CollegeBoard AP

ENGLISH LITERATURE AND COMPOSITION

Course Description

Effective Fall 2014

AP Course Descriptions are updated regularly. Please visit AP Central® (apcentral.collegeboard.org) to determine whether a more recent Course Description PDF is available.

The College Board

The College Board is a mission-driven not-for-profit organization that connects students to college success and opportunity. Founded in 1900, the College Board was created to expand access to higher education. Today, the membership association is made up of over 6,000 of the world's leading educational institutions and is dedicated to promoting excellence and equity in education. Each year, the College Board helps more than seven million students prepare for a successful transition to college through programs and services in college readiness and college success — including the SAT® and the Advanced Placement Program®. The organization also serves the education community through research and advocacy on behalf of students, educators, and schools. For further information, visit www.collegeboard.org.

AP Equity and Access Policy

The College Board strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial, and socioeconomic groups that have been traditionally underserved. Schools should make every effort to ensure their AP classes reflect the diversity of their student population. The College Board also believes that all students should have access to academically challenging course work before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that true equity and excellence can be achieved.

AP Course Descriptions

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About AP®

The College Board's Advanced Placement Program® (AP®) enables students to pursue college-level studies while still in high school. Through more than 30 courses, each culminating in a rigorous exam, AP provides willing and academically prepared students with the opportunity to earn college credit, advanced placement, or both. Taking AP courses also demonstrates to college admission officers that students have sought out the most rigorous course work available to them.

Each AP course is modeled upon a comparable college course, and college and university faculty play a vital role in ensuring that AP courses align with college-level standards. Talented and dedicated AP teachers help AP students in classrooms around the world develop and apply the content knowledge and skills they will need later in college.

Each AP course concludes with a college-level assessment developed and scored by college and university faculty as well as experienced AP teachers. AP Exams are an essential part of the AP experience, enabling students to demonstrate their mastery of college-level course work. Most four-year colleges and universities in the United States and universities in more than 60 countries recognize AP in the admissions process and grant students credit, placement, or both on the basis of successful AP Exam scores. Visit www.collegeboard.org/ap/creditpolicy to view AP credit and placement policies at more than 1,000 colleges and universities.

Performing well on an AP Exam means more than just the successful completion of a course; it is a gateway to success in college. Research consistently shows that students who receive a score of 3 or higher on AP Exams typically experience greater academic success in college and have higher graduation rates than their non-AP peers[1]. Additional AP studies are available at www.collegeboard.org/research.

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[1]See the following research studies for more details:

Linda Hargrove, Donn Godin, and Barbara Dodd, *College Outcomes Comparisons by AP and Non-AP High School Experiences* (New York: The College Board, 2008).

Chrys Dougherty, Lynn Mellor, and Shuling Jian, *The Relationship Between Advanced Placement and College Graduation* (Austin, Texas: National Center for Educational Accountability, 2006).

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Offering AP Courses and Enrolling Students

Each AP course and exam description details the essential information required to understand the objectives and expectations of an AP course. The AP Program unequivocally supports the principle that each school implements its own curriculum that will enable students to develop the content knowledge and skills described here.

Schools wishing to offer AP courses must participate in the AP Course Audit, a process through which AP teachers' syllabi are reviewed by college faculty. The AP Course Audit was created at the request of College Board members who sought a means for the College Board to provide teachers and administrators with clear guidelines on curricular and resource requirements for AP courses and to help colleges and universities validate courses marked "AP" on students' transcripts. This process ensures that AP teachers' syllabi meet or exceed the curricular and resource expectations that college and secondary school faculty have established for college-level courses. For more information on the AP Course Audit, visit www.collegeboard.org/apcourseaudit.

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How AP Courses and Exams Are Developed

AP courses and exams are designed by committees of college faculty and expert AP teachers who ensure that each AP subject reflects and assesses college-level expectations. To find a list of each subject's current AP Development Committee members, please visit press.collegeboard.org/ap/committees. AP Development Committees define the scope and expectations of the course, articulating through a curriculum framework what students should know and be able to do upon completion of the AP course. Their work is informed by data collected from a range of colleges and universities to ensure that AP coursework reflects current scholarship and advances in the discipline.

The AP Development Committees are also responsible for drawing clear and well-articulated connections between the AP course and AP Exam — work that includes designing and approving exam specifications and exam questions. The AP Exam development process is a multiyear endeavor; all AP Exams undergo extensive review, revision, piloting, and analysis to ensure that questions are high quality and fair and that there is an appropriate spread of difficulty across the questions.

Throughout AP course and exam development, the College Board gathers feedback from various stakeholders in both secondary schools and higher education institutions. This feedback is carefully considered to ensure that AP courses and exams are able to provide students with a college-level learning experience and the opportunity to demonstrate their qualifications for advanced placement upon college entrance.

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How AP Exams Are Scored

The exam scoring process, like the course and exam development process, relies on the expertise of both AP teachers and college faculty. While multiple-choice questions are scored by machine, the free-response questions are scored by thousands of college faculty and expert AP teachers at the annual AP Reading. AP Exam Readers are thoroughly trained, and their work is monitored throughout the Reading for fairness and consistency. In each subject, a highly respected college faculty member fills the role of Chief Reader, who, with the help of AP Readers in leadership positions, maintains the accuracy of the scoring standards. Scores on the free-response questions are weighted and combined with the results of the computer-scored multiple-choice questions, and this raw score is converted into a composite AP Exam score of 5, 4, 3, 2, or 1.

The score-setting process is both precise and labor intensive, involving numerous psychometric analyses of the results of a specific AP Exam in a specific year and of the particular group of students who took that exam. Additionally, to ensure alignment with college-level standards, part of the score-setting process involves comparing the performance of AP students with the performance of students enrolled in comparable courses in colleges throughout the United States. In general, the AP composite score points are set so that the lowest raw score needed to earn an AP Exam score of 5 is equivalent to the average score among college students earning grades of A in the college course. Similarly, AP Exam scores of 4 are equivalent to college grades of A–, B+, and B. AP Exam scores of 3 are equivalent to college grades of B–, C+, and C.

Using and Interpreting AP Scores

The extensive work done by college faculty and AP teachers in the development of the course and the exam and throughout the scoring process ensures that AP Exam scores accurately represent students' achievement in the equivalent college course. While colleges and universities are responsible for setting their own credit and placement policies, AP scores signify how qualified students are to receive college credit or placement:

AP Score	Qualification
5	Extremely well qualified
4	Well qualified
3	Qualified
2	Possibly qualified
1	No recommendation

Additional Resources

Visit apcentral.collegeboard.org for more information about the AP Program.

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AP English

OVERVIEW

For each AP subject, the College Board asks Development Committees to provide descriptions of typical introductory college courses and to assess equivalent achievement in them. Institutions make use of these course descriptions and assessments so that academically prepared and motivated students can complete meaningful elements of college-level studies while in any participating high school and then proceed to advanced courses, with appropriate credit, at any participating college.

In English, the task of describing the representative introductory course or courses and of assessing students' achievements in comparable high school courses is a complex one, for curricula and instruction vary widely across the discipline. The AP English Development Committees value, and would maintain, such diversity, but they also recognize the need to emphasize the common skills in reading and writing that are necessary for advanced study in the field. The greatest challenge to the committees, then, is finding an appropriate balance between *describing* and *prescribing* either curriculum format and content or instructional approaches.

Many American colleges begin with a course in expository writing for a year, a semester or a shorter period, followed by a course in introductory readings in literature. Subsequently, students may take advanced courses in language, rhetoric and expository writing or in literature.

Students who elect courses in the first area typically focus their reading on discursive prose that ranges across the disciplines of the sciences as well as the arts. Those who elect advanced courses in literature generally study major authors, periods, genres or themes; their reading typically concentrates on imaginative literature — poetry, fiction and drama.

