

# AP English Literature and Composition Practice Exam

## Section I

Time: 1 hour

Directions: This section includes selections from literary works, followed by questions about their form, content, and style. After reading each selection, choose the best answer to each question. Pay particular attention to questions that contain the words NOT, LEAST, or EXCEPT.

**Questions 1–8.** Read the following poem carefully before choosing your answers.

*The following poem was written in response to a coronation celebration, for which copies of the Egyptian pyramids were built, albeit on a smaller scale than the originals.*

No, Time, thou shalt not boast that I do change:  
Thy pyramids built up with newer might  
To me are nothing novel, nothing strange;  
They are but dressings of a former sight  
5 Our dates<sup>1</sup> are brief, and therefore we admire  
What thou dost foist upon us that is old,  
And rather make them born to our desire<sup>2</sup>  
Than think that we before have heard them told.<sup>3</sup>

Thy registers<sup>4</sup> and thee I both defy,  
10 Not wond'ring at the present nor the past;  
For thy records and what we see doth lie,  
Made more or less by thy continual haste.  
This I do vow, and this shall ever be:  
I will be true, despite thy scythe and thee.

---

1 *dates* lifespans

2 *make...desire* reconstruct them as we wish

3 *heard them told* known them to have been created already

4 *registers* records of time, such as calendars

1. The speaker's tone throughout the poem is
  - A. bold
  - B. hopeless
  - C. acquiescent
  - D. cheerful
  - E. mournful
2. In the first quatrain, the pyramids serve all of the following functions EXCEPT
  - A. celebrating a ruler's ascension to the throne
  - B. providing Time with an opportunity for boasting
  - C. creating a focus for the speaker's argument
  - D. exemplifying the foresight of an ancient culture
  - E. providing models of previously created structures
3. The second quatrain
  - A. contradicts the theme of the poem
  - B. explains why we recreate what already exists
  - C. expresses the speaker's fear of his own mortality
  - D. praises the steadfastness of Time
  - E. glorifies Man's creative abilities

4. The words “What” (line 6) and “them” (line 7) most likely refer to
- A. Time and the speaker
  - B. “dressings” (line 4)
  - C. “Our dates” (line 5)
  - D. the coronation pyramids
  - E. the original pyramids
5. The speaker’s view of Time in the third quatrain is both
- A. dark and dreary
  - B. demonic and ruthless
  - C. hurried and unreliable
  - D. determined and forceful
  - E. unending and unchangeable
6. The final couplet serves to
- A. make Time seem ineffectual
  - B. alert the coronation crowd to danger
  - C. describe the speaker’s hopelessness
  - D. slow Time down, if not stop it completely
  - E. alarm the speaker to misfortune
7. In the context of the poem, the word “true” in line 14 must mean
- A. honest
  - B. upright
  - C. faithful
  - D. unchanging
  - E. real

8. The poem seems to encourage
- A. retreat in the face of dangerous odds
  - B. steadfastness in spite of Time's ceaseless flow
  - C. appreciation for time-worn customs
  - D. awe for the destructive power of Time
  - E. courtesy toward newly crowned royalty

**Questions 9–16. Read the following passage carefully before choosing your answers.**

*In the following passage taken from an 1818 novel, Victor Frankenstein has created an artificial man from parts of human cadavers, but immediately rejects him as monstrous. Angry and indignant, and having already vengefully murdered someone close to Victor, the monster requests that Frankenstein give life to an artificial woman, a fitting companion for someone not “born” in the normal sense. However, Frankenstein cannot go through with the task.*

“Begone! I do break my promise; never will I create another like yourself, equal in deformity and wickedness.”

- “Slave, I before reasoned with you, but you have proved yourself unworthy of my condescension. Remember that I have power; you believe yourself miserable, but I can make you so wretched that the light of day will be hateful to you. You are my creator, but I am your master; obey!”
- 5

- “The hour of my irresolution is past, and the period of your power is arrived. Your threats cannot move me to do an act of wickedness; but they confirm me in a determination of not creating you a companion in vice. Shall I, in cool blood, set loose upon the earth a demon whose delight is in death and wretchedness? Begone! I am firm, and your words will only exasperate my rage.”
- 10

- The monster saw my determination in my face and gnashed his teeth in the impotence of anger. “Shall each man,” cried he, “find a wife for his bosom, and each beast have his mate, and I be alone? I had feelings of affection, and they were requited by detestation
- 15

and scorn. Man! You may hate, but beware! Your hours will pass in dread and misery, and soon the bolt will fall which must ravish from  
20 you your happiness forever. Are you to be happy while I grovel in the intensity of my wretchedness? You can blast my other passions, but revenge remains—revenge, henceforth dearer than light or food! I may die, but first you, my tyrant and tormentor, shall curse the sun that gazes on your misery. Beware, for I am fearless and therefore  
25 powerful. I will watch with the wiliness of a snake, that I may sting with its venom. Man, you shall repent of the injuries you inflict.”

“Devil, cease; and do not poison the air with these sounds of malice. I have declared my resolution to you, and I am no coward to bend beneath words. Leave me; I am inexorable.”

30 “It is well. I go; but remember, I shall be with you on your wedding-night.” I started forward and exclaimed, “Villain! Before you sign my death-warrant, be sure that you are yourself safe.”

I would have seized him, but he eluded me and quitted the house with precipitation. In a few moments I saw him in his boat, which  
35 shot across the waters with an arrowy swiftness and was soon lost amidst the waves.

9. Both Frankenstein and the monster seem convinced of their own
- A. superior will.
  - B. intellectual capacity
  - C. divine purpose
  - D. creative talent
  - E. doomed fate
10. In lines 6–7, the monster commands Frankenstein with a sense of
- A. understatement
  - B. desperation
  - C. uncertainty
  - D. beneficence
  - E. irony

11. In lines 8–13, Frankenstein assumes that the woman he is commissioned to create would be
- A. scientifically impossible
  - B. aesthetically disappointing to the monster
  - C. more advanced than the monster
  - D. just as evil as the monster
  - E. equally ugly to the monster
12. In lines 15–18, the monster sees his situation as
- A. unjust
  - B. unpredictable
  - C. undaunted
  - D. unwieldy
  - E. unheralded
13. The “bolt” in line 19 is most likely
- A. the death of Victor Frankenstein
  - B. Victor’s current misery
  - C. a fateful accident
  - D. a future action of the monster
  - E. society’s response to Victor’s wrongdoing
14. To the monster, “revenge” has become “dearer than light or food” (line 22) because
- A. he realizes the high cost of a vengeful attitude
  - B. a desire for revenge is the only thing that Frankenstein has not taken from him
  - C. being artificial, he requires neither sunlight nor nourishment
  - D. his inherent wickedness makes him want to destroy Frankenstein
  - E. his unmet desire for a mate causes him to seek revenge on humankind

15. In line 34, the word “precipitation” is best defined as
- A. rain
  - B. hesitancy
  - C. haste
  - D. caution
  - E. casting down
16. The “arrowy swiftness” (line 35) of the boat is reminiscent of all of the following EXCEPT the monster’s
- A. directness of purpose
  - B. lethality
  - C. love of his mate
  - D. potential power
  - E. vengefulness

**Questions 17–29. Read the following poem carefully before choosing your answers.**

Elena

- My Spanish isn’t enough.  
I remember how I’d smile  
listening to my little ones,  
understanding every word they’d say,  
5 their jokes, their songs, their plots,  
*Vamos a perdile dulces a mama. Vamos.*<sup>1</sup>  
But that was in Mexico.  
Now my children go to American high schools.  
They speak English. At night they sit around  
10 the kitchen table, laugh at one another.  
I stand by the stove and feel dumb, alone.  
I bought a book to learn English.  
My husband frowned, drank more beer.  
My oldest said, “*Mama*, he doesn’t want you

- 15 to be smarter than he is." I'm forty,  
embarrassed at mispronouncing words,  
embarrassed at the laughter of my children,  
the grocer, the mailman. Sometimes I take  
my English book and lock myself in the bathroom,  
20 say the thick words softly,  
for if I stop trying, I will be deaf  
when my children need my help.
- 

1 *Vamos... Vamos*: Let's go ask Mama for candy. Let's go.

