

English IV AP – Literature and Composition | Prose Objective #6:
“Sometimes—once or twice a week...”

Name _____

Period _____

1. _____ The best title for this passage would be
 - a. “A Victorian Family.”
 - b. “A Portrait of Mother.”
 - c. “A Little Boy’s World.”
 - d. “A Child’s Delusions.”
 - e. “Life with Mother.”

2. _____ The attitude of the narrator toward the mother is
 - a. humorous.
 - b. admiring.
 - c. bitter.
 - d. satiric.
 - e. bemused.

3. _____ By “upper regions” as the dwelling place of the child, the narrator suggests that the
 - a. child’s life was dull.
 - b. mother made the dwelling heavenly.
 - c. mother’s visits were accompanied by physical effort.
 - d. child’s world was a unique one.
 - e. child’s room was in the upper stories.

4. _____ According to the passage, which of the following is true?
 - a. The father paid no attention to the boy.
 - b. The mother took no part in the physical care of the child.
 - c. The boy hated his father.
 - d. The mother’s visits to the boy and their drives in the carriage were motivated by love.
 - e. The maid, Dolly, was unconcerned about the boy.

5. _____ All of the following are true of the mother as portrayed in this passage EXCEPT
 - a. She was flirtatious.
 - b. She followed the fashions of the day.
 - c. She was a beautiful woman.
 - d. She was worldly.
 - e. She deeply loved her husband.

6. _____ The view of the mother that the reader gets from this passage is that of the
 - a. townspeople.
 - b. child.
 - c. narrator.
 - d. child and narrator.
 - e. husband.

7. _____ The sensory detail of this passage describes in greatest detail
 - a. the world of the mother.
 - b. the world of the child.
 - c. upper-class Victorian society.
 - d. a neglected child.
 - e. the tragedy of wealth.

8. _____ “Stone” in the last line of this passage is associated with
- idolatry.
 - wealth.
 - selfishness.
 - pursuit of pleasure.
 - vanity.
9. _____ “Oh thou poor, lonely little benighted boy” is an example of
- sentimentality.
 - epithet.
 - bathos.
 - apostrophe.
 - personification.
10. _____ When the narrator suggests the rides in the carriage were “awful rites,” he means
- terrible ordeals.
 - wondrous ceremonies.
 - formal passages.
 - frightening occurrences.
 - full of the monstrous.
11. _____ “Dolly’s plumping and patting the pillows of the bed” is an example of
- personification.
 - consonance.
 - synecdoche.
 - alliteration.
 - epiphany.
12. _____ The passage makes use of the all of the following EXCEPT
- pathos.
 - hyperbole.
 - first person narration.
 - sensory detail.
 - figurative language.
13. _____ The work contains an allusion to
- art.
 - music.
 - mythology.
 - dance.
 - fashion.
14. _____ We are to understand that the boy
- does not know he is loved.
 - does not know he is despised.
 - does not know he is adopted.
 - does not know he is patronized.
 - does not know he is wonderful.
15. _____ The child’s view is best exemplified by
- his mother’s outfits.
 - the carriage rides.
 - the maid.
 - the cheval-glass
 - the stone

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Read the following passage and choose the best answer for each objective question.

Sometimes – once or twice a week – that lady visited the upper regions in which the children lived. She came like a vivified figure out of the *Magasin des Modes* – blandly smiling in the most beautiful new clothes and little gloves and boots. Wonderful scarfs, laces, and jewels glittered about her. She had always a new bonnet on; and flowers bloomed perpetually in it; or else magnificent curling ostrich feathers, soft and snowy as camellias. She nodded twice or thrice patronizingly to the little boy, who looked up from his dinner or from the pictures of soldiers he was painting. When she left the room, an odour of rose, or some other magical fragrances, lingered about the nursery. She was an unearthly being in his eyes, superior to his father – to all the world; to be worshiped and admired at a distance. To drive with that lady in the carriage was an awful rite; he sat up in the back seat, and did not dare to speak; he gazed withal his eyes at the beautifully dressed princess opposite him. Gentlemen on splendid prancing horses came up, and smiled and talked with her. How her eye beamed upon them! Her hand used to quiver and wave gracefully as they passed. When he went out with her he had his new red dress on. His old brown holland was good enough when he stayed at home. Sometimes when she was away, and Dolly his maid was making his bed, he came into his mother’s room. It was as the abode of a fairy to him—a mystic chamber of splendour and delights. There in the wardrobe hung those wonderful robes – pink and blue, and many tinted. There was the jewel case, silver clasped; and the wondrous bronze hand on the dressing table, glistening all over a hundred rings. There was the cheval-glass, that miracle of art, in which he could just see his own wondering head, and the reflection of Dolly (queerly distorted, and as if up in the ceiling), plumping and patting the pillows of the bed. Oh, thou poorly lonely little benighted boy! Mother is the name of God in the lips and hearts of little children and here was one who was worshiping a stone!