

# AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION

## FREE PRACTICE TEST



USE THIS SHEET TO RECORD YOUR ANSWERS FOR THE EXAM.

## SECTION 1: MULTIPLE-CHOICE QUESTIONS 1–55

Indicate your answers to the exam questions by filling in each circle completely.  
Mark only one response per question.

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

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

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## ENGLISH LITERATURE AND COMPOSITION

## SECTION I

Time—1 hour

55 Questions

**Directions:** This part consists of selections from prose works and questions on their content, form, and style. After reading each passage, choose the best answer to each question and completely fill in the corresponding circle on the answer sheet.

**Note:** Pay particular attention to the requirement of questions that contain the words NOT, LEAST, or EXCEPT.

**Questions 1–12 refer to the excerpt of the poem “Tithonus,” first published in 1864.**

The woods decay, the woods decay and fall,  
The vapors weep their burthen to the ground,  
Man comes and tills the field and lies beneath,  
*Line* And after many a summer dies the swan.  
5 Me only cruel immortality  
Consumes: I wither slowly in thine arms,  
Here at the quiet limit of the world,  
A white-hair'd shadow roaming like a dream  
The ever-silent spaces of the East,  
10 Far-folded mists, and gleaming halls of morn.

Alas! for this gray shadow, once a man—  
So glorious in his beauty and thy choice,  
Who madest him thy chosen, that he seem'd  
To his great heart none other than a God!  
15 I ask'd thee, 'Give me immortality.'  
Then didst thou grant mine asking with a smile,  
Like wealthy men who care not how they give.  
But thy strong Hours<sup>1</sup> indignant work'd their wills,  
And beat me down and marr'd and wasted me,  
20 And tho' they could not end me, left me maim'd  
To dwell in presence of immortal youth,  
Immortal age beside immortal youth,  
And all I was, in ashes. Can thy love,  
Thy beauty, make amends, tho' even now,  
25 Close over us, the silver star, thy guide,  
Shines in those tremulous eyes that fill with tears  
To hear me? Let me go: take back thy gift:  
Why should a man desire in any way  
To vary from the kindly race of men,  
30 Or pass beyond the goal of ordinance  
Where all should pause, as is most meet for all?

A soft air fans the cloud apart; there comes  
A glimpse of that dark world where I was born.  
Once more the old mysterious glimmer steals  
35 From thy pure brows, and from thy shoulders pure,  
And bosom beating with a heart renew'd.  
Thy cheek begins to redden thro' the gloom,  
Thy sweet eyes brighten slowly close to mine,  
Ere yet they blind the stars, and the wild team  
40 Which love thee, yearning for thy yoke, arise,

And shake the darkness from their loosen'd manes,  
And beat the twilight into flakes of fire.

Lo! ever thus thou growest beautiful  
In silence, then before thine answer given  
45 Departest, and thy tears are on my cheek.

Why wilt thou ever scare me with thy tears,  
And make me tremble lest a saying learnt,  
In days far-off, on that dark earth, be true?  
'The Gods themselves cannot recall their gifts.'

50 Ay me! ay me! with what another heart  
In days far-off, and with what other eyes  
I used to watch—if I be he that watch'd—  
The lucid outline forming round thee; saw  
The dim curls kindle into sunny rings;  
55 Changed with thy mystic change, and felt my blood  
Glow with the glow that slowly crimson'd all  
Thy presence and thy portals, while I lay,  
Mouth, forehead, eyelids, growing dewy-warm  
With kisses balmier than half-opening buds  
60 Of April, and could hear the lips that kiss'd  
Whispering I knew not what of wild and sweet,  
Like that strange song I heard Apollo sing,  
While Ilion<sup>2</sup> like a mist rose into towers.

Yet hold me not for ever in thine East:  
65 How can my nature longer mix with thine?  
Coldly thy rosy shadows bathe me, cold  
Are all thy lights, and cold my wrinkled feet  
Upon thy glimmering thresholds, when the steam  
Floats up from those dim fields about the homes  
70 Of happy men that have the power to die,  
And grassy barrows of the happier dead.  
Release me, and restore me to the ground;  
Thou seest all things, thou wilt see my grave:  
Thou wilt renew thy beauty morn by morn;  
75 I earth in earth forget these empty courts,  
And thee returning on thy silver wheels.