17. The speaker in the poem is most likely
- A. a wealthy traveler
  - B. a Spanish teacher
  - C. a poor housekeeper
  - D. a concerned parent
  - E. a Mexican refugee
18. The first line of the poem is a declaration that
- A. the speaker constantly seeks ways to improve herself
  - B. the speaker's native tongue is insufficient for her current situation
  - C. Spanish culture is inferior to American culture
  - D. memories of Mexico have no bearing on one's success in America
  - E. the speaker is longing for another child
19. Concerning her children in lines 2–6, the speaker feels
- A. warm and involved
  - B. proud and indulgent
  - C. puzzled and angry
  - D. uneasy and suspicious
  - E. generous and nurturing

20. In lines 8–11, the speaker feels
- A. hateful and wronged
  - B. teased and abused
  - C. isolated and unwanted
  - D. dutiful and obligated
  - E. unfulfilled and reckless
21. Compared to the speaker, the husband in line 13 is
- A. less accepting of change
  - B. unloving toward his children
  - C. lacking a purpose in his life
  - D. resentful toward America
  - E. longing for Mexico
22. Which of the following could be true of the quotation (“*Mama...he is.*”) in lines 14–15?
- I. It is a sign that the speaker’s eldest child is a part of two cultures.
  - II. It shows that the speaker’s eldest child knows his father very little.
  - III. It recognizes a certain challenge in the speaker’s new goal.
- A. III only
  - B. I and II
  - C. I and III
  - D. II and III
  - E. I, II, and III
23. The speaker’s observation that she is forty (line 15) demonstrates
- A. that she feels defeated by her life in America
  - B. another way in which she feels alone and challenged
  - C. her pride in having accomplished so much midway through her life
  - D. her longing for a new life with a new supportive husband
  - E. that she realizes the impossibility of her new task

24. Which of the following indicates that the reaction of her “children,/ the grocer, the mailman” (lines 17–18) to the speaker’s mispronunciation of English words is probably an ongoing occurrence?
- A. the fact that these are people she sees every day
  - B. the lower case letters starting lines 17–18
  - C. the concrete language of lines 17 and 18
  - D. the idea that children, grocers, and mail carriers are inherently cruel
  - E. the repetitive, parallel structure of lines 16 and 17
25. The speaker locks herself “in the bathroom” (line 19) probably because
- A. she thinks that high school teenagers are noisy
  - B. she wants to teach her drunk husband a lesson
  - C. she has no place in the house to call her own
  - D. she wants a place to study without being ridiculed
  - E. she hates to be distracted by housework when studying
26. The word “thick” in line 20 is closest in meaning to
- A. long
  - B. deep
  - C. untranslatable
  - D. difficult
  - E. ugly
27. The speaker’s assertion in lines 21–22 (“if I stop...my help.”) is a realization that
- A. her senses diminish with age
  - B. she enjoys her children less and less
  - C. she feels resentful toward her children
  - D. life in America is more fast-paced than in Mexico
  - E. not learning English will eventually make her feel useless

28. If the poem were divided into stanzas, the most obvious breaks would occur between
- A. lines 1–2 and 5–6
  - B. lines 3–4 and 9–10
  - C. lines 7–8 and 11–12
  - D. lines 12–13 and 16–17
  - E. lines 13–14 and 20–21
29. The poem develops using
- A. long and complex sentences
  - B. personification and metaphor
  - C. rhetorical questions and apostrophe
  - D. onomatopoeia and alliteration
  - E. free verse and verb tense shifts

**Questions 30–44. Read the following passage carefully before choosing your answers.**

*The following scene takes place in the St. George's Park Tea Room in Port Elizabeth, South Africa. Hally's family owns the tearoom and Sam works for them. The year is 1950, when a white minority government not only runs a mostly black country, but also enforces racial segregation. Hally is recalling a childhood memory.*

HALLY...The sheer audacity of it took my breath away. I mean, seriously, what does a black man know about flying a kite? I'll be honest with you, Sam, I had no hopes for it. If you think I was excited and happy, you got another guess coming. In fact, I was scared that we  
5 were going to make fools of ourselves. When we left the boarding house to go up onto the hill, I was praying quietly that there wouldn't be any other kids around to laugh at us.

SAM (*Enjoying the memory as much as HALLY*) Ja, I could see that.

HALLY I made it obvious, did I?

10 SAM Ja. You refused to carry it.

HALLY Do you blame me? Can you remember what the poor thing looked like? Tomato-box wood and brown paper. Flour and water for glue! Two of my mother's old stockings for a tail, and then all those bits and pieces of string you made me tie together so that we  
15 could fly it! No, that was now looking for a miracle to happen.

SAM Then the big argument when I told you to hold the string and run with it when I let go.

HALLY I was prepared to run, all right, straight back to the boarding house.

20 SAM (*Knowing what's coming*) So what happened?

HALLY Come on, Sam, you remember as well as I do.

SAM I want to hear it from you.

(HALLY *pauses. He wants to be as accurate as possible.*)

HALLY You went a little distance from me down the hill, you held  
25 it up ready to let it go. "This is it," I thought. "Like everything else in my life, here comes another fiasco." Then you shouted, "Go, Hally!" and I started to run. (*Another pause*) I don't know how to describe it, Sam. Ja! The miracle happened! I was running, waiting for it to crash to the ground, but instead suddenly there was something alive  
30 behind me at the end of the string, tugging at it as if it wanted to be free. I looked back...(*Shakes his head*)...I still can't believe my eyes. It was flying! Looping around and trying to climb even higher into the sky. You shouted to me to let it have more string. I did, until there was none left and I just holding that piece of wood we had tied  
35 it to. You came up and joined me. You were laughing.

SAM So were you. And shouting, "It works, Sam! We've done it!"

HALLY And we had! I was so proud of us! It was the most splendid thing I had ever seen. I wished there were hundreds of kids around to watch us. The part that scared me, though, was when you showed  
40 me how to make it dive down to the ground and then just when it was on the point of crashing, swoop up again!

SAM You didn't want to try yourself.

HALLY Of course not! I would have been suicidal if anything had happened to it. Watching you do it made me nervous enough. I was quite happy just to see it up there with its tail fluttering behind it. You left me after that, didn't you? You explained how to get it down, we tied it to the bench so that I could sit and watch it, and you went away. I wanted you to stay, you know. I was a little scared of having to look after it myself.

50 SAM (*Quietly*) I had work to do, Hally.

HALLY It was sort of sad bringing it down, Sam. And it looked sad again when it was lying there on the ground. Like something that had lost its soul. Just tomato-box wood, brown paper and two of my mother's old stockings! But I'll never forget that first moment when I saw it up there. I had a stiff neck the next day from looking up so much. (SAM *laughs*. HALLY *turns to him with a question he never thought of asking before*) Why did you make that kite, Sam?

SAM (*Evenly*) I can't remember.

HALLY Truly?

60 SAM Too long ago, Hally.

HALLY Ja, I suppose it was. It's time for another one, you know.

SAM Why do you say that?

HALLY Because it feels like that. Wouldn't be a good day to fly it, though.

65 SAM No. You can't fly kites on rainy days.

HALLY (*He studies SAM. Their memories have made him conscious of the man's presence in his life*) How old are you, Sam?

SAM Two score and five.

HALLY Strange, isn't it?

70 SAM What?

HALLY Me and you.

SAM What's strange about it?

HALLY Little white boy in short trousers and a black man old enough to be his father flying a kite. It's not every day you see that.

75 SAM But why strange? Because one is white and the other black?

HALLY I don't know. Would have been just as strange, I suppose if it had been me and my Dad. Cripple man and a little boy! Nope! There's no chance of me flying a kite without it being strange.

30. The event recollected by Hally and Sam can best be characterized as
- A. hectic
  - B. morose
  - C. bittersweet
  - D. dangerous
  - E. embarrassing
31. In lines 1–7, Hally expresses concerns about which of the following?
- I. Sam's ability to fly the kite
  - II. The propriety of flying a kite
  - III. Possibly being seen by others while playing
  - IV. The humiliation of playing with a black man
- A. I only
  - B. I and II
  - C. I, II, and III
  - D. II, III, and IV
  - E. I, II, III, and IV
32. Lines 8–12 indicate that right before flying the kite,
- A. Sam had an awareness that Hally didn't
  - B. Sam wanted to fly the kite even less than Hally
  - C. Sam made an erroneous assumption about Hally
  - D. Sam wanted to fly the kite by himself, without Hally there
  - E. Sam was hoping for the youthful audience that Hally dreaded
33. Hally's feelings about the kite in lines 18–21 are best described as
- A. amazed
  - B. hesitant

