The College Board

AP® ADVANCED PLACEMENT PROGRAM®

Course Description

ENGLISH

English Language and Composition,
English Literature and Composition

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MAY 2003, MAY 2004

The College Board is a national nonprofit membership association dedicated to preparing, inspiring, and connecting students to college and opportunity. Founded in 1900, the association is composed of more than 4,200 schools, colleges, universities, and other educational organizations. Each year, the College Board serves over three million students and their parents, 22,000 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 equity and excellence, and that commitment is embodied in all of its programs, services, activities, and concerns.

The College Board and the Advanced Placement Program encourage teachers, AP Coordinators, and school administrators to make equitable access a guiding principle for their AP programs. The College Board is committed to the principle that all students deserve an opportunity to participate in rigorous and academically challenging courses and programs. All students who are willing to accept the challenge of a rigorous academic curriculum should be considered for admission to AP courses. The Board encourages the elimination of barriers that restrict access to AP courses for students from ethnic, racial, and socioeconomic groups that have been traditionally underrepresented in the AP Program. Schools should make every effort to ensure that their AP classes reflect the diversity of their student population.

For more information about equity and access in principle and practice, contact the National Office in New York.

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The College Board acknowledges that Dr. Tommy J. Boley, in his publication "New Trends in Teaching Composition" (1985) and in other writings has formulated the S.O.A.P. method of teaching composition in primary and secondary schools.

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For further information, visit http://apcentral.collegeboard.com.

Dear Colleagues:

In 2001, more than one million high school students benefited from the opportunity of participating in AP® courses, and more than 840,000 then took the challenging AP Exams. These students felt the power of learning come alive in the classroom, and many earned college credit and placement while still in high school. Behind these students were talented, hardworking teachers—who collectively are the heart and soul of the AP Program.

The College Board is committed to supporting the work of AP teachers. This AP Course Description provides an outline of content and a description of course goals, while still allowing teachers the flexibility to develop their own lesson plans and syllabi, and to bring their individual creativity to the AP classroom. To support teacher efforts, a Teacher's Guide is available for each AP subject. Moreover, AP workshops and Summer Institutes held around the globe provide stimulating professional development for more than 60,000 teachers each year. The College Board Fellows stipends provide funds to support many teachers' attendance at these Institutes, and, in 2001, stipends were offered for the first time to teams of Pre-AP™ teachers as well.

Teachers and administrators can now also visit the official online destination for AP teachers and education professionals—AP Central™ (http://apcentral.collegeboard.com), which offers a new and unique set of resources, information, and tools. Here, teachers have access to a growing array of classroom resources, from textbook reviews to lesson plans, from opinion polls to the most up-to-date exam information. I invite all teachers, particularly those who are new to AP, to take advantage of these resources.

As we look to the future, the College Board's goal is to provide access to AP courses in every high school. Reaching this goal will require a lot of hard work. We encourage you to help us build bridges to college and opportunity by finding ways to prepare students in your school to benefit from participation in AP.

Sincerely,

Gaston Caperton
President
The College Board

Contents

Welcome to the AP® Program

The Advanced Placement Program® is sponsored by the College Board, a nonprofit membership association. AP offers 35 college-level courses and exams in 19 subject areas for highly motivated students in secondary schools. Its reputation for excellence results from the close cooperation among secondary schools, colleges, and the College Board. Most U.S. colleges and universities grant credit, advanced standing, or both to students who have performed satisfactorily on the exams, and almost 1,500 institutions grant sophomore standing to students who meet their requirements. Approximately 13,700 high schools throughout the world participate in the AP Program; in May 2001, they administered over 1.4 million AP Exams.

You will find more information about the AP Program at the back of this Course Description and at AP Central. The AP Central Web site is maintained for the AP Program by collegeboard.com, a destination Web site for students and parents.

AP Courses

AP courses are available in the subject areas listed on the next page. (Unless noted, an AP course is equivalent to a full-year college course.) Each course is developed by a committee composed of college faculty and high school AP teachers. Members of these Development Committees are appointed by the College Board and serve for overlapping terms of up to four years.

AP Exams

For each AP course, an AP Exam is administered at participating schools and multischool centers worldwide. Schools register to participate by completing the AP Participation Form and agreeing to its conditions. For more details, see the *AP Program Guide*; information about ordering a print copy or downloading this publication can be found at the back of this Course Description.

Except for Studio Art — which is a portfolio assessment — all exams have a free-response section (either essay or problem-solving) and another section consisting of multiple-choice questions. The modern language exams contain a speaking component, and the Music Theory exam includes a sight-singing task.

AP Subject Areas	AP Courses and Exams
Art	Art History; Studio Art: Drawing Portfolio; Studio Art: 2-D Design Portfolio; Studio Art: 3-D Design Portfolio
Biology	Biology
Calculus	AB; BC
Chemistry	Chemistry
Computer Science	A*; AB
Economics	Macroeconomics*; Microeconomics*
English	Language and Composition; Literature and Composition; International English Language (APIEL™)
Environmental Science	Environmental Science*
French	Language; Literature
German	Language
Geography	Human Geography*
Government and Politics	Comparative*; United States*
History	European; United States; World
Latin	Literature; Vergil
Music	Music Theory
Physics	B; C: Electricity and Magnetism*; C: Mechanics*
Psychology	Psychology*
Spanish	Language; Literature
Statistics	Statistics*

* This subject is the equivalent of a half-year college course.

AP English

Introduction

Shaded text indicates important changes in these subjects.

In each of its 19 fields, the AP Program asks development committees to provide descriptions of typical introductory college courses and to assess equivalent achievement in them. Institutions make use of these course descriptions and assessments so that strong, motivated students can complete meaningful elements of college-level studies while in any participating high school and then proceed to advanced courses, with appropriate credit, at any participating college.

In English, the task of describing the representative introductory course or courses and of assessing students' achievements in comparable high school courses is a complex one, for curricula and instruction vary widely across the discipline. The AP Development Committee in English values, and would maintain, such diversity, but it also recognizes the need to emphasize the common skills in reading and writing that are necessary for advanced study in the field. The greatest challenge to the committee, then, is finding an appropriate balance between *describing* and *prescribing* either curriculum format and content or instructional approaches.

Many American colleges begin with a course in expository writing for a year, a semester, or a shorter period, followed by a course in introductory readings in literature. Subsequently, students may take advanced courses in language, rhetoric, and expository writing or in literature.

Students who elect courses in the first area typically focus their reading on discursive prose that ranges across the disciplines of the sciences as well as the arts. Those who elect advanced courses in literature generally study major authors, periods, genres, or themes: their reading typically concentrates on imaginative literature—poetry, fiction, and drama.

The AP English Development Committee therefore offers parallel examinations: one in Language and Composition and one in Literature and Composition. The committee intends them both to be of equal rigor in keeping with the standards of quality of the AP Program, and it recommends that students taking either course or examination receive similar treatment by the college granting credit or exemption or both. That is, although the specific college courses that AP credit will satisfy differ from college to college, each examination represents a year's college-level work. Therefore, the *amount* of credit that may be given for each examination is the same: up to two semesters of credit for the appropriate grade on either examination.

Because colleges offer a wide variety of introductory English courses, it is difficult to describe generally how the two AP English Examinations relate to those courses, but the following guidelines should be useful.

1. Perhaps the most common beginning course in English is one in basic writing or composition. Students are taught that writing is a *craft*, and their goals are usually to develop skills in expository writing. Whether the course is a one-semester or a year-long course, a student presenting a grade of 3 or higher on either examination might expect full credit for the course.
2. Another common introductory sequence of courses is a one-semester course in composition with readings in various kinds of expository and argumentative prose, followed by another semester course in the introduction to literature with readings in poetry, plays, and fiction. A student who presents a grade of 3 or higher on the AP Language and Composition Examination might expect to be given credit for the first semester course (expository prose writing). A student who presents a grade of 3 or higher on the AP Literature and Composition Examination, however, might expect to be granted credit for both semesters (composition and introduction to literature).
3. At some colleges, the beginning English courses follow a somewhat different model. Students will enroll in a one-semester course in expository writing and, following that, will enroll in a second semester course in more advanced composition and rhetoric combined with analytical readings of prose texts. A student who presents a grade of 3 or higher on the AP Literature Examination might expect to be granted credit for the first semester course (expository writing), but a student who presents the same grade on the AP Examination in Language and Composition should expect to be granted credit for both semester courses.

Although these are common models, they are by no means universal. Therefore, students must read carefully the placement and credit policies published by the college they expect to attend in order to determine what credit they might expect and therefore which examination would be most useful for them to take.

In determining which AP English option they wish to help their students elect, teachers will want to consider the following general guidelines:

1. their own skills and interests in these two domains;
2. the English programs offered by the colleges that their AP students generally attend;
3. the AP policies of these colleges, particularly in English; and
4. their students' own abilities and interests:
   (a) students choosing AP English Language and Composition should be interested in studying and writing various kinds of analytic or persuasive essays on nonliterary topics
   (b) students choosing AP English Literature and Composition should be interested in studying literature of various periods and genres and using this wide reading knowledge in discussions of literary topics.

Preparing for either of the AP Examinations in English is a cooperative venture between students and their teachers. Students should read widely and reflect on their reading through extensive discussion, writing, and rewriting. Although they may do so independently to supplement the work of a conventional course, ideally they should work with a teacher in a small class or tutorial session. In any case, students should assume considerable responsibility for the amount of reading and writing they do. Teachers of courses in AP English can complement the efforts of their students by guiding them in their choice of reading, by leading discussions, and by providing assignments that help students develop critical standards in their reading and writing. Because the Bible and Greek and Roman mythology are central to much Western literature, students should have some familiarity with them. These religious concepts and stories have influenced and informed Western literary creation since the Middle Ages, and they continue to provide material for modern writers in their attempts to give literary form to human experience. Additionally, the growing body of works written in English reflecting non-Western cultures may require students to have some familiarity with other traditions.

A description of the two courses follows. Each description includes a list of authors and works. The lists are not meant to be prescriptive; they

are compendiums of appropriate examples intended to indicate the range and quality of reading covered in such a course. The publications *Teacher's Guide—English Literature and Composition* and *Teacher's Guide—English Language and Composition*, prepared to assist teachers who wish to start AP courses in English, contain detailed information on the separate courses of study. To find out how to order these and other AP publications, see the back of this booklet. Following each course description in this booklet, sample sets of multiple-choice and essay questions for each examination are presented.

The following statement is printed in both AP English Examinations: "The inclusion of the passages [and poems] in this examination is not intended as an endorsement by the College Board or Educational Testing Service of the content, ideas, values, or styles of the individual authors. The material has been selected by a committee of examiners who are teachers of language and literature and who have judged that the passages [and poems] printed here reflect the content of a course of study for which this examination is appropriate."

English Language and Composition

The Course

An AP course in English Language and Composition engages students in becoming skilled readers of prose written in a variety of periods, disciplines, and rhetorical contexts and in becoming skilled writers who compose for a variety of purposes. Both their writing and their reading should make students aware of the interactions among a writer's purposes, audience expectations, and subjects as well as the way generic conventions and the resources of language contribute to effectiveness in writing.

The college composition course for which the AP Language and Composition course substitutes is one of the most varied in the curriculum. The course often allows students to write in a variety of forms—narrative, exploratory, expository, argumentative—and on a variety of subjects from personal experiences to public policies, from imaginative literature to popular culture. But the overarching purpose in most first-year writing courses is to enable students to write effectively and confidently in their college courses across the curriculum and in their professional and personal lives. Therefore, most composition courses emphasize the expository, analytical, and argumentative writing that forms the basis of academic and professional communication as well as the personal and reflective writing that fosters the development of writing facility in any context. The AP Language and Composition course follows this emphasis. As in the college course, its purpose is to enable students to read complex texts with understanding and to write prose of sufficient richness and complexity to communicate effectively with mature readers. An AP English Language and Composition course should help students move beyond such programmatic responses as the five-paragraph essay that provides an introduction with a thesis and three reasons, body paragraphs on each reason, and a conclusion that restates the thesis. Although such formulaic approaches may provide minimal organization, they often encourage unnecessary repetition and fail to engage the reader. Students should be encouraged to place their emphasis on content, purpose, and audience and to allow this focus to guide their organization.

College writing programs recognize that skill in writing proceeds from students' awareness of their own composing processes: the way they explore ideas, reconsider strategies, and revise their work. This experience of the process of composing is the essence of the first-year writing course, and AP Language and Composition should emphasize this process, asking students to write essays that proceed through several stages or

drafts, with revision aided by teacher and peers. Although these extended, revised essays cannot be part of the AP Examination, the experience of writing them will help make students more self-aware and flexible writers and thus may help their performance on the exam itself. The various *AP English Language Released Exams* and the AP Central Web site provide sample student essay responses to exercises that can be useful as timed writing assignments and as the basis for extended writing projects.

An AP course in Language and Composition may be organized in a variety of ways. It might be organized thematically around a group of ideas or issues, using a variety of works and examining rhetorical strategies and stylistic choices. A course focus on the theme of *liberty*, for example, might use such writers as John Stuart Mill, Frederick Douglass, Toni Morrison, Susan B. Anthony, Joseph Sobran, Elie Wiesel, Emile Zola, and Mary Wollstonecraft to examine the wealth of approaches to subject and audience that these writers display. Another possibility is to organize a course around sequences of assignments devoted to writing in particular forms (argumentative, narrative, expository) or to group readings and writing assignments by form, theme, or voice, asking students to identify writers' strategies and then practice them themselves. Still another alternative is to use genre as an organizing principle for a course, studying how the novel, compared to the autobiography, offers different possibilities for writers and how classical debate or argument influences in ways that are not the same as those used in consensus building. The study of language itself—differences between oral and written discourse, formal and informal language, historical changes in speech and writing—is often a productive organizing strategy for teachers.

Whatever form the course takes, students should write in informal as well as formal contexts to gain authority and learn to take risks in writing. Imitation exercises, journal keeping, collaborative writing, and in-class responses are all good ways of helping students become increasingly aware of themselves as writers and of the techniques employed by the writers they read. As well as engaging in varied writing tasks, students should read a wide variety of prose styles from many disciplines and historical periods to gain understanding of the connections between interpretive skill in reading and writing (see the *Teacher's Guide—English Language and Composition* for ideas on readings and sample curricula).

The AP Language and Composition course assumes that students already understand and use standard English grammar. The intense concentration on language use in this course should enhance their ability to use grammatical conventions both appropriately and with sophistication as well as to develop stylistic maturity in their prose. Stylistic development is nurtured by emphasizing the following:

- a wide-ranging vocabulary used appropriately and effectively;
- a variety of sentence structures, including appropriate use of subordination and coordination;
- a logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis;
- a balance of generalization and specific illustrative detail; and
- an effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.

When students read, they should become aware of how stylistic effects are achieved by writers' linguistic choices. Since imaginative literature often highlights such stylistic decisions, fiction and poetry clearly have a place in the AP Language and Composition course. The main purpose of including such literature is to aid students in understanding rhetorical and linguistic choices, rather than to study literary conventions.

Because the AP course depends on the development of interpretive skills as students learn to write and read with increasing complexity and sophistication, the AP Language and Composition course is intended to be a full-year course. Teachers at schools that offer only a single semester block for AP are encouraged to advise their AP Language and Composition students to take an additional semester of advanced English in which they continue to practice the kind of writing and reading emphasized in the AP class.

Upon completing the Language and Composition course, then, students should be able to:

- analyze and interpret samples of good writing, identifying and explaining an author's use of rhetorical strategies and techniques;
- apply effective strategies and techniques in their own writing;
- create and sustain arguments based on readings, research, and/or personal experience;
- demonstrate understanding and mastery of standard written English as well as stylistic maturity in their own writings;
- write in a variety of genres and contexts, both formal and informal, employing appropriate conventions;
- produce expository and argumentative compositions that introduce a complex central idea and develop it with appropriate, specific evidence, cogent explanations, and clear transitions; and
- move effectively through the stages of the writing process, with careful attention to inquiry and research, drafting, revising, editing, and review.

Representative Authors

There is no recommended or required reading list for the AP English Language and Composition course. The following authors are provided simply to suggest the range and quality of reading expected in the course. Teachers may select authors from the names below or may choose others of comparable quality and complexity.

