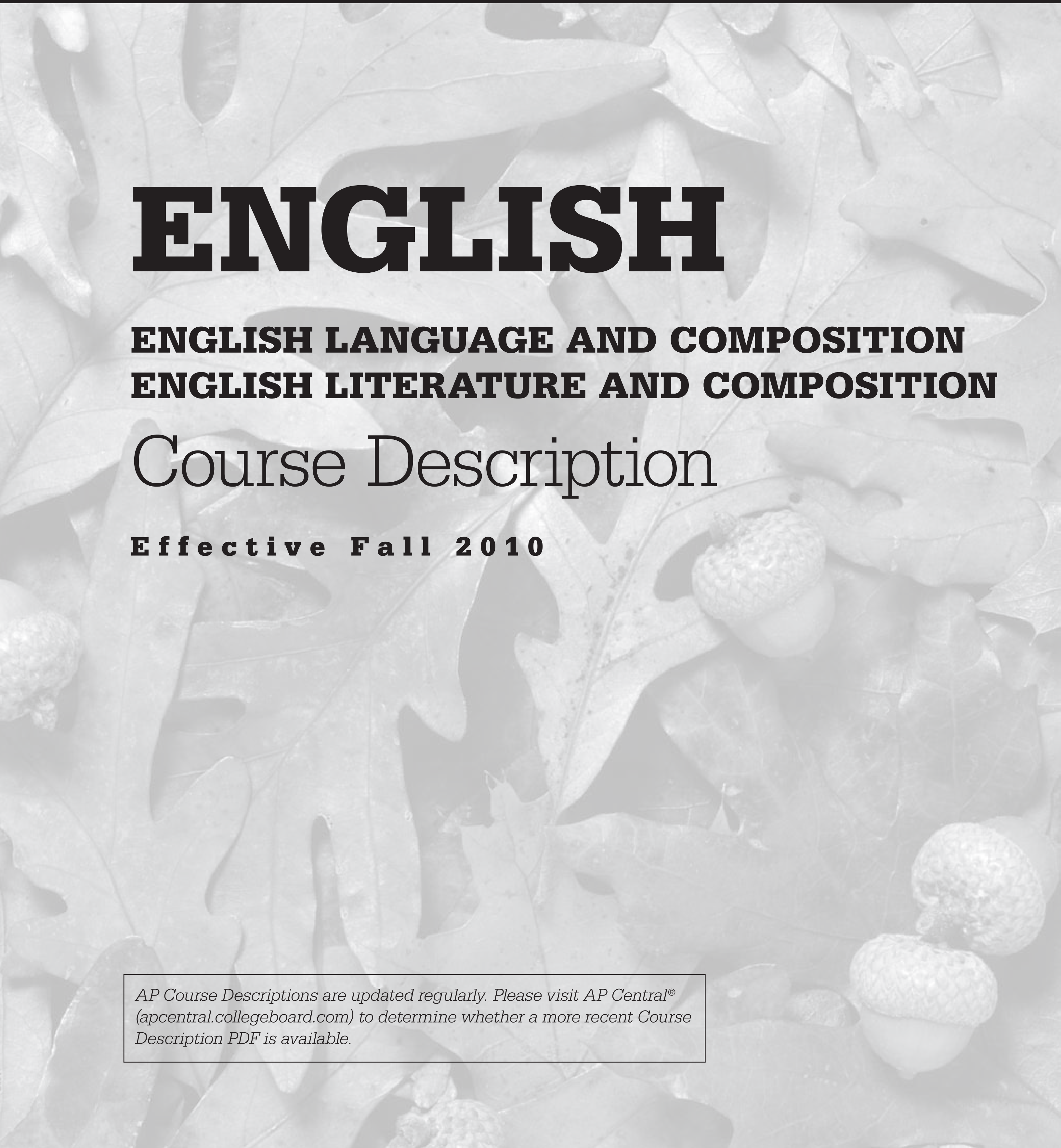
CollegeBoard AP



ENGLISH

ENGLISH LANGUAGE AND COMPOSITION
ENGLISH LITERATURE AND COMPOSITION

Course Description

Effective Fall 2010

AP Course Descriptions are updated regularly. Please visit AP Central® (apcentral.collegeboard.com) to determine whether a more recent Course Description PDF is available.

