

The College Board  
Advanced Placement Examination  
ENGLISH LITERATURE AND COMPOSITION  
SECTION II  
Total time—2 hours  
Question I

1 990

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

In the following soliloquy from Shakespeare's *Henry IV, Part II*, King Henry laments his inability to sleep. In a well-organized essay, briefly summarize the King's thoughts and analyze how the diction, imagery, and syntax help to convey his state of mind.

- How many thousand of my poorest subjects  
Are at this hour asleep! O sleep! O gentle sleep!  
Nature's soft nurse, how have I frightened thee,  
That thou no more wilt weigh my eyelids down,  
(5) And steep my senses in forgetfulness?  
Why rather, sleep, liest thou in smoky cribs,  
Upon uneasy pallets stretching thee,  
And hush'd with buzzing night-flies to thy slumber,  
Than in the perfum'd chambers of the great,  
(10) Under the canopies of costly state,  
And lull'd with sound of sweetest melody?  
O thou dull god, why liest thou with the vile  
In loathsome beds, and leav'st the kingly couch  
A watch-case or a common 'larum-bell?  
(15) Wilt thou upon the high and giddy mast  
Seal up the ship-boy's eyes, and rock his brains  
In cradle of the rude imperious surge,  
And in the visitation of the winds,  
Who take the ruffian billows by the top,  
(20) Curling their monstrous heads and hanging them  
With deaf'ning clamour in the slippery clouds,  
That with the hurly death itself awakes?  
Canst thou, O partial<sup>2</sup> sleep, give thy repose  
To the wet sea-boy in an hour so rude,  
(25) And in the calmest and most stillest night,  
With all appliances and means to boot,  
Deny it to a King? Then, happy low, lie down!  
Uneasy lies the head that wears a crown.

\*huts  
<sup>2</sup>not impartial

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

Write a well-organized essay in which you analyze the style and tone of the passage below, explaining how they help to express the author's attitudes.

Once, in a dry season, I wrote in large letters across two pages of a notebook that innocence ends when one is stripped of the delusion that one likes oneself.

*Line* Although now, some years later, I marvel that a mind on  
(5) the outs with itself should have nonetheless made painstaking record of its every tremor, I recall with embarrassing clarity the flavor of those particular ashes. It was a matter of misplaced self-respect.

I had not been elected to Phi Beta Kappa. This  
(10) failure could scarcely have been more predictable or less ambiguous (I simply did not have the grades), but I was unnerved by it; I had somehow thought myself a kind of academic Raskolnikov, curiously exempt from the cause-effect relationships which hampered others. Although  
(15) even the humorless nineteen-year-old that I was must have recognized that the situation lacked real tragic - stature, the day that I did not make Phi Beta Kappa nonetheless marked the end of something and innocence may well be the word for it. I lost the conviction that  
(20) lights would always turn green for me, the pleasant certainty that those rather passive virtues which had won me approval as a child automatically guaranteed me not only Phi Beta Kappa keys but happiness, honor, and the love of a good man; lost a certain touching faith in the  
(25) totem power of good manners, clean hair, and proven competence on the Stanford-Binet scale. To such doubtful amulets had my self-respect been pinned, and I faced myself that day with the nonplussed apprehension of someone who has come across a vampire and has no  
(30) crucifix at hand.

Although to be driven back upon oneself is an uneasy affair at best, rather like trying to cross a border with

borrowed credentials, it seems to me now the one condition necessary to the beginnings of real self-respect.

(35) Most of our platitudes notwithstanding, self-deception remains the most difficult deception. The tricks that work on others count for nothing in that very well-lit back alley where one keeps assignations with oneself: no winning smiles will do here, no prettily drawn lists of  
(40) good intentions. One shuffles flashily but in vain through one's marked cards—the kindness done for the wrong reason, the apparent triumph which involved no real effort, the seemingly heroic act into which one had been shamed. The dismal fact is that self-respect has  
(45) nothing to do with the approval of others—who are, after all, deceived easily enough; has nothing to do with reputation, which, as Rhett Butler told Scarlett O'Hara, is something people with courage can do without.

—Joan Didion

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## Question3

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

Choose a novel or play that depicts a conflict between a parent (or a parental figure) and a son or daughter. Write an essay in which you analyze the sources of the conflict and explain how the conflict contributes to the meaning of the work.

Avoid plot summary.

You may base your essay on one of the following works or choose another of comparable literary quality.

Aeschylus,	<i>The Orestela</i>
Austen,	<i>Persuasion</i>
Baldwin,.	<i>Go Tell It on the Mountain</i>
Brontë,	<i>Wuthering Heights</i>
Dickens,	<i>Hard Times, Our Mutual Friend</i>
Dostoevsky,	<i>The Brothers Karamazov</i>
Eliot,	<i>The Mill on the Floss</i>
Faulkner,	<i>As I Lay Dying</i>
Fielding,	<i>Tom Jones</i>
Hansberry,	<i>A Raisin in the Sun</i>
Hellman,	<i>The Little Foxes</i>
Hurston,	<i>Their Eyes Were Watching God</i>
James,	<i>Washington Square</i>
Lawrence,	<i>Sons and Lovers</i>
Miller,	<i>All My Sons</i>
Morrison,	<i>Beloved</i>
O'Neill,	<i>Long Day's Journey into Night</i>
Pinter,	<i>The Homecoming</i>
Shakespeare,	<i>King Lear, Henry IV, Romeo and Juliet</i>
Shaw,	<i>Mrs. Warren's Profession</i>
Sophocles,	<i>Antigone</i>
Spark,	<i>The Prime of Miss Jean Brodie</i>
Turgenev,	<i>Fathers and Sons</i>
Williams,	<i>The Glass Menagerie</i>

END OF EXAMINATION