Autobiographers and Diarists

Maya Angelou, James Boswell, Judith Ortiz Cofer, Charles Dana, Thomas De Quincey, Frederick Douglass, Benjamin Franklin, Lillian Hellman, Helen Keller, Maxine Hong Kingston, T. E. Lawrence, John Henry Newman, Samuel Pepys, Richard Rodriguez, Richard Wright, Malcolm X, Anzia Yezierska

Biographers and History Writers

Walter Jackson Bate, James Boswell, Thomas Carlyle, Winston Churchill, Vine Deloria, Jr., Leon Edel, Richard Ellmann, Shelby Foote, John Hope Franklin, Antonia Fraser, Edward Gibbon, Richard Holmes, Gerda Lerner, Thomas Macaulay, Samuel Eliot Morison, Francis Parkman, Arnold Rampersad, Simon Schama, Arthur M. Schlesinger, Ronald Takaki, George Trevelyan, Barbara Tuchman

Critics

Paula Gunn Allen, Gloria Anzaldua, Michael Arlen, Matthew Arnold, Kenneth Clark, Samuel Taylor Coleridge, Arlene Croce, Ralph Waldo Emerson, Henry Louis Gates, Jr., William Hazlitt, bell hooks, Samuel Johnson, Pauline Kael, Joyce Carol Oates, Walter Pater, John Ruskin, George Santayana, George Bernard Shaw, Susan Sontag, Cornel West, Oscar Wilde, Edmund Wilson

Essayists and Fiction Writers

Joseph Addison, James Agee, Margaret Atwood, Francis Bacon, James Baldwin, G. K. Chesterton, Joan Didion, Ralph Waldo Emerson, Paul Fussell, Mavis Gallant, Nadine Gordimer, Edward Hoagland, Zora Neale Hurston, Jamaica Kincaid, Charles Lamb, Norman Mailer, Nancy Mairs, Mary McCarthy, N. Scott Momaday, Montaigne, V. S. Naipaul, Tillie Olsen, George Orwell, Cynthia Ozick, Ishmael Reed, Adrienne Rich, Mordecai Richler, Sharman Apt Russell, Scott Russell Sanders, Richard Selzer, Richard Steele, Shelby Steele, Henry David Thoreau, John Updike, Alice Walker, Eudora Welty, E. B. White, Terry Tempest Williams, Virginia Woolf

Journalists

Roger Angell, Maureen Dowd, Elizabeth Drew, Nora Ephron, M. F. K. Fisher, Frances Fitzgerald, Janet Flanner (Genêt), Ellen Goodman, David Halberstam, Andy Logan, John McPhee, H. L. Mencken, Jan Morris, David Remnick, Red Smith, Lincoln Steffens, Paul Theroux, Calvin Trillin, Tom Wolfe

Political Writers

Hannah Arendt, Simone de Beauvoir, William F. Buckley, Jean de Crèvecoeur, W. E. B. DuBois, Margaret Fuller, John Kenneth Galbraith, Charlotte Perkins Gilman, Thomas Hobbes, Thomas Jefferson, George Kennan, Martin Luther King, Jr., Lewis H. Lapham, John Locke, Niccolò Machiavelli, John Stuart Mill, John Milton, Thomas More, Thomas Paine, Olive Schreiner, Jonathan Swift, Alexis de Tocqueville, Gore Vidal, George Will, Garry Wills, Mary Wollstonecraft

Science and Nature Writers

Edward Abbey, Wendell Berry, Jacob Bronowski, Rachel Carson, Charles Darwin, Annie Dillard, Gretel Ehrlich, Loren Eiseley, Stephen Jay Gould, Evelyn Fox Keller, Barry Lopez, Peter Matthiessen, Margaret Mead, John Muir, David Quammen, Carl Sagan, Lewis Thomas, Jonathan Weiner

Useful Works on Composition

Barzun, Jacques. *Simple and Direct: A Rhetoric for Writers.* New York: HarperCollins, 1985.

Berthoff, Ann E. *The Making of Meaning: Metaphors, Models, and Maxims for Writing Teachers.* Portsmouth, NH: Boynton Cook, 1981.

Bizzell, Patricia and Herzberg, Bruce (eds.). *The Bedford Bibliography for Teachers of Writing.* 4th ed. Boston: Bedford Books of St. Martin's Press, 1996.

Bogel, Frederic V. and Gottschalk, Katherine K. (eds.). *Teaching Prose: A Guide for Writing Instructors.* New York: W. W. Norton, 1984.

Connors, Robert J. (ed.). *The St. Martin's Guide to Teaching Writing.* New York: St. Martin's Press. 1st (1989), 2nd (1992), and 3rd (1995) eds.

Connors, Robert J. and Corbett, Edward P. J. *Style and Statement.* New York: Oxford University Press, 1999.

Corbett, Edward J. *Classical Rhetoric for the Modern Student.* 3rd ed. New York: Oxford University Press, 1990.

Covino, William A. *The Elements of Argument.* Boston: Allyn and Bacon.

Crowley, Sharon. *Ancient Rhetorics for Modern Students.* 2nd ed. Boston: Allyn and Bacon, 1999.

DiYanni, Robert and Hoy II, Pat C. *The Scribner Handbook for Writers.* Boston: Allyn and Bacon, 1995.
Elbow, Peter. *Writing with Power.* New York: Oxford University Press, 1980.
Emig, Janet. *The Web of Meaning: Essays on Writing, Teaching, Learning, and Thinking.* Portsmouth, NH: Boynton Cook, 1983.
Gibson, Walker. *Persona: A Style Study for Readers and Writers.* New York: Random House, 1969.
Hauser, Gerard. *An Introduction to Rhetorical Theory.* Prospect Heights, IL: Waveland Press, 1991.
Heath, Shirley B. *Ways with Words: Language, Life, and Work in Communities and Classrooms.* New York: Cambridge University Press, 1983.
Lanham, Richard. *Analyzing Prose.* New York: Scribner's, 1983.
Lanham, Richard. *The Electronic Word: Democracy, Technology, and the Arts.* Chicago: University of Chicago Press, 1995.
Lanham, Richard. *Revising Prose.* 3rd ed. Boston: Allyn and Bacon, 1992.
Lindemann, Erika. *A Rhetoric for Writing Teachers.* 2nd ed. New York: Oxford University Press, 1987.
Macrorie, Ken. *Telling Writing.* 4th ed. Portsmouth, NH: Boynton Cook, 1985.
McCormick, Kathleen, Waller, Gary and Flower, Linda (eds.). *Reading Texts: Reading, Responding, Writing.* Lexington, MA: D. C. Heath, 1987.
Michaels, Leonard and Ricks, Christopher (eds.). *The State of the Language.* Berkeley: University of California Press. 1st (1980) and 2nd (1990) eds.
Murray, Donald M. *The Craft of Revision.* New York: Holt, Rinehart & Winston, 1991.
Shaughnessy, Mina P. *Errors and Expectations: A Guide for the Teacher of Basic Writing.* New York: Oxford University Press, 1977.
Strunk, W., Jr. and White, E. B. *The Elements of Style.* 3rd ed. New York: Macmillan, 1978.
Tate, Gary and Corbett, Edward P. J. (eds.). *The Writing Teacher's Sourcebook.* New York: Oxford University Press. 1st (1981), 2nd (1988) and 3rd (1994, with Nancy Myers) eds.
Williams, Joseph. *Style: Ten Lessons in Clarity and Grace.* 3rd ed. Glenview, IL: Scott, Foresman and Co., 1989.
Zinsser, William K. *On Writing Well: An Informal Guide to Writing Nonfiction.* 3rd ed. New York: HarperCollins, 1985.

Literary Handbooks

Abrams, M. H. *A Glossary of Literary Terms.* 5th ed. New York: Holt, Rinehart & Winston, 1988.
Holman, Hugh C. *Handbook of Literature.* 5th ed. New York: Macmillan, 1986.
Lanham, Richard A. *A Handlist of Rhetorical Terms: A Guide for Students of English Literature.* Berkeley: University of California Press, 1968.

The Examination

Yearly, the Development Committee in English prepares a three-hour examination that gives students the opportunity to demonstrate their mastery of the skills and abilities previously described. The AP Examination in English Language and Composition employs multiple-choice questions to test the students' skills in analyzing the rhetoric of prose passages. Students are also asked to demonstrate their skill in composition directly by writing several essays in various rhetorical modes. Although the skills tested in the examination remain essentially the same, there may be some variation in the types or formats of the essay questions from year to year. The essay section is scored under standardized procedures by college and AP English teachers.

Ordinarily, the examination consists of 60 minutes for multiple-choice questions followed by 120 minutes for essay questions. Performance on the essay section of the examination counts for 55 percent of the total grade; performance on the multiple-choice section, 45 percent. Multiple-choice and essay questions typical of those on past examinations are presented below. The authors of the passages on which the multiple-choice questions are based are Sir Thomas Browne, William Hazlitt, Ralph Ellison, Barbara Tuchman, and Shirley Abbott. If a date appears in parentheses at the end of a passage, that date is the original publication date or the estimated date of composition.

Sample Multiple-Choice Questions

Questions 1–6. Read the following passage carefully before you choose your answers.

Thus there are two books from whence I collect my divinity;
besides that written one of God, another of his servant nature,
that universal and public manuscript that lies expansed unto
Line the eyes of all: those that never saw him in the one, have discovered
(5) him in the other. This was the scripture and theology of the
heathens[1]: the natural motion of the sun made them more admire
him than its supernatural station[2] did the children of Israel; the
ordinary effects of nature wrought more admiration in them than
in the other all his miracles. Surely the heathens knew better
(10) how to join and read these mystical letters than we Christians,
who cast a more careless eye on these common hieroglyphics, and

[1] Ancient peoples

[2] God made the sun stand still while Joshua conducted a battle. (Joshua 10:12-13)

disdain to suck divinity from the flowers of nature. Nor do I so forget God as to adore the name of nature; which I define not, with the schools, to be the principle of motion and rest, but that straight and regular line, that settled and constant course the wisdom of God hath ordained the actions of his creatures, according to their several kinds. To make a revolution every day is the nature of the sun, because of that necessary course which God hath ordained it, from which it cannot swerve but by a faculty from the voice which first did give it motion. Now this course of nature God seldom alters or perverts, but like an excellent artist, hath so contrived his work, that with the selfsame instrument, without a new creation, he may effect his obscurest designs. Thus he sweeteneth the water with a wood,[3] preserveth the creatures in the ark, which the blast of his mouth might have as easily created; for God is like a skillful geometrician, who, when more easily and with one stroke of his compass he might describe or divide a right line, had yet rather do this in a circle or longer way, according to the constituted and fore-laid principles of his art. Yet this rule of his he doth sometimes pervert, to acquaint the world with his prerogative, lest the arrogancy of our reason should question his power, and conclude he could not. And thus I call the effects of nature the works of God, whose hand and instrument she only is; and therefore to ascribe his actions unto her, is to devolve the honour of the principal agent upon the instrument; which if with reason we may do, then let our hammers rise up and boast they built our houses, and our pens receive the honour of our writings. I hold there is a general beauty in the works of God, and therefore no deformity in any kind or species of creature whatsoever. I cannot tell by what logic we call a toad, a bear, or an elephant ugly; they being created in those outward shapes and figures which best express the actions of their inward forms, and having passed that general visitation of God, who saw that all that he had made was good, that is, conformable to his will, which abhors deformity, and is the rule of order and beauty. There is no deformity but in monstrosity; wherein, notwithstanding, there is a kind of beauty, nature so ingeniously contriving the irregular parts, as they become sometimes more remarkable than the principal fabric. To speak yet more narrowly, there never was anything ugly or misshapen, but the chaos; wherein, not-

[3] Moses was instructed by God to turn a bitter pool into drinkable water by placing a tree in it. (Exodus 15:25)

withstanding, to speak strictly, there was no deformity, because no form; nor was it yet impregnant by the voice of God. Now nature is not at variance with art, nor art with nature, they being both servants of his providence. Art is the perfection of nature.
(55) Were the world now as it was the sixth day, there were yet a chaos. Nature hath made one world, and art another. In brief, all things are artificial; for nature is the art of God.

(1634–1635)

1. In relation to the passage as a whole, the statement in the first sentence presents
   (A) a metaphor that introduces the subject of the passage
   (B) a list of the various views that the passage will analyze
   (C) an anecdote that illustrates the main theme of the passage
   (D) an antithesis, both sides of which are commented on in the passage
   (E) an assumption against which the rest of the passage argues

2. It can be inferred that the phrase "common hieroglyphics" (line 11) refers to
   (A) mathematical theorems
   (B) artistic works
   (C) books of the Bible
   (D) books written by "heathens"
   (E) everyday natural phenomena

3. According to the passage, natural laws are temporarily suspended on occasion so that
   (A) the principles of God's art can be revealed
   (B) God can prove that he can alter these laws
   (C) God can fashion new principles of design
   (D) nature can be perfected
   (E) "heathens" can be made to admire God's creation

4. In lines 32–38 ("And thus . . . honour of our writings"), the speaker employs which of the following rhetorical strategies?
   (A) Argument by analogy
   (B) Appeal to emotion
   (C) Understatement
   (D) Shift in point of view
   (E) Euphemism

5. The function of the sentence in line 56 ("Nature . . . another") is to present
   (A) an extended example of the idea that art improves on nature
   (B) a contradiction of the speaker's argument that outward shapes perfect inward forms
   (C) an apology for the speaker's ideas about nature
   (D) a balanced antithesis of the speaker's concluding words
   (E) a step in the author's logic leading up to the final assertion

6. Which of the following best summarizes the main topic of the passage?
   (A) The necessity for earthly creatures to adore their creator
   (B) The beauty and perfection of nature
   (C) Nature as evidence of God's greatness
   (D) The differences between human and divine creations
   (E) The different ways "heathens" and Christians view nature

Questions 7–16. Read the following passage carefully before you choose your answers.

It is not easy to write a familiar style. Many people mistake a familiar for a vulgar style, and suppose that to write without affectation is to write at random. On the contrary, there is nothing
Line that requires more precision, and, if I may so say, purity of ex-
(5) pression, than the style I am speaking of. It utterly rejects not only all unmeaning pomp, but all low, cant phrases, and loose, unconnected, slipshod allusions. It is not to take the first word that offers, but the best word in common use; it is not to throw words together in any combination we please, but to follow and
(10) avail ourselves of the true idiom of the language. To write a genuine familiar or truly English style, is to write as any one would speak in common conversation, who had a thorough command and choice of words, or who could discourse with ease, force, and perspicuity, setting aside all pedantic and oratorical flour-
(15) ishes. Or to give another illustration, to write naturally is the same thing in regard to common conversation, as to read naturally is in regard to common speech. It does not follow that it is an easy thing to give the true accent and inflection to the words you utter, because you do not attempt to rise above the level of
(20) ordinary life and colloquial speaking. You do not assume indeed the solemnity of the pulpit, or the tone of stage-declamation:

neither are you at liberty to gabble on at a venture, without emphasis or discretion, or to resort to vulgar dialect or clownish pronunciation. You must steer a middle course. You are tied down to a given and appropriate articulation, which is determined by the habitual associations between sense and sound, and which you can only hit by entering into the author's meaning, as you must find the proper words and style to express yourself by fixing your thoughts on the subject you have to write about. Any one may mouth out a passage with a theatrical cadence, or get upon stilts to tell his thoughts: but to write or speak with propriety and simplicity is a more difficult task. Thus it is easy to affect a pompous style, to use a word twice as big as the thing you want to express: it is not so easy to pitch upon the very word that exactly fits it. Out of eight or ten words equally common, equally intelligible, with nearly equal pretensions, it is a matter of some nicety and discrimination to pick out the very one, the preferableness of which is scarcely perceptible, but decisive. The reason why I object to Dr. Johnson's style is, that there is no discrimination, no selection, no variety in it. He uses none but "tall, opaque words," taken from the "first row of the rubric:"—words with the greatest number of syllables, or Latin phrases with merely English terminations. If a fine style depended on this sort of arbitrary pretension, it would be fair to judge of an author's elegance by the measurement of his words, and the substitution of foreign circumlocutions (with no precise associations) for the mother-tongue. How simple it is to be dignified without ease, to be pompous without meaning! Surely, it is but a mechanical rule for avoiding what is low to be always pedantic and affected. It is clear you cannot use a vulgar English word, if you never use a common English word at all. A fine tact is shown in adhering to those which are perfectly common, and yet never falling into any expressions which are debased by disgusting circumstances, or which owe their signification and point to technical or professional allusions. A truly natural or familiar style can never be quaint or vulgar, for this reason, that it is of universal force and applicability, and that quaintness and vulgarity arise out of the immediate connection of certain words with coarse and disagreeable, or with confined ideas.