The AP English Development Committees therefore offer parallel exams: one in Language and Composition and one in Literature and Composition. The committees intend them both to be of equal rigor in keeping with the standards of quality of the AP Program, and they recommend that students taking either course or exam receive similar treatment by the college granting credit or exemption or both. That is, although the specific college courses that AP credit will satisfy differ from college to college, each exam represents a year's college-level work. Therefore, the *amount* of credit that may be given for each exam is the same: up to two semesters of credit for the appropriate score on either exam.

Because colleges offer many different introductory English courses, it is difficult to describe generally how the two AP English Exams relate to those courses, but the following guidelines should be useful.

1. Perhaps the most common beginning course in English is one in composition. Students read a variety of texts and are taught basic elements of rhetoric: writing with a purpose, addressing and appealing to an audience, creating effective text structures, and effecting an appropriate style. Whether the course is a one-semester or a yearlong course, a student presenting a score of 3 or higher on either exam might expect credit for the course.

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2. Another common introductory sequence of courses is a one-semester course in composition followed by another semester course that offers additional instruction in argumentation and teaches the skills of synthesizing, summarizing, paraphrasing, quoting and citing secondary source material. A student presenting a score of 3 or higher on the AP English Language and Composition Exam might expect to receive credit for both of these courses.
3. At some colleges and universities, students enroll in a composition course in the first semester and in the second semester enroll in an introduction to literature course in which they read and write about poetry, drama and fiction. A student presenting a score of 3 or higher on the AP English Language and Composition Exam might expect to receive credit for the composition course, and a student presenting a score of 3 or higher on the AP English Literature and Composition Exam might expect to receive credit for both the composition and the literature course.

Although these are common models, they are by no means universal. Therefore, students must read carefully the placement and credit policies published by the college they expect to attend in order to determine what credit they might expect, and therefore which exam would be most useful for them to take.

In determining which AP English option they wish to help their students elect, teachers will want to consider the following general guidelines:

- their own skills and interests in these two domains;
- the English programs offered by the colleges that their AP students generally attend;
- the AP policies of these colleges, particularly in English; and
- their students' own abilities and interests:
  - students choosing AP English Language and Composition should be interested in studying and writing various kinds of analytic or persuasive essays on nonliterary topics, and
  - students choosing AP English Literature and Composition should be interested in studying literature of various periods and genres and using this wide reading knowledge in discussions of literary topics.

Preparing for either of the AP Exams in English is a cooperative venture between students and their teachers. Students should read widely and reflect on their reading through extensive discussion, writing and rewriting. Although they may work independently to supplement the work of a conventional course, ideally they should interact with a teacher in a small class or tutorial session. In any case, students should assume considerable responsibility for the amount of reading and writing they do. Teachers of courses in AP English can complement the efforts of their students by guiding them in their choice of reading, by leading discussions, and by providing assignments that help students develop critical standards in their reading and writing.

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A description of the English Literature course follows. The description includes a list of authors. The list is not meant to be prescriptive; it is a compendium of appropriate examples intended to indicate the range and quality of reading covered in such a course. The *AP English Literature and Composition Teacher's Guide* is designed to assist teachers who wish to start AP courses in English and contains detailed information on the course of study. To find out how to order this and other AP publications, see page 36. The Teacher's Guide is also available as a free PDF file at http://apcentral.collegeboard.com/apc/members/repository/ap07_englit_teachersguide.pdf. Following the course description, a sample set of multiple-choice and free-response questions is presented.

The following statement is printed in the AP English Literature and Composition Exam: The inclusion of source material in this exam is not intended as an endorsement by the College Board or ETS of the content, ideas, or values expressed in the material. The material has been selected by the English Literature faculty who serve on the AP English Literature Development Committee. In their judgment, the material printed here reflects various aspects of the course of study on which this exam is based and is therefore appropriate to use to measure the skills and knowledge of this course.

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English Literature and Composition

THE COURSE

Introduction

An AP English Literature and Composition course engages students in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers. As they read, students consider a work's structure, style and themes, as well as such smaller-scale elements as the use of figurative language, imagery, symbolism and tone.

Goals

The course includes intensive study of representative works from various genres and periods, concentrating on works of recognized literary merit such as those by the authors listed on pages 10–11. The pieces chosen invite and reward rereading and do not, like ephemeral works in such popular genres as detective or romance fiction, yield all (or nearly all) of their pleasures of thought and feeling the first time through. The AP English Literature and Composition Development Committee agrees with Henry David Thoreau that it is wisest to read the best books first; the committee also believes that such reading should be accompanied by thoughtful discussion and writing about those books in the company of one's fellow students.

Reading

Reading in an AP course is both wide and deep. This reading necessarily builds upon and complements the reading done in previous English courses so that by the time students complete their AP course, they will have read works from several genres and periods — from the 16th to the 21st century. More importantly, they will have gotten to know a few works well. In the course, they read deliberately and thoroughly, taking time to understand a work's complexity, to absorb its richness of meaning, and to analyze how that meaning is embodied in literary form. In addition to considering a work's literary artistry, students reflect on the social and historical values it reflects and embodies. Careful attention to both textual detail and historical context provides a foundation for interpretation, whatever critical perspectives are brought to bear on the literary works studied.

A generic method for the approach to such close reading involves the following elements: the experience of literature, the interpretation of literature and the evaluation of literature. By experience, we mean the subjective dimension of reading and responding to literary works, including precritical impressions and emotional responses. By interpretation, we mean the analysis of literary works through close reading to arrive at an understanding of their multiple meanings. By evaluation, we mean both an assessment of the quality and artistic achievement of literary works and a consideration of their social and cultural values. All three of these aspects of reading are important for an AP English Literature and Composition course.

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Moreover, each corresponds to an approach to writing about literary works. Writing to understand a literary work may involve writing response and reaction papers, along with annotation, freewriting and keeping some form of a reading journal. Writing to explain a literary work involves analysis and interpretation and may include writing brief focused analyses on aspects of language and structure. Writing to evaluate a literary work involves making and explaining judgments about its artistry and exploring its underlying social and cultural values through analysis, interpretation and argument.

In short, students in an AP English Literature and Composition course read actively. The works taught in the course require careful, deliberative reading. And the approach to analyzing and interpreting the material involves students in learning how to make careful observations of textual detail, establish connections among their observations, and draw from those connections a series of inferences leading to an interpretive conclusion about the meaning and value of a piece of writing.

Most of the works studied in the course were written originally in English, including pieces by African, Australian, Canadian, Indian and West Indian authors. Some works in translation may also be included (e.g., Greek tragedies, Russian or Latin American fiction). The actual choice is the responsibility of the AP teacher, who should consider previous courses in the school's curriculum. In addition, the AP teacher should ensure that AP students will have studied, at some point in their high school years, literature from both British and American writers, as well as works written from the 16th century to contemporary times. In addition to British and American literature, teachers are encouraged to include in their curricula other literature in English. (See the *AP English Literature and Composition Teacher's Guide* for sample curricula.)

In an ongoing effort to recognize the widening cultural horizons of literary works written in English, the AP English Literature Development Committee will consider and include diverse authors in the representative reading lists. Issues that might, from a specific cultural viewpoint, be considered controversial, including references to ethnicities, nationalities, religions, races, dialects, gender, or class, are often represented artistically in works of literature. The Development Committee is committed to careful review of such potentially controversial material. Still, recognizing the universal value of literary art that probes difficult and harsh life experiences and so deepens understanding, the committee emphasizes that fair representation of issues and peoples may occasionally include controversial material. Since AP students have chosen a program that directly involves them in college-level work, the AP English Literature and Composition Exam depends on a level of maturity consistent with the age of 12th-grade students who have engaged in thoughtful analysis of literary texts. The best response to a controversial detail or idea in a literary work might well be a question about the larger meaning, purpose or overall effect of the detail or idea in context. AP students should have the maturity, the skill and the will to seek the larger meaning through thoughtful research. Such thoughtfulness is both fair and owed to the art and to the author.

