclude
controversial

Passage 8

consecration
preeminently
curtailment
exhortations
languishes
redistribution
nationalistic
manifestation
sanctity
unprecedented

____

predecessors
chastise

Passage 9

portent
baleful
obviate
fruition
aspirations
armament
relinquish
bacteriological

____

deceitful

Directions: This part consists of selections from important American speeches and questions on their content, form, and style. After reading each speech, choose the best answer to each question.

Note: Pay particular attention to the requirement of questions that contain the words NOT, LEAST, or EXCEPT.

Passage 1, Questions 1-15. Dr. Martin Luther King, Jr., delivered his famous "I Have a Dream" speech on August 28, 1963. Dr. King, then president of the Southern Christian Leadership Conference, spoke at the outdoor gathering of the Civil Rights March on Washington, D.C. The speech was given from the steps of the Lincoln Memorial. Read the speech carefully before you choose your answers.

Note to teachers: Because the King family retains the copyright for this speech, we are not able to reproduce it here. Students must be provided with a copy of the speech in order to answer the questions.

1. In the second paragraph, King evokes Abraham Lincoln without referring to him by name by means of

    I. an allusion to one of Lincoln's speeches
    II. a reference to a concrete symbol of Lincoln
    III. a reference to one of Lincoln's presidential accomplishments

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

2. In the third paragraph, the primary purpose of King's repetition of "One hundred years later" is most likely to

    (A) remind his listeners that it is 1963
    (B) show that the changes he proposes are long overdue
    (C) show that the Emancipation Proclamation was a flawed decree
    (D) emphasize the specifics of the inequities he is describing
    (E) highlight the inevitable sluggishness of progress

3. The main point King makes with the comparison to cashing a check ("When the architects . . . freedom and the security of justice") is that

    (A) African Americans have been denied economic opportunities
    (B) a prosperous nation should provide equal opportunities to all
    (C) Americans are sometimes unethical in economic matters
    (D) African Americans are entitled to the rights he is addressing
    (E) the founders of the nation ignored the rights of African Americans

4. The transition which begins in the eighth paragraph ("But there is something . . .") is most likely aimed at those who

    (A) believe King may be condoning violence
    (B) do not believe King is completely sincere
    (C) think King is not passionate enough in his beliefs
    (D) are not completely committed to King's position
    (E) doubt that justice for everyone will ever come

5. In this same paragraph, King makes his case against physical violence primarily by

(A) condemning those who offer violence as an alternative
(B) alluding to activists who have been effective without violence
(C) using positive words to contrast with the idea of violence
(D) pointing out that violence is not a practical solution
(E) showing that violence has been ineffective thus far

6. King answers those who ask, "'When will you be satisfied?'" primarily by employing

(A) metaphorical allusions
(B) specific examples
(C) historical analogies
(D) rhetorical questions
(E) atypical syntax

7. The tone of the paragraph that begins "I am not unmindful" could best be described as

(A) imperious
(B) pedantic
(C) exhortative
(D) condescending
(E) fawning

8. The paragraph that begins "I have a dream that one day, down in Alabama," is particularly effective because of the contrast between

(A) Alabama and other states
(B) boys and girls
(C) racists and the governor
(D) King's qualifications and the governor's actions
(E) a negative situation and a positive vision

9. In the paragraph that begins "This is our hope," the first-person pronouns serve to show that King

I. is a Southerner
II. identifies with his audience
III. considers himself an American

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

10. In the paragraph that begins "So let freedom ring," the phrase "But not only that" emphasizes King's belief that

(A) racism is a particularly severe problem in the South
(B) the entire country is ready to enact great changes
(C) the writers of "My Country 'Tis of Thee" were not referring to the South
(D) the South is enthusiastic about implementing his ideas
(E) his speech will change attitudes, even in the South

11. The effect of the numerous Biblical allusions is to

I. highlight King's position as a minister
II. emphasize that King is speaking only to Christians
III. elevate King's quest to a "mission"

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

12. All of the following are employed in this speech EXCEPT

(A) alliteration
(B) understatement
(C) allusion
(D) metaphor
(E) parallelism

Passage 5, Questions 43-52. John Fitzgerald Kennedy, the thirty-fifth President of the United States, delivered his inaugural address in Washington, D. C., on January 20, 1961. Read the speech carefully before you choose your answers.

We observe today not a victory of a party but a celebration of freedom—symbolizing an end as well as a beginning—signifying renewal as well as change. For I have sworn before you and Almighty God the same solemn oath our forebears prescribed nearly a century and three quarters ago.

The world is very different now. For man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life. And yet the same revolutionary beliefs for which our forebears fought are still at issue around the globe—the belief that the rights of man come not from the generosity of the state but from the hand of God.

We dare not forget today that we are the heirs of that first revolution. Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans--born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage—and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world.

Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and success of liberty.

This much we pledge—and more.

To those old allies whose cultural and spiritual origins we share, we pledge the loyalty of faithful friends. United, there is little we cannot do in a host of cooperative ventures. Divided, there is little we can do—for we dare not meet a powerful challenge at odds and split asunder.

To those new states whom we welcome to the ranks of the free, we pledge our word that one form of colonial control shall not have passed away merely to be replaced by a far more iron tyranny. We shall not always expect to find them supporting our view. But we shall always hope to find them strongly supporting their own freedom—and to remember that, in the past, those who foolishly sought power by riding the back of the tiger ended up inside.

To those peoples in the huts and villages of half the globe struggling to break the bonds of mass misery, we pledge our best efforts to help them help themselves, for whatever period is required—not because the Communists may be doing it, not because we seek their votes, but because it is right. If a free society cannot help the many who are poor, it cannot save the few who are rich.

