

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 Question

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

Sample Answer

(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 fill in the corresponding oval.

Questions 1-15. Choose your answers to questions 1-15 based on a careful reading of the following passage.

An Invective Against Enemies of Poetry

With the enemies of poetry I care not if I have a bout, and those are they that term our best writers but babbling ballad-makers, holding them fantastical fools, *Line* that have wit but cannot tell how to use it. I myself (5) have been so censured among some dull-headed divines, who deem it no more cunning to write an exquisite poem than to preach pure Calvin or distill the juice of a commentary in a quarter sermon. Prove it when you will, you slow-spirited Saturnists, that (10) have nothing but the pilferies of your pen to polish an exhortation withal; no eloquence but tautologies to tie the ears of your auditory unto you; no invention but "here it is to be noted, I stole this note out of Beza or Marlorat"; no wit to move, no passion to urge, but (15) only an ordinary form of preaching, blown up by use of often hearing and speaking; and you shall find there goes more exquisite pains and purity of wit to the writing of one such rare poem as "Rosamund" than to a hundred of your dunstical sermons.

(20) Should we (as you) borrow all out of others, and gather nothing of ourselves our names should be baffled on every bookseller's stall, and not a chandler's mustard pot but would wipe his mouth with our waste paper. "New herrings, new!" we must cry, every (25) time we make ourselves public, or else we shall be christened with a hundred new titles of idiotism. Nor is poetry an art whereof there is no use in a man's whole life but to describe discontented thoughts and youthful desires; for there is no study but it doth illustrate and (30) beautify.

To them that demand what fruits the poets of our time bring forth, or wherein they are able to prove themselves necessary to the state, thus I answer: first and foremost, they have cleansed our language from (35) barbarism and made the vulgar sort here in London (which is the fountain whose rivers flow round about England) to aspire to a richer purity of speech than is communicated with the commonality of any nation under heaven. The virtuous by their praises they

(40) encourage to be more virtuous; to vicious men they are as infernal hags to haunt their ghosts with eternal infamy after death. The soldier, in hope to have his high deeds celebrated by their pens, despiseth a whole army of perils, and acteth wonders exceeding all (45) human conjecture. Those that care neither for God nor the devil, by their quills are kept in awe.

Let God see what he will, they would be loath to have the shame of the world. What age will not praise immortal Sir Philip Sidney, whom noble Salustius (50) (that thrice singular French poet) hath famoured; together with Sir Nicholas Bacon, Lord Keeper, and merry Sir Thomas More, for the chief pillars of our English speech. Not so much but Chaucer's host, Bailly in Southwark, and his wife of Bath he keeps such a (55) stir with, in his *Canterbury Tales*, shall be talked of whilst the Bath is used, or there be ever a bad house in Southwark. Gentles, it is not your lay chronographers, that write of nothing but of mayors and sheriffs and the dear year and the great frost, that can endow (60) your names with never-dated glory; for they want the wings of choice words to fly to heaven, which we have; they cannot sweeten a discourse, or wrest admiration from men reading, as we can, reporting the meanest accident. Poetry is the honey of all flowers, (65) the quintessence of all sciences, the marrow of wit and the very phrase of angels. How much better is it, then, to have an elegant lawyer to plead one's cause, than a stuttering townsman that loseth himself in his tale and doth nothing but make legs; so much it is better (70) for a nobleman or gentleman to have his honor's story related, and his deeds emblazoned, by a poet, than a citizen.