- C. worshipful
  - D. disdainful
  - E. offended
34. Sam's sentence fragment in line 20 demonstrates
- A. both Sam and Hally's familiarity with the kite incident
  - B. a hesitancy to discuss such a painful memory
  - C. a need to hurry the story along, so Sam can return to his work
  - D. a South African dialect peculiar to Port Elizabeth
  - E. Sam's lack of education compared to Hally's privileged education
35. Lines 20–22 reflect the way that, just as with the kite,
- A. Sam is cruelly teasing Hally to put the boy in his place
  - B. Sam is encouraging Hally to depend less on adults
  - C. Sam is collaborating with Hally in a silly exercise
  - D. Sam is punishing Hally by making him recall a time of loneliness
  - E. Sam is coaxing Hally to try something that the boy is reluctant to do
36. In lines 24–35, Hally's mood shifts from
- A. awkwardness to confidence
  - B. pessimism to jubilation
  - C. sullenness to excitability
  - D. wonder to disbelief
  - E. self pity to self awareness
37. Hally's mention of the "kids" in line 38 indicates
- A. the transforming effect of flying the kite
  - B. the repetition of his previous fears
  - C. the realization that he has not left his youth
  - D. the exhilaration of accomplishing a long-term goal
  - E. the hope that he may one day become a father

38. In telling Sam, “I wanted you to stay, you know” (line 48), Hally is
- A. kindly reassuring
  - B. boldly demanding
  - C. gently reprimanding
  - D. logically informing
  - E. hazily recalling
39. In line 50, Sam’s “I had work to do, Hally,” emphasizes a difference between
- A. Sam’s dedication to friendship and Hally’s
  - B. Sam’s love of work and Hally’s
  - C. Sam’s desperation and Hally’s
  - D. Sam’s stamina and Hally’s
  - E. Sam’s social status and Hally’s
40. Lines 51–52 show all of the following EXCEPT that
- A. Hally continues to personify the kite, as in lines 29–31
  - B. Hally is not responding to Sam’s reminder in line 50
  - C. the kite has been reflecting Hally’s mood in the recollection
  - D. the kite symbolizes Hally’s soulless relationship with Sam
  - E. Hally is focusing more on himself than on Sam
41. The rain referred to in line 65 implies
- A. a difference in Sam and Hally’s relationship
  - B. the sadness of no longer having a kite
  - C. the cleansing of Sam and Hally’s sins against each other
  - D. the erosion of Sam and Hally’s shared memories
  - E. the rejuvenation of kinship between long lost friends

42. The word “presence” in line 67 is closest in meaning to
- A. “attendance”
  - B. “existence”
  - C. “authority”
  - D. “impact”
  - E. “charisma”
43. In lines 73–78, Hally regards Sam’s blackness as something like a(n)
- A. mutation
  - B. peculiarity
  - C. sickness
  - D. warning
  - E. inheritance
44. Which of the following seems most likely true of Sam and Hally’s relationship?
- A. Hally is a beneficent employer and Sam is a likeable but unhappy employee.
  - B. It has had opportunity for depth, but age and social disparity have prevented a more substantive friendship.
  - C. It has steadily increased in meaning and breadth as Hally has come to realize the unimportance of racial differences.
  - D. When Hally was younger, Sam was a father figure; now that they are older, Hally is taking on the parental role.
  - E. In the kite flying episode, there are no problems with their relationship; now they are burdened with resentment and ignorance.

Questions 45–54. Read the following poem carefully before choosing your answers.

Sailing to Byzantium<sup>1</sup>

W. B. Yeates

I

That is no country for old men. The young  
In one another's arms, birds in the trees—  
Those dying generations—at their song,  
The salmon-falls, the mackerel-crowded seas,  
5 Fish, flesh, or fowl commend all summer long  
Whatever is begotten, born, and dies.  
Caught in that sensual music all neglect  
Monuments of unageing intellect.

II

An aged man is but a paltry thing,  
10 A tattered coat upon a stick, unless  
Soul clap its hands and sing, and louder sing  
For every tatter in its mortal dress,  
Nor is there singing school but studying  
Monuments of its own magnificence;  
15 And therefore I have sailed the seas and come  
To the holy city of Byzantium.

III

O sages standing in God's holy fire  
As in the gold mosaic of a wall,  
Come from the holy fire, perne in a gyre<sup>2</sup>,  
20 And be the singing-masters of my soul.  
Consume my heart away; sick with desire  
And fastened to a dying animal  
It knows not what it is; and gather me  
Into the artifice of eternity.

## IV

- 25 Once out of nature I shall never take  
My bodily form from any natural thing,  
But such a form as Grecian goldsmiths make  
Of hammered gold and gold enamelling  
To keep a drowsy Emperor awake;  
30 Or set upon a golden bough to sing<sup>3</sup>  
To lords and ladies of Byzantium  
Of what is past, or passing, or to come.  
(1928)
- 

- 1 ancient Turkish capital invaded by the Christianized Roman emperor Constantine and renamed Constantinople around 325 C.E. Today, it is called Istanbul.  
2 turn around in a spiral  
3 There is an apocryphal story that in ancient Byzantium, the emperor had a tree made of precious metals and filled with singing mechanical birds.

45. The speaker in the poem seems to be
- A. a young girl
  - B. a naive priest
  - C. a drunk sailor
  - D. an old man
  - E. a creative metalworker
46. In the first stanza, all of the following are aspects of “That...country” which is not “for old men” (line 1) EXCEPT
- A. “The young/In one another’s arms”
  - B. “dying generations”
  - C. “Whatever is begotten”
  - D. “sensual music”
  - E. “unaging intellect”

47. Within the context of the first stanza, the word “sensual” (line 7) is best defined as
- A. arousing
  - B. sexual
  - C. mortal
  - D. sense-related
  - E. primal
48. Lines 9–12 contain all of the following EXCEPT
- A. indirect metaphor
  - B. personification
  - C. anastrophe
  - D. polysyndeton
  - E. a conditional statement
49. To “clap its hands and sing, and louder sing/For every tatter in its mortal dress” (lines 11–12), a soul must be
- A. acknowledging its flaws and/or praising its age
  - B. drawing attention to itself and/or away from its dingy garb
  - C. enjoying mediocrity and/or fearing death
  - D. calculating a comeback and/or anticipating a cyclic change
  - E. performing for the world and/or hiding from the soul’s responsibilities
50. By the end of stanza II, the narrator’s focus seems to be to
- A. complain about his helplessness
  - B. discover a means to change the “country”
  - C. find a way to achieve his goal
  - D. escape the stress that his environment creates
  - E. jump to conclusions about his peers

51. The narrator addresses the “sages” in stanza III for all of the following reasons EXCEPT TO
- A. become aware of his spiritual identity
  - B. gain a kind of immortality
  - C. reveal a way to come under their control
  - D. acquire wealth from social rebellion
  - E. leave behind the sensual
52. The “animal” (line 22) referred to in the third stanza must be
- A. a sea beast
  - B. a scarecrow
  - C. a symbol for depravity
  - D. the speaker’s body
  - E. one of the birds in the final stanza
53. Within the context of the fourth stanza, the gold BEST represents
- A. material wealth
  - B. eternal artistry
  - C. easy conductivity
  - D. metallic elasticity
  - E. shining beauty
54. The desires of the speaker are most like those of
- A. an artist who wants to be remembered forever in his works
  - B. a patient who just wants a few more moments with his children
  - C. a sailor who wants to find a new destination
  - D. a craftsman who has never been certain of his talent
  - E. a gardener who has never been able to get anything to grow

## Section II

Time: 2 hours

Directions: Section II of this exam requires answers in essay form. The essays will be judged on how well they respond to the questions and the quality of the writing. Write clearly and legibly and check each essay for spelling, punctuation, and other errors. Cross out any errors you make.

### Question 1

**Suggested time:** 40 minutes. This question counts as one-third of your essay score.

Following are two poems, Mary Wroth's Sonnet 64 from *Pamphilia to Amphilanthus*, and "I...and Your Eyes" by Etheridge Knight. Read the two poems carefully. Then, write a well-organized essay in which you discuss significant similarities and differences in the works. In your essay, be sure to consider both theme and style.

#### POEM A

Love like a juggler comes to play his prize<sup>1</sup>  
And all minds draw his wonders to admire,  
To see how cunningly he, wanting eyes,  
Can yet deceive the best sight of desire;  
5 The wanton child<sup>2</sup>, how he can feign his fire  
So prettily<sup>3</sup> as none sees his disguise,  
How finely do his tricks, while we fools hire  
The badge and office<sup>4</sup> of his tyrannies,  
For in the end, such juggling he doth make  
10 As he our hearts, instead of eyes, doth take;  
For men can only by their sleights abuse  
The sight with nimble and delightful skill,  
But if he play, his gain is our lost will;  
Yet, childlike, we cannot his sports refuse.

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1 *prize game*

2 *wanton child* Love

3 *prettily* skillfully

4 *badge and office* signs and service

## POEM B

And I and your eyes

Draw round about a ring of gold

And sing their circle of sparks

And I and your eyes

5 Hold untold tales and conspire

With moon and sun to shake my soul.