(1821)

7. Which of the following best describes the rhetorical function of the second sentence in the passage?
   (A) It makes an appeal to authority.
   (B) It restates the thesis of the passage.
   (C) It expresses the causal relationship between morality and writing style.
   (D) It provides a specific example for the preceding generalization.
   (E) It presents a misconception that the author will correct.

8. Which of the following phrases does the author use to illustrate the notion of an unnatural and pretentious writing style?
   (A) "unconnected, slipshod allusions" (line 7)
   (B) "throw words together" (lines 8–9)
   (C) "gabble on at a venture" (line 22)
   (D) "get upon stilts" (lines 30–31)
   (E) "pitch upon the very word" (line 34)

9. In lines 10–32 of the passage, the author uses an extended analogy between
   (A) language and morality
   (B) preaching and acting
   (C) writing and speaking
   (D) vulgar English and incorrect pronunciation
   (E) ordinary life and the theater

10. In line 17, "common speech" refers to
   (A) metaphorical language
   (B) current slang
   (C) unaffected expression
   (D) regional dialect
   (E) impolite speech

11. Which of the following words is grammatically and thematically parallel to "tone" (line 21)?
   (A) "solemnity" (line 21)
   (B) "pulpit" (line 21)
   (C) "stage-declamation" (line 21)
   (D) "liberty" (line 22)
   (E) "venture" (line 22)

12. In context, the expression "to pitch upon" (line 34) is best interpreted as having which of the following meanings?
    (A) To suggest in a casual way
    (B) To set a value on
    (C) To put aside as if by throwing
    (D) To utter glibly and insincerely
    (E) To succeed in finding

13. The ability discussed in lines 35–38 is referred to elsewhere as which of the following?
    (A) "theatrical cadence" (line 30)
    (B) "foreign circumlocutions" (line 46)
    (C) "fine tact" (line 51)
    (D) "professional allusions" (lines 54–55)
    (E) "universal force" (line 56)

14. The author's observation in the sentence beginning "It is clear" (lines 49–51) is best described as an example of which of the following?
    (A) Mocking tone
    (B) Linguistic paradox
    (C) Popularity of the familiar style
    (D) The author's defense of Johnson's style
    (E) The author's advice to the reader

15. In line 52, "those" refers to which of the following?
    I. "words" (line 45)
    II. "circumlocutions" (line 46)
    III. "associations" (line 46)

    (A) I only
    (B) II only
    (C) I and III only
    (D) II and III only
    (E) I, II, and III

16. The author's tone in the passage as a whole is best described as
    (A) harsh and strident
    (B) informal and analytical
    (C) contemplative and conciliatory
    (D) superficial and capricious
    (E) enthusiastic and optimistic

Questions 17–28. Read the following passage carefully before you choose your answers.

Up on the corner lived a drunk of legend, a true phenomenon, who could surely have qualified as the king of all the world's winos. He was neither poetic like the others nor ambitious like the singer (to whom we'll presently come) but his drinking bouts were truly awe-inspiring and he was not without his sensitivity. In the throes of his passion he would shout to the whole wide world one concise command, "Shut up!" Which was disconcerting enough to all who heard (except, perhaps, the singer), but such were the labyrinthine acoustics of courtyards and areaways that he seemed to direct his command at me. The writer's block which this produced is indescribable. On one heroic occasion he yelled his obsessive command without one interruption longer than necessary to take another drink (and with no appreciable loss of volume, penetration or authority) for three long summer days and nights, and shortly afterwards he died. Just how many lines of agitated prose he cost me I'll never know, but in all that chaos of sound I sympathized with his obsession, for I, too, hungered and thirsted for quiet. Nor did he inspire me to a painful identification, and for that I was thankful. Identification, after all, involves feelings of guilt and responsibility, and, since I could hardly hear my own typewriter keys, I felt in no way accountable for his condition. We were simply fellow victims of the madding crowd. May he rest in peace.

No, these more involved feelings were aroused by a more intimate source of noise, one that got beneath the skin and worked into the very structure of one's consciousness—like the "fate" motif in Beethoven's Fifth or the knocking-at-the-gates scene in *Macbeth.* For at the top of our pyramid of noise there was a singer who lived directly above us; you might say we had a singer on our ceiling.

Now, I had learned from the jazz musicians I had known as a boy in Oklahoma City something of the discipline and devotion to his art required of the artist. Hence I knew something of what the singer faced. These jazzmen, many of them now world-famous, lived for and with music intensely. Their driving motivation was neither money nor fame, but the will to achieve the most eloquent expression of idea-emotions through the technical mastery of

Line
(5)
(10)
(15)
(20)
(25)
(30)
(35)

their instruments (which, incidentally, some of them wore as a priest wears the cross) and the give and take, the subtle rhythmical shaping and blending of idea, tone, and imagination demanded of group improvisation. The delicate balance struck between strong individual personality and the group during those early jam sessions was a marvel of social organization. I had learned too that the end of all this discipline and technical mastery was the desire to express an affirmative way of life through its musical tradition and that this tradition insisted that each artist achieve his creativity within its frame. He must learn the best of the past, and add to his personal vision. Life could be harsh, loud, and wrong if it wished, but they lived it fully, and when they expressed their attitude toward the world it was with a fluid style that reduced the chaos of living to form.

The objectives of these jazzmen were not at all those of the singer on our ceiling, but, though a purist committed to the mastery of the *bel canto* style, German *lieder*, modern French art songs, and a few American slave songs sung as if *bel canto*, she was intensely devoted to her art. From morning to night she vocalized, regardless of the condition of her voice, the weather, or my screaming nerves. There were times when her notes, sifting through her floor and my ceiling, bouncing down the walls and ricocheting off the building in the rear, whistled like tenpenny nails, buzzed like a saw, wheezed like the asthma of Hercules, trumpeted like an enraged African elephant—and the squeaky pedal of her piano rested plumb center above my typing chair. After a year of noncooperation from the neighbor on my left I became desperate enough to cool down the hot blast of his phonograph by calling the cops, but the singer presented a serious ethical problem: Could I, an aspiring artist, complain against the hard work and devotion to craft of another aspiring artist?

17. The speaker in the passage can best be described as a person who
    (A) is committed to developing his skills as a writer
    (B) is actually more interested in being a musician than in being a writer
    (C) has talent as both a musician and a writer
    (D) is motivated very differently from the jazz musicians that he describes
    (E) aspires to greatness but knows that he will never achieve it

18. That the speaker "sympathized with" the drunk's "obsession" (lines 16–17) is ironic chiefly because the drunk
    (A) agitated the speaker purposely and distracted him from his writing
    (B) was not "poetic" (line 3) and had no basis for his obsession
    (C) actually disturbed the speaker less than did the singer
    (D) had little "sensitivity" (line 5) and was undeserving of sympathy
    (E) was a major source of the noise from which the speaker wished to escape

19. It can be inferred that the speaker and the drunk were "fellow victims" (line 22) in that
    (A) both had lost control of their passions
    (B) neither received support from friends or relatives
    (C) each had in a different way proven to be a failure
    (D) neither was any longer able to feel guilt or responsibility
    (E) both were tormented by distracting disturbances

20. In context, the word "intimate" (lines 24–25) is best interpreted to mean
    (A) suggestive and lyrical
    (B) tender and friendly
    (C) inexorably penetrating
    (D) sensual and charming
    (E) strongly private

21. The speaker mentions Beethoven's Fifth and *Macbeth* (lines 27–28) as examples of which of the following?
    (A) Masterly creations flawed by insidious motifs and violent scenes
    (B) Works of art famous for their power to annoy audiences
    (C) Splendid artistic achievements often performed unsatisfactorily
    (D) Artistic compositions with compelling and unforgettable elements
    (E) Classic masterpieces with which everyone should be familiar

22. The description of the "delicate balance" (line 41) achieved at jazz jam sessions contributes to the unity of the passage in which of the following ways?
    (A) As a contrast to the situation in the speaker's neighborhood
    (B) As a condemnation of the singer's lack of talent
    (C) As a parallel to the drunk's attitude toward the world
    (D) As an indication of the essential similarity between art and life
    (E) As a satirical comment on the speaker's own shortcomings

23. According to the speaker, the jazz musicians that he knew as a boy attempted to do all of the following EXCEPT
    (A) become technical masters of the instruments on which they performed
    (B) blend forms such as the slave song and the spiritual into carefully structured performances
    (C) achieve individuality and virtuosity within the confines of their musical tradition
    (D) communicate their beliefs and attitudes in a positive manner through their performances
    (E) combine their talents with those of others in extemporaneous group performances

24. The speaker's attitude toward the jazz musicians is best described as one of
    (A) idolatrous devotion
    (B) profound admiration
    (C) feigned intimacy
    (D) qualified enthusiasm
    (E) reasoned objectivity

25. The speaker suggests that the jazz musicians to whom he refers accomplish which of the following by means of their art?
    (A) They hold a mirror to nature.
    (B) They prove that music is superior to other art forms.
    (C) They provide an ironic view of the world.
    (D) They create order from the disorder of life.
    (E) They create music concerned more with truth than beauty.

26. In the sentence beginning "There were times" (lines 58–63), the speaker employs all of the following EXCEPT
    (A) concrete diction
    (B) parallel syntax
    (C) simile
    (D) understatement
    (E) onomatopoeia

27. In the passage, the drunk, the jazz musicians, and the singer all share which of the following?
    (A) An inability to identify with others
    (B) An intense application to a single activity
    (C) A concern more with individuality than with tradition
    (D) An ambivalent feeling about their roles in life
    (E) A desire for popular approval

28. The style of the passage as a whole is most accurately characterized as
    (A) abstract and allusive
    (B) disjointed and effusive
    (C) informal and descriptive
    (D) complex and pedantic
    (E) symbolic and terse

Questions 29–39. Read the following passage carefully before you choose your answers.

Throughout her history China had believed herself the center of civilization, surrounded by barbarians. She was the Middle Kingdom, the center of the universe, whose Emperor was the Son of Heaven, ruling by the Mandate of Heaven. Convinced of their superior values, the Chinese considered that China's greatness was owed to principles of social order over a harmonious whole. All outsiders whose misfortune was to live beyond her borders were "barbarians" and necessarily inferiors who were expected, and indeed required, to make their approach, if they insisted on coming, bearing tribute and performing the kowtow in token of humble submission.

From the time of Marco Polo to the eighteenth century, visiting Westerners, amazed and admiring, were inclined to take China at her own valuation. Her recorded history began in the third millennium B.C., her bronzes were as old as the pyramids, her classical age was contemporary with that of Greece, her Confucian canon of ethics predated the New Testament if not the Old. She was the inventor of paper, porcelain, silk, gunpowder, the clock and movable type, the builder of the Great Wall, one of the wonders of the world, the creator of fabrics and ceramics of exquisite beauty and of an art of painting that was sophisticated and expressive when Europe's was still primitive and flat . . . .

When at the end of the eighteenth century Western ships and merchants surged against China's shores, eager for tea and silk and cotton, they found no reciprocal enthusiasm. Enclosed in the isolation of superiority, Imperial China wanted no influx of strangers from primitive islands called Britain or France or Holland who came to live off the riches of the Middle Kingdom bearing only worthless articles for exchange. They had ugly noses and coarse manners and wore ridiculous clothes with constricting sleeves and trousers, tight collars and coats that had tails down the back but failed to close in front. These were not the garments of reasonable men.

A past-oriented society, safe only in seclusion, sensed a threat from the importunate West. The Imperial Government raised every barrier possible by refusals, evasions, postponements, and prohibitions to foreign entry or settlement or the opening of formal relations. Splendidly remote in the "Great Within" of the Forbidden City of Peking, the court refused to concern itself with the knocking on its doors. It would admit foreign embassies who came to plead for trade treaties only if they performed the ritual of three genuflections and nine prostrations in approaching the Son of Heaven. British envoys, after surmounting innumerable obstacles to reach Peking, balked at the kowtow and turned back empty-handed.

29. The principal contrast employed by the author in the passage is between
    (A) past and present
    (B) wisdom and foolishness
    (C) Imperial China and Europe
    (D) civilization and barbarism
    (E) technology and art

30. In paragraph two, which of the following rhetorical devices is most in evidence?
    (A) Appeals to authority
    (B) The massing of factual information
    (C) The use of abstract generalizations
    (D) Impressionistic descriptive writing
    (E) The use of anecdote

31. The primary rhetorical function of lines 14–22 is to
    (A) provide support for a thesis supplied in lines 1–2
    (B) provide evidence to contrast with that supplied in the first paragraph
    (C) present a thesis that will be challenged in paragraph three
    (D) introduce a series of generalizations that are supported in the last two paragraphs
    (E) anticipate objections raised by the ideas presented in lines 12–14

32. Lines 14–17 contain which of the following?
    (A) Elaborate metaphor
    (B) Parallel syntax
    (C) A single periodic sentence
    (D) A compound subject
    (E) Subordinate clauses

33. In the last sentence of paragraph 2 (lines 18–22), which of the following words is parallel in function to "inventor" (line 18)?
    (A) "clock" (line 19)
    (B) "one" (line 19)
    (C) "creator" (line 20)
    (D) "art" (line 21)
    (E) "Europe's" (line 22)

34. In line 28, "bearing" modifies
    (A) "Imperial China" (line 26)
    (B) "strangers" (line 27)
    (C) "primitive islands" (line 27)
    (D) "riches" (line 28)
    (E) "Middle Kingdom" (line 28)

35. The point of view expressed in "They . . . men" (lines 29–33) is that of
    (A) the author
    (B) present-day historians
    (C) eighteenth-century British merchants
    (D) eighteenth-century Chinese
    (E) present-day Chinese

36. The word "importunate" (line 35) is reinforced by the author's later reference to
    (A) "prohibitions to foreign entry" (line 37)
    (B) "formal relations" (lines 37–38)
    (C) "knocking on its doors" (line 40)
    (D) "the ritual of three genuflections" (lines 41–42)
    (E) "empty-handed" (line 45)

37. Which of the following best describes the first sentence of paragraph 4 (lines 34–35)?
    (A) The author's interpretation of China's situation in the late eighteenth century
    (B) An objective summary of eighteenth-century Europe's view of China
    (C) A challenge to the opinions in paragraph 3
    (D) A restatement of the ideas in paragraph 2
    (E) A conclusion rebutted by information in paragraph 4

38. Which of the following characteristics of Imperial China or Britain is most emphasized in paragraph 4?
    (A) Britain's adaptability to foreign customs
    (B) Imperial China's aloof and insular attitude toward Europeans
    (C) Imperial China's wisdom in relying on tradition and ceremony
    (D) Britain's desperate need for foreign trade
    (E) The splendor of the Imperial Chinese court

39. The tone of the passage is best described as
    (A) scornful and unsympathetic
    (B) reverent and respectful
    (C) acerbic and cynical
    (D) serious but faintly condescending
    (E) irate but carefully judicious

Questions 40–49. Read the following passage carefully before you choose your answers.

The town sits in a vale between two rounded-off, thickly wooded mountains. Hot mineral waters pour out of the mountainsides, and the hills for miles around erupt with springs, some
Line of them famous and commercial, with bottled water for sale,
(5) others trickling under rotten leaves in deep woods and known only to the natives. From one spring the water gushes milky and sulphurous. From another it comes forth laced with arsenic. Here it will be heavy with the taste of rocky earth, there, as sweet as rainwater. Each spring possesses its magical healing
(10) properties and its devoted, believing imbibers. In 1541, on the journey that proved to be his last, Hernando de Soto encountered friendly tribes at these springs. For a thousand years before him the mound-building Indians who lived in the Mississippi Valley had come here to cure their rheumatism and activate their slug-
(15) gish bowels.

