

A black and white photograph showing a close-up of a person's hands. The person is wearing a light-colored, possibly white, long-sleeved shirt. They are holding a dark pen in their right hand and are in the process of writing on a lined notebook. The notebook has horizontal lines and a vertical margin line on the left. The background is blurred, focusing on the hands and the writing action.

Practice Test 1

The Exam**AP® English Literature
and Composition Exam****SECTION I: Multiple-Choice Questions****DO NOT OPEN THIS BOOKLET UNTIL YOU ARE TOLD TO DO SO.****At a Glance****Total Time**

1 hour

Number of Questions

55

Percent of Total Grade

45%

Writing Instrument

Pencil required

Instructions

Section I of this examination contains 55 multiple-choice questions. Fill in only the ovals for numbers 1 through 55 on your answer sheet.

Indicate all of your answers to the multiple-choice questions on the answer sheet. No credit will be given for anything written in this exam booklet, but you may use the booklet for notes or scratch work. After you have decided which of the suggested answers is best, completely fill in the corresponding oval on the answer sheet. Give only one answer to each question. If you change an answer, be sure that the previous mark is erased completely. Here is a sample question and answer.

Sample QuestionSample Answer

Chicago is a
(A) state
(B) city
(C) country
(D) continent
(E) village

(A) (B) (C) (D) (E)

Use your time effectively, working as quickly as you can without losing accuracy. Do not spend too much time on any one question. Go on to other questions and come back to the ones you have not answered if you have time. It is not expected that everyone will know the answers to all the multiple-choice questions.

About Guessing

Many candidates wonder whether or not to guess the answers to questions about which they are not certain. 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, you are encouraged to answer all multiple-choice questions. On any questions you do not know the answer to, you should eliminate as many choices as you can, and then select the best answer among the remaining choices.

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ENGLISH LITERATURE AND COMPOSITION

SECTION I

Time—1 hour

Directions: This section consists of selections from literary works and questions on their content, form, and style. After reading each passage or poem, choose the best answer to each question and then completely fill in the corresponding oval on the answer sheet.

Questions 1–11. Choose your answers to questions 1–11 based on a careful reading of the following passage. The passage, an excerpt from a novel by Charlotte Brontë, discusses curates, members of the clergy in charge of a parish, in the nineteenth century.

Of late years an abundant shower of curates has fallen upon the north of England: they lie very thick on the hills; every parish has one or more of them; they are young enough

Line to be very active, and ought to be doing a great deal of good.

(5) But not of late years are we about to speak; we are going back to the beginning of this century: late years—present years are dusty, sunburnt, hot, arid; we will evade the noon, forget it in siesta, pass the midday in slumber, and dream of dawn.

(10) If you think, from this prelude, that anything like a romance is preparing for you, reader, you never were more mistaken. Do you anticipate sentiment, and poetry, and reverie? Do you expect passion, and stimulus, and melodrama? Calm your expectations; reduce them to a lowly

(15) standard. Something real, cool, and solid lies before you; something unromantic as Monday morning, when all who have work wake with the consciousness that they must rise and betake themselves thereto. It is not positively affirmed that you shall not have a taste of the exciting, perhaps

(20) towards the middle and close of the meal, but it is resolved that the first dish set upon the table shall be one that a Catholic—ay, even an Anglo-Catholic—might eat on Good Friday in Passion Week: it shall be cold lentils and vinegar without oil; it shall be unleavened bread with bitter herbs,

(25) and no roast lamb.

Of late years, I say, an abundant shower of curates has fallen upon the north of England; but in eighteen-hundred-eleven-twelve that affluent rain had not descended.

....

(30) The present successors of the apostles, disciples of Dr. Pusey and tools of the Propaganda, were at that time being hatched under cradle-blankets, or undergoing regeneration by nursery-baptism in wash-hand basins. You could not have guessed by looking at any one of them that the Italian-

(35) ironed double frills of its net-cap surrounded the brows of a preordained, specially-sanctified successor of St. Paul, St. Peter, or St. John; nor could you have foreseen in the folds of its long night-gown the white surplice in which it was hereafter cruelly to exercise the souls of its parishioners, and

(40) strangely to nonplus its old-fashioned vicar by flourishing aloft in a pulpit the shirt-like raiment which had never before

waved higher than the reading-desk.

Yet even in those days of scarcity there were curates: the precious plant was rare, but it might be found. A certain (45) favoured district in the West Riding of Yorkshire could boast three rods of Aaron blossoming within a circuit of twenty miles. You shall see them, reader. Step into this neat garden-house on the skirts of Whinbury, walk forward into the little parlour. There they are at dinner. Allow me to introduce them to you: Mr. Donne, curate of Whinbury; Mr. Malone, curate of Briarfield; Mr. Sweeting, curate of Nunnely. These are Mr. Donne's lodgings, being the habitation of one John Gale, a small clothier.

Mr. Donne has kindly invited his brethren to regale with (50) him. You and I will join the party, see what is to be seen, and hear what is to be heard. At present, however, they are only eating; and while they eat we will talk aside.

