



# **ENGLISH**

**ENGLISH LANGUAGE AND COMPOSITION**  
**ENGLISH LITERATURE AND COMPOSITION**

Course Description

**MAY 2009, MAY 2010**

## **The College Board: Connecting Students to College Success**

The College Board is a not-for-profit membership association whose mission is to connect students to college success and opportunity. Founded in 1900, the association is composed of more than 5,400 schools, colleges, universities, and other educational organizations. Each year, the College Board serves seven million students and their parents, 23,000 high schools, and 3,500 colleges through major programs and services in college admissions, guidance, assessment, financial aid, enrollment, and teaching and learning. Among its best-known programs are the SAT<sup>®</sup>, the PSAT/NMSQT<sup>®</sup>, and the Advanced Placement Program<sup>®</sup> (AP<sup>®</sup>). The College Board is committed to the principles of excellence and equity, and that commitment is embodied in all of its programs, services, activities, and concerns.

For further information visit [www.collegeboard.com](http://www.collegeboard.com).

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.

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Dear Colleague:

We know that AP® is a unique collaboration among motivated students, dedicated teachers, and committed high schools, colleges, and universities. Without your contributions, the rigorous instruction that takes place in classrooms around the world would not be possible.

In 2007, approximately 1.4 million students took more than 2.5 million AP Exams. Guiding these students were talented, hardworking teachers, who are the heart and soul of the AP Program. The College Board is grateful for the dedication of AP teachers and the administrators who support them.

One example of the collaboration that makes AP possible is the AP Course Audit, the process through which college faculty review AP teachers' syllabi to ensure that both teachers and administrators are aware of the expectations colleges and universities have for AP courses. This yearlong intensive assessment involved the review and analysis of more than 134,000 syllabi to determine which courses fulfill or exceed standards for college-level curricula. In total, 14,383 secondary schools worldwide succeeded in developing one or more courses that have received authorization from the College Board.

Through the AP Audit, teachers received a number of benefits. For example, you or your colleagues told us that the AP Audit helped you to obtain more current college textbooks for your students. A significant number of teachers said they were able to prevent the reduction of lab or instructional time that was scheduled to affect their courses. Because of the audit, 22,000 teachers said they were able to incorporate advances in their discipline that had not yet been added to their curricula. The searchable AP Course Ledger is online at collegeboard.com.

The College Board remains committed to supporting the work of AP teachers. AP workshops and Summer Institutes held around the world provide stimulating professional development for more than 60,000 teachers each year. Workshops provide teachers not only with valuable course-specific information but the opportunity to interact and network with their colleagues in the AP community.

This community is extended online at AP Central® where teachers can access a wide range of resources, information, and tools to support their work in the AP classroom. In response to requests from educators to make our Web site easier to use, the College Board implemented extensive improvements to collegeboard.com. A new "K-12 Teacher" homepage makes it easier to find an array of content and services. AP Central serves as an integral part of this enhanced collegeboard.com Web site.

We appreciate all of your efforts in the AP classroom and in the courses that prepare students for the rigor and challenge of AP. It is through the dedication and hard work of educators like you that a wider range of students than ever before is being given the opportunity to succeed in AP.

Sincerely,



Gaston Caperton  
President  
The College Board



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## **Welcome to the AP<sup>®</sup> Program**

The Advanced Placement Program<sup>®</sup> (AP) is a collaborative effort among motivated students; dedicated teachers; and committed high schools, colleges, and universities. Since its inception in 1955, the Program has enabled millions of students to take college-level courses and exams, and to earn college credit or placement, while still in high school.

Most colleges and universities in the United States, as well as colleges and universities in more than 40 other countries, have an AP policy granting incoming students credit, placement, or both on the basis of their AP Exam grades. Many of these institutions grant up to a full year of college credit (sophomore standing) to students who earn a sufficient number of qualifying AP grades.

Each year, an increasing number of parents, students, teachers, high schools, and colleges and universities turn to the AP Program as a model of educational excellence.

More information about the AP Program is available at the back of this Course Description and at AP Central, the College Board's online home for AP professionals ([apcentral.collegeboard.com](http://apcentral.collegeboard.com)). Students can find more information at the AP student site ([www.collegeboard.com/apstudents](http://www.collegeboard.com/apstudents)).

### **AP Courses**

Thirty-seven AP courses in a wide variety of subject areas are available now. A committee of college faculty and master AP teachers designs each AP course to cover the information, skills, and assignments found in the corresponding college course. See page 2 for a complete list of AP courses and exams.

### **AP Exams**

Each AP course has a corresponding exam that participating schools worldwide administer in May (except for AP Studio Art, which is a portfolio assessment). AP Exams contain multiple-choice questions and a free-response section (essay, problem solving, or oral response).

AP Exams are a culminating assessment in all AP courses and are thus an integral part of the Program. As a result, many schools foster the expectation that students who enroll in an AP course will take the corresponding AP Exam. Because the College Board is committed to providing access to AP Exams for homeschooled students and students whose schools do not offer AP courses, it does not require students to take an AP course prior to taking an AP Exam.

### **AP Course Audit**

The AP Course Audit was created at the request of secondary school and college and university members of the College Board who sought a means to provide teachers and administrators with clear guidelines on the curricular and resource requirements that must be in place for AP courses. The AP Course Audit also helps colleges and universities better interpret secondary school courses marked "AP" on students' transcripts. To receive authorization from the College Board to label a course "AP,"

schools must demonstrate how their courses meet or exceed these requirements, which colleges and universities expect to see within a college-level curriculum.

The AP Program unequivocally supports the principle that each individual school must develop its own curriculum for courses labeled “AP.” Rather than mandating any one curriculum for AP courses, the AP Course Audit instead provides each AP teacher with a set of expectations that college and secondary school faculty nationwide have established for college-level courses. AP teachers are encouraged to develop or maintain their own curriculum that either includes or exceeds each of these expectations; such courses will be authorized to use the “AP” designation. Credit for the success of AP courses belongs to the individual schools and teachers that create powerful, locally designed AP curricula.

Complete information about the AP Course Audit is available at AP Central.

## **AP Courses and Exams**

### **Art**

Art History  
Studio Art: 2-D Design  
Studio Art: 3-D Design  
Studio Art: Drawing

### **Biology**

**Calculus**  
Calculus AB  
Calculus BC

### **Chemistry**

### **Chinese Language and Culture**

### **Computer Science**

Computer Science A  
Computer Science AB\*

### **Economics**

Macroeconomics  
Microeconomics

### **English**

English Language and Composition  
English Literature and Composition

### **Environmental Science**

### **French**

French Language  
French Literature\*

### **German Language**

### **Government and Politics**

Comparative Government and Politics  
United States Government and Politics

### **History**

European History  
United States History  
World History

### **Human Geography**

### **Italian Language and Culture\***

### **Japanese Language and Culture**

### **Latin**

Latin Literature\*  
Latin: Vergil

### **Music Theory**

### **Physics**

Physics B  
Physics C: Electricity and Magnetism  
Physics C: Mechanics

### **Psychology**

### **Spanish**

Spanish Language  
Spanish Literature

### **Statistics**

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\*AP Computer Science AB, AP French Literature, and AP Latin Literature will be discontinued after the May 2009 exam administration. AP Italian may also be discontinued if external funding is not secured by May 2009. Visit AP Central for details.



## AP Reading

AP Exams—with the exception of AP Studio Art, which is a portfolio assessment—consist of dozens of multiple-choice questions scored by machine, and free-response questions scored at the annual AP Reading by thousands of college faculty and expert AP teachers. AP Readers use scoring standards developed by college and university faculty who teach the corresponding college course. The AP Reading offers educators both significant professional development and the opportunity to network with colleagues. For more information about the AP Reading, or to apply to serve as a Reader, visit [apcentral.collegeboard.com/readers](http://apcentral.collegeboard.com/readers).

## AP Exam Grades

The Readers' scores on the free-response questions are combined with the results of the computer-scored multiple-choice questions; the weighted raw scores are summed to give a composite score. The composite score is then converted to a grade on AP's 5-point scale:

AP GRADE	QUALIFICATION
5	Extremely well qualified
4	Well qualified
3	Qualified
2	Possibly qualified
1	No recommendation

AP Exam grades of 5 are equivalent to A grades in the corresponding college course. AP Exam grades of 4 are equivalent to grades of A–, B+, and B in college. AP Exam grades of 3 are equivalent to grades of B–, C+, and C in college.

## Credit and Placement for AP Grades

Thousands of four-year colleges grant credit, placement, or both for qualifying AP Exam grades, because these grades represent a level of achievement equivalent to that of students who take the corresponding college course. That college-level equivalency is ensured through several AP Program processes:

1. The involvement of college faculty in course and exam development and other AP activities. Currently, college faculty:
  - Serve as chairs and members of the committees that develop the Course Descriptions and exams in each AP course.
  - Are responsible for standard setting and are involved in the evaluation of student responses at the AP Reading. The Chief Reader for each AP subject is a college faculty member.
  - Teach professional development institutes for experienced and new AP teachers.
  - Serve as the senior reviewers in the annual AP Course Audit, ensuring AP teachers' syllabi meet the curriculum guidelines of college-level courses.

2. AP courses and exams are reviewed and updated regularly based on the results of curriculum surveys at up to 200 colleges and universities, collaborations among the College Board and key educational and disciplinary organizations, and the interactions of committee members with professional organizations in their discipline.
3. Periodic 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 to 5 is properly aligned with current college standards.

For more information about the role of colleges and universities in the AP Program, visit the Higher Ed Services section of [collegeboard.com](http://collegeboard.com/professionals.collegeboard.com/higher-ed) at [professionals.collegeboard.com/higher-ed](http://professionals.collegeboard.com/higher-ed).