The main street of town, cutting from northeast to southwest, is schizoid, lined on one side with plate-glass store fronts and on the other with splendid white stucco bathhouses, each with its noble portico and veranda, strung along the street like stones in
(20) an old-fashioned necklace. All but one of the bathhouses are closed down now. At the head of the street, on a plateau, stands the multistoried Arlington, a 1920's resort hotel and a veritable ducal palace in yellow sandstone. Opposite, fronted in mirrors and glittering chrome, is what once was a gambling casino and
(25) is now a wax museum. "The Southern Club," it was called in the

days when the dice tumbled across the green baize and my father waited for the results from Saratoga to come in over Western Union. Lots of other horsebooks operated in that same neighborhood—the White Front, the Kentucky Club—some in back rooms and dives in which no respectable person would be seen. But the Southern was another thing. Gamblers from Chicago strolled in and out in their ice-cream suits and their two-tone shoes and nothing smaller than a C-note in their pockets. Packards pulled up to the door and let out wealthy men with showy canes and women in silk suits and alligator pumps who owned stables of thoroughbreds and next month would travel to Churchill Downs. I saw this alien world in glimpses as Mother and I sat at the curb in the green Chevrolet, waiting for the last race at Belmont or Hialeah to be over so that my father could figure the payoffs and come home to supper.

The other realm was the usual realm, Middletown, Everyplace. Then it was frame houses, none very new. Now it is brick ranches and splits, carports, inlaid nylon carpet, and draw-drapes. Now the roads are lined with a pre-fab forest of Pizza Huts, Bonanzas, ninety kinds of hamburger stand, and gas stations, some with an occasional Southern touch: a plaque, for example, that reads "Serve-U-Sef." In what I still remember as horse pasture now stands a windowless high school—windowless—where classes range up to one hundred, and the teacher may not be able to learn everybody's name. My old elementary school, a two-story brick thing that threatened to fall down, had windows that reached to the fourteen-foot ceiling. We kept them shut only from November to February, for in this pleasant land the willows turn green and the winds begin sweetening in March, and by April the iris and jonquils bloom so thickly in every yard that you can smell them on the schoolroom air. On an April afternoon, we listened to the creek rushing through the schoolyard and thought mostly about crawdads.

40. The passage as a whole is best described as
    (A) a dramatic monologue
    (B) a melodramatic episode
    (C) an evocation of a place
    (D) an objective historical commentary
    (E) an allegorical fable

41. The speaker's reference to Hernando de Soto's visit to the springs in 1541 (lines 10–12) serves primarily to
    (A) clarify the speaker's attitude toward the springs
    (B) exemplify the genuine benefits of the springs
    (C) document the history of the springs
    (D) specify the exact location of the springs
    (E) describe the origin of beliefs in the springs' magical properties

42. With which of the following pairs does the speaker illustrate what she means by "schizoid" in line 17?
    (A) "plate-glass store fronts" (line 17) and "splendid white stucco bathhouses" (line 18)
    (B) "stones in an old-fashioned necklace" (lines 19–20) and "fronted in mirrors and glittering chrome" (lines 23–24)
    (C) "the multistoried Arlington" (line 22) and "'The Southern Club'" (line 25)
    (D) "once was a gambling casino" (line 24) and "now a wax museum" (line 25)
    (E) "Chicago" (line 31) and "Churchill Downs" (line 37)

43. In describing the bathhouses and the Arlington hotel (lines 18–23), the speaker emphasizes their
    (A) isolation
    (B) mysteriousness
    (C) corruptness
    (D) magnificence
    (E) permanence

44. The sentence structure and diction of lines 28–37 ("Lots of other horsebooks . . . travel to Churchill Downs") suggest that the scene is viewed by
    (A) an impartial sociologist
    (B) a fascinated bystander
    (C) a cynical commentator
    (D) an argumentative apologist
    (E) a bemused visitor

45. The attitude of the speaker toward the gamblers from Chicago is primarily one of
    (A) awe
    (B) suspicion
    (C) disapproval
    (D) mockery
    (E) indifference

46. The terms "Middletown, Everyplace" (line 41) are best interpreted as
    (A) nicknames used by local residents for their town
    (B) epithets referring to the homogeneity of American suburbs
    (C) euphemisms for an area too sprawling to be called a town
    (D) names that emphasize the town's prominence as a cultural center
    (E) evidence of the town's location at the heart of varied activities

47. The speaker mentions the "'Serve-U-Sef'" plaque (line 47) chiefly as an example of
    (A) appealing wit
    (B) churlish indifference
    (C) attempted folksiness
    (D) double entendre
    (E) inimitable eccentricity

48. The speaker's tone at the conclusion of the passage (lines 50–58) is primarily one of
    (A) poignant remorse
    (B) self-deprecating humor
    (C) feigned innocence
    (D) lyrical nostalgia
    (E) cautious ambivalence

49. Which of the following is most likely a deliberate exaggeration?
    (A) "the water gushes milky and sulphurous" (lines 6–7)
    (B) "For a thousand years before him" (line 12)
    (C) "back rooms and dives in which no respectable person would be seen" (lines 29–30)
    (D) "women in silk suits . . . who owned stables of thoroughbreds" (lines 35–36)
    (E) "ninety kinds of hamburger stand" (line 45)

Answers to Multiple-Choice Questions

1 – A	8 – D	15 – A	22 – A	29 – C	36 – C	43 – D
2 – E	9 – C	16 – B	23 – B	30 – B	37 – A	44 – B
3 – B	10 – C	17 – A	24 – B	31 – A	38 – B	45 – A
4 – A	11 – A	18 – E	25 – D	32 – B	39 – D	46 – B
5 – E	12 – E	19 – E	26 – D	33 – C	40 – C	47 – C
6 – C	13 – C	20 – C	27 – B	34 – B	41 – C	48 – D
7 – E	14 – A	21 – D	28 – C	35 – D	42 – A	49 – E

Sample Free-Response Questions

Note that there are more sample essay questions here than would appear on an actual examination.

1. (Suggested time—40 minutes)

In 1588 Queen Elizabeth I of England made the following speech to her troops. They were assembled at Tilbury, a town on the Thames River, to repel an expected invasion of England by troops serving the king of Spain. Read the speech carefully. Then write an essay in which you identify the purpose of the queen's remarks and analyze how she uses the resources of language—such as diction, imagery, and sentence structure—to achieve her purpose.

My loving people,

We have been persuaded by some that are careful of our safety, to take heed how we commit our selves to armed multitudes, for fear of treachery;
Line but I assure you I do not desire to live to distrust my faithful and loving
(5) people. Let tyrants fear, I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good-will of my subjects; and therefore I am come amongst you, as you see, at this time, not for my recreation and disport, but being resolved, in the midst and heat of the battle, to live or die amongst you all; to lay down
(10) for my God, and for my kingdom, and my people, my honour and my blood, even in the dust. I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too, and think foul scorn that Parma or Spain, or any prince of Europe, should dare to invade the borders of my realm; to which rather
(15) than any dishonour shall grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field. I know already, for your forwardness you have deserved rewards

and crowns*; and we do assure you in the word of a prince, they shall be duly paid you. In the mean time, my lieutenant general shall be in my
(20) stead, than whom never prince commanded a more noble or worthy subject; not doubting but by your obedience to my general, by your concord in the camp, and your valour in the field, we shall shortly have a famous victory over those enemies of my God, of my kingdom, and of my people.

2. (Suggested time—40 minutes)

The following passage comes from the 1845 autobiography *Narrative of the Life of Frederick Douglass, an American Slave*. Read the passage carefully, noting such elements as syntax, figurative language, and selection of detail. Then write an essay in which you identify the stylistic elements in the third paragraph that distinguish it from the rest of the passage and show how this difference reinforces Douglass' rhetorical purpose in the passage as a whole.

If at any one time of my life more than another, I was made to drink the bitterest dregs of slavery, that time was during the first six months of my stay with Mr. Covey. We were worked in all weathers. It was never too
Line hot or too cold; it could never rain, blow, hail, or snow, too hard for us to
(5) work in the field. Work, work, work, was scarcely more the order of the day than of the night. The longest days were too short for him, and the shortest nights too long for him. I was somewhat unmanageable when I first went there, but a few months of this discipline tamed me. Mr. Covey succeeded in breaking me. I was broken in body, soul, and spirit. My
(10) natural elasticity was crushed, my intellect languished, the disposition to read departed, the cheerful spark that lingered about my eye died; the dark night of slavery closed in upon me; and behold a man transformed into a brute! . . .

Our house stood within a few rods of the Chesapeake Bay, whose broad
(15) bosom was ever white with sails from every quarter of the habitable globe. Those beautiful vessels, robed in purest white, so delightful to the eye of freemen, were to me so many shrouded ghosts, to terrify and torment me with thoughts of my wretched condition. I have often, in the deep stillness of a summer's Sabbath, stood all alone upon the lofty banks of that noble
(20) bay, and traced, with saddened heart and tearful eye, the countless number of sails moving off to the mighty ocean. The sight of these always affected me powerfully. My thoughts would compel utterance; and there, with no audience but the Almighty, I would pour out my soul's complaint, in my rude way, with an apostrophe to the moving multitude of ships:—

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* An English monetary unit

(25) "You are loosed from your moorings, and are free; I am fast in my chains, and am a slave! You move merrily before the gentle gale, and I sadly before the bloody whip! You are freedom's swift-winged angels, that fly round the world; I am confined in bands of iron! O that I were free! O, that I were on one of your gallant decks, and under your protecting wing! (30) Alas! betwixt me and you, the turbid waters roll. Go on, go on. O that I could also go! Could I but swim! If I could fly! O, why was I born a man, of whom to make a brute! The glad ship is gone; she hides in the dim distance. I am left in the hottest hell of unending slavery. O God, save me! God, deliver me! Let me be free! Is there any God? Why am I a slave? I will (35) run away. I will not stand it. Get caught, or get clear, I'll try it. I had as well die with ague as the fever. I have only one life to lose. I had as well be killed running as die standing. Only think of it; one hundred miles straight north, and I am free! Try it? Yes! God helping me, I will. It cannot be that I shall live and die a slave. I will take to the water. This very bay shall bear (40) me into freedom. The steamboats steered in a north-east course from North Point. I will do the same; and when I get to the head of the bay, I will turn my canoe adrift, and walk straight through Delaware into Pennsylvania. When I get there, I shall not be required to have a pass; I can travel without being disturbed. Let but the first opportunity offer, and, (45) come what will, I am off. Meanwhile, I will try to bear up under the yoke. I am not the only slave in the world. Why should I fret? I can bear as much as any of them. Besides, I am but a boy, and all boys are bound to some one. It may be that my misery in slavery will only increase my happiness when I get free. There is a better day coming."

(50) Thus I used to think, and thus I used to speak to myself; goaded almost to madness at one moment, and at the next reconciling myself to my wretched lot.

3. (Suggested time—40 minutes)

The following letters constitute the complete correspondence between an executive of the Coca-Cola company and a representative of Grove Press. Read the letters carefully. Then write an essay analyzing the rhetorical strategies each writer uses to achieve his purpose and explaining which letter offers the more persuasive case.

March 25, 1970

Mr. R. W. Seaver
Executive Vice President
Grove Press, Inc.
214 Mercer Street
New York, New York 10012

Dear Mr. Seaver:

Several people have called to our attention your advertisement for *Diary of a Harlem Schoolteacher* by Jim Haskins, which appeared in the *New York Times* March 3, 1970. The theme of the ad is "This book is like a weapon . . . it's the real thing."

Since our company has made use of "It's the Real Thing" to advertise Coca-Cola long prior to the publication of the book, we are writing to ask you to stop using this theme or slogan in connection with the book.

We believe you will agree that it is undesirable for our companies to make simultaneous use of "the real thing" in connection with our respective products. There will always be likelihood of confusion as to the source or sponsorship of the goods, and the use by such prominent companies would dilute the distinctiveness of the trade slogan and diminish its effectiveness and value as an advertising and merchandising tool.

"It's the Real Thing" was first used in advertising for Coca-Cola over twenty-seven years ago to refer to our product. We first used it in print advertising in 1942 and extended it to outdoor advertising, including painted walls—some of which are still displayed throughout the country. The line has appeared in advertising for Coca-Cola during succeeding years. For example, in 1954 we used "There's this about Coke—You Can't Beat the Real Thing" in national advertising. We resumed national use of "It's the Real Thing" in the summer of 1969 and it is our main thrust for 1970.

Please excuse my writing so fully, but I wanted to explain why we feel it necessary to ask you and your associates to use another line to advertise Mr. Haskins' book.

We appreciate your cooperation and your assurance that you will discontinue the use of "It's the real thing."

Sincerely,
Ira C. Herbert

March 31, 1970

Mr. Ira C. Herbert
Coca-Cola USA
P.O. Drawer 1734
Atlanta, Georgia 30301

Dear Mr. Herbert:

Thank you for your letter of March 25th, which has just reached me, doubtless because of the mail strike.

We note with sympathy your feeling that you have a proprietary interest in the phrase "It's the real thing," and I can fully understand that the public might be confused by our use of the expression, and mistake a book by a Harlem schoolteacher for a six-pack of Coca-Cola. Accordingly, we have instructed all our salesmen to notify bookstores that whenever a customer comes in and asks for a copy of *Diary of a Harlem Schoolteacher* they should request the sales personnel to make sure that what the customer wants is the book, rather than a Coke. This, we think, should protect your interest and in no way harm ours.

We would certainly not want to dilute the distinctiveness of your trade slogan nor diminish its effectiveness as an advertising and merchandising tool, but it did occur to us that since the slogan is so closely identified with your product, those who read our ad may well tend to go out and buy a Coke rather than our book. We have discussed this problem in an executive committee meeting, and by a vote of seven to six decided that, even if this were the case, we would be happy to give Coke the residual benefit of our advertising.

Problems not unsimilar to the ones you raise in your letter have occurred to us in the past. You may recall that we published *Games People Play* which became one of the biggest nonfiction best-sellers of all time, and spawned conscious imitations (*Games Children Play*, *Games Psychiatrists Play*, *Games Ministers Play*, etc.). I am sure you will agree that this posed a far more direct and deadly threat to both the author and ourselves than our use of "It's the real thing." Further, *Games People Play* has become part of our language, and one sees it constantly in advertising, as a newspaper headline, etc. The same is true of another book which we published six or seven years ago, *One Hundred Dollar Misunderstanding*.

Given our strong sentiments concerning the First Amendment, we will defend to the death your right to use "It's the real thing" in any advertising you care to. We would hope you would do the same for us, especially when no one here or in our advertising agency, I am sorry to say, realized that you owned the phrase. We were merely quoting in our ads Peter S. Prescott's

Line (5) (10) (15) (20) (25) (30)

review of *Diary of a Harlem Schoolteacher* in *Look* which begins "*Diary of a Harlem Schoolteacher* is the real thing, a short, spare, honest book which will, I suspect, be read a generation hence as a classic. . . ."

With all best wishes,

Sincerely yours,
Richard Seaver

Coca-Cola Correspondence from Evergreen Review. Reprinted by permission of Grove/Atlantic, Inc. © 1970 by Evergreen Review, Inc.

4. (Suggested time—40 minutes)

Read the following two passages about Florida's Okefenokee Swamp carefully. Then write an essay in which you analyze how the distinctive style of each passage reveals the purpose of its writer.

Passage 1

Okefenokee Swamp, primitive swamp and wildlife refuge in southeastern Georgia and northern Florida, is a shallow, saucer-shaped depression approximately 25 mi wide and 40 mi long and covers an area of more than
Line 600 sq mi. Lying about 50 mi inland from the Atlantic Coast, the swamp is
(5) bounded on the east by the low, sandy Trail Ridge, which prevents direct drainage into the Atlantic. The swamp is partially drained southward into the Atlantic by the Suwannee and St. Mary's rivers. The Okefenokee Swamp includes low, sandy ridges, wet grassy savannas, small islands (called hummocks) surrounded by marshes, and extensive "prairies," or
(10) dark water areas covered by undergrowth and trees. Vegetation is dense in the swamp and includes giant tupelo and bald cypress trees festooned with Spanish moss, brush, and vines: where sandy soil is above the water, pine trees predominate. Meandering channels of open water form an intricate maze. Exotic flowers, among them floating hearts, lilies, and rare
(15) orchids, abound. The swamp is populated with diverse and abundant wildlife, with about 175 species of birds and at least 40 species of mammals, which include raccoons, black bear, white-tail deer, bobcats, fox, and otter. Alligators are also present.