—Thomas Nashe

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Section I

1. In the first paragraph, preachers are accused of all the following EXCEPT
 - (A) plagiarism
 - (B) stupidity
 - (C) dullness
 - (D) eloquence
 - (E) laziness
2. “Saturnist” (line 9) means
 - (A) astrologer
 - (B) nymphomaniac
 - (C) depressed and depressing person
 - (D) pagan
 - (E) foolishly optimistic person
3. What are “divines” (line 6)?
 - (A) Preachers
 - (B) Great writers
 - (C) Dead writers
 - (D) Fools
 - (E) Saturnists
4. “New herrings, new!” (line 24)
 - (A) refers to an implied comparison between the writers of new poems and the sellers of fresh fish
 - (B) suggests that poetry is slippery and hard to catch the meaning of, like fish
 - (C) implies that poetry is just another commodity
 - (D) implies that poetry grows stale rapidly, like fish
 - (E) compares poetry to rotten fish
5. In lines 31-39 London is described as
 - (A) flooded
 - (B) a damp, rainy city
 - (C) the main influence on the English language
 - (D) a cultural garden
 - (E) an important port city
6. The main idea of lines 39-46 is which of the following?
 - (A) People are motivated by concern for their reputations.
 - (B) Poetry is fair to the virtuous and the evil alike.
 - (C) Poetry is inspirational.
 - (D) Poetry is most attractive to atheists.
 - (E) Poets are very judgmental.
7. Who is Salustius (line 49)?
 - (A) A French poet
 - (B) Sidney’s *nom de plume*
 - (C) The Roman god of poetry
 - (D) The King of England
 - (E) The Wife of Bath
8. As it is referred to in line 56, what is Bath?
 - (A) A state of sin
 - (B) A character in Chaucer
 - (C) A married man
 - (D) A poet
 - (E) A town and spa in England
9. In the last paragraph, poets are said to be like
 - (A) lawyers
 - (B) mayors
 - (C) chronographers
 - (D) townsmen
 - (E) angels
10. Line 10 is an example of
 - (A) metaphor
 - (B) onomatopeia
 - (C) paradox
 - (D) alliteration
 - (E) apostrophe

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11. In line 2, what is the referent of “those”?

- (A) Poets
- (B) The author
- (C) Ballads
- (D) Poems
- (E) Poetry’s enemies

12. Lines 20-26 argue that

- (A) poets must take second jobs to make a living
- (B) most people don’t respect poets
- (C) there are too many poets
- (D) poets have to work hard to present consistently fresh material
- (E) poetry books are never bestsellers

13. The author complains (lines 11-12) that the preachers have no eloquence to hold their audience but only

- (A) repetition
- (B) nonsense
- (C) lies
- (D) irrelevance
- (E) sermons

14. According to the passage, which of the following is NOT a function of poetry?

- (A) To encourage the virtuous
- (B) To purify the language
- (C) To embarrass the villainous
- (D) To illustrate and beautify
- (E) To plagiarize sermons

15. Who first raised the issue of necessity of poetry to the state?

- (A) Nashe
- (B) Sidney
- (C) Salustius
- (D) Plato
- (E) Milton

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Section I

Questions 16-28. Choose answers to questions 16-28 based on a careful reading of the following poem by John Donne.

Let me pour forth
My tears before thy face whilst I stay here,
For thy face coins them, and thy stamp they bear,
Line And by this mintage they are something worth,
(5) For thus they be
Pregnant of thee;
Fruits of much grief they are, emblems of more—
When a tear falls, that Thou falls which it bore,
So thou and I are nothing then, when on a diverse shore.

(10) On a round ball
A workman that hath copies by can lay
An Europe, Africa, and an Asia,
And quickly make that, which was nothing, all;
So doth each tear
(15) Which thee doth wear,
A globe, yea world, by that impression grow,
Till thy tears mixed with mine do overflow This world;
by waters sent from thee, my heaven disolv'd so.

O more than moon,
(20) Draw not up seas to drown me in thy sphere;
Weep me not dead in thine arms, but forbear
To teach the sea what it may do too soon.
Let not the wind
Example find
(25) To do me more harm than it purposeth;
Since thou and I sigh one another's breath,
Whoe'er sighs most is cruellest, and hastes the other's death.

16. The situation described in this poem is

- (A) the end of a romantic relationship
- (B) death
- (C) the separation of lovers
- (D) the end of the world
- (E) a pleasure cruise

17. Lines 10-16 are an example of

- (A) paradox
- (B) dramatic irony
- (C) metaphor
- (D) metaphysical conceit
- (E) dramatic monologue

18. Line 19 is an address to the

- (A) moon
- (B) world
- (C) poet's soul
- (D) workmen
- (E) beloved

19. To what do lines 14 and 15 refer?

- I. The speaker's tears which reflect the beloved
- II. The beloved's tears
- III. The beloved's clothing, which has been torn as a symbol of her grief

- (A) I
- (B) I and II
- (C) I and III
- (D) I, II, and III
- (E) All of the above

20. Which of the stanzas do NOT include images of roundness?

- (A) Stanza 1
- (B) Stanza 2
- (C) Stanza 3
- (D) Stanzas 1 and 3
- (E) None: All of the stanzas contain images of roundness.