### **Setting Credit and Placement Policies for AP Grades**

The College Board Web site for education professionals has a section geared toward colleges and universities that provides guidance in setting AP credit and placement policies and additional resources, including links to AP research studies, released exam questions, and sample student responses at varying levels of achievement for each AP Exam. Visit [professionals.collegeboard.com/higher-ed/placement/ap](http://professionals.collegeboard.com/higher-ed/placement/ap).

The AP Credit Policy Info online search tool provides links to credit and placement policies at more than 1,000 colleges and universities. The tool helps students find the credit hours and advanced placement they can receive for qualifying exam scores within each AP subject. AP Credit Policy Info is available at [www.collegeboard.com/ap/creditpolicy](http://www.collegeboard.com/ap/creditpolicy).

# AP English

## OVERVIEW

For each AP subject, the College Board 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 English Development Committees value, and would maintain, such diversity, but they also recognize 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 committees, 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 Committees therefore offer parallel exams: one in Language and Composition and one in Literature and Composition. The committees intend them both to be of equal rigor in keeping with the standards of quality of the AP Program, and they recommend that students taking either course or exam 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 exam represents a year's college-level work. Therefore, the *amount* of credit that may be given for each exam is the same: up to two semesters of credit for the appropriate grade on either exam.

Because colleges offer many different introductory English courses, it is difficult to describe generally how the two AP English Exams relate to those courses, but the following guidelines should be useful.

1. Perhaps the most common beginning course in English is one in composition. Students read a variety of texts and are taught basic elements of rhetoric: writing with a purpose, addressing and appealing to an audience, creating effective text structures, and effecting an appropriate style. Whether the course is a one-semester or a yearlong course, a student presenting a grade of 3 or higher on either exam might expect credit for the course.

2. Another common introductory sequence of courses is a one-semester course in composition followed by another semester course that offers additional instruction in argumentation and teaches the skills of synthesizing, summarizing, paraphrasing, quoting, and citing secondary source material. A student presenting a grade of 3 or higher on the AP English Language and Composition Exam might expect to receive credit for both of these courses.
3. At some colleges and universities, students enroll in a composition course in the first semester and in the second semester enroll in an introduction to literature course in which they read and write about poetry, drama, and fiction. A student presenting a grade of 3 or higher on the AP English Language and Composition Exam might expect to receive credit for the composition course, and a student presenting a grade of 3 or higher on the AP English Literature and Composition Exam might expect to receive credit for both the composition and the literature course.

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 exam 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, and
  - (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 Exams 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 work independently to supplement the work of a conventional course, ideally they should interact 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.

Descriptions of the two courses follow. 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 *AP English Language and Composition Teacher's Guide* and *AP English Literature and Composition Teacher's Guide*, which are 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 page 79. Following each course description, sample sets of multiple-choice and essay questions are presented.

The following statement is printed in the AP English Language and Composition Exam: The inclusion of source material in this exam is not intended as an endorsement by the College Board or ETS of the content, ideas, or values expressed in the material. The material has been selected by the English faculty who serve on the AP English Language and Composition Development Committee. In their judgment, the material printed here reflects various aspects of the course of study on which this exam is based and is therefore appropriate to use to measure the skills and knowledge of this course.

The following statement is printed in the AP English Literature and Composition Exam: The inclusion of source material in this exam is not intended as an endorsement by the College Board or ETS of the content, ideas, or values expressed in the material. The material has been selected by the English Literature faculty who serve on the AP English Literature Development Committee. In their judgment, the material printed here reflects various aspects of the course of study on which this exam is based and is therefore appropriate to use to measure the skills and knowledge of this course.

## English Language and Composition

### THE COURSE

#### Introduction

An AP course in English Language and Composition engages students in becoming skilled readers of prose written in a variety of 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.

#### Goals

The goals of an AP English Language and Composition course are diverse because the college composition course is one of the most varied in the curriculum. The college course provides students with opportunities to write about a variety of subjects from a variety of disciplines and to demonstrate an awareness of audience and purpose. But the overarching objective 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. In addition, most composition courses teach students that the expository, analytical, and argumentative writing they must do in college is based on reading as well as on personal experience and observation. Composition courses, therefore, teach students to read primary and secondary sources carefully, to synthesize material from these texts in their own compositions, and to cite sources using conventions recommended by professional organizations such as the Modern Language Association (MLA), the University of Chicago Press (*The Chicago Manual of Style*), the American Psychological Association (APA), and the Council of Biology Editors (CBE).

As in the college course, the purpose of the AP English Language and Composition course 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 the organization of their writing.

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 English 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 Exam, 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 AP Central ([apcentral.collegeboard.com](http://apcentral.collegeboard.com)) 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 English Language and Composition course 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 write in both informal and 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 become acquainted with a wide variety of prose styles from many disciplines and historical periods and gain understanding of the connections between writing and interpretive skill in reading (see the *AP English Language and Composition Teacher's Guide* for ideas on readings and sample curricula). Concurrently, to reflect the increasing importance of graphics and visual images in texts published in print and electronic media, students are asked to analyze how such images both relate to written texts and serve as alternative forms of text themselves.

In addition, the informed use of research materials and the ability to synthesize varied sources (to evaluate, use, and cite sources) are integral parts of the AP English Language and Composition course. Students move past assignments that

## English Language and Composition

allow for the uncritical citation of sources and, instead, take up projects that call on them to evaluate the legitimacy and purpose of sources used. One way to help students synthesize and evaluate their sources in this way is the researched argument paper.

Researched argument papers help students to formulate varied, informed arguments. Unlike the traditional research paper, in which works are often summarized but not evaluated or used to support the writer's own ideas, the researched argument paper asks students to consider each source as a text that was itself written for a particular audience and purpose. Researched argument papers remind students that they must sort through disparate interpretations to analyze, reflect upon, and write about a topic. When students are asked to bring the experience and opinions of others into their essays in this way, they enter into conversations with other writers and thinkers. The results of such conversations are essays that use citations for substance rather than show, for dialogue rather than diatribe.

While the AP English Language and Composition course assumes that students already understand and use standard English grammar, it also reflects the practice of reinforcing writing conventions at every level. Therefore, occasionally the exam may contain multiple-choice questions on usage to reflect the link between grammar and style. The intense concentration on language use in the course enhances students' ability to use grammatical conventions appropriately and 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;
- 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 can have a place in the AP English 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, it 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 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 AP English 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;
- write for a variety of purposes;
- produce expository, analytical, and argumentative compositions that introduce a complex central idea and develop it with appropriate evidence drawn from primary and/or secondary sources, cogent explanations, and clear transitions;
- demonstrate understanding and mastery of standard written English as well as stylistic maturity in their own writings;
- demonstrate understanding of the conventions of citing primary and secondary sources;
- move effectively through the stages of the writing process, with careful attention to inquiry and research, drafting, revising, editing, and review;
- write thoughtfully about their own process of composition;
- revise a work to make it suitable for a different audience;
- analyze image as text; and
- evaluate and incorporate reference documents into researched papers.

### 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

Melba Patillo Beals, James Boswell, Judith Ortiz Cofer, Jill Ker Conway, Thomas De Quincey, Frederick Douglass, Benjamin Franklin, Stephanie Elizondo Griest, Elva Trevino Hart, Harriet Jacobs (Linda Brent), Helen Keller, Maxine Hong Kingston, T. E. Lawrence, Frank McCourt, Samuel Pepys, Richard Rodriguez, Richard Wright, Malcolm X, Anzia Yezierska

## English Language and Composition

### Biographers and History Writers

Lerone Bennett Jr., James Boswell, Thomas Carlyle, Winston Churchill, Vine Deloria Jr., Leon Edel, Richard Ellmann, Niall Ferguson, Shelby Foote, John Hope Franklin, Antonia Fraser, Edward Gibbon, Richard Holmes, Gerda Lerner, Thomas Macaulay, Francis Parkman, Arnold Rampersad, Simon Schama, Arthur M. Schlesinger, Ronald Takaki, George Trevelyan, Barbara Tuchman, Laurel Thatcher Ulrich

### Critics

Paula Gunn Allen, Gloria Anzaldua, Michael Arlen, Matthew Arnold, Sven Birkerts, Susan Bordo, Judith Butler, Kenneth Clark, Samuel Taylor Coleridge, Arlene Croce, Ralph Waldo Emerson, Henry Louis Gates Jr., William Hazlitt, Christopher Hitchens, bell hooks, Samuel Johnson, Pauline Kael, Joyce Carol Oates, Walter Pater, John Ruskin, Edward Said, 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, Elizabeth Hardwick, Edward Hoagland, Zora Neale Hurston, Barbara Kingsolver, Jamaica Kincaid, Charles Lamb, Philip Lopate, Norman Mailer, Nancy Mairs, Mary McCarthy, N. Scott Momaday, Michel de Montaigne, V. S. Naipaul, Geoffrey Nunberg, Tillie Olsen, George Orwell, Cynthia Ozick, Francine Prose, Ishmael Reed, Adrienne Rich, Mordecai Richler, Sharman Apt Russell, Scott Russell Sanders, David Sedaris, Richard Selzer, Leslie Marmon Silko, Richard Steele, Shelby Steele, Henry David Thoreau, John Updike, Alice Walker, Eudora Welty, E. B. White, Terry Tempest Williams, Virginia Woolf

### Journalists

Roger Angell, Dave Barry, David Brooks, Maureen Dowd, Elizabeth Drew, Nora Ephron, M. F. K. Fisher, Frances Fitzgerald, Janet Flanner (Genêt), Thomas L. Friedman, Ellen Goodman, David Halberstam, John Hersey, Paul Krugman, Alex Kuczynski, Andy Logan, John McPhee, H. L. Mencken, Jessica Mitford, Jan Morris, Donald M. Murray, Susan Orlean, Rick Reilly, David Remnick, Red Smith, Lincoln Steffens, Paul Theroux, Calvin Trillin, Cynthia Tucker, Tom Wolfe

