

Test Information
Guide:
College-Level
Examination
Program[®]

2015-16

English Literature

CLEP TEST INFORMATION GUIDE FOR ENGLISH LITERATURE

History of CLEP

Since 1967, the College-Level Examination Program (CLEP®) has provided over six million people with the opportunity to reach their educational goals. CLEP participants have received college credit for knowledge and expertise they have gained through prior course work, independent study or work and life experience.

Over the years, the CLEP examinations have evolved to keep pace with changing curricula and pedagogy. Typically, the examinations represent material taught in introductory college-level courses from all areas of the college curriculum. Students may choose from 33 different subject areas in which to demonstrate their mastery of college-level material.

Today, more than 2,900 colleges and universities recognize and grant credit for CLEP.

Philosophy of CLEP

Promoting access to higher education is CLEP's foundation. CLEP offers students an opportunity to demonstrate and receive validation of their college-level skills and knowledge. Students who achieve an appropriate score on a CLEP exam can enrich their college experience with higher-level courses in their major field of study, expand their horizons by taking a wider array of electives and avoid repetition of material that they already know.

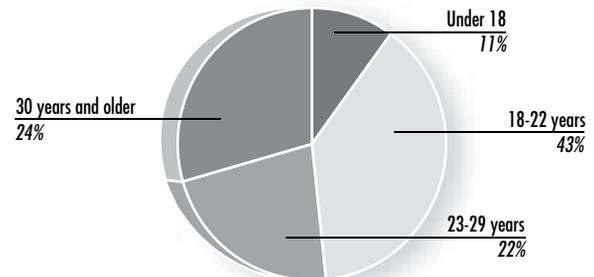
CLEP Participants

CLEP's test-taking population includes people of all ages and walks of life. Traditional 18- to 22-year-old students, adults just entering or returning to school, high-school students, home-schoolers and international students who need to quantify their knowledge have all been assisted by CLEP in earning their college degrees. Currently, 59 percent of CLEP's National (civilian) test-takers are women and 46 percent are 23 years of age or older.

For over 30 years, the College Board has worked to provide government-funded credit-by-exam opportunities to the military through CLEP. Military service members are fully funded for their CLEP exam fees. Exams are administered at military installations

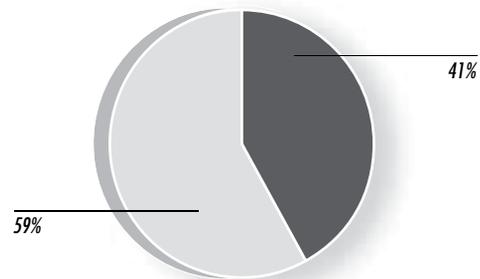
worldwide through computer-based testing programs. Approximately one-third of all CLEP candidates are military service members.

2014-15 National CLEP Candidates by Age*



* These data are based on 100% of CLEP test-takers who responded to this survey question during their examinations.

2014-15 National CLEP Candidates by Gender



Computer-Based CLEP Testing

The computer-based format of CLEP exams allows for a number of key features. These include:

- a variety of question formats that ensure effective assessment
- real-time score reporting that gives students and colleges the ability to make immediate credit-granting decisions (except for English Composition with Essay and, beginning July 2010, College Composition, which require faculty scoring of essays twice a month)
- a uniform recommended credit-granting score of 50 for all exams
- “rights-only” scoring, which awards one point per correct answer
- pretest questions that are not scored but provide current candidate population data and allow for rapid expansion of question pools

CLEP Exam Development

Content development for each of the CLEP exams is directed by a test development committee. Each committee is composed of faculty from a wide variety of institutions who are currently teaching the relevant college undergraduate courses. The committee members establish the test specifications based on feedback from a national curriculum survey; recommend credit-granting scores and standards; develop and select test questions; review statistical data and prepare descriptive material for use by faculty (*Test Information Guides*) and students planning to take the tests (*CLEP Official Study Guide*).

College faculty also participate in CLEP in other ways: they convene periodically as part of standard-setting panels to determine the recommended level of student competency for the granting of college credit; they are called upon to write exam questions and to review exam forms; and they help to ensure the continuing relevance of the CLEP examinations through the curriculum surveys.

The Curriculum Survey

The first step in the construction of a CLEP exam is a curriculum survey. Its main purpose is to obtain information needed to develop test-content specifications that reflect the current college curriculum and to recognize anticipated changes in the field. The surveys of college faculty are conducted in each subject every few years depending on the discipline. Specifically, the survey gathers information on:

- the major content and skill areas covered in the equivalent course and the proportion of the course devoted to each area
- specific topics taught and the emphasis given to each topic
- specific skills students are expected to acquire and the relative emphasis given to them
- recent and anticipated changes in course content, skills and topics
- the primary textbooks and supplementary learning resources used
- titles and lengths of college courses that correspond to the CLEP exam

The Committee

The College Board appoints standing committees of college faculty for each test title in the CLEP battery. Committee members usually serve a term of up to four years. Each committee works with content specialists at Educational Testing Service to establish test specifications and develop the tests. Listed below are the current committee members and their institutional affiliations.

| | |
|----------------------------|--|
| Joel Pace, <i>Chair</i> | University of Wisconsin, Eau Claire |
| Anne Bartlett | DePaul University |
| Jeffrey Gibson | Wesley College |

The primary objective of the committee is to produce tests with good content validity. CLEP tests must be rigorous and relevant to the discipline and the appropriate courses. While the consensus of the committee members is that this test has high content validity for a typical introductory English Literature course or curriculum, the validity of the content for a specific course or curriculum is best determined locally through careful review and comparison of test content, with instructional content covered in a particular course or curriculum.

The Committee Meeting

The exam is developed from a pool of questions written by committee members and outside question writers. All questions that will be scored on a CLEP exam have been pretested; those that pass a rigorous statistical analysis for content relevance, difficulty, fairness and correlation with assessment criteria are added to the pool. These questions are compiled by test development specialists according to the test specifications, and are presented to all the committee members for a final review. Before convening at a two- or three-day committee meeting, the members have a chance to review the test specifications and the pool of questions available for possible inclusion in the exam.

At the meeting, the committee determines whether the questions are appropriate for the test and, if not, whether they need to be reworked and pretested again to ensure that they are accurate and unambiguous. Finally, draft forms of the exam are reviewed to ensure comparable levels of difficulty and content specifications on the various test forms. The committee is also responsible for writing and developing pretest questions. These questions are administered to candidates who take the examination and provide valuable statistical feedback on student performance under operational conditions.

Once the questions are developed and pretested, tests are assembled in one of two ways. In some cases, test forms are assembled in their entirety. These forms are of comparable difficulty and are therefore interchangeable. More commonly, questions are assembled into smaller, content-specific units called testlets, which can then be combined in different ways to create multiple test forms. This method allows many different forms to be assembled from a pool of questions.

Test Specifications

Test content specifications are determined primarily through the curriculum survey, the expertise of the committee and test development specialists, the recommendations of appropriate councils and conferences, textbook reviews and other appropriate sources of information. Content specifications take into account:

- the purpose of the test
- the intended test-taker population
- the titles and descriptions of courses the test is designed to reflect
- the specific subject matter and abilities to be tested
- the length of the test, types of questions and instructions to be used

Recommendation of the American Council on Education (ACE)

The American Council on Education's College Credit Recommendation Service (ACE CREDIT) has evaluated CLEP processes and procedures for developing, administering and scoring the exams. Effective July 2001, ACE recommended a uniform credit-granting score of 50 across all subjects (with additional Level-2 recommendations for the world language examinations), representing the performance of students who earn a grade of C in the corresponding course. Every test title has a minimum score of **20**, a maximum score of **80** and a cut score of **50**. However, these score values cannot be compared across exams. The score scale is set so that a score of **50** represents the performance expected of a typical C student, which may differ from one subject to another. The score scale is not based on actual performance of test-takers. It is derived from the judgment of a panel of experts (college faculty who teach an equivalent course) who provide information on the level of student performance that would be necessary to receive college credit in the course.