The College Board

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 College Board is composed of more than 5,700 schools, colleges, universities and other educational organizations. Each year, the College Board serves seven million students and their parents, 23,000 high schools, and 3,800 colleges through major programs and services in college readiness, college admission, guidance, assessment, financial aid, and enrollment. Among its widely recognized programs are the SAT®, the PSAT/NMSQT®, the Advanced Placement Program® (AP®), SpringBoard® and ACCUPLACER®. 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.

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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Welcome to the AP® Program

AP® is a rigorous academic program built on the commitment, passion and hard work of students and educators from both secondary schools and higher education. With more than 30 courses in a wide variety of subject areas, AP provides willing and academically prepared high school students with the opportunity to study and learn at the college level.

Through AP courses, talented and dedicated AP teachers help students develop and apply the skills, abilities and content knowledge they will need later in college. Each AP course is modeled upon a comparable college course, and college and university faculty play a vital role in ensuring that AP courses align with college-level standards. For example, through the AP Course Audit, AP teachers submit their syllabi for review and approval by college faculty. Only courses using syllabi that meet or exceed the college-level curricular and resource requirements for each AP course are authorized to carry the "AP" label.

AP courses culminate in a suite of college-level assessments developed and scored by college and university faculty members as well as experienced AP teachers. AP Exams are an essential part of the AP experience, enabling students to demonstrate their mastery of college-level course work. Strong performance on AP Exams is rewarded by colleges and universities worldwide. More than 90 percent of four-year colleges and universities in the United States grant students credit, placement or both on the basis of successful AP Exam scores. But performing well on an AP Exam means more than just the successful completion of a course; it is the gateway to success in college. Research consistently shows that students who score a 3 or higher typically experience greater academic success in college and improved graduation rates than their non-AP student peers.

AP Course Audit

The intent of the AP Course Audit is to provide secondary and higher education constituents with the assurance that an "AP" designation on a student's transcript is credible, meaning the AP Program has authorized a course that has met or exceeded the curricular requirements and classroom resources that demonstrate the academic rigor of a comparable college course. To receive authorization from the College Board to label a course "AP," teachers must participate in the AP Course Audit. Courses authorized to use the "AP" designation are listed in the AP Course Ledger made available to colleges and universities each fall. It is the school's responsibility to ensure that its AP Course Ledger entry accurately reflects the AP courses offered within each academic year.

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 www.collegeboard.com/apcourseaudit.

AP Development Committees

An AP Development Committee is a group of nationally renowned subject-matter experts in a particular discipline that includes professionals in secondary and postsecondary education as well as from professional organizations. These experts ensure that AP courses and exams reflect the most up-to-date information available, as befitting a college-level course, and that student proficiency is assessed properly. To find a list of current AP Development Committee members, please visit: apcentral.collegeboard.com/developmentcommittees.

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.

AP Exam Scores

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 score on AP's 5-point scale. While colleges and universities are responsible for setting their own credit and placement policies, AP scores signify how qualified students are to receive college credit or placement:

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

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

Credit and Placement for AP Scores

Thousands of two- and four-year colleges and universities grant credit, placement or both for qualifying AP Exam scores because these scores represent a level of achievement equivalent to that of students who have taken the comparable college course. This college-level equivalency is ensured through several AP Program processes:

- College faculty are involved 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 for each AP course.
  - Are responsible for standard setting and are involved in the evaluation of student responses at the annual AP Reading. The Chief Reader for each AP exam is a college faculty member.
  - Lead professional development seminars for new and experienced AP teachers.
  - Serve as the senior reviewers in the annual AP Course Audit, ensuring AP teachers' syllabi meet the curriculum guidelines for college-level courses.
- 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.
- Periodic college comparability studies are undertaken in which the performance of college students on a selection of AP Exam questions is compared with that of AP students to ensure that grades earned by college students are aligned with scores AP students earn on the exam.

For more information about the role of colleges and universities in the AP Program, visit the Value of AP to Colleges and Universities section of the College Board website at http://professionals.collegeboard.com/higher-ed/placement/ap.

Setting Credit and Placement Policies for AP Scores

The College Board website for education professionals has a section specifically for colleges and universities that provides guidance in setting AP credit and placement policies. Visit http://professionals.collegeboard.com/higher-ed/placement/ap/policy.

Additional resources, including links to AP research studies, released exam questions and sample student responses at varying levels of achievement for each AP Exam are also available. To view student samples and scoring guidelines, visit http://apcentral.collegeboard.com/apc/public/exam/exam_questions/index.html.

To review recent validity research studies, visit http://professionals.collegeboard.com/data-reports-research/cb/ap.