These gentlemen are in the bloom of youth; they possess all the activity of that interesting age—an activity which

(55) (60) their moping old vicars would fain turn into the channel of their pastoral duties, often expressing a wish to see it expended in a diligent superintendence of the schools, and in frequent visits to the sick of their respective parishes. But the youthful Levites feel this to be dull work; they prefer

(65) (70) lavishing their energies on a course of proceeding which, though to other eyes it appear more heavy with *ennui*, more cursed with monotony, than the toil of the weaver at his loom, seems to yield them an unfailing supply of enjoyment and occupation.

I allude to a rushing backwards and forwards, amongst themselves, to and from their respective lodgings—not a round, but a triangle of visits.

—Published 1849.

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- “An abundant shower of curates” is an example of
 - satire
 - metaphor
 - oxymoron
 - irony
 - paradox
- The lines 6–9, “present years are dusty, sunburnt, hot, arid; we will evade the noon, forget it in siesta, pass the midday in slumber, and dream of dawn,” most likely serve all of the following purposes EXCEPT
 - disengaging the reader from the present that opens the passage
 - exerting a hypnotic spell on the reader via parallelism
 - equating novel reading with sleep and dreaming
 - exercising authorial control
 - characterizing the past as arid and dusty
- The tone of the description of the curates in paragraphs 1 and 2 is
 - realistic
 - admiring
 - surprised
 - arch
 - fearful
- Which best describes the difference in the way the reader is addressed in paragraph 1 versus paragraph 4?
 - The reader is told the type of tale versus confidently brought into a specific scene
 - The reader is promised an exotic romance versus given a prosaic scene
 - The reader is subtly placed on the side of the curates versus invited to laugh at them
 - The narrator is straightforward at first and ironic later
 - The narrator is trying to win the reader to her point of view versus distancing the reader from it
- What does “lowly” in line 14 most nearly mean in context?
 - Mean
 - Poor
 - Prosaic
 - Meek
 - Humble
- Which of the following best conveys the effect of the references to curates in lines 30–37, “successors of the apostles,” “disciples of Dr. Pusey and tools of the Propaganda,” “specially sanctified successor of St. Paul, St. Peter, or St. John” in the context of paragraph 4?
 - They reinforce the earlier reference to Passion Week and Easter.
 - The tone is admiring of the effort to keep religious beliefs alive in the current day.
 - The phrases use parallelism and alliteration to convey the progression of religious life through history.
 - The exalted comparisons mock curates in the current day.
 - The curates are ennobled by comparison with religious figures.
- Which of the following statements best conveys the effect of lines 37–42 (“nor could you have foreseen...the reading-desk”)?
 - The imagery links “gowns” worn by christened babies and the “surplices” of curates
 - The imagery expresses the cruelty of young curates
 - The exaggerated diction makes religious life seem silly
 - The ironic diction makes religious life seem cruel
 - The allusions indicate that aristocrats no longer attend church

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8. The narrator's perspective in this passage is

- (A) disinterested journalist
- (B) diffident investigator
- (C) ironic chronicler
- (D) sentimental storyteller
- (E) nonplussed resident

9. The settings toward the end of the passage are described as a “neat garden-house” (47–48) a “little parlour” (48–49), and the “habitation of … a small clothier” (52–53). What do these settings primarily convey?

- (A) The middle-class, bourgeois existence of the curates
- (B) A diminishment from the religious predecessors of the curates
- (C) The stifling and confining propriety the curates must abide by
- (D) The historical conditions of nineteenth-century England
- (E) A realistic portrayal of the north of England

10. The word “affluent” in line 28 most nearly means

- (A) abundant
- (B) wealthy
- (C) liquid
- (D) streaming
- (E) opulent

11. What do the last two paragraphs indicate about the characters of the curates Mr. Donne, Mr. Malone, and Mr. Sweeting?

- (A) They are virtually indistinguishable from each other.
- (B) They are exuberant and boisterous.
- (C) They are devoted to their duties.
- (D) They are dull and monotonous.
- (E) They are sociable with each other.

GO ON TO THE NEXT PAGE.

Questions 12–23. Read the poem below, “Planetarium” by Adrienne Rich, then choose answers to the questions that follow.

Planetarium

*Thinking of Caroline Herschel (1750–1848)
astronomer, sister of William; and others.*

A woman in the shape of a monster
a monster in the shape of a woman
the skies are full of them

Line a woman ‘in the snow
(5) among the Clocks and instruments
or measuring the ground with poles’

in her 98 years to discover
8 comets

she whom the moon ruled
(10) like us
levitating into the night sky
riding the polished lenses

Galaxies of women, there
doing penance for impetuosity
(15) ribs chilled
in those spaces of the mind

An eye,

‘virile, precise and absolutely certain’
from the mad webs of Uranusborg

(20) NOVA
encountering the
every impulse of light exploding
from the core
as life flies out of us

(25) Tycho whispering at last
‘Let me not seem to have lived in vain’

What we see, we see
and seeing is changing

the light that shrivels a mountain
(30) and leaves a man alive

Heartbeat of the pulsar
heart sweating through my body

The radio impulse
pouring in from Taurus

(35) I am bombarded yet I stand

I have been standing all my life in the
direct path of a battery of signals
the most accurately transmitted most
untranslatable language in the universe

(40) I am a galactic cloud so deep so in-
volved that a light wave could take 15
years to travel through me And has
taken I am an instrument in the shape
of a woman trying to translate pulsations
(45) into images for the relief of the body
and the reconstruction of the mind.

