



Pre-AP* and AP* English Resource Guides

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Each resource guide consists of

- 12 multiple-choice practices (9-10 in genre-based guides)
- 6 free-response questions (6-10 in genre-based guides)
- Answer keys with detailed answer explanations
- Suggested teaching strategies
- Literary terms list
- Vocabulary lists by chapter or selection
- Free-response Scoring Guide

Middle School and High School Curriculum

Each resource guide targets the skills most appropriate to the difficulty of the reading selections included in the guide. For titles commonly read by middle schoolers, multiple-choice questions have been modified slightly to include just four answer choices, rather than the five choices offered in high school titles.

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APPLIED PRACTICE
Resource Guide
A Separate Peace
Pre-AP*/AP* Version

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GLOSSARY OF LITERARY TERMS

- absolute**—a word free from limitations or qualifications (“best,” “all,” “unique,” “perfect”)
- adage**—a familiar proverb or wise saying
- ad hominem* argument**—an argument attacking an individual’s character rather than his or her position on an issue
- allegory**—a literary work in which characters, objects, or actions represent abstractions
- alliteration**—the repetition of initial sounds in successive or neighboring words
- allusion**—a reference to something literary, mythological, or historical that the author assumes the reader will recognize
- analogy**—a comparison of two different things that are similar in some way
- anaphora**—the repetition of words or phrases at the beginning of consecutive lines or sentences
- anecdote**—a brief narrative that focuses on a particular incident or event
- antecedent**—the word, phrase, or clause to which a pronoun refers
- antithesis**—a statement in which two opposing ideas are balanced
- aphorism**—a concise statement that expresses succinctly a general truth or idea, often using rhyme or balance
- apostrophe**—a figure of speech in which one directly addresses an absent or imaginary person, or some abstraction
- archetype**—a detail, image, or character type that occurs frequently in literature and myth and is thought to appeal in a universal way to the unconscious and to evoke a response
- argument**—a statement of the meaning or main point of a literary work
- asyndeton**—a construction in which elements are presented in a series without conjunctions

VOCABULARY LIST FOR A *SEPARATE PEACE*

Note: Vocabulary from the literary passage is listed first, followed by vocabulary from the questions and answers.

Passage 1

irate
intimidating
equivalent
apprehension
groveling
accelerated
consternation
contribution
reverberant

sardonic
contemptuous
introspective

Passage 2

modifying
potentially
preserve
tolerantly
indulgent

chariness
malice
crux

Passage 3

agitated
accomplishment
dazzling
glamour
mediocre
expulsion

prowess
anguish
daunting

Directions: This part consists of selections from *A Separate Peace* and questions on their content, form, and style. After reading a passage, choose the best answer to each question.

Note: Pay particular attention to the requirement of questions that contain the words NOT, LEAST, or EXCEPT.

Passage 1, Questions 1-8. Read the passage from Chapter 1 which begins “The tree was tremendous” and ends “The tree is waiting” (pages 6-9) carefully before you choose your answers.

- In the first paragraph, the word that, because of its connotations, seems not to fit the overall tone is
 - “tremendous”
 - “black”
 - “steeple”
 - “irate”
 - “crazy”
- The comparison of Phineas’ voice to a hypnotist’s eyes serves primarily to
 - suggest his influence over the other boys
 - create a surreal effect by combining two senses
 - emphasize the narrator’s careful attention to detail
 - indicate that his voice is unusually soothing
 - imply that his voice is more expressive than his eyes
- From the paragraph beginning “‘Aey-uh,’ he said,” it can be inferred that
 - the narrator has a sardonic sense of humor
 - Phineas understands Gene quite well
 - Finny enjoys scaring Gene
 - Gene is from New England
 - Finny is mocking Gene
- Which of the following pairs most dramatically illustrates the great gulf between the narrator’s age group and the seniors?
 - “Lower Middler” and “Upper Middler”
 - “groveling status” and “near respectability”
 - “numbly reading Virgil” and “accelerated courses”
 - “playing tag” and “draft-bait”
 - “seventeen year old bunch” and “a year’s advantage”
- The tone of Finny’s statement “here’s my contribution to the war effort” could best be described as
 - humorous
 - bitter
 - contemptuous
 - serious
 - contemplative