And I and your eyes

If I could hold your hillside smile

Your seashore laughter your lips

10 Then I

Could stand alone the pain

Of flesh alone the time and space

And steel alone but I am shaken

It has taken your eyes

15 To move this stone.

"I and Your Eyes" from *The Essential Etheridge* Knight, by Etheridge Knight, © 1986. All rights are controlled by the University of Pittsburgh Press, Pittsburgh, PA, 15260. Used by permission of the University of Pittsburgh Press.

### Question 2

**Suggested time:** 40 minutes. This question counts as one-third of your essay score.

Read the passage below carefully. Then, in a well-written essay, explain how the excerpt portrays the relationship between the father and son. You may include—but are not limited to—tone, setting, and dialogue.

*In the following passage, taken from Kazuo Ishiguro's novel The Remains of the Day, a butler named Stevens in 1930s England has been given the task of firing his own father from an underbutler position and giving him a job with less responsibility. The father's occasional bouts with senility and infirmity are causing this change, even though he is a highly experienced servant.*

I had rarely had reason to enter my father's room prior to this occasion and I was newly struck by the smallness and starkness of it. Indeed, I recall my impression at the time was of having stepped into a prison cell, but then, this might have had as much to do with the pale early light as with the size of the room or the bareness of its walls. For my father had opened his curtains and was sitting, shaved and in full uniform, on the edge of his bed from where evidently he had been watching the sky turn to dawn. At least one assumed he had been watching the sky, there being little else to view from his small window other than roof-tiles and guttering. The oil lamp beside his bed had been extinguished, and when I saw my father glance disapprovingly at the lamp I had brought to guide me up the rickety staircase, I quickly lowered the wick. Having done this, I noticed all the more the effect of the pale light coming into the room and the way it lit up the edges of my father's craggy, lined, still awesome features.

'Ah,' I said, and gave a short laugh, 'I might have known Father would be up and ready for the day.'

'I've been up for the past three hours,' he said, looking me up and down rather coldly.

'I hope Father is not being kept awake by his arthritic troubles.' 'I get all the sleep I need.'

My father reached forward to the only chair in the room, a small wooden one, and placing both hands on its back, brought himself to his feet. When I saw him stood upright before me, I could not be sure to what extent he was hunched over due to his infirmity and what extent due to the habit of accommodating the steeply sloped ceilings of the room.

'I have come here to relate something to you, Father.'

'Then relate it briefly and concisely. I haven't all morning to listen to your chatter.'

'In that case, Father, I will come straight to the point.'

'Come to the point then and be done with it. Some of us have work to be getting on with.'

‘Very well. Since you wish me to be brief, I will do my best  
35 to comply. The fact is, Father has become increasingly infirm. So  
much so that even the duties of the under-butler are now beyond  
his capabilities. His lordship is of the view, as indeed I am myself,  
that while Father is allowed to continue with his present round of  
duties, he represents an ever-present threat to the smooth running  
40 of this household, and in particular to next week’s important inter-  
national gathering.’

My father’s face, in the half-light, betrayed no emotion whatsoever.

‘Principally,’ I continued, ‘it has been felt that Father should no  
longer be asked to wait at table, whether or not guests are present.’

45 ‘I have waited at table every day for the last fifty-four years,’ my  
father remarked, his voice perfectly unhurried.

‘Furthermore, it has been decided that Father should not carry  
laden trays of any sort for even the shortest distance. In view of these  
limitations, and knowing Father’s esteem for conciseness, I have list-  
50 ed here the revised round of duties he will from now on be expected  
to perform.’

I felt disinclined actually to hand him the piece of paper I was  
holding, and so put it down on the end of his bed. My father glanced  
at it then returned his gaze to me. There was still no trace of emotion  
55 discernible in his expression, and his hands on the back of the chair  
appeared perfectly relaxed. Hunched over or not, it was impossible  
not to be reminded of the sheer impact of his physical presence—

(1988)

### Question 3

**Suggested time:** 40 minutes. This question counts as one-third of your  
essay score.

When a person has to deal with external pressures, forces beyond his or  
her control, either his true character is revealed, or what already comprises  
his personality is magnified. All of the works listed below contain charac-  
ters who are defined or clarified by the way that they face external forces.

In a well-developed essay, select one of these works and explain the way that it delineates characters through external crisis.

*A Midsummer Night's Dream*

*Romeo and Juliet*

*The Odyssey*

*Antigone*

*La Morte D'Arthur*

*Julius Caesar*

*A Tale of Two Cities*

*Things Fall Apart*

*The Old Man and the Sea*

*Pygmalion*

*Beowulf*

*The Canterbury Tales*

*Macbeth*

*Othello*

*Wuthering Heights*

*Tess of the d'Urbervilles*

*Jude the Obscure*

*Heart of Darkness*

*The Crucible*

*Chronicle of a Death Foretold*

*Rosencrantz and Guildenstern*

*Are Dead*

*The Adventures of Huckleberry Finn*

*The Great Gatsby*

*Beloved*

*Interpreter of Maladies*

*Master Harold...and the Boys*

*The Awakening*

*No Exit*

*Pedro Paramo*

*The Divine Comedy*

*Oedipus Rex*

*The Darker Face of the Earth*

*Equus*

*Hamlet*

*The Scarlet Letter*

*Sotoba Komachi*

*Lady Aoi*

*The Damask Drum*

*Alice's Adventures in Wonderland*

*Hard Times*

*Blind Assassin*

## Answers and Explanations

1. **A.** The poem displays a kind of boldness at the outset: the first line denies that Time can brag about the speaker's inconstancy. Spotting this confidence right away, we can easily eliminate Options B, C, and E as being too passive. The positive outlook of Option D may make it a possible choice until we go to line 9: "Thy registers and thee I both defy." That last word has a bit of a snarl in it, too dark to be cheerful, so A wins out.

2. **D.** The introductory note to the poem proves A and E true. In the poem itself, lines 2–3 anticipate what Time may suspect: that the speaker would somehow find the newly erected "mini-pyramids" curious. Since he does not, Time cannot boast that the speaker's attitudes have altered from a previous standpoint, so B is possible. Option C is then also viable, since the speaker uses the pyramids to prove his own steadfastness. What the ancient Egyptians could have been foreseeing is not made clear anywhere in the poem, so D is the correct choice for this EXCEPT question.

3. **B.** How can a poem contradict its own theme? Whatever self-contradictions or paradoxes that appear in a work instantly become part of that work's theme, so A is not only wrong, but near impossible. In line 5, the speaker admits that the human lifespan is not very long, but rather than fear for his mortality (C), the speaker uses it to explain why we admire what is old. Throughout the poem, the speaker looks down on Time, so D couldn't be right. There may be some creativity demonstrated in the erection of pyramids, but especially in line 7, the speaker talks about building as an act of will rather than one of glorified creativity, so E disappears as a possibility. All of these points make B the best answer: the speaker continues his argument by explaining that these coronation pyramids have been built as a way of owning the past.

4. E. The word “old” in line 6 helps to make E clear. The speaker, the recently built coronation pyramids (called “dressings” in line 4), and our “dates” or lifespans are all relatively brief or new.

5. C. The speaker says that Time acts in “continual haste” (line 12) and that its records “lie” (line 11). Time is therefore “hurried and unreliable” (C).

6. A. Even though Time is armed with a “scythe” (line 14), which could “mow” the speaker down and end his life, he makes a “vow” (line 13) that he will remain “true” (line 14), in other words, unimpressed by Time’s power. This explanation then discounts both C and E. The coronation crowd is mentioned nowhere in the couplet, so B can be dismissed. And D is no good, because, although the speaker can stand up to Time’s destructive power, he does not say that he can halt or slow down that power.

7. D. In the first line of the poem, the speaker tells Time that he will not change and continues that idea throughout the poem. The other options contain typical denotations for “true,” but D is the most contextually sound.

8. B. The defiance expressed especially in line 9 eliminates A and D immediately. And although the poem is a response to a coronation celebration, the speaker is addressing Time rather than dealing with the celebrated ruler, so E is out. The second quatrain clarifies that our new efforts in the present are superior to honoring the past, so C is now doubtful. Option B works best for the same reason given in the explanation for Item 7 above.

9. A. Both characters refer to the monster having “power” (lines 4, 8), but Frankenstein twice mentions his own “determination” (lines 10, 14) not to create a companion for the monster. The monster continues to threaten, and warns that he will soon bring Frankenstein to ruin; however, Victor still will not yield. Thus, they both believe that their own will can win out in the end.

10. E. When the monster declares in lines 6–7, “You are my creator, but I am your master: obey!” he notes an ironic shift in power: if the monster is the creation, he should be subordinate to the creator. Yet the monster believes he is the superior being and has achieved mastery over Frankenstein. Thus, the normally inferior being ironically has gained the upper hand, at least in the monster’s eyes.

