

New York Advanced Placement Expansion (APEX) Advanced Placement Literature and Composition

2014-2015

AP[®] English Literature and Composition Assessment Two

General Instructions: Material for this assessment comes from the 2012 AP English Literature and Composition Practice Exam. The Practice Exam is provided by the College Board for AP Exam preparation, and teachers are permitted to use the materials in a classroom setting only. Keep assessment material in a secure location, do not assign items as take-home assignments, and collect the assessment items after completion of the testing period. Do not post the assessment on school or other websites.

Forty-five minutes are allotted for this assessment, which consists of 27 multiple-choice items. Students should indicate all answers to questions on a separate answer sheet.

**Advanced Placement Expansion (APEX) New York
Assessment #2 – AP Literature**

Questions 1-9. Read the following passage carefully before you choose your answers.

Now when I had mastered the language of this water and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry had gone out of the majestic river! I still keep in mind a certain wonderful sunset which I witnessed when steam-boating was new to me. A broad expanse of the river was turned to blood; in the middle distance the red hue brightened into gold, through which a solitary log came floating, black and conspicuous; in one place a long, slanting mark lay sparkling upon the water; in another the surface was broken by boiling, tumbling rings, that there were as many-tinted as an opal; where the ruddy flush was faintest, was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately traced; the shore on our left was densely wooded, and the somber shadow that fell from this forest was broken in one place by a long, ruffled trail that shone like silver; and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor that was flowing from the sun. There were graceful curves, reflected images, woody heights, soft distances; and over the whole scene, far and near, the dissolving lights drifted steadily, enriching it, every passing moment, with new marvels of coloring.

I stood like one bewitched. I drank it in, in a speechless rapture. The world was new to me, and I had never seen anything like this at home. But as I have said, a day came when I began to cease from noting the glories and the charms which the moon and the sun and the twilight wrought upon the river's face; another day came when I ceased altogether to note them. Then, if that sunset scene had been repeated, I should have looked upon it without rapture, and should have commented upon it, inwardly, after this fashion: This sun means that we are going to have wind tomorrow; that floating log means that the river is rising, small thanks to it; that slanting mark on the water refers to a bluff reef which is going to kill somebody's steamboat one of these nights, if it keeps on stretching out like that; those tumbling "boils" show a dissolving bar and a changing channel there;

the lines and circles in the slick water over yonder are a warning that that troublesome place is shoaling up dangerously; that silver streak in the shadow of the forest is the "break" from a new snag, and he has located himself in the very best place he could have found to fish for steamboats; that tall dead tree, with a single living branch, is not going to last long, and then how is a body every going to get through this blind place at night without the friendly old landmark?

(1883)

From "Two Ways of Seeing a River" in Mark Twain's *Life on the Mississippi*, 1883. Public domain.

1. In context, "the language of this water" (lines 1-2) is best understood to mean the
 - (A) indications of change in the motion of the river
 - (B) signals of approaching riverboats
 - (C) indicators of the fastest channels in the river
 - (D) characteristics of life on the river
 - (E) movement of fish and fowl along the current
2. By learning the language of the river, the speaker gains
 - (A) command of a riverboat, but loses the innocence of youth
 - (B) pride in his profession, but loses a broader interest in the world
 - (C) technical knowledge, but loses an appreciation of the river's beauty
 - (D) awareness of the river's dangers, but loses a sense of confidence
 - (E) assurance of his abilities, but loses respect for the river's might
3. The statement "A broad expanse of the river was turned to blood" (lines 10-11) contains an example of
 - (A) allegory
 - (B) personification
 - (C) simile
 - (D) onomatopoeia
 - (E) metaphor

