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Selection from the Applied Practice resource guide
for *Romeo and Juliet*

Passage 3, Questions 16-22. Read the following passage from Act I, scene v of *Romeo and Juliet* carefully before you choose your answers.

- Romeo [To a Servingman.] What lady's that
which doth enrich the hand
Of yonder knight?
- (5) Serv I know not, sir.
Rom. O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
As a rich jewel in an Ethiop's ear—
Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows,
(10) As yonder lady o'er her fellows shows.
The measure done, I'll watch her place of stand,
And touching hers, make blessed my rude hand.
Did my heart love till now? Forswear it, sight!
For I ne'er saw true beauty till this night.
- (15) Tybalt. This, by his voice, should be a Montague.
Fetch me my rapier, boy. What dares the slave
Come hither, cover'd with an antic face,
To fleer and scorn at our solemnity?
Now, by the stock and honor of my kin,
(20) To strike him dead I hold it not a sin.
Capulet. Why, how now, kinsman, wherefore storm you so?
Tyb. Uncle, this is a Montague, our foe;
A villain that is hither come in spite
To scorn at our solemnity this night.
- (25) Cap Young Romeo is it?
Tyb. 'Tis he, that villain Romeo.
Cap. Content thee, gentle coz, let him alone,
'A bears him like a portly gentleman;
And to say truth, Verona brags of him
(30) To be a virtuous and well-govern'd youth.
I would not for the wealth of all this town
Here in my house do him disparagement;
Therefore be patient, take no note of him;
It is my will, the which if thou respect,
(35) Show a fair presence and put off these frowns,
An ill-beseeming semblance for a feast.
Tyb It fits when such a villain is a guest.
I'll not endure him.
Cap. He shall be endured.
- (40) What, goodman boy? I say he shall, go to!
Am I the master here, or you? go to!
You'll not endure him! God shall mend my soul,
You'll make a mutiny among my guests!
You will set cock-a-hoop! you'll be the man!
- (45) Tyb. Why, uncle, 'tis a shame.
Cap. Go to, go to,
You are a saucy boy. Is't so indeed?
This trick may chance to scath you, I know what.
You must contrary me! Marry, 'tis time,—
(50) Well said, my hearts!—You are a princox, go,
Be quiet, or—More light, more light!—For shame,
I'll make you quiet, what!—Cheerly, my hearts!

Tyb. Patience perforce with willful choler meeting
 Makes my flesh tremble in their different greeting.
 (55) I will withdraw, but this intrusion shall,
 Now seeming sweet, convert to bitt' rest gall.
Exit.

Rom. [To Juliet.] If I profane with my unwortheist hand
 This holy shrine, the gentle fine is this,
 (60) My lips, two blushing pilgrims, ready stand
 To smooth that rough touch with a tender kiss.
Jul. Good pilgrim, you do wrong your hand too much,
 Which mannerly devotion shows in this:
 For saints have hands that pilgrims' hands do touch,
 (65) And palm to palm is holy palmers' kiss.
Rom. Have not saints lips, and holy palmers too?
Jul. Ay, pilgrim, lips that they must use in pray'r.
Rom. O then, dear saint, let lips do what hands do,
 They pray—grant thou, lest faith turn to despair.
 (70) *Jul.* Saints do not move, though grant for prayers' sake.
Rom. Then move not while my prayer's effect I take.
 Thus from my lips, by thine, my sin is purg'd.
[Kissing her.]

Jul. Then have my lips the sin that they have took.
 (75) *Rom.* Sin from my lips? O trespass sweetly urg'd!
 Give me my sin again. *[Kissing her again.]*
Jul. You kiss by th' book.
Nurse Madam, your mother craves a word with you.
Rom. What is her mother?
 (80) *Nurse* Marry, bachelor,
 Her mother is the lady of the house,
 And a good lady, and a wise and virtuous.
 I nurs'd her daughter that you talk'd withal;
 I tell you, he that can lay hold of her
 (85) Shall have the chinks.
Rom. Is she a Capulet?
 O dear account! my life is in foe's debt.