(1988)

Passage 2

Vast and primeval, unfathomable, unconquerable, bastion of cottonmouth, rattlesnake and leech, mother of vegetation, father of mosquito, soul of silt, the Okefenokee is the swamp archetypal, the swamp of legend, of

racial memory, of Hollywood. It gives birth to two rivers, the St. Mary's and the Suwannee, fanning out over 430,000 leaf-choked acres, every last one as sodden as a sponge. Four hundred and thirty thousand acres of stinging, biting and boring insects, of maiden cane and gum and cypress, of palmetto, slash pine and peat, of muck, mud, slime and ooze. Things fester here, things cook down, decompose, deliquesce. The swamp is home to two hundred and twenty-five species of birds, forty-three of mammals, fifty-eight of reptiles, thirty-two of amphibians and thirty-four of fish—all variously equipped with beaks, talons, claws, teeth, stingers and fangs—not to mention the seething galaxies of gnats and deerflies and no-see-ums, the ticks, mites, hookworms and paramecia that exist only to compound the misery of life. There are alligators here, bears, puma, bobcats and bowfin, there are cooters and snappers, opossum, coon and gar. They feed on one another, in the sludge and muck and on the floating mats of peat they bury eggs, they scratch and stink and sniff at themselves, caterwauling and screeching through every minute of every day and night till the place reverberates like some hellish zoo.

(1990)

5. (Suggested time—40 minutes)

The passage below (on this page and on the following two pages) is from the opening of an essay, "On Seeing England for the First Time," by Jamaica Kincaid. Kincaid grew up on the Caribbean island of Antigua before it became independent from England in 1981. Read the entire passage carefully. Then write an essay analyzing the rhetorical strategies Kincaid employs to convey her attitude toward England.

Unfortunately, we have been denied permission to reprint online the passage that accompanies this free-response question. The essay "On Seeing England for the First Time" can be found in *Best American Essays, 1992*, edited by Susan Sontag and published by Ticknor and Fields, 1992.

See the previous page for source information for the passage that accompanies Question 5.

See page 37 for source information for the passage that accompanies Question 5.

6. (Suggested time—40 minutes)

In the following excerpt from *Antigone*, by the classical Greek playwright Sophocles, the wise Teiresias observes

> Think: all men make mistakes,
> But a good man yields when he
> Knows his course is wrong,
> And repairs the evil: The only
> Crime is pride.

Take some time to think about the implications of the quotation. Then write a carefully reasoned essay that explores the validity of the assertion, using examples from your reading, observation, or experience to develop your position.

7. (Suggested time—40 minutes)

In the following passage, the contemporary social critic Neil Postman contrasts George Orwell's vision of the future, as expressed in the novel *1984* (written in 1948), with that of Aldous Huxley in the novel *Brave New World* (1932). Read the passage, considering Postman's assertion that Huxley's vision is more relevant today than is Orwell's. Then, using your own critical understanding of contemporary society as evidence, write a carefully argued essay that agrees or disagrees with Postman's assertion.

We were keeping our eye on 1984. When the year came and the prophecy didn't, thoughtful Americans sang softly in praise of themselves. The roots of liberal democracy had held. Wherever else the terror had happened, we, at least, had not been visited by Orwellian nightmares.

Line

(5) But we had forgotten that alongside Orwell's dark vision, there was another—slightly older, slightly less well known, equally chilling: Aldous Huxley's *Brave New World*. Contrary to common belief even among the educated, Huxley and Orwell did not prophesy the same thing. Orwell warns that we will be overcome by an externally imposed oppression. *(10)* But in Huxley's vision, no Big Brother is required to deprive people of their autonomy, maturity and history. As he saw it, people will come to love their oppression, to adore the technologies that undo their capacities to think.

What Orwell feared were those who would ban books. What Huxley *(15)* feared was that there would be no reason to ban a book, for there would be no one who wanted to read one. Orwell feared those who would deprive us of information. Huxley feared those who would give us so much that we would be reduced to passivity and egoism. Orwell feared that the truth would be concealed from us. Huxley feared the truth would be *(20)* drowned in a sea of irrelevance. Orwell feared we would become a captive culture. Huxley feared we would become a trivial culture, preoccupied with some equivalent of the feelies, the orgy porgy, and the centrifugal bumblepuppy. As Huxley remarked in *Brave New World Revisited*, the civil libertarians and rationalists who are ever on the alert to oppose tyranny *(25)* "failed to take into account man's almost infinite appetite for distractions." In *1984*, Huxley added, people are controlled by inflicting pain. In *Brave New World*, they are controlled by inflicting pleasure. In short, Orwell feared that what we hate will ruin us. Huxley feared that what we love will ruin us.

(1985)

English Literature and Composition

The Course

An AP English course in Literature and Composition should engage students in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students should deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers. As they read, students should consider a work's structure, style, and themes as well as such smaller-scale elements as the use of figurative language, imagery, symbolism, and tone.

The course should include intensive study of representative works from various genres and periods, concentrating on works of recognized literary merit such as those by the authors listed on pages 44–45. The works chosen should invite and gratify rereading, and not, like ephemeral works in such popular genres as detective or romance fiction, yield all (or nearly all) of their pleasures of thought and feeling the first time through. The AP English Committee agrees with Henry David Thoreau that it is wisest to read the best books first; the committee also believes that such reading should be accompanied by thoughtful discussion and writing about those books in the company of one's fellow students.

Reading in an AP course should be both wide and deep. This reading necessarily builds upon the reading done in previous English courses. These courses should include the in-depth reading of texts drawn from multiple genres, periods, and cultures. In their AP course, students should also read works from several genres and periods—from the sixteenth to the twentieth century—but, more importantly, they should get to know a few works well. They should read deliberately and thoroughly, taking time to understand a work's complexity, to absorb its richness of meaning, and to analyze how that meaning is embodied in literary form. In addition to considering a work's literary artistry, students should consider the social and historical values it reflects and embodies. Careful attention to both textual detail and historical context should provide a foundation for interpretation, whatever critical perspectives are brought to bear on the literary works studied.

A generic method for the approach to such close reading involves the following elements: the experience of literature, the interpretation of literature, and the evaluation of literature. By experience, we mean the subjective dimension of reading and responding to literary works, including precritical impressions and emotional responses. By interpretation, we mean the analysis of literary works through close reading to arrive at an

understanding of their multiple meanings. By evaluation, we mean both an assessment of the quality and artistic achievement of literary works and a consideration of their social and cultural values. All three of these aspects of reading are important for an AP course in English Literature and Composition. Moreover, each of the three aspects of reading corresponds to an approach to writing about literary works. Writing to understand a literary work may involve writing response and reaction papers along with annotation, freewriting, and keeping some form of a reading journal. Writing to explain a literary work involves analysis and interpretation, and may include writing brief focused analyses on aspects of language and structure. Writing to evaluate a literary work involves making and explaining judgments about its artistry and exploring its underlying social and cultural values through analysis, interpretation, and argument.

In short, students in an AP English Literature and Composition course should read actively. The works taught in the course should require careful deliberative reading. And the approach to analyzing and interpreting them should involve students in learning how to make careful observations of textual detail, establish connections among their observations, and draw from those connections a series of inferences leading to an interpretive conclusion about the work's meaning and value.

Most of the works studied in the course should have been written originally in English, including works by African, Australian, Canadian, Indian, and West Indian authors. Some works in translation may also be included (e.g., Greek tragedies, Russian or Latin American fiction). The actual choice of works is the responsibility of the AP teacher, who should consider previous courses in the school's curriculum. In addition, the AP teacher should insure that by the end of the course, students will have studied works by both British and American writers as well as works written from the sixteenth century to contemporary times. (See the *Teacher's Guide—English Literature and Composition* for sample curricula.)

Although neither linguistic nor literary history should be the principal focus in the AP course, students should gain some awareness that the English language writers use has changed dramatically through history and that today it exists in many national and local varieties. They should also be aware of literary tradition and the complex ways in which imaginative literature builds upon the ideas, works, and authors of earlier times.

Writing should be an integral part of the AP English Literature and Composition course, for the AP Examination is weighted toward student writing about literature. Writing assignments should focus on the critical analysis of literature and should include expository, analytical, and argumentative essays. Although critical analysis should make up the bulk of student writing for the course, well-constructed creative writing assign-

ments may help students see from the inside how literature is written. Such experiences will sharpen their understanding of what writers have accomplished and deepen their appreciation of literary artistry. The goal of both types of writing assignments is to increase students' ability to explain clearly, cogently, even elegantly, what they understand about literary works and why they interpret them as they do.

To that end, writing instruction should include attention to developing and organizing ideas in clear, coherent, and persuasive language. It should include study of the elements of style. And it should attend to matters of precision and correctness as necessary. Throughout the course, emphasis should be placed on helping students develop stylistic maturity, which, for AP English, is characterized by the following:

- a wide-ranging vocabulary used with denotative accuracy and connotative resourcefulness;
- a variety of sentence structures, including appropriate use of subordinate and coordinate constructions;
- a logical organization, enhanced by specific techniques of coherence such as repetition, transitions, and emphasis;
- a balance of generalization with specific illustrative detail; and
- an effective use of rhetoric, including controlling tone, maintaining a consistent voice, and achieving emphasis through parallelism and antithesis.

The writing required in an AP English Literature and Composition course is thus more than a mere adjunct to the study of literature. The writing that students produce in the course reinforces their reading. Since reading and writing stimulate and support one another, they should be taught together in order to underscore both their common and their distinctive elements.

It is important to distinguish among the different kinds of writing produced in an AP English Literature and Composition course. Any college-level course in which serious literature is read and studied should include numerous opportunities for students to write and rewrite. Some of this writing should be informal and exploratory, allowing students to discover what they think in the process of writing about their reading. Some of the course writing should involve research, perhaps negotiating differing critical perspectives. Much writing should involve extended discourse in which students can develop an argument or present an analysis at length. In addition, some writing assignments should encourage students to write effectively under the time constraints they encounter on essay examinations in college courses in many disciplines, including English.

The various *AP English Literature Released Exams* and the AP Central Web site provide sample student essay responses written under test conditions—with an average time of 40 minutes for students to write an essay

response. The sample student essays in these publications were written in response to two different types of questions: (1) an analysis of a passage or poem in which students are required to discuss how particular literary elements or features contribute to meaning; and (2) an "open" question in which students are asked to select a literary work and discuss its relevant features in relation to the question provided. Students can be prepared for these essay questions through exercises analyzing short prose passages and poems and through practicing with "open" analytical questions. Such exercises need not always be timed; instead, they can form the basis for extended writing projects.

Because the AP course depends on the development of interpretive skills as students learn to write and read with increasing complexity and sophistication, the AP English Literature and Composition course is intended to be a full-year course. Teachers at schools that offer only a single semester block for AP are encouraged to advise their AP English Literature and Composition students to take an additional semester of advanced English in which they continue to practice the kind of writing and reading emphasized in their AP class.

Representative Authors

There is no recommended or required reading list for the AP English Literature and Composition course. The following authors are provided simply to suggest the range and quality of reading expected in the course. Teachers may select authors from the names below or may choose others of comparable quality and complexity.

Poetry

W. H. Auden, Elizabeth Bishop, William Blake, Anne Bradstreet, E. K. Brathwaite, Gwendolyn Brooks, Robert Browning, Lord Byron, Lorna Dee Cervantes, Geoffrey Chaucer, Samuel Taylor Coleridge, H. D., Emily Dickinson, John Donne, Rita Dove, T. S. Eliot, Robert Frost, Joy Harjo, Seamus Heaney, George Herbert, Garrett Hongo, Gerard Manley Hopkins, Langston Hughes, Ben Jonson, John Keats, Philip Larkin, Robert Lowell, Andrew Marvell, John Milton, Marianne Moore, Sylvia Plath, Edgar Allan Poe, Alexander Pope, Adrienne Rich, William Shakespeare, Percy Bysshe Shelley, Leslie Marmon Silko, Cathy Song, Alfred, Lord Tennyson, Derek Walcott, Walt Whitman, Richard Wilbur, William Carlos Williams, William Wordsworth, William Butler Yeats

Drama

Aeschylus, Edward Albee, Amiri Baraka, Samuel Beckett, Anton Chekhov, William Congreve, Oliver Goldsmith, Lorraine Hansberry, Lillian Hellman,

David Henry Hwang, Henrik Ibsen, Ben Jonson, Arthur Miller, Molière, Sean O'Casey, Eugene O'Neill, Harold Pinter, Luigi Pirandello, William Shakespeare, George Bernard Shaw, Sam Shepard, Richard Brinsley Sheridan, Sophocles, Tom Stoppard, Luis Valdez, Oscar Wilde, Tennessee Williams, August Wilson

Fiction (Novel and Short Story)

Chinua Achebe, Kingsley Amis, Rudolfo Anaya, Margaret Atwood, Jane Austen, James Baldwin, Saul Bellow, Charlotte and Emily Brontë, Raymond Carver, Willa Cather, Sandra Cisneros, John Cheever, Kate Chopin, Colette, Joseph Conrad, Stephen Crane, Anita Desai, Charles Dickens, George Eliot, Ralph Ellison, Louise Erdrich, William Faulkner, Henry Fielding, F. Scott Fitzgerald, Ford Madox Ford, E. M. Forster, Thomas Hardy, Nathaniel Hawthorne, Ernest Hemingway, Zora Neale Hurston, Kazuo Ishiguro, Henry James, James Joyce, Maxine Hong Kingston, Joy Kogawa, Margaret Laurence, D. H. Lawrence, Bernard Malamud, Katherine Mansfield, Gabriel Garcia Marquez, Bobbie Ann Mason, Carson McCullers, Herman Melville, Toni Morrison, Bharati Mukherjee, Vladimir Nabokov, Flannery O'Connor, Cynthia Ozick, Katherine Anne Porter, Jean Rhys, Jonathan Swift, Leo Tolstoy, Mark Twain, John Updike, Luisa Valenzuela, Alice Walker, Evelyn Waugh, Eudora Welty, Edith Wharton, John Edgar Wideman, Virginia Woolf, Richard Wright

Expository Prose

Joseph Addison, Gloria Anzaldua, Matthew Arnold, James Baldwin, James Boswell, Thomas Carlyle, Jesús Colón, Ralph Waldo Emerson, William Hazlitt, Samuel Johnson, Charles Lamb, Norman Mailer, Mary McCarthy, H. L. Mencken, John Stuart Mill, George Orwell, Richard Steele, Lewis Thomas, Henry David Thoreau, Barbara Tuchman, Virginia Woolf

Other Works

See pages 11 and 12 for a list of composition, literary, and rhetorical handbooks that may be useful to the teacher.

The Examination

Yearly, the Development Committee in English prepares a three-hour examination that gives students the opportunity to demonstrate their mastery of the skills and abilities previously described. The AP Examination in English Literature and Composition employs multiple-choice questions that test the student's critical reading of selected passages. But the examination also requires writing as a direct measure of the student's ability to read and interpret literature and to use other forms of discourse effectively. Although the skills tested in the examination remain essentially the same from year to year, each year's examination is composed of new questions. The essay part of the examination is scored under standardized procedures by college and AP English teachers.

Ordinarily, the examination consists of 60 minutes for multiple-choice questions followed by 120 minutes for essay questions. Performance on the essay section of the examination counts for 55 percent of the total grade; performance on the multiple-choice section, 45 percent. Examples of multiple-choice and essay questions from previous examinations are presented below and are intended to represent the scope and difficulty of the examination. In the questions reproduced here, the authors of the passages and poems on which the multiple-choice questions are based are Henry Fielding, Elizabeth Bishop, Charlotte Brontë, and Gerard Manley Hopkins.

Sample Multiple-Choice Questions

Questions 1–13. Read the following passage carefully before you choose your answers.

Mr. Jones, of whose personal accomplishments we have hitherto said very little, was, in reality, one of the handsomest young fellows in the world. His face, besides being the picture of health, had in it the most apparent marks of sweetness and good-nature. These qualities were indeed so characteristical in his countenance, that, while the spirit and sensibility in his eyes, though they must have been perceived by an accurate observer, might have escaped the notice of the less discerning, so strongly was this good-nature painted in his look, that it was remarked by almost every one who saw him.

It was, perhaps, as much owing to this as to a very fine complexion that his face had a delicacy in it almost inexpressible, and which might have given him an air rather too effeminate, had it not been joined to a most masculine person and mien: which latter had as much in them of the Hercules as the former had of the Adonis. He was besides active, genteel, gay and good-humoured,

and had a flow of animal spirits which enlivened every conversation where he was present.