<sup>1</sup> Greek goddesses of time and the seasons

<sup>2</sup> Another name for the ancient city of Troy

**GO ON TO THE NEXT PAGE.**

1. Lines 1–4 (“The woods decay . . . dies the swan”) serve primarily to
  - (A) mourn the speaker’s impending death
  - (B) grieve for the dead
  - (C) describe the speaker’s setting
  - (D) establish tension between the speaker and his lover
  - (E) emphasize the beauty of the final cycle of life
2. In the context of the poem, “the quiet limit of the world” (line 7) refers to the
  - (A) proximity of death
  - (B) restrictions of imagination
  - (C) pain of immortality
  - (D) imperfections of life
  - (E) vulnerability of truth
3. The second stanza serves mainly to establish the
  - (A) carelessness of the gods
  - (B) speaker’s exceptional beauty as a mortal
  - (C) origins of the speaker’s current circumstances
  - (D) inherent pain in the existence of an immortal
  - (E) reasons why the speaker asked to become immortal
4. “And the wild . . . flakes of fire” (lines 39–43) most closely expresses the
  - (A) manifestation of youth
  - (B) transformation from bad to good
  - (C) benefits of love
  - (D) dangers of desire
  - (E) power of nature
5. In the third stanza (lines 32–42), the speaker contrasts
  - (A) ambivalence and certainty
  - (B) hatred and kindness
  - (C) gods and goddesses
  - (D) heaven and earth
  - (E) young people and elderly people
6. The sixth stanza (lines 50–63) utilizes
  - (A) foreshadowing
  - (B) flashback
  - (C) parody
  - (D) sarcasm
  - (E) hyperbole
7. In the poem, the “East” (line 64) symbolizes
  - (A) nature
  - (B) the speaker’s mindset
  - (C) Greek gods
  - (D) impermanence
  - (E) youth
8. Which of the following statements best expresses the effect of lines 66–68 (“Coldly thy rosy . . . thy glimmering thresholds”)?
  - (A) The imagery emphasizes the certitude of the speaker’s state.
  - (B) The accusatory tone relinquishes the speaker from blame for his current circumstances.
  - (C) The lack of end rhyme suggests the speaker’s ambivalence.
  - (D) The repetition reinforces the conflict between the speaker and his lover.
  - (E) The comparisons illustrate the lover’s complicity in the speaker’s suffering.
9. In line 71, “grassy barrows” most closely refers to
  - (A) contented latency
  - (B) grave diggers
  - (C) nature’s resilience
  - (D) burial sites
  - (E) growth
10. Overall, the poem is best comprehended as a
  - (A) clarification of the system of gods in Greek mythology
  - (B) solicitation to release Tithonus from his current state
  - (C) justification for giving Tithonus immortality
  - (D) declaration of Tithonus’s ignorance
  - (E) commemoration of the power of Greek mythological gods
11. The speaker’s perspective throughout the poem is best described as
  - (A) foiled
  - (B) ignorant
  - (C) unreliable
  - (D) conflicted
  - (E) persistent
12. Which of the following can be inferred from the poem as the most likely reason the speaker’s lover cannot release him from immortality?
  - (A) As a goddess, she cannot retract her actions.
  - (B) If she makes him mortal again, she will no longer be youthful.
  - (C) She is a devoted lover who does not want to be without him.
  - (D) Her youth and his elderly state make them incompatible.
  - (E) Allowing him to retreat into mortality would diminish her powers.

**GO ON TO THE NEXT PAGE.**

**Questions 13–24. Read the following passage carefully before you choose your answers.**

*The following passage is excerpted from a short story first published in 1892.*

It is so hard to talk with John about my case, because he is so wise, and because he loves me so.

But I tried it last night.

Line It was moonlight. The moon shines in all around,  
5 just as the sun does.

I hate to see it sometimes, it creeps so slowly, and always comes in by one window or another.

John was asleep and I hated to waken him, so I kept still and watched the moonlight on that undulating

10 wallpaper till I felt creepy.

The faint figure behind seemed to shake the pattern, just as if she wanted to get out.

I got up softly and went to feel and see if the paper did move, and when I came back John was awake.

15 “What is it, little girl?” he said. “Don’t go walking about like that—you’ll get cold.”

I thought it was a good time to talk, so I told him that I really was not gaining here, and that I wished he would take me away.

20 “Why darling!” said he, “our lease will be up in three weeks, and I can’t see how to leave before.”

“The repairs are not done at home, and I cannot possibly leave town just now. Of course if you were in any danger I could and would, but you really are

25 better, dear, whether you can see it or not. I am a doctor, dear, and I know. You are gaining flesh and color, your appetite is better. I feel really much easier about you.”

“I don’t weigh a bit more,” said I, “nor as much; and my appetite may be better in the evening, when you are  
30 here, but it is worse in the morning when you are away.”

“Bless her little heart!” said he with a big hug; “she shall be as sick as she pleases! But now let’s improve the shining hours by going to sleep, and talk about it in the morning!”

35 “And you won’t go away?” I asked gloomily.

“Why, how can I, dear? It is only three weeks more and then we will take a nice little trip of a few days while Jennie is getting the house ready. Really, dear, you are better!”

40 “Better in body perhaps”—I began, and stopped short, for he sat up straight and looked at me with such a stern, reproachful look that I could not say another word.

“My darling,” said he, “I beg of you, for my sake and for our child’s sake, as well as for your own, that

45 you will never for one instant let that idea enter your mind! There is nothing so dangerous, so fascinating, to a temperament like yours. It is a false and foolish fancy. Can you not trust me as a physician when I tell you so?”

So of course I said no more on that score, and we went to sleep before long. He thought I was asleep first, but I wasn’t,—I lay there for hours trying to decide whether that front pattern and the back pattern really did move together or separately.

55 On a pattern like this, by daylight, there is a lack of sequence, a defiance of law, that is a constant irritant to a normal mind.

The color is hideous enough, and unreliable enough, and infuriating enough, but the pattern is torturing.

60 You think you have mastered it, but just as you get well under way in following, it turns a back somersault and there you are. It slaps you in the face, knocks you down, and tramples upon you. It is like a bad dream.

The outside pattern is a florid arabesque, reminding one of a fungus. If you can imagine a toadstool in  
65 joints, an interminable string of toadstools, budding and sprouting in endless convolutions,—why, that is something like it.

That is, sometimes!

70 There is one marked peculiarity about this paper, a thing nobody seems to notice but myself, and that is that it changes as the light changes.

When the sun shoots in through the east window—I always watch for that first long, straight ray—it changes so quickly that I never can quite believe it.

75 That is why I watch it always.

By moonlight—the moon shines in all night when there is a moon—I wouldn’t know it was the same paper.

80 At night in any kind of light, in twilight, candlelight, lamplight, and worst of all by moonlight, it becomes bars! The outside pattern I mean, and the woman behind it is as plain as can be.

I didn’t realize for a long time what the thing was that showed behind,—that dim sub-pattern,—but now I  
85 am quite sure it is a woman.