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21. The imagery in this poem can most accurately be described as sustained images of

- worthlessness suggesting the hopelessness of the lovers' situation
- the globe suggesting the vast distances of the lovers' separation
- roundness suggesting a perfect circle, and therefore the cosmic and permanent union of the lovers
- water suggesting the shifting faithlessness of the lovers
- water suggesting the bond between the lovers

22. In line 13, to what does the word "which" refer?

- Copies
- The round ball
- The world
- The workman
- The continents

23. Which of the following is NOT an appropriate association for lines 19-20?

- The power of a goddess
- The relationship between the moon and the ocean's tides
- The round shape of the moon
- The folktale of the man in the moon
- The moon as suggestive of unhappy feelings, the opposite of "sunny disposition"

24. What does "diverse shore" (line 9) mean?

- Heaven
- Hell
- Europe
- A different place
- The ground

25. Which of the following types of imagery is sustained throughout the poem?

- Tears
- Globes
- Coins
- Moon
- Ocean

26. Line 4 can best be paraphrased as

- you are not worth the salt of my tears
- my tears are worth something because they reflect your face
- my tears are emotionally refreshing
- my tears are worth something because they are for your sake
- my grief is a valuable feeling

27. What does the speaker ascribe to his beloved in lines 20-25?

- The power to break his heart
- The power to kill him
- The power to influence the natural elements
- The power to restrain her grief
- The right to seek other lovers

28. In the extended metaphors of this poem, the speaker flatters the beloved through the use of

- hyperbole
- sarcasm
- irony
- parallelism
- eschatology

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Questions 29-39. Choose answers to questions 29-39 based on a careful reading of the passage below. The passage, an excerpt from a short story by Mary E. Wilkins Freeman, describes a woman about to be married after a long engagement.

Every morning, rising and going about among her neat maidenly possessions, she felt as one looking her last upon the faces of dear friends. It was true that in a *Line* measure she could take them with her, but, robbed of (5) their old environments, they would appear in such new guises that they would almost cease to be themselves. Then there were some peculiar features of her happy solitary life which she would probably be obliged to relinquish altogether. Sterner tasks than these graceful (10) but half-needless ones would probably devolve upon her. There would be a large house to care for; there would be company to entertain; there would be Joe's rigours and feeble old mother to wait upon; and it would be contrary to all thrifty village traditions for (15) her to keep more than one servant. Louisa had a little still, and she used to occupy herself pleasantly in summer weather with distilling the sweet and aromatic essences from roses and peppermint and spearmint. By-and-by her still must be laid away. Her store of (20) essences was already considerable, and there would be no time for her to distil for the mere pleasure of it. Then Joe's mother would think it foolishness; she had already hinted her opinion in the matter. Louisa dearly loved to sew a linen seam, not always for use, but for (25) the simple, mild pleasure which she took in it. She would have been loath to confess how more than once she had ripped a seam for the mere delight of sewing it together again. Sitting at her window during long sweet afternoons, drawing her needle gently through (30) the dainty fabric, she was peace itself. But there was small chance of such foolish comfort in the future. Joe's mother, domineering, shrewd old matron that she was even in her old age, and very likely even Joe himself, with his honest masculine rudeness, would laugh and (35) frown down all these pretty but senseless old maiden ways.

Louisa had almost the enthusiasm of an artist over the mere order and cleanliness of her solitary home. She had throbs of genuine triumph at the sight of the (40) window-panes which she had polished until they shone like jewels. She gloated gently over her orderly bureau-drawers, with their exquisitely folded contents redolent with lavender and sweet clover and purity. Could she be sure of the endurance of even this? She

(45) had visions, so startling that she half repudiated them as indelicate, of course masculine belongings strewn about in endless litter; of dust and disorder arising necessarily from a coarse masculine presence in the midst of all this delicate harmony.