11. D. Frankenstein suggests that the new woman would be “a demon whose delight is in death and wretchedness.” With these characteristics, she would be like the monster, his “companion in vice” (line 11). The word “companion” especially implies that her evil would equate with the monster’s.

12. A. The monster’s situation is unjust on two counts. First, he reasons that both man and beast have mates; therefore, whether the monster is man or beast, he should also have a life partner. Next, the monster claims that he has “had feelings of affection”—which would justly and reasonably be returned in kind—but that these were repaid with “detestation and scorn” (lines 17–18). Therefore, he believes that he has been unjustly treated.

13. D. The chief characteristic of the “bolt” is that it will “fall” and take away Frankenstein’s “happiness” (lines 19–20). If A, were the right answer, then much more than Victor’s happiness would be taken away. B cannot be right because if Victor is currently miserable, then he has no happiness to lose. Elsewhere in the text, the monster has threatened that he will be an agent of revenge against Victor. Thus, the monster is not leaving Frankenstein’s downfall to either fate or society; now, both C and E are inapplicable and D becomes the best choice.

14. B. In lines 21–22, the monster declares, “You can blast my other passions, but revenge remains.” Not only does he see himself as having no other emotion but revenge left to him, but he also sees Victor as the one who gives and takes. Furthermore, besides lacking passions, the

monster is also without a “companion,” also without “affection” from others. Revenge is all he has.

15. C. Since the monster “eludes” Frankenstein, who tries to “seize” him—and these actions would have to be quick—and since the monster’s boat launches with an “arrowy swiftness,” the word “precipitation” would most likely be associated with speed or haste.

16. C. The monster is as direct (A) as an arrow’s flight in the way he clearly threatens Frankenstein. He is as deadly (B) as an arrow’s point in the murders he has already committed, and suggests he will commit, on Frankenstein’s wedding night. He resembles the force (D) of an arrow when he refers to his power in lines 4–7. The boat’s arrowy speed could also be likened to the monster’s sense of vengeance (E), because it will be as lethal as an arrow. Yet the correlation between the monster’s love (C) and an arrow’s speed seems unlikely. In this sense, he would be a kind of Cupid, but the monster is far from cherubic and cannot fulfill his love with the artificial woman because she will not be created. Furthermore, we are not certain that he even loves her, since she has not been made.

17. D. Option A: wealthy? We don’t know anything about her finances. Option B: a Spanish teacher? Then why is she having so much trouble with another language? Wouldn’t she have to speak English and Spanish to teach Spanish? Option C: a housekeeper? Poor or rich, she hasn’t given us any background on her occupation. Option E: Mexican, yes, and no doubt an immigrant who has come to an English-speaking country. But the word “refugee” assumes too much about the political motivation for coming here. We are left with D, and certainly she expresses concern about her relationship with her children.

18. B. Throughout the poem, the speaker expresses her concerns that while her children are learning English, she—as solely a Spanish speaker—is becoming isolated from them. The rest of the options assume too much about her feelings or about Mexican culture.

19. A. Right away, we can drop C and D because the words “smile” (line 2) and “understanding” (line 4) connote something positive about her experience with her children. But Options B and E assume that, when the children ask her for sweets, they are going to get some. In these lines, the mother is listening to her children and feels included in what they are doing, but does not give them anything.

20. C. The image created in these lines is one of distance. The children are located at the table, the mother at the stove. They speak English; she doesn’t. But let’s also look at the attitudes here; the children seem unaware of their mother, while she feels, as she says, “alone.” These details make Option C all the more desirable. The rest make assumptions about the children’s motivations to exclude their mother, or the options force emotions on the mother that she doesn’t give voice to in the text.

21. A. Choosing any other option may indicate a big assumption about Dad’s beer drinking. We select A because if the children are right and the father doesn’t want his wife to be smarter than he is, he would be against her learning English—a big change. As for the mom, she isn’t against the changes that are happening in her children’s lives; she just can’t keep up with the rapidity of the changes.

22. C. “I” is indicated by the italicized “*Mama*.” This change in font suggests that the child is using a Spanish pronunciation followed by an English sentence. If not, then the content of the child’s statement indicates an awareness of two different cultures’ languages. “III” suggests that the husband’s reluctance will make learning English even harder. Not only are the words difficult, but the actual learning process is resisted by the husband. On the contrary, “II” may be completely false; the eldest child’s statement could show great insight into the father’s character, or why would the speaker include the observation?

23. B. After she relates her age, she says how embarrassed she is to mispronounce words. Her children don’t have these problems, so once

more, the challenge of learning—so late in life—isolates her from them and from her husband. Yet she never expresses defeat in these lines, so A and E don't seem right. She does not evaluate her husband's reaction, so D is out. And C is just a misreading of the whole poem. This woman is sad.

24. E. Let's start with the easy options: although lines 17–18 feature concrete language and start with lower case letters, there is no imagistic or symbolic connection between these aspects and the idea of *continuation*. “Small” and “easily sensed” do not equal “continued”; so toss out B and C. Option D is built on a silly, non-textual generalization; get rid of it. Option A is an attractive distracter, because it is well within the realm of possibility that one could see her children, her mail carrier, and her grocer every day...but the speaker doesn't say whether she does or not. If “every day” were altered to “often,” we couldn't deny its viability. However, Option E implies that, since the syntactic structure of line 16 is repeated in line 17, then the conditions of each situation could also be parallel. In other words, if the speaker is embarrassed by her mispronunciations—and these must be ongoing, if she doesn't know English well—and she is also embarrassed at the laughter of the people mentioned in lines 17–18, the similar phrasing of the lines indicates a similar repetition of each embarrassment.

25. D. Options A, B, and C are plausible, but not in the context of what we have seen so far in the poem. As E suggests, she is undoubtedly studying in the bathroom, but not once has she made mention of housework—household furniture and appliances, yes, but not the work of the house. However, she has just finished telling us that she feels embarrassed by the laughter of her children, etc., so wouldn't the closed bathroom be a place to escape that ridicule?

26. D. Any option except D is too extreme. A word doesn't have to be long (A) to be difficult. The speaker only wants to learn the pronuncia-

tions and dictionary meanings of words; Option B incorrectly implies that she is working on the connotative, metaphorical meanings of words. If the words are untranslatable (C), then she couldn't understand them at all. And nowhere has she said that English is ugly (E).

27. E. The speaker's deep desire to stay connected to her children makes Options B and C unlikely. Although she has mentioned her age, she has not mentioned any physical incapacity, so A can't work. Option D is puzzling; what would deafness have to do with a fast-paced life? If the children are becoming "fast-paced" Americans, then, as line 22 indicates, they are at least trying to slow down within earshot of their mother to get her help. Option E works because it has echoes elsewhere in the poem, as when the speaker stands alone at the stove while her children chatter at the table in English.

28. C. One might call lines 1–7, "The Happy Days in Mexico." Lines 8–11 could be entitled, "Complications in America." Lines 12–22 would then be "The English Book." No other options suggest such clear divisions. In fact, they almost all create breaks in the middle of a sentence. Option A is the most attractive distracter, but line 6 would definitely continue the idea of line 5.

29. E. The poem has no set meter or rhyme. It shifts from present to past tense at line 7, back to present in line 8, back to past in 12, back to present in 15.

30. C. Hally looks back on the kite flying with both embarrassment and elation. He ends the excerpt by saying that no matter who would fly a kite with him, the experience would be "strange." The word "bittersweet" captures the mixed feelings he has about the adventure. Options A, B, and E only get at part of the memory. Option D is just too extreme.

31. C. Hally mentions that Sam is black, but is not embarrassed so much by Sam's race as his sparse knowledge of kite flying ("I" works, but "IV"

does not). Items “II” and “III” are intermingled. Hally thinks this venture is audacious (line 1) and does not want anyone to see them trying to fly the kite (lines 6–7).

32. A. In these lines, Sam admits that he could tell Hally did not want to fly the kite. However, Hally did not know that he was wearing his heart on his sleeve. The rest of the options simply place in the text what is not there in three lines.

33. D. Hally will be amazed (A) later in the text, and he is certainly not worshipful (C) of either the ragtag kite, nor the lowly servant who has helped him build it. Option B might be an attractive distracter, except that Hally is walking up that hill, keeping up with Sam; there is no hesitation here. And the text falls short of E; in no way has Sam offended Hally. We can settle on the word “disdainful,” because Hally remembers scorning the materials used to build the kite.

34. A. You don’t need the whole sentence if both you and the person to whom you are speaking are familiar with the subject of conversation. The text has already shown that both parties are mutually recollecting this memory. Options C, D, and E assume too much beyond the text. Option B is attractive, but puts too much emphasis on the embarrassment of the situation and not enough on the joy.