13. Lines 4–7 (“The moon shines . . . window or another”) serve mainly to

- (A) express the narrator’s obsession with light
- (B) describe the relentlessness of the narrator’s mental anguish
- (C) establish the setting of the passage
- (D) set up the ensuing conflict between the narrator and John
- (E) reveal the narrator’s persistent battle with insomnia

**GO ON TO THE NEXT PAGE.**

14. Which of the following can be inferred from lines 15–16 (“What is it . . . you’ll get cold”)?
- (A) The narrator is made to feel incapable of taking care of herself.
  - (B) John married a much younger woman.
  - (C) The narrator is slight in stature and is growing increasingly weak.
  - (D) John believes that his wife fabricates her illness.
  - (E) The narrator depends on her husband for psychological security.
15. Lines 22–27 (“The repairs are . . . easier about you”) and lines 40–42 (“Better in body . . . say another word”) both provide evidence of
- (A) a marital dynamic based on mutual goals
  - (B) John’s genuine affection for the narrator
  - (C) John’s proclivity to silence the narrator
  - (D) the narrator’s lack of self-confidence
  - (E) the narrator’s dismissal of John’s advice
16. In lines 31–34 (“Bless her little . . . in the morning”), John’s tone can best be described as that of a
- (A) concerned close friend
  - (B) parent talking to a child
  - (C) doctor treating a patient
  - (D) salesperson trying to persuade a customer
  - (E) young, innocent child addressing a sibling
17. In lines 54–56 (“On a pattern . . . a normal mind”), the narrator’s obsession with the wallpaper pattern symbolizes
- (A) her lack of ability to deal with strife
  - (B) the patronizing way John speaks to her
  - (C) her obsession with order
  - (D) the unreasonable demands John asks of her
  - (E) the discordance that exists in her life
18. The function of the repetition of “enough” in lines 57–58 is primarily to
- (A) demonstrate the narrator’s habit of restating her thoughts
  - (B) convey that the narrator deems the color slightly unsavory
  - (C) describe the narrator’s compulsion for consistency
  - (D) suggest the limits of the narrator’s psychological tolerance
  - (E) exaggerate the narrator’s unhealthy mindset
19. Which of the following best describes the shift that takes place in lines 59–67 (“You think you . . . something like it”)?
- (A) The author reveals the narrator’s innermost thoughts with greater detail.
  - (B) The author uses irony to describe the effect of the wallpaper’s pattern on the narrator.
  - (C) The author draws the reader into the narrator’s mindset more directly.
  - (D) The author uses hyperbole to suggest that the narrator is slowly becoming mentally unstable.
  - (E) The author provides readers with the narrator’s backstory.
20. Which of the following statements best expresses the effect of the sentence in lines 61–62 (“It slaps you . . . tramples upon you”)?
- (A) The personification conveys the impediments that the narrator encounters in life.
  - (B) The actions suggest a violent streak in the narrator.
  - (C) The description implies that John physically abuses the narrator.
  - (D) The parallel structure indicates that the narrator has an overactive imagination.
  - (E) The candid tone alludes to the narrator’s seclusion from the world.
21. The metaphor of the outside pattern, which looks like fungus “sprouting in endless convolutions,” in lines 63–67 principally functions to emphasize the narrator’s
- (A) hope for a healthier outlook
  - (B) epiphany that she has become confused
  - (C) fascination with consistent, intricate patterns
  - (D) decomposition as a person
  - (E) phobia of ailments
22. Ascribing a woman to a “dim sub-pattern” in lines 83–85 (“I didn’t realize . . . is a woman”) mainly functions to
- (A) convey the power that women hold in society
  - (B) suggest a feeling of being trapped
  - (C) characterize the narrator’s proclivity to create conflict
  - (D) emphasize the narrator’s lack of confidence
  - (E) introduce a sub-plot in the short story

**GO ON TO THE NEXT PAGE.**



23. The narrator's perspective throughout the passage might best be described as that of
- (A) an imaginative child
  - (B) a guilty prisoner
  - (C) a secluded artist
  - (D) an unwavering protester
  - (E) a troubled investigator
24. Taken in its entirety, the passage can best be defined as
- (A) a persuasive monologue on treating mental illness
  - (B) an exposé on problematic marital dynamics
  - (C) a sympathetic commentary on psychological disorders
  - (D) a passionate plea for women's independence
  - (E) a presentation of the efficacy of mental institutions

**GO ON TO THE NEXT PAGE.**

**Questions 25–32. Read the following lines carefully before you choose your answers.**

*The following passage is excerpted from a novel first published in 1605.*

At this point they came in sight of thirty or forty windmills that there are on plain, and as soon as Don Quixote saw them he said to his squire, “Fortune is  
 Line arranging matters for us better than we could have  
 5 shaped our desires ourselves, for look there, friend Sancho Panza, where thirty or more monstrous giants present themselves, all of whom I mean to engage in battle and slay, and with whose spoils we shall begin to make our fortunes; for this is righteous warfare, and it  
 10 is God’s good service to sweep so evil a breed from off the face of the earth.”  
 “What giants?” said Sancho Panza.  
 “Those thou seest there,” answered his master, “with the long arms, and some have them nearly two leagues  
 15 long.”  
 “Look, your worship,” said Sancho; “what we see there are not giants but windmills, and what seem to be their arms are the sails that turned by the wind make the millstone go.”  
 20 “It is easy to see,” replied Don Quixote, “that thou art not used to this business of adventures; those are giants; and if thou art afraid, away with thee out of this and betake thyself to prayer while I engage them in fierce and unequal combat.”  
 25 So saying, he gave the spur to his steed Rocinante, heedless of the cries his squire Sancho sent after him, warning him that most certainly they were windmills and not giants he was going to attack. He, however, was so positive they were giants that he neither heard the cries of  
 30 Sancho, nor perceived, near as he was, what they were, but made at them shouting, “Fly not, cowards and vile beings, for a single knight attacks you.”  
 A slight breeze at this moment sprang up, and the great sails began to move, seeing which Don Quixote  
 35 exclaimed, “Though ye flourish more arms than the giant Briareus,<sup>1</sup> ye have to reckon with me.”  
 So saying, and commending himself with all his heart to his lady Dulcinea, imploring her to support him in such a peril, with lance in rest and covered by his  
 40 buckler, he charged at Rocinante’s fullest gallop and fell upon the first mill that stood in front of him; but as he drove his lance-point into the sail the wind whirled it round with such force that it shivered the lance to pieces, sweeping with it horse and rider, who went  
 45 rolling over on the plain, in a sorry condition. Sancho hastened to his assistance as fast as his ass could go, and when he came up found him unable to move, with such a shock had Rocinante fallen with him.