The "AP Credit Policy Info" online search tool provides links to credit and placement policies at more than 1,000 colleges and universities. This tool helps students find the credit hours and/or advanced placement they may receive for qualifying exam scores within each AP subject at a specified institution. AP Credit Policy Info is available at www.collegeboard.com/ap/creditpolicy. If the information for your institution is not listed or is incorrect, please contact aphighered@collegeboard.org.

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 academically prepared and 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 score 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 score 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 score 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 score 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 score 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:

- their own skills and interests in these two domains;
- the English programs offered by the colleges that their AP students generally attend;
- the AP policies of these colleges, particularly in English; and
- their students' own abilities and interests:
    - 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
    - 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. 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 78. Following each course description, sample sets of multiple-choice and free-response 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 genre 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. Although 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, 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. 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 and draft and revise their work. This experience of the process of composing is the essence of the first-year writing course, and the AP English Language and Composition course 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 are not 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) 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 focusing 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 us 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 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.

Research helps 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 requires 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

In his foreword to the 2007 installment of *The Best American Essays*,* Robert Atwan struggles with that "perplexing" genre we call "the essay." He points out that some examples are unmistakable. We would recognize these as essays just as easily as we would recognize a sonnet. They "usually display several essential properties of the genre; they are autobiographical, self-reflective, stylistically engaging, intricately constructed, and provoked into being more often by internal literary pressures than by external occasions" (p. viii). These essays clearly follow in the tradition established by Montaigne when in 1580 he first applied the term to his own writings. However, these "literary essays" do not account for everything we regard as "essays" and certainly not everything that comes under the general heading of "nonfiction."

The genre of nonfiction prose, unlike that of fiction, poetry or drama, is defined by what it is not. For this reason, John McPhee named his course in nonfiction writing at Princeton University "the literature of fact." According to Robert Atwan, nonfiction writing has also been named "creative nonfiction," "prose," "literary non-fiction," or "essays and hybrid forms." In addition to essays, nonfiction writing includes letters, diaries, histories, biographies, sermons, speeches, satire, social criticism and journalism in all of its forms. Sometimes it is hard to place any one writer (or even any one work) into just one category. After years of involvement with the *Best American Essays* series, Atwan once accepted the challenge to define the essay definitively. "I struggled to develop a definition," he writes, "starting broadly and then refining, and refining, and refining until I arrived at the essence of the genre in one sentence. . . . I realized my attempt, my trial, was so hopelessly reductive that I would hereafter keep my feeble definition from circulation" (p. x).

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* David Foster Wallace, ed., and Robert Atwan, series ed. *The Best American Essays 2007.* (New York: Mariner Books, 2007).

The following list of authors is designed to illustrate the possibilities of nonfiction prose. It is divided into two categories: Pre-20th Century and 20th Century to the Present. There is no recommended or required reading list for the AP English Language and Composition course. The list below is provided to suggest the range and quality of reading expected in the course. AP teachers may select authors from the list or may choose others of comparable quality and complexity.

Pre-20th Century

Joseph Addison, Matthew Arnold, Francis Bacon, James Boswell, Thomas Carlyle, Samuel Taylor Coleridge, Jean de Crèvecoeur, Charles Darwin, Thomas De Quincey, Frederick Douglass, Ralph Waldo Emerson, Benjamin Franklin, Margaret Fuller, Edward Gibbon, Charlotte Perkins Gilman, William Hazlitt, Thomas Hobbes, Harriet Jacobs (Linda Brent), Thomas Jefferson, Samuel Johnson, Charles Lamb, John Locke, Thomas Macaulay, Niccolò Machiavelli, John Stuart Mill, John Milton, Michel de Montaigne, Thomas More, Thomas Paine, Francis Parkman, Walter Pater, Samuel Pepys, John Ruskin, George Bernard Shaw, Richard Steele, Jonathan Swift, Henry David Thoreau, Alexis de Tocqueville, Oscar Wilde, Mary Wollstonecraft