When the reader hath duly reflected on these many charms which all centered in our hero, and considers at the same time the fresh obligations which Mrs. Waters had to him, it will be a mark more of prudery than candour to entertain a bad opinion of her because she conceived a very good opinion of him.

But, whatever censures may be passed upon her, it is my business to relate matters of fact with veracity. Mrs. Waters had, in truth, not only a good opinion of our hero, but a very great affection for him. To speak out boldly at once, she was in love, according to the present universally received sense of that phrase, by which love is applied indiscriminately to the desirable objects of all our passions, appetites, and senses, and is understood to be that preference which we give to one kind of food rather than to another.

But though the love to these several objects may possibly be one and the same in all cases, its operations, however, must be allowed to be different; for, how much soever we may be in love with an excellent sirloin of beef, or bottle of Burgundy; with a damask rose, or Cremona fiddle; yet do we never smile, nor ogle, nor dress, nor flatter, nor endeavour by any other arts or tricks to gain the affection of the said beef, etc. Sigh indeed we sometimes may; but it is generally in the absence, not in the presence, of the beloved object. . . .

The contrary happens in that love which operates between persons of the same species, but of different sexes. Here we are no sooner in love than it becomes our principal care to engage the affection of the object beloved. For what other purpose, indeed, are our youth instructed in all of the arts of rendering themselves agreeable? If it was not with a view to this love, I question whether any of those trades which deal in setting off and adorning the human person would procure a livelihood. Nay, those great polishers of our manners, who are by some thought to teach what principally distinguishes us from the brute creation, even dancing-masters themselves, might possibly find no place in society. In short, all the graces which young ladies and young gentlemen too learn from others, and the many improvements which, by the help of a looking-glass, they add of their own, are in reality those very *spicula et faces amoris** so often mentioned by Ovid; or, as they are sometimes called in our own language, the whole artillery of love.

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* The spears and flames of love

1. The structure of the sentence beginning in line 5 does which of the following?
   (A) It stresses the variety of Mr. Jones's personal attributes.
   (B) It implies that Mr. Jones is a less complicated personality than the speaker suggests.
   (C) It disguises the prominence of Mr. Jones's sensitive nature and emphasizes his less readily discerned traits.
   (D) It reflects the failure of some observers to recognize Mr. Jones's spirit and sensibility.
   (E) It belies the straightforward assertion made in the previous sentence.

2. In context, the word "sensibility" (line 6) is best interpreted to mean
   (A) self-esteem
   (B) forthright and honest nature
   (C) capacity to observe accurately
   (D) ability to ignore the unimportant
   (E) awareness and responsiveness

3. The first two paragraphs indicate that the speaker assumes that
   (A) accurate observers of human nature are rare
   (B) spirited and sensible people are by nature rather effeminate
   (C) a person's character can be accurately discerned from his or her outward appearance
   (D) a correlation exists between an individual's "personal accomplishments" (line 1) and his or her physical prowess
   (E) good-naturedness in a person is usually not readily apparent

4. The shift in the speaker's rhetorical stance from the first sentence of the second paragraph (lines 11–16) to the second sentence (lines 16–18) can best be described as one from
   (A) subjective to objective
   (B) speculative to assertive
   (C) discursive to laconic
   (D) critical to descriptive
   (E) literal to figurative

5. The word "former" in line 15 refers to
   (A) "face" (line 12)
   (B) "delicacy" (line 12)
   (C) "air" (line 13)
   (D) "person" (line 14)
   (E) "mien" (line 14)

6. The speaker's allusion to Hercules and Adonis (lines 15–16) serves primarily to
   (A) imply an undercurrent of aggressiveness in Mr. Jones's personality
   (B) suggest the extremes of physical attractiveness represented in Mr. Jones's appearance
   (C) assert the enduring significance of mythical beauty
   (D) symbolize the indescribable nature of Mr. Jones's countenance
   (E) emphasize how clearly Mr. Jones's features reflected his personality

7. The use of the phrase "it will be" in line 21 indicates that the speaker
   (A) wishes the reader to arrive at the same conclusion regarding Mrs. Waters as the speaker has
   (B) believes the presentation of Mr. Jones before this passage to have been predominantly negative
   (C) expects that the description of Mr. Jones will offend some of the more conservative readers
   (D) regards Mrs. Waters' judgment concerning Mr. Jones to be impulsive rather than sincere
   (E) fears that the readers will be overly lenient in their judgment of Mrs. Waters

8. The style of the third paragraph differs from that of the first and second paragraphs in that it is
   (A) instructive rather than descriptive
   (B) argumentative rather than expository
   (C) interpretative rather than metaphorical
   (D) objective rather than representational
   (E) conversational rather than analytical

9. In the fourth paragraph, the speaker establishes the predominant tone for the rest of the passage primarily by
   (A) exaggerating the affection Mrs. Waters has for Mr. Jones
   (B) contrasting the popular understanding of love with the speaker's own view of love
   (C) describing candidly the affection Mrs. Waters has for Mr. Jones
   (D) likening the popular conception of love to people's physical appetites
   (E) insisting on the veracity of the speaker's personal opinions concerning Mrs. Waters

10. The speaker's attitude toward "dancing-masters" (lines 50–51) might best be described as
    (A) assumed arrogance
    (B) grudging respect
    (C) feigned bitterness
    (D) sarcastic vindictiveness
    (E) wry disdain

11. The passage indicates that the speaker believes which of the following to be true of Mr. Jones?
    (A) He is principally concerned with attracting the attention of women.
    (B) He is naturally suited to engage the affections of women.
    (C) He has practiced extensively the arts and graces with which youths render themselves agreeable.
    (D) He is too good-natured to make full use of "the whole artillery of love" (lines 56–57).
    (E) He has cultivated his good nature and sensibility in order to compete well with other men.

12. The final metaphors of the last paragraph (lines 54–57) suggest that this passage most probably precedes a description of
    (A) the way in which Mr. Jones acquired his manners and good-nature
    (B) a costume ball at which Mr. Jones and Mrs. Waters meet and dance
    (C) a scene in which Mr. Jones prepares himself for a meeting with Mrs. Waters
    (D) an attempt by Mr. Jones to engage the affections of Mrs. Waters with the help of classical love poetry
    (E) an encounter between Mr. Jones and Mrs. Waters couched in the terminology of war

13. The speaker's tone in the passage can best be described as which of the following?
    (A) Flippant
    (B) Whimsical
    (C) Pretentious
    (D) Satirical
    (E) Contemptuous

Questions 14–23. Read the following poem carefully before you choose your answers.

Sestina

September rain falls on the house.
In the failing light, the old grandmother
sits in the kitchen with the child
Line beside the Little Marvel Stove*,
(5) reading the jokes from the almanac,
laughing and talking to hide her tears.

She thinks that her equinoctial tears
and the rain that beats on the roof of the house
were both foretold by the almanac,
(10) but only known to a grandmother.
The iron kettle sings on the stove.
She cuts some bread and says to the child,

It's time for tea now; but the child
is watching the teakettle's small hard tears
(15) dance like mad on the hot black stove,
the way the rain must dance on the house.
Tidying up, the old grandmother
hangs up the clever almanac

on its string. Birdlike, the almanac
(20) hovers half open above the child,
hovers above the old grandmother
and her teacup full of dark brown tears.
She shivers and says she thinks the house
feels chilly, and puts more wood in the stove.

(25) *It was to be*, says the Marvel Stove.
I know what I know, says the almanac.
With crayons the child draws a rigid house
and a winding pathway. Then the child
puts in a man with buttons like tears
(30) and shows it proudly to the grandmother.

---

* Brand name of a wood- or coal-burning stove

But secretly, while the grandmother
busies herself about the stove,
the little moons fall down like tears
from between the pages of the almanac
(35) into the flower bed the child
has carefully placed in the front of the house.

Time to plant tears, says the almanac.
The grandmother sings to the marvelous stove
and the child draws another inscrutable house.

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14. The mood of the poem is best described as
    (A) satiric
    (B) suspenseful
    (C) reproachful
    (D) elegiac
    (E) quizzical

15. In line 10, "known to" is best interpreted as
    (A) imagined by
    (B) intended for
    (C) predicted by
    (D) typified in
    (E) experienced by

16. In line 19, "Birdlike" describes the
    (A) markings on the pages of the almanac
    (B) whimsicality of the almanac's sayings
    (C) shape and movement of the almanac
    (D) child's movements toward the almanac
    (E) grandmother's movements toward the almanac

17. Between lines 24 and 25 and between lines 32 and 33, there is a shift from
    (A) understatement to hyperbole
    (B) realism to fantasy
    (C) optimism to pessimism
    (D) present events to recalled events
    (E) formal diction to informal diction

18. The child's attitude is best described as one of
    (A) anxious dismay
    (B) feigned sympathy
    (C) absorbed fascination
    (D) silent remorse
    (E) fretful boredom

19. All of the following appear to shed tears or be filled with tears EXCEPT the
    (A) child
    (B) teacup
    (C) almanac
    (D) teakettle
    (E) grandmother

20. The grandmother and the child in the poem are portrayed primarily through descriptions of their
    (A) actions
    (B) thoughts
    (C) conversation
    (D) facial expressions
    (E) physical characteristics

21. Throughout the poem, the imagery suggests that
    (A) both nature and human beings are animated by similar forces
    (B) most human activities have more lasting consequences than is commonly realized
    (C) past events have little influence on activities of the present
    (D) both natural and artificial creations are highly perishable
    (E) the optimism of youth differs only slightly from the realism of age

22. Which of the following literary devices most significantly contributes to the unity of the poem?
    (A) Use of internal rhyme
    (B) Use of epigrammatic expressions
    (C) Use of alliteration
    (D) Repetition of key words
    (E) Repetition of syntactic patterns

23. The poet's attitude toward the characters in the poem is best described as a combination of
    (A) detachment and understanding
    (B) disdain and curiosity
    (C) envy and suspicion
    (D) approval and amusement
    (E) respect and resentment

Questions 24–36. Read the following passage carefully before you choose your answers.

Of late years an abundant shower of curates has fallen upon the North of England: they lie very thick on the hills; every parish has one or more of them; they are young enough to be very active, and ought to be doing a great deal of good. But not of late years are we about to speak. We are going back to the beginning of this century: late years—present years—are dusty, sunburnt, hot, arid. We will evade the noon—forget it in siesta, pass the mid-day in slumber—and dream of dawn.

If you think, from this prelude, that anything like a romance is preparing for you, reader, you never were more mistaken. Do you anticipate sentiment, and poetry, and reverie? Do you expect passion, and stimulus, and melodrama? Calm your expectations; reduce them to a lowly standard. Something real, cool, and solid lies before you; something unromantic as Monday morning, when all who have work wake with the consciousness that they must rise and betake themselves thereto. It is not positively affirmed that you shall not have a taste of the exciting—perhaps towards the middle and close of the meal—but it is resolved that the first dish set upon the table shall be one that a Catholic—ay, even an Anglo-Catholic—might eat on Good Friday in Passion Week. It shall be cold lentils and vinegar without oil; it shall be unleavened bread with bitter herbs, and no roast lamb.

Of late years, I say, an abundant shower of curates has fallen upon the North of England; but at that time that affluent rain had not descended. Curates were scarce then; there was no Pastoral Aid, no Additional Curates' Society to stretch a helping hand to worn-out old rectors and incumbents, and give them the wherewithal to pay a vigorous young colleague from Oxford or Cambridge. The present successors of the Apostles, disciples of Dr. Pusey and tools of the Propaganda, were at that time being hatched under cradle-blankets or undergoing regeneration by nursery-baptism in wash-hand basins. You could not have guessed

by looking at any one of them that the Italian-ironed double frills of its net-cap surrounded the brows of a pre-ordained, specially sanctified successor of St. Paul, St. Peter, or St. John; nor could you have foreseen in the folds of its long nightgown the white surplice in which it was hereafter cruelly to exercise the souls of its parishioners, and strangely to nonplus its old-fashioned vicar by flourishing aloft in a pulpit the shirt-like raiment which had never before waved higher than the reading-desk.

Yet even in those days of scarcity there were curates: the precious plant was rare, but it might be found. A certain favored district in the West Riding of Yorkshire could boast three rods of Aaron blossoming within a circuit of twenty miles. You shall see them, reader. Step into this neat garden-house on the skirts of Whinbury, walk forward into the little parlor—there they are at dinner. Allow me to introduce them to you: Mr. Donne, curate of Whinbury; Mr. Malone, curate of Briarfield; Mr. Sweeting, curate of Nunnely. These are Mr. Donne's lodgings, being the habitation of one John Gale, a small clothier. Mr. Donne has kindly invited his brethren to regale with him. You and I will join the party, see what is to be seen, and hear what is to be heard. At present, however, they are only eating, and while they eat we will talk aside.

24. In lines 1–4, the primary effect of using clauses that elaborate on one another is to
    (A) establish the eminence of the curates
    (B) create a precise narrative setting
    (C) establish an appropriately solemn tone
    (D) emphasize the sense of abundance being described
    (E) lull the reader into an impressionable frame of mind

25. The phrase "ought to be doing" in line 4 does which of the following in the opening sentence?
    (A) It shifts the focus from generalities to individual cases.
    (B) It replaces descriptive prose with imaginative speculation.
    (C) It presents a judgment on the curates.
    (D) It emphasizes the theoretical rather than the practical.
    (E) It proposes a discussion of the spiritual duties of modern curates.

26. The word "noon" (line 7) refers most directly to the
    (A) period in which the narrative will be set
    (B) period in which the speaker lives
    (C) beginning of the century in which the speaker lives
    (D) central portion of the narrative
    (E) present proliferation of curates

27. The speaker characterizes a "romance" (line 9) as all of the following EXCEPT
    (A) nostalgic
    (B) insubstantial
    (C) fanciful
    (D) exciting
    (E) religious

28. The expectation referred to in lines 9–12 is reinforced most strongly by which of the following phrases?
    (A) "an abundant shower of curates" (line 1)
    (B) "young enough to be very active" (line 3)
    (C) "But not of late years" (line 4)
    (D) "going back to the beginning of this century" (lines 5–6)
    (E) "dream of dawn" (line 8)

29. From the statement "It is not positively affirmed that you shall not have a taste of the exciting" (lines 16–17), the reader may infer that
    (A) suspense is an integral part of the story
    (B) some drama may enter the story
    (C) the reader's expectations will be confirmed by the story
    (D) the reader's taste is likely to be changed by the story
    (E) the story depends on melodrama for its effect

30. In the context of the passage, the phrase "cold lentils and vinegar without oil" (line 21) is used as a metaphor for the
    (A) religiosity of Catholics
    (B) austerity of curates
    (C) poverty of the previous era
    (D) serious state of mind of the narrator
    (E) beginning episode of the speaker's story

31. The speaker implies in the second paragraph that the narrative that follows will most likely be a
    (A) vehement attack on a modern institution
    (B) straightforward account of ordinary events
    (C) witty criticism of eminent social figures
    (D) cautionary tale about a degenerate cleric
    (E) dramatic account of an unexpected occurrence

32. The phrases "hatched under cradle-blankets" and "undergoing regeneration by nursery-baptism in wash-hand basins" (lines 31–32) imply a contrast between
    (A) believers and disbelievers
    (B) disciples and mentors
    (C) younger clergy and older clergy
    (D) ministers and their congregations
    (E) Roman Catholics and Anglo-Catholics

33. Which of the following aspects of the "disciples of Dr. Pusey" (lines 29–30) is most clearly emphasized by the description of their preaching style in line 39?
    (A) Their humility and moral rectitude
    (B) Their bizarre behavior in the eyes of tradition-minded clergy
    (C) The respect they inspire in their congregations
    (D) The radical nature of the doctrine they preach
    (E) The success with which Dr. Pusey's tenets have been promulgated

34. The description of a curate in lines 32–40 has the primary effect of
    (A) augmenting the curate's own view of himself
    (B) reflecting the speaker's religious intensity
    (C) indicating the important position in society occupied by the curate
    (D) suggesting the elaborate pretensions of the curate
    (E) emphasizing the respect accorded the curate by his parishioners

35. The phrase "rods of Aaron" (lines 43–44) refers specifically to
    (A) curates
    (B) saints
    (C) trees
    (D) Apostles
    (E) gardens

36. The passage as a whole introduces contrasts between all of the following EXCEPT
    (A) young and old
    (B) present and past
    (C) plenitude and scarcity
    (D) romance and realism
    (E) virtue and vice

Questions 37–46. Read the following poem carefully before you choose your answers.

