

2017 NJCL READING COMPREHENSION TEST ADVANCED POETRY

The Passages on which the following questions are based are on the BACK page of this test. Tear off for easier access between the passages and the questions.

PASSAGE ONE

Ovid, *Metamorphoses* XI.484-501

1. What is the subject of **audiri** (line 485)?
 A. hic B. iussa C. vocem D. fragor
2. What is the scansion of the first four feet of line 486?
 A. DDDS B. SSSD C. DSDS D. SDDD
3. What is the best way to render **pars ventis vela negare** (line 487)?
 A. Part forbid the sails to wind B. Some kept the sails from wind
 C. Some denied the sails to wind D. Part of the winds forbid the sails
4. What use of the infinitive is found in line 487?
 A. Historical B. Complementary C. Indirect Statement D. Purpose
5. How is the correlative **hic...hic** best rendered in English?
 A. This guy...this guy B. now...now C. both...and D. here...there
6. The first four feet of line 489 are scanned:
 A. DDSS B. SSDD C. DSDS D. DSSD
7. What is the best way to translate **dum sine lege geruntur** (line 489)?
 A. while these things were being done without oversight
 B. as long as they are done quickly
 C. until these things were done without oversight
 D. provided that they are done quickly
8. What is the case and number of **aspera** (line 490)?
 A. Ablative singular B. Nominative singular C. Accusative plural D. Nominative plural
9. What does the adjective **feroces** (line 490) modify?
 A. aspera (490) B. bella (491) C. freta (491) D. venti (491)
10. What literary device is found in line 490?
 A. litotes B. zeugma C. anastrophe D. hendiadys
11. When Ovid says **ipse** in line 492, what does that reference?
 A. venti B. hiems C. ratis D. rector
12. What is the best way to translate **rector** (line 493)?
 A. teacher B. captain C. lord D. ruler
13. What is the best way to translate line 494?
 A. The mass of evil was so great and so much more powerful than art
 B. Such was the weight of destruction and it was so much more powerful than his skill
 C. The amount of wickedness was so great and so much stronger than him
 D. So ruinous and so much more powerful than his skill was the mound of evil
14. The overall mood of this scene is...
 A. jubilant B. spiteful C. chaotic D. hopeful
15. What literary device can be found in line 495?
 A. synchysis B. chiasmus C. anastrophe D. hyperbole

16. The main way the storm is characterized by Ovid up to this point is how it...
 A. drove off all light B. freezes the ships C. appeared suddenly D. is very loud
17. What is the subject of **sonant** (line 495)?
 A. viri B. unda C. aether D. all of the above
18. According to line 497, what does the storm make the sea appear to be?
 A. the sky B. choppy C. full of waves D. dark
19. How many dactyls are found in the first four feet of line 497?
 A. 4 B. 3 C. 2 D. 1
20. According to Ovid, what color do the clouds first become?
 A. black B. yellow C. grey D. he doesn't say
21. The word **Stygia** in line 500 references...
 A. the ship B. the underworld C. Mt. Olympus D. witches
22. In the end, what color does the water become?
 A. black B. white C. yellow D. blue
23. What is the metrical division for the last foot of line 500?
 A. long long B. long short C. short short D. short long
24. Which literary device is found in line 501?
 A. anaphora B. synecdoche C. consonance D. assonance
25. What other literary device can be found in line 501?
 A. synchysis B. chiasmus C. anastrophe D. metonymy

PASSAGE TWO

Catullus 22

26. What is the best translation of **nostis** in line 1?
 A. to know B. you know C. you were knowing D. to be known
27. Based on lines 1-2, which of the following words would best describe Suffenus?
 A. uneducated B. annoying C. sophisticated D. happy
28. Line 3 tells us that Suffenus is most likely a _____.
 A. poet B. gladiator C. scribe D. farmer
29. In reading lines 4-8, it is evident that Suffenus...
 A. doesn't write much B. writes voluminously C. hates to write D. is poor
30. Which of these adjectives would best describe the appearance of Suffenus' books?
 A. cerulean B. sordid C. dilapidated D. ornate
31. The best translation of **aequata** (line 8) is...
 A. fair B. maritime C. smoothed D. washed
32. Why does the author liken the charming Suffenus to a ditch-digger or goat-milker?
 A. Because of Suffenus' physical appearance B. The contents of Suffenus' poetry
 C. Suffenus does manual labor D. Suffenus is a resident of the Subura
33. What figure of speech is found in line 14 (**infaceto...infacetior**)?
 A. Pleonasm B. Polyptoton C. Polysyndeton D. Anastrophe
34. What happens when Suffenus takes to writing poetry (lines 15-16)?
 A. He produces beautiful work B. He becomes less charming
 C. The poems are widely read D. The poems are all the same
35. Line 17 informs us that Suffenus is...
 A. self-absorbed B. excited C. foolish D. intransigent
36. What is the antecedent of **quem** in line 19?
 A. idem (line 18) B. omnes (line 18) C. quisquam (line 18) D. Suffenus (line 19)
37. The purpose of the words **nimirum...possis** is to say that we all can...
 A. see Suffenus in all things B. see Suffenus in some thing
 C. be deceived by everything D. see errors in everything