12. What does the reverse parallelism of lines 1–2, “a woman in the shape of a monster/ a monster in the shape of a woman” most nearly convey?

- (A) That monsters and accomplished women like Caroline Herschel are viewed as similar
- (B) That explosions in astronomy can be monstrous
- (C) That women who go outside traditional occupations are monsters
- (D) That women in science were at one time viewed as monstrous
- (E) That only monsters can make scientific discoveries

13. What does “the skies are full of them” in line 3 convey in the context of the poem?

- (A) There are many more women in science waiting to be discovered.
- (B) There are many monstrous women.
- (C) The skies are full of witches.
- (D) The skies are full of stars.
- (E) We need telescopes to see history clearly.

14. In line 13, “Galaxies of women, there”, the word “there” most nearly seems to be everywhere EXCEPT

- (A) the night sky
- (B) a planetarium
- (C) the cosmos
- (D) Taurus
- (E) the moon

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15. The speaker likely says women are “doing penance” to highlight

- (A) the risks of scientific knowledge
- (B) the penalties for violating social constraints
- (C) women’s traditional association with the home
- (D) the analogies between religious vocation and astronomy
- (E) the moral purpose of scientific knowledge

16. What metaphor is conveyed in the poem in lines 9–12, “she whom the moon ruled / like us/ levitating into the night sky/ riding the polished lenses”?

- (A) That women are witches
- (B) That scientists are witches
- (C) That witches violate male power
- (D) That scientists court death and destruction
- (E) That geniuses appear and reappear like comets

17. What poetic device is used in lines 45–46 (“for the relief...and mind”)?

- (A) Cacophony
- (B) Enjambment
- (C) Hyperbole
- (D) Alliteration
- (E) Paradox

18. The narrative “I” in the poem can best be described as

- (A) sorrowful that women astronomers were not appreciated at one time
- (B) angry that a women astronomer was not appreciated in her lifetime
- (C) eager to finish the analysis of the universe that Caroline Herschel started
- (D) pensive about the nature of the universe and the sweep of history
- (E) receptive to knowledge about the universe and hoping to contribute

19. The overall tone of the poem is

- (A) anguished and militant
- (B) peaceful and restrained
- (C) satiric and demonic
- (D) searching and analytical
- (E) ironic and distanced

20. The first 10 stanzas are best understood as

- (A) a tribute to Caroline Herschel and women like her
- (B) a plea to appreciate early women in science
- (C) a comparison of Caroline Herschel with Tycho Brahe
- (D) a paean to the vision required to discover comets
- (E) a discussion of women’s contributions to science

21. What does the unusual space in line 16, “in those spaces of the mind,” convey in the context of the poem?

- (A) Poems open new spaces in the mind.
- (B) The poem is like a galaxy, with open spaces.
- (C) The poem is like the universe, with shifting spaces.
- (D) It represents a pause for the reading the poem aloud.
- (E) The women in the night sky are expanding their minds.

22. Lines 43–45, “I am an instrument in the shape/ of a woman trying to translate pulsations/ into images” most clearly mirror the sense of which earlier line in the poem?

- (A) 6, “poles”
- (B) 5, “instruments”
- (C) 12, “lenses”
- (D) 19, “Uranusborg”
- (E) 17, “eye”

23. One of the effects of the last stanza’s shift in focus is to

- (A) extoll the speaker’s making of images
- (B) lament that scientific data is more valued than images
- (C) imply that people can be instruments for understanding the universe
- (D) express fear about pulsations’ effect on people
- (E) imply that pulsations can cause a psychological breakdown

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Questions 24–34. Choose answers to questions 24–34 based on a careful reading of the passage below. The selection is an excerpt from the novel *Quicksand* by Nella Larsen.

Line Helga Crane sat alone in her room, which at that hour, eight in the evening, was in soft gloom. Only a single reading lamp, dimmed by a great black and red shade, made a pool of light on the blue Chinese carpet, on the bright covers of (5) the books which she had taken down from their long shelves, on the white pages of the opened one selected, on the shining brass bowl crowded with many-colored nasturtiums beside her on the low table, and on the oriental silk which covered the stool at her slim feet. It was a comfortable room, (10) furnished with rare and intensely personal taste, flooded with Southern sun in the day, but shadowy just then with the drawn curtains and single shaded light. Large, too. So large that the spot where Helga sat was a small oasis in a desert of darkness. And eerily quiet. But that was what she liked after (15) her taxing day's work, after the hard classes, in which she gave willingly and unsparingly of herself with no apparent return. She loved this tranquility, this quiet, following the fret and strain of the long hours spent among fellow members of a carelessly unkind and gossiping faculty, following (20) the strenuous rigidity of conduct required in this huge educational community of which she was an insignificant part. This was her rest, this intentional isolation for a short while in the evening, this little time in her own attractive room with her own books. To the rapping of other teachers, (25) bearing fresh scandals, or seeking information, or other more concrete favors, or merely talk, at that hour Helga Crane never opened her door.

