

**Rachel Burke's Partial Index of All Passages Used on the AP[®] Lit Exams,
including Multiple Choice and/or FRQ, Acorn Books, Blue Books, 1970-2022**

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2022	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> ○ Richard Blanco, “Shaving” ○ Linda Hogan, excerpt from <i>People of the Whale</i>, beginning, “The infant Thomas W. Just was born...” to “...when the tide was out.”
2021	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> ○ Ai, “The Man with the Saxophone” ○ Tim Winton, <i>Breath</i>, from “At the first signs of spring...” to “...the stammer of a starter motor.”
2020	<ul style="list-style-type: none"> • FRQ (Students received one of the following three prompts as their only FRQ) <ul style="list-style-type: none"> ○ Tai Twan Eng, selection from <i>The Gift of Rain</i>, from “Aunt Mei was about to speak” to “I am glad.” ○ James Weldon Johnson, selection from <i>The Autobiography of an Ex-Colored Man</i>, beginning, “Perhaps the reader has already guessed...” to “...between bliss and fear.” ○ Katherine Anne Porter, selection from “The Fig Tree,” from “Great-Aunt Eliza, halfway up a stepladder...” to “don’t let me lay eyes on you any more today.”
2020 “Blue Book”	<ul style="list-style-type: none"> • MULTIPLE CHOICE <ul style="list-style-type: none"> ○ Elizabeth Gaskell, selection from <i>Ruth</i>, beginning, “There is an assize-town...” to “bend your ear lower...first Baron Waverham, hear) into shops!” ○ Marge Piercy, “To Be of Use” • FRQ <ul style="list-style-type: none"> ○ Ralph Waldo Emerson, “Terminus” ○ Jamaica Kincaid, excerpt from <i>Lucy</i>
2019	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> ○ P.K. Page, “The Landlady” ○ William Dean Howells, selection from <i>The Rise of Silas Lapham</i>, from “They were not girls...” to “...because they were often mistaken.”
2018	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> ○ Olive Senior, “Plants” ○ Nathaniel Hawthorne, selection from <i>The Blithedale Romance</i>, from “Her manner bewildered me” to “...and self-possessed as ever.”
2017	<ul style="list-style-type: none"> • MULTIPLE CHOICE <ul style="list-style-type: none"> ○ Jean Toomer, “November Cotton Flower” ○ John Galsworthy, selection from <i>A Modern Comedy</i> ○ George Herbert, “The Forerunner” ○ George Eliot, selection from <i>Impressions of Theophrastus Such</i>

	<ul style="list-style-type: none"> o Charlotte Dacre, “The Female Philosopher” • FRQ o Rachel M. Harper, “The Myth of Music” o Tobias Smollett, selection from <i>The Adventures of Peregrine Pickle</i> from “Mr. Pickle, you have carried on a correspondence...” to “...stalked back to the inn.”
2016 PRACTICE EXAM	<ul style="list-style-type: none"> • MULTIPLE CHOICE o Virginia Woolf, prose selection from <i>Night and Day</i>, beginning “The quality of her birth...to...living when the great age was dead.” o Anonymous, “The North Star” o W. H. Auden, “Their Lonely Betters” o Harriet Beecher Stowe, selection from <i>Uncle Tom’s Cabin</i> from “Your Kentuckian of the present day...to...alarm, the threatening honor.” o John Donne, “The Triple Fool” • FRQ o Mary Robinson, “London’s Summer Morning” o Kiran Desai, <i>The Inheritance of Loss</i> (selection)
2016	<ul style="list-style-type: none"> • FRQ o Richard Wilbur, “The Juggler” o Thomas Hardy, selection from <i>The Mayor of Casterbridge</i>, beginning, “Of all the enigmas...” to “...she seemed to estrange him.”