### Political Writers

Hannah Arendt, Simone de Beauvoir, William F. Buckley, Jean de Crèvecoeur, W. E. B. Du Bois, Margaret Fuller, John Kenneth Galbraith, Charlotte Perkins Gilman, Chris Hedges, Thomas Hobbes, Thomas Jefferson, George Kennan, Martin Luther King Jr., Naomi Klein, 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, Diane Ackerman, Natalie Angier, Wendell Berry, Jacob Bronowski, Rachel Carson, Charles Darwin, Richard Dawkins, Daniel Dennett, Jared Diamond, Annie Dillard, Gretel Ehrlich, Loren Eiseley, Timothy Ferris, Tim Flannery, Richard Fortey, Atul Gawande, Stephen Jay Gould, Evelyn Fox Keller, Aldo Leopold, Barry Lopez, Peter Matthiessen, Bill McKibben, Margaret Mead, John Muir, Steven Pinker, David Quammen, Carl Sagan, Lewis Thomas, Jonathan Weiner, E. O. Wilson

**T H E E X A M**

Yearly, the AP English Language Development Committee prepares a three-hour exam that gives students the opportunity to demonstrate their mastery of the skills and abilities previously described. The AP English Language and Composition Exam employs multiple-choice questions to test the students' skills in analyzing the rhetoric of prose passages. Students are also asked to write several essays that demonstrate the skills they have learned in the course. Although the skills tested in the exam remain essentially the same, there may be some variation in format of the essay questions from year to year. The essay section is scored by college and AP English teachers using standardized procedures.

Ordinarily, the exam consists of 60 minutes for multiple-choice questions, a 15-minute reading period to read the sources for the synthesis essay and plan a response, and 120 minutes for essay questions. Performance on the essay section of the exam 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 exams are presented below. The authors of the passages reproduced here on which the multiple-choice questions are based are William Hazlitt, Ralph Ellison, Barbara Tuchman, Shirley Abbott, and Samuel Florman.

## Sample Multiple-Choice Questions

Questions 1–10. Read the following passage carefully before you choose your answers. This passage is taken from a nineteenth-century essay.

- 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
- (25) 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
- (30) 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
- (35) 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 discrimi-
- (40) nation, 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
- (45) 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
- (50) 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 profes-
- (55) sional 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.
- Which of the following best describes the rhetorical function of the second sentence in the passage?
    - It makes an appeal to authority.
    - It restates the thesis of the passage.
    - It expresses the causal relationship between morality and writing style.
    - It provides a specific example for the preceding generalization.
    - It presents a misconception that the author will correct.
  - Which of the following phrases does the author use to illustrate the notion of an unnatural and pretentious writing style?
    - “unconnected, slipshod allusions” (line 7)
    - “throw words together” (lines 8–9)
    - “gabble on at a venture” (line 22)
    - “get upon stilts” (lines 30–31)
    - “pitch upon the very word” (line 34)
  - In lines 10–32 of the passage, the author uses an extended analogy between
    - language and morality
    - preaching and acting
    - writing and speaking
    - vulgar English and incorrect pronunciation
    - ordinary life and the theater
  - In line 17, “common speech” refers to
    - metaphorical language
    - current slang
    - unaffected expression
    - regional dialect
    - impolite speech

5. 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)
6. 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
7. 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)
8. 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
9. 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

10. 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 11–22. Read the following passage carefully before you choose your answers. This passage is taken from an autobiographical work written in the mid-twentieth century.*

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  
*Line* (to whom we'll presently come) but his drinking bouts were truly  
*(5)* 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  
*(10)* 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  
*(15)* 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  
*(20)* 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  
*(25)* 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  
*(30)* 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,  
*(35)* 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 their instruments (which, incidentally, some of them wore as a priest wears the cross) and the give and take, the subtle rhythmic 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?

11. 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



12. 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
13. 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
14. 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
15. 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
16. 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

17. 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
18. 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
19. 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.
20. 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
21. 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

22. 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 23–33. Read the following passage carefully before you choose your answers. *This passage is taken from a twentieth-century book about China.*

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
- (40) 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
- (45) empty-handed.
23. 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
24. In paragraph 2, 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
25. 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
26. 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
27. 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)

28. 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)
29. 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
30. 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)
31. 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
32. 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
33. 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 34–43. Read the following passage carefully before you choose your answers. *This passage is taken from a twentieth-century book.*

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 of them famous and commercial, with bottled water for sale, 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 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 sluggish 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 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 1920s 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 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.
- (50)
- (55)
34. 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
35. 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
36. 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)
37. 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

38. 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
39. The attitude of the speaker toward the gamblers from Chicago is primarily one of
- (A) awe
  - (B) suspicion
  - (C) disapproval
  - (D) mockery
  - (E) indifference
40. 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
41. 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
42. 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
43. 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)



Questions 44–55. Read the following passage carefully before you choose your answers. This passage is taken from a contemporary book about engineering and technology.

A major attraction at the Paris Exposition of 1867 was the locomotive *America*. Its cab was crafted of ash, maple, black walnut, mahogany, and cherry. Its boiler, smokestack, valve boxes, and cylinders were covered with a glistening silvery material. The tender was decorated with the arms of the Republic, a portrait of Ulysses S. Grant, and a number of elaborate scrolls. Other machinery of the day exhibited similar characteristics. Steam engines were built in “Greek revival” style, featuring fluted columns and decorated pedestals. On a printing press called *The Columbian* each pillar was a caduceus—the serpent-entwined staff of the universal messenger, Hermes—and atop the machine perched an eagle with extended wings, grasping in its talons Jove’s thunderbolts, an olive branch of peace, and a cornucopia of plenty, all bronzed and gilt.<sup>1</sup>

It is little remembered today that well into the late nineteenth century most American machine manufacturers embellished their creations. While this practice pleased the public, some observers considered it anomalous. A writer in the British periodical *Engineering* found it “extremely difficult to understand how among a people so practical in most things, there is maintained a tolerance of the grotesque ornaments and gaudy colors, which as a rule rather than an exception distinguish American machines.”<sup>2</sup> An exasperated critic for *Scientific American* asserted that “a highly colored and fancifully ornamented piece of machinery is good in the inverse ratio of the degree of color and ornament.”<sup>3</sup>

By the beginning of the twentieth century, machine ornamentation yielded to clean lines, economy, and restriction to the essential. “Form follows function” became the precept of a new machine aesthetic. Creators of exotic contraptions like the locomotive *America* were accused of being sentimentalists,

<sup>1</sup>John F. Kasson, *Civilizing the Machine: Technology and Republican Values in America 1776–1900* (New York: Grossman Publishers, The Viking Press, 1976), Chapter 4, “The Aesthetics of Machinery,” pp. 139–180.

<sup>2</sup>“Machine Tools at the Philadelphia Exhibition,” *Engineering* (26 May 1876), p. 427, cited by Kasson, see note 1 above.

<sup>3</sup>“The International Exhibition of 1876,” *Scientific American Supplement* (17 June 1876), p. 386, cited by Kasson, see note 1 above.

hypocrites and worse. Yet in their reluctance to give up adornment—ridiculous as it might have seemed—these designers were in fact expressing a discomfort we all share, an uneasiness in the face of mathematical severity.

The new machine aesthetic, the admiration of slickness and purity of line, spread from factories and power plants into every area of society. The term “industrial design” was first used in 1913, and by 1927 the famed Norman Bel Geddes was calling himself an “industrial designer.”<sup>4</sup> During the twenties

and thirties practically every human artifact was repatterned in the new mode. Lamps, tables, and chairs; toasters, refrigerators, and clocks; plates, goblets, and flatware—all were simplified, trimmed, and reshaped. Even the humble pencil sharpener did not escape; Raymond Loewy created a streamlined, chrome model in 1933.

Along with the revolution in style, came many theories about why it was happening—admiration and emulation of the machine being only one. The new simplicity, it was claimed, was democratic at heart, a rebellion against the baroque ornateness of older, autocratic societies. A more jaundiced view held that the new vogue was intended to distract the masses in hard times, or simply to help promote the sale of products by giving the machine a good name.

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<sup>4</sup>Richard Guy Wilson, Dianne H. Pilgrim, Dickran Tashjian, *The Machine Age in America 1918–1941* (New York: The Brooklyn Museum in association with Harry N. Abrams, Inc., 1986), p. 85.

44. Which of the following best states the subject of the passage?

- (A) The senselessness of ornamentation
- (B) The development of modern machinery
- (C) A popular revolt against methods of industrial production
- (D) A change in the aesthetics of machine design
- (E) The historical development of aesthetics

45. In context, which of the following changes to the sentence in lines 5–8, reproduced below, would make it more parallel to the preceding sentences?