An observer would have thought her well fitted to that framing of light and shade. A slight girl of twenty-two (30) years, with narrow, sloping shoulders and delicate but well-turned arms and legs, she had, none the less, an air of radiant, careless health. In vivid green and gold negligee and glistening brocaded mules, deep sunk in the big high-backed chair, against whose dark tapestry her sharply cut face, with (35) skin like yellow satin, was distinctly outlined, she was—to use a hackneyed word—attractive. Black, very broad brows over soft yet penetrating dark eyes, and a pretty mouth, whose sensitive and sensuous lips had a slight questioning petulance and a tiny dissatisfied droop, were the features on (40) which the observer's attention would fasten; though her nose was good, her ears delicately chiseled, and her curly blue-black hair plentiful and always straying in a little wayward, delightful way. Just then it was tumbled, falling unrestrained about her face and on to her shoulders.

(45) Helga Crane tried not to think of her work and the school as she sat there. Ever since her arrival in Naxos she had striven to keep these ends of the days from the intrusion of irritating thoughts and worries. Usually she was successful. But not this evening.

(50)

She was a failure here. She had, she conceded now, been silly, obstinate, to persist for so long. A failure. Therefore, no need, no use, to stay longer. Suddenly she longed for immediate departure. How good, she thought, to go now, (55) tonight!—and frowned to remember how impossible that would be. “The dignitaries,” she said, “are not in their offices, and there will be yards and yards of red tape to unwind, gigantic, impressive spools of it.”

And there was James Vayle to be told, and much-needed (60) money to be got. James, she decided, had better be told at once. She looked at the clock racing indifferently on. No, too late. It would have to be tomorrow.

....

To relinquish James Vayle would most certainly be social (65) suicide, for the Vayles were people of consequence. The fact that they were a “first family” had been one of James’s attractions for the obscure Helga. She had wanted social background, but—she had not imagined that it could be so stuffy.

(70) She made a quick movement of impatience and stood up. As she did so, the room whirled about her in an impish, hateful way. Familiar objects seemed suddenly unhappily distant. Faintness closed about her like a vise. She swayed, her small, slender hands gripping the chair arms for support.

(75) In a moment the faintness receded, leaving in its wake a sharp resentment at the trick which her strained nerves had played upon her. And after a moment's rest she got hurriedly into bed, leaving her room disorderly for the first time.

Books and papers scattered about the floor, fragile (80) stockings and underthings and the startling green and gold negligee dripping about on chairs and stool, met the encounter of the amazed eyes of the girl who came in the morning to awaken Helga Crane.

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24. The tone of the beginning of the passage implies that Helga Crane is

- (A) reflective
- (B) sad
- (C) lonely
- (D) constricted
- (E) romantic

25. In lines 13–14, the words “the spot where Helga sat was a small oasis in a desert of darkness” is an example of what type of figurative language?

- (A) Synecdoche
- (B) Apostrophe
- (C) Metaphor
- (D) Simile
- (E) Personification

26. The narrator views Helga Crane as

- (A) confused and unhappy
- (B) isolated and temperamental
- (C) snobbish and arrogant
- (D) attractive and intelligent
- (E) depressed and dissatisfied

27. In line 16, the word “unsparingly” most nearly means

- (A) ruthlessly
- (B) generously
- (C) unmercifully
- (D) indecisively
- (E) uncharitably

28. In relation to the first paragraph (lines 1–27), the fourth paragraph (lines 51–58) represents a shift from

- (A) realism to parody
- (B) historical fiction to personal narrative
- (C) an omniscient narrator’s perspective to a character’s thoughts
- (D) an omniscient narrator to stream of consciousness
- (E) a specific setting to a more general setting

29. In lines 71–72, the phrase “the room whirled about her in an impish, hateful way” uses which of the following to convey a sense of the room?

- (A) Metaphor
- (B) Metonym
- (C) Onomatopoeia
- (D) Hyperbole
- (E) Personification

30. The primary purpose of the passage is to

- (A) establish the personality of Helga Crane
- (B) examine the relationship of Helga Crane and James Vayle
- (C) describe the social life of an educational institution
- (D) describe the setting Helga Crane is leaving
- (E) present a pivotal moment for Helga Crane

31. What does “yards and yards of red tape to unwind, gigantic, impressive spools of it” (lines 57–58) refer to?

- (A) The bureaucratic offices of Naxos
- (B) Evidence that the institution is impressive
- (C) Breaking off her relationship to James Vayle
- (D) The process of resigning from her work
- (E) Leaving the teaching profession

32. What is conveyed by the narrator saying that the clock was “racing indifferently on”?

- (A) Helga Crane feels that time has gotten away from her.
- (B) The outside world is indifferent to Helga Crane’s decision.
- (C) It doesn’t matter when Helga Crane gives notice of her departure.
- (D) Helga Crane feels out of sync with time at Naxos.
- (E) Helga Crane feels the world disapproves of her decision.