<sup>1</sup> Son of the deities Uranus (heaven) and Gaea (Earth) in Greek mythology who has 100 arms and 50 heads. According to the poet Homer, the gods referred to him as Briareus, while mortals referred to him as Aegaeon.

- “God bless me!” said Sancho, “did I not tell your  
 50 worship to mind what you were about, for they were only windmills? and no one could have made any mistake about it but one who had something of the same kind in his head.”  
 “Hush, friend Sancho,” replied Don Quixote,  
 55 “the fortunes of war more than any other are liable to frequent fluctuations; and moreover I think, and it is the truth, that that same sage Friston who carried off my study and books, has turned these giants into mills in order to rob me of the glory of vanquishing them, such  
 60 is the enmity he bears me; but in the end his wicked arts will avail but little against my good sword.”
25. The setting of the passage functions chiefly to
- (A) establish conflict
  - (B) introduce symbols
  - (C) dramatize Greek mythology
  - (D) set up the mood
  - (E) evoke satire
26. The narrator’s perspective throughout the passage might best be described as
- (A) a sympathetic friend
  - (B) an illusory storyteller
  - (C) an opinionated referee
  - (D) an objective outsider
  - (E) a confused bystander
27. The function of lines 29–30 (“he neither heard . . . what they were”) is mostly to
- (A) underscore Sancho Panza’s loyalty to Don Quixote
  - (B) allude to Don Quixote’s focus during the battle
  - (C) emphasize the extent of Don Quixote’s delusions
  - (D) imply that Don Quixote distrusts Sancho Panza
  - (E) suggest that Don Quixote’s eyesight is deteriorating
28. Based on lines 33–36 (“A slight breeze . . . reckon with me”) and the accompanying footnote, which of the following statements can be reasonably deduced?
- (A) Don Quixote deems himself equal to a mythological deity.
  - (B) Don Quixote is under the impression that Briareus was a past conquest.
  - (C) Don Quixote believes the “giants” are nefarious mythological deities.
  - (D) Don Quixote assumes he will move heaven and earth when he fights the “giants.”
  - (E) Don Quixote presumes he is a character in Homer’s poems.

**GO ON TO THE NEXT PAGE.**



29. Which of the following most nearly expresses the effect of the structure of the sentence in lines 37–45 (“So saying, and . . . a sorry condition”)?
- (A) It suggests stream of consciousness.
  - (B) It reveals the scattered mind of Don Quixote.
  - (C) It expresses events out of sequence to achieve suspense.
  - (D) It conveys how quickly events unfolded.
  - (E) It uses alliteration to achieve a poetic tone.
30. Lines 55–56 (“the fortunes of . . . to frequent fluctuations”) serve chiefly to
- (A) convey Don Quixote’s desire to become wealthy
  - (B) express the realities of warfare at the time
  - (C) describe the relationship between Don Quixote and Sancho Panza
  - (D) suggest that Don Quixote is an experienced knight
  - (E) reveal Don Quixote’s commitment to his perspective
31. Which of the following statements best expresses how Sancho Panza differs from Don Quixote?
- (A) Sancho Panza is an amateur horse rider; Don Quixote is an expert.
  - (B) Sancho Panza does not appreciate adventures; Don Quixote does.
  - (C) Sancho Panza prays during combat; Don Quixote engages in combat.
  - (D) Sancho Panza is a small, slight man; Don Quixote is large in stature.
  - (E) Sancho Panza is sensible; Don Quixote is fanciful.
32. The passage as a whole is best understood as
- (A) a lesson on the perils of ignorance
  - (B) incentive for following one’s own will
  - (C) a metaphor for conflicting viewpoints
  - (D) discouragement for thinking outside the box
  - (E) an entertaining characterization of tenacity

**GO ON TO THE NEXT PAGE.**

**Questions 33–43. Read the following passage carefully before you choose your answers.**

*The following passage is excerpted from a drama first published in 1893.*

MRS. ARBUTHNOT: I decline to marry you, Lord Illingworth.

LORD ILLINGWORTH: Are you serious?

MRS. ARBUTHNOT: Yes.

Line

5 LORD ILLINGWORTH: Do tell me your reasons. They would interest me enormously.

MRS. ARBUTHNOT: I have already explained them to my son.

LORD ILLINGWORTH: I suppose they were intensely  
10 sentimental, weren't they? You women live by your emotions and for them. You have no philosophy of life.

MRS. ARBUTHNOT: You are right. We women live by our emotions and for them. By our passions, and for them, if you will. I have two passions, Lord Illingworth:  
15 my love of him, my hate of you. You cannot kill those. They feed each other.

LORD ILLINGWORTH: What sort of love is that which needs to have hate as its brother?

MRS. ARBUTHNOT: It is the sort of love I have for  
20 Gerald. Do you think that terrible? Well it is terrible. All love is terrible. All love is a tragedy. I loved you once, Lord Illingworth. Oh, what a tragedy for a woman to have loved you!

LORD ILLINGWORTH: So you really refuse to marry  
25 me?

MRS. ARBUTHNOT: Yes.

LORD ILLINGWORTH. Because you hate me?

MRS. ARBUTHNOT: Yes.

LORD ILLINGWORTH: And does my son hate me as  
30 you do?

MRS. ARBUTHNOT: No.

LORD ILLINGWORTH: I am glad of that, Rachel.

MRS. ARBUTHNOT: He merely despises you.

LORD ILLINGWORTH: What a pity! What a pity for  
35 him, I mean.

MRS. ARBUTHNOT: Don't be deceived, George. Children begin by loving their parents. After a time they judge them. Rarely if ever do they forgive them.