*The tender was decorated with the arms of the Republic, a portrait of Ulysses S. Grant, and a number of elaborate scrolls.*

- (A) Change “The tender” to “Its tender”
- (B) Begin with “And thus”
- (C) Change “The tender was decorated with” to “The decoration on the tender was”
- (D) Begin with “Also Noteworthy,”
- (E) Change “The tender was” to “The tender, in addition, was”

46. Which of the following is being referred to by the abstract term “characteristics” (line 9)?
- (A) “boiler, smokestack, valve boxes” (line 4)
  - (B) “The tender” (line 5)
  - (C) “a number of elaborate scrolls” (lines 7–8)
  - (D) “Steam engines” (line 9)
  - (E) “a printing press” (line 11)
47. The tone of lines 18–20 (“It is . . . creations”) can best be described as
- (A) disbelieving
  - (B) uncertain
  - (C) objective
  - (D) exasperated
  - (E) relieved
48. Which of the following is an accurate reading of footnote 2?
- (A) An article by John F. Kasson appears on page 427 of *Engineering*.
  - (B) “Machine Tools at the Philadelphia Exhibition” was published in New York.
  - (C) The article “Engineering” can be found on page 427 of “Machine Tools at the Philadelphia Exhibition.”
  - (D) “Machine Tools at the Philadelphia Exhibition” is an article published in the May 26, 1876, issue of *Engineering*.
  - (E) *Engineering* is an article cited by John F. Kasson.
49. Both of the writers quoted in paragraph 2 (lines 18–32) view elaborately decorated machinery as
- (A) amusingly imaginative
  - (B) inherently impractical
  - (C) typical of European inventions
  - (D) reflective of the complexity of machines
  - (E) likely to prove too costly to produce
50. Lines 39–43 (“Yet . . . severity”) imply that human beings share which of the following?
- (A) A preference for some sort of embellishment
  - (B) A natural curiosity about ideas
  - (C) An innate indifference toward designers and design
  - (D) A fear of shifts in cultural styles and taste
  - (E) A rejection of the principle of symmetry
51. The reference to the first appearance of the phrase “industrial design” (line 47) serves to
- (A) note how a new expression can be mocked by experts
  - (B) explore the ways in which form is determined by function
  - (C) support the authenticity of the movement toward ornamentation
  - (D) detail the ways in which simplicity of form became overdone and outdated
  - (E) highlight how two seemingly unrelated terms became popularly linked

52. The purpose of footnote 4 is to inform the reader that the quotation in line 49
- (A) has been attributed to three different designers
  - (B) was first cited in 1918
  - (C) was the inspiration for an exhibit at The Brooklyn Museum
  - (D) is in an article in *The Machine Age in America 1918–1941* written by Harry N. Abrams, Inc.
  - (E) appears in a book written by Wilson, Pilgrim, and Tashjian and published in 1986
53. The structure of lines 49–56 (“During . . . 1933”) can best be described as
- (A) an exaggeration followed by a series of qualifying statements
  - (B) a movement from the particular to the general
  - (C) an historical example followed by contemporary examples
  - (D) a generalization followed by other generalizations
  - (E) a claim followed by supporting details
54. The development of the passage can best be described as the
- (A) presentation of two conflicting ideas followed by a resolution
  - (B) explanation of an historical issue leading to the examination of the same issue in contemporary society
  - (C) chronological examination of an aspect of design during a particular time period
  - (D) movement from European to United States views of the topic
  - (E) examination of technological advances at a particular point in time
55. Taken as a whole, the footnotes suggest that
- (A) the author of the passage wants the text to present highly technical material
  - (B) the author of the passage relies heavily on Kasson’s book
  - (C) very little was written about the topic of machinery and ornamentation prior to 1976
  - (D) engineering magazines are an essential source for technical writers
  - (E) except in rare cases, it is best to use the latest published work when documenting an idea or concept

**Answers to Multiple-Choice Questions**

1 – E	9 – A	17 – B	25 – A	33 – D	41 – C	49 – B
2 – D	10 – B	18 – B	26 – B	34 – C	42 – D	50 – A
3 – C	11 – A	19 – D	27 – C	35 – C	43 – E	51 – E
4 – C	12 – E	20 – D	28 – B	36 – A	44 – D	52 – E
5 – A	13 – E	21 – B	29 – D	37 – D	45 – A	53 – E
6 – E	14 – C	22 – C	30 – C	38 – B	46 – C	54 – C
7 – C	15 – D	23 – C	31 – A	39 – A	47 – C	55 – B
8 – A	16 – A	24 – B	32 – B	40 – B	48 – D	

**Sample Free-Response Questions**

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

1. (Suggested time—40 minutes)

The passage below is an excerpt from Jennifer Price’s recent essay “The Plastic Pink Flamingo: A Natural History.” The essay examines the popularity of the plastic pink flamingo in the 1950s. Read the passage carefully. Then write an essay in which you analyze how Price crafts the text to reveal her view of United States culture.

When the pink flamingo splashed into the fifties market, it staked two major claims to boldness. First, it was a *flamingo*. Since the 1930s, vacationing  
*Line* Americans had been flocking to Florida and returning  
 (5) home with flamingo souvenirs. In the 1910s and 1920s, Miami Beach’s first grand hotel, the Flamingo, had made the bird synonymous with wealth and pizzazz. . . . [Later], developers built hundreds of more modest hotels to cater to an eager middle class  
 (10) served by new train lines—and in South Beach, especially, architects employed the playful Art Deco style, replete with bright pinks and flamingo motifs.

This was a little ironic, since Americans had hunted flamingos to extinction in Florida in the late  
 (15) 1800s, for plumes and meat. But no matter. In the 1950s, the new interstates would draw working-class tourists down, too. Back in New Jersey, the Union Products flamingo inscribed one’s lawn emphatically with Florida’s cachet of leisure and extravagance. The  
 (20) bird acquired an extra fillip of boldness, too, from the direction of Las Vegas—the flamboyant oasis of instant riches that the gangster Benjamin “Bugsy” Siegel had conjured from the desert in 1946 with his Flamingo Hotel. Anyone who has seen Las Vegas  
 (25) knows that a flamingo stands out in a desert even more strikingly than on a lawn. In the 1950s, namesake Flamingo motels, restaurants, and lounges cropped up across the country like a line of semiotic sprouts.

(30) And the flamingo was *pink*—a second and commensurate claim to boldness. The plastics industries of the fifties favored flashy colors, which Tom Wolfe called “the new electrochemical pastels of the Florida littoral: tangerine, broiling magenta, livid  
 (35) pink, incarnadine, fuchsia demure, Congo ruby,

- methyl green.” The hues were forward-looking rather than old-fashioned, just right for a generation, raised in the Depression, that was ready to celebrate its new affluence. And as Karal Ann Marling has written, the
- (40) “sassy pinks” were “the hottest color of the decade.” Washing machines, cars, and kitchen counters proliferated in passion pink, sunset pink, and Bermuda pink. In 1956, right after he signed his first recording contract, Elvis Presley bought a pink
- (45) Cadillac.
- Why, after all, call the birds “pink flamingos”— as if they could be blue or green? The plastic flamingo is a hotter pink than a real flamingo, and even a real flamingo is brighter than anything else around it.
- (50) There are five species, all of which feed in flocks on algae and invertebrates in saline and alkaline lakes in mostly warm habitats around the world. The people who have lived near these places have always singled out the flamingo as special. Early Christians
- (55) associated it with the red phoenix. In ancient Egypt, it symbolized the sun god Ra. In Mexico and the Caribbean, it remains a major motif in art, dance, and literature. No wonder that the subtropical species stood out so loudly when Americans in temperate
- (60) New England reproduced it, brightened it, and sent it wading across an inland sea of grass.

*The American Scholar*, Spring 1999

2. (Suggested time—40 minutes)

Alfred M. Green delivered the following speech in Philadelphia in April 1861, the first month of the Civil War. African Americans were not yet permitted to join the Union army, but Green felt that they should strive to be admitted to the ranks and prepare to enlist. Read the speech carefully. Then write an essay in which you analyze the methods that Green uses to persuade his fellow African Americans to join the Union forces.

The time has arrived in the history of the great Republic when we may again give evidence to the world of the bravery and patriotism of a race in whose hearts burns the love of country, of freedom,

*Line* (5) and of civil and religious toleration. It is these grand principles that enable men, however proscribed, when possessed of true patriotism, to say, “My country, right or wrong, I love thee still!”

(10) It is true, the brave deeds of our fathers, sworn and subscribed to by the immortal Washington of the Revolution of 1776, and by Jackson and others in the War of 1812, have failed to bring us into recognition as citizens, enjoying those rights so dearly bought by those noble and patriotic sires.

(15) It is true that our injuries in many respects are great; fugitive-slave laws, Dred Scott\* decisions, indictments for treason, and long and dreary months of imprisonment. The result of the most unfair rules of judicial investigation has been the pay we have received for our solicitude, sympathy and aid in the dangers and difficulties of those “days that tried men’s souls.”

(20) Our duty, brethren, is not to cavil over past grievances. Let us not be derelict to duty in the time of need. While we remember the past and regret that our present position in the country is not such as to create within us that burning zeal and enthusiasm for the field of battle which inspires other men in the full enjoyment of every civil and religious

(25) emolument, yet let us endeavor to hope for the future and improve the present auspicious moment for creating anew our claims upon the justice and honor of the Republic; and, above all, let not the honor and glory achieved by our fathers be blasted or sullied by a want of true heroism among their sons.

(30) Let us, then, take up the sword, trusting in God, who will defend the right, remembering that these are other days than those of yore; that the world today is on the side of freedom and universal political

(35) equality; that the war cry of the howling leaders of Secession and treason is: “Let us drive back the advance guard of civil and religious freedom; let us have more slave territory; let us build stronger the tyrant system of slavery in the great American

(40) Republic.” Remember, too, that your very presence among the troops of the North would inspire your oppressed brethren of the South with zeal for the overthrow of the tyrant system, and confidence in the armies of the living God—the God of truth, justice and equality to all men.

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\*A slave who sued in federal court for his and his family’s freedom

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  
*Line* weapon . . . it’s the real thing.”

(5) 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 respec-  
(10) tive 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  
(15) 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  
(20) 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  
(25) 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 unlike 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 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

4. (Suggested time—40 minutes)

Contemporary life is marked by controversy. Choose a controversial local, national, or global issue with which you are familiar. Then, using appropriate evidence, write an essay that carefully considers the opposing positions on this controversy and proposes a solution or compromise.

5. (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.

(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.