33. The style of the passage as a whole can best be described as

- (A) subjective and judgmental
- (B) analytic and precise
- (C) descriptive and figurative
- (D) ironic and distanced
- (E) satiric and harsh

34. In line 81, the negligee “dripping about on chairs and stool” conveys all of the following EXCEPT

- (A) it’s falling from the chairs and stools
- (B) Helga Crane has washed it
- (C) it’s made from a fluid material
- (D) it’s been thrown at the furniture
- (E) it’s between several different places, like Helga Crane

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Questions 35–45. Choose your answers to questions 35–45 based on a careful reading of the following passage. The selection is an excerpt from the poem *Paterson* by William Carlos Williams.

Line
(5) Paterson lies in the valley under
the Passaic Falls
its spent waters forming the out-
line of his back. He
lies on his right side, head near the
thunder
of the waters filling his dreams!
(10) Eternally asleep,
his dreams walk about the city
where he persists
incognito. Butterflies settle on his
stone ear.
Immortal he neither moves nor
rouses and is seldom
(15) seen, though he breathes and the
subtleties of his
machinations
drawing their substance from the
noise of the pouring
river
animate a thousand automatons.
Who because they
neither know their sources nor
the sills of their
(20) disappointments walk outside
their bodies aimlessly
for the most part,
locked and forgot in their desires
—unroused.

(25) —Say it, no ideas but in things—
nothing but the blank faces of
the houses
and cylindrical trees
bent, forked by preconception
and accident—
split, furrowed, creased, mot-
tled, stained—
secret—into the body of the
light!

(40) From above, higher than the
spires, higher
even than the office towers, from
oozy fields
abandoned to grey beds of dead

(45) grass,
black sumac, withered weed-
stalks,
mud and thickets cluttered with
dead leaves—

(50) the river comes pouring in above
the city
and crashes from the edge of the
gorge
in a recoil of spray and rainbow

(55) mists—

(What common language to un-
ravel?

... combed into straight lines
from that rafter of a rock's

(60) lip.)

By William Carlos Williams, from *PATERSON*, copyright
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35. What literary comparison is being used in lines 1–4
“Paterson lies in the valley under / the Passaic Falls / its
spent waters forming the out- / line of his back”?

- (A) Zeugma
- (B) Personification
- (C) Pastoral
- (D) Conceit
- (E) Epitaph

36. What effect does the author likely intend with the
repetition of sounds in line 21, “animate a thousand
automatons”?

- (A) Underscore the multiplicity of the automatons that is
the explicit subject of the lines
- (B) Impart a musical and sing-song quality to the lines
- (C) Portray the number of automatons as disquieting
- (D) Emphasize the irony of inhuman creatures being
animated
- (E) Cast aspersions on the inhuman nature of modern
life

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37. What is being conveyed by “no ideas but in things,” line 30?

- The individual elements of nature are more important than any idea.
- The automatons are more concerned with ideas than emotions.
- The only way to understand ideas is through things.
- Sleeping Paterson can’t be woken up with ideas, but responds to things.
- Concrete things like houses and trees are more important than any idea.

38. In context, describing the “cylindrical trees” as “bent, forked by preconception / and accident” (34–35) conveys which of the following?

- The heaviness of nature that would bend a tree mirrors the strength of the pouring river.
- All nature is cut in two (“forked”); one side is biology and one side is random events.
- Trees are formed by a combination of biology and random events.
- Trees are analogous to machines that have cylinders.
- Trees can make us think of how humans influence nature.

39. In lines 40–50 (“From above...the river comes pouring in above”), what does the use of “even” most nearly convey in context?

- The river is more important than either religion (the “spires”) or work (“office towers”).
- Work (“office towers”) is more important than religion (“spires”).
- All natural elements contribute to the river.
- The river contributes to Paterson’s abundance.
- The river is the most important element in Paterson.

40. The poem as a whole is best understood as

- a eulogy for a fading town
- an analysis of modern society
- a pledge of faith to a waterfall and a town
- a celebration of a waterfall and a town
- a rhapsody about the natural world around a town

41. One effect of the shift in the speaker’s focus in the third stanza is to

- imply that the river is mightier than Paterson
- introduce the river as distinct from Paterson
- argue that the river creates automatons
- emphasize the river’s central position in the poem
- extoll the beauty of nature around the river

42. What best characterizes the relationship of the automatons and Paterson in lines 1–29 (“Paterson lies....unroused”)?

- Both their dreams walk around the city unseen
- Both are roused by the pouring, thundering river
- The automatons are being drained by industrialization and Paterson is being invigorated
- Paterson is the antithesis of the automatons
- Paterson resides in his body, while the automatons walk around outside theirs