(50) Among her forebodings of disturbance, not the least was with regard to Caesar. Caesar was a veritable hermit of a dog. For the greater part of his life he had dwelt in his secluded hut, shut out from the society of his kind and all innocent canine joys. Never had Caesar since his early youth watched at a woodchuck's hole; never had he known the delights of a stray bone at a neighbor's kitchen door. And it was all on account of a sin committed when hardly out of his puppyhood. No one knew the possible depth of remorse of which (55) this mild-visaged, altogether innocent-looking old dog might be capable; but whether or not he had encountered remorse, he had encountered a full measure of righteous retribution. Old Caesar seldom lifted up his voice in a growl or a bark; he was fat (60) and sleepy; there were yellow rings which looked like spectacles around his dim old eyes; but there was a neighbor who bore on his hand the imprint of several of Caesar's sharp white youthful teeth, and for that he had lived at the end of a chain, all alone in a (65) little hut, for fourteen years. The neighbor, who was choleric and smarting with the pain of his wound, had demanded either Caesar's death or complete ostracism. So Louisa's brother, to whom the dog had belonged, had built him his little kennel and tied him up. It was (70) now fourteen years since, in a flood of youthful spirits, he had inflicted that memorable bite and with the exception of short excursions, always at the end of the chain, under the strict guardianship of his master or Louisa, the old dog had remained a close prisoner. It (75) is doubtful if, with his limited ambition, he took much pride in the fact, but it is certain that he was possessed of considerable cheap fame. He was regarded by all the children in the village and by many adults as a very monster of ferocity. Mothers charged their children (80) with solemn emphasis not to go too near him, and the children listened and believed greedily, with a fascinated appetite for terror, and ran by Louisa's house stealthily, with many sidelong and backward glances at the terrible dog. If perchance he sounded (85) a hoarse bark, there was a panic. Wayfarers chancing into Louisa's yard eyed him with respect, and inquired if the chain were stout. Caesar at large might have seemed a very ordinary dog, and excited no comment

(90)

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whatever; chained, his reputation overshadowed him, (95) so that he lost his own proper outlines and looked darkly vague and enormous. Joe, however, with his good-humored sense and shrewdness, saw him as he was. He strode valiantly up to him and patted him on the head, in spite of Louisa's soft clamor of warning, (100) and even attempted to set him loose. Louisa grew so alarmed that he desisted, but kept announcing his opinion in the matter quite forcibly at intervals. "There ain't a better-natured dog in town," he would say, "and it's downright cruel to keep him tied up there. Some (105) day I'm going to take him out."

Louisa had very little hope that he would not, one of these days, when their interests and possessions should be more completely fused in one. She pictured to herself Caesar on the rampage through the quiet and (110) unguarded village. She saw innocent children bleeding in his path. She was herself very fond of the old dog, because he had belonged to her dead brother, and he was always very gentle with her; still she had great faith in his ferocity. She always warned people not to (115) go too near him. She fed him on ascetic fare of corn-mush and cakes, and never fired his dangerous temper with heating and sanguinary diet of flesh and bones. Louisa looked at the old dog munching his simple fare, and thought of her approaching marriage and (120) trembled.

29. In overall terms, how is Louisa characterized?

- (A) As a bitter, domineering woman
- (B) As a naive, childish woman
- (C) As a frightened, foolish woman
- (D) As a sheltered, innocent woman
- (E) As a selfish, cruel woman

30. Which statement best describes Louisa's household activities (paragraphs 1 and 2)?

- (A) They symbolize the timeless rituals of ancient rural harvest deities.
- (B) They demonstrate Louisa's contented absorption in a traditionally feminine cultural sphere.
- (C) They demonstrate Louisa's mental illness.
- (D) They demonstrate Louisa's repressed artistic genius.
- (E) They describe the highest traditional values of Louisa's town.

31. Which of the following statements are TRUE?

The story of Caesar is used in this passage to reinforce the idea that

- I. Louisa has grown too accustomed to her circumscribed life to welcome change
- II. cruelty to animals is an indicator of a cruel society
- III. marrying is like being conquered by an invading emperor
- IV. people can be trapped by unchanging and unexamined ideas

- (A) I and IV only
- (B) I, II, and III only
- (C) IV only
- (D) All of the above
- (E) None of the above

32. Caesar's "ascetic" diet (paragraph 4)

- (A) reflects Louisa's poverty
- (B) is part of his punishment
- (C) reflects a nineteenth-century theory that bodily humors are affected by diet and can change disposition
- (D) is part of a religious practice meant to encourage celibacy in hermits
- (E) is typical pet food in nineteenth-century homes