Jul. Come hither, nurse. What is yond gentleman?
 (90) *Nurse.* The son and heir of old Tiberio.
Jul. What's he that now is going out of door?
Nurse. Marry, that, I think, be young Petruchio.
Jul. What's he that follows here, that would not dance?
Nurse. I know not.
 (95) *Jul.* Go ask his name.—If he be married,
 My grave is like to be my wedding-bed.
Nurse. His name is Romeo, and a Montague,
 The only son of your great enemy.
Jul. My only love sprung from my only hate!
 (100) Too early seen unknown, and known too late!
 Prodigious birth of love it is to me
 That I must love a loathed enemy.
Nurse. What's this? what's this?
Jul. A rhyme I learnt even now
 (105) Of one I danc'd withal.
[One calls within] "Juliet!"
Nurse. Anon, anon!
 Come let's away, the strangers are all gone.

16. Romeo's words in lines 5-14 contain all of the following EXCEPT
- (A) simile
 - (B) assonance
 - (C) metaphor
 - (D) hyperbole
 - (E) alliteration
17. In the conversation between Capulet and Tybalt (lines 21-52), Capulet's tone changes from
- (A) gentle to mocking
 - (B) reproving to incensed
 - (C) jocular to vehement
 - (D) jovial to condescending
 - (E) mollifying to irrational
18. The disjointed nature of Capulet's words in lines 49-52 reflects Capulet's
- (A) increasing irrationality
 - (B) vacillating feelings toward Tybalt
 - (C) attempt to address Tybalt and his guests
 - (D) determination to shame Tybalt publicly
 - (E) desire that Tybalt join in the festivities
19. The most likely meaning of "choler" (line 53) is
- (A) color
 - (B) desire
 - (C) shame
 - (D) wisdom
 - (E) anger
20. Lines 58-71 make up a(n)
- (A) sonnet
 - (B) quatrain
 - (C) ode
 - (D) ballad
 - (E) elegy
21. The elaborate comparison between hands, lips, and pilgrims could best be described as a(n)
- (A) simile
 - (B) conceit
 - (C) parable
 - (D) homily
 - (E) allegory

22. The purpose of Juliet's words in lines 104-105 is most likely to

- (A) tease the Nurse
- (B) answer the Nurse truthfully
- (C) show the Nurse's question to be absurd
- (D) keep her love for Romeo from the Nurse
- (E) direct the Nurse's attention to the dancing

ANSWER EXPLANATIONS
PASSAGE 3

- 16. (C) metaphor.** There is no metaphor in the lines. There are examples of simile (“As a rich jewel”), assonance (“So shows . . . snowy . . . crows”), hyperbole (“for earth too dear!” “I ne’er saw true beauty till this night”), and alliteration (“teach the torches to burn bright”).
- 17. (B) reproving to incensed.** At first, Capulet gently reproves Tybalt, telling him to “let him alone” and “be patient, take no note of him.” When Tybalt argues, however, Capulet becomes incensed that Tybalt is challenging his authority: “Am I master here, or you?” “For shame, I’ll make you quiet, what!”
- 18. (C) attempt to address Tybalt and his guests.** While he is berating Tybalt, Capulet is also attempting to be a good host. He interrupts his words to Tybalt with kind words for his guests (“Well said, my hearts!” “Cheerly, my hearts!”).
- 19. (E) anger.** Tybalt is frustrated that his uncle will not allow him to fight with Romeo. He is forced to mix patience with his choler, or anger, and the combination of these two opposites makes his “flesh tremble.”
- 20. (A) sonnet.** Romeo and Juliet’s first words to each other are a sonnet, fourteen lines of iambic pentameter. The rhyme scheme is A-B-A-B; C-B-C-B; D-E-D-E; F-F. The rhyming couplet at the end of the lines is typical of a Shakespearean sonnet.
- 21. (B) conceit.** A conceit is an elaborate and somewhat strained metaphor, an accurate description of the comparison here.
- 22. (D) keep her love for Romeo from the Nurse.** Juliet is speaking of Romeo in lines 99-102. However, when the Nurse asks her what she is saying, Juliet tells her she was merely repeating a rhyme she learned from one of her dancing partners. She does not want the Nurse to know that she has fallen in love with a Montague.