(15) What Orwell feared were those who would ban books. What Huxley 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)

6. (Suggested reading time—15 minutes)  
(Suggested writing time—40 minutes)

**Directions:** The following prompt is based on the accompanying six sources.

This question requires you to synthesize a variety of sources into a coherent, well-written essay. *Refer to the sources to support your position; avoid mere paraphrase or summary. Your argument should be central; the sources should support this argument.*

Remember to attribute both direct and indirect citations.

### **Introduction**

Television has been influential in United States presidential elections since the 1960s. But just what is this influence, and how has it affected who is elected? Has it made elections fairer and more accessible, or has it moved candidates from pursuing issues to pursuing image?

### **Assignment**

Read the following sources (including any introductory information) carefully. **Then, in an essay that synthesizes at least three of the sources for support, take a position that defends, challenges, or qualifies the claim that television has had a positive impact on presidential elections.**

You may refer to the sources by their titles (Source A, Source B, etc.) or by the descriptions in parentheses.

- Source A (Campbell)
- Source B (Hart and Triage)
- Source C (Menand)
- Source D (Chart)
- Source E (Ranney)
- Source F (Koppel)

**Source A**

Campbell, Angus. "Has Television Reshaped Politics?" Encyclopedia of Television/Museum of Broadcast Communications. Ed. Horace Newcomb. Vol. 1. New York: Fitzroy Dearborn, 2005.

*The following passage is excerpted from an article about television's impact on politics.*

The advent of television in the late 1940's gave rise to the belief that a new era was opening in public communication. As Frank Stanton, president of the Columbia Broadcasting System, put it: "Not even the sky is the limit." One of the great contributions expected of television lay in its presumed capacity to inform and stimulate the political interests of the American electorate.

"Television, with its penetration, its wide geographic distribution and impact, provides a new, direct, and sensitive link between Washington and the people," said Dr. Stanton. "The people have once more become the nation, as they have not been since the days when we were small enough each to know his elected representative. As we grew, we lost this feeling of direct contact—television has now restored it."

As time has passed, events have seemed to give substance to this expectation. The televising of important congressional hearings, the national nominating conventions, and most recently the Nixon-Kennedy and other debates have appeared to make a novel contribution to the political life of the nation. Large segments of the public have been given a new, immediate contact with political events. Television has appeared to be fulfilling its early promise.

**Source B**

Hart, Roderick P., and Mary Triece. "U.S. Presidency and Television."  
<[http://www.museum.tv/debateweb/html/equalizer/essay\\_usprestv.htm](http://www.museum.tv/debateweb/html/equalizer/essay_usprestv.htm)>.

*The following passage is excerpted from an online article that provides a timeline of major events when television and the presidency have intersected.*

April 20, 1992: Not a historic date perhaps, but a suggestive one. It was on this date [while campaigning for President] that Bill Clinton discussed his underwear with the American people (briefs, not boxers, as it turned out). Why would the leader of the free world unburden himself like this? Why not? In television's increasingly postmodern world, all texts—serious and sophomoric—swirl together in the same discontinuous field of experience. To be sure, Mr. Clinton made his disclosure because he had been asked to do so by a member of the MTV generation, not because he felt a sudden need to purge himself. But in doing so Clinton exposed several rules connected to the new phenomenology of politics: (1) because of television's celebrity system, Presidents are losing their distinctiveness as social actors and hence are often judged by standards formerly used to assess rock singers and movie stars; (2) because of television's sense of intimacy, the American people feel they know their Presidents as persons and hence no longer feel the need for party guidance; (3) because of the medium's archly cynical worldview, those who watch politics on television are increasingly turning away from the policy sphere, years of hyperfamiliarity having finally bred contempt for politics itself.

**Source C**

Menand, Louis. "Masters of the Matrix: Kennedy, Nixon, and the Culture of the Image." *The New Yorker*. 5 Jan. 2004.

*The following passage is excerpted from a weekly literary and cultural magazine.*

Holding a presidential election today without a television debate would seem almost undemocratic, as though voters were being cheated by the omission of some relevant test, some necessary submission to mass scrutiny.

That's not what many people thought at the time of the first debates. Theodore H. White, who subscribed fully to [John F.] Kennedy's view that the debates had made the difference in the election, complained, in *The Making of the President 1960*, that television had dumbed down the issues by forcing the candidates to respond to questions instantaneously. . . . He also believed that Kennedy's "victory" in the debates was largely a triumph of image over content. People who listened to the debates on the radio, White pointed out, scored it a draw; people who watched it thought that, except in the third debate, Kennedy had crushed [Richard M.] Nixon. (This little statistic has been repeated many times as proof of the distorting effects of television. Why not the distorting effects of radio? It also may be that people whose medium of choice or opportunity in 1960 was radio tended to fit a Nixon rather than a Kennedy demographic.) White thought that Kennedy benefited because his image on television was "crisp"; Nixon's—light-colored suit, wrong makeup, bad posture—was "fuzzed." "In 1960 television had won the nation away from sound to images," he concluded, "and that was that."

. . . "Our national politics has become a competition for images or between images, rather than between ideals," [one commentator] concluded. "An effective President must be every year more concerned with projecting images of himself."

**Source D**

Adapted from Nielsen Tunes into Politics: Tracking the Presidential Election Years (1960–1992). New York: Nielsen Media Research, 1994.

**TELEVISION RATINGS FOR PRESIDENTIAL DEBATES: 1960–1996**

<b>Year</b>	<b>Networks</b>	<b>Candidates</b>	<b>Date</b>	<b>Rating</b>	<b>Homes (millions)</b>	<b>People (millions)</b>
1960	ABC CBS NBC	Kennedy– Nixon	Sept. 26	59.5	28.1	N/A
1964 1968 1972	NO DEBATES					
1976	ABC CBS NBC	Carter–Ford	Oct. 6	52.4	37.3	63.9
1980	ABC CBS NBC	Anderson– Carter– Reagan	Oct. 28	58.9	45.8	80.6
1984	ABC CBS NBC	Mondale– Reagan	Oct. 7	45.3	38.5	65.1
1988	ABC CBS NBC	Bush– Dukakis	Sept. 25	36.8	33.3	65.1
1992	ABC CBS NBC	Bush– Clinton– Perot	Oct. 11	38.3	35.7	62.4
1996	ABC CBS NBC CNN FOX	Clinton– Dole	Oct. 6	31.6	30.6	46.1

**Source E**

Ranney, Austin. Channels of Power: The Impact of Television on American Politics.  
New York: Basic Books, 1983.

*The following passage is taken from a book that examines the relationship between politics in the United States and television.*

In early 1968 [when President Lyndon Johnson was running for reelection], after five years of steadily increasing American commitment of troops and arms to the war in Vietnam, President Johnson was still holding fast to the policy that the war could and must be won. However, his favorite television newsman, CBS's Walter Cronkite, became increasingly skeptical about the stream of official statements from Washington and Saigon that claimed we were winning the war. So Cronkite decided to go to Vietnam and see for himself. When he returned, he broadcast a special report to the nation, which Lyndon Johnson watched. Cronkite reported that the war had become a bloody stalemate and that military victory was not in the cards. He concluded: "It is increasingly clear to this reporter that the only rational way out . . . will be to negotiate, not as victors, but as an honorable people who lived up to their pledge to defend democracy, and did the best they could."

On hearing Cronkite's verdict, the President turned to his aides and said, "It's all over." Johnson was a great believer in public opinion polls, and he knew that a recent poll had shown that the American people trusted Walter Cronkite more than any other American to "tell it the way it is." Moreover, Johnson himself liked and respected Cronkite more than any other newsman. As Johnson's aide Bill Moyers put it later, "We always knew . . . that Cronkite had more authority with the American people than anyone else. It was Johnson's instinct that Cronkite was it." So if Walter Cronkite thought that the war was hopeless, the American people would think so too, and the only thing left was to wind it down. A few weeks after Cronkite's broadcast Johnson, in a famous broadcast of his own, announced that he was ending the air and naval bombardment in most of Vietnam—and that he would not run for another term as President.



**Source F**

Koppel, Ted. *Off Camera: Private Thoughts Made Public*. New York: Vintage Books, 2001.

*The following reflections come from the printed journal of Ted Koppel, a newscaster who is best known for appearing on the news show Nightline.*

All of us in commercial television are confronted by a difficult choice that commercialism imposes. Do we deliberately aim for the lowest common denominator, thereby assuring ourselves of the largest possible audience but producing nothing but cotton candy for the mind, or do we tackle the difficult subjects as creatively as we can, knowing that we may lose much of the mass audience? The good news is that even those aiming low these days are failing, more often than not, to get good ratings.

It is after midnight and we have just finished our *Nightline* program on the first Republican presidential “debate” involving all of the candidates. . . .

It is a joke to call an event like the one that transpired tonight a debate. Two reporters sat and asked questions of one of the candidates after another. Each man was supposed to answer only the question he was asked, and was given a minute and thirty seconds in which to do so. Since the next candidate would then be asked another question altogether, it was an act of rhetorical contortion for one man to address himself to what one of his rivals had said. . . .

Because we were able to pull the best three or four minutes out of the ninety-minute event, *Nightline* made the whole thing look pretty good. That’s the ultimate irony.

7. (Suggested reading time—15 minutes)  
(Suggested writing time—40 minutes)

**Directions:** The following prompt is based on the accompanying six sources.

This question requires you to synthesize a variety of sources into a coherent, well-written essay. Synthesis refers to combining the sources and your position to form a cohesive, supported argument and accurately citing sources. *Your argument should be central; the sources should support this argument. Avoid merely summarizing sources.*

Remember to attribute both direct and indirect citations.