6. In the first half of the paragraph beginning “I was,” the narrator conveys what he was experiencing primarily by
- (A) relating his thoughts as he approached the tree
 - (B) focusing on the appearance and feel of the tree
 - (C) describing his own physical sensations
 - (D) comparing his climb to a wartime maneuver
 - (E) emphasizing his young age at the time of the events
7. After the jump, the narrator most likely says “I felt fine” because he
- (A) was not injured
 - (B) was no longer afraid
 - (C) was braver than Finny
 - (D) was proud of himself
 - (E) was still alive
8. From this passage, the narrator could best be described as
- (A) maniacal and impulsive
 - (B) pedantic and objective
 - (C) condescending yet practical
 - (D) analytical and introspective
 - (E) fawning and lighthearted

These sample pages are extracted from a resource guide revised in 2016 to more accurately represent the current question types students encounter on the AP Language and AP Literature & Composition exams.

Question 1

(Suggested time—40 minutes)

Read the passage in Chapter 15 which begins ““You boys look fine . . .”” and ends ““And we’re going to fight it”” (pages 19: -423). In a well-organized essay, discuss the differences in opinion of the boys and Mr. Hadley about serving in the war, and explain the rhetorical strategies the author uses to convey his support for one side or the other.

Applied Practice resource guides for AP* English are also available for these literary selections:

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American Short Stories Selections	Satire Selections
Mastering Synthesis	Mastering Nonfiction with Documentation

Fiction and Nonfiction Titles

1984	Jane Eyre
Across Five Aprils	Julius Caesar
Adventures of Huckleberry Finn	The Kite Runner
The Adventures of Tom Sawyer	Life of Pi
All the Pretty Horses	Lord of the Flies
Angela's Ashes	Macbeth
Animal Dreams	The Mayor of Casterbridge
Animal Farm	Metamorphosis
As I Lay Dying	A Midsummer Night's Dream
The Awakening	The Miracle Worker
Beloved	Moby Dick
Beowulf	Much Ado About Nothing
Bless Me, Ultima	The Narrative of the Life of Frederick Douglass
Brave New World	Night
Selections from The Canterbury Tales	The Odyssey
The Call of the Wild	The Oedipus Trilogy
The Catcher in the Rye	Of Mice and Men
The Count of Monte Cristo	Othello
Crime and Punishment	The Outsiders
The Crucible	The Pearl
Cry, the Beloved Country	The Picture of Dorian Gray
Death of a Salesman	The Poisonwood Bible
The Diary of Anne Frank	A Portrait of the Artist as a Young Man
East of Eden	Pride and Prejudice
Ethan Frome	Pygmalion and Major Barbara
Fahrenheit 451	Roll of Thunder, Hear My Cry
A Farewell to Arms	Romeo and Juliet
Frankenstein	The Scarlet Letter
The Giver	The Secret Life of Bees
The Glass Menagerie	A Separate Peace
The Grapes of Wrath	Something Wicked This Way Comes
Great Expectations	The Stranger
The Great Gatsby	A Streetcar Named Desire
Gulliver's Travels	A Tale of Two Cities
Hamlet	Tess of the d'Urbervilles
Heart of Darkness	Their Eyes Were Watching God
The Hobbit	Things Fall Apart
Holes	The Things They Carried
The House on Mango Street	To Kill a Mockingbird
The Iliad	Twelfth Night
The Importance of Being Earnest	Walden
In Cold Blood	The Watsons Go to Birmingham
The Inferno	Where the Red Fern Grows
Invisible Man	Wuthering Heights

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