Although neither linguistic nor literary history is the principal focus in the AP course, students gain awareness that the English language that writers use has

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changed dramatically through history, and that today it exists in many national and local varieties. They also become aware of literary tradition and the complex ways in which imaginative literature builds upon the ideas, works and authors of earlier times. Because the Bible and Greek and Roman mythology are central to much Western literature, students should have some familiarity with them. These religious concepts and stories have influenced and informed Western literary creation since the Middle Ages, and they continue to provide material for modern writers in their attempts to give literary form to human experience. Additionally, the growing body of works written in English reflecting non-Western cultures may require students to have some familiarity with other traditions.

Writing

Writing is an integral part of the AP English Literature and Composition course and exam. Writing assignments focus on the critical analysis of literature and include expository, analytical, and argumentative essays. Although critical analysis makes up the bulk of student writing for the course, well-constructed creative writing assignments may help students see from the inside how literature is written. Such experiences sharpen their understanding of what writers have accomplished and deepen their appreciation of literary artistry. The goal of both types of writing assignments is to increase students' ability to explain clearly, cogently, even elegantly, what they understand about literary works and why they interpret them as they do.

To that end, writing instruction includes attention to developing and organizing ideas in clear, coherent and persuasive language. It includes study of the elements of style. And it attends to matters of precision and correctness as necessary. Throughout the course, emphasis is placed on helping students develop stylistic maturity, which, for AP English, is characterized by the following:

- a wide-ranging vocabulary used with denotative accuracy and connotative resourcefulness;
- a variety of sentence structures, including appropriate use of subordinate and coordinate constructions;
- a logical organization, enhanced by specific techniques of coherence such as repetition, transitions, and emphasis;
- a balance of generalization with specific illustrative detail; and
- an effective use of rhetoric, including controlling tone, maintaining a consistent voice, and achieving emphasis through parallelism and antithesis.

The writing required in an AP English Literature and Composition course is thus more than a mere adjunct to the study of literature. The writing that students produce in the course reinforces their reading. Since reading and writing stimulate and support one another, they are taught together in order to underscore both their common and their distinctive elements.

It is important to distinguish among the different kinds of writing produced in an AP English Literature and Composition course. Any college-level course in which serious literature is read and studied includes numerous opportunities for students to

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write and rewrite. Some of this writing is informal and exploratory, allowing students to discover what they think in the process of writing about their reading. Some of the writing involves research, perhaps negotiating differing critical perspectives. Much writing involves extended discourse in which students develop an argument or present an analysis at length. In addition, some writing assignments should encourage students to write effectively under the time constraints they encounter on essay exams in college courses in many disciplines, including English.

The various AP English Literature and Composition Released Exams and AP Central provide sample student essay responses written under exam conditions — with an average time of 40 minutes for students to write an essay response. These essays were written in response to two different types of questions: (1) an analysis of a passage or poem in which students are required to discuss how particular literary elements or features contribute to meaning; and (2) an "open" question in which students are asked to select a literary work and discuss its relevant features in relation to the question provided. Students can be prepared for these free-response questions through exercises analyzing short prose passages and poems and through practicing with "open" analytical questions. Such exercises need not always be timed; instead, they can form the basis for extended writing projects.

Because the AP course depends on the development of interpretive skills as students learn to write and read with increasing complexity and sophistication, the AP English Literature and Composition course is intended to be a full-year course. Teachers at schools that offer only a single semester block for AP are encouraged to advise their AP English Literature and Composition students to take an additional semester of advanced English in which they continue to practice the kind of writing and reading emphasized in their AP class.

Representative Authors

There is no recommended or required reading list for the AP English Literature and Composition course. The following authors are provided simply to suggest the range and quality of reading expected in the course. Teachers may select authors from the names below or may choose others of comparable quality and complexity.

Poetry

W. H. Auden; Elizabeth Bishop; William Blake; Anne Bradstreet; Edward Kamau Brathwaite; Gwendolyn Brooks; Robert Browning; George Gordon, Lord Byron; Lorna Dee Cervantes; Geoffrey Chaucer; Lucille Clifton; Samuel Taylor Coleridge; Billy Collins; H. D. (Hilda Doolittle); Emily Dickinson; John Donne; Rita Dove; Paul Laurence Dunbar; T. S. Eliot; Robert Frost; Joy Harjo; Seamus Heaney; George Herbert; Garrett Hongo; Gerard Manley Hopkins; Langston Hughes; Ben Jonson; John Keats; Philip Larkin; Robert Lowell; Andrew Marvell; John Milton; Marianne Moore; Sylvia Plath; Edgar Allan Poe; Alexander Pope; Adrienne Rich; Anne Sexton; William Shakespeare; Percy Bysshe Shelley; Leslie Marmon Silko; Cathy Song; Wallace Stevens; Alfred, Lord Tennyson; Derek Walcott; Walt Whitman; Richard Wilbur; William Carlos Williams; William Wordsworth; William Butler Yeats

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Drama

Aeschylus; Edward Albee; Amiri Baraka; Samuel Beckett; Anton Chekhov; Caryl Churchill; William Congreve; Athol Fugard; Lorraine Hansberry; Lillian Hellman; David Henry Hwang; Henrik Ibsen; Ben Jonson; David Mamet; Arthur Miller; Molière; Marsha Norman; Sean O'Casey; Eugene O'Neill; Suzan-Lori Parks; Harold Pinter; Luigi Pirandello; William Shakespeare; George Bernard Shaw; Sam Shepard; Sophocles; Tom Stoppard; Luis Valdez; Oscar Wilde; Tennessee Williams; August Wilson

Fiction (Novel and Short Story)

Chinua Achebe; Sherman Alexie; Isabel Allende; Rudolfo Anaya; Margaret Atwood; Jane Austen; James Baldwin; Saul Bellow; Charlotte Brontë; Emily Brontë; Raymond Carver; Willa Cather; John Cheever; Kate Chopin; Sandra Cisneros; Joseph Conrad; Edwidge Danticat; Daniel Defoe; Anita Desai; Charles Dickens; Fyodor Dostoevsky; George Eliot; Ralph Ellison; Louise Erdrich; William Faulkner; Henry Fielding; F. Scott Fitzgerald; E. M. Forster; Thomas Hardy; Nathaniel Hawthorne; Ernest Hemingway; Zora Neale Hurston; Kazuo Ishiguro; Henry James; Ha Jin; Edward P. Jones; James Joyce; Maxine Hong Kingston; Joy Kogawa; Jhumpa Lahiri; Margaret Laurence; D. H. Lawrence; Chang-rae Lee; Bernard Malamud; Gabriel García Márquez; Cormac McCarthy; Ian McEwan; Herman Melville; Toni Morrison; Bharati Mukherjee; Vladimir Nabokov; Flannery O'Connor; Orhan Pamuk; Katherine Anne Porter; Marilynne Robinson; Jonathan Swift; Mark Twain; John Updike; Alice Walker; Evelyn Waugh; Eudora Welty; Edith Wharton; John Edgar Wideman; Virginia Woolf; Richard Wright

Expository Prose

Joseph Addison; Gloria Anzaldúa; Matthew Arnold; James Baldwin; James Boswell; Jesús Colón; Joan Didion; Frederick Douglass; W. E. B. Du Bois; Ralph Waldo Emerson; William Hazlitt; bell hooks; Samuel Johnson; Charles Lamb; Thomas Macaulay; Mary McCarthy; John Stuart Mill; George Orwell; Michael Pollan; Richard Rodriguez; Edward Said; Lewis Thomas; Henry David Thoreau; E. B. White; Virginia Woolf

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THE EXAM

Yearly, the AP English Literature and Composition Development Committee, made up of high school and college English teachers, prepares a three-hour exam that gives students the opportunity to demonstrate their mastery of the skills and abilities previously described. The AP English Literature and Composition Exam employs multiple-choice questions that test the student's critical reading of selected passages. But the exam also requires writing as a direct measure of the student's ability to read and interpret literature and to use other forms of discourse effectively. Although the skills tested in the exam remain essentially the same from year to year, each year's exam is composed of new questions. The free-response questions are scored by college and AP English teachers using standardized procedures.