Selection from the Applied Practice resource guide
for *Julius Caesar*

Passage 3, Questions 17-24. Read the following passage from Act I, scene ii of *Julius Caesar* carefully before you choose your answers.

- Caesar.* Let me have men about me that are fat,
Sleek-headed men, and such as sleep o' nights.
Yond Cassius has a lean and hungry look.
He thinks too much. Such men are dangerous.
- (5) *Antony.* Fear him not, Caesar, he's not dangerous.
He is a noble Roman, and well given.
Caes. Would he were fatter! But I fear him not.
Yet if my name were liable to fear,
I do not know the man I should avoid
- (10) So soon as that spare Cassius. He reads much,
He is a great observer, and he looks
Quite through the deeds of men. He loves no plays,
As thou dost, Antony; he hears no music.
Seldom he smiles, and smiles in such a sort
- (15) As if he mocked himself and scorned his spirit
That could be moved to smile at anything.
Such men as he be never at heart's ease
Whiles they behold a greater than themselves,
And therefore are they very dangerous.
- (20) I rather tell thee what is to be feared
Than what I fear, for always I am Caesar.
Come on my right hand, for this ear is deaf,
And tell me truly what thou think'st of him.
Sennet. Exeunt Caesar and his train.
- (25) *Casca remains with Brutus and Cassius.*
Casca. You pulled me by the cloak. Would you speak with me?
Brutus. Ay, Casca. Tell us what hath chanced today,
That Caesar looks so sad.
Casca. Why, you were with him, were you not?
- (30) *Bru.* I should not then ask Casca what had chanced.
Casca. Why, there was a crown offered him; and being offered
him, he put it by with the back of his hand, thus, and then the people
fell a-shouting.
Bru. What was the second noise for?
- (35) *Casca.* Why, for that too.
Cassius. They shouted thrice. What was the last cry for?
Casca. Why, for that too.
Bru. Was the crown offered him thrice?
Casca. Ay, marry, was 't, and he put it by thrice, every time
- (40) gentler than other, and at every putting-by mine honest neighbors
shouted.
Cas. Who offered him the crown?
Casca. Why, Antony.
Bru. Tell us the manner of it, gentle Casca.
- (45) *Casca.* I can as well be hanged as tell the manner of it. It was
mere foolery; I did not mark it. I saw Mark Antony offer him a
crown—yet 'twas not a crown neither, 'twas one of these
coronets—and, as I told you, he put it by once; but for all that, to my
thinking, he would fain have had it. Then he offered it to him again;
- (50) then he put it by again; but to my thinking he was very loath to lay
his fingers off it. And then he offered it the third time. He put it the
third time by, and still as he refused it the rabblement hooted and

clapped their chapped hands, and threw up their sweaty nightcaps,
and uttered such a deal of stinking breath because Caesar refused the
(55) crown that it had almost choked Caesar, for he swooned and fell down
at it. And for mine own part I durst not laugh for fear of opening my
lips and receiving the bad air.

Cas. But soft, I pray you. What, did Caesar swoon?

Casca. He fell down in the marketplace, and foamed at mouth,
(60) and was speechless.

Bru. 'Tis very like. He hath the falling sickness.

Cas. No, Caesar hath it not, but you and I,
And honest Casca, we have the falling sickness.

Casca. I know not what you mean by that, but I am sure Caesar
(65) fell down. If the tag-rag people did not clap him and hiss him,
according as he pleased and displeased them, as they use to do the
players in the theater, I am no true man.

Bru. What said he when he came unto himself?

Casca. Marry, before he fell down, when he perceived the
(70) common herd was glad he refused the crown, he plucked me ope his
doublet and offered them his throat to cut. An I had been a man of any
occupation, if I would not have taken him at a word, I would I might
go to hell among the rogues. And so he fell. When he came to himself
again, he said if he had done or said anything amiss, he desired their
(75) worships to think it was his infirmity. Three or four wenches where I
stood cried, "Alas, good soul!" and forgave him with all their hearts.
But there's no heed to be taken of them; if Caesar had stabbed their
mothers they would have done no less.