Over the years, the CLEP examinations have been adapted to adjust to changes in curricula and pedagogy. As academic disciplines evolve, college faculty incorporate new methods and theory into their courses. CLEP examinations are revised to reflect those changes so the examinations continue to meet the needs of colleges and students. The CLEP program's most recent ACE CREDIT review was held in June 2015.

The American Council on Education, the major coordinating body for all the nation's higher education institutions, seeks to provide leadership and a unifying voice on key higher education issues and to influence public policy through advocacy, research and program initiatives. For more information, visit the ACE CREDIT website at www.acenet.edu/acecredit.

CLEP Credit Granting

CLEP uses a common recommended credit-granting score of 50 for all CLEP exams.

This common credit-granting score does not mean, however, that the standards for all CLEP exams are the same. When a new or revised version of a test is introduced, the program conducts a standard setting to determine the recommended credit-granting score (“cut score”).

A standard-setting panel, consisting of 15–20 faculty members from colleges and universities across the country who are currently teaching the course, is appointed to give its expert judgment on the level of student performance that would be necessary to receive college credit in the course. The panel reviews the test and test specifications and defines

the capabilities of the typical A student, as well as those of the typical B, C and D students.* Expected individual student performance is rated by each panelist on each question. The combined average of the ratings is used to determine a recommended number of examination questions that must be answered correctly to mirror classroom performance of typical B and C students in the related course. The panel’s findings are given to members of the test development committee who, with the help of Educational Testing Service and College Board psychometric specialists, make a final determination on which raw scores are equivalent to B and C levels of performance.

*Student performance for the language exams (French, German and Spanish) is defined only at the B and C levels.

English Literature

Description of the Examination

The English Literature examination covers material usually taught in a course at the college level. The test is primarily concerned with major authors and literary works, but it also includes questions on some minor writers. Candidates are expected to be acquainted with common literary terms, such as metaphor and personification, and basic literary forms, such as the sonnet and the ballad.

In both coverage and approach, the examination resembles the historically organized survey of English literature offered by many colleges. It assumes that candidates have read widely and developed an appreciation of English literature, know the basic literary periods, and have a sense of the historical development of English literature.

The examination contains approximately 95 questions to be answered in 90 minutes. Any time candidates spend on tutorials and providing personal information is in addition to the actual testing time.

An optional essay section can be taken in addition to the multiple-choice test. Candidates respond to two of three essay topics. An essay on the first topic, a persuasive analysis of a poem, is required, and candidates are advised to spend 35 to 40 minutes on it. For the second essay, candidates are asked to choose one of two topics that present a specific observation, position or theme. Depending on the topic chosen, candidates choose any work by a particular author to appropriately support the claim or select works from a designated list provided. Candidates should plan to spend 50 to 55 minutes on the essay.

Candidates are expected to write well-organized essays in clear and precise prose. The essay section is scored by faculty at the institution that requests it and is still administered in paper-and-pencil format. There is an additional fee for taking this section, payable to the institution that administers the exam.

Knowledge and Skills Required

The English Literature examination measures both knowledge and ability. The percentages below show the relative emphasis given to each; however, most questions draw on both.

35%–40% Knowledge of:

- Literary background
- Identification of authors
- Metrical patterns
- Literary references
- Literary terms

60%–65% Ability to:

- Analyze the elements of form in a literary passage
- Perceive meanings
- Identify tone and mood
- Follow patterns of imagery
- Identify characteristics of style
- Comprehend the reasoning in an excerpt of literary criticism

The examination deals with literature from Beowulf to the present. Familiarity with and understanding of major writers is expected, as is knowledge of literary periods and common literary terms, themes and forms. Some of the questions on the examination ask candidates to identify the author of a representative quotation or to recognize the period in which an excerpt was written.

Sample Test Questions

The following sample questions do not appear on an actual CLEP examination. They are intended to give potential test-takers an indication of the format and difficulty level of the examination and to provide content for practice and review. Knowing the correct answers to all of the sample questions is not a guarantee of satisfactory performance on the exam.

Directions: Each of the questions or incomplete statements below is followed by five suggested answers or completions. Select the one that is best in each case.

1. In a pungent critique of humanity addressed to the mature imagination, the author comments on human nature by examining the life of the Lilliputians, Yahoos, and Houyhnhnms.

The book described above is

- (A) *The Way of All Flesh*
- (B) *Through the Looking Glass*
- (C) *Gulliver's Travels*
- (D) *The Pilgrim's Progress*
- (E) *Robinson Crusoe*

2. One of the great triumphs of the play is Shakespeare's addition of the character of the fool, who attempts to comfort his old master, but who also ironically emphasizes the folly and the tragedy of the old man.

The play referred to above is

- (A) *Macbeth*
- (B) *Julius Caesar*
- (C) *King Lear*
- (D) *Othello*
- (E) *Hamlet*

Questions 3–4

For I have learned
 To look on nature, not as in the hour
 Of thoughtless youth, but hearing oftentimes
 The still, sad music of humanity,
 Nor harsh nor grating, though of ample power
 To chasten and subdue. And I have felt
 A presence that disturbs me with the joy
 Of elevated thoughts; a sense sublime
 Of something far more deeply interfused,
 Whose dwelling is the light of setting suns,
 And the round ocean, and the living air,
 And the blue sky, and in the mind of man[.]

3. The lines are written in

- (A) heroic couplets
- (B) terza rima
- (C) ballad meter
- (D) blank verse
- (E) iambic tetrameter

4. The language and ideas in these lines are most characteristic of which of the following literary periods?

- (A) Medieval
- (B) Restoration
- (C) Augustan
- (D) Romantic
- (E) Early twentieth century

5. Samuel Richardson, Henry Fielding, and Tobias Smollett are best known as eighteenth-century

- (A) novelists
- (B) dramatists
- (C) essayists
- (D) poets
- (E) critics

6. “The business of a poet,” said Imlac, “is to examine, not the individual, but the species; to remark general properties and large appearances: he does not number the streaks of the tulip, or describe the different shades in the verdure of the forest. He is to exhibit in his portraits of nature such prominent and striking features, as recall the original to every mind; and must neglect the minuter discriminations, which one may have remarked, and another have neglected, for those characteristics which are alike obvious to vigilance and carelessness.”

Which of the following statements most closely corresponds to the paragraph above?

- (A) Poetry is the spontaneous overflow of powerful feelings.
 - (B) Poetry is the precious lifeblood of a master spirit.
 - (C) Poetry is the just representation of general nature.
 - (D) Poetry should not mean but be.
 - (E) Poets are the unacknowledged legislators of the world.
7. An anonymous narrative poem focusing on the climax of a particularly dramatic event and employing frequent repetition, conventional figures of speech, and sometimes a refrain—altered and transmitted orally in a musical setting—is called a
- (A) popular ballad
 - (B) pastoral elegy
 - (C) courtly lyric
 - (D) villanelle
 - (E) chivalric romance

Questions 8–10

They, looking back, all the eastern side beheld
Of Paradise, so late their happy seat,
Waved over by that flaming brand, the gate
With dreadful faces thronged and fiery arms.