The Habit of Perfection

Elected Silence, sing to me
And beat upon my whorlèd ear,
Pipe me to pastures still and be
The music that I care to hear.

Line
(5) Shape nothing, lips; be lovely-dumb:
It is the shut, the curfew sent
From there where all surrenders come
Which only makes you eloquent.

Be shellèd, eyes, with double dark
(10) And find the uncreated light:
This ruck and reel[1] which you remark
Coils, keeps, and teases simple sight.

Palate, the hutch of tasty lust,
Desire not to be rinsed with wine:
(15) The can[2] must be so sweet, the crust
So fresh that come in fasts divine!

Nostrils, your careless breath that spend
Upon the stir and keep of pride,
What relish shall the censers[3] send
(20) Along the sanctuary side!

---

[1]Multitude and commotion
[2]Vessel for holding liquids
[3]Vessels for burning incense

O feel-of-primrose hands, O feet
That want the yield of plushy sward[4]
But you shall walk the golden street
And you unhouse and house the Lord.

(25) And Poverty, be thou the bride
And now the marriage feast begun,
And lily-colored clothes provide
Your spouse not labored-at nor spun.

---

[4]Grass-covered land

37. The importance of "Silence" (line 1) is established by all of the following EXCEPT
    (A) capitalizing the "s"
    (B) alluding to it throughout the poem
    (C) describing it as elected
    (D) imparting to it human qualities
    (E) placing it at the beginning of the poem

38. In the first stanza, the speaker makes use of paradox by doing which of the following?
    (A) Requesting that he be simultaneously serenaded and assaulted
    (B) Expressing both a desire and an apprehension
    (C) Using mere language to depict a religious experience
    (D) Addressing a presence invisible to the reader
    (E) Depicting silence as though it were a kind of sound

39. The reference to "curfew" (line 6) indirectly establishes the
    (A) depth of the silence sought by the speaker
    (B) existence of an ultimate spiritual power
    (C) disparity between what the speaker seeks and what can actually be attained
    (D) connection between the speaker's past and the future he anticipates
    (E) inability of "lovely-dumb" (line 5) lips to achieve true eloquence

40. Which of the following best conveys the meaning of the word "uncreated" (line 10)?
    (A) Nascent
    (B) Mortal
    (C) Internal
    (D) Imperfect
    (E) Amorphous

41. Which of the following best paraphrases the meaning of line 12?
    (A) Confounds true vision
    (B) Delights the spirit
    (C) Demands visual acuity
    (D) Emits an intense light
    (E) Maintains the simplicity of vision

42. In line 13, the word "hutch" suggests the
    (A) lowly animal nature of human appetite
    (B) personally destructive effects of alcohol
    (C) finite influence of sensual desires on the spirit
    (D) ardor associated with abstinence
    (E) state of poverty sought by the speaker

43. The verb phrase "must be" (line 15) serves primarily to
    (A) suggest that the speaker demands the sensation of sweetness
    (B) indicate that the speaker has not actually experienced the sweetness
    (C) importune the reader to share in the sensation of sweetness described
    (D) modify the tone of emotional intensity established by the previous stanza
    (E) reflect an attitude of ambivalence on the part of the speaker

44. The words "stir" and "keep" (line 18) convey which of the following?
    (A) Attraction and repulsion
    (B) Excitement and exploitation
    (C) Stimulation and sustenance
    (D) Disruption and confusion
    (E) Acquisition and refinement

45. What is the subject of "provide" (line 27)?
    (A) "Poverty" (line 25)
    (B) "bride" (line 25)
    (C) "marriage feast" (line 26)
    (D) "lily-colored clothes" (line 27)
    (E) "spouse" (line 28)

46. The speaker metaphorically likens himself to a
    (A) musician
    (B) bridegroom
    (C) laborer
    (D) gardener
    (E) soldier

Answers to Multiple-Choice Questions

1 – D	8 – A	15 – E	22 – D	29 – B	36 – E	43 – B
2 – E	9 – D	16 – C	23 – A	30 – E	37 – B	44 – C
3 – C	10 – E	17 – B	24 – D	31 – B	38 – E	45 – A
4 – B	11 – B	18 – C	25 – C	32 – C	39 – B	46 – B
5 – A	12 – E	19 – A	26 – B	33 – B	40 – C	
6 – B	13 – D	20 – A	27 – E	34 – D	41 – A	
7 – A	14 – D	21 – A	28 – E	35 – A	42 – A	

Sample Free-Response Questions

Please note that there are more sample essay questions here than would appear on an actual examination.

1. (Suggested time—40 minutes)

Read the following poem carefully. Then, in a well-organized essay, analyze how the speaker uses the varied imagery of the poem to reveal his attitude toward the nature of love.

The Broken Heart

He is stark mad, who ever says,
  That he hath been in love an hour,
Yet not that love so soon decays,
Line But that it can ten in less space devour;
(5) Who will believe me, if I swear
That I have had the plague a year?
  Who would not laugh at me, if I should say,
  I saw a flask of powder burn a day?

Ah, what a trifle is a heart,
(10) If once into love's hands it come!
All other griefs allow a part
  To other griefs, and ask themselves but some;

They come to us, but us Love draws,
He swallows us, and never chaws:[1]
By him, as by chain'd shot,[2] whole ranks do die,
He is the tyrant pike, our hearts the fry.[3]

If 'twere not so, what did become
Of my heart, when I first saw thee?
I brought a heart into the room,
But from the room, I carried none with me:
If it had gone to thee, I know
Mine would have taught thine heart to show
More pity unto me: but Love, alas,
At one first blow did shiver it as glass.

Yet nothing can to nothing fall,
Nor any place be empty quite,
Therefore I think my breast hath all
Those pieces still, though they be not unite;
And now as broken glasses[4] show
A hundred lesser faces, so
My rags of heart can like, wish, and adore,
But after one such love, can love no more.

—John Donne

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[1]chews
[2]cannon balls chained together
[3]small fish that the pike devours
[4]mirrors

2. (Suggested time—40 minutes)

The following poem was written by a contemporary Irish woman, Eavan Boland. Read the poem carefully and then write an essay in which you analyze how the poem reveals the speaker's complex conception of a "woman's world."

It's a Woman's World

Our way of life
has hardly changed
since a wheel first
whetted a knife.

Well, maybe flame
burns more greedily
and wheels are steadier
but we're the same

who milestone
our lives
with oversights—
living by the lights

of the loaf left
by the cash register,
the washing powder
paid for and wrapped,

the wash left wet.
Like most historic peoples
we are defined
by what we forget,

by what we never will be:
star-gazers,
fire-eaters.
It's our alibi

for all time
that as far as history goes
we were never
on the scene of the crime.

So when the king's head
gored its basket—
grim harvest—
we were gristing bread

or getting the recipe
for a good soup
to appetize
our gossip.

And it's still the same:
By night our windows
moth our children
to the flame

of hearth not history.
And still no page
scores the low music
of our outrage.

But appearances
still reassure:
That woman there,
craned to the starry mystery

is merely getting a breath
of evening air,
while this one here—
her mouth

a burning plume—
she's no fire-eater,
just my frosty neighbour
coming home.

(1982)

"It's a Woman's World." Copyright © 1982 by Eavan Boland, from AN ORIGIN LIKE WATER: Collected Poems 1967–1987 by Eavan Boland. Used by permission of W. W. Norton & Company, Inc.

3. (Suggested time—40 minutes)

Read carefully the following passage from George Eliot's novel *Middlemarch* (1871). Then write an essay in which you characterize the narrator's attitude toward Dorothea Brooke and analyze the literary techniques used to convey this attitude. Support your analysis with specific references to the passage.

Miss Brooke had that kind of beauty which seems to be thrown into relief by poor dress. Her hand and wrist were so finely formed that she could wear sleeves not less bare of style than those in which the Blessed Virgin appeared to Italian painters; and her profile as well as her stature and bearing seemed to gain the more dignity from her plain garments, which by the side of provincial fashion gave her the impressiveness of a fine quotation from the Bible,—or from one of our elder poets,—in a paragraph of today's newspaper. She was usually spoken of as being remarkably clever, but with the addition that her sister Celia had more common-sense. Nevertheless, Celia wore scarcely more trimmings; and it was only to close observers that her dress differed from her sister's, and had a shade of coquetry in its arrangements; for Miss Brooke's plain dressing was due to mixed conditions, in most of which her sister shared. . . .

Dorothea knew many passages of Pascal's *Pensées* and of Jeremy Taylor[1] by heart; and to her the destinies of mankind, seen by the light of Christianity, made the solicitudes 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[2] 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 retractions, 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. With all this, she, the elder of the sisters, was not yet twenty, and they had both been educated, since they were about twelve years old and had lost their parents, on plans at once narrow and promiscuous, first in an English family and afterwards in a Swiss family at Lausanne, their bachelor uncle and guardian trying in this way to remedy the disadvantages of their orphaned condition. . . .

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[1]Blaise Pascal (1623–1662): French philosopher
Jeremy Taylor (1613–1677): English clergyman and writer

[2]A yoke of lace, embroidery, or other material worn with a dress

The rural opinion about the new young ladies, even among the cottagers, was generally in favour of Celia, as being so amiable and innocent-looking, (35) while Miss Brooke's large eyes seemed like her religion, too unusual and striking. Poor Dorothea! compared with her, the innocent-looking Celia was knowing and worldly-wise; so much subtler is a human mind than the outside tissues which make a sort of blazonry or clock-face for it.

Yet those who approached Dorothea, although prejudiced against her by (40) this alarming hearsay, found that she had a charm unaccountably reconcilable with it. Most men thought her bewitching when she was on horseback. She loved the fresh air and the various aspects of the country, and when her eyes and cheeks glowed with mingled pleasure she looked very little like a devotee. Riding was an indulgence which she allowed herself in (45) spite of conscientious qualms; she felt that she enjoyed it in a pagan sensuous way, and always looked forward to renouncing it.

She was open, ardent, and not in the least self-admiring; indeed, it was pretty to see how her imagination adorned her sister Celia with attractions altogether superior to her own, and if any gentleman appeared to come to (50) the Grange from some other motive than that of seeing Mr. Brooke, she concluded that he must be in love with Celia: Sir James Chettam, for example, whom she constantly considered from Celia's point of view, inwardly debating whether it would be good for Celia to accept him. That he should be regarded as a suitor to herself would have seemed to her a (55) ridiculous irrelevance. Dorothea, with all her eagerness to know the truths of life, retained very childlike ideas about marriage. She felt sure that she would have accepted the judicious Hooker,[3] if she had been born in time to save him from that wretched mistake he made in matrimony; or John Milton when his blindness had come on; or any of the other great men (60) whose odd habits it would have been glorious piety to endure; but an amiable handsome baronet, who said "Exactly" to her remarks even when she expressed uncertainty,—how could he affect her as a lover? The really delightful marriage must be where your husband was a sort of father, and could teach you even Hebrew, if you wished it.

4. (Suggested time—40 minutes)

Read carefully the following passage from Joy Kogawa's *Obasan*, a novel about the relocation of Japanese Canadians to internment camps during the Second World War.

Then, in a well-organized essay, analyze how changes in perspective and style reflect the narrator's complex attitude toward the past. In your analysis, consider literary elements such as point of view, structure, selection of detail, and figurative language.

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[3]Richard Hooker (1554–1600): Oxford theologian

1942.

We are leaving the B.C. coast—rain, cloud, mist—an air overladen with weeping. Behind us lies a salty sea, within which swim our drowning specks of memory—our small waterlogged eulogies. We are going down to the middle of the Earth with pick-axe eyes, tunneling by train to the interior, carried along by the momentum of the expulsion into the waiting wilderness.

We are hammers and chisels in the hands of would-be sculptors, battering the spirit of the sleeping mountain. We are the chips and sand, the fragments of fragments that fly like arrows from the heart of the rock. We are the silences that speak from stone. We are the despised rendered voiceless, stripped of car, radio, camera and every means of communication, a trainload of eyes covered with mud and spittle. We are the man in the Gospel of John, born into the world for the sake of the light. We are sent to Siloam, the pool called "Sent". We are sent to the sending, that we may bring sight. We are the scholarly and the illiterate, the envied and the ugly, the fierce and the docile. We are those pioneers who cleared the bush and the forest with our hands, the gardeners tending and attending the soil with our tenderness, the fishermen who are flung from the sea to flounder in the dust of the prairies.

We are the Issei and the Nisei and the Sansei*, the Japanese Canadians. We disappear into the future undemanding as dew.

The memories are dream images. A pile of luggage in a large hall. Missionaries at the railway station handing out packages of toys. Stephen being carried on board the train, a white cast up to his thigh.

It is three decades ago and I am a small child resting my head in Obasan's lap. I am wearing a wine-coloured dirndl skirt with straps that criss-cross at the back. My white silk blouse has a Peter Pan collar dotted with tiny red flowers. I have a wine-colored sweater with ivory duck buttons.

Stephen sits sideways on a seat by himself opposite us, his huge white leg like a cocoon.

The train is full of strangers. But even strangers are addressed as "ojisan" or "obasan," meaning uncle or aunt. Not one uncle or aunt, grandfather or grandmother, brother or sister, not one of us on this journey returns home again.

The train smells of oil and soot and orange peels and lurches groggily as we rock our way inland. Along the window ledge, the black soot leaps and settles like insects. Underfoot and in the aisles and beside us on the seats we are surrounded by odd bits of luggage—bags, lunch baskets, blankets,

*The Issei, Nisei, and Sansei are, respectively, first-, second-, and third-generation Japanese Canadians.

pillows. My red umbrella with its knobby clear red handle sticks out of a box like the head of an exotic bird. In the seat behind us is a boy in short gray pants and jacket carrying a wooden slatted box with a tabby kitten inside. He is trying to distract the kitten with his finger but the kitten mews and mews, its mouth opening and closing. I can barely hear its high steady cry in the clackity-clack and steamy hiss of the train.

A few seats in front, one young woman is sitting with her narrow shoulders hunched over a tiny red-faced baby. Her short black hair falls into her birdlike face. She is so young, I would call her "o-nesan," older sister.

The woman in the aisle seat opposite us leans over and whispers to Obasan with a solemn nodding of her head and a flicker of her eyes indicating the young woman.

Obasan moves her head slowly and gravely in a nod as she listens. "Kawaiso," she says under her breath. The word is used whenever there is hurt and a need for tenderness.

The young mother, Kuniko-san, came from Saltspring Island, the woman says. Kuniko-san was rushed onto the train from Hastings Park, a few days after giving birth prematurely to her baby.

"She has nothing," the woman whispers. "Not even diapers."

Aya Obasan does not respond as she looks steadily at the dirt-covered floor. I lean out into the aisle and I can see the baby's tiny fist curled tight against its wrinkled face. Its eyes are closed and its mouth is squinched small as a button. Kuniko-san does not lift her eyes at all.

"Kawai," I whisper to Obasan, meaning that the baby is cute.

Obasan hands me an orange from a wicker basket and gestures towards Kuniko-san, indicating that I should take her the gift. But I pull back.

"For the baby," Obasan says urging me.

I withdraw farther into my seat. She shakes open a furoshiki—a square cloth that is used to carry things by tying the corners together—and places a towel and some apples and oranges in it. I watch her lurching from side to side as she walks toward Kuniko-san.

Clutching the top of Kuniko-san's seat with one hand, Obasan bows and holds the furoshiki out to her. Kuniko-san clutches the baby against her breast and bows forward twice while accepting Obasan's gift without looking up.

5. (Suggested time—40 minutes)

In his essay "Walking," Henry David Thoreau offers the following assessment of literature:

> In literature it is only the wild that attracts us. Dullness is but another name for tameness. It is the uncivilized free and wild thinking in *Hamlet* and *The Iliad*, in all scriptures and mythologies, not learned in schools, that delights us.

From the works you have studied in school, choose a novel, play, or epic poem that you may initially have thought was conventional and tame but that you now value for its "uncivilized free and wild thinking." Write an essay in which you explain what constitutes its "uncivilized free and wild thinking" and how that thinking is central to the value of the work as a whole. Support your ideas with specific references to the work you choose.

6. (Suggested time—40 minutes)

Writers often highlight the values of a culture or a society by using characters who are alienated from that culture or society because of gender, race, class, or creed.