33. The word "purity" in line 43 is an example of

- (A) irony
- (B) metaphor
- (C) simile
- (D) oxymoron
- (E) allusion

34. The tone of the description of Caesar (paragraphs 3 and 4) is

- (A) gently satirical
- (B) indignant
- (C) pensive
- (D) foreboding
- (E) menacing

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Section I

35. In context, the word “sanguinary” (177) most nearly means
(A) expensive
(B) feminine
(C) masculine
(D) vegetarian
(E) bloody

36. Judging from this passage, which of the following best describes Louisa’s beliefs about gender relations?
(A) Men and women naturally belong together.
(B) Men and women should remain separate.
(C) Men bring chaos and possibly danger to women’s lives.
(D) Women help to civilize men’s natural wildness.
(E) Men are more intelligent than women.

37. In line 46, how is the word “indelicate” used?
(A) To indicate the differences between Louisa and Joe
(B) To indicate that Louisa considered her thoughts inappropriately sexual
(C) To indicate the coarseness of Joe’s personality
(D) To indicate the inferior quality of Joe’s belongings
(E) To foreshadow the vision of Caesar’s rampage

38. Which of the following are accomplished by the Caesar vignette?
(A) It shows us Joe’s down-to-earth, kindhearted character.
(B) It symbolically shows us Louisa’s fears of the future.
(C) It serves as a symbol of what happens to those who refuse change.
(D) It provides a humorous satire of small-town concerns.
(E) All of the above

39. In context, “mild-visaged” (line 60) most nearly means
(A) having a calm temper
(B) having a gentle face
(C) having an old face
(D) being confused
(E) having a kind mask

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Questions 40-54. Read the poem below, entitled *Woodchucks* by Maxine Kumin, then choose answers to the questions that follow.

Gassing the woodchucks didn't turn out right.
The knockout bomb from the Feed and Grain Exchange
was featured as merciful, quick at the bone
Line and the case we had against them was airtight,
(5) both exits shoehorned shut with puddingstone,
but they had a sub-sub-basement out of range.

Next morning they turned up again, no worse
for the cyanide than we for our cigarettes
and state-store Scotch, all of us up to scratch.
(10) They brought down the marigolds as a matter of course
and then took over the vegetable patch
nipping the broccoli shoots, beheading the carrots.

The food from our mouths, I said, righteously thrilling
to the feel of the .22, the bullets' neat noses.
(15) I, a lapsed pacifist fallen from grace
puffed with Darwinian pieties for killing,
now drew a bead on the littlest woodchuck's face.
He died down in the everbearing roses.

Ten minutes later I dropped the mother. She
(20) flipflopped in the air and fell, her needle teeth
still hooked in a leaf of early Swiss chard.
Another baby next. O one-two-three
the murderer inside me rose up hard,
the hawkeye killer came on stage forthwith.

(25) There's one chuck left. Old wily fellow, he keeps
me cocked and ready day after day after day.
All night I hunt his humped-up form. I dream
I sight along the barrel in my sleep.
If only they'd all consented to die unseen
(30) gassed underground the quiet Nazi way.

40. What does this poem literally describe?

- (A) World War II
- (B) The elimination of garden pests
- (C) The problems of vegetarians
- (D) A dream
- (E) Landscape design

41. The theme of the poem would best be described as

- (A) the animals are taking over the world
- (B) we must be ever-vigilant against the battles of everyday life
- (C) raising your own food is essential to independence
- (D) the world is essentially violent
- (E) violence and persecution are potentials within everyone

42. Which of the following is FALSE?

- (A) The poem exploits the Nazi rhetoric of vermin extermination.
- (B) The poem draws parallels between Nazi philosophy and contemporary social Darwinism.
- (C) The poem suggests that political beliefs are as emotional and irrational as religious beliefs.
- (D) The poem suggests that all violence is essentially similar.
- (E) The poem suggests that some killing is justifiable.