Ordinarily, the exam consists of 60 minutes for multiple-choice questions followed by 120 minutes for free-response questions. Performance on the free-response section of the exam counts for 55 percent of the total score; performance on the multiple-choice section, 45 percent. Examples of multiple-choice and free-response questions from previous exams are presented below and are intended to represent the scope and difficulty of the exam. The questions are samples; they are not a sample exam. In the questions reproduced here, the authors of the passages and poems on which the multiple-choice questions are based are George Eliot, Richard Wilbur, Gwendolyn Brooks, and Samuel Taylor Coleridge.

Multiple-choice scores are based on the number of questions answered correctly. Points are not deducted for incorrect answers, and no points are awarded for unanswered questions. Because points are not deducted for incorrect answers, students are encouraged to answer all multiple-choice questions. On any questions students do not know the answer to, students should eliminate as many choices as they can, and then select the best answer among the remaining choices.

Sample Multiple-Choice Questions

Questions 1–11. Read the following passage carefully before you choose your answers.

Certainly the religious and moral ideas of the Dodsons and Tullivers were of too specific a kind to be arrived at deductively from the statement that they *Line* were part of the Protestant population of Great Britain. *(5)* Their theory of life had its core of soundness, as all theories must have on which decent and prosperous families have been reared and have flourished; but it had the very slightest tincture of theology. If, in the maiden days of the Dodson sisters, their Bibles opened *(10)* more easily at some parts than other, it was because of dried tulip-petals, which had been distributed quite impartially, without preference for the historical, devotional, or doctrinal. Their religion was of a simple, semi-pagan kind, but there was no heresy in it—if *(15)* heresy properly means choice—for they didn't know

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there was any other religion, except that of chapel-
goers, which appeared to run in families, like asthma.
How *should* they know? The vicar of their pleasant
rural parish was not a controversialist, but a good
(20) hand at whist,[1] and one who had a joke always ready
for a blooming female parishioner. The religion of the
Dodsons consisted in revering whatever was customary
and respectable: it was necessary to be baptized, else
one could not be buried in the churchyard, and to take
(25) the sacrament before death as a security against more
dimly understood perils; but it was of equal necessity
to have the proper pall-bearers and well-cured hams
at one's funeral, and to leave an unimpeachable will.
A Dodson would not be taxed with the omission of
(30) anything that was becoming, or that belonged to that
eternal fitness of thing which was plainly indicated
in the practice of the most substantial parishioners,
and in the family traditions—such as obedience to
parents, faithfulness to kindred, industry, rigid honesty,
(35) thrift, the thorough scouring of wooden and copper
utensils, the hoarding of coins likely to disappear from
the currency, the production of first-rate commodities
for the market, and the general preference for whatever
was home-made. The Dodsons were a very proud
(40) race, and their pride lay in the utter frustration of all
desire to tax them with a breach of traditional duty or
propriety. A wholesome pride in many respects, since
it identified honour with perfect integrity, thorough-
ness of work, and faithfulness to admitted rules: and
(45) society owes some worthy qualities in many of her
members to mothers of the Dodson class, who made
their butter and their fromenty[2] well, and would have
felt disgraced to make it otherwise. To be honest and
poor was never a Dodson motto, still less to seem rich
(50) though being poor; rather, the family badge was to be
honest and rich; and not only rich, but richer than was
supposed. To live respected, and have the proper
bearers at your funeral, was an achievement of the
ends of existence that would be entirely nullified if,
(55) on the reading of your Will, you sank in the opinion
of your fellow-men, either by turning out to be poorer
than they expected, or by leaving your money in a
capricious manner, without strict regard to degrees of
kin. The right thing must always be done towards
(60) kindred. The right thing was to correct them severely,
if they were other than a credit to the family, but still

[1] a card game
[2] hulled wheat boiled in milk and flavored with sugar and spices

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not to alienate from them the smallest rightful share
in the family shoe-buckles and other property.
A conspicuous quality in the Dodson character was
(65) its genuineness: its vices and virtues alike were
phases of a proud, honest egoism, which had a hearty
dislike to whatever made against its own credit and
interest, and would be frankly hard of speech to
inconvenient "kin," but would never forsake or ignore
(70) them—would not let them want bread, but only
require them to eat it with bitter herbs.

1. From the first sentence, one can infer which of the following about the Dodsons' and Tullivers' religious and moral ideas?

   (A) The narrator is unable to describe them with complete accuracy.
   (B) They have no real logical foundation.
   (C) They cannot be appreciated by anyone who does not share them.
   (D) They spring from a fundamental lack of tolerance for the ideas of others.
   (E) They are not typical of those of British Protestants in general.

2. In lines 13–17 ("Their religion . . . asthma"), the narrator draws attention to the Dodson sisters'

   (A) devotion to certain rituals
   (B) untroubled complacency
   (C) deep religious conviction
   (D) disturbed consciences
   (E) sense of history and tradition

3. It can be inferred that the vicar mentioned in line 18 was

   (A) not particularly interested in theology
   (B) not very well regarded by female parishioners
   (C) too pious to please the Dodsons
   (D) too impractical to keep the church on a sound financial footing
   (E) more ascetic than his parishioners might have wished

4. Which of the following expressions most obviously suggests a satirical point of view?

   (A) "too specific" (line 2)
   (B) "have been reared and have flourished" (line 7)
   (C) "no heresy in it" (line 14)
   (D) "like asthma" (line 17)
   (E) "not a controversialist" (line 19)

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5. By commenting that the Dodsons viewed the things described in lines 23–28 as being "of equal necessity," the narrator emphasizes the Dodsons'

   (A) dislike of empty ceremony
   (B) failure to acknowledge their own mortality
   (C) keen sense of their own spiritual shortcomings
   (D) indifference to traditional Protestant practices followed by their parents
   (E) tendency not to distinguish between the spiritual and the practical

6. The reference to "family shoe-buckles" (line 63) serves chiefly to

   (A) minimize the importance that property held for the Dodsons
   (B) emphasize a realistic description of the family's actual holdings
   (C) satirize the Dodsons' preoccupation with property
   (D) generalize about the obsessiveness of a particular class of people
   (E) denounce the magnitude of the Dodsons' material wealth

7. In line 69, the adjective "inconvenient" is used

   (A) metaphorically
   (B) euphemistically
   (C) inappropriately
   (D) pedantically
   (E) grandiloquently

8. The last sentence implies that the Dodsons would require that errant relatives

   (A) suffer the material consequences of their actions
   (B) humbly accept criticism for their shortcomings
   (C) abandon their claims to the family fortune
   (D) make amends by restoring the family's good name
   (E) withdraw from society until they were forgiven

9. In the passage, the narrator is most concerned with

   (A) describing the values held by the Dodsons
   (B) contrasting different forms of British Protestantism
   (C) arguing for the importance of theological values as opposed to practical ones
   (D) lamenting the decline of religious values in the lives of people like the Dodsons
   (E) questioning the sincerity of the Dodsons

10. Which of the following would the Dodsons probably NOT approve of in a family member?

   (A) A frugal style of life
   (B) A social relationship with the clergy
   (C) A display of pride in one's ancestry
   (D) An indifference to the value of property
   (E) A tendency to criticize a wayward relative

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11. Which of the following is used figuratively?

    (A) "well-cured hams at one's funeral" (lines 27–28)
    (B) "the hoarding of coins" (line 36)
    (C) "their butter and their fromenty" (line 47)
    (D) "the proper bearers at your funeral" (lines 52–53)
    (E) "to eat it with bitter herbs" (line 71)

Questions 12–23. Read the following poem carefully before you choose your answers.

Advice to a Prophet

When you come, as you soon must, to the streets of our city,
Mad-eyed from stating the obvious,
Not proclaiming our fall but begging us
In God's name to have self-pity,

Line
(5) Spare us all word of the weapons, their force and range,
The long numbers that rocket the mind;
Our slow, unreckoning hearts will be left behind,
Unable to fear what is too strange.