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4. All of the following are found in the sentence in lines 10-25 (“A broad expanse . . . the sun”) EXCEPT
- (A) similes
 - (B) alliteration
 - (C) an accumulation of clauses
 - (D) regular rhythm
 - (E) an abundance of adjectives
5. In line 20, “somber” is best interpreted to mean
- (A) serious
 - (B) silent
 - (C) calm
 - (D) dull
 - (E) dark
6. In the second paragraph, the natural aspects of the river are viewed as
- (A) impressions
 - (B) signs
 - (C) metaphors
 - (D) allusions
 - (E) speculations
7. Which of the following best describes the relationship between the first paragraph and the second?
- (A) The first paragraph is mainly concerned with aesthetic issues, and the second, with pragmatic ones.
 - (B) The diction is sophisticated in the first paragraph and simple in the second.
 - (C) The point of view in the first paragraph is mainly subjective; in the second, it is mostly objective.
 - (D) The romantic tone of the first paragraph becomes rather arrogant in the second.
 - (E) A question posed in the first paragraph is answered in the second.
8. As used in lines 38 and 39, “should” is best interpreted to mean
- (A) could
 - (B) ought to
 - (C) would
 - (D) might
 - (E) had to
9. The passage primarily suggests that
- (A) although the speaker loves the river, he must leave it in order to challenge himself
 - (B) as the speaker becomes obsessed with the river, he increasingly fears and mistrusts it
 - (C) as the speaker becomes more familiar with the river, his attitude toward it becomes more practical
 - (D) when the speaker reflects on the past, he finds himself growing nostalgic
 - (E) because the speaker is eager to improve his navigational skills, he is willing to abandon other pleasures

Questions 10-19. Read the following lines carefully before you choose your answers.

Now to the ascent of that steep savage hill
 Satan had journeyed on, pensive and slow;
 But further way found none; so thick entwined,
 As one continued brake, the undergrowth
 5 Of shrubs and tangling bushes had perplexed
 All path of man or beast that passed that way.
 One gate there only was, and that looked east
 On the other side: which when the Arch-Felon saw,
 Due entrance he disdained, and, in contempt,
 10 At one slight bound high overleaped all bound
 Of hill or highest wall, and sheer within
 Lights on his feet. As when a prowling wolf,
 Whom hunger drives to seek new haunt for prey,
 Watching where shepherds pen their flocks at eve,
 15 In hurdled cotes amid the field secure,
 Leaps o'er the fence with ease into the fold;
 Or as a thief bent to unhoard the cash
 Of some rich burgher, whose substantial doors,
 Cross-barred and bolted fast, fear no assault,
 20 In at the window climbs, or o'er the tiles;
 So clomb this first grand Thief into God's fold;
 So since into his Church lewd hirelings climb.

(1667)

From *Paradise Lost, Book IV (The Argument)* by John Milton, 1667.
 Public domain.

10. Satan's action is best described as
 (A) trespass
 (B) usurpation
 (C) betrayal
 (D) dream
 (E) consecration
11. In line 5, "perplexed" is best interpreted to mean
 (A) widened
 (B) complicated
 (C) questioned
 (D) endangered
 (E) discovered
12. According to the passage, why does Satan not enter the garden by the gate?
 (A) The gate is protected by God.
 (B) The gate is hidden by overgrown shrubbery.
 (C) He is too large to fit through the gate.
 (D) He is contemptuous of proper procedures.
 (E) He fears an encounter with other creatures.
13. In which of the following lines does an epic simile begin?
 (A) Line 1
 (B) Line 4
 (C) Line 10
 (D) Line 12
 (E) Line 20
14. Which of the following lines contains a play on words?
 (A) Line 3
 (B) Line 6
 (C) Line 10
 (D) Line 14
 (E) Line 20
15. In line 15, "hurdled cotes" refers to
 (A) blocked paths
 (B) natural obstacles
 (C) fenced enclosures
 (D) wool garments
 (E) steep hills
16. In line 18, the "rich burgher" is analogous to
 (A) a wolf
 (B) Satan
 (C) God
 (D) a traveler
 (E) a hireling
17. The subject of "fear" (line 19) is
 (A) "shepherds" (line 14)
 (B) "flocks" (line 14)
 (C) "thief" (line 17)
 (D) "burgher" (line 18)
 (E) "doors" (line 18)
18. Which of the following lines most probably contains a commentary on the poet's own era?
 (A) Line 2
 (B) Line 7
 (C) Line 9
 (D) Line 10
 (E) Line 22
19. The imagery in the passage suggests all of the following about Satan EXCEPT his
 (A) pride
 (B) stealthiness
 (C) rapaciousness
 (D) stupidity
 (E) unscrupulousness

Question 20-27. Read the following poem carefully before you choose your answers.