Line

- (5) Some natural tears they dropped, but wiped them soon;
The world was all before them, where to choose
Their place of rest, and Providence their guide.
They, hand in hand, with wandering steps and slow,
Through Eden took their solitary way.

8. These lines were written by

- (A) John Donne
- (B) Edmund Spenser
- (C) Christopher Marlowe
- (D) William Shakespeare
- (E) John Milton

9. In line 2, “late” is best interpreted to mean

- (A) recently
- (B) tardily
- (C) unfortunately
- (D) long
- (E) soon

10. The people referred to as “they” in the passage were probably experiencing all the following emotions EXCEPT

- (A) awe
- (B) doubt
- (C) suspicion
- (D) regret
- (E) sorrow

11. Whan that Aprill with his shoures soote
The droghte of March hath perced to the roote

The lines above were written by

- (A) Geoffrey Chaucer
- (B) William Shakespeare
- (C) Alexander Pope
- (D) William Wordsworth
- (E) Ben Jonson

12. Alfred Tennyson’s “Ulysses” and T. S. Eliot’s
“The Love Song of J. Alfred Prufrock” are both

- (A) pastoral elegies
- (B) literary ballads
- (C) mock epics
- (D) dramatic monologues
- (E) irregular odes

Questions 13–14

Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an expansion,
Like gold to airy thinness beat.

13. The passage contains an example of

- (A) an epic simile
- (B) a metaphysical conceit
- (C) an epic catalog
- (D) an alexandrine
- (E) sprung rhythm

14. The passage is from a poem by

- (A) Alexander Pope
- (B) Robert Herrick
- (C) Samuel Taylor Coleridge
- (D) Samuel Johnson
- (E) John Donne

Questions 15–17

He’s here in double trust:

First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,

Line Who should against his murderer shut the door,

(5) Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;

(10) And pity, like a naked new-born babe,
Striding the blast, or heaven’s cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind.

15. The speaker of these lines might best be described as a

- (A) coward
- (B) man badly treated by Duncan
- (C) man seeking revenge
- (D) man concerned only with his own safety
- (E) man troubled by moral law

16. The “horrid deed” (line 13) is compared metaphorically to

- (A) a cinder or speck irritating the eye
- (B) a naked newborn babe
- (C) an assassination
- (D) the wind
- (E) the consequences of the murder of Duncan

17. These lines are spoken by

- (A) Hamlet
- (B) Cassius
- (C) Macbeth
- (D) Iago
- (E) Richard III

18. Which of the following is the first line of a poem by John Keats?
- (A) “What dire offence from amorous causes springs,”
 - (B) “They flee from me that sometime did me seek,”
 - (C) “Thou still unravished bride of quietness,”
 - (D) “I weep for Adonais—he is dead!”
 - (E) “Not, I’ll not, carrion comfort, Despair, not feast on thee;”

Questions 19–20

O threats of Hell and Hopes of Paradise!
 One thing at least is certain—*This* life flies;
 One thing is certain and the rest is Lies;
 The Flower that once has blown for ever dies.

19. In the fourth line, “blown” means
- (A) blown up
 - (B) blown away
 - (C) bloomed
 - (D) died
 - (E) been planted
20. Which of the following is the best summary of the four lines?
- (A) Do not ignore the serious aspects of life; earnest dedication is necessary for success.
 - (B) Do not rely on a theoretical afterlife; you can be sure only that the present moment will pass.
 - (C) Life is like a flower with roots in both good and evil.
 - (D) Religious belief is essential to a happy life.
 - (E) The only safe course in life is to ignore outside events and cultivate one’s own garden.

21. Which of the following was written earliest?
- (A) *The Waste Land*
 - (B) *The Rime of the Ancient Mariner*
 - (C) *Songs of Innocence*
 - (D) *The Faerie Queene*
 - (E) *The Rape of the Lock*

Questions 22–23

She was alone and still, gazing out to sea; and when she felt his presence and the worship of his eyes her eyes turned to him in quiet sufferance of his gaze, without shame or wantonness. Long, long she suffered his gaze and then quietly withdrew her eyes from his and bent them towards the stream, gently stirring the water with her foot hither and thither. The first faint noise of gently moving water broke the silence, low and faint and whispering, faint as the bells of sleep; hither and thither, hither and thither, and a faint flame trembled on her cheek.
 —Heavenly God! cried Stephen’s soul, in an outburst of profane joy.

22. The passage appears in which of the following novels?
- (A) *Victory*
 - (B) *A Portrait of the Artist as a Young Man*
 - (C) *Tess of the D’Urbervilles*
 - (D) *The Egoist*
 - (E) *Sons and Lovers*
23. The passage presents an example of what its author would have termed
- (A) synecdoche
 - (B) pathetic fallacy
 - (C) metonymy
 - (D) an eclogue
 - (E) an epiphany

Questions 24–25 are based on the following excerpt from Henry Fielding’s *Joseph Andrews*.

Now, the rake Hesperus has called for his breeches, and having well rubbed his drowsy eyes, prepared to dress himself for all night;
Line by whose example his brother rakes on earth
 (5) likewise leave those beds in which they slept away the day. Now Thetis, the good housewife, began to put on the pot, in order to regale the good man Phoebus after his daily labours were over. In vulgar language, it was the evening
 (10) when Joseph attended his lady’s orders.

24. Which of the following describes Hesperus (line 1), Thetis (line 6), and Phoebus (line 8) in the passage above?

- (A) They are references to Greek mythology.
- (B) They are references to fellow authors.
- (C) They are references to Biblical heroes.
- (D) They refer to figures from English folklore.
- (E) They are characters in the novel.

25. In line 9, “vulgar language” means

- (A) commonly spoken language
- (B) elevated and archaic language
- (C) ungrammatical language
- (D) language laden with sexual puns
- (E) language characterized by obsolete and dialectal terms

26. The “Age of Johnson” in English literature was dominated by which of the following styles?

- (A) Romanticism
- (B) Neoclassicism
- (C) Expressionism
- (D) Naturalism
- (E) Abstractionism

Questions 27–29 are based on the following excerpt from Ben Jonson’s “To Penshurst.”

Thou art not, Penshurst, built to envious show,
 Of touch, or marble; nor canst boast a row
 Of polished pillars, or a roof of gold;
Line Thou hast no lantern whereof tales are told,
 (5) Or stair, or courts; but stand’st an ancient pile,
 And these grudged at, art revered the while.
 Thou joy’st in better marks, of soil, of air,
 Of wood, of water; therein thou art fair.

27. Lines 1–5 of the passage compare Penshurst with

- (A) a more ornate house
- (B) an intricate tapestry
- (C) an impenetrable fortress
- (D) a landscape painting
- (E) an autumn evening

28. The speaker in the passage indicates that Penshurst is

- (A) known to cause resentment
- (B) enhanced by “a roof of gold” (line 3)
- (C) in need of brighter lighting
- (D) falling into disrepair
- (E) properly appreciated

29. The poem uses which of the following forms?

- (A) Ballad meter
- (B) Blank verse
- (C) Elegiac stanza
- (D) Rhyme royal
- (E) Heroic couplets

Questions 30–32 are based on the following excerpt from Virginia Woolf’s essay “Professions for Women.”