To our sister republics south of our border, we offer a special pledge—to convert our good words into good deeds—in a new alliance for progress—to assist free men and free governments in casting off the chains of poverty. But this peaceful revolution of hope cannot become the prey of hostile powers. Let all our neighbors know that we shall join with them to oppose aggression or subversion anywhere in the Americas. And let every other power know that this hemisphere intends to remain the master of its own house.

To that world assembly of sovereign states, the United Nations, our last best hope in an age where the instruments of war have far outpaced the instruments of peace, we renew our pledge of support—to prevent it from becoming merely a forum for invective—to strengthen its shield of the new and the weak—and to enlarge the area in which its writ may run.

Finally, to those nations who would make themselves our adversary, we offer not a pledge but a request: that both sides begin anew the quest for peace, before the dark powers of destruction unleashed by science engulf all humanity in planned or accidental self-destruction.

We dare not tempt them with weakness. For only when our arms are sufficient beyond doubt can we be certain beyond doubt that they will never be employed.

But neither can two great and powerful groups of nations take comfort from our present course—both sides overburdened by the cost of modern weapons, both rightly alarmed by the steady spread of the deadly atom, yet both racing to alter that uncertain balance of terror that stays the hand of mankind's final war.

So let us begin anew—remembering on both sides that civility is not a sign of weakness, and sincerity is always subject to proof. Let us never negotiate out of fear. But let us never fear to negotiate.

Let both sides explore what problems unite us instead of belaboring those problems which divide us. Let both sides, for the first time, formulate serious and precise proposals for the inspection and control of arms—and bring the absolute power to destroy other nations under the absolute control of all nations.

Let both sides seek to invoke the wonders of science instead of its terrors. Together let us explore the stars, conquer the deserts, eradicate disease, tap the ocean depths, and encourage the arts and commerce.

Let both sides unite to heed in all corners of the earth the command of Isaiah—to "undo the heavy burdens and to let the oppressed go free."

And if a beachhead of cooperation may push back the jungle of suspicion, let both sides join in a new endeavor—not a new balance of power, but a new world of law, where the strong are just and the weak secure and the peace preserved.

All this will not be finished in the first one hundred days. Nor will it be finished in the first one thousand days, nor in the life of this administration, nor even perhaps in our lifetime on this planet. But let us begin.

In your hands, my fellow citizens, more than mine, will rest the final success or failure of our course. Since this country was founded, each generation of Americans has been summoned to give testimony to its national loyalty. The graves of young Americans who answered the call to service surround the globe.

Now the trumpet summons us again—not as a call to bear arms, though arms we need—not as a call to battle, though embattled we are—but a call to bear the burden of a long twilight struggle, year in and year out, "rejoicing in hope, patient in tribulation"—a struggle against the common enemies of man: tyranny, poverty, disease, and war itself.

Can we forge against these enemies a grand and global alliance, North and South, East and West, that can assure a more fruitful life for all mankind? Will you join in that historic effort?

In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility—I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it—and the glow from that fire can truly light the world.

And so, my fellow Americans, ask not what your country can do for you—ask what you can do for your country.

My fellow citizens of the world, ask not what America will do for you, but what together we can do for the freedom of man.

Finally, whether you are citizens of America or citizens of the world, ask of us here the same high standards of strength and sacrifice which we ask of you. With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking his blessing and his help, but knowing that here on earth God's work must truly be our own.

43. From lines 1-28, it can be inferred that Kennedy believed that America's stance toward other nations that did not extend rights to their citizens should be that these nations

(A) simply had different values and should be left alone
(B) were misguided but were not America's concern so long as they were peaceful
(C) needed change because no government is justified in denying human rights
(D) should emulate early Americans and stage revolutions
(E) were probably not yet ready for the freedoms enjoyed by Americans

44. The tone of lines 15-28 could best be described as

(A) inspirational
(B) cautionary
(C) hostile
(D) nostalgic
(E) pedantic

45. The five paragraphs in lines 30-71 are unified primarily by the device of

(A) anaphora
(B) hyperbole
(C) symbolism
(D) allusion
(E) aphorism

46. The sentence in line 78 refers to tempting

(A) the United Nations to become "a forum for invective"
(B) America's adversaries to resort to self-destruction
(C) weaker nations to turn to the Communists for help
(D) America's allies to grow complacent and be caught off guard
(E) America's adversaries to use weapons of mass destruction

47. The sentence in lines 78-81 is an example of a(n)

(A) analogy
(B) chiasmus
(C) paradox
(D) understatement
(E) maxim

48. The structure of the paragraph which begins in line 101 is that of

(A) a thesis followed by proof
(B) an argument followed by reasons
(C) a plea followed by concessions
(D) a proposal followed by examples
(E) a compromise followed by conditions

49. The paragraph which ends "But let us begin" (lines 114-118) differs from the five paragraphs which precede it (beginning with "So let us begin" in line 90) primarily in its degree of

(A) sincerity
(B) realism
(C) formality
(D) pessimism
(E) cynicism

50. Antithesis is evident in all of the following lines EXCEPT

(A) lines 7-9
(B) lines 32-34
(C) lines 50-52
(D) lines 91-93
(E) lines 147-14

51. Which of the following is NOT cited by Kennedy as a proper motivation for Americans' actions?

(A) a sense of morality
(B) a belief in one's duty to God
(C) a desire for self-preservation
(D) the conviction that Communism is wrong
(E) loyalty to the nation's founders

52. In this speech, Kennedy employs

I. allusion
II. parallelism
III. metaphor

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