# Warrior Extended Learning Packets

<table>
<thead>
<tr>
<th>Course</th>
<th>English 12 AP Literature and Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teachers</td>
<td>Richardson</td>
</tr>
<tr>
<td>Standard</td>
<td></td>
</tr>
<tr>
<td>CCSS.ELA-LITERACY.RI.11-12.1</td>
<td>Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</td>
</tr>
<tr>
<td>CCSS.ELA-LITERACY.RI.11-12.2</td>
<td>Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</td>
</tr>
<tr>
<td>CCSS.ELA-LITERACY.RI.11-12.3</td>
<td>Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</td>
</tr>
<tr>
<td>CCSS.ELA-LITERACY.RI.11-12.4</td>
<td>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).</td>
</tr>
<tr>
<td>CCSS.ELA-LITERACY.RI.11-12.5</td>
<td>Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</td>
</tr>
<tr>
<td>CCSS.ELA-LITERACY.RI.11-12.6</td>
<td>Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.</td>
</tr>
<tr>
<td>Assignment</td>
<td>Complete the practice AP essay questions in order. Each essay represents one day’s work. Give yourself one hour for the essay.</td>
</tr>
<tr>
<td>Due Date</td>
<td>Upon your return to school</td>
</tr>
</tbody>
</table>
AP® English Literature and Composition
2004 Free-Response Questions
Form B

The materials included in these files are intended for noncommercial use by
AP teachers for course and exam preparation; permission for any other use
must be sought from the Advanced Placement Program®. Teachers may
reproduce them, in whole or in part, in limited quantities, for face-to-face
teaching purposes but may not mass distribute the materials,
electronically or otherwise. This permission does not apply to any
third-party copyrights contained herein. These materials and any copies
made of them may not be resold, and the copyright notices
must be retained as they appear here.

The College Board is a not-for-profit membership association whose mission is to connect students to college success and opportunity.
Founded in 1900, the association is composed of more than 4,500 schools, colleges, universities, and other educational organizations. Each year, the
College Board serves over three million students and their parents, 23,000 high schools, and 3,500 colleges through major programs and services in
college admissions, guidance, assessment, financial aid, enrollment, and teaching and learning. Among its best-known programs are the SAT®, the
PSAT/NMSQT®, and the Advanced Placement Program® (AP®). The College Board is committed to the principles of
excellence and equity, and that commitment is embodied in all of its programs, services, activities, and concerns.

For further information, visit www.collegeboard.com

Copyright © 2004 College Entrance Examination Board. All rights reserved. College Board, Advanced Placement Program, AP, AP Central,
AP Vertical Teams, APConnect, Pacesetter, Pre-AP, SAT, Student Search Service, and the acorn logo are registered trademarks of the
College Entrance Examination Board. PSAT/NMSQT is a registered trademark jointly owned by the
College Entrance Examination Board and the National Merit Scholarship Corporation.
Educational Testing Service and ETS are registered trademarks of Educational Testing Service.
Other products and services may be trademarks of their respective owners.

For the College Board's online home for AP professionals, visit AP Central at apcentral.collegeboard.com.
Wilson had about two miles to walk before he reached Mr Carson’s house, which was almost in the country. The streets were not yet bustling and busy. The shop-men were lazily taking down the shutters, although it was near eight o’clock; for the day was long enough for the purchases people made in that quarter of the town, while trade was so flat. One or two miserable-looking women were setting off on their day’s begging expedition. But there were few people abroad. Mr Carson’s was a good house, and furnished with disregard to expense. But in addition to lavish expenditure, there was much taste shown, and many articles chosen for their beauty and elegance adorned his rooms. As Wilson passed a window which a housemaid had thrown open, he saw pictures and gilding, at which he was tempted to stop and look; but then he thought it would not be respectful. So he hastened on to the kitchen door. The servants seemed very busy with preparations for breakfast; but good-naturedly, though hastily, told him to step in, and they could soon let Mr Carson know he was there. So he was ushered into a kitchen hung round with glittering tins, where a roaring fire burnt merrily, and where numbers of utensils hung round, at whose nature and use Wilson amused himself by guessing. Meanwhile, the servants bustled to and fro; an outdoor man-servant came in for orders, and sat down near Wilson; the cook broiled steaks, and the kitchen-maid toasted bread, and boiled eggs.

The coffee steamed upon the fire, and altogether the odours were so mixed and appetizing, that Wilson began to yearn for food to break his fast, which had lasted since dinner the day before. If the servants had known this, they would have willingly given him meat and bread in abundance; but they were like the rest of us, and not feeling hunger themselves, forgot it was possible another might. So Wilson’s craving turned to sickness, while they chattered on, making the kitchen’s free and keen remarks upon the parlour.