43. The tone of lines 22–29 indicates that the speaker feels what about the automatons?

- Fear, as they are neither human nor natural
- Disinterest, as they are little more than statutes
- Approval, as they are linked with the river’s power
- Sadness, as they cannot express human emotions
- Disdain, as they cannot connect with their disappointments

44. Grammatically, the word “recoil” (line 54) is

- a verb
- an adjective
- an adverb
- a noun
- a direct object

45. The unusual use of punctuation in lines 36–37 (“split, furrowed, creased, mot-/ tled,”) and lines 56–57 (“What common language to un-/ ravel?”) could be interpreted to suggest

- the speaker feels the world is fragmenting around the river and town, as the punctuation fragments language
- the speaker is emphasizing splitting and unraveling by making the words themselves split and unravel
- the words are moving to and fro as objects in a pouring river would move to and fro
- the speaker is conveying potential unexpected fragmentation in the city and the town
- the speaker’s difficulty in finding a common language

GO ON TO THE NEXT PAGE.

Questions 46–55. Choose your answers to questions 46–55 based on a careful reading of the following excerpt from Jonathan Swift's essay *A Modest Proposal For preventing the children of poor people in Ireland, from being a burden on their parents or country, and for making them beneficial to the publick.*

It is a melancholy object to those, who walk through this great town, or travel in the country, when they see the streets, the roads, and cabbin-doors crowded with beggars *Line* of the female sex, followed by three, four, or six children, (5) all in rags, and importuning every passenger for an alms. These mothers, instead of being able to work for their honest livelihood, are forced to employ all their time in stroling to beg sustenance for their helpless infants who, as they grow up, either turn thieves for want of work, or leave their dear (10) native country, to fight for the Pretender in Spain, or sell themselves to the Barbadoes.

I think it is agreed by all parties, that this prodigious number of children...is in the present deplorable state of the kingdom, a very great additional grievance; and therefore (15) whoever could find out a fair, cheap and easy method of making these children sound and useful members of the commonwealth, would deserve so well of the publick, as to have his statue set up for a preserver of the nation.

But my intention is very far from being confined to (20) provide only for the children of professed beggars: it is of a much greater extent, and shall take in the whole number of infants at a certain age, who are born of parents in effect as little able to support them, as those who demand our charity in the streets.

(25)

The question therefore is, How this number shall be reared and provided for? which, as I have already said, under the present situation of affairs, is utterly impossible by all the methods hitherto proposed. For we can neither employ them (30) in handicraft or agriculture; they neither build houses, (I mean in the country) nor cultivate land: they can very seldom pick up a livelihood by stealing till they arrive at six years old....

I shall now therefore humbly propose my own thoughts, (35) which I hope will not be liable to the least objection.

I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed, is, at a year old, a most delicious nourishing and wholesome food, whether stewed, roasted, baked, or boiled; (40) and I make no doubt that it will equally serve in a fricasee, or a ragoust.

I do therefore humbly offer it to publick consideration, that of the hundred and twenty thousand children, already computed, twenty thousand may be reserved for breed, (45) whereof only one fourth part to be males; which is more than we allow to sheep, black cattle, or swine, and my reason is, that these children are seldom the fruits of marriage, a circumstance not much regarded by our savages, therefore, one male will be sufficient to serve four females. That the

(50) remaining hundred thousand may, at a year old, be offered in sale to the persons of quality and fortune, through the kingdom, always advising the mother to let them suck plentifully in the last month, so as to render them plump, and fat for a good table. A child will make two dishes at an (55) entertainment for friends, and when the family dines alone, the fore or hind quarter will make a reasonable dish, and seasoned with a little pepper or salt, will be very good boiled on the fourth day, especially in winter.

....

(60) I grant this food will be somewhat dear, and therefore very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children.

46. What does the “melancholy object” in line 1 most likely refer to?

- Mothers and children begging
- The great numbers of poor people
- The roads, streets, and doors
- The problems poor people cause for wealthier people
- The unclean conditions on the roads

47. In relation to the first three paragraphs (lines 1–24), the remainder of the passage serves primarily to

- provide reasons for overpopulation and poverty
- document data toward implementing the solution
- reassure readers of a solution to overpopulation and poverty
- propose a solution for overpopulation and poverty
- invite wealthy aristocrats to invest in Ireland once overpopulation and poverty are solved

48. The narrator evidently believes someone should hit upon a “fair, cheap and easy method of making these children sound and useful members of the commonwealth” (lines 15–17). What does the narrator believe that method might be?

- Selling children to Barbadoes
- Training children as mercenary soldiers
- Teaching children about agriculture
- Permitting children to become thieves
- Eating children as food

GO ON TO THE NEXT PAGE.

49. What is the narrator's tone throughout the passage?

- (A) Patriotic and reverent
- (B) Satiric and ironic
- (C) Data-driven and scientific
- (D) Reasonable and prudent
- (E) Ridiculous and outlandish

50. What is the narrator conveying in line 61–63, in saying that the food is “very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children”?