LORD ILLINGWORTH: [Reads letter over again,  
40 very slowly.] May I ask by what arguments you made the boy who wrote this letter, this beautiful, passionate letter, believe that you should not marry his father, the father of your own child?

MRS. ARBUTHNOT: It was not I who made him see it.  
45 It was another.

LORD ILLINGWORTH: What fin-de-siècle<sup>1</sup> person?

MRS. ARBUTHNOT: The Puritan, Lord Illingworth. [A pause.]

LORD ILLINGWORTH: [Winces, then rises slowly  
50 and goes over to table where his hat and gloves are. MRS. ARBUTHNOT is standing close to the table. He picks up one of the gloves, and begins pulling it on.] There is not much then for me to do here, Rachel?

MRS. ARBUTHNOT: Nothing.

55 LORD ILLINGWORTH: It is good-bye, is it?

MRS. ARBUTHNOT: For ever, I hope, this time, Lord Illingworth.

LORD ILLINGWORTH: How curious! At this moment you look exactly as you looked the night you left me  
60 twenty years ago. You have just the same expression in your mouth. Upon my word, Rachel, no woman ever loved me as you did. Why, you gave yourself to me like a flower, to do anything I liked with. You were the prettiest of playthings, the most fascinating of small  
65 romances . . . [Pulls out watch.] Quarter to two! Must be strolling back to Hunstanton. Don't suppose I shall see you there again. I'm sorry, I am, really. It's been an amusing experience to have met amongst people of one's own rank, and treated quite seriously too, one's  
70 mistress, and one's—

[MRS. ARBUTHNOT snatches up glove and strikes LORD ILLINGWORTH across the face with it. LORD ILLINGWORTH starts. He is dazed by the insult of his punishment. Then he controls himself, and goes to  
75 window and looks out at his son. Sighs and leaves the room.]

MRS. ARBUTHNOT: [Falls sobbing on the sofa.] He would have said it. He would have said it.

<sup>1</sup> A French term meaning “end of a century.” It is also a historical term referring to the end of the nineteenth century, a time comprising a literary and artistic movement characterized by decadence, exhaustion with the world's state, and fashionable despair.

**GO ON TO THE NEXT PAGE.**

- [Enter GERALD and HESTER from the garden.]
- Line
- 80 GERALD: Well, dear mother. You never came out after all. So we have come in to fetch you. Mother, you have not been crying? [Kneels down beside her.]
- MRS. ARBUTHNOT: My boy! My boy! My boy!  
[Running her fingers through his hair.]
- 85 HESTER: [Coming over.] But you have two children now. You'll let me be your daughter?
- MRS. ARBUTHNOT: [Looking up.] Would you choose me for a mother?
- HESTER: You of all women I have ever known.
- 90 [They move towards the door leading into the garden with their arms round each other's waists. GERALD goes to table L.C. for his hat. On turning round he sees LORD ILLINGWORTH'S glove lying on the floor, and picks it up.]
- 95 GERALD: Hallo, mother, whose glove is this? You have had a visitor. Who was it?
- MRS. ARBUTHNOT: [Turning round.] Oh! No one. No one in particular. A man of no importance.
33. In lines 1–6 (“I decline to . . . interest me enormously”), Lord Illingworth’s reaction can most nearly be compared to that of
- a chess champion who was defeated by a novice
  - a farmer whose crops were destroyed by a storm
  - a businessperson who was jailed for failing to pay taxes
  - a sailor who came upon unexpected winds
  - a comedian who told an unsuccessful joke
34. In line 11, Lord Illingworth uses the phrase “philosophy of life” to most nearly mean
- opinions
  - intellect
  - experience
  - sentiment
  - suspicious
35. Which of the following adages most nearly expresses what Mrs. Arbuthnot is imparting to Lord Illingworth in lines 36–38 (“Don’t be deceived . . . they forgive them”)?
- One man’s trash is another man’s treasure.
  - Appearances are often deceiving.
  - Many hands make light work.
  - Familiarity breeds contempt.
  - Slow and steady wins the race.
36. In context, “fin-de-siècle” (line 46) most nearly means
- inadequate
  - deceptive
  - discriminating
  - shrewd
  - miserable
37. The flower metaphor in lines 62–63 (“Why you gave . . . I liked with”) mainly functions to emphasize Mrs. Arbuthnot’s prior
- innocence of youth
  - inner beauty
  - intellectual impairment
  - vulnerable trust
  - weakness of mind
38. Lines 63–65 (“You were the . . . [Pulls out watch.]”) functions primarily to
- reveal Lord Illingworth’s shallow character
  - suggest Mrs. Arbuthnot had multiple lovers at the time
  - imply Mrs. Arbuthnot and Lord Illingworth were together only a short time
  - assert Lord Illingworth’s genuine love for Mrs. Arbuthnot
  - draw a parallel between Mrs. Arbuthnot and Lord Illingworth’s romance and Gerald and Hester’s romance

GO ON TO THE NEXT PAGE.