Nor shall you scare us with talk of the death of the race.
(10) How should we dream of this place without us?–
The sun mere fire, the leaves untroubled about us,
A stone look on the stone's face?

Speak of the world's own change. Though we cannot conceive
Of an undreamt thing, we know to our cost
(15) How the dreamt cloud crumbles, the vines are blackened by frost,
How the view alters. We could believe,

If you told us so, that the white-tailed deer will slip
Into perfect shade, grown perfectly shy,
The lark avoid the reaches of our eye,
(20) The jack-pine lose its knuckled grip

On the cold ledge, and every torrent burn
As Xanthus* once, its gliding trout
Stunned in a twinkling. What should we be without
The dolphin's arc, the dove's return,

(25) These things in which we have seen ourselves and spoken?
Ask us, prophet, how we shall call
Our natures forth when that live tongue is all
Dispelled, that glass obscured or broken

---

* in Greek myth, a river scalded by Hephaestus, god of fire

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In which we have said the rose of our love and the clean
(30) Horse of our courage, in which beheld
The singing locust of the soul unshelled,
And all we mean or wish to mean.

Ask us, ask us whether with the worldless rose
Our hearts shall fail us; come demanding
(35) Whether there shall be lofty or long standing
When the bronze annals of the oak-tree close.

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12. In lines 1–12, the speaker assumes that the prophet will come proclaiming

(A) a new religious dispensation
(B) joyous self-awareness
(C) a new political order
(D) the horror of self-destruction
(E) an appreciation of nature

13. According to the speaker, the prophet's "word of the weapons" (line 5) will probably not be heeded because

(A) human beings are interested in weapons
(B) nature is more fascinating than warfare
(C) men and women are more concerned with love than with weapons
(D) people have heard such talk too often before
(E) people cannot comprehend abstract descriptions of power

14. In the phrase "A stone look on the stone's face" (line 12), the speaker is suggesting that

(A) a stone is the most difficult natural object to comprehend
(B) such a stone is a metaphor for human understanding
(C) it is human beings who attribute meaning to nature
(D) nature is a hostile environment for the human race
(E) the pain of life is bearable only to a stoic

15. In line 13 ("Speak of the world's own change"), the speaker is doing which of the following?

(A) Anticipating the prophet's own advice
(B) Despairing of ever influencing the prophet
(C) Exchanging his own point of view for that of the prophet
(D) Heeding the prophet's advice
(E) Prescribing what the prophet should say

16. In lines 13–16 ("Though . . . alters"), the speaker is asserting that we

    (A) learn about nature according to our individual points of view
    (B) can never understand change in nature
    (C) are always instructed by an altering of our perspective
    (D) have all experienced loss and disappointment
    (E) realize that the end of the world may be near

17. The phrase "knuckled grip" (line 20) primarily implies that the jack-pine

    (A) will never really fall from the ledge
    (B) has roots that grasp like a hand
    (C) is very precariously attached to the ledge
    (D) is a rough and inhuman part of nature
    (E) is very awkwardly placed

18. The speaker implies that without "The dolphin's arc, the dove's return" (line 24), we would

    (A) be less worried about war and destruction
    (B) crave coarser pleasures than the enjoyment of nature
    (C) have less understanding of ourselves and our lives
    (D) be unable to love our fellow creatures
    (E) find ourselves unwilling to heed the advice of prophets

19. The phrase "that live tongue" (line 27) is best understood as

    (A) a metaphor for nature
    (B) an image of the poet's mind
    (C) a symbol of the history of the world
    (D) a reference to the poem itself
    (E) a metaphor for the advice of the prophet

20. According to the speaker, how do we use the images of the rose (line 29), the horse (line 30), and the locust (line 31)?

    (A) Literally to denote specific natural objects
    (B) As metaphors to aid in comprehending abstractions
    (C) As similes illustrating the speaker's attitude toward nature
    (D) To reinforce images previously used by the prophet
    (E) To explain the need for scientific study of nature

21. Which of the following best describes an effect of the repetition of the phrase "ask us" in line 33?

    (A) It suggests that the prophet himself is the cause of much of the world's misery.
    (B) It represents a sarcastic challenge to the prophet to ask the right questions.
    (C) It suggests that the speaker is certain of the answer the prophet will give.
    (D) It makes the line scan as a perfect example of iambic pentameter.
    (E) It provides a tone of imploring earnestness.

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22. Which of the following best paraphrases the meaning of line 36?

    (A) When the end of the year has come
    (B) When the chronicles no longer tell of trees
    (C) When art no longer imitates nature
    (D) When nature has ceased to exist
    (E) When the forests are finally restored

23. Which of the following best describes the poem as a whole?

    (A) An amusing satire on the excesses of modern prophets
    (B) A poetic expression of the need for love to give meaning to life
    (C) A lyrical celebration of the importance of nature for human beings
    (D) A personal meditation on human courage in the face of destruction
    (E) A philosophical poem about human beings and nature

Questions 24–33. Read the following passage carefully before you choose your answers.

What had been wanted was this always, this always to last, the talking softly on this porch, with the snake plant in the jardiniere in the southwest corner, and the obstinate slip from Aunt Eppie's magnificent Michigan fern at the left side of the friendly door. Mama, Maud Martha, and Helen rocked slowly in their rocking chairs, and looked at the late afternoon light on the lawn, and at the emphatic iron of the fence and at the poplar tree. These things might soon be theirs no longer. Those shafts and pools of light, the tree, the graceful iron, might soon be viewed possessively by different eyes.

Papa was to have gone that noon, during his lunch hour, to the office of the Home Owners' Loan. If he had not succeeded in getting another extension, they would be leaving this house in which they had lived for more than fourteen years. There was little hope. The Home Owners' Loan was hard. They sat, making their plans.

"We'll be moving into a nice flat somewhere," said Mama. "Somewhere on South Park, or Michigan, or in Washington Park Court." Those flats, as the girls and Mama knew well, were burdens on wages twice the size of Papa's. This was not mentioned now.

"They're much prettier than this old house," said Helen. "I have friends I'd just as soon not bring here. And I have other friends that wouldn't come down this far for anything, unless they were in a taxi."

Yesterday, Maud Martha would have attacked her.

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(30) Tomorrow she might. Today she said nothing. She merely gazed at a little hopping robin in the tree, her tree, and tried to keep the fronts of her eyes dry.

"Well, I do know," said Mama, turning her hands over and over, "that I've been getting tireder and tireder *(35)* of doing that firing. From October to April, there's firing to be done."

"But lately we've been helping, Harry and I," said Maud Martha. "And sometimes in March and April and in October, and even in November, we could build a *(40)* little fire in the fireplace. Sometimes the weather was just right for that."

She knew, from the way they looked at her, that this had been a mistake. They did not want to cry.

But she felt that the little line of white, somewhat *(45)* ridged with smoked purple, and all that cream-shot saffron, would never drift across any western sky except that in back of this house. The rain would drum with as sweet a dullness nowhere but here. The birds of South Park were mechanical birds, no better than the *(50)* poor caught canaries in those "rich" women's sun parlors.

"It's just going to kill Papa!" burst out Maud Martha. "He loves this house! He lives for this house!"

"He lives for us," said Helen. "It's us he loves. He *(55)* wouldn't want the house, except for us."

"And he'll have us," added Mama, "wherever."

"You know," Helen sighed, "if you want to know the truth, this is a relief. If this hadn't come up, we would have gone on, just dragged on, hanging out here *(60)* forever."

"It might," allowed Mama, "be an act of God. God may just have reached down, and picked up the reins."

"Yes," Maud Martha cracked in, "that's what you always say—that God knows best." Her mother looked *(65)* at her quickly, decided the statement was not suspect, looked away.

Helen saw Papa coming. "There's Papa," said Helen. They could not tell a thing from the way Papa was walking. It was that same dear little staccato walk, one *(70)* shoulder down, then the other, then repeat, and repeat. They watched his progress. He passed the Kennedys', he passed the vacant lot, he passed Mrs. Blakemore's. They wanted to hurl themselves over the fence, into the

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street, and shake the truth out of his collar. He opened
(75) his gate—the gate—and still his stride and face told
them nothing.