35. E. Option E places just the right emotional note on the situation. Sam tried to coax the reluctance out of Hally by walking up the hill with him. Now Sam is trying to coax Hally to continue the memory even when the boy doesn’t want to. Options A and D make the friendly, mentoring Sam look too cruel. They are definitely collaborating in both the kite flying and the recollecting, so B is out, but the collaboration is deemed silly (C)—at first—only by Hally.

36. B. Some of these pairings are very close, but again, B is the most correct. Hally is pessimistic in these lines because he has no confidence

in the kite's ability to fly. Then he is jubilant ("The miracle happened!") when the kite actually takes off and stays in the air. Each of the other options is off by one word. Hally was awkward, but never confident (A) while the kite was in flight because he never could quite believe what he was seeing and needed continued direction from Sam. He may have been sullen in his disdain for the kite, but the word "excitability" (C) implies a kind of twitchiness that Hally didn't have. He certainly felt disbelief at the kite's rising, but did not start out the experience in wonder (D)...just the opposite, in fact. And although he might have felt sorry for himself at the beginning, he gained no insight into his identity while the kite was flying (E).

37. A. Hally does transform, at least attitude-wise, during the kite flying. At first, he didn't want anyone to watch Sam and him. Then, when he saw the success of the kite, he suddenly wanted kids all around him to acknowledge the feat. As Hally says, he "was so proud" (line 37) of what Sam and he had done. Option B is in direct opposition to this textual explanation. Options C and E inappropriately transfer a feeling from the past to a condition of the present; right now, Hally is only focusing on how he felt back then. Option D seems to miss that the kite was never a long-term goal; we may even infer that it was a spur-of-the-moment project of Sam and Hally's devising.

38. C. What follows the line, "I wanted you to stay, you know," is "I was a little scared of having to look after [the kite] myself" (lines 48–49). In other words, Hally needed Sam's presence to feel safe. He is reprimanding the servant—with a gentle "you know" tacked on—for having abandoned him.

39. E. In the memory, Hally is a boy with very few responsibilities. Sam, however, is not just a working man, but a servant in Hally's parents' tearoom. In that role, Sam could have a little flexibility as a part-time caretaker for Hally, but must ultimately return to his primary duties.

When he says—quietly—that he had work to do, Sam is actually reminding Hally of something that has come between their friendship, so A can't work. Options B, C, and D all have something about them that is too extreme for the context of the situation.

40. **D.** There is something a little tense and uneven about Hally's relationship with Sam, but theirs is certainly not a soulless relationship. They could not look back on this memory together so fondly and have a void between them. As for the aptness of the other options: the kite is personified as sad (A); Hally doesn't acknowledge Sam's line "I had work to do," but instead continues with his memory of the kite (B and E); the kite was not flying at first (Hally was pessimistic, or "low")/then was "high" in flight (Hally was joyful, in "high" spirits)/the kite was brought down (Hally wanted Sam to stay with him and felt insecure without Sam there) (C).

41. **A.** The two characters do not regret the absence of a kite (B) but the inability to fly one in rainy weather. Since the rain prevents them from being able to do something together, we would not look on the overly positive options C and E. And although some aspect of their relationship may have eroded, their memories (D) clearly have not.

42. **D.** By talking to Sam and recalling a memory with him, Hally is already clearly aware of what options A and B suggest, so they are not specific enough for the situation. As a servant, Sam probably has little authority (C) in Hally's life, and since Hally does not always pay attention to Sam, Option E seems inapplicable as well. But the stage directions here are pointing to Hally's realization that Sam has had influence on him, whether Hally was paying attention or not.

43. **B.** All we need do is look at the word "strange" in lines 69 and 76, and we know that Hally finds a peculiarity here.

44. **B.** Option A seems unlikely because Sam hasn't vocalized any unhappiness. Hally notes Sam's race in the passage, but has not said that racial differences are unimportant—C is also unlikely. By no means is Hally acting like a father to Sam; D is therefore no good. And the wording of E is far too strong; neither man seems to resent the other. What makes B the best of these is that Hally starts to realize in this passage not just that Sam was a fun friend, but also a guardian; however, the fact that Sam is a good deal older and an employee of Hally's family has prevented these two from ever getting closer than they are.

45. **D.** Although one may consider C because of the sailing references in the poem, E because of the mention of the "golden bough" at the end, and B because of the mention of "God's holy fire" (line 17), D is the most likely answer. Stanza II provides fair evidence for this assertion, because the speaker first says here, "An aged man is a paltry thing..." and concludes the section with, "And therefore I have...come/ To...Byzantium." In other words, elsewhere in the world, an old man is dismissible, so the speaker would like to go where nature and the natural processes of aging have no effect on him. In Stanza III, he says that his soul is "fastened to a dying animal": again, more evidence that he is old. Option A is least likely, as the language of the poem seems too sophisticated for a child.

46. **E.** This key you can almost determine without looking at the text. The reason that the country being discussed in the first stanza is "not for old men" is that it is populated by young people (A) and birds, referred to as "those dying generations" (B), who sing a song that cues other inhabitants of this country to commend "Whatever is begotten, born and dies" (C). This "sensual music" (D) celebrates the natural process of birth and death. But in all this impermanence, the speaker complains that no one regards "Monuments of unaging intellect," (E) perhaps a reference to the old. Thus neglected, aging people appear excluded from the life around them in this country.

47. C. The music pertains to “Whatever is begotten, born and dies” (line 6). In this context, the word “sensual” relates to all five options somehow or another, but only the word “mortal” runs the gamut of conception, birth, and death.

48. C. A exists in lines 9–12 because the “tattered coat upon a stick” is an indirect comparison of an old man to a scarecrow. The soul is personified as clapping and singing in these lines, so B applies. A double “and” appears in line 11, so D is possible. Option E is also acceptable because the “unless” clause of the sentence qualifies the conditions under which an old man is paltry. There is no anastrophe, however, sometimes called hyperbaton. Even though “unless/Soul clap its hands” sounds odd because an article does not appear before “Soul,” and because the clause strictly adheres to a subjunctive mood by saying “unless/Soul clap” instead of “unless/Soul claps,” the word order in lines 9–12 is not inverted. The sentence in lines 9–12 follows a normal syntactic order, so C is the key for this EXCEPT question.

49. A. The tatters in the coat could represent imperfections occurring during the aging process. The clapping and singing therefore address these imperfections, and perhaps—because of the possible celebratory mood created by the clapping and singing—actually commend them. B can’t be right because it is self-contradictory. The first stanza has already acknowledged the old as monuments to “unaging intellect,” so how could they be seen as mediocre (C)? The speaker has said that he wants to be taken out of the natural cycle of birth and death, away from “That... country” of impermanence, so D seems unlikely. Finally, he has already talked about his exclusion from the country where the young are found in each other’s arms. E is probably not right because no one would watch his performance.

50. C. Option D may have been a possible choice here, except that the speaker does not say that his former country has caused him stress...

dissatisfaction, certainly, but not necessarily stress. Since the journey that the speaker is taking appears to be one-way, we can safely eliminate B. Both A and E seem too petty for this speaker; they contrast sharply with C, which takes into consideration that the speaker's soul wants to learn to clap and sing about its tatters, but can't find the right singing school to train itself and must travel elsewhere to find a more suitable place to study.

51. **D.** Option A is viable because the speaker says his soul "knows not what it is" (line 23); he needs the sages to "Come from the holy fire" (line 19) and help him discover himself. He believes they can help him gain immortality (B) when he requests that they "gather" him "Into the artifice of eternity" (line 24), but first, he wants them to become the "singing-masters" (line 20) of his soul, to take control of him (C). In this way, he will leave behind the material, sensual, impermanent, natural world (E). Option D makes a weak attempt to associate the "gold mosaic" of line 18 with material wealth. The mosaic is merely an image describing the sages who stand in the holy fire.

52. **D.** The soul is fastened to this animal, which must be the body. The speaker is trying to leave behind what is natural and therefore decaying; he is heading for that which is artificial and therefore eternal.

53. **B.** In this stanza, the speaker says that once he is out of the natural world, he will never allow himself to inhabit a physical body; to do so would lead to decay and death. The images of goldsmithing in this stanza therefore pertain not only to artistry, but also to an eternal life through artifice.

54. **A.** The entire poem could act as a metaphor for the work of the artist. His body will age, deteriorate, and die. While he is aging, he will be less and less a part of the natural world that is constantly cycling through birth and death. Yet if the artist puts his energy into the works that he creates, they will outlast him because they are not natural, like his body;

they are instead artificial, human-made and therefore given to longevity. Creating an artwork is therefore like sailing to Byzantium; through his art, the artist becomes part of the ages, as ancient as Byzantium, but still able to sing of what is “passing, or to come” (line 32).