39. In lines 69–70 (“treated quite seriously . . . mistress, and one’s—”), the incomplete dialogue conveys that
- (A) being involved with a married man is looked down upon
  - (B) labels for children born out of wedlock are offensive
  - (C) Lord Illingworth was about to kiss Mrs. Arbuthnot
  - (D) Gerald was eavesdropping on their conversation
  - (E) terms for mixing with someone of the lower-class are derogatory
40. In relation to what precedes lines 77–98 (“[Falls sobbing on . . . of no importance”], lines 1–76 (“I decline to . . . leaves the room]”) represent a shift from
- (A) the portrayal of Mrs. Arbuthnot’s strength to the portrayal of her vulnerability
  - (B) a flashback of Lord Illingworth and Mrs. Arbuthnot’s previous relationship to their present relationship
  - (C) dialogue that focuses on the drama’s plot to dialogue that focuses on the characters within the drama
  - (D) a formal mood indicative of aristocratic characters to an informal mood indicative of bourgeois characters
  - (E) a troublesome tone outlining conflict to a tentative tone imparting a lack of resolution
41. The main function of the repetition in line 83–84 (“My boy! My . . . through his hair”) is to suggest
- (A) the unease and concern Mrs. Arbuthnot has for Gerald’s well-being
  - (B) Hester is increasingly jealous of the close relationship between Gerald and his mother
  - (C) Gerald is treated like a child, despite the fact that he is a grown man
  - (D) Mrs. Arbuthnot is slowly being driven mad by the secret she is safeguarding
  - (E) Mrs. Arbuthnot’s great relief that Lord Illingworth left before Gerald entered
42. Which of the following statements best expresses the effect of line 97–98 (“[Turning round.] Oh! . . . of no importance”)?
- (A) The repetition of the word “no” serves as a flashback to when she rejected Lord Illingworth’s marriage proposal.
  - (B) The incomplete sentence structure indicates Mrs. Arbuthnot is not thinking clearly.
  - (C) The emphatic tone conveys that Mrs. Arbuthnot is not speaking the truth.
  - (D) The irony of her words provides the passage with a dramatic ending.
  - (E) Mrs. Arbuthnot’s calm mood removes the tension between the characters in the passage.
43. The time in which the passage is set functions primarily to
- (A) reveal the problematic expectations and roles of women
  - (B) emphasize the financial hardships of raising a child alone
  - (C) convey the rigidity of the social class system
  - (D) impart the prevalence of immorality in marital relationships
  - (E) suggest the impending upheaval of World War I

**GO ON TO THE NEXT PAGE.**

**Questions 44–55. Read the following poem carefully before you choose your answers.**

*This poem, “Let America Be America Again,” was first published in 1936.*

Let America be America again.  
Let it be the dream it used to be.  
Let it be the pioneer on the plain  
Seeking a home where he himself is free.

Line

5 (America never was America to me.)

Let America be the dream the dreamers dreamed—  
Let it be that great strong land of love  
Where never kings connive nor tyrants scheme  
That any man be crushed by one above.

10 (It never was America to me.)

O, let my land be a land where Liberty  
Is crowned with no false patriotic wreath,  
But opportunity is real, and life is free,  
Equality is in the air we breathe.

15 (There’s never been equality for me,  
Nor freedom in this “homeland of the free.”)

*Say, who are you that mumbles in the dark?  
And who are you that draws your veil across the stars?*

I am the poor white, fooled and pushed apart,  
20 I am the Negro bearing slavery’s scars.  
I am the red man driven from the land,  
I am the immigrant clutching the hope I seek—  
And finding only the same old stupid plan  
Of dog eat dog, of mighty crush the weak.  
25 I am the young man, full of strength and hope,  
Tangled in that ancient endless chain  
Of profit, power, gain, of grab the land!  
Of grab the gold! Of grab the ways of satisfying need!  
Of work the men! Of take the pay!  
30 Of owning everything for one’s own greed!

I am the farmer, bondsman to the soil.  
I am the worker sold to the machine.  
I am the Negro, servant to you all.  
I am the people, humble, hungry, mean—  
35 Hungry yet today despite the dream.  
Beaten yet today—O, Pioneers!  
I am the man who never got ahead,  
The poorest worker bartered through the years.

Yet I’m the one who dreamt our basic dream  
40 In the Old World while still a serf of kings,  
Who dreamt a dream so strong, so brave, so true,

That even yet its mighty daring sings  
In every brick and stone, in every furrow turned  
That’s made America the land it has become.  
45 O, I’m the man who sailed those early seas  
In search of what I meant to be my home—  
For I’m the one who left dark Ireland’s shore,  
And Poland’s plain, and England’s grassy lea,  
And torn from Black Africa’s strand I came  
50 To build a “homeland of the free.”

The free?

Who said the free? Not me?  
Surely not me? The millions on relief today?  
The millions shot down when we strike?  
55 The millions who have nothing for our pay?  
For all the dreams we’ve dreamed  
And all the songs we’ve sung  
And all the hopes we’ve held  
And all the flags we’ve hung,  
60 The millions who have nothing for our pay—  
Except the dream that’s almost dead today.

O, let America be America again—  
The land that never has been yet—  
And yet must be—the land where every man is free.  
65 The land that’s mine—the poor man’s, Indian’s, Negro’s,  
ME—  
Who made America,  
Whose sweat and blood, whose faith and pain,  
Whose hand at the foundry, whose plow in the rain,  
70 Must bring back our mighty dream again.

Sure, call me any ugly name you choose—  
The steel of freedom does not stain.  
From those who live like leeches on the people’s lives,  
We must take back our land again,  
75 America!

O, yes,  
I say it plain,  
America never was America to me,  
And yet I swear this oath—  
80 America will be!

Out of the rack and ruin of our gangster death,  
The rape and rot of graft, and stealth, and lies,  
We, the people, must redeem  
The land, the mines, the plants, the rivers.  
85 The mountains and the endless plain—  
And, all the stretch of these great green states—  
And make America again!