2015B	<ul style="list-style-type: none"> • FRQ o Julia Alvarez, “On Not Shoplifting Louise Bogan’s <i>The Blue Estuaries</i>” o Penelope Lively, selection from <i>Moon Tiger</i>, beginning “She climbs a little higher...” to “...whose emotions seemed the loudest on the beach.”
2015	<ul style="list-style-type: none"> • MULTIPLE CHOICE o William Wordsworth, “To the Same Flower” o Eudora Welty, Excerpt from “Clytie” in <i>A Captain of Green & Other Stories</i> o Andrew Marvell, “The Fair Singer” o Jane Austen, excerpt from <i>Sense & Sensibility</i> o George Marion McClellan, “A January Dandelion” • FRQ o Derek Walcott, “XIV” o Louise Erdich, opening of <i>The Beet Queen</i>
2014	<ul style="list-style-type: none"> • FRQ o George Gascoigne, “For That He Looked Not Upon Her” o Edward P. Jones, selection from beginning of <i>The Known World</i>
2014 PRACTICE EXAM	<ul style="list-style-type: none"> • MULTIPLE CHOICE o John Donne, “Song: Sweetest Love” o Jane Austen, selection from <i>Northanger Abbey</i> o Merle Hodge, selection from <i>Crick Crack, Monkey</i> o Alexander Pope, selection from <i>An Essay on Criticism</i>. o Richard Yates, selection from <i>Revolutionary Road</i> • FRQ

	<ul style="list-style-type: none"> o John Updike, “Marching Through a Novel” o Charlotte Bronte, selection from <i>Shirley</i>, beginning “Caroline Heston was just eighteen years old...” to “down what dread declivities are they hurled.”
2014 ACORN BOOK	<ul style="list-style-type: none"> • MULTIPLE CHOICE <ul style="list-style-type: none"> o George Eliot, selection from <i>Middlemarch</i>, “Certainly the religious...with bitter herbs.” o Richard Wilbur, “Advice to a Prophet” o Gwendolyn Brooks, selection from “Home” essay beginning, “What had been wanted...casually see that we’re homeowners.” o Samuel Taylor Coleridge, “The Eolian Harp” • FRQ <ul style="list-style-type: none"> o William Shakespeare, soliloquy from <i>Henry IV, Part II</i>, beginning, “How many thousand of my poorest subjects...” to “...Uneasy lies the head that wears a crown.” o Anne Bradstreet, “The Author to Her Book” o Nathaniel Hawthorne, selection from <i>House of the Seven Gables</i>, beginning “To apply this train of remark somewhat more closely...” to “...not always the death-hour!” o Joy Kogawa, selection from <i>Obasan</i>, beginning, “1942. We are leaving the B.C. coast...” to “...without looking up.”
2013 B	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Analyze how two poets use literary techniques to explore the grieving process. <ul style="list-style-type: none"> ▪ Christina Rossetti, “Remember” ▪ Henry Wadsworth Longfellow, “The Cross of Snow” o Cyril Dabydeen, excerpt from “Mammita’s Golden Cove”
2013 PRACTICE EXAM	<ul style="list-style-type: none"> • MULTIPLE CHOICE <ul style="list-style-type: none"> o William Shakespeare, Sonnet 60, “Like as the Waves” o Henry James, selection from <i>Portrait of a Lady</i> o Robert Browning, selection from “Andrea del Sarto” o Sharon Olds, “The Race” o Elizabeth Strout, “Pharmacy” from <i>Olive Kittridge</i> • FRQ <ul style="list-style-type: none"> o Mary Oliver, “The Black Walnut Tree” o D.H. Lawrence, selection from <i>The Rainbow</i>, from “It was enough for the men...” to “...She decided it was a question of knowledge.”