43. "Darwinian pieties" (line 16) is a good example of

- (A) paradox
- (B) juxtaposition
- (C) oxymoron
- (D) truism
- (E) metaphor

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Section I

44. All of the following statements accurately describe line 4 EXCEPT

- (A) The legal rhetoric of this line reminds us of the historical perversions of the legal system.
- (B) “Airtight” puns on its legal meaning and its literal meaning in the context of gassing.
- (C) The pronouns in this line establish an “us against them” mindset.
- (D) The line proves that the speaker’s attitudes are correct.
- (E) The aural closure provided by the end rhyme echoes the sealing up of the woodchucks’ den and the closed mind portrayed in the poem.

45. Which of the following best describes the tone of the poem?

- (A) Righteous outrage
- (B) Helpless sorrow
- (C) Ironic satire
- (D) Indignant protest
- (E) Quiet triumph

46. What is the most important thematic point made in the final two lines of the poem?

- (A) If only the woodchucks had all been killed, the garden would be safe.
- (B) Even garden-variety violence is similar to the atrocities of the Nazis.
- (C) If only the woodchucks were all dead, the speaker could sleep better at night.
- (D) If only the gassing had killed the woodchucks, the speaker would never have had to confront the violence in his nature.
- (E) If only the gassing had killed the woodchucks, the speaker would not have had to see their disgusting deaths.

47. Which of the following statements describing the setting of the poem are true?

- I. The stereotypically peaceful garden is an ironic setting for the violence described in the poem.
- II. The garden symbolizes nature and thereby enriches the speaker’s allusion to Darwin.
- III. The garden makes this poem a pastoral poem.
- IV. The specific references to the garden provide a realistic setting in which to consider the serious issues raised by the poem.

- (A) I, II, and III
- (B) I, II, and IV
- (C) III and IV
- (D) II and III
- (E) All of the above

48. The word “airtight” (line 4) functions as a

- (A) metaphor
- (B) oxymoron
- (C) pun
- (D) allusion
- (E) symbol

49. The phrase “beheading the carrots” (line 12) is an example of

- (A) a metonym
- (B) metaphor
- (C) personification
- (D) anthropomorphism
- (E) symbolism

50. “I” (line 13) in this poem refers to

- (A) the poet
- (B) the father woodchuck
- (C) the narrator
- (D) a Nazi
- (E) Darwin

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51. The function of line 24 is best described by which statement?

- The phrase “came on stage forthwith” emphasizes the artificiality of the cultural attitudes under which the speaker is operating.
- The adjective “hawkeye” emphasizes the natural predatory role of humans.
- The noun “killer” emphasizes the horror of the speaker’s actions.
- The alliteration of the line is onomatopoeic.
- The senselessness of the line demonstrates the speaker’s confusion.

52. How does the first line of this poem function?

- It frames the ensuing narrative.
- It raises the question of right and wrong.
- It turns on the ambiguity of the word “right” to mean both “effective” and “moral.”
- Its understatement ironically foreshadows the conclusion of the poem.

- II and III
- III and IV
- I and II
- all of the above
- none of the above

53. The word “Nazi” in the final line of the poem is

- a metaphor
- an allusion
- a simile
- a paradox
- a metonym

54. Which of the following best describes the final stanza of the poem?

- The narrator endorses fascism.
- The slant rhymes indicate the emotional imbalance the speaker is feeling.
- It contradicts the rest of the poem.
- It makes a strong moral point about environmentalism.
- It abandons the verisimilitude of the poem for a surreal dream vision.

55. What does the narrator mean by “the food from our mouths” in line 13?

- His family is hungry because it is winter.
- He is outraged because the woodchucks are eating the food from his family’s garden.
- He is angry that the woodchucks are going through his family’s garbage.
- He is disgusted because the woodchucks are literally eating food out of his mouth.
- He will find an animal higher on the food chain to eat the woodchucks.

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.

SECTION II

Total Time—2 hours

Question 1

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

The passage that follows is from *The Secret History* by Donna Tartt (1993). This introduction sets the tone for the rest of the novel. Read the passage carefully. Then write a well-organized essay in which you characterize the narrator's attitude toward Bunny's death. In your essay analyze the literary techniques that the author has used to portray the narrator and his attitude toward the events that followed. Be sure to include specific references to the passage.