**GO ON TO THE NEXT PAGE.**

44. Which of the following statements best conveys the implications in the first stanza (“Let America . . . is free”)?
- (A) America continues to advance and improve.
  - (B) America was founded on principles it has been unable to fulfill.
  - (C) Americans have a strong spirit of survival and perseverance.
  - (D) America would be the first to actually achieve freedom for all citizens.
  - (E) America’s vast expanse offers a home to anyone who seeks one.
45. The parentheses in line 5, line 10, and lines 15–16 function chiefly to
- (A) insert ideas that are off-topic
  - (B) interject the speaker’s individual point of view
  - (C) break up the rhyme scheme
  - (D) connote that the words come from another source
  - (E) indicate that the words are meant to be sung
46. The ideas in lines 11–14 (“O, let my . . . air we breathe”) reveal that the speaker
- (A) believes that America was predicated on hypocrisy
  - (B) concludes that Americans purposefully tear each other down
  - (C) thinks that true liberty is impossible to achieve
  - (D) desires to live in another country
  - (E) deems America’s roots patriarchal
47. The main function of the italics in lines 17–18 (“Say, who are . . . across the stars”) is to
- (A) imply the ideas were translated from a foreign language
  - (B) create a demarcation between two sections of the poem
  - (C) suggest another voice is asking the questions
  - (D) emphasize the dubious nature of the questions
  - (E) posit questions that the speaker can then answer
48. In relation to lines 19–24 (“I am the . . . crush the weak”), lines 25–30 (“I am the . . . one’s own greed”) represent a shift from
- (A) first person narration to third person narration
  - (B) a passive tone to an indignant tone
  - (C) a poverty-stricken individual’s point of view to an immigrant’s point of view
  - (D) a despondent mood to a hopeful mood
  - (E) an effect to its cause
49. The main purpose of the exclamation points in lines 27–30 (“Of profit, power . . . one’s own greed”) is to
- (A) inspire immediate action among readers
  - (B) portray the feeling of greed
  - (C) express a shouting tone
  - (D) impart disbelief
  - (E) convey the excitement of leadership
50. In context, “its mighty daring sings” (line 42) most nearly means the American dream of freedom is the
- (A) audacity to believe
  - (B) impetus that built America
  - (C) flaw of American society
  - (D) force that keeps America indomitable
  - (E) betrayal of deceptive leadership
51. The effect of the repetition in lines 52–61 (“Who said the . . . almost dead today”) serves mostly to
- (A) express the number of citizens on government assistance
  - (B) call out American politicians on their biases
  - (C) emphasize the quantity of unliberated citizens
  - (D) encourage citizens to persevere
  - (E) question the hardships of the American dream
52. In relation to lines 81–82 (“Out of the . . . stealth, and lies”), the remainder of the poem serves primarily to
- (A) express a silver lining
  - (B) emphasize America’s beauty
  - (C) define equality
  - (D) inspire action
  - (E) demand reparations

**GO ON TO THE NEXT PAGE.**



53. Which of the following statements most nearly conveys the effect of the alliteration in lines 81–82 (“Out of the . . . stealth, and lies”)?
- (A) It distinguishes the victims of America’s inequalities from the aggressors who created the inequalities.
  - (B) The repetition of the soft consonant provides an empathic perspective on the events.
  - (C) The assonance within the alliteration creates a gentler tone.
  - (D) It draws attention to the actions that have been committed.
  - (E) It creates a connection of destruction between all four nouns.
54. Which of the following statements expresses how the poem’s setting is conveyed?
- (A) The speaker uses terms for ethnicities that are indicative of language used in the 1930s.
  - (B) Steel was America’s greatest export in the 1930s.
  - (C) The speaker includes details that refer to World War II.
  - (D) Serfdom was part of feudalism that existed in the Old World.
  - (E) The speaker’s reference to violence during protest alludes to an incident that took place in 1930s.
55. The speaker’s perspective throughout the poem might best be described as that of
- (A) an intellectual galvanizer
  - (B) a neutral commentator
  - (C) an unwavering patriot
  - (D) an emotional storyteller
  - (E) a cunning observer

**END OF SECTION I**

**GO ON TO THE NEXT PAGE.**

## ENGLISH LITERATURE AND COMPOSITION

## SECTION II

Time—2 hours

## Question 1

Suggested reading and writing time—40 minutes.

(This question counts for one-third of the total essay section score.)

In the following poem by Robert Frost (published in 1915), the speaker grows sleepy as he is picking apples. Read the poem carefully. Then, in a well-written essay, analyze how Frost uses poetic elements and techniques to express the speaker's experience and thoughts as he feels himself falling asleep.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use 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.

## After Apple Picking

<p>My long two-pointed ladder's sticking through a tree toward heaven still, And there's a barrel that I didn't fill <i>Line</i> Beside it, and there may be two or three 5 Apples I didn't pick upon some bough. But I am done with apple-picking now. Essence of winter sleep is on the night, The scent of apples: I am drowsing off. I cannot rub the strangeness from my sight 10 I got from looking through a pane of glass I skimmed this morning from the drinking trough And held against the world of hoary grass. It melted, and I let it fall and break. But I was well 15 Upon my way to sleep before it fell, And I could tell What form my dreaming was about to take. Magnified apples appear and disappear, Stem end and blossom end, 20 And every fleck of russet showing clear. My instep arch not only keeps the ache, It keeps the pressure of a ladder-round. I feel the ladder sway as the boughs bend. And I keep hearing from the cellar bin</p>	<p>25 The rumbling sound Of load on load of apples coming in. For I have had too much Of apple-picking: I am overtired Of the great harvest I myself desired. 30 There were ten thousand thousand fruit to touch, Cherish in hand, lift down, and not let fall. For all That struck the earth, No matter if not bruised or spiked with stubble, 35 Went surely to the cider-apple heap As of no worth. One can see what will trouble This sleep of mine, whatever sleep it is. Were he not gone, 40 The woodchuck could say whether it's like his Long sleep, as I describe its coming on, Or just some human sleep.</p>
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## Question 2

Suggested time: 40 minutes

(This question counts for one-third of the total essay section score.)

The following excerpt is from *Persuasion*, a novel by Jane Austen published in 1817. In this passage, the protagonist, Anne, is reunited with her former fiancé, Captain Wentworth, years after her father deemed him unsuitable for marriage. Read the passage carefully. Then, in a well-written essay, analyze how Austen uses literary elements and techniques to express the dynamic of the couple's situation.

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.

She had not mistaken [Captain Wentworth]. Jealousy of Mr. Elliot had been the retarding weight, the doubt, the torment. That had begun to operate in the very hour of  
 Line first meeting her in Bath; that had returned, after a short  
 5 suspension, to ruin the concert; and that had influenced him in everything he had said and done, or omitted to say and do, in the last four-and-twenty hours. It had been gradually yielding to the better hopes which her looks, or words, or actions occasionally encouraged; it had been  
 10 vanquished at last by those sentiments and those tones which had reached him while she talked with Captain Harville; and under the irresistible governance of which he had seized a sheet of paper, and poured out his feelings.