"Hello," he said.

Mama got up and followed him through the front
door. The girls knew better than to go in too.

(80) Presently Mama's head emerged. Her eyes were
lamps turned on.

"It's all right," she exclaimed. "He got it. It's all
over. Everything is all right."

The door slammed shut. Mama's footsteps hurried
(85) away.

"I think," said Helen, rocking rapidly, "I think I'll
give a party. I haven't given a party since I was eleven.
I'd like some of my friends to just casually see that
we're homeowners."

24. The chief effect of the first paragraph is to

(A) foreshadow the outcome of Papa's meeting
(B) signal that change in the family's life is overdue
(C) convey the women's attachment to the house
(D) emphasize the deteriorating condition of the house
(E) echo the fragmented conversation of the three women

25. The narrator reveals the family's fundamental feeling for the house and its location primarily through

(A) depiction of earlier scenes of family stress
(B) direct allusion to family ancestors
(C) analysis of the family's respectability
(D) evocation of ordinary sensory pleasures
(E) description of onerous family chores

26. Helen's comments about "this old house" and her friends (lines 25–28) are best described as

(A) an effort to be witty
(B) a true and sad observation
(C) a weak rationalization
(D) a sarcastic attack on Mama
(E) an obviously fervent hope

27. Maud Martha decided to say "nothing" (line 30) chiefly because

(A) her family's fate depended on a momentous decision being made that particular day
(B) she was very fearful of Helen's wrath and was loath to contradict her
(C) for once she found that she agreed with what Helen was saying
(D) looking at the robin, she was entranced and did not wish to break the spell
(E) she could not understand the heavy burden Papa had to carry

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28. Which of the following most clearly distinguishes Maud Martha's attitude from that of Mama and Helen?

    (A) Maud Martha is reluctant to accept the impending misfortune, whereas Mama and Helen try to accommodate it.
    (B) Maud Martha wants to shield Papa, whereas Mama and Helen want to urge him to fight.
    (C) Maud Martha is eager to move to South Park, but Mama and Helen are reluctant to move.
    (D) Maud Martha is enraged at Mama, Helen, and Papa for quietly accepting misfortune.
    (E) Maud Martha believes more in the power of God to change things than do Mama and Helen.

29. The "mistake" mentioned in line 43 was to

    (A) assert that a fire in November made any difference
    (B) recall a pleasant memory about their home
    (C) remind the others how exhausting the firing was
    (D) suggest that life at home was uncomfortable
    (E) exaggerate the extent to which Harry and Maud Martha could help

30. Lines 44–51 imply that life at South Park, compared with life at home, is

    (A) restricted and artificial
    (B) elegant and richly decorative
    (C) humorless and self-indulgent
    (D) comfortable, warm, and peaceful
    (E) nearly the same in most details

31. Maud Martha's mother looks at Maud Martha "quickly" (line 65) because she

    (A) feels that Maud Martha is being unusually agreeable
    (B) thinks fleetingly that her daughter is mocking her
    (C) is unusually preoccupied with the impending return of Papa
    (D) wants to see whether Maud Martha is trying to hide her embarrassment
    (E) has no more time to deal with Maud Martha's ill temper

32. The landmarks that Papa passes on his walk home (lines 71–72) are carefully noted primarily in order to

    (A) provide background atmosphere for the family's more elevated social position
    (B) suggest that the family is much like the other families in the neighborhood
    (C) provide a contrast to Papa's anguish resulting from his meeting
    (D) foreshadow the weight of the news Papa is carrying home to them
    (E) emphasize the high degree of suspense and tension the three women feel

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33. The final paragraph of the passage (lines 86–89) reveals primarily that Helen

(A) is still little more than a naïve adolescent
(B) has a basically superficial personality
(C) has renewed feelings of confidence and pride
(D) is fiercely protective of her parents and family
(E) is determined to put a good face on an unfortunate situation

Questions 34–46. Read the following poem carefully before you choose your answers.

The Eolian Harp[1]

My pensive Sara! thy soft cheek reclined
Thus on mine arm, most soothing sweet it is
To sit beside our Cot,[2] our Cot o'ergown
Line With white-flower'd Jasmin, and the broad-leav'd Myrtle,
(5) (Meet emblems they of Innocence and Love!)
And watch the clouds, that late were rich with light,
Slow saddening round, and mark the star of eve
Serenely brilliant (such should Wisdom be)
Shine opposite! How exquisite the scents
(10) Snatch'd from yon bean-field! and the world *so* hush'd!
The stilly murmur of the distant Sea
Tells us of silence.
And that simplest Lute,[3]
Placed length-ways in the clasping casement, hark!
How by the desultory breeze caress'd,
(15) Like some coy maid half yielding to her lover,
It pours such sweet upbraiding, as much needs
Tempt to repeat the wrong! And now, its strings
Boldlier swept, the long sequacious notes
Over delicious surges sink and rise,
(20) Such a soft floating witchery of sound
As twilight Elfins make, when they at eve
Voyage on gentle gales from Fairy-Land,
Where Melodies round honey-dropping flowers,
Footless and wild, like birds of Paradise,
(25) Nor pause, nor perch, hovering on untam'd wing!
O! the one Life within us and abroad,
Which meets all motion and becomes its soul,
A light in sound, a sound-like power in light,
Rhythm in all thought, and joyance every where—
(30) Methinks, it should have been impossible
Not to love all things in a world so fill'd;
Where the breeze warbles, and the mute still air

[1] a box with strings across its open ends that makes music as the breeze passes through it
[2] cottage
[3] the harp

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Is Music slumbering on her instrument.

And thus, my Love! as on the midway slope
(35) Of yonder hill I stretch my limbs at noon,
Whilst through my half-clos'd eye-lids I behold
The sunbeams dance, like diamonds, on the main,
And tranquil muse upon tranquillity;
Full many a thought uncall'd and undetain'd,
(40) And many idle flitting phantasies,
Traverse my indolent and passive brain,
As wild and various as the random gales
That swell and flutter on this subject Lute!
And what if all of animated nature
(45) Be but organic Harps diversely fram'd,
That tremble into thought, as o'er them sweeps
Plastic and vast, one intellectual breeze,
At once the Soul of each, and God of all?
But thy more serious eye a mild reproof
(50) Darts, O belovéd Woman! nor such thoughts
Dim and unhallow'd dost thou not reject,
And biddest me walk humbly with my God.
Meek Daughter in the family of Christ!
Well hast thou said and holily disprais'd
(55) These shapings of the unregenerate mind;
Bubbles that glitter as they rise and break
On vain Philosophy's aye-babbling spring.
For never guiltless may I speak of him,
The Incomprehensible! save when with awe
(60) I praise him, and with Faith that inly *feels*;
Who with his saving mercies healéd me,
A sinful and most miserable man,
Wilder'd and dark, and gave me to possess
Peace, and this Cot, and thee, heart-honour'd Maid!

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34. In the first section of the poem (lines 1–12), the speaker seeks to convey a feeling of

    (A) curiosity
    (B) contentment
    (C) remoteness
    (D) resignation
    (E) foreboding

35. In context, "saddening" (line 7) suggests that the

    (A) clouds have become darker
    (B) speaker is increasingly melancholy
    (C) happiness of the speaker will fade
    (D) security of the couple will be threatened
    (E) prospect of night vexes the speaker

36. The speaker gives explicit symbolic significance to which of the following?

    I. The "Jasmin" (line 4)
    II. The "Myrtle" (line 4)
    III. The "star" (line 7)
    IV. The "Sea" (line 11)

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

37. Lines 11–12 ("The . . . silence") are best understood to mean which of the following?

    (A) The silence is such that even the sea itself is aware of it.
    (B) We are in a quiet place, but the sea, however distant, is at least not silent.
    (C) Even the gentle murmuring of the sea is fading into silence.
    (D) The fact that we can just hear the far-off sea shows how quiet our surroundings are.
    (E) The silence of the sea speaks more forcefully than words can of the hushed world around us.