I discovered that if I were going to review books I should need to do battle with a certain phantom. And the phantom was a woman, and when I came to know her better I called her after the heroine of a famous poem, *The Angel in the House*. . . . She was intensely sympathetic. She was immensely charming. She was utterly unselfish. She excelled in the difficult arts of family life. She sacrificed herself daily. If there was chicken, she took the leg; if there was a draft she sat in it—in short she was so constituted that she never had a mind or a wish of her own, but preferred to sympathize always with the minds and wishes of others. Above all—I need not say it—she was pure. Her purity was supposed to be her chief beauty—her blushes, her great grace. In those days—the last of Queen Victoria—every house had its Angel. And when I came to write I encountered her with the very first words.

30. This passage’s primary purpose is to
- (A) describe a person with a dual personality
 - (B) praise the traditional role of women
 - (C) describe a famous historical figure
 - (D) encourage readers to take seriously the importance of literary ghosts
 - (E) describe one impediment a woman writer faces in making a literary career

31. Which of the following effects does the battle metaphor have?
- I. It suggests how difficult the phantom will be to overcome.
 - II. It enhances the emotional impact of the conflict described.
 - III. It contributes to the somber tone that imbues the entire passage.
- (A) I only
 - (B) III only
 - (C) I and II only
 - (D) II and III only
 - (E) I, II, and III
32. The tone of the discussion of “*The Angel in the House*” (lines 5–6) conveys the author’s
- (A) pleasure in remembering her literary precursors
 - (B) anger at people who write book reviews
 - (C) remorse for the slaying of an innocent person
 - (D) awareness of the power of commonly held ideas
 - (E) enthusiasm about writing what she feels

Questions 33–34 are based on the following passage from Anita Desai’s novel *In Custody*.

The time and the place: these elementary matters were left to Deven to arrange as being within his capabilities. Time and place, these two concerns of all who are born and all who die: these were considered the two fit subjects for the weak and the incompetent. Deven was to restrict himself to these two matters, time and place. No one appeared to realize that to him these subjects belonged to infinity and were far more awesome than the minutiae of technical arrangements.

33. According to the passage, Deven is perceived by others to be
- (A) capable of arranging important details
 - (B) suited to performing only simple tasks
 - (C) unable to see the ultimate meaning of infinity
 - (D) obsessed with his own mortality
 - (E) happy in his role of organizing minor matters
34. The passage implies that Deven’s perspective differs from that of the people who have given him his assignment in that he is
- (A) innovative instead of fastidious
 - (B) intellectual instead of social
 - (C) philosophical instead of pragmatic
 - (D) cosmopolitan instead of bigoted
 - (E) judgmental instead of apathetic
35. What is the order, from earliest to latest, in which the following works were composed?
- I. *Hamlet*
 - II. *Beowulf*
 - III. *Paradise Lost*
- (A) I, II, III
 - (B) I, III, II
 - (C) II, I, III
 - (D) II, III, I
 - (E) III, II, I

Questions 36–37 are based on the following poem.

Farewell, thou child of my right hand, and joy;
 My sin was too much hope of thee, loved boy:
 Seven years thou wert lent to me, and I thee pay,
 Exacted by thy fate, on the just day.
 O could I lose all father now! for why
 Will man lament the state he should envy,
 To have so soon ’scaped world’s and flesh’s rage,
 And, if no other misery, yet age?
 Rest in soft peace, and asked, say, “Here doth lie
 Ben Jonson his best piece of poetry.”
 For whose sake henceforth all his vows be such
 As what he loves may never like too much.

36. The speaker expresses all of the following thoughts EXCEPT:
- (A) Life has so many trials that perhaps death should be viewed as a welcome release.
 - (B) Poetry can keep alive those whom fate tries to take away.
 - (C) Bearing the death of his son is difficult because he had high expectations for him.
 - (D) His son was the greatest achievement in his life.
 - (E) He never again wants to become as attached to anybody or anything as he was to his son.
37. The tone of the poem is best described as
- (A) deferential
 - (B) malicious
 - (C) playful
 - (D) elegiac
 - (E) melodramatic

38. “Lycidas” is a poem that
- (A) adapts a heroic legend from classical mythology to the society that the writer knew best
 - (B) manages in a short space to record much of English history
 - (C) mourns the death of the writer’s friend but also reveals personal concerns of the writer
 - (D) uses an important historical event of its day to air the political views of the writer
 - (E) captures the magic of the Italian Renaissance and puts it into a realistic London setting

39. In the poem “The Canonization,” the intense relationship between the speaker and the lover leads the speaker to argue that they should be considered candidates for sainthood.

The author of the poem described above is

- (A) W. B. Yeats
 - (B) Elizabeth Barrett Browning
 - (C) John Donne
 - (D) John Milton
 - (E) Gerard Manley Hopkins
40. All of the following were written in the eighteenth century EXCEPT
- (A) *Pamela*
 - (B) *Jane Eyre*
 - (C) *Tom Jones*
 - (D) *Tristram Shandy*
 - (E) *Moll Flanders*

41. Observe me, Sir Anthony, I would by no means wish a daughter of mine to be a progeny of learning. . . . But, Sir Anthony, I would send her at nine years old to a boarding school, in order to learn a little ingenuity and artifice. Then, sir, she should have a supercilious knowledge in accounts;—and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries;—but above all, Sir Anthony, she should be mistress to orthodoxy, that she might not misspell and mis-pronounce words so shamefully as girls usually do; and likewise that she might reprehend the true meaning of what she is saying.

The speaker of the lines above, as evidenced by her characteristic language, is

- (A) Elizabeth Bennet in *Pride and Prejudice*
 - (B) Hellena in *The Rover*
 - (C) Mrs. Malaprop in *The Rivals*
 - (D) Miss Hardcastle in *She Stoops to Conquer*
 - (E) Rosalind in *As You Like It*
42. A novel that uses extensive parallels from classical Greek epic and adopts an antiheroic modernity is
- (A) *Lord Jim*
 - (B) *Briefing for a Descent into Hell*
 - (C) *A Tale of Two Cities*
 - (D) *A Passage to India*
 - (E) *Ulysses*

43. A twentieth-century absurdist play in which the characters largely talk in circles, the actions are inconclusive, and the lines “Nothing to be done” and “It’d pass the time” are repeated is
- (A) *Riders to the Sea*
 (B) *Equus*
 (C) *Waiting for Godot*
 (D) *Look Back in Anger*
 (E) *Murder in the Cathedral*
44. Mill, Carlyle, and Tennyson all experienced and wrote about
- (A) an upbringing in an agrarian environment
 (B) a personal crisis of faith
 (C) the conservatism of Victorian courtship
 (D) the benefits of modern science
 (E) the triumph of democracy
45. Which of the following novelists was raised in Southern Rhodesia (now Zimbabwe) and is known for stories about Africa and for the innovative novel *The Golden Notebook*?
- (A) Virginia Woolf
 (B) Doris Lessing
 (C) George Orwell
 (D) Margaret Atwood
 (E) E. M. Forster
46. Which of the following terms is used to describe literature that evokes a rural, simple, and idyllic life?
- (A) Pre-Raphaelite
 (B) Pastoral
 (C) Sentimental
 (D) Naturalistic
 (E) Platonic
47. In the old days she had come this way quite often, going down the hill on the tram with her girl friends, with nothing better in mind than a bit of window-shopping and a bit of a laugh and a cup of tea: penniless then as now, but still hopeful, still endowed with a touching faith that if by some miracle she could buy a pair of nylons or a particular blue lace blouse or a new brand of lipstick, then deliverance would be granted to her in the form of money, marriage, romance, the visiting prince who would glimpse her in the crowd, glorified by that seductive blouse, and carry her off to a better world.
- In the passage above, the protagonist remembers herself as having been
- (A) embittered
 (B) baffled
 (C) contentedly alone
 (D) carefree
 (E) naïvely optimistic

Questions 48–50 are based on the following lines.