17. In lines 1-4, Caesar's description of the type of men whose company he prefers implies which of the following?

- (A) Men who are content are less likely to cause trouble.
- (B) Men who are fat are too lazy to cause trouble.
- (C) Vain men are more self-protective than ambitious.
- (D) Intelligent men substitute mental sustenance for physical sustenance.
- (E) A lack of sleep can contribute to erratic behavior.

18. Caesar sees Cassius as dangerous primarily because Cassius is

- (A) thin and dour
- (B) joyless and greedy
- (C) lonely and sour
- (D) intelligent and power-hungry
- (E) well-read and serious

19. Lines 20-21 imply that Caesar

- (A) only fears men like Cassius
- (B) is unwilling to admit his fear to anyone but Antony
- (C) is only using Cassius as an example and does not really fear him
- (D) feels he must maintain an image of fearlessness as a leader
- (E) is too conceited to admit that anyone could possibly challenge him

20. Given the tone and attitude expressed in lines 20-21, line 22 could be seen as
- (A) satiric
 - (B) ironic
 - (C) illogical
 - (D) parallel
 - (E) humorous
21. Casca's report of events in lines 45-57 is notable for its
- (A) repetitive diction
 - (B) use of *non sequitur*
 - (C) unbiased account of incidents
 - (D) scantiness of detail
 - (E) sympathetic slant toward Caesar
22. Casca's attitude toward the crowd could best be described as
- (A) sympathetic
 - (B) neutral
 - (C) angry
 - (D) fearful
 - (E) disdainful
23. Cassius's comment in lines 62-63 could best be interpreted to mean
- (A) Caesar is disease-free, but Cassius, Brutus, and Casca are diseased
 - (B) Caesar may be ill, but Cassius, Brutus, and Casca are also ill
 - (C) Caesar is gaining power, while Cassius, Brutus, and Casca are declining in power
 - (D) Cassius, Brutus, and Casca only seem ill in comparison to Caesar's health
 - (E) Cassius, Brutus, and Casca have fallen under Caesar's charm
24. Which of the following in its context most reveals that Caesar is, in fact, a quick thinker?
- (A) "I rather tell thee what is to be feared" (line 20)
 - (B) "tell me truly what thou think'st of him" (line 23)
 - (C) "he would fain have had it" (line 49)
 - (D) "He fell down in the marketplace" (line 59)
 - (E) "when he perceived the common herd was glad" (lines 69-70)

ANSWER EXPLANATIONS
PASSAGE 3

17. (A) Men who are content are less likely to cause trouble. Caesar wants men “about” him who are “fat / Sleek-headed, and such as sleep o’ nights.” That is, he prefers men who are well-fed, comfortable, and content. Men who, like Cassius, have “a lean and hungry look” and who are restless and think too much, “are dangerous.”

18. (D) intelligent and power-hungry. Cassius is described by Caesar as a man who “reads much,” watches events and people, and looks beyond words and “deeds of men” to examine motives, and as a man who is “never at heart’s ease” while someone has more power than he does.

19. (D) feels he must maintain an image of fearlessness as a leader. In referring to himself as “Caesar,” Caesar emphasizes his position as an absolute leader who cannot afford to appear fearful, even though on a personal level it is obvious that Cassius worries him.

20. (B) ironic. Since Caesar has just implied that he is above the frailties and fears of mere mortals, “for always I am Caesar,” it is ironic that in the very next line he admits the physical frailty of being deaf in one ear.

21. (A) repetitive diction. There is much repetition in the lines: “I,” “crown,” “it,” “offered,” “put it by,” and “refused.”

22. (E) disdainful. Casca’s disdain is evident in such words as “mere foolery,” “rabblement,” “hooted and clapped their chapped hands,” “sweaty nightcaps,” and “stinking breath.” His last comment in lines 77-78 reinforces his total disgust with the crowd.

23. (C) Caesar is gaining power, while Cassius, Brutus, and Casca are declining in power. Cassius says that Caesar is not “falling” in power; only he and Brutus and the other nobles are losing power and influence as Caesar’s power grows.

24. (E) “when he perceived the common herd was glad” (lines 69-70). Caesar’s ability to think quickly is shown in his assessing the crowd’s sentiments before he falls and thus determining what he should say and do to gain the crowd’s sympathy and support.