38. In lines 14–15, the breeze is compared to

    (A) a lute
    (B) a maiden
    (C) a lover
    (D) an elf
    (E) a wave

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39. In lines 32–33, "the mute still air . . . instrument" suggests that the

    (A) sound of the lute makes the speaker drowsy
    (B) music cannot exist while the air remains silent
    (C) sound of the lute can make the air itself mute
    (D) lute can make music even without the breeze
    (E) air itself contains potential music

40. In line 38, "tranquil" functions as which of the following?

    (A) An adjective modifying "I" (line 36)
    (B) An adverb modifying "behold" (line 36)
    (C) An adjective modifying "sunbeams" (line 37)
    (D) An adjective modifying "muse" (line 38)
    (E) An adverb modifying "muse" (line 38)

41. In lines 34–43, the speaker compares

    (A) his muse to tranquillity
    (B) his brain to the lute
    (C) the midpoint of his life to noon
    (D) his thoughts to the ocean
    (E) his muse to a sunbeam

42. Lines 44–48 can be best described as a

    (A) digression from the main subject of the poem
    (B) change from description to narration
    (C) counterargument to establish the speaker's credibility
    (D) metaphorical application of the image of the lute
    (E) simile for the relationship between the speaker and Sara

43. In the last section of the poem (lines 49–64), the speaker implies that to try to fathom the "Incomprehensible" (line 59) is

    (A) every thinking person's duty
    (B) possible only through metaphor
    (C) difficult except during privileged moments
    (D) the true function of music and poetry
    (E) an act of overweening pride

44. It can be inferred that Sara's attitude toward the speaker's speculations is one of

    (A) open hostility
    (B) gentle disapproval
    (C) mild amusement
    (D) fond admiration
    (E) respectful awe

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45. In the poem, the Eolian harp is, for the speaker, all of the following EXCEPT

    (A) a source of inspiration
    (B) a source of pleasure
    (C) a gentle reproof
    (D) a suggestive symbol
    (E) an enchanting voice

46. The poem is an example of which of the following verse forms?

    (A) Blank verse
    (B) Heroic couplet
    (C) Terza rima
    (D) Ballad meter
    (E) Free verse

Answers to Multiple-Choice Questions

1 – E	8 – B	15 – E	22 – D	29 – B	36 – C	43 – E
2 – B	9 – A	16 – D	23 – E	30 – A	37 – D	44 – B
3 – A	10 – D	17 – B	24 – C	31 – B	38 – C	45 – C
4 – D	11 – E	18 – C	25 – D	32 – E	39 – E	46 – A
5 – E	12 – D	19 – A	26 – C	33 – C	40 – A	
6 – C	13 – E	20 – B	27 – A	34 – B	41 – B	
7 – B	14 – C	21 – E	28 – A	35 – A	42 – D	

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Sample Free-Response Questions

Note: There are more sample questions here than would appear on an actual exam.

1. (Suggested time—40 minutes)

In the following soliloquy from Shakespeare's *Henry IV, Part II*, King Henry laments his inability to sleep. In a well-organized essay, briefly summarize the King's thoughts and analyze how the diction, imagery, and syntax help to convey his state of mind.

How many thousand of my poorest subjects
Are at this hour asleep! O sleep! O gentle sleep!
Nature's soft nurse, how have I frighted thee,
Line That thou no more wilt weigh my eyelids down,
(5) And steep my senses in forgetfulness?
Why rather, sleep, liest thou in smoky cribs,[1]
Upon uneasy pallets stretching thee,
And hush'd with buzzing night-flies to thy slumber,
Than in the perfum'd chambers of the great,
(10) Under the canopies of costly state,
And lull'd with sound of sweetest melody?
O thou dull god, why liest thou with the vile
In loathsome beds, and leav'st the kingly couch
A watch-case or a common 'larum-bell?
(15) Wilt thou upon the high and giddy mast
Seal up the ship-boy's eyes, and rock his brains
In cradle of the rude imperious surge,
And in the visitation of the winds,
Who take the ruffian billows by the top,
(20) Curling their monstrous heads and hanging them
With deaf'ning clamour in the slippery clouds,
That with the hurly death itself awakes?
Canst thou, O partial[2] sleep, give thy repose
To the wet sea-boy in an hour so rude,
(25) And in the calmest and most stillest night,
With all appliances and means to boot,
Deny it to a King? Then, happy low, lie down!
Uneasy lies the head that wears a crown.

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[1] huts
[2] not impartial

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2. (Suggested time—40 minutes)

Read carefully the following poem by the colonial American poet, Anne Bradstreet. Then write a well-organized essay in which you discuss how the poem's controlling metaphor expresses the complex attitude of the speaker.

The Author to Her Book

Thou ill-formed offspring of my feeble brain,
Who after birth did'st by my side remain,
Til snatched from thence by friends, less wise than true,
Line Who thee abroad exposed to public view;
(5) Made thee in rags, halting, to the press to trudge,
Where errors were not lessened, all may judge.
At thy return my blushing was not small,
My rambling brat (in print) should mother call,
I cast thee by as one unfit for light,
(10) Thy visage was so irksome in my sight;
Yet being mine own, at length affection would
Thy blemishes amend, if so I could.
I washed thy face, but more defects I saw,
And rubbing off a spot, still made a flaw.
(15) I stretched thy joints to make thee even feet,
Yet still thou run'st more hobbling than is meet;
In better dress to trim thee was my mind,
But nought save homespun cloth in the house I find.
In this array, 'mongst vulgars may'st thou roam;
(20) In critics' hands beware thou dost not come;
And take thy way where yet thou are not known.
If for thy Father asked, say thou had'st none;
And for thy Mother, she alas is poor,
Which caused her thus to send thee out of door.

(1678)

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3. (Suggested time—40 minutes)

Read the following passage from Nathaniel Hawthorne's novel *The House of the Seven Gables*. Then write a careful analysis of how the narrator reveals the character of Judge Pyncheon. You may emphasize whichever devices (e.g., tone, selection of detail, syntax, point of view) you find most significant.

To apply this train of remark somewhat more closely
to Judge Pyncheon! We might say (without, in the least,
imputing crime to a personage of his eminent respecta-
Line bility) that there was enough of splendid rubbish in his
(5) life to cover up and paralyze a more active and subtile
conscience than the Judge was ever troubled with. The
purity of his judicial character, while on the bench; the
faithfulness of his public service in subsequent capacities;
his devotedness to his party, and the rigid consis-
(10) tency with which he had adhered to its principles, or, at
all events, kept pace with its organized movements;
his remarkable zeal as president of a Bible society;
his unimpeachable integrity as treasurer of a Widow's
and Orphan's fund; his benefits to horticulture, by producing
(15) two much-esteemed varieties of the pear, and to
agriculture, through the agency of the famous Pyncheon-
bull; the cleanliness of his moral deportment, for a great
many years past; the severity with which he had frowned
upon, and finally cast off, an expensive and dissipated
(20) son, delaying forgiveness until within the final quarter
of an hour of the young man's life; his prayers at morning
and eventide, and graces at mealtime; his efforts in futherance
of the temperance-cause; his confining him-
self, since the last attack of the gout, to five diurnal
(25) glasses of old Sherry wine; the snowy whiteness of his
linen, the polish of his boots, the handsomeness of his
gold-headed cane, the square and roomy fashion of his coat,
and the fineness of its material, and, in general,
the studied propriety of his dress and equipment; the
(30) scrupulousness with which he paid public notice, in the
street, by a bow, a lifting of the hat, a nod, or a motion
of the hand, to all and sundry his acquaintances, rich or
poor; the smile of broad benevolence wherewith he
made it a point to gladden the whole world;—what
(35) room could possibly be found for darker traits, in a
portrait made up of lineaments like these! This proper
face was what he beheld in the looking-glass. This
admirably arranged life was what he was conscious of,
in the progress of every day. Then, might not he claim
(40) to be its result and sum, and say to himself and the
community—"Behold Judge Pyncheon, there"?