By heaven, methinks it were an easy leap
To pluck bright honor from the pale-faced moon,
Or dive into the bottom of the deep,

Line Where fathom line could never touch the ground,

(5) And pluck up drowned honor by the locks,
So he that doth redeem her thence might wear
Without corrival all her dignities;

48. Lines 3–7 depend for their effect on

- (A) allusion
- (B) personification
- (C) antithesis
- (D) parallelism
- (E) simile

49. The lines suggest that their speaker is

- (A) bold and reckless
- (B) pensive and melancholy
- (C) grim and indifferent
- (D) anxious and cowardly
- (E) cold and scheming

50. The lines were written by

- (A) William Shakespeare
- (B) Christopher Marlowe
- (C) John Milton
- (D) Percy Bysshe Shelley
- (E) Lord Byron

51. To anyone who questioned the effectiveness of the loyalty oaths, he replied that people who really did owe allegiance to their country would be proud to pledge it as often as he forced them to.

The excerpt above provides an example of

- (A) parody
- (B) pathos
- (C) propaganda
- (D) irony
- (E) harangue

52. An episodic narrative, usually told from the first-person point of view and detailing the misadventures, escapades, and pranks of a roguish but likable hero of humble means who survives by his wits, is known as a

- (A) mock epic
- (B) roman à clef
- (C) novel of manners
- (D) picaresque novel
- (E) romance

53. Remember that I am thy creature: I ought to be thy Adam; but I am rather the fallen angel, whom thou drivest from joy for no misdeed. Every where I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous.

The passage above is from which of the following works?

- (A) John Milton's *Paradise Lost*
- (B) Mary Shelley's *Frankenstein*
- (C) Emily Brontë's *Wuthering Heights*
- (D) Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*
- (E) Bram Stoker's *Dracula*

54. Which of the following works does NOT portray characters from Arthurian legend?

- (A) *Sir Gawain and the Green Knight*
- (B) *Morte D'Arthur*
- (C) *The Faerie Queene*
- (D) *Visions of the Daughters of Albion*
- (E) *Idylls of the King*

55. The typical theater was a structure, circular or polygonal in shape, built around an open court or “pit,” into which projected a rectangular raised platform. In the pit and on three sides of the platform stood the “groundlings.” The more well-to-do members of the audiences paid a higher admission fee and sat in the tiers of galleries that surrounded the pit and that were partitioned off into “boxes.”

The type of theater described above was first developed during the reign of

- (A) Richard II
- (B) Henry VIII
- (C) Elizabeth I
- (D) George III
- (E) Victoria

56. In the nineteenth century, novels published in parts over several weeks or months were known as

- (A) epistolary novels
- (B) chronicles
- (C) social novels
- (D) vignettes
- (E) serialized novels

57. To whom, then, *must* I dedicate my wonderful, surprising & interesting adventures?—to *whom* dare I reveal my private opinion of my nearest relations? The secret thoughts of my dearest friends? My own hopes, fears, reflections & dislikes—Nobody!

To Nobody, then, will I write my journal! Since to Nobody can I be wholly unreserved—to Nobody can I reveal every thought, every wish of my heart, with the most unlimited confidence, the most unremitting sincerity to the end of my life! For what chance, what accident can end my connections with Nobody? No secret *can* I conceal from No-body, & to No-body can I be *ever* unreserved. Disagreement cannot stop our affection, time itself has no power to end our friendship.

The tone of the above opening entry in an eighteenth-century personal journal is best characterized as

- (A) argumentative
- (B) playful
- (C) hesitant
- (D) resigned
- (E) joyful

Questions 58–59 are based on the following passage.

The family of Dashwood had been long settled in Sussex. Their estate was large, and their residence was at Norland Park, in the centre of their property, where for many generations they had lived in so respectable a manner as to engage the general good opinion of their surrounding acquaintance. The late owner of this estate was a single man, who lived to a very advanced age, and who for many years of his life had a constant companion and housekeeper in his sister. But her death, which happened ten years before his own, produced a great alteration in his home; for to supply her loss, he invited and received into his house the family of his nephew, Mr. Henry Dashwood, the legal inheritor of the Norland estate, and the person to whom he intended to bequeath it. In the society of his nephew and niece, and their children, the old gentleman's days were comfortably spent. His attachment to them all increased. The constant attention of Mr. and Mrs. Henry Dashwood to his wishes, which proceeded not merely from interest, but from goodness of heart, gave him every degree of solid comfort which his age could receive; and the cheerfulness of the children added a relish to his existence.

58. The passage is the opening of a novel by which of the following authors?

- (A) Daniel Defoe
- (B) Jane Austen
- (C) Charles Dickens
- (D) Matthew G. Lewis
- (E) Mary Shelley

59. As characterized in the passage, the “late owner” (line 7) is best described as

- (A) content
- (B) open-minded
- (C) dutiful
- (D) lonesome
- (E) demanding

Questions 60–61 are based on the following poem.

My friend, the things that do attain
The happy life be these, I find:
The riches left, not got with pain;
The fruitful ground; the quiet mind;

Line
(5) The equal friend; no grudge, no strife;
No charge of rule, nor governance;
Without disease, the healthy life;
The household of continuance;

(10) The mean diet, no dainty fare;
Wisdom joined with simpleness;
The night discharged of all care,
Where wine the wit may not oppress;

The faithful wife, without debate;
Such sleeps as may beguile the night;
(15) Content thyself with thine estate,
Neither wish death, nor fear his might.

60. In line 9, the word “mean” signifies

- (A) dull
- (B) troublesome
- (C) cruel
- (D) middling
- (E) contemptible

61. Which of the following best summarizes the poem’s theme?

- (A) Happiness is best realized through simple living.
- (B) Life is short, so savor each experience.
- (C) Our passions help keep us young.
- (D) Preventive care ensures longevity.
- (E) Hard work is its own reward.

62. The concept of “people” better expressed by the Spanish “pueblo” is fast vanishing. The writer who returns from exile at the metropolitan centre to “write for his people”; to seek with them to “break out of identity imposed by alien circumstances,” and to find a new one, must come face to face with the fact that his “people” has become the “public.” And the public in the Caribbean, equally like the public in the great metropolitan centres, are being conditioned through television, radio and advertising, to want what the great Corporations of production in the culture industry, as in all others, have conditioned them to want. Returning from exile at the metropolitan centre, the writer all too often finds that he returns only to . . . another facet of exile. Yet by not returning, the writer continues to accept his irrelevance.

In the excerpt above, the author is primarily concerned with

- (A) describing the sacrifices required by rural living
- (B) highlighting a challenge that a Caribbean writer faces
- (C) advocating more tolerance among the general public
- (D) denouncing the television, radio, and advertising industries
- (E) defining the meaning of the term “people”

63. Then she had three years of great labor with temptations which she bore as meekly as she could, thanking Our Lord for all His gifts, and was as merry when she was reprov'd, scorn'd, and japed for Our Lord's love, and much more merry than she was beforetime in the worship of the world.

The passage above is from which of the following works?

- (A) Geoffrey Chaucer's *Troilus and Criseyde*
- (B) William Langland's *Piers Plowman*
- (C) Margery Kempe's *The Book of Margery Kempe*
- (D) John Gower's *Confessio Amantis*
- (E) Mary Wroth's *Pamphilia to Amphilanthus*

Directions: For the following group of questions, click on a choice, then click on the appropriate box.