38. Which of the following best encapsulates Catullus' message in the last four lines?
 A. All poets are faulty
 B. We can't see our own faults sometimes
 C. We should leave our faults behind us
 D. We can't correct our mistakes
39. In what meter is this poem written?
 A. Dactylic Hexameter B. Elegiac Couplet C. Hendecasyllabic D. Sapphic

PASSAGE THREE

Martial, Epigrammaton Libri XIV.I

40. The first work of this poem, **Synthesibus**, indicates that the setting is...
 A. gloomy B. festive C. hectic D. business-like
41. What figure of speech is contained in line 2 (**nostrum...Iovem**)?
 A. synchysis B. anaphora C. chiasmus D. synecdoche
42. Which word is the subject of **timet** (line 3)?
 A. aedilem (line 3) B. fritillo (line 3) C. eques (line 1) D. verna (line 4)
43. The word **et** in line 5 connects which two words?
 A. alteras & pauperis B. alteras & sortes C. divitis & pauperis D. divitis & sortes
44. The imperative **accipe** in line 5 is directed at which of the following?
 A. Juppiter B. a slave C. the reader D. the senator
45. The best translation of line 6 is...
 A. Let each give his own gifts to his own guest B. Let one's gifts give their own reward
 C. Let the guests give their own gifts to each man D. Let each guest give rewards to themselves
46. In line 7, Martial seems to...
 A. praise himself B. offer a prayer C. suspect betrayal D. diminish his work
47. Who is the **ipse** whom Martial references in line 10?
 A. Saturn B. the reader C. Jupiter D. the master
48. In line 11, the words **Thebas**, **Troiamve**, and **Mycenas** could all represent...
 A. the holiday B. war C. philosophy D. love
49. What does Saturn instruct the poet to do in the last line?
 A. play with nuts B. write about war C. destroy the nuts D. die
50. In what meter is this poem written?
 A. Dactylic Hexameter B. Elegiac Couplet C. Hendecasyllabic D. Sapphic

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PASSAGE ONE

Ovid, Metamorphoses XI.484-501

hic iubet; impediunt adversae iussa procellae,
nec sinit audiri vocem fragor aequoris ullam: 485
sponte tamen properant alii subducere remos,
pars munire latus, pars ventis vela negare;
egerit hic fluctus aequorque refundit in aequor,
hic rapit antennas; quae dum sine lege geruntur,
aspera crescit hiems, omnique e parte feroces 490
bella gerunt venti fretaque indignantia miscent.
ipse pavet nec se, qui sit status, ipse fatetur
scire ratis rector, nec quid iubeatve vetetve:
tanta mali moles tantoque potentior arte est.
quippe sonant clamore viri, stridore rudentes, 495
undarum incursu gravis unda, tonitribus aether.
fluctibus erigitur caelumque aequare videtur
pontus et inductas aspergine tangere nubes;
et modo, cum fulvas ex imo vertit harenas,
concolor est illis, Stygia modo nigrior unda, 500
sternitur interdum spumisque sonantibus albet.

PASSAGE TWO

Catullus XXII

Suffenus iste, Vare, quem probe nosti,
homo est venustus et dicax et urbanus,
idemque longe plurimos facit versus.
puto esse ego illi milia aut decem aut plura
perscripta, nec sic ut fit in palimpsesto 5
relata: chartae regiae, novi libri,
novi umbilici, lora rubra, membranae,
derecta plumbo, et pumice omnia aequata.
haec cum legas tu, bellus ille et urbanus
Suffenus unus caprimulgus aut fossor 10
rursus videtur: tantum abhorret ac mutat.
hoc quid putemus esse? qui modo scurra
aut si quid hac re scitius videbatur,
idem infaceto est infacetior rure,
simul poemata attigit; neque idem umquam 15
aeque est beatus ac poema cum scribit:
tam gaudet in se tamque se ipse miratur.
nimirum idem omnes fallimur, neque est quisquam
quem non in aliqua re videre Suffenum
possis. suus cuique attributus est error: 20
sed non videmus manticae quod in tergo est.

PASSAGE THREE

Martial, Epigramaton Libri XIV.I

Synthesibus dum gaudet eques dominusque senator
dumque decent nostrum pillea sumpta Iovem;
nec timet aedilem moto spectare fritillo,
cum videat gelidos tam prope verna lacus:
divitis alternas et pauperis accipe sortes: 5
praemia convivae dent sua quisque suo.
'Sunt apinae tricaeque et si quid vilis istis.'
Quis nescit? vel quis tam manifesta negat?
sed quid agam potius madidis, Saturne, diebus,
quos tibi pro caelo filius ipse dedit? 10
vis scribam Thebas Troiamve malasve Mycenae?
'Lude,' inquis, 'nucibus': perdere nolo nubes.