The snow in the mountains was melting and Bunny had been dead for several weeks before we came to understand the gravity of our situation. He'd been *Line* dead for ten days before they found him, you know. It (5) was one of the biggest manhunts in Vermont history—state troopers, the FBI, even an army helicopter; the college closed, the dye factory in Hampden shut down, people coming from New Hampshire, upstate New York, as far away as Boston.

(10) It is difficult to believe that Henry's modest plan could have worked so well despite these unforeseen events. We hadn't intended to hide the body where it couldn't be found. In fact, we hadn't hidden it at all but had simply left it where it fell in hopes that some (15) luckless passer-by would stumble over it before anyone even noticed he was missing. This was a tale that told itself simply and well: the loose rocks, the body at the bottom of the ravine with a break in the neck, and the muddy skidmarks of dug-in heels pointing the way (20) down; a hiking accident, no more, no less, and it might have been left at that, at quiet tears and a small funeral, had it not been for the snow that fell that night; it covered him without a trace, and ten days later, when (25) the thaw finally came, the state troopers and the FCI and the searchers from town all saw that they had been walking back and forth over his body until the snow about it was packed down like ice.

It is difficult to believe that such an uproar took place over an act for which I was partially responsible, (30) even more difficult to believe I could have walked through it—the cameras, the universe, the black crowds sprinkled over Mount Cataract like ants in a sugar bowl—without incurring a blink of suspicion. But walking through it all was one thing; walking (35) away, unfortunately, has proved to be quite another, and though once I thought I had left that ravine forever on an April afternoon long ago, now I am not so sure. Now the searchers have departed, and life has grown quiet around me, I have come to realize that while for (40) years I might have imagined myself to be somewhere else, in reality I have been there all the time; up at the top by the muddy wheel-ruts in the new grass, where the sky is dark over the shivering apple blossoms and the first chill of the snow that will fall that night is (45) already in the air.

What are you doing up here? Said Bunny, surprised, when he found the four of us waiting for him.

Why, looking for new ferns, said Henry.

And after we stood whispering in the underbrush— (50) one last look at the body and a last look round, no dropped keys, lost glasses, everybody got everything?—and then started single file through the woods, I took one glance back through the saplings that leapt to close the path behind me. Though I (55) remember the walk back and first lonely flakes of snow that came drifting through the pines, remember piling gratefully into the car and starting down the road like a family on vacation, with Henry driving clenched-jawed through the potholes and the rest of us leaning over the seats and talking like children, though I remember only too well the long terrible night that lay ahead and the long terrible days and nights that followed, I have only (60) to glance over my shoulder for all those years to drop away and I see it behind me again, the ravine, rising all green and black through the saplings, a picture that (65) will never leave me.

I suppose at one time in my life I might have had any number of stories, but now there is no other. This is the only story I will ever be able to tell.

GO ON TO THE NEXT PAGE.

Question 2

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

Read the following poem carefully. Considering such literary elements as style, tone, and diction, write a well-organized essay that examines the poem's view of patriotism.

"next to of course god america i
love you land of pilgrims' and so forth oh
say can you see by the dawn's early my
Line country 'tis of centuries come and go
(5) and are no more what of it we should worry
in every language even deafanddumb
thy sons acclaim your glorious name by gorry
by jingo by gee by gosh by gum
why talk of beauty what could be more beaut-
(10) iful than these heroic happy dead
who rushed like lions to the roaring slaughter
they did not stop to think they died instead
then shall the voice of liberty be mute?"

He spoke. And drank rapidly a glass of water.

—e. e. cummings

GO ON TO THE NEXT PAGE.

Section II

Question 3

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

In some works of literature, mothers or the concept of motherhood play central roles. Choose a novel or play of literary merit and write a well-organized essay in which you discuss the maternal interaction between two characters and how that relationship relates to a larger theme represented by the work.

You may select a work from the list below, or you may choose to write about another work of comparable literary merit.

A Doll's House
The Awakening
As I Lay Dying
Beloved
Black Rain
Bleak House
The Color Purple
Daniel Deronda
Dombey and Son
Fifth Business
The Glass Menagerie
Hamlet

The Joy Luck Club
Medea
Mrs. Warren's Profession
A Room with a View
Pedro Paramo
Pride and Prejudice
The Scarlet Letter
The Seagull
Sons and Lovers
The Sound and the Fury
The Stranger
To the Lighthouse

STOP

END OF SECTION II

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