64. Match each of the following poets to the work that he or she wrote.

Wilfred Owen
Rupert Brooke
Edith Sitwell

“The Soldier”

“Anthem for Doomed Youth”

“Still Falls the Rain”

65. Of the following five works, which three may be categorized as dystopian novels?

A Clockwork Orange
Half a Life
Brave New World
Things Fall Apart
1984

66. Identify the poets from the list below who collaborated in producing *Lyrical Ballads* (1798).

- Samuel Taylor Coleridge
- Percy Bysshe Shelley
- William Blake
- William Wordsworth
- John Keats

67. Match each of the following authors to the work that he or she wrote.

- Aphra Behn
- Oliver Goldsmith
- Samuel Johnson
- Richard Sheridan

The Vicar of Wakefield

Oroonoko

The School for Scandal

A Dictionary of the English Language

68. Match the character to the novel in which each appears.

- Philip "Pip" Pirrip
- Uriah Heep
- Little Nell

David Copperfield

The Old Curiosity Shop

Great Expectations

69. Match the poet to the literary movement each is associated with most closely.

- Richard Aldington
- Linton Kwesi Johnson
- William Blake

Imagism

Postcolonialism

Romanticism

70. Ben Jonson's *Volpone* is an example of a

- (A) tragedy
- (B) romance
- (C) history play
- (D) comedy
- (E) pastoral romance

71. Steeped in regional folklore as a child growing up in the Scottish Border counties, this writer went on to become a poet, an editor of traditional ballads, and a novelist whose works have been called the first truly historical novels.

The author described in this statement is

- (A) Sir Walter Scott
 - (B) James Macpherson
 - (C) Robert Southey
 - (D) Robert Burns
 - (E) James Boswell
72. Now, it is clear that the decline of a language must ultimately have political and economic causes: it is not due simply to the bad influence of this or that individual writer. But an effect can become a cause, reinforcing the original cause and producing the same effect in an intensified form, and so on indefinitely. A man may take to drink because he feels himself to be a failure, and then fail all the more completely because he drinks. It is rather the same thing that is happening to the English language. It becomes ugly and inaccurate because our thoughts are foolish, but the slovenliness of our language makes it easier for us to have foolish thoughts. The point is that the process is reversible. Modern English, especially written English, is full of bad habits which spread by imitation and which can be avoided if one is willing to take the necessary trouble. If one gets rid of these habits one can think more clearly, and to think clearly is a necessary first step towards political regeneration: so that the fight against bad English is not frivolous and is not the exclusive concern of professional writers.

The author of the above passage is

- (A) Virginia Woolf
- (B) George Orwell
- (C) Matthew Arnold
- (D) T. S. Eliot
- (E) Joseph Conrad

Questions 73–74 are based on the following passage.

Dorothea knew many passages of Pascal's *Pensées* and of Jeremy Taylor by heart; and to her the destinies of mankind, seen by the light of Christianity, made the solitudes of feminine fashion appear an occupation for Bedlam. She could not reconcile the anxieties of a spiritual life involving eternal consequences, with a keen interest in guimp and artificial protrusions of drapery. Her mind was theoretic, and yearned by its nature after some lofty conception of the world which might frankly include the parish of Tipton and her own rule of conduct there; she was enamoured of intensity and greatness, and rash in embracing whatever seemed to her to have those aspects; likely to seek martyrdom, to make retractations, and then to incur martyrdom after all in a quarter where she had not sought it. Certainly such elements in the character of a marriageable girl tended to interfere with her lot, and hinder it from being decided according to custom, by good looks, vanity, and merely canine affection.

73. This passage is from the beginning of a novel by which of the following authors?
- (A) Richard Sheridan
 - (B) Jane Austen
 - (C) George Eliot
 - (D) Charles Dickens
 - (E) William Makepeace Thackeray
74. Dorothea might best be described as
- (A) frivolous and carefree
 - (B) disdainful and determined
 - (C) sad and depressed
 - (D) aggressive and spiteful
 - (E) idealistic and ambitious

Questions 75–76 are based on the following quotation.

We can forgive a man for making a useful thing as long as he does not admire it. The only excuse for making a useless thing is that one admires it intensely. All art is quite useless.

75. The author of the quotation is

- (A) Joseph Conrad
- (B) John Ruskin
- (C) Algernon Swinburne
- (D) Oscar Wilde
- (E) William Hazlitt

76. The quotation contains examples of

- (A) aphorisms
- (B) euphemisms
- (C) conceits
- (D) complaints
- (E) colloquialisms

77. Which of the following British poets published *Birthday Letters*, a collection of poems inspired by his marriage to Sylvia Plath?

- (A) Siegfried Sassoon
- (B) D. H. Lawrence
- (C) W. H. Auden
- (D) Ted Hughes
- (E) R. S. Thomas

Directions: For the following two questions, click on a choice, then click on the appropriate box.

78. Identify the writers from the list below who were associated with the Pre-Raphaelite movement.

- George Gordon, Lord Byron
- William Morris
- John Ruskin
- Dante Gabriel Rossetti
- Samuel Taylor Coleridge

79. Match each of the following writers to the country of her birth.

- Nadine Gordimer
- Edna O'Brien
- Alice Munro
- Katherine Mansfield

Canada

South Africa

Ireland

New Zealand

80. Which of the following writers was centrally involved in the cause of Irish nationalism at the beginning of the twentieth century?
- (A) William Butler Yeats
 - (B) J. M. Synge
 - (C) Paul Muldoon
 - (D) Joan Lingard
 - (E) Seamus Heaney
81. The poetry of which of the following poets reflects an intense religious belief as well as a commitment to preserving the environment?
- (A) George Gordon, Lord Byron
 - (B) Percy Bysshe Shelley
 - (C) Dante Gabriel Rossetti
 - (D) Gerard Manley Hopkins
 - (E) A. E. Housman

Questions 82–84 are based on the following passage.

Yes! Margaret remembered it well. Edith and Mrs. Shaw had gone to dinner. Margaret had joined the party in the evening. The recollection of the plentiful luxury of all the arrangements, the stately handsomeness of the furniture, the size of the house, the peaceful, untroubled ease of the visitors—all came vividly before her, in strange contrast to the present time. The smooth sea of that old life closed up, without a mark left to tell where they had all been. The habitual dinners, the calls, the shopping, the dancing evenings, were all going on, going on for ever, though her Aunt Shaw and Edith were no longer there; and she, of course, was even less missed. She doubted if any one of that old set ever thought of her, except Henry Lennox. He too, she knew, would strive to forget her, because of the pain she had caused him. She had heard him often boast of his power of putting any disagreeable thought far away from him. Then she penetrated farther into what might have been. If she had cared for him as a lover, and had accepted him, and this change in her father's opinions and consequent station had taken place, she could not doubt but that it would have been impatiently received by Mr. Lennox. It was a bitter mortification to her in one sense; but she could bear it patiently, because she knew her father's purity of purpose, and that strengthened her to endure his errors, grave and serious though in her estimation they were. But the fact of the world esteeming her father degraded, in its rough wholesale judgment, would have oppressed and irritated Mr. Lennox. As she realized what might have been, she grew to be thankful for what was. They were at the lowest now; they could not be worse.

82. The main character in the passage moves from
- (A) anger to hopelessness
 - (B) loss to acceptance
 - (C) nostalgia to regret
 - (D) irritation to embarrassment
 - (E) hope to despair

83. The sentence “The smooth sea of that old life closed up, without a mark to tell where they had all been” emphasizes which of the following about Margaret?