Choose a play or novel in which such a character plays a significant role and show how that character's alienation reveals the surrounding society's assumptions and moral values.

You may choose a work from the following list or another suitable play or novel. Do NOT write on a short story, poem, or film.

The Adventures of Huckleberry Finn
America is in the Heart
An American Tragedy
Another Country
The Awakening
The Bluest Eye
Cry, the Beloved Country
The Diviners
A Doll House
The Grapes of Wrath
Great Expectations
House Made of Dawn
Invisible Man
Jane Eyre
Jude the Obscure
Light in August
Love Medicine
M. Butterfly
Medea
The Merchant of Venice
Middlemarch
Moll Flanders
Mrs. Warren's Profession
Murder in the Cathedral
Native Son
No-No Boy
Obasan
Othello
The Power and the Glory
Saint Joan
The Sun Also Rises
Winter in the Blood
Wise Blood
Zoot Suit

7. (Suggested time—40 minutes)

Novels and plays often include scenes of weddings, funerals, parties, and other social occasions. Such scenes may reveal the values of the characters and the society in which they live. Select a novel or play that includes such a scene and, in a focused essay, discuss the contribution the scene makes to the meaning of the work as a whole. You may choose a work from the list below or another novel or play of literary merit.

The Age of Innocence
The Awakening
The Birthday Party
Bless Me, Ultima
Ceremony
The Color Purple
Daisy Miller
The Dead
Delta Wedding
Dinner at the Homesick Restaurant
The Glass Menagerie
The Great Gatsby
Hamlet
Invisible Man
Jane Eyre
Julius Caesar
The Joy Luck Club
The Member of the Wedding
Mrs. Dalloway
Much Ado About Nothing
Our Town
Pnin
Pride and Prejudice
Romeo and Juliet
The Shipping News
The Sound and the Fury
Sula
Things Fall Apart
Wuthering Heights

AP Program Essentials

The AP Reading

In June, the free-response sections of the exams, as well as the Studio Art portfolios, are scored by college faculty and secondary school AP teachers at the AP Reading. Thousands of these faculty consultants (readers) participate, under the direction of a Chief Faculty Consultant in each field. The experience offers both significant professional development and the opportunity to network with like-minded educators; if you are an AP teacher or a member of a college faculty and would like to serve as a reader, you can apply online at http://apcentral.collegeboard.com/reader. Alternatively, send an e-mail message to apreader@ets.org, or call Performance Scoring Services at 609 406-5383.

AP Grades

The readers' scores on the essay and problem-solving questions are combined with the results of the computer-scored multiple-choice questions, and the total raw scores are converted to AP's 5-point scale:

AP GRADE	QUALIFICATION
5	Extremely Well Qualified
4	Well Qualified
3	Qualified
2	Possibly Qualified
1	No Recommendation

Grade Distributions

Many teachers want to compare their students' grades with the national percentiles. Grade distribution charts are available on AP Central, as is information on how the cut-off points for each AP grade are calculated.

AP and College Credit

Advanced standing and/or credit is awarded by the college or university, not the College Board or the AP Program. The best source of specific and up-to-date information about an individual institution's policy is its catalog or Web site.

Why Colleges Give Credit for AP Grades

Colleges need to know that the AP grades they receive for their incoming students represent a level of achievement equivalent to that of students who take the same course in the colleges' own classrooms. That equivalency is assured through several Advanced Placement Program processes:

- College faculty serve on the committees that develop the course descriptions and examinations in each AP subject.
- College faculty are responsible for standard setting and are involved in the evaluation of student responses at the AP Reading.
- AP courses and exams are updated regularly, based on both the results of curriculum surveys at up to 200 colleges and universities and the interactions of committee members with professional organizations in their discipline.
- College comparability studies are undertaken in which the performance of college students on AP Exams is compared with that of AP students to confirm that the AP grade scale of 1–5 is properly aligned with current college standards.

In addition, the College Board has commissioned studies that use a "bottom-line" approach to validating AP Exam grades by comparing the achievement of AP versus non-AP students in higher-level college courses. For example, in the 1998 Morgan and Ramist "21-College" study, AP students who were exempted from introductory courses and who completed a higher-level course in college are compared, on the basis of their college grades, with students who completed the prerequisite first course in college, then took the second, higher-level course in the subject area. Such studies answer the question of greatest concern to colleges — are their AP students who are exempted from introductory courses as well prepared to continue in a subject area as students who took their first course in college? To see the results of several college validity studies, go to AP Central. (The Morgan and Ramist study can be downloaded from the site in its entirety.)

Guidelines on Granting Credit for AP Grades

If you are an admission administrator and need guidance on setting a policy for your college, you will find the *College and University Guide to the Advanced Placement Program* useful; see the back of this booklet for ordering information. Alternatively, contact your local College Board Regional Office, as noted on the inside back cover of this Course Description.

Finding Colleges That Accept AP Grades

In addition to contacting colleges directly for their AP policies, students and teachers can use College Search, an online resource maintained by the College Board through its Annual Survey of Colleges. College Search can be accessed via the College Board's Web site (www.collegeboard.com). It is worth remembering, though, that policies are subject to change. Contact the college directly to get the most up-to-date information.

AP Awards

The AP Program offers a number of awards to recognize high school students who have demonstrated college-level achievement through AP courses and exams. Although there is no monetary award, in addition to an award certificate, student achievement is acknowledged on any grade report sent to colleges following the announcement of the awards.

For detailed information on AP Awards, including qualification criteria, visit AP Central or contact the College Board's National Office. Students' questions are also answered in the *AP Bulletin for Students and Parents*; information about ordering and downloading the *Bulletin* can be found at the back of this Course Description.

AP Calendar

To get an idea of the various events associated with running an AP program and administering the AP Exams, see the *AP Program Guide*; information about ordering and downloading the *Guide* can be found at the back of this booklet.

Test Security

The entire AP Exam must be kept secure at all times. Forty-eight hours after the exam has been administered, the green and blue inserts containing the free-response questions (Section II) can be made available for teacher and student review.* **However, the multiple-choice section (Section I) MUST remain secure both before and after the exam administration.** No one other than students taking the exam can ever have access to or see the questions contained in Section I — this includes AP Coordinators

*The alternate form of the free-response section (used for late testing administration) is NOT released.

and all teachers. The multiple-choice section must never be shared or copied in any manner.

Selected multiple-choice questions are reused from year to year to provide an essential method of establishing high exam reliability, controlled levels of difficulty, and comparability with earlier exams. These goals can be attained only when the multiple-choice questions remain secure. This is why teachers cannot view the questions and students cannot share information about these questions with anyone following the exam administration.

To ensure that all students have an equal opportunity to demonstrate their abilities on the exam, AP Exams must be administered in a uniform manner. **It is extremely important to follow the administration schedule and all procedures outlined in detail in the most recent *AP Coordinator's Manual*.** The manual also includes directions on how to deal with misconduct and other security problems. Any breach of security should be reported to ETS Test Security immediately (call 800 353-8570, fax 609 406-9709, or e-mail tsreturns@ets.org).

Teacher Support

Look for these enhanced Web resources at AP Central:

- The new Teacher Resource Catalog and Professional Events Catalog.
- The most up-to-date and comprehensive information on AP courses, exams, and other Program resources.
- The opportunity to exchange teaching methods and materials with the international AP community.
- An electronic library of AP publications, including released exam questions, the *AP Coordinator's Manual*, *Course Descriptions*, *Teacher's Guides*, and sample syllabi.
- Opportunities for professional involvement in the AP Program.
- Information about state and federal support for the AP Program.
- AP Program data, research, and statistics.
- FAQs about the AP Program.
- Current news and information in education.

To supplement these online resources, there are a number of AP publications, CD-ROMs, and videos that can assist AP teachers. Please see the following pages for an overview and ordering information.

Pre-AP™

Preparing Students for Challenging Courses; Preparing Teachers for Student Success

Many students reach high school without learning the skills and concepts necessary to succeed in demanding courses. To address this issue, the College Board has developed and implemented Pre-AP Initiatives, which help middle school and high school teachers bring out their students' potential and contribute to their future success. Pre-AP Initiatives provide strategies for introducing essential skills and concepts before students' junior and senior years of high school.

Pre-AP is not a course or prescribed curriculum. Instead, it consists of two teacher professional development workshops: *Building Success* and *Setting the Cornerstones: Building the Foundation of AP Vertical Teams*™. The workshops help teachers build a demanding curriculum and support the creation of teams of middle school and high school teachers that work together to prepare students for AP and other courses. In 2001, more than 12,700 teachers attended Pre-AP conferences and workshops, a 55 percent increase from the previous year.

Building Success

Building Success is a two-day workshop designed to assist English and history teachers in grades seven and above, providing these teachers with a series of techniques and methods for teaching the reading, writing, and communication skills that are necessary for advanced work. Participants learn the SOAPS (Speaker, Occasion, Audience, Purpose, Subject) technique for critical reading and analytical writing. Additionally, they develop strategies that encourage students to ask questions, draw inferences, and construct good verbal and written arguments.

Setting the Cornerstones Workshops: Building the Foundation of AP Vertical Teams™

An AP Vertical Team is made up of teachers from different grade levels who work together to develop and implement a curriculum that gradually introduces key concepts and skills in a particular discipline, starting in middle school. The team's goal is to help students acquire the skills necessary for success in AP and other rigorous courses.

Setting the Cornerstones: Building the Foundation of AP Vertical Teams is a two-day workshop for district and campus administrators,

curriculum coordinators, counselors, department leaders, and groups of teachers interested in forming teams to improve student performance and participation in the AP Program. For more information, contact your College Board Regional Office.

AP Publications and Other Resources

A number of AP publications, CD-ROMs, and videos are available to help students, parents, AP Coordinators, and high school and college faculty learn more about the AP Program and its courses and exams. To identify resources that may be of particular use to you, refer to the following key.

AP Coordinators and Administrators . . . . A
College Faculty C
Students and Parents . . . . . SP
Teachers . . . . . T

Ordering Information

You have several options for ordering publications:

- **Online.** Visit the College Board shop to see descriptions and pictures of AP publications and to place your order.
- **By mail.** Send a completed order form with your payment or credit card information to: Advanced Placement Program, Dept. E-06, P.O. Box 6670, Princeton, NJ 08541-6670. If you need a copy of the order form, you can download one from AP Central.
- **By fax.** Credit card orders can be faxed to AP Order Services at 609 771-7385.
- **By phone.** Call AP Order Services at 609 771-7243, Monday through Friday 8:00 a.m. to 9:00 p.m. ET. Have your American Express, Discover, JCB, MasterCard, or VISA information ready. This phone number is for credit card orders only.

Payment must accompany all orders not on an institutional purchase order or credit card, and checks should be made payable to the College Board. The College Board pays UPS ground rate postage (or its equivalent) on all prepaid orders; delivery generally takes two to three weeks. Please do not use P.O. Box numbers. Postage will be charged on all orders requiring billing and/or requesting a faster method of delivery.

Publications may be returned for a full refund if they are returned within 30 days of invoice. Software and videos may be exchanged within 30 days if they are opened, or returned for a full refund if they are unopened. No collect or C.O.D. shipments are accepted. Unless otherwise specified**, orders will be filled with the currently available edition**; prices and discounts are subject to change without notice.

In compliance with Canadian law, all AP publications delivered to Canada incur the 7 percent GST. The GST registration number is 13141 4468 RT. Some Canadian schools are exempt from paying the GST. Appropriate proof of exemption must be provided when AP publications are ordered so that tax is not applied to the billing statement.

Print

Items marked with a computer mouse icon can be downloaded for free from AP Central.

AP Bulletin for Students and Parents: Free **SP**

This bulletin provides a general description of the AP Program, including policies and procedures for preparing to take the exams, and registering for the AP courses. It describes each AP Exam, lists the advantages of taking the exams, describes the grade reporting and award options available to students, and includes the upcoming exam schedule. Free copies of this bulletin for all AP students are mailed to a school after it registers to participate in the fall.

AP Program Guide: Free **A**

This guide takes the AP Coordinator step-by-step through the school year — from organizing an AP program, through ordering and administering the AP Exams, payment, and grade reporting. It also includes information on teacher professional development, AP resources, and exam schedules. The *AP Program Guide* is sent automatically to all schools that register to participate in AP.

College and University Guide to the AP Program: $10 **C, A**

This guide is intended to help college and university faculty and administrators understand the benefits of having a coherent, equitable AP policy. Topics included are validity of AP grades; developing and maintaining scoring standards; ensuring equivalent achievement; state legislation supporting AP; and quantitative profiles of AP students by each AP subject.

Course Descriptions: $15 or a free download from AP Central **SP, T, A, C**

Course Descriptions provide an outline of the AP course content, explain the kinds of skills students are expected to demonstrate in the corresponding introductory college-level course, and describe the AP Exam. They also provide sample multiple-choice questions with an answer key, as well as sample free-response questions. A complete set of Course Descriptions is available for $125. Note: The Course Description for AP Computer Science is available in electronic format only.

Pre-AP: Achieving Equity, Emphasizing Excellence: Free **A, T**

An informational brochure describing the Pre-AP concept and outlining the characteristics of a successful Pre-AP program.

Released Exams: $25
($35 for "double" subjects: Calculus, Computer Science, Latin, Physics) **T**

About every four years, on a rotating schedule, the AP Program releases a complete copy of each exam. In addition to providing the multiple-choice questions and answers, the publication describes the process of scoring the free-response questions and includes examples of students' actual responses, the scoring standards, and commentary that explains why the responses received the scores they did.

Packets of 10: $35. For each subject with a released exam, you can purchase a packet of 10 copies of that year's exam for use in your classroom (e.g., to simulate an AP Exam administration).

Teacher's Guides: $15 **T**

For those about to teach an AP course for the first time, or for experienced AP teachers who would like to get some fresh ideas for the classroom, the Teacher's Guide is an excellent resource. Each Teacher's Guide contains syllabi developed by high school teachers currently teaching the AP course and college faculty who teach the equivalent course at colleges and universities. Along with detailed course outlines and innovative teaching tips, you'll also find extensive lists of recommended teaching resources.

AP Vertical Team Guides **T, A**

An AP Vertical Team (APVT) is made up of teachers from different grade levels who work together to develop and implement a sequential curriculum in a given discipline. The team's goal is to help students acquire the skills necessary for success in AP. To help teachers and administrators who are interested in establishing an APVT at their school, the College Board has published four guides: *AP Vertical Teams in Science, Social Studies, Foreign Language, Studio Art, and Music Theory: An Introduction* ($10); *A Guide for Advanced Placement English Vertical Teams* ($10); *Advanced Placement Program Mathematics Vertical Teams Toolkit* ($35); and *The AP Vertical Teams Guide for Social Studies* ($25). A discussion of the English Vertical Teams guide, and the APVT concept, is also available on a 15-minute VHS videotape ($10).

Multimedia

APCD®: $49 (home version), $450 (multi-network site license) **SP, T**

These CD-ROMs are available for Calculus AB, English Language, English Literature, European History, Spanish Language, and U.S. History. They each include actual AP Exams, interactive tutorials, and other features including exam descriptions, answers to frequently asked questions, study-skill suggestions, and test-taking strategies. There is also a listing of resources for further study and a planner to help students schedule and organize their study time.

The teacher version of each CD, which can be licensed for up to 50 workstations, enables you to monitor student progress and provide individual feedback. Included is a Teacher's Manual that gives full explanations along with suggestions for utilizing the APCD® in the classroom.

Videoconference Tapes: $15 **T, C**

AP has conducted live, interactive videoconferences for various subjects, enabling AP teachers and students to talk directly with the Development Committees that design and develop the AP courses and exams. Tapes of these events are available in VHS format and are approximately 90 minutes long.

College Board Regional Offices

National Office
45 Columbus Avenue, New York, NY 10023-6992
212 713-8066
E-mail: ap@collegeboard.org

Middle States
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Dallas/Fort Worth Metroplex AP Office
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E-mail: kwilson@collegeboard.org

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Canada
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250 861-9050; 800 667-4548 in Canada only
E-mail: gewonus@collegeboard.org

International
Serving all countries outside the United States and Canada
Robert DiYanni/Theresa Chang-whei Jen/Bernadette Longboy
45 Columbus Avenue, New York, NY 10023-6992
212 713-8091
E-mail: chensley@collegeboard.org

2002-03 English Development Committee and Chief Faculty Consultants

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