Of what he had then written, nothing was to be  
 15 retracted or qualified. He persisted in having loved none but her. She had never been supplanted. He never even believed himself to see her equal. Thus much indeed he was obliged to acknowledge: that he had been constant unconsciously, nay unintentionally; that he had meant to  
 20 forget her, and believed it to be done. He had imagined himself indifferent, when he had only been angry; and he had been unjust to her merits, because he had been a sufferer from them. Her character was now fixed on his mind as perfection itself, maintaining the loveliest  
 25 medium of fortitude and gentleness; but he was obliged to acknowledge that only at Uppercross had he learnt to do her justice, and only at Lyme had he begun to understand himself. At Lyme, he had received lessons of more than one sort. The passing admiration of Mr. Elliot  
 30 had at least roused him, and the scenes on the Cobb and at Captain Harville's had fixed her superiority.

In his preceding attempts to attach himself to Louisa Musgrove (the attempts of angry pride), he protested that he had for ever felt it to be impossible; that he had not  
 35 cared, could not care, for Louisa; though till that day, till the leisure for reflection which followed it, he had not understood the perfect excellence of the mind with which Louisa's could so ill bear a comparison, or the perfect unrivalled hold it possessed over his own. There, he had

40 learnt to distinguish between the steadiness of principle and the obstinacy of self-will, between the darings of heedlessness and the resolution of a collected mind. There he had seen everything to exalt in his estimation the woman he had lost; and there begun to deplore the pride,  
 45 the folly, the madness of resentment, which had kept him from trying to regain her when thrown in his way.

From that period his penance had become severe. He had no sooner been free from the horror and remorse attending the first few days of Louisa's accident, no  
 50 sooner begun to feel himself alive again, than he had begun to feel himself, though alive, not at liberty.

"I found," said he, "that I was considered by Harville an engaged man! That neither Harville nor his wife entertained a doubt of our mutual attachment. I was  
 55 startled and shocked. To a degree, I could contradict this instantly; but, when I began to reflect that others might have felt the same—her own family, nay, perhaps herself—I was no longer at my own disposal. I was hers in honour if she wished it. I had been unguarded.  
 60 I had not thought seriously on this subject before. I had not considered that my excessive intimacy must have its danger of ill consequence in many ways; and that I had no right to be trying whether I could attach myself to either of the girls, at the risk of raising even an  
 65 unpleasant report, were there no other ill effects. I had been grossly wrong, and must abide the consequences."

He found too late, in short, that he had entangled himself; and that precisely as he became fully satisfied of his not caring for Louisa at all, he must regard himself  
 70 as bound to her, if her sentiments for him were what the Harvilles supposed. It determined him to leave Lyme, and await her complete recovery elsewhere. He would gladly weaken, by any fair means, whatever feelings or speculations concerning him might exist; and he went,  
 75 therefore, to his brother's, meaning after a while to return to Kellynch, and act as circumstances might require.

GO ON TO THE NEXT PAGE.

## Question 3

Suggested time: 40 minutes

(This question counts for one-third of the total essay section score.)

As biographer, novelist, and critic Peter Ackroyd writes in the introduction to *Orlando: A Biography*, by Virginia Woolf, “Ever since Ovid’s *Metamorphoses* there has always been a current within Western literature that longs for singular transformation.” Many works in the canon of literature contain characters who experience profound transformations. The person they once were has been changed forever, either positively or negatively, either by their own volition or an outside force.

Either from your own reading or from the list below, choose a work of fiction in which a character undergoes a notable transformation. The change could have taken place immediately or over a long period of time. It could have been a fantastical transformation or one that was carried out realistically. Then, in a well-written essay, analyze how and why the character transformed, as well as how that transformation 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.
- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>○ <i>The Adventures of Pinocchio</i></li> <li>○ <i>The Age of Innocence</i></li> <li>○ <i>Alice’s Adventures in Wonderland</i></li> <li>○ <i>Americanah</i></li> <li>○ <i>Arrowsmith</i></li> <li>○ <i>As I Lay Dying</i></li> <li>○ <i>Beauty and the Beast</i></li> <li>○ <i>The Bonesetter’s Daughter</i></li> <li>○ <i>Ceremony</i></li> <li>○ <i>The Cloven Viscount</i></li> <li>○ <i>Cold Mountain</i></li> <li>○ <i>The Crucible</i></li> <li>○ <i>Dr. Jekyll and Mr. Hyde</i></li> <li>○ <i>The Golden Ass</i></li> <li>○ <i>Fahrenheit 451</i></li> <li>○ <i>Flowers for Algernon</i></li> <li>○ <i>Frankenstein</i></li> <li>○ <i>The Great Gatsby</i></li> <li>○ <i>Hamlet</i></li> </ul> | <ul style="list-style-type: none"> <li>○ <i>Invisible Man</i></li> <li>○ <i>Jane Eyre</i></li> <li>○ <i>The Kite Runner</i></li> <li>○ <i>The Once and Future King</i></li> <li>○ <i>Orlando: A Biography</i></li> <li>○ <i>Othello</i></li> <li>○ <i>The Pearl</i></li> <li>○ <i>The Philadelphia Story</i></li> <li>○ <i>The Picture of Dorian Gray</i></li> <li>○ <i>The Poisonwood Bible</i></li> <li>○ <i>Pride and Prejudice</i></li> <li>○ <i>Royal Jelly</i></li> <li>○ <i>A Tale of Two Cities</i></li> <li>○ <i>Their Eyes Were Watching God</i></li> <li>○ <i>The Taming of the Shrew</i></li> <li>○ <i>Things Fall Apart</i></li> <li>○ <i>To Kill a Mockingbird</i></li> <li>○ <i>Twelfth Night</i></li> </ul> |
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STOP

END OF EXAM