- (A) The sense that she is drowning in her new life
- (B) The fact that her memories of the past are fading rapidly
- (C) Her strong disapproval of her father’s actions
- (D) Her sense of how significantly life for her has changed
- (E) How much she misses Edith and Aunt Shaw

84. This passage appears in

- (A) an early modern picaresque tale
- (B) an eighteenth-century novel
- (C) a nineteenth-century novel
- (D) an early-twentieth-century Modernist novel
- (E) a postcolonialist novel

85. I believe it is difficult for those who publish their own memoirs to escape the imputation of vanity; nor is this the only disadvantage under which they labour: it is also their misfortune, that what is uncommon is rarely, if ever, believed, and what is obvious we are apt to turn from with disgust, and to charge the writer with impertinence. People generally think those memoirs only worthy to be read or remembered which abound in great or striking events, those, in short, which in a high degree excite either admiration or pity: all others they consign to contempt and oblivion. It is therefore, I confess, not a little hazardous in a private and obscure individual, and a stranger too, thus to solicit the indulgent attention of the public; especially when I own I offer here the history of neither a saint, a hero, nor a tyrant.

In the passage, Olaudah Equiano suggests that readers may consider his autobiography

- (A) admirable
- (B) imaginative
- (C) gripping
- (D) memorable
- (E) egotistical

86. The future of the novel? Poor old novel, it’s in a rather dirty, messy tight corner. And it’s either got to get over the wall or knock a hole through it. In other words, it’s got to grow up. Put away childish things like: “Do I love the girl, or don’t I?”—“Am I pure and sweet, or am I not?”—“Do I unbutton my right glove first, or my left?”—“Did my mother ruin my life by refusing to drink the cocoa which my bride had boiled for her?”

Which of the following statements best characterizes D. H. Lawrence’s thoughts on the modern novel?

- (A) Writing a modern novel is difficult to achieve.
- (B) The subject matter of the modern novel is trivial.
- (C) The modern novel focuses too much on emotions.
- (D) The language of the modern novel is too informal.
- (E) There is no future for the modern novel.

Questions 87–88

I follow him to serve my turn upon him:
 We cannot all be masters, nor all masters
 Cannot be truly follow'd. You shall mark

Line Many a duteous and knee-crooking knave,
 (5) That, doting on his own obsequious bondage,
 Wears out his time, much like his master's ass,
 For nought but provender, and when he's
 old, cashier'd:
 Whip me such honest knaves. Others there are
 (10) Who, trimm'd in forms and visages of duty,
 Keep yet their hearts attending on themselves,
 And, throwing but shows of service on their
 lords,
 Do well thrive by them and when they have
 (15) lined their coats,
 Do themselves homage: these fellows have some
 soul;
 And such a one do I profess myself.

87. The speaker of the lines is best described as

- (A) idealistic and eager
- (B) slothful and mean-spirited
- (C) loyal and cheerful
- (D) self-serving and deceptive
- (E) fastidious and demanding

88. The “knee-crooking knave” (line 4) is compared to a

- (A) valuable coat
- (B) horse trainer
- (C) donkey
- (D) field of hay
- (E) circus clown

89. The inspiration for W. B. Yeats's “Easter 1916” was

- (A) the struggle for Irish independence
- (B) life in the trenches during the First World War
- (C) the death of Yeats's young bride
- (D) the increase in religious doubt in the twentieth century
- (E) dissatisfaction with working conditions for the Irish

Study Resources

Most textbooks used in college-level English literature courses cover the topics in the outline given earlier, but the approaches to certain topics and the emphases given to them may differ. To prepare for the English Literature exam, it is advisable to study one or more college textbooks, which can be found in most college bookstores. When selecting a textbook, check the table of contents against the knowledge and skills required for this test.

You should also read critically the contents of at least one literary anthology, many of which are used as textbooks in English or British literature courses at the college level.

Most textbook anthologies contain a representative sample of readings as well as discussions of historical background, literary styles and devices characteristic of various authors and periods, and other material relevant to the test. The anthologies do vary somewhat in content, approach and emphasis, and you are therefore advised to consult more than one anthology as well as some specialized books on major authors, periods, and literary forms and terminology. You should also read some of the major novels that are mentioned or excerpted in the anthologies. You can probably obtain an extensive English or British literature reading list from a college English department, library or bookstore.

Visit clep.collegeboard.org/test-preparation for additional English literature resources. You can also find suggestions for exam preparation in Chapter IV of the *Official Study Guide*. In addition, many college faculty post their course materials on their schools' websites.

Answer Key

- | | |
|-------|------------------------------------|
| 1. C | 48. B |
| 2. C | 49. A |
| 3. D | 50. A |
| 4. D | 51. D |
| 5. A | 52. D |
| 6. C | 53. B |
| 7. A | 54. D |
| 8. E | 55. C |
| 9. A | 56. E |
| 10. C | 57. B |
| 11. A | 58. B |
| 12. D | 59. A |
| 13. B | 60. D |
| 14. E | 61. A |
| 15. E | 62. B |
| 16. A | 63. C |
| 17. C | 64. 2, 1, 3 |
| 18. C | 65. 5, 1, 3 |
| 19. C | (any combination of these numbers) |
| 20. B | |
| 21. D | 66. 1, 4 or 4, 1 |
| 22. B | 67. 2, 1, 4, 3 |
| 23. E | 68. 2, 3, 1 |
| 24. A | 69. 1, 2, 3 |
| 25. A | 70. D |
| 26. B | 71. A |
| 27. A | 72. B |
| 28. E | 73. C |
| 29. E | 74. E |
| 30. E | 75. D |
| 31. C | 76. A |
| 32. D | 77. D |
| 33. B | 78. 2, 3, 4 |
| 34. C | (any combination of these numbers) |
| 35. C | |
| 36. B | 79. 3, 1, 2, 4 |
| 37. D | 80. A |
| 38. C | 81. D |
| 39. C | 82. B |
| 40. B | 83. D |
| 41. C | 84. C |
| 42. E | 85. E |
| 43. C | 86. B |
| 44. B | 87. D |
| 45. B | 88. C |
| 46. B | 89. A |
| 47. E | |

Test Measurement Overview

Format

There are multiple forms of the computer-based test, each containing a predetermined set of scored questions. The examinations are not adaptive. There may be some overlap between different forms of a test: any of the forms may have a few questions, many questions, or no questions in common. Some overlap may be necessary for statistical reasons.

In the computer-based test, not all questions contribute to the candidate’s score. Some of the questions presented to the candidate are being pretested for use in future editions of the tests and will not count toward his or her score.

Scoring Information

CLEP examinations are scored without a penalty for incorrect guessing. The candidate’s raw score is simply the number of questions answered correctly. However, this raw score is not reported; the raw scores are translated into a scaled score by a process that adjusts for differences in the difficulty of the questions on the various forms of the test.

Scaled Scores

The scaled scores are reported on a scale of 20–80. Because the different forms of the tests are not always exactly equal in difficulty, raw-to-scale conversions may in some cases differ from form to form. The easier a form is judged to be, the higher the raw score required to attain a given scaled score. **Table 1** indicates the relationship between number correct (raw score) and scaled score across all forms.