The Frog in the Swimming Pool

A wet green velvet scums the swimming pool,
furring the cracks. The deep end swims
in a hatful of rain, not enough to float

the bedspring barge, the tug of shopping cart.

5 Green-wet himself, the bullfrog holds his court,
sounding the summons to a life so low

he's yet to lure a mate. Under the lip
of concrete slab he reigns, a rumble of rock,
a flickering of sticky tongue that's licked

10 at any morsel winging into view.
How would he love her? Let me count the waves*
that scrape the underside of night and then

let go, the depth of love unplumbed, the breadth,
the height of the pool all he needs to know.

15 How do I love him? Let me add the weight

of one hush to another, the mockingbird
at midnight echoing itself, not him,
one silence torn in two, sewn shut again.

Down to his level in time wings everything.

20 He calls the night down on his unlovely head,
on the slimy skin that breathes the slimy air—

the skin that's shed and still he is the same,
the first voice in the world, the last each night.
His call has failed to fill the empty house

25 across the street, the vacant swing that sways
halfheartedly, the slide slid into rust,
the old griefs waiting burial by the new.

*Lines 11-14 allude to the Elizabeth Barrett Browning (1806-1861) sonnet that begins, "How do I love thee? Let me count the ways."

From *Off-Season at the Edge of the World*. Copyright 1994 by Debra Greger. Used with permission of the poet and the University of Illinois Press.

20. In the poem, the frog is mainly depicted as

- (A) isolated and unattractive
- (B) regal and dignified
- (C) fearsome and dangerous
- (D) lovable because of his appearance
- (E) alienated but deserving of his lot

21. Lines 1-4 ("A wet . . . cart") incorporate all of the following EXCEPT

- (A) unconventional verbs
- (B) regular meter
- (C) visual imagery
- (D) tactile imagery
- (E) metaphor

22. Line 6 contains which of the following?

- (A) Onomatopoeia
- (B) Antithesis
- (C) Alliteration
- (D) A simile
- (E) An oxymoron

23. The effect of the allusion in lines 11-14 is to

- (A) enhance understanding of a natural phenomenon
- (B) invest a secular object with spiritual qualities
- (C) evoke images of antiquity
- (D) dignify a common occurrence
- (E) introduce an element of sympathetic humor

24. Lines 20-21 ("He calls . . . air") suggest that the frog

- (A) regrets having chosen a life of nonconformity
- (B) inhabits a form inconsistent with his inner qualities
- (C) longs to escape his repetitive existence
- (D) is naturally linked to the scene he inhabits
- (E) has an insidious power to charm

25. The last four lines (24-27) suggest that the frog
- (A) chooses to ignore the momentous obligations placed on him
 - (B) lacks the power to affect the course of human events
 - (C) is the cause of the suffering that surrounds him
 - (D) has become attuned to the rhythm of the natural world
 - (E) rejects the former dissipation of his life
26. The poem makes use of which of the following?
- I. Tercet stanzas
 - II. Run-on lines
 - III. Refrains
- (A) I only
 - (B) II only
 - (C) I and II only
 - (D) I and III only
 - (E) I, II, and III
27. In the poem, the speaker is most concerned with representing the
- (A) irrepressible vitality of nature
 - (B) failure of human beings to respect the environment
 - (C) search for forgiveness and redemption
 - (D) lack of understanding between humans and animals
 - (E) pervasiveness of loneliness and decay