20th Century to the Present

Edward Abbey, Diane Ackerman, James Agee, Paula Gunn Allen, Roger Angell, Natalie Angier, Gloria Anzaldúa, Hannah Arendt, Michael Arlen, Margaret Atwood, James Baldwin, Dave Barry, Melba Patillo Beals, Simone de Beauvoir, Lerone Bennett Jr., Wendell Berry, Sven Birkerts, Susan Bordo, Jacob Bronowski, David Brooks, William F. Buckley, Judith Butler, Rachel Carson, G. K. Chesterton, Winston Churchill, Kenneth Clark, Judith Ortiz Cofer, Jill Ker Conway, Arlene Croce, Richard Dawkins, Vine Deloria Jr., Daniel Dennett, Jared Diamond, Joan Didion, Annie Dillard, Maureen Dowd, Elizabeth Drew, W. E. B. Du Bois, Leon Edel, Gretel Ehrlich, Loren Eiseley, Richard Ellmann, Nora Ephron, Niall Ferguson, Timothy Ferris, M. F. K. Fisher, Frances Fitzgerald, Janet Flanner (Genêt), Tim Flannery, Shelby Foote, Richard Fortey, John Hope Franklin, Antonia Fraser, Thomas L. Friedman, Paul Fussell, John Kenneth Galbraith, Mavis Gallant, Henry Louis Gates Jr., Atul Gawande, Ellen Goodman, Nadine Gordimer, Stephen Jay Gould, Stephanie Elizondo Griest, David Halberstam, Elizabeth Hardwick, Elva Trevino Hart, Chris Hedges, John Hersey, Christopher Hitchens, Edward Hoagland, Richard Holmes, bell hooks, Zora Neale Hurston, Pauline Kael, Evelyn Fox Keller, Helen Keller, George Kennan, Jamaica Kincaid, Martin Luther King Jr., Barbara Kingsolver, Maxine Hong Kingston, Naomi Klein, Paul Krugman, Alex Kuczynski, Lewis H. Lapham, T. E. Lawrence, Aldo Leopold, Gerda Lerner, Andy Logan, Philip Lopate, Barry Lopez, Norman Mailer, Nancy Mairs, Peter Matthiessen, Mary McCarthy, Frank McCourt, Bill McKibben, John McPhee, Margaret Mead, H. L. Mencken, Jessica Mitford, N. Scott Momaday, Jan Morris, John Muir, Donald M. Murray, V. S. Naipaul, Geoffrey Nunberg, Joyce Carol Oates, Barack Obama, Tillie Olsen, Susan Orlean, George Orwell, Cynthia Ozick, Steven Pinker, Francine Prose, David Quammen, Arnold Rampersad, Ishmael Reed, Rick Reilly, David Remnick, Adrienne Rich, Mordecai Richler, Richard Rodriguez, Sharman Apt Russell, Carl Sagan, Edward Said, Scott Russell Sanders, George Santayana, Simon Schama, Arthur M. Schlesinger, David Sedaris, Richard Selzer, Leslie Marmon Silko, Barbara Smith, Red Smith, Susan Sontag, Shelby Steele, Lincoln Steffens, Ronald Takaki, Paul Theroux, Lewis Thomas, George Trevelyan, Calvin Trillin, Barbara Tuchman, Cynthia Tucker, Laurel Thatcher Ulrich, John Updike, Gore Vidal, Alice Walker, Jonathan Weiner, Eudora Welty, Cornel West, E. B. White, George Will, Terry Tempest Williams, Garry Wills, E. O. Wilson, Edmund Wilson, Tom Wolfe, Virginia Woolf, Richard Wright, Malcolm X, Anzia Yezierska

THE EXAM

Yearly, the AP English Language and Composition Development Committee prepares an 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 free-response (essay) questions from year to year. The free-response 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 free-response section of the exam counts for 55 percent of the total score; performance on the multiple-choice section, 45 percent. Multiple-choice scores are based on the number of questions answered correctly. Points are not deducted for incorrect answers, and no points are awarded for unanswered questions. Because points are not deducted for incorrect answers, students are encouraged to answer all multiple-choice questions. On any questions students do not know the answer to, students should eliminate as many choices as they can, and then select the best answer among the remaining choices.

As part of its ongoing review of the AP English Language and Composition Exam, the Development Committee has revised the directions for the synthesis essay. The new synthesis directions go into effect beginning with the May 2011 exams. The most important point to understand about the new directions is that **the nature of the synthesis task itself has not changed**. The directions to students have been updated, but **the synthesis essay itself remains fundamentally the same**.

The main goal of the changes to the synthesis essay directions is to provide students clearer and more concise guidelines for approaching the task. The revised language streamlines the directions to bring them closer to the other writing tasks that appear on the AP English Language and Composition Exam. The various section headings have been eliminated, and sections that addressed similar concerns have been consolidated. In addition, the new directions clarify expectations about how students should synthesize, incorporate and cite the sources provided in the task.

The two sample synthesis questions (pages 35 and 42) have been updated to illustrate the new directions.

