

Advanced Placement Examination

ENGLISH

SECTION II

Question 1

(Suggested  
time—45  
minutes)

Your work on the preceding prose passage has called your attention to some of its details, structures, ideas, and attitudes. Now read the passage below carefully, and reread the Coketown passage on the next page. Write an essay in which you explain how each author's presentation of details is intended to shape the reader's attitudes toward the place he describes — Coketown and the caves. Give specific attention to the function of word choice, imagery, phrasing, and sentence structure.

The caves are readily described. A tunnel eight feet long, five feet high,

about twenty feet in diameter. three feet wide, leads to a circular chamber  
throughout the group of hills, and This arrangement occurs again and again  
seen one such cave, having seen this is all, this is a Mambar Cave. Having  
(5) two, having seen three four, fourteen, twenty-  
four, the visitor returns to  
Chandrapore uncertain whether he has had an  
interesting experience or a  
dull one or any experience at all. He finds it  
difficult to discuss the caves,  
or to keep them apart in his mind, for the  
pattern never varies, and no  
carving, not even a bees' -nest or a bat  
distinguishes one from another.  
(10) Nothing, nothing attaches to them, and their  
reputation—for they have one—  
does not depend upon human speech. It is as  
if the surrounding plain or the  
passing birds have taken upon themselves to  
exclaim "extraordinary," and  
the word has taken root in the air, and been  
inhaled by mankind.  
They are dark caves. Even when they open towards the sun, very little  
(15) light penetrates down the entrance tunnel into  
the circular chamber. There  
is little to see, and no eye to see it, until the  
visitor arrives for his five  
minutes, and strikes a match. immediately  
another flame rises in the  
depths of the rock and moves towards the  
surface like an imprisoned spirit:  
the walls of the circular chamber have been  
most marvelously polished. The  
(20) two flames approach and strive to unite, but  
cannot, because one of them  
breathes air, the other stone. A mirror inlaid  
with lovely colours divides  
the lovers, delicate stars of pink and grey  
interpose, exquisite nebulae,  
shadings fainter than the tail of a comet or the  
midday moon, all the evanescent  
life of the granite, only here visible. Fists and  
fingers thrust above the ad-  
(25) vancing soil—here at last is their skin, finer  
than any covering acquired by  
the animals, smoother than windless water,  
more voluptuous than love. The  
radiance increases, the flames touch one  
another, kiss, expire. The cave  
is dark again, like all the caves.

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Coketown, to which Messrs. Bounderby and  
Gradgrind now walked, was a triumph of fact; it  
had no greater taint of fancy in it than Mrs. Grad-

- grind herself. Let us strike the key-note, Coketown, before pursuing our tune.
- (5) It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood it was a town of unnatural red and black like the painted face of a
- (10) savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast
- (15) piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large
- (20) streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon
- (25) the same pavements, to do the same work, and to whom every day was the same as yesterday and to-morrow, and every year the counterpart of the last and the next.

- These attributes of Coketown were in the main inseparable from the work by which it was sustained; against them were to be set off, comforts of life
- (30) which found their way all over the world, and elegancies of life which made, we will not ask how much of the fine lady, who could scarcely bear

- to hear the place mentioned. The rest of its features were voluntary, and they were these.
- (35) You saw nothing in Coketown but what was severely workful. If the members of a religious persuasion built a chapel there—as the members of eighteen religious persuasions had done—they made it a pious warehouse of red brick, with sometimes (but this is only in highly ornamental examples) a bell in a birdcage on the top of it. The solitary exception was the New Church; a stuccoed
- (40) edifice with a square steeple over the door, terminating in four short pinnacles like florid wooden legs. All the public inscriptions in the town were painted alike, in severe characters of black and white. The jail might have been the infirmary, the infirmary might have been the jail, the town-hall
- (50) might have been either, or both, or anything else, for anything that appeared to the contrary in the graces of their construction. Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial.
- (55) The M'Choakumchild school was all fact, and the school of design was all fact, and the relations between master and man were all fact, and everything was fact between the lying-in hospital and the cemetery, and what you couldn't state in figures, or show to be purchaseable in the cheapest market
- (60) and saleable in the dearest, was not, and never should be, world without end, Amen.

## Question 2

(Suggested time—40 minutes)

An effective literary work does not merely stop or cease; it concludes. In the view of some critics, a work that does not provide the pleasure of significant “closure” has terminated with an artistic fault. A satisfactory ending is not, however, always conclusive in every sense; significant closure may require the reader to abide with or adjust to ambiguity and uncertainty.

In an essay, discuss the ending of a novel or play of acknowledged literary merit. Explain precisely how and why the ending appropriately or inappropriately concludes the work. Do not merely summarize the plot.

## Question 3

(Suggested time—50 minutes)

Write a dialogue between two characters who have incompatible points of view on a specific issue. For example you may develop a dialogue between an advocate of women's liberation and a person who has a traditional and conservative view of women; or you may develop a dialogue between two people who have opposing views on specific issues like the elective versus the required curriculum, or the role of the artist in a free society.

Try to reveal the qualities and attitudes of your characters in what they say and how they say it. Give the dialogue shape and coherence; focus on a single issue, and do not have your characters exchange random remarks.

END OF EXAMINATION