2012 PRACTICE EXAM	<ul style="list-style-type: none"> • MULTIPLE CHOICE <ul style="list-style-type: none"> o Emily Brontë, “Remembrance” o Mark Twain, “Two Ways of Seeing a River” from <i>Life on the Mississippi</i> o John Milton, selection from <i>Paradise Lost</i> o Virginia Woolf, selection from <i>To the Lighthouse</i> o Debora Greger, “The Frog in the Swimming Pool” • FRQ <ul style="list-style-type: none"> o Sir Philip Sidney, “Thou Blind Man’s Mark” o Helena Maria Viramontes, excerpt from <i>Under the Feet of Jesus</i>

<p>2011 B</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Robert Pack, “An Echo Sonnet” o Tomson Highway, selection from <i>Kiss of the Fur Queen</i>, beginning “‘Mush!’ the hunter cried...” to “...another ten ahead of that.”
<p>2011</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Li-Young Lee, “A Story” o George Eliot, selection from <i>Middlemarch</i>, from “Rosamund coloured deeply...to...no further resistance or suggestions.”
<p>2010 B</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Compare and contrast the two poems. <ul style="list-style-type: none"> ▪ Samuel Johnson, “To Sir John Lade, on His Coming of Age” ▪ A.E. Housman, “When I Was One-and-Twenty” o Maxine Clair, selection from “Cherry Bomb”
<p>2010</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Marilyn Nelson Waniek, “The Century Quilt” o Maria Edgeworth, selection from <i>Belinda</i>, beginning, “Clarence Hervey might have been more...” to “...drew back with sudden terror.”
<p>2009 RELEASED EXAM</p>	<ul style="list-style-type: none"> • MULTIPLE CHOICE <ul style="list-style-type: none"> o Barbara Crooker, “Patty’s Charcoal Drive-in” o Charles Dickens selection from <i>A Tale of Two Cities</i> o Elizabeth Bishop, “The Imaginary Iceberg” o Thomas Hardy, selection from <i>Jude the Obscure</i> by Thomas Hardy o Sir Robert Ayton, “To an Inconstant One” • FRQ <ul style="list-style-type: none"> o William Shakespeare, speech by Cardinal Wolsey from <i>Henry VIII</i>, beginning, “So farewell...” to “...never to hope again.” o Ann Petry, selection from <i>The Street</i>, beginning “There was a cold November wind...” to “...respectable tenants. Reasonable.”
<p>2009 B</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Edward Field, “Icarus” o Zora Neale Hurston, selection from <i>Seraph on the Suwanee</i>, beginning “Sawley, the town, is in...” to “...had you some turtle meat.”
<p>2008 PRACTICE EXAM</p>	<ul style="list-style-type: none"> • MULTIPLE CHOICE <ul style="list-style-type: none"> o Sinclair Lewis, selection from <i>Babbitt</i> o John Keats, “To Autumn” o Gwendolyn Brooks, selection from <i>Maud Martha</i> o Norma Millay Ellis, “Read History” o Charles Dickens, selection from <i>The Chimes</i> • FRQ <ul style="list-style-type: none"> o Henry Vaughn, “The Retreat” o Thomas Hardy, selection from <i>Tess of the D’Urbervilles</i>, beginning, “Tess Durbeyfield, then...” to “Alexander, Caesar, and the Pharaohs.”

<p>2008</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Compare and contrast two poems, analyzing the poetic techniques each writer uses to explore his particular situation. <ul style="list-style-type: none"> ▪ John Keats, “When I have Fears” ▪ Henry Wadsworth Longfellow, “Mezzo Cammin” o Anita Desai, selection from <i>Fasting, Feasting</i>
<p>2007B</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Philip Larkin, “Here” o Seamus Deane, selection from <i>Reading in the Dark</i>, beginning “The novel was called <i>The Shan Van Vocht...</i>” to “...the aching, high wind.”