- (A) A foreshadowing that the parents might be next to be consumed
- (B) A realistic look at how poorly the parents are treated by the landlords
- (C) A satiric view of the avarice of landlords
- (D) A comprehensive indictment of the landlords' greed
- (E) A call for landlords to provide justice

51. Lines 31–33, “they can very seldom pick up a livelihood by stealing till they arrive at six years old,” represents a shift from

- (A) a dismissal of potential careers for the poor to a recommendation of the age at which working should begin
- (B) a shared concern for the poor between the narrator and his readers to a satiric jab at the readers, who think of poor children with fear rather than sympathy
- (C) a series of potential remedies for the commonwealth to an aside to readers contemptuous of the poor
- (D) condescension toward poor children to contempt for poor children
- (E) a discussion about why poor children can't be employed to a satiric acceptance that they may turn to stealing once they're six years old

52. In line 60, “I grant this food will be somewhat dear,” what does “dear” most nearly mean?

- (A) Precious
- (B) Expensive
- (C) Heartfelt
- (D) Affectionate
- (E) Immense

53. Which of the following statements best conveys the effect of the sentences in lines 42–49 (“I do therefore humbly... four females”)?

- (A) The narrator is drawing an analogy between the children and livestock such as sheep and cattle in an attempt to make the proposal seem normal.
- (B) The diction employs mathematics to make the proposal seem as if it would make money.
- (C) The narrator points out that the children may be born outside marriage to make it seem as if the church would approve the proposal.
- (D) The diction uses historical analogies to argue that the proposal is workable.
- (E) The argument portrays the poor as immoral.

54. The passage as a whole is best understood as a

- (A) patriotic solution to a contemporary challenge
- (B) veiled plea for the poor to receive aid
- (C) satiric attack on proposals attempting to do good
- (D) political attack on the aristocracy
- (E) call for the poor to be trained to work

55. What is the overall effect of lines 54–58, “A child will make two dishes...especially in winter”?

- (A) Clarifying just how horrifying the proposal is, by giving recipes for cooking the children
- (B) Underscoring how mundane solutions to poverty can seem, even if the effects are cruel
- (C) Equating the proposal to murder, by emphasizing what the children will undergo
- (D) Reassuring the aristocrats that the proposal will not be harmful
- (E) Exhorting readers to understand how much the proposal will help the commonwealth

STOP
END OF SECTION I

IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY CHECK YOUR WORK ON THIS SECTION.
DO NOT GO ON TO SECTION II UNTIL YOU ARE TOLD TO DO SO.

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total Time—2 hours

Question 1

(Suggested time—40 minutes. This question counts as one-third of the total essay score.)

Read the following poem (published in 2002) by Toni Morrison carefully. Then write a well-organized essay in which you discuss the author's use of poetic or literary elements, techniques, and language to convey her themes.

In your response you should do the following:

- Respond to the prompt with a thesis that presents an interpretation and may establish a line of reasoning.
- Select and use evidence to develop and support your line of reasoning.
- Explain the relationship between the evidence and your thesis.
- Use appropriate grammar and punctuation in communicating your argument.

Eve* Remembering

1

I tore from a limb fruit that had lost its green.
 My hands were warmed by the heat of an apple
 Fire red and humming.

Line I bit sweet power to the core.

(5) How can I say what it was like?
 The taste! The taste undid my eyes
 And led me far from the gardens planted for a child
 To wildernesses deeper than any master's call.

2

Now these cool hands guide what they once caressed;
 (10) Lips forget what they have kissed.
 My eyes now pool their light
 Better the summit to see.

3

I would do it all over again:
 Be the harbor and set the sail,
 (15) Loose the breeze and harness the gale,
 Cherish the harvest of what I have been.
 Better the summit to scale.
 Better the summit to be.

—Toni Morrison

From *Five Poems* by Toni Morrison, 2002.

* In the Bible, Eve is the first woman; Adam is the first man. Eve eats an apple from the tree of knowledge, which God had forbidden them to eat. As a consequence, they fall out of favor with God and are banished from the Garden of Eden.

GO ON TO THE NEXT PAGE.

Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay score.)

The following excerpt is from a short story entitled “An Anarchist” by Joseph Conrad, published in *A Set of Six* (1908). In this passage, the narrator is discussing a large company, its advertising, and its products. Read the passage carefully. Then, in a well-written essay, analyze how Conrad uses literary elements and techniques to portray the narrator’s attitude toward the company and its activities.

In your response you should do the following:

- Respond to the prompt with a thesis that presents an interpretation and may establish a line of reasoning.
- Select and use evidence to develop and support your line of reasoning.
- Explain the relationship between the evidence and your thesis.
- Use appropriate grammar and punctuation in communicating your argument.

That year I spent the best two months of the dry season on one of the estates—in fact, on the principal cattle estate—of a famous meat-extract manufacturing company.