### **Introduction**

Museums are collections of artifacts. Although museums can represent interests from fine arts to whaling, people who visit museums sometimes fail to realize that every exhibit, every display case, represents a series of human decisions: some individual or group of individuals has to decide to include a particular piece of art or specific artifact in the museum's collection.

### **Assignment**

Read the following sources (including any introductory information) carefully. **Then write an essay in which you develop a position on the most important considerations facing the person responsible for securing a new work of art or an artifact for a museum. Synthesize at least three of the sources for support.**

You may refer to the sources by their titles (Source A, Source B, etc.) or by the descriptions in parentheses.

Source A (Rockefeller)

Source B (Peale)

Source C (National Museum of the American Indian)

Source D (Theobald)

Source E (Handler)

Source F (De Montebello)

**Source A**

Rockefeller, David. Memoirs. New York: Random House, 2002.

*While John D. Rockefeller, Jr., funded the restoration of Colonial Williamsburg, his wife Abby Aldrich was a driving force behind the creation of the Museum of Modern Art (MoMA) in New York City. This excerpt, from the autobiography written by their son, David Rockefeller, discusses a bleak financial period for MoMA.*

Below the surface, however, two critical business problems threatened the institution: money and management. The recurring operating deficit approached \$1 million a year and was worsening. Our thirtieth anniversary endowment campaign had raised \$25.6 million, but the annual deficits quickly eroded this reserve. . . .

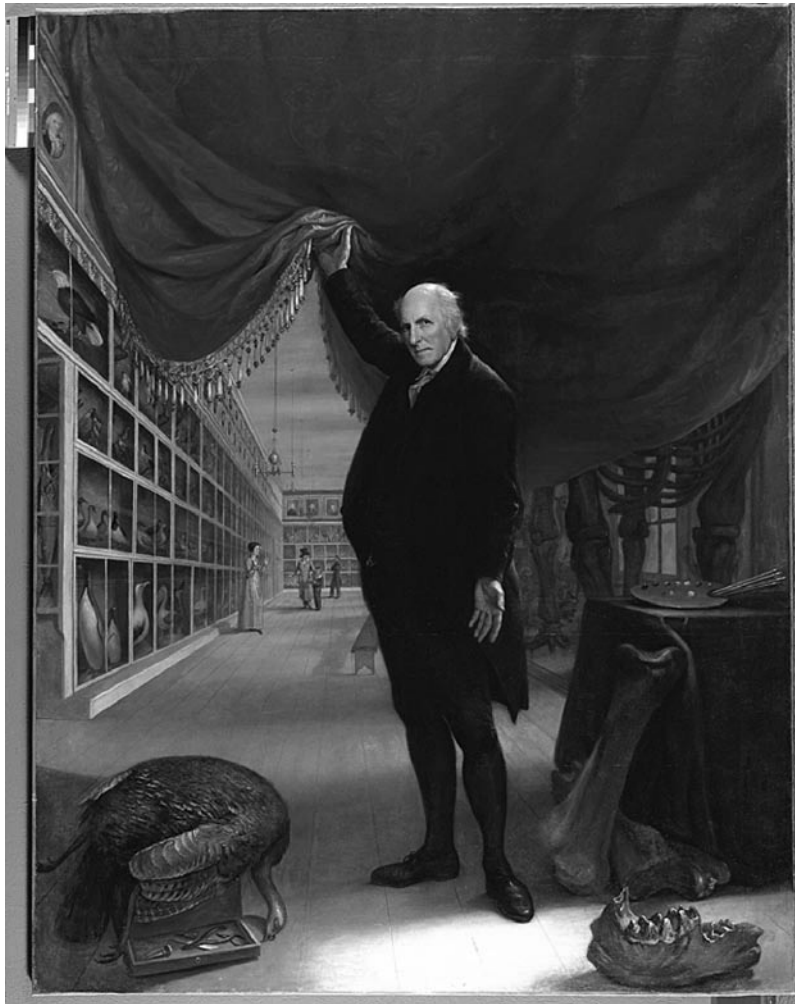
Our financial woes were exacerbated by a poor management structure, a result of a decentralized system in which each department enjoyed considerable autonomy in terms of exhibitions, acquisitions, and programs. Furthermore, influential trustees often aligned themselves with the curators of departments in which they had a special interest and for which they became strong advocates and financial backers. Since no one wanted to antagonize important trustees, exhibitions and acquisitions were often approved without regard for overall policy guidelines or the museum's fragile financial condition. . . .

This unbusinesslike process was symptomatic of a deeper problem: the lack of consensus about the composition of MoMA's permanent collection and the direction our collecting should take in the future. Some trustees strongly advocated continuing to collect the work of emerging contemporary artists while carefully culling the collection of its less outstanding holdings to finance new acquisitions.

**Source B**

Peale, Charles Wilson. The Artist in His Museum. Pennsylvania Academy of the Fine Arts. Philadelphia. [1822]

*Charles W. Peale, an eminent portrait painter, established the first art gallery, natural history museum, and art school in the United States. Unlike earlier European museums, largely royal collections with access limited to scholars and government officials, Peale's Museum was notable as a private institution devoted to, and reliant upon, public patronage. Peale's Museum combined art works and artifacts, which grew from a small sampling of curiosities in the 1780s to a large and impressive collection of scientifically classified specimens in the 1820s. Peale also offered his visitors performers, a zoo, and an intriguing assembly of biological oddities such as a two-headed pig, a root resembling a human face, and a five-legged cow with no tail.*



*Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia.  
Gift of Mrs. Sarah Harrison, (The Joseph Harrison, Jr. Collection).*

**Source C**

National Museum of the American Indian. 5 May 2006.

<<http://www.nmai.si.edu/subpage.cfm?subpage=visitor&second=about&third=about>>.

*The following is excerpted from the website of the National Museum of the American Indian.*

**About the National Museum of the American Indian**

The National Museum of the American Indian is the sixteenth museum of the Smithsonian Institution. It is the first national museum dedicated to the preservation, study, and exhibition of the life, languages, literature, history, and arts of Native Americans. Established by an act of Congress in 1989, the museum works in collaboration with the Native peoples of the Western Hemisphere to protect and foster their cultures by reaffirming traditions and beliefs, encouraging contemporary artistic expression, and empowering the Indian voice.

The museum's extensive collections, assembled largely by George Gustav Heye (1874–1957), encompass a vast range of cultural material—including more than 800,000 works of extraordinary aesthetic, religious, and historical significance, as well as articles produced for everyday, utilitarian use. The collections span all major culture areas of the Americas, representing virtually all tribes of the United States, most of those of Canada, and a significant number of cultures from Central and South America as well as the Caribbean. Chronologically, the collections include artifacts from Paleo-Indian to contemporary arts and crafts. The museum's holdings also include film and audiovisual collections, paper archives, and a photography archive of approximately 90,000 images depicting both historical and contemporary Native American life.

The National Museum of the American Indian comprises three facilities, each designed following consultations between museum staff and Native peoples. In all of its activities, the National Museum of the American Indian acknowledges the diversity of cultures and the continuity of cultural knowledge among indigenous peoples of the Western Hemisphere and Hawai'i, incorporating Native methodologies for the handling, documentation, care, and presentation of collections. NMAI actively strives to find new approaches to the study and representation of the history, materials, and cultures of Native peoples.

**Source D**

Theobald, Mary Miley. Museum Store Management. Nashville: American Association for State and Local History, 1991.

*This book explores how to manage successful museum stores (the shops attached to museums where museum-inspired artifacts are sold).*

There is considerable controversy within the museum world on the topic of sales. Leading the anti-sales movement are museum professionals who feel that commercialism has no place within the scope of museum activities. . . .

The standard apology for museum sales activities, “Because we need the money,” may also be true but is . . . irrelevant. If the shop’s only reason for being is money, then the museum is operating a gift shop rather than a museum store and it has little justification for existence.

The legitimate concern for museums revolves around the issue of control and priority. Former art museum director Sherman E. Lee gave a speech at the Metropolitan Museum in 1978 expressing the fear that the marketing function was starting to dominate the sales process, overriding aesthetic and educational considerations. Will sales rule the museum or vice versa?

A work is chosen for reproduction, not because of its place within an educational context, or because of its intrinsic aesthetic worth, but because of its marketability. Usually the choice is made not by a curator or educator but by persons on a sales staff. Arguments are piously made that the process aids the appreciation of art, and more pragmatically that the sales provide income for scholarly or educational uses when in reality the selection is made because the item is appealing to a large customer base and because modern manufacturing processes are capable of mass-producing it at a reasonable cost.

This then is the museum’s legitimate concern: not money *or* education but money *and* education; how to achieve the proper balance whereby the educational goals maintain their ascendancy and the profits grow. If museum shops were run ethically and educationally, criticism and opposition would almost disappear.

**Source E**

Handler, Richard and Eric Gable. The New History in an Old Museum: Creating the Past at Colonial Williamsburg. Durham: Duke UP, 1997.

*In the eighteenth century, Williamsburg was the capital of the British colony of Virginia, located on the site of the current United States state of Virginia. In the twentieth century, philanthropist John D. Rockefeller, Jr. funded the historical restoration of the village by building the town according to a particular view of the way it was in the mid to late eighteenth century. Colonial Williamsburg, as this village is called today, is a historical and commercial enterprise, a premier living history museum that employs workers practicing historical trades and costumed historian-actors portraying people who might have lived in the eighteenth-century village. The following excerpt is from a book about this museum.*

In the same month that *Better Homes* celebrated “a Williamsburg Christmas season” that “is one of the most beguiling holidays your family is likely to experience,” an organ of America’s highbrow press, the *New York Review of Books*, published an article denigrating Colonial Williamsburg. The essay, an attack on contemporary architecture by critic Ada Louise Huxtable, opened with a tirade against Colonial Williamsburg, which Huxtable saw as “predating and preparing the way for the new world order of Disney Enterprises,” an order that systematically fosters “the replacement of reality with selective fantasy.” According to Huxtable, Colonial Williamsburg “has perverted the way we think,” for it has “taught” Americans “to prefer—and believe in—a sanitized and selective version of the past, to deny the diversity and eloquence of change and continuity, to ignore the actual deposits of history and humanity that make our cities vehicles of a special kind of art and experience, the gritty accumulations of the best and worst we have produced. This record has the wonder and distinction of being the real thing.”