<p>2007</p>	<ul style="list-style-type: none"> • MULTIPLE CHOICE • FRQ <ul style="list-style-type: none"> o Compare and contrast two poems, analyzing how each poet uses literary devices to make his point. <ul style="list-style-type: none"> ▪ Richard Wilbur, “A Barred Owl” ▪ Billy Collins, “The History Teacher” o Dalton Trumbo, selection from <i>Johnny Got His Gun</i>, beginning “The campfire was built...” to “...without awakening his father.”
<p>2006B</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Ted Hughes, “To Paint a Water Lily” o Wilkie Collins, selection from <i>The Moonstone</i> beginning “Gentlefolks in general...” to “...something that they must do.”
<p>2006</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Robert Penn Warren, “Evening Hawk” o Oscar Wilde, selection from <i>Lady Windermere’s Fan</i>, beginning “DUCHESS OF BERWICK (shaking hands). Dear Margaret, I am so pleased...” to “...It is a dangerous thing to reform any one, Lady Windermere.”
<p>2005B</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Analyze the techniques two poets use to communicate the speakers’ different states of mind. <ul style="list-style-type: none"> ▪ William Stafford, “Five A.M.” ▪ Elizabeth Bishop, “Five Flights Up” o Frank Norris, selection from <i>McTeague</i>, from “Then one day at San Francisco...” to “...was far beyond his means.”
<p>2005</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Compare and contrast two poems by the same poet, taking into consideration the techniques the poet uses in each. <ul style="list-style-type: none"> ▪ William Blake, “The Chimney Sweeper” (1789) ▪ William Blake, “The Chimney Sweeper” (1794) o Katharine Brush, “Birthday Party” (complete story)
<p>2004B</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Mary Oliver, “Crossing the Swamp”

	<ul style="list-style-type: none"> o Elizabeth Gaskell, selection from <i>Mary Barton</i>, beginning, “Wilson had about two miles...” to “...you’ll get a drunkard at last!”
2004 RELEASED EXAM	<ul style="list-style-type: none"> • MULTIPLE CHOICE <ul style="list-style-type: none"> o Alan Lightman, “Now and Later,” selection from <i>Einstein’s Dreams</i>. o George Eliot, passage about Maggie from <i>The Mill on the Floss</i> o Jay Wright, “The Albuquerque Graveyard” o Samuel Johnson, “Criticism,” excerpt from <i>Idler No. 60</i> o William Shakespeare, Sonnet 90, “Then hate me when thou wilt” • FRQ <ul style="list-style-type: none"> o Compare and contrast two poems, analyzing the significance of dark or night in each. <ul style="list-style-type: none"> ▪ Emily Dickinson, “We Grow Accustomed to the Dark” ▪ Robert Frost, “Acquainted with the Night” o Henry James, selection from “The Pupil,” from “The poor young man hesitated...” to “...Oh la-la!”
2003B	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o George Meredith, selection from <i>Modern Love</i>, beginning, “By this he knew she slept...” to “...sword that severs all.” o Joyce Carole Oates, selection from <i>We Were the Mulvaney</i>s, from “That time in our lower driveway...” to “...would have to pretend not to know what I knew.”
2003	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Analyze the concept of Eros in two poems. <ul style="list-style-type: none"> ▪ Robert Bridges, “EPΩΣ” ▪ Anne Stevenson, “Eros” o Mavis Gallant, selection from “The Other Paris,” from “If anyone had asked Carol...” to “...and was deeply moved by it.”
2002B	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o W.H. Auden, “If I Could Tell You” o Annie Proulx, selection from <i>The Shipping News</i>, beginning, “Here is an account of a few years in the life of Quoyle...” to “...light and dark muddled.”
2002	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Thomas Hardy, “The Convergence of the Twain” o Alain de Botton, excerpt from <i>Kiss and Tell</i> beginning ““Oh my God, I think that’s my mum...” to “...right out of one’s hands.”