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And, allowing that, many, many years ago, in his early and reckless youth, he had committed some one wrong act or that, even now, the inevitable force of *(45)* circumstances should occasionally make him do one questionable deed, among a thousand praiseworthy, or, at least, blameless ones—would you characterize the Judge by that one necessary deed, and that half-forgotten act, and let it overshadow the fair aspect of a *(50)* lifetime! What is there so ponderous in evil, that a thumb's bigness of it should outweigh the mass of things not evil, which were heaped into the other scale! This scale and balance system is a favorite one with people of Judge Pyncheon's brotherhood. A hard, cold *(55)* man, thus unfortunately situated, seldom or never looking inward, and resolutely taking his idea of himself from what purports to be his image, as reflected in the mirror of public opinion, can scarcely arrive at true self-knowledge, except through loss of property and *(60)* reputation. Sickness will not always help him to it; not always the death-hour!

(1851)

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4. (Suggested time—40 minutes)

Read carefully the following passage from Joy Kogawa's *Obasan*, a novel about the relocation of Japanese Canadians to internment camps during the Second World War.

Then, in a well-organized essay, analyze how changes in perspective and style reflect the narrator's complex attitude toward the past. In your analysis, consider literary elements such as point of view, structure, selection of detail, and figurative language.

1942.

We are leaving the B.C. coast—rain, cloud, mist—an air overladen with weeping. Behind us lies a salty sea, within which swim our drowning specks of memory—our small waterlogged eulogies. We are going down to the middle of the Earth with pick-axe eyes, tunneling by train to the interior, carried along by the momentum of the expulsion into the waiting wilderness.

We are hammers and chisels in the hands of would-be sculptors, battering the spirit of the sleeping mountain. We are the chips and sand, the fragments of fragments that fly like arrows from the heart of the rock. We are the silences that speak from stone. We are the despised rendered voiceless, stripped of car, radio, camera and every means of communication, a trainload of eyes covered with mud and spittle. We are the man in the Gospel of John, born into the world for the sake of the light. We are sent to Siloam, the pool called "Sent". We are sent to the sending, that we may bring sight. We are the scholarly and the illiterate, the envied and the ugly, the fierce and the docile. We are those pioneers who cleared the bush and the forest with our hands, the gardeners tending and attending the soil with our tenderness, the fishermen who are flung from the sea to flounder in the dust of the prairies.

We are the Issei and the Nisei and the Sansei,* the Japanese Canadians. We disappear into the future undemanding as dew.

The memories are dream images. A pile of luggage in a large hall. Missionaries at the railway station handing out packages of toys. Stephen being carried on board the train, a white cast up to his thigh.

It is three decades ago and I am a small child resting my head in Obasan's lap. I am wearing a wine-coloured dirndl skirt with straps that criss-cross at the back. My white silk blouse has a Peter Pan collar dotted with tiny red flowers. I have a wine-colored sweater with ivory duck buttons.

Stephen sits sideways on a seat by himself opposite us, his huge white leg like a cocoon.

The train is full of strangers. But even strangers are addressed as "ojisan" or "obasan," meaning uncle or aunt. Not one uncle or aunt, grandfather or grandmother, brother or sister, not one of us on this journey returns home again.

* The Issei, Nisei, and Sansei are, respectively, first-, second-, and third-generation Japanese Canadians.

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The train smells of oil and soot and orange peels and lurches groggily as we rock our way inland. Along the window ledge, the black soot leaps and settles like insects. Underfoot and in the aisles and beside us on the seats we are surrounded by odd bits of luggage—bags, lunch baskets, blankets, *(40)* pillows. My red umbrella with its knobby clear red handle sticks out of a box like the head of an exotic bird. In the seat behind us is a boy in short gray pants and jacket carrying a wooden slatted box with a tabby kitten inside. He is trying to distract the kitten with his finger but the kitten mews and mews, its mouth opening and closing. I can barely hear its high *(45)* steady cry in the clackity-clack and steamy hiss of the train.

A few seats in front, one young woman is sitting with her narrow shoulders hunched over a tiny red-faced baby. Her short black hair falls into her birdlike face. She is so young, I would call her "o-nesan," older sister.

The woman in the aisle seat opposite us leans over and whispers to *(50)* Obasan with a solemn nodding of her head and a flicker of her eyes indicating the young woman.

Obasan moves her head slowly and gravely in a nod as she listens. "Kawaiso," she says under her breath. The word is used whenever there is hurt and a need for tenderness.

(55) The young mother, Kuniko-san, came from Saltspring Island, the woman says. Kuniko-san was rushed onto the train from Hastings Park, a few days after giving birth prematurely to her baby.

"She has nothing," the woman whispers. "Not even diapers."

Aya Obasan does not respond as she looks steadily at the dirt-covered *(60)* floor. I lean out into the aisle and I can see the baby's tiny fist curled tight against its wrinkled face. Its eyes are closed and its mouth is squinched small as a button. Kuniko-san does not lift her eyes at all.

"Kawai," I whisper to Obasan, meaning that the baby is cute.

Obasan hands me an orange from a wicker basket and gestures towards *(65)* Kuniko-san, indicating that I should take her the gift. But I pull back.

"For the baby," Obasan says urging me.

I withdraw farther into my seat. She shakes open a furoshiki—a square cloth that is used to carry things by tying the corners together—and places a towel and some apples and oranges in it. I watch her lurching *(70)* from side to side as she walks toward Kuniko-san.

Clutching the top of Kuniko-san's seat with one hand, Obasan bows and holds the furoshiki out to her. Kuniko-san clutches the baby against her breast and bows forward twice while accepting Obasan's gift without looking up.

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5. (Suggested time—40 minutes)

The British novelist Fay Weldon offers this observation about happy endings:

"The writers, I do believe, who get the best and most lasting response from readers are the writers who offer a happy ending through moral development. By a happy ending, I do not mean mere fortunate events—a marriage or a last-minute rescue from death—but some kind of spiritual reassessment or moral reconciliation, even with the self, even at death."

Choose a novel or play that has the kind of ending Weldon describes. In a well-written essay, identify the "spiritual reassessment or moral reconciliation" evident in the ending and explain its significance in the work as a whole. You may select a work from the list below or another novel or play of literary merit.

Adventures of Huckleberry Finn
All the Pretty Horses
Bless Me, Ultima
Candide
Ceremony
The Color Purple
Crime and Punishment
Cry, the Beloved Country
Emma
The Eumenides
Great Expectations
Heart of Darkness
Invisible Man
Jane Eyre
King Lear
Major Barbara
Moby-Dick
The Piano Lesson
A Portrait of the Artist as a Young Man
The Portrait of a Lady
Praisesong for the Widow
A Raisin in the Sun
Song of Solomon
The Stone Angel
The Tempest
Their Eyes Were Watching God
Twelfth Night
The Warden
Wuthering Heights

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6. (Suggested time—40 minutes)

Choose a novel or play that depicts a conflict between a parent (or a parental figure) and a son or daughter. Write an essay in which you analyze the sources of the conflict and explain how the conflict contributes to the meaning of the work.

Avoid plot summary.

You may base your essay on one of the following works or choose another of comparable literary quality.

All My Sons
Antigone
As I Lay Dying
Beloved
The Brothers Karamazov
Fathers and Sons
The Glass Menagerie
Go Tell It on the Mountain
Hard Times
Henry IV
The Homecoming
King Lear
The Little Foxes
Long Day's Journey into Night
The Mill on the Floss
Mrs. Warren's Profession
The Oresteia
Our Mutual Friend
Persuasion
The Prime of Miss Jean Brodie
A Raisin in the Sun
Romeo and Juliet
Sons and Lovers
Their Eyes Were Watching God
Tom Jones
Washington Square
Wuthering Heights

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