Huxtable’s remarks epitomize an enduring critique of Colonial Williamsburg. Many of the museum’s critics have said that it is literally too clean (Huxtable’s “sanitized” is the favorite word), that it does not include the filth and stench that would have been commonplace in the eighteenth-century colonial town. Many critics go further than Huxtable and imply that Colonial Williamsburg is also metaphorically too clean—that it avoids historical unpleasantness like slavery, disease, and class oppression in favor of a rosy picture of an elegant, harmonious past. As one such critic, Michael Wallace put it, Colonial Williamsburg “is a corporate world; planned, orderly, tidy, with no dirt, no smell, no visible signs of exploitation.”

**Source F**

De Montebello, Philippe. "Testimony." Hearing at the Presidential Advisory Commission on Holocaust Assets in the United States. 12 April 2000.

*The Presidential Advisory Commission was intended to facilitate the restitution, or return, of art that was stolen from private collections by the Nazis during the Holocaust. De Montebello is director of the Metropolitan Museum of Art in New York City.*

The Metropolitan Museum has undertaken to re-examine its collections in order to ascertain whether any of its works were unlawfully confiscated by the Nazis and never restituted.

To give a sense of the magnitude of the effort, I hope you will remember that the Metropolitan's collections number more than two million works, works of art held in trust for the benefit and education of a broad public, which now numbers some 5.5 million visitors a year.

As a central part of its mission, the Met has long kept that public informed about all aspects of its collections through illustrated publications presenting both essential art-historical analysis as well as provenance\* and bibliographical information. And just a few months ago, we launched a new Web site that enables us to post on the Internet the provenance of works in the collection.

I think it is worth recalling, at this point, that there are at the Met, as in just about every other museum in the world, a great many works of art whose complete ownership history is not fully known, not just for the Nazi era, but for other frames of time as well. . . .

Let me reiterate, in closing, our profound conviction that the unlawful and immoral spoliation of art during the Nazi period remains a bitter part of the horrific memory of this tragic time, and let me renew the Metropolitan Museum's pledge that every effort will be made to try to locate still-missing works of art. To this end, we sincerely hope that the list of paintings we have just released, paintings about which we seek more information, will prove a useful resource in arriving at the truth and ensuring justice.

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\*place or source of origin



# English Literature and Composition

## THE COURSE

### Introduction

An AP English Literature and Composition course engages students in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers. As they read, students 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.

### Goals

The course includes 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 54–55. The pieces chosen invite and reward rereading and do 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 Literature Development 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

Reading in an AP course is both wide and deep. This reading necessarily builds upon the reading done in previous English courses. In their AP course, students read works from several genres and periods—from the sixteenth to the twenty-first century—but, more importantly, they get to know a few works well. They 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 reflect on the social and historical values it reflects and embodies. Careful attention to both textual detail and historical context provides 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 English Literature and Composition course. Moreover, each corresponds to an approach to writing about literary works. Writing

## English Literature and Composition

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 read actively. The works taught in the course require careful, deliberative reading. And the approach to analyzing and interpreting the material involves 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 a piece of writing's meaning and value.

Most of the works studied in the course were written originally in English, including pieces 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 is the responsibility of the AP teacher, who should consider previous courses in the school's curriculum. In addition, the AP teacher should ensure that by the end of the course, students will have studied literature from both British and American writers as well as works written from the sixteenth century to contemporary times. In addition to British and American literature, teachers are encouraged to include in their curricula other literature in English. (See the *AP English Literature and Composition Teacher's Guide* for sample curricula.)

In an ongoing effort to recognize the widening cultural horizons of literary works written in English, the AP English Literature Development Committee will consider and include diverse authors in the representative reading lists. Issues that might, from a specific cultural viewpoint, be considered controversial, including references to ethnicities, nationalities, religions, races, dialects, gender, or class are often represented artistically in works of literature. The Development Committee is committed to careful review of such potentially controversial material. Still, recognizing the universal value of literary art that probes difficult and harsh life experiences and so deepens understanding, the committee emphasizes that fair representation of issues and peoples may occasionally include controversial material. Since AP students have chosen a program that directly involves them in college-level work, the AP English Literature Exam depends on a level of maturity consistent with the age of twelfth-grade students who have engaged in thoughtful analysis of literary texts. The best response to a controversial detail or idea in a literary work might well be a question about the larger meaning, purpose, or overall effect of the detail or idea in context. AP students should have the maturity, the skill, and the will to seek the larger meaning through thoughtful research, and this thoughtfulness is both fair and owed to the art and to the author.

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

earlier times. 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.

## Writing

Writing is an integral part of the AP English Literature and Composition course and exam. Writing assignments focus on the critical analysis of literature and include expository, analytical, and argumentative essays. Although critical analysis makes up the bulk of student writing for the course, well-constructed creative writing assignments may help students see from the inside how literature is written. Such experiences 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 includes attention to developing and organizing ideas in clear, coherent, and persuasive language. It includes study of the elements of style. And it attends to matters of precision and correctness as necessary. Throughout the course, emphasis is 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 are 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 includes numerous opportunities for students to write and rewrite. Some of this writing is informal and exploratory, allowing students to discover what they think in the process of writing about their reading. Some of the writing involves research, perhaps negotiating differing critical perspectives. Much writing involves extended discourse in which students develop an argument or present

## English Literature and Composition

an analysis at length. In addition, some writing assignments should encourage students to write effectively under the time constraints they encounter on essay exams in college courses in many disciplines, including English.

The various *AP English Literature Released Exams* and AP Central provide sample student essay responses written under exam conditions—with an average time of 40 minutes for students to write an essay response. These essays 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; Edward Kamau Brathwaite; Gwendolyn Brooks; Robert Browning; George Gordon, Lord Byron; Lorna Dee Cervantes; Geoffrey Chaucer; Lucille Clifton; Samuel Taylor Coleridge; Billy Collins; H. D. (Hilda Doolittle); Emily Dickinson; John Donne; Rita Dove; Paul Laurence Dunbar; 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; Anne Sexton; William Shakespeare; Percy Bysshe Shelley; Leslie Marmon Silko; Cathy Song; Wallace Stevens; 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; Caryl Churchill; William Congreve; Athol Fugard; Lorraine Hansberry; Lillian Hellman; David Henry Hwang; Henrik Ibsen; Ben Jonson; David Mamet; Arthur Miller; Molière; Marsha Norman; Sean O’Casey; Eugene O’Neill; Suzan-Lori Parks; Harold Pinter; Luigi Pirandello; William Shakespeare; George Bernard Shaw; Sam Shepard; Sophocles; Tom Stoppard; Luis Valdez; Oscar Wilde; Tennessee Williams; August Wilson

**Fiction (Novel and Short Story)**

Chinua Achebe; Sherman Alexie; Isabel Allende; Rudolfo Anaya; Margaret Atwood; Jane Austen; James Baldwin; Saul Bellow; Charlotte Brontë; Emily Brontë; Raymond Carver; Willa Cather; Sandra Cisneros; John Cheever; Kate Chopin; Joseph Conrad; Edwidge Danticat; Daniel Defoe; Anita Desai; Charles Dickens; Fyodor Dostoevsky; George Eliot; Ralph Ellison; Louise Erdrich; William Faulkner; Henry Fielding; F. Scott Fitzgerald; E. M. Forster; Thomas Hardy; Nathaniel Hawthorne; Ernest Hemingway; Zora Neale Hurston; Kazuo Ishiguro; Henry James; Ha Jin; Edward P. Jones; James Joyce; Maxine Hong Kingston; Joy Kogawa; Jhumpa Lahiri; Margaret Laurence; D. H. Lawrence; Chang-rae Lee; Bernard Malamud; Gabriel García Márquez; Cormac McCarthy; Ian McEwan; Herman Melville; Toni Morrison; Bharati Mukherjee; Vladimir Nabokov; Flannery O’Connor; Orhan Pamuk; Katherine Anne Porter; Marilynne Robinson; Jonathan Swift; Mark Twain; John Updike; Alice Walker; Evelyn Waugh; Eudora Welty; Edith Wharton; John Edgar Wideman; Virginia Woolf; Richard Wright

**Expository Prose**

Joseph Addison; Gloria Anzaldúa; Matthew Arnold; James Baldwin; James Boswell; Jesús Colón; Joan Didion; Frederick Douglass; W. E. B. Du Bois; Ralph Waldo Emerson; William Hazlitt; bell hooks; Samuel Johnson; Charles Lamb; Thomas Macaulay; Mary McCarthy; John Stuart Mill; George Orwell; Michael Pollan; Richard Rodriguez; Edward Said; Lewis Thomas; Henry David Thoreau; E. B. White; Virginia Woolf

## **T H E E X A M**

Yearly, the AP English Literature Development Committee prepares a three-hour exam that gives students the opportunity to demonstrate their mastery of the skills and abilities previously described. The AP English Literature and Composition Exam employs multiple-choice questions that test the student's critical reading of selected passages. But the exam 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 exam remain essentially the same from year to year, each year's exam is composed of new questions. The essay is scored by college and AP English teachers using standardized procedures.

Ordinarily, the exam consists of 60 minutes for multiple-choice questions followed by 120 minutes for essay questions. Performance on the essay section of the exam 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 exams are presented below and are intended to represent the scope and difficulty of the exam. 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,  
*Line* had in it the most apparent marks of sweetness and good-nature.