#### RESPONSE 1A: THE “8” ESSAY

[As is true of any “8” or “9” essay, this response features a sophisticated language and a substantive argument. Most writers addressing this topic would focus on the poems’ discussion of love or attraction, while others would be drawn to the eye imagery in both works. However, this writer wants to build on the presentation of space, either implied or literal. Already, she is developing the kind of original topic commonly associated with “8s” and “9s.” Furthermore, she is grounding her evidence in the text, not in generalizations, judgments, or personal experience.

What holds the essay back from being a “9” is its delay in bringing the works together in one discussion. Much of the body keeps the poems separate from each other until the end. She discusses both works ably, but needs to join more fluidly throughout the response.]

Separated by almost three centuries, Mary Wroth and Etheridge Knight have nonetheless found common ground for their respective poems, “Sonnet 64” and “I...And Your Eyes,” possibly the *most* common ground for poets: love. Yet each poet views the emotion differently. Wroth personifies love as a trickster, while Knight suggests that his lover’s eyes have a motivating influence over him. To emphasize each viewpoint, both poets create an implied or actual space in which is revealed the nature and power of love.

In Wroth’s sonnet, “all minds” (line 2) are drawn to Love, but not in a close embrace or a warm, shared existence. Instead, in this instance, Love is a performer—a juggler who wears a “disguise” (line 6). In other words, Wroth implies that we can only get so close to Love—as close as an audience can get to a stage, or to a street performer.

The performance is a collective experience, but not an intimate one. While Love juggles, he takes advantage of us by stealing “our hearts”

(line 10), and furthermore, as Love plays, “his gain is our lost will” (line 13). By creating a space in which he can entertain us, Love prevents us from knowing true relationship, but at the same time keeps us just close enough to pick our vest pockets of our deepest feeling and strongest will.

Knight, on the other hand, sees love as a force for good. The physical space he creates in his concrete poem mimics the distance that love must overcome in order to reach into our hearts. The speaker “I” is first separated from “your eyes” by an obvious void in lines 1, 4, and 7. But this separation does not last for long. In line 2, the speaker and his love are joined around a “ring of gold,” perhaps a wedding or engagement ring. In line 5, what joins the two is shared, familiar stories. The lover’s other features—her “hillside smile” and “seashore laughter” (lines 8–9) act in conjunction with her eyes to further the attempt at connection with the speaker. What is perhaps most interesting about this process is that, despite the space that is being overcome in the poem and in their relationship, the speaker still imagines the conditions under which he “Could stand alone the pain/Of flesh alone” (lines 11–12). For Wroth, the deception of Love keeps us at a small distance from the emotion, but Knight says that the individual is the one who creates that distance. Yet the persistence of his lover, or that of her gaze, has “shaken” (line 13) him so that she can “move” the “stone” that is the speaker (line 15).

What both poets seem to agree on is that Love is irresistible. Despite his attempts at remaining alone, Knight’s speaker is still motivated, literally put in motion, by his love’s eyes, and the space between them disappears. Wroth does not have as positive an outlook on Love, in fact openly distrusts Love, but admits, “we cannot his sports refuse” (line 14). Both poets view love as a magnetic force, but Knight’s speaker is drawn all the way to his lover, while Wroth’s is only brought close enough for Love to steal into her heart and take what he wants.

## RESPONSE 1B: THE “5” ESSAY (CONVENTIONAL ERRORS IN BOLD TYPE)

[The conventional errors are minimal here, just a few spelling errors, which are forgivable in a timed writing. But what keeps the essay at a “5” level is that it lacks unity. Any one of the body paragraphs presents a plausible—not convincing, but plausible—idea about the text. However, if we think of these body paragraphs as a whole, they never really have coherence. They remain independent of each other in development. So, by the end of the essay, we may know a few more interpretative facts about the two poems, but we don’t really know how they relate to each other.]

In Mary Wroth’s 64th sonnet, and in Etheridge Knight’s “I...And Your Eyes,” the two poets focus on eye imagery. The eye imagery appears in several lines of the poems to show an idea about love. But Wroth seems to look down on love, while Knight believes that love is a good thing.

The first **occurance** of eye imagery appears in line three of the sonnet. Wroth says that love is “wanting eyes,” which makes sense, because Cupid, the god of love is often shown being blind. Wroth is thinking that love is flawed here. It is imperfect because it has no eyes, so love is also very **haphazerd**. Anyone could fall in love and it wouldn’t necessarily be good.

In line 10, Wroth says that “instead of eyes,” love takes our hearts. This is another time in the poem when Wroth looks down on love. She makes love sound like a thief. The funny thing is that love doesn’t have eyes, but that isn’t what he steals from people. The blind boy takes our hearts. This implies that we have no control over the way that we love.

In the Knight poem, the eyes are **seperated** from the speaker; they are on the other side of the line. This could possibly mean that he doesn’t feel close to the person that he loves. But not all the lines are **seperated**. They join up later, as if Knight is saying that love has the power to join two people together. In fact, at the end of the poem, Knight says that “your eyes” have the power “To move this stone.” He wants to be hooked to his love forever, and her eyes are the things that made him come to her at last.

So, in conclusion, the eyes have it. They are the things that show what love really is. Eyes can connect, like in “I...And Your Eyes,” or when they aren’t there, they can **decieve** people about love, as Wroth says in her sonnet.

#### RESPONSE 2A: THE “8” ESSAY

[This is a strong essay, worthy of an upper third score. By selecting the descriptions of the father for exploration, the writer has chosen a fairly general topic that lacks the “9” essay’s spark of originality, but the writer still does a thorough job of discussing his thesis. The organization is also a bit more standard than a “9,” until the fifth paragraph, and the language is managed well, but is still more basic than a “9.”]

Having to fire someone from a job is a nerve-wracking task, but having to fire one’s own father must be even worse. In Kazuo Ishiguro’s *The Remains of the Day*, Stevens doesn’t at all relish the fact that he has to break the bad news to his father: the elder Stevens’ responsibilities are to be downgraded. The descriptions of the father paradoxically portray him as intimidating and feeble. For this reason, one may expect the younger Stevens both to respect his father and sympathize with him.

The opening paragraph describes the elder Stevens as a professional. He is “shaved and in full uniform” (lines 6–7), sitting on the edge of the bed as if ready to spring into his morning duties. The younger Stevens also notes that his father’s face is “craggy, lined” and not just awesome, but “still awesome,” (line 15). The “still” must allude to the unsavory job Stevens has in firing his father as an underbutler: even though he is being transferred because of his infirmities, the father’s face “still” has a kind of power stamped on it.

But the paragraph also shows the strain between these two characters. As Stevens walks up the stairs to his father’s room, the father glances “disapprovingly at the lamp” that the son carries with him (line 12), while the father’s own lamp has already been extinguished. This differentiation between the lamps mirrors the situation between father and son. Father Stevens’ underbutler services are no longer required, just as

his lamp has gone out, and he is about to receive orders for new duties, just as he is looking out his window at a new dawn. His son carries a still-functional lamp, which indicates that he has retained his position and has the authority to alter his father's household duties. However, the father, with just one glance, is able to get his son to lower the wick of this lamp. Professionally, the younger Stevens has control here, but he defers to his dad's parental control.

The elder Stevens is also associated with a lack of warmth. He is first seen in a "pale light" (line 14) that does not grow any warmer by the end of the passage. Later, in line 42, after the younger Stevens has told his father about the demotion, the son marks the following: "My father's face, in the half-light, betrayed no emotion whatsoever." On the one hand, the lack of light could connote a lack of energy or power, to parallel the father's physical weakness, but more directly, the dimness of the room indicates the cold emotional wall that the father has put up. He doesn't show any emotion about being reduced in the household rank, but he is also showing no emotion toward his son.

Finally, there are two moments in the passage where the father's hunched back is mentioned. The first occurs in lines 24–27: "When I saw him stood upright before me, I could not be sure to what extent he was hunched over due to his infirmity and what extent due to the habit of accommodating the steeply sloped ceilings of the room." Actually both of these hypotheses apply to the situation. As in the other examples, the father is at once weak and awesome, stooped from age but also too grand for his cramped room to accommodate him. This contrasting combination is confirmed later at the end of the passage: "Hunched over or not, it was impossible not to be reminded of the sheer impact of his physical presence—" (lines 56–57).

Yet as the passage comes to a close, it becomes clear that father and son are not connected. The father remains emotionally distant, while the son, even though his narration describes his father as both overwhelming and delicate, never reaches out to his father. The younger Stevens recognizes the greatness and fragility of his father, but he prefers placing the

list of his father's new duties on the edge of the bed rather than simply handing it to him. He is therefore truly like his father: cold, efficient, dedicated more to work than family.