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

1. Which of the following best describes the rhetorical function of the second sentence in the passage?

   (A) It makes an appeal to authority.
   (B) It restates the thesis of the passage.
   (C) It expresses the causal relationship between morality and writing style.
   (D) It provides a specific example for the preceding generalization.
   (E) It presents a misconception that the author will correct.

2. Which of the following phrases does the author use to illustrate the notion of an unnatural and pretentious writing style?

   (A) "unconnected, slipshod allusions" (line 7)
   (B) "throw words together" (lines 8–9)
   (C) "gabble on at a venture" (line 22)
   (D) "get upon stilts" (lines 30–31)
   (E) "pitch upon the very word" (line 34)

3. In lines 10–32 of the passage, the author uses an extended analogy between

   (A) language and morality
   (B) preaching and acting
   (C) writing and speaking
   (D) vulgar English and incorrect pronunciation
   (E) ordinary life and the theater

4. In line 17, "common speech" refers to

   (A) metaphorical language
   (B) current slang
   (C) unaffected expression
   (D) regional dialect
   (E) 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 (to whom we’ll presently come) but his drinking bouts were truly awe-inspiring and he was not without his sensitivity. In the throes of his passion he would shout to the whole wide world one concise command, “Shut up!” Which was disconcerting enough to all who heard (except, perhaps, the singer), but such were the labyrinthine acoustics of courtyards and areaways that he seemed to direct his command at me. The writer’s block which this produced is indescribable. On one heroic occasion he yelled his obsessive command without one interruption longer than necessary to take another drink (and with no appreciable loss of volume, penetration or authority) for three long summer days and nights, and shortly afterwards he died. Just how many lines of agitated prose he cost me I’ll never know, but in all that chaos of sound I sympathized with his obsession, for I, too, hungered and thirsted for quiet. Nor did he inspire me to a painful identification, and for that I was thankful. Identification, after all, involves feelings of guilt and responsibility, and, since I could hardly hear my own typewriter keys, I felt in no way accountable for his condition. We were simply fellow victims of the madding crowd. May he rest in peace.

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

Now, I had learned from the jazz musicians I had known as a boy in Oklahoma City something of the discipline and devotion to his art required of the artist. Hence I knew something of what the singer faced. These jazzmen, many of them now world-famous, lived for and with music intensely. Their driving motivation was neither money nor fame, but the will to achieve the most eloquent expression of idea-emotions through the technical mastery of their instruments (which, incidentally, some of them wore as a priest wears the cross) and the give and take, the subtle rhythmical shaping and blending of idea, tone, and imagination demanded of group improvisation. The delicate balance struck between strong individual personality and the group during those early jam sessions was a marvel of social organization. I had learned too that the end of all this discipline and technical mastery was the desire to express an affirmative way of life through its musical tradition and that this tradition insisted that each artist achieve his creativity within its frame. He must learn the best of the past, and add to his personal vision. Life could be harsh, loud, and wrong if it wished, but they lived it fully, and when they expressed their attitude toward the world it was with a fluid style that reduced the chaos of living to form.

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

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 the knocking on its doors. It would admit foreign embassies who came to plead for trade treaties only if they performed the ritual of three genuflections and nine prostrations in approaching the Son of Heaven. British envoys, after surmounting innumerable obstacles to reach Peking, balked at the kowtow and turned back empty-handed.

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.

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.[1]

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."[2] 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."[3]

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, 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.

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[1] 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.

[2] "Machine Tools at the Philadelphia Exhibition," *Engineering* (26 May 1876), p. 427, cited by Kasson, see note 1 above.

[3] "The International Exhibition of 1876," *Scientific American Supplement* (17 June 1876), p. 386, cited by Kasson, see note 1 above.

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

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 Americans had been flocking to Florida and returning 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 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 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 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 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.

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 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 "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 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. 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 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 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, 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!"

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.

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."

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 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.

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 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 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)

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.

4. (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.

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. But in Huxley's vision, no Big Brother is required to deprive people of their autonomy, maturity and history. As he saw it, people will come to love their oppression, to adore the technologies that undo their capacities to think.

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

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

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?

Carefully read the following six sources, including the introductory information for each source. Then synthesize information from at least three of the sources and incorporate it into a coherent, well-developed essay that defends, challenges, or qualifies the claim that television has had a positive impact on presidential elections.

Make sure that your argument is central; use the sources to illustrate and support your reasoning. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

Source A (Campbell)
Source B (Hart and Triece)
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>.

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

Year	Networks	Candidates	Date	Rating	Homes (millions)	People (millions)