2001 ACORN BOOK	<ul style="list-style-type: none"> • MULTIPLE CHOICE <ul style="list-style-type: none"> o Henry Fielding, selection from <i>Tom Jones</i>, beginning “Mr. Jones, of whose personal accomplishments” to “...the whole artillery of love.” o Elizabeth Bishop, “Sestina” o Charlotte Brontë, selection from <i>Shirley</i>, beginning “Of late years an abundant shower of curates...” to “...while they eat we will talk aside.” o Gerard Manley Hopkins, “The Habit of Perfection”
2001	<ul style="list-style-type: none"> • FRQ

	<ul style="list-style-type: none"> o Compare and contrast two poems that respond to the conditions of a particular place and time. <ul style="list-style-type: none"> ▪ William Wordsworth, “London 1802” ▪ Paul Lawrence Dunbar, “Frederick Douglass” o Henry Fielding, selection from <i>Tom Jones</i>, beginning “Mr. Allworthy came to his house...” to “...to her own chamber.”
2000	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Compare the portrayal of the Sirens in two poems. <ul style="list-style-type: none"> ▪ Selection from the <i>Odyssey</i> from “...our trim ship...to “that lashed me.” ▪ Margaret Atwood, “Siren Song” o Joseph Addison, March 4, 1712 essay from <i>The Spectator</i>, beginning “MONDAY, Eight-o’clock...” to “...Grand Vizier certainly dead, etc.”
1999 RELEASED EXAM	<ul style="list-style-type: none"> • MULTIPLE CHOICE <ul style="list-style-type: none"> o Oscar Wilde, selection from “The Decay of Lying” o Emily Dickinson, “I dreaded that first Robin, so” o Ben Jonson, selection from <i>Volpone</i> by Ben Jonson o Yusef Komunyakaa, “Facing It” o Mary E. Wilkins Freeman, selection from “A New England Nun.” • FRQ <ul style="list-style-type: none"> o Seamus Heaney, “Blackberry-Picking” o Cormac McCarthy, selection from <i>The Crossing</i> beginning, “By the time he reached the first talus slides...” to “...and the world cannot lose it.”
1998	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Eavan Boland, “It’s a Woman’s World” o George Eliot, selection from <i>Middlemarch</i> beginning “Miss Brooke had that kind of beauty...” to “...Hebrew, if you wished it.”
1997	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Richard Wilbur, “The Death of a Toad” o Joy Kogawa, selection from <i>Obasan</i>, from “We are leaving the BC coast...” to “...Obasan’s gift without looking up.”
1996 RELEASED EXAM	<ul style="list-style-type: none"> • MULTIPLE CHOICE <ul style="list-style-type: none"> o Queen Elizabeth’s speech to her last Parliament o William Hazlitt, excerpt from “On Genius and Common Sense” o Annie Dillard, selection from “Sojourner” in <i>Teaching a Stone to Talk</i> o N. Scott Momaday, selection from <i>The Way to Rainy Mountain</i> • FRQ <ul style="list-style-type: none"> o Nathaniel Hawthorne, Judge Pyncheon passage from <i>House of the Seven Gables</i> from “To apply this train of remark somewhat more closely...” to “...” o Anne Bradstreet, “The Author to Her Book”
1995	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o John Donne, “The Broken Heart” o Sandra Cisneros, selection from “Eleven” from “What they don’t understand about birthdays...” to “...close your eyes to see it.”

<p>1994 RELEASED EXAM</p>	<ul style="list-style-type: none"> • MULTIPLE CHOICE <ul style="list-style-type: none"> ○ James Baldwin, selection from <i>Go Tell It on the Mountain</i>, from “The Sunday morning service...” to “...dance before his King.” ○ Abraham Cowley, “My Picture” ○ William Makepeace Thackeray, selection from <i>Vanity Fair</i>, from “If mere parsimony would have...” to “...was not a little useful to him.” ○ Amy Clampitt, “A Whippoorwill in the Woods” • FRQ <ul style="list-style-type: none"> ○ Sarah Orne Jewett, selection from “A White Heron” from “Half a mile from home...” to “...truly it was a vast and awesome world.” ○ Analyze the speaker’s views of Helen in two poems. <ul style="list-style-type: none"> ▪ Edgar Allan Poe, “To Helen” ▪ H.D., “Helen”
<p>1993</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> ○ May Swenson, “The Centaur” ○ Lytton Strachey, essay on Florence Nightingale from <i>Eminent Victorians</i>, beginning “Everyone knows the popular conception of Florence Nightingale...” to “...it was an eagle.”
<p>1992</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> ○ William Wordsworth, selection from “The Prelude” beginning, “One summer evening...” to “...and were a trouble to my dreams.” ○ Tillie Olson, “I Stand Here Ironing” (selection from beginning and end)
<p>1991</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> ○ Emily Dickinson, “The Last Night She Lived” ○ James Boswell, passage from <i>The Life of Samuel Johnson</i>, beginning “It has of late been the fashion to compare the style of Addison...” to “...the same species of excellence.”
<p>1990</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> ○ William Shakespeare, selection from <i>Henry IV</i>, beginning, “How many thousand...” ○ Joan Didion, from “On Self-Respect,” beginning, “Once, in a dry season...” to “...something people with courage can do without.”
<p>1989</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> ○ Joseph Conrad, selection from <i>Typhoon</i>, beginning “Captain MacWhirr, of the steamer Nan-Shan...” to “...And then they died.” ○ John Updike, “Great Scarf of Birds.”
<p>1988</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> ○ Analyze two poems, noting that the second alludes to the first. <ul style="list-style-type: none"> ▪ John Keats, “Bright Star” ▪ Robert Frost, “Choose Something like a Star” ○ John Cheever, complete story “Reunion”
<p>1987</p>	<ul style="list-style-type: none"> • MULTIPLE CHOICE (incomplete)

<p>RELEASED EXAM</p>	<ul style="list-style-type: none"> o Zora Neale Hurston, selection from <i>Their Eyes Were Watching God</i>, from “Janie starched and ironed her face...” to “...being lonesome for a change.” o Alexander Pope, selection from <i>Imitation of Horace</i>, beginning, “Time was, a sober Englishman wou’d knock...” to “...un-believing Court.” o Samuel Taylor Coleridge, “The Eolian Harp” • FRQ <ul style="list-style-type: none"> o George Eliot, selection from <i>Adam Bede</i> beginning “Leisure is gone...” to “...Tracts for the Times, or Sartor Resartus.” o Sylvia Plath, “Sow”
<p>1986</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Charles Dickens, selection from opening of <i>Dombey and Son</i> from “Dombey sat in the corner...” to “...anno Dombei--and Son.” o E.K. Braithwaite, “Ogun”
<p>1985</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Analyze two poems about the author’s attitude towards nature. <ul style="list-style-type: none"> ▪ William Wordsworth, “There Was a Boy” ▪ Robert Frost, “The Most of It” o Ernest Hemingway -- early and later drafts on the experience of war. <ul style="list-style-type: none"> ▪ Passage 1 from “I was always embarrassed by the words...” to “...numbers of regiments and the dates.” ▪ Passage 2 from “I did not say anything. I was always embarrassed by...” to “...hallow were obscene beside the concrete names of villages, the number of regiments and the dates.”
<p>1984</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Jane Austen, selection from <i>Emma</i> from “As [Emma] sat one morning, looking forward...” to “...in life, her leisure, and powers.” o Norman Mailer, “The Death of Benny Paret,” beginning, “Paret was a Cuban..” to “...into a wet log.”
<p>1983</p>	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o W.H. Auden, “Clocks and Lovers.” o Thomas Carlyle, selection “Labour,” from <i>Past and Present</i>, beginning, “For there is a perennial nobleness...” to “...of whatever kind can be ended by Action alone.”