RESPONSE 2B: THE "5" ESSAY (WORDS IN BOLD INDICATE GRAMMAR, MECHANICS, AND USAGE PROBLEMS)

[The intro of this "5" essay is little more than a version of the prompt, and lacks any sense of customizing or specificity. It then ends with a mixed cliché. The body develops in a plausible way, but without much insight. The body is admittedly unified, but only because the writer makes a judgment call about father and son, talking about what the characters should do, rather than what they are actually doing; exhortation is not the same thing as analysis. The conclusion shows some promise by approaching a new idea, then falls back on the old stand-by: ending the essay with an ineffectual repetition of the thesis.]

In Ishguro's "**Remains of the day**", tone, setting, and dialog help to establish that the relationship between father and son is based too much on work and not enough on love. These elements prove that blood could be thicker than water if given half a chance.

Throughout the passage, Stevens is calm. Nothing ruffles his feathers. He sees his dad in his room, but he knows that he has to deliver the bad news and just get through it. "Ah," Stevens says. "I might have known Father would be up and ready for the day" (line 16–17). He is being pleasant here, but he has to tell his father that he is getting a demotion. Then, when he has to tell his father what his new duties are, he still talks in plain sentences, no exclamation points or shaky voices. This tone shows that Stevens may respect his elders, but he is really more about his job than his family. If he reached out to his dad, **there** blood could be thicker.

Then there is setting. The old man's attic room has a slanted roof and not much light is coming in. It isn't a very pleasant place to be. As a matter of fact, he is looking out the window when Stevens comes up the stairs, as if there isn't anything worthwhile to look at in the room, **Not even his own son**. When Stevens comes in, his dad glances

“**dissaprovingly** at the lamp” (line 11–12). So the old man is making an unpleasant setting even more unpleasant by being judgmental. He isn’t making Stevens’ job any easier.

Finally, there is dialog. This also shows how disconnected Stevens is from his father. When the old man reacts to the bad news about losing his job, he says, “I have waited at table every day for the last fifty-four years.” But instead of reacting with some sympathy, the son just rattles right along with his prepared speech: “Furthermore, it has been decided that Father should not carry laden trays of any sort for even the shortest distance” (line 47–48).

On both sides, these two characters are acting as if **butlering** is the be-all and the end-all. They can’t see what is important, right in front of them...**there** own relationship. So, in conclusion, **Ishguro** uses tone, setting and dialog to show that if work fills up a person’s heart, there is no room for love.

#### RESPONSE 3A: THE “9” ESSAY

[Remember that no “9” is perfect. AP Readers must constantly remind themselves that students have an average of 40 minutes to write these essays, so the responses are never as good as polished second drafts. However, this response still has strong features.

First, it has a command of syntax and vocabulary. It even employs appropriate imagery in places (Look at the image of Tom’s hands at the end, for instance). This is the kind of “spark” that AP Readers always refer to, the kind of quality that separates the “9” from the “8.”

Also, notice that the writer is dealing with a very minor character in the novel. Not only does she tease out details about George Wilson that are pertinent to the prompt and accurately drawn from the text, but she is also demonstrating how well she understands the novel. Anyone could write about Jay Gatsby or Daisy Buchanan. But this writer has chosen George and with great effect. Perhaps sensing that we would think him too unimportant to note, she later parallels him to Gatsby and thereby elevates the minor character to a symbolic level.]

In F. Scott Fitzgerald's *The Great Gatsby*, there exists a gray buffer between the decadence of New York City and the ostentation of East and West Eggs. Here, in this Valley of Ashes, one simple man lives out his days filled with these simple desires: a faithful wife, a steady job, modest living quarters. If the world had left George Wilson alone, he could have eked out a bland but harmless existence. But the valley is accessible to every train and car passing from the wealthy homes of Long Island to the luxurious hotels and seedy rooms of the city. One of these cars belongs to Tom Buchanan, and one day it pulls into George's service station to corrupt even further the ashen valley. Had it not been for the external pressures that Tom exerted on the poor man, George would never have ended his life in infamy and degradation.

Tom Buchanan, a member of East Egg's old money families, is already married to Daisy when he lures Myrtle Wilson away from George and escapes with her to a New York flat. But before George can even suspect this infidelity, Tom instills in him a false hope; to provide a reason for his constant visits to George and Myrtle, Tom promises to sell his car to George. With this carrot strung before him, George now has a constant sense of dissatisfaction as he awaits a transaction that will never take place.

His marital tensions are mounting as well. Myrtle spends more and more time away from home, and George feels as though he is losing whatever harmony he had in his marriage. During a stopover in the valley on the way to New York, Nick Carraway notes that George's face looks green in the sunlight, and he realizes that there is no difference in people so great as that between the sick and the healthy. Thus, in a sense, Tom has infected George with betrayal and discontent, and at the point when George grows wise to Myrtle's affair, he is ready to seek vengeance as a remedy for his ills.

The problem is that he takes his anger out on the wrong man. When a frantic Myrtle is mowed down by Gatsby's speeding roadster, George has no way of knowing that Daisy is the driver. So George tracks Gatsby back to the West Egg mansion, shoots Gatsby, who is lounging in a

swimming pool, and then turns the gun on himself. The swaggering, careless Tom has brought all of these events into play, and in so doing, he has exposed the real George; underneath a thin coating of ashes, George is a desperate man who needs his life to follow a certain pattern. When Tom shreds that pattern to tatters, George can no longer make sense of his existence.

Therefore, if Gatsby must die at the end of the novel, there is no one better suited to destroy him than George Wilson. George is Gatsby in small: needing to belong to one woman, needing that woman to return his all-encompassing love. Yet Tom cups both these men in his brawny hands and squeezes the dreams right out of them, because his position and privilege allow him impunity. Long after the Gatsby-Wilson event, Nick sees Tom in town, and Tom looks as if murder and adultery never entered his life. Unlike Gatsby and George, Tom is a man whose dreams were fulfilled before he was born—dreams realized in inheritance and social station. Without dreams, he is a man of little feeling, and can thus easily crumple someone as passionate as a George Wilson.

#### RESPONSE 3B: THE “6” ESSAY

[If we award a “6” to this essay, then it must go beyond the mere competence of a “5.” The student’s response certainly has some “5” features, however. One is its unsophisticated rephrasing of the prompt and its simplistic “5 paragraph essay” organization. The response screams, “Here are my three points, and each one will be featured in exactly one paragraph.” Nonetheless, the writer’s mature language helps move it past a “5.” And there is occasional insight, as well. The discussion of the appliance store in the last paragraph is more analytical than the plot rehash that often characterizes a “5.”]

Alan Strang, of Peter Shaffer’s play *Equus*, is a young man with several outside forces acting on him to reveal his true personality. Alan feels pressure from his parents, from Dr. Dysart, and from society at large, so much that he withdraws into a fantasy of horses and may never emerge again.

First, Alan must deal with the external pressure of his dueling parents.

In this corner, we have his mother, who force feeds him religion and reads him children's books about horses. In the other corner is his father, an atheist who can be found some nights attending art house theaters running pornographic films. In all this contrast, Alan is trying to make sense of his life. His mother has taught him a sort of full-on religion, but his father has called all that foolishness. How can Alan succeed? The answer is to form a religion based on the worship of horses, and so Alan gets in trouble with this non-standard religion when he blinds six horses in a stable.

In comes Dr. Dysart. He is pressuring Alan to reveal the reason why he committed such an atrocity. But Alan won't budge. At least, not at first. The memories he has to spill in therapy are too raw for him to relate to Dysart. But the psychologist recognizes Alan's genius. He knows that if he does cure Alan, the boy will lose something special about himself: creativity, originality, whatever it is called. SO one thing prolonging their time together is Dysart's mixed feelings about helping Alan.

Alan is also troubled by society. The need for his religion came not only from the conflict between his parents, but also from the materialism of society. When he works in an appliance store, people call out brand names as if they are reciting hymns in church. His worship of the horse spirit Equus helps him avoid such pettiness. The toasters and televisions are shallow tools of faith, but Equus is all-natural and mystical.

All these external pressures come crashing down on Alan in a climactic therapy session. He is hypnotized into remembering his encounter with Jill, a girl who could be Alan's first romantic fling, but he can't go through with it, because he thinks Equus is watching them take their clothes off in a barn. This then leads to the blinding of the horses. So Alan faces the pressures of his parents, Dysart and society, but he also has to deal with the pressures of love. This all combines in a mixture to reveal the real Alan: a confused teenager who is really just an exaggeration of all confused teenagers everywhere. Dysart will probably one day cure Alan, but Alan will lose the individuality he had when he was a worshiper of Equus.