(5) These qualities were indeed so characteristic 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  
(10) 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  
(15) 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  
(20) 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,

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

*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.

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  
*Line* (5) 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  
 (10) 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-  
 (15) 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  
 (20) 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  
(30) 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  
(35) 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  
(40) 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  
(45) 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  
(50) 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 whorled 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<sup>1</sup> 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<sup>2</sup> 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<sup>3</sup> send  
(20) Along the sanctuary side!

O feel-of-primrose hands, O feet  
That want the yield of plushy sward<sup>4</sup>  
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.

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<sup>1</sup>Multitude and commotion

<sup>2</sup>Vessel for holding liquids

<sup>3</sup>Vessels for burning incense

<sup>4</sup>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

**Note:** There are more sample questions here than would appear on an actual exam.

1. (Suggested time—40 minutes)

In the following soliloquy from Shakespeare's *Henry IV, Part II*, King Henry laments his inability to sleep. In a well-organized essay, briefly summarize the King's thoughts and analyze how the diction, imagery, and syntax help to convey his state of mind.

How many thousand of my poorest subjects  
Are at this hour asleep! O sleep! O gentle sleep!  
Nature's soft nurse, how have I frighted thee,  
*Line* That thou no more wilt weigh my eyelids down,  
(5) And steep my senses in forgetfulness?  
Why rather, sleep, liest thou in smoky cribs<sup>1</sup>,  
Upon uneasy pallets stretching thee,  
And hush'd with buzzing night-flies to thy slumber,  
Than in the perfum'd chambers of the great,  
(10) Under the canopies of costly state,  
And lull'd with sound of sweetest melody?  
O thou dull god, why liest thou with the vile  
In loathsome beds, and leav'st the kingly couch  
A watch-case or a common 'larum-bell?  
(15) Wilt thou upon the high and giddy mast  
Seal up the ship-boy's eyes, and rock his brains  
In cradle of the rude imperious surge,  
And in the visitation of the winds,  
Who take the ruffian billows by the top,  
(20) Curling their monstrous heads and hanging them  
With deaf'ning clamour in the slippery clouds,  
That with the hurly death itself awakes?  
Canst thou, O partial<sup>2</sup> sleep, give thy repose  
To the wet sea-boy in an hour so rude,  
(25) And in the calmest and most stillest night,  
With all appliances and means to boot,  
Deny it to a King? Then, happy low, lie down!  
Uneasy lies the head that wears a crown.

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<sup>1</sup>huts

<sup>2</sup>not impartial

2. (Suggested time—40 minutes)

Read carefully the following poem by the colonial American poet, Anne Bradstreet. Then write a well-organized essay in which you discuss how the poem’s controlling metaphor expresses the complex attitude of the speaker.

The Author to Her Book

Thou ill-formed offspring of my feeble brain,  
 Who after birth did’st by my side remain,  
 Til snatched from thence by friends, less wise than true,  
*Line* Who thee abroad exposed to public view;  
 (5) Made thee in rags, halting, to the press to trudge,  
 Where errors were not lessened, all may judge.  
 At thy return my blushing was not small,  
 My rambling brat (in print) should mother call,  
 I cast thee by as one unfit for light,  
 (10) Thy visage was so irksome in my sight;  
 Yet being mine own, at length affection would  
 Thy blemishes amend, if so I could.  
 I washed thy face, but more defects I saw,  
 And rubbing off a spot, still made a flaw.  
 (15) I stretched thy joints to make thee even feet,  
 Yet still thou run’st more hobbling than is meet;  
 In better dress to trim thee was my mind,  
 But nought save homespun cloth in the house I find.  
 In this array, ’mongst vulgars may’st thou roam;  
 (20) In critics’ hands beware thou dost not come;  
 And take thy way where yet thou are not known.  
 If for thy Father asked, say thou had’st none;  
 And for thy Mother, she alas is poor,  
 Which caused her thus to send thee out of door.

(1678)

3. (Suggested time—40 minutes)

Read the following passage from Nathaniel Hawthorne’s novel *The House of the Seven Gables*. Then write a careful analysis of how the narrator reveals the character of Judge Pyncheon. You may emphasize whichever devices (e.g., tone, selection of detail, syntax, point of view) you find most significant.

To apply this train of remark somewhat more closely to Judge Pyncheon! We might say (without, in the least, imputing crime to a personage of his eminent respectability) that there was enough of splendid rubbish in his life to cover up and paralyze a more active and subtle conscience than the Judge was ever troubled with. The purity of his judicial character, while on the bench; the faithfulness of his public service in subsequent capacities; his devotedness to his party, and the rigid consistency with which he had adhered to its principles, or, at all events, kept pace with its organized movements; his remarkable zeal as president of a Bible society; his unimpeachable integrity as treasurer of a Widow’s and Orphan’s fund; his benefits to horticulture, by producing two much-esteemed varieties of the pear, and to agriculture, through the agency of the famous Pyncheon-bull; the cleanliness of his moral deportment, for a great many years past; the severity with which he had frowned upon, and finally cast off, an expensive and dissipated son, delaying forgiveness until within the final quarter of an hour of the young man’s life; his prayers at morning and eventide, and graces at mealtime; his efforts in futherance of the temperance-cause; his confining himself, since the last attack of the gout, to five diurnal glasses of old Sherry wine; the snowy whiteness of his linen, the polish of his boots, the handsomeness of his gold-headed cane, the square and roomy fashion of his coat, and the fineness of its material, and, in general, the studied propriety of his dress and equipment; the scrupulousness with which he paid public notice, in the street, by a bow, a lifting of the hat, a nod, or a motion of the hand, to all and sundry his acquaintances, rich or poor; the smile of broad benevolence wherewith he made it a point to gladden the whole world;—what room could possibly be found for darker traits, in a portrait made up of lineaments like these! This proper face was what he beheld in the looking-glass. This admirably arranged life was what he was conscious of, in the progress of every day. Then, might not he claim to be its result and sum, and say to himself and the community—“Behold Judge Pyncheon, there”?

- And, allowing that, many, many years ago, in his early and reckless youth, he had committed some one wrong act or that, even now, the inevitable force of
- (45) circumstances should occasionally make him do one questionable deed, among a thousand praiseworthy, or, at least, blameless ones—would you characterize the Judge by that one necessary deed, and that half-forgotten act, and let it overshadow the fair aspect of a
- (50) lifetime! What is there so ponderous in evil, that a thumb's bigness of it should outweigh the mass of things not evil, which were heaped into the other scale! This scale and balance system is a favorite one with people of Judge Pyncheon's brotherhood. A hard, cold
- (55) man, thus unfortunately situated, seldom or never looking inward, and resolutely taking his idea of himself from what purports to be his image, as reflected in the mirror of public opinion, can scarcely arrive at true self-knowledge, except through loss of property and
- (60) reputation. Sickness will not always help him to it; not always the death-hour!

(1851)

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.

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  
*Line* specks of memory—our small waterlogged eulogies. We are going down to  
(5) 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  
(10) 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  
(15) 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  
(20) 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  
(25) 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.  
(30) 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  
(35) returns home again.

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



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, (40) 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 (45) 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 (50) 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.

(55) 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.”

(60) 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.

(65) 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.

(70) 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)

The British novelist Fay Weldon offers this observation about happy endings:

“The writers, I do believe, who get the best and most lasting response from readers are the writers who offer a happy ending through moral development. By a happy ending, I do not mean mere fortunate events—a marriage or a last-minute rescue from death—but some kind of spiritual reassessment or moral reconciliation, even with the self, even at death.”

Choose a novel or play that has the kind of ending Weldon describes. In a well-written essay, identify the “spiritual reassessment or moral reconciliation” evident in the ending and explain its significance in the work as a whole. You may select a work from the list below or another novel or play of literary merit.

*Adventures of Huckleberry Finn*  
*All the Pretty Horses*  
*Bless Me, Ultima*  
*Candide*  
*Ceremony*  
*The Color Purple*  
*Crime and Punishment*  
*Cry, the Beloved Country*  
*Emma*  
*The Eumenides*  
*Great Expectations*  
*Heart of Darkness*  
*Invisible Man*  
*Jane Eyre*  
*King Lear*

*Major Barbara*  
*Moby-Dick*  
*The Piano Lesson*  
*A Portrait of the Artist as a Young Man*  
*The Portrait of a Lady*  
*Praisesong for the Widow*  
*A Raisin in the Sun*  
*Song of Solomon*  
*The Stone Angel*  
*The Tempest*  
*Their Eyes Were Watching God*  
*Twelfth Night*  
*The Warden*  
*Wuthering Heights*

6. (Suggested time—40 minutes)

Choose a novel or play that depicts a conflict between a parent (or a parental figure) and a son or daughter. Write an essay in which you analyze the sources of the conflict and explain how the conflict contributes to the meaning of the work.

Avoid plot summary.

You may base your essay on one of the following works or choose another of comparable literary quality.

*All My Sons*

*Antigone*

*As I Lay Dying*

*Beloved*

*The Brothers Karamazov*

*Fathers and Sons*

*The Glass Menagerie*

*Go Tell It on the Mountain*

*Hard Times*

*Henry IV*

*The Homecoming*

*King Lear*

*The Little Foxes*

*Long Day's Journey into Night*

*The Mill on the Floss*

*Mrs. Warren's Profession*

*The Oresteia*

*Our Mutual Friend*

*Persuasion*

*The Prime of Miss Jean Brodie*

*A Raisin in the Sun*

*Romeo and Juliet*

*Sons and Lovers*

*Their Eyes Were Watching God*

*Tom Jones*

*Washington Square*

*Wuthering Heights*



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