Line B.O.S. Bos. You have seen the three magic letters on (5) the advertisement pages of magazines and newspapers, in the windows of provision merchants, and on calendars for next year you receive by post in the month of November. They scatter pamphlets also, written in a sickly enthusiastic style and in several languages, giving statistics of slaughter (10) and bloodshed enough to make a Turk turn faint. The “art” illustrating that “literature” represents in vivid and shining colours a large and enraged black bull stamping upon a yellow snake writhing in emerald-green grass, with a cobalt-blue sky for a background. It is atrocious and it is an (15) allegory. The snake symbolizes disease, weakness—perhaps mere hunger, which last is the chronic disease of the majority of mankind. Of course everybody knows the B. O. S. Ltd., with its unrivalled products: Vinobos, Jellybos, and the latest unequalled perfection, Tribos, whose nourishment is (20) offered to you not only highly concentrated, but already half digested. Such apparently is the love that Limited Company bears to its fellowmen—even as the love of the father and mother penguin for their hungry fledglings.

Of course the capital of a country must be productively (25) employed. I have nothing to say against the company. But being myself animated by feelings of affection towards my fellow-men, I am saddened by the modern system of advertising. Whatever evidence it offers of enterprise, ingenuity, impudence, and resource in certain individuals, (30) it proves to my mind the wide prevalence of that form of mental degradation which is called gullibility.

In various parts of the civilized and uncivilized world I have had to swallow B. O. S. with more or less benefit to myself, though without great pleasure. Prepared with (35) hot water and abundantly peppered to bring out the taste, this extract is not really unpalatable. But I have never swallowed its advertisements. Perhaps they have not gone far enough. As far as I can remember they make no promise of everlasting youth to the users of B. O. S., nor yet have they

(40) claimed the power of raising the dead for their estimable products. Why this austere reserve, I wonder? But I don’t think they would have had me even on these terms. Whatever form of mental degradation I may (being but human) be suffering from, it is not the popular form. I am not gullible.

(45) The Maranon cattle estate of the B. O. S. Co., Ltd.... is also an island—an island as big as a small province, lying in the estuary of a great South American river. It is wild and not beautiful, but the grass growing on its low plains seems to (50) possess exceptionally nourishing and flavouring qualities. It resounds with the lowing of innumerable herds—a deep and distressing sound under the open sky, rising like a monstrous protest of prisoners condemned to death....

But the most interesting characteristic of this island (55) (which seems like a sort of penal settlement for condemned cattle) consists in its being the only known habitat of an extremely rare and gorgeous butterfly. The species is even more rare than it is beautiful, which is not saying little. I have already alluded to my travels. I travelled at that time, (60) but strictly for myself and with a moderation unknown in our days of round-the-world tickets. I even travelled with a purpose. As a matter of fact, I am—“Ha, ha, ha!—a desperate butterfly-slayer. Ha, ha, ha!”

This was the tone in which Mr. Harry Gee, the manager (65) of the cattle station, alluded to my pursuits. He seemed to consider me the greatest absurdity in the world. On the other hand, the B. O. S. Co., Ltd., represented to him the acme of the nineteenth century’s achievement.

...I don’t see why, when we met at meals, he should (70) have thumped me on the back, with loud, derisive inquiries: “How’s the deadly sport to-day? Butterflies going strong? Ha, ha, ha!”

—Joseph Conrad, “An Anarchist.” *A Set of Six*. 1908.

GO ON TO THE NEXT PAGE.

Question 3

(Suggested time—40 minutes. This question counts as one-third of the total essay score.)

Many works of literature are concerned with loyalty. These concerns can take many forms. Characters may be struggling to decide who or what deserves their loyalty, and why. The objects of loyalty can be a person, place, or a concept. A character's feelings of loyalty may change over time. The work may depict a test of loyalty, or changes in the object of a character's loyalty. Either from your own reading or from the list below, choose a work of fiction in which characters struggle with loyalty. Then, in a well-written essay, analyze how the treatment of loyalty contributes to an interpretation of the work as a whole. Do not merely summarize the plot.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Provide evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

A Doll's House
Age of Innocence
Anna Karenina
A Streetcar Named Desire
The Adventures of Huckleberry Finn
Angels in America
The Awakening
Breath, Eyes, Memory
The Bonesetter's Daughter
Cold Mountain
The Crucible
David Copperfield
Don Quixote
Father Comes Home from the Wars
The Goldfinch
A Handmaid's Tale
Henry IV, Part 2
Homegoing
The Iliad
King Lear

The Kite Runner
LaRose
Lonely Londoners
Lord Jim
Macbeth
Mambo Kings Play Songs of Love
Mansfield Park
Medea
Middlemarch
The Mill on the Floss
Of Mice and Men
The Oresteia
Paradise Lost
Persuasion
The Piano Lesson
The Scarlet Letter
Sense and Sensibility
Sula
The Sympathizer
Wuthering Heights

STOP
 END OF EXAM

IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY CHECK YOUR WORK ON THIS SECTION.

Completely darken bubbles with a No. 2 pencil. If you make a mistake, be sure to erase mark completely. Erase all stray marks.

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IMPORTANT: Please fill in these boxes exactly as shown on the back cover of your test book.

2. TEST FORM

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Practice Test 1

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