The Recommended Credit-Granting Score

Table 1 also indicates the recommended credit-granting score, which represents the performance of students earning a grade of C in the corresponding course. The recommended B-level score represents B-level performance in equivalent course work. These scores were established as the result of a Standard Setting Study, the most recent having been conducted in 2006. The recommended credit-granting scores are based upon the judgments of a panel of experts currently teaching equivalent

courses at various colleges and universities. These experts evaluate each question in order to determine the raw scores that would correspond to B and C levels of performance. Their judgments are then reviewed by a test development committee, which, in consultation with test content and psychometric specialists, makes a final determination. The standard-setting study is described more fully in the earlier section entitled “CLEP Credit Granting” on page 5.

Panel members participating in the most recent study were:

| | |
|------------------|--|
| John Beynon | California State University — Fresno |
| Brian Bremen | University of Texas — Austin |
| Tracy Butts | California State University — Chico |
| Warren Carson | University of South Carolina Upstate |
| Garrett Clancy | California State University — Northridge |
| Suzanna Colby | Scottsdale Community College |
| Brian Collins | Northern Essex Community College |
| Priscilla Eng | Middlesex Community College |
| Gene Fant | Union University |
| Robert Forman | St. John’s University |
| Clarence Holmes | Southern University |
| Peter Kearly | Henry Ford Community College |
| Stephen Listro | University of New Haven |
| Dennis Lynch | Elgin Community College |
| Mary Olson | Tuskegee University |
| Sandra Schroeder | Yakima Valley Community College |
| Nancy Jane Tyson | University of Florida |
| Josef Vice | Clark Atlanta University |
| Alison Wheatley | Kansas State University |
| Anthony Zupancic | Notre Dame College |

After the recommended credit-granting scores are determined, a statistical procedure called scaling is applied to establish the exact correspondences between raw and scaled scores. Note that a scaled score of 50 is assigned to the raw score that corresponds to the recommended credit-granting score for C-level performance, and a high but usually less-than-perfect raw score is selected and assigned a scaled score of 80.

Table 1: English Literature Interpretive Score Data

American Council on Education (ACE) Recommended Number of Semester Hours of Credit: 6

| Course Grade | Scaled Score | Number Correct |
|--------------|--------------|----------------|
| | 80 | 85 |
| | 79 | 83-84 |
| | 78 | 82-83 |
| | 77 | 80-81 |
| | 76 | 79-80 |
| | 75 | 78-79 |
| | 74 | 76-78 |
| | 73 | 75-76 |
| | 72 | 74-75 |
| | 71 | 72-74 |
| | 70 | 71-72 |
| | 69 | 70-71 |
| | 68 | 68-70 |
| | 67 | 67-68 |
| | 66 | 66-67 |
| | 65 | 64-66 |
| | 64 | 63-64 |
| | 63 | 61-63 |
| B | 62 | 60-62 |
| | 61 | 59-60 |
| | 60 | 57-59 |
| | 59 | 56-58 |
| | 58 | 55-56 |
| | 57 | 53-55 |
| | 56 | 52-54 |
| | 55 | 50-52 |
| | 54 | 49-51 |
| | 53 | 48-50 |
| | 52 | 46-48 |
| | 51 | 45-47 |
| C | 50* | 44-46 |
| | 49 | 42-44 |
| | 48 | 41-43 |
| | 47 | 40-42 |
| | 46 | 38-40 |
| | 45 | 37-39 |
| | 44 | 35-38 |
| | 43 | 34-36 |
| | 42 | 33-35 |
| | 41 | 31-34 |
| | 40 | 30-32 |
| | 39 | 29-31 |
| | 38 | 27-30 |
| | 37 | 26-28 |
| | 36 | 25-27 |
| | 35 | 23-26 |
| | 34 | 22-24 |
| | 33 | 20-23 |
| | 32 | 19-22 |
| | 31 | 18-20 |
| | 30 | 16-19 |
| | 29 | 15-17 |
| | 28 | 14-16 |
| | 27 | 12-15 |
| | 26 | 11-13 |
| | 25 | 10-12 |
| | 24 | 8-10 |
| | 23 | 7- 9 |
| | 22 | 6- 7 |
| | 21 | 4- 6 |
| | 20 | 0- 4 |

*Credit-granting score recommended by ACE.

Note: The number-correct scores for each scaled score on different forms may vary depending on form difficulty.

Validity

Validity is a characteristic of a particular use of the test scores of a group of examinees. If the scores are used to make inferences about the examinees' knowledge of a particular subject, the validity of the scores for that purpose is the extent to which those inferences can be trusted to be accurate.

One type of evidence for the validity of test scores is called content-related evidence of validity. It is usually based upon the judgments of a set of experts who evaluate the extent to which the content of the test is appropriate for the inferences to be made about the examinees' knowledge. The committee that developed the CLEP English Literature examination selected the content of the test to reflect the content of English Literature courses at most colleges, as determined by a curriculum survey. Since colleges differ somewhat in the content of the courses they offer, faculty members should, and are urged to, review the content outline and the sample questions to ensure that the test covers core content appropriate to the courses at their college.

Another type of evidence for test-score validity is called criterion-related evidence of validity. It consists of statistical evidence that examinees who score high on the test also do well on other measures of the knowledge or skills the test is being used to measure. Criterion-related evidence for the validity of CLEP scores can be obtained by studies comparing students' CLEP scores with the grades they received in corresponding classes, or other measures of achievement or ability. CLEP and the College Board conduct these studies, called Admitted Class Evaluation Service or ACES, for individual colleges that meet certain criteria at the college's request. Please contact CLEP for more information.

Reliability

The reliability of the test scores of a group of examinees is commonly described by two statistics: the reliability coefficient and the standard error of measurement (SEM). The reliability coefficient is the correlation between the scores those examinees get (or would get) on two independent replications of the measurement process. The reliability coefficient is intended to indicate the

stability/consistency of the candidates' test scores, and is often expressed as a number ranging from .00 to 1.00. A value of .00 indicates total lack of stability, while a value of 1.00 indicates perfect stability. The reliability coefficient can be interpreted as the correlation between the scores examinees would earn on two forms of the test that had no questions in common.

Statisticians use an internal-consistency measure to calculate the reliability coefficients for the CLEP exam.¹ This involves looking at the statistical relationships among responses to individual multiple-choice questions to estimate the reliability of the total test score. The SEM is an estimate of the amount by which a typical test-taker's score differs from the average of the scores that a test-taker would have gotten on all possible editions of the test. It is expressed in score units of the test. Intervals extending one standard error above and below the true score for a test-taker will include 68 percent of that test-taker's obtained scores. Similarly, intervals extending two standard errors above and below the true score will include 95 percent of the test-taker's obtained scores. The standard error of measurement is inversely related to the reliability coefficient. If the reliability of the test were 1.00 (if it perfectly measured the candidate's knowledge), the standard error of measurement would be zero.

An additional index of reliability is the conditional standard of error of measurement (CSEM). Since different editions of this exam contain different questions, a test-taker's score would not be exactly the same on all possible editions of the exam. The CSEM indicates how much those scores would vary. It is the typical distance of those scores (all for the same test-taker) from their average. A test-taker's CSEM on a test cannot be computed, but by using the data from many test-takers, it can be estimated. The CSEM estimate reported here is for a test-taker whose average score, over all possible forms of the exam, would be equal to the recommended C-level credit-granting score.

Scores on the CLEP examination in English Literature are estimated to have a reliability coefficient of 0.92. The standard error of measurement is 2.86 scaled-score points. The conditional standard error of measurement at the recommended C-level credit-granting score is 3.10 scaled-score points.

¹ The formula used is known as Kuder-Richardson 20, or KR-20, which is equivalent to a more general formula called coefficient alpha.