<p>1982 RELEASED EXAM</p>	<ul style="list-style-type: none"> • MULTIPLE CHOICE <ul style="list-style-type: none"> o Andrew Marvell, “Dialogue Between Soul & Body” o T.S., Eliot, selection from “Tradition and Individual Talent” o Richard Wilbur, “Advice to a Prophet” o Henry David Thoreau, selection from <i>Walden</i> • FRQ <ul style="list-style-type: none"> o Richard Eberhart, “The Groundhog” o Adlai Stevenson’s veto of the “Cat Bill” beginning, “I herewith return, without my approval...” to “...I veto and withhold my approval from Senate Bill No. 93.”
<p>1981</p>	<ul style="list-style-type: none"> • FRQ

	<ul style="list-style-type: none"> o Adrienne Rich, “Storm Warnings” o George Bernard Shaw, letter about his mother’s cremation from “At the passage ‘earth to earth...’” to “...understand about one’s mother.”
1980	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Elizabeth Bishop, “One Art” o Analyze two eyewitness accounts of funerals. <ul style="list-style-type: none"> ▪ Henry James, beginning “The element of the grotesque...” to “...making a sort of solemn ‘lark’ of it.” ▪ Ralph Ellison, selection from <i>Invisible Man</i>, beginning, “Looking down, I could see them...” to “...the shattering stroke of my heart.”
1979	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Analyze two poems. <ul style="list-style-type: none"> ▪ William Carlos Williams, “Spring and All” ▪ Louise Glück, “For Jane Meyers” o Quentin Bell, selection from <i>Virginia Woolf: A Biography</i> beginning, “I must now attempt...” to “...even of the women she assisted.”
1978	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o W.H. Auden, “Law Like Love.” o Samuel Johnson, selection from “Review of ‘A Free Enquiry Into The Nature and Origin of Evil’ by Soame Jenyns,” from “I cannot resist...” to “...in confession, that the reason cannot be found.”
1977	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Analyze why the second by the same poet is better than the first. <ul style="list-style-type: none"> ▪ D.H. Lawrence, “Piano” ▪ Different D.H. Lawrence poem also titled “Piano”
1976	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Philip Larkin, “Poetry of Departures” o John Gardner, selection from <i>Jason and Medeia</i>, beginning, “Then tall Paidoboron stood up...” to “...an eldest son to it, and made it right.”
1975	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Par F. Lagerkvist, “Father and I,” selection from <i>The Marriage Feast</i>, from “When I was getting on toward ten...” to “...darkness that had no end.”
1974	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Thomas Kinsella, “Prologue: Downstream” o Henry James, selection from <i>What Maisie Knew</i>, from “The child was provided for...” to “...you’re a nasty, horrid pig.”
1973	<ul style="list-style-type: none"> • FRQ <ul style="list-style-type: none"> o Charles Dickens, selection from <i>Hard Times</i> beginning, “Coketown, to which Messrs. Bounderby and Gradgrind...” to “...world without end, Amen.” o E.M. Forster, selection from <i>A Passage to India</i> beginning, “The caves are readily described...” to “...dark again, like all the caves.”

1972	<ul style="list-style-type: none">• FRQ<ul style="list-style-type: none">◦ James Joyce, selection from “Eveline” in <i>Dubliners</i> beginning, “She sat at the window watching...” to “...or farewell or recognition.”
1971	<ul style="list-style-type: none">• FRQ<ul style="list-style-type: none">◦ George Orwell, selection from “Some Thoughts on the Common Toad,” beginning, “I mention the spawning of the toads...” to “...since last September.”◦ W.H. Auden, “The Unknown Citizen”
1970	<ul style="list-style-type: none">• FRQ<ul style="list-style-type: none">◦ George Meredith, selection from <i>The Ordeal of Richard Feverel</i>, beginning “Above green-flashing plunges of a weir...” to “...her finger’s tip, he followed her.”◦ Theodore Roethke, “Elegy for Jane”