“How late you were last night, Thomas!”

“Yes, I was right weary of waiting; they told me to be at the rooms by twelve; and there I was. But it was two o’clock before they called me.”

“And did you wait all that time in the street?”

asked the housemaid who had done her work for the present, and come into the kitchen for a bit of gossip.

“My eye as like you don’t think I’m such a fool as to catch my death of cold, and let the horses catch their death too, as we should ha’ done if we’d stopped there. No! I put th’ horses up in th’ stables at th’ Spread Eagle, and went mysel’, and got a glass or two by th’ fire. They’re driving a good custom, them, wi’ coachmen. There were five on us, and we’d many a quart o’ ale, and gin wi’ it, to keep out cold.”

“Mercy on us, Thomas; you’ll get a drunkard at last!”
‘If I do, I know whose blame it will be. It will be misiss’s, and not mine. Flesh and blood can’t sit to be starved to death on a coach-box, waiting for folks as don’t know their own mind.’

A servant, semi-upper-housemaid, semi-lady’s-maid, now came down with orders from her mistress. ‘Thomas, you must ride to the fishmonger’s, and say misiss can’t give above half-a-crown a pound for salmon for Tuesday; she’s grumbling because trade’s so bad. And she’ll want the carriage at three to go to the lecture, Thomas; at the Royal Execution,² you know.’

‘Ay, ay, I know.’

‘And you’d better all of you mind your P’s and Q’s, for she’s very black this morning. She’s got a bad headache.’

‘It’s a pity Miss Jenkins is not here to match her. Lord! how she and misiss did quarrel which had got the worst headaches, it was that Miss Jenkins left for; she would not give up having bad headaches, and misiss could not abide any one to have ‘em but herself.’

‘Missis will have her breakfast up-stairs, cook, and the cold partridge as was left yesterday, and put plenty of cream in her coffee, and she thinks there’s a roll left, and she would like it well buttered.’

So saying, the maid left the kitchen to be ready to attend to the young ladies’ bell when they chose to ring, after their late assembly the night before.

¹ the noonday meal

² a lecture hall
Question 2

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

Read the following poem carefully. Then, in a well-written essay, analyze the techniques the poet uses to develop the relationship between the speaker and the swamp.

Crossing the Swamp

Here is the endless
wet thick
   cosmos, the center
of everything— the nugget
5 of dense sap, branching
vines, the dark burred
faintly belching
bogs. Here
is swamp, here
10 is struggle,
closure —
   pathless, seamless,
peerless mud. My bones
knock together at the pale
15 joints, trying
   for foothold, fingerhold,
mindhold over
such slick crossings, deep
hipholes, hummocks*
20 that sink silently
into the black, slack
earthsoup. I feel
not wet so much as
painted and glittered
25 with the fat grassy
mires, the rich
   and succulent marrows
   of earth — a poor
dry stick given
30 one more chance by the whims
   of swamp water— a bough
   that still, after all these years,
could take root,
sprout, branch out, bud —
35 make of its life a breathing
   palace of leaves.

*Jow mounds of earth

From AMERICAN PRIMITIVE by Mary Oliver.
By permission of Little, Brown and Company, (Inc.).

Copyright © 2004 by College Entrance Examination Board. All rights reserved.
Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for AP students and parents).
2004 AP® ENGLISH LITERATURE AND COMPOSITION
FREE-RESPONSE QUESTIONS (Form B)

Question 3

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

The most important themes in literature are sometimes developed in scenes in which a death or deaths take place. Choose a novel or play and write a well-organized essay in which you show how a specific death scene helps to illuminate the meaning of the work as a whole. Avoid mere plot summary.

You may select a work from the list below or another novel or play of comparable literary merit.

All the King’s Men
Anna Karenina
As I Lay Dying
The Awakening
Billy Budd
Bleak House
Bless Me, Ultima
Catch-22
Crime and Punishment
The Crucible
A Farewell to Arms
Ghosts
The Great Gatsby
Heart of Darkness
The House of Mirth
Jude the Obscure

King Lear
Madame Bovary
The Mill on the Floss
Moby-Dick
Mrs. Dalloway
Native Son
One Hundred Years of Solitude
Othello
The Scarlet Letter
Slaughterhouse-Five
Song of Solomon
The Stone Angel
The Stranger
A Tale of Two Cities
Their Eyes Were Watching God

END OF EXAMINATION

Copyright © 2004 by College Entrance Examination Board. All rights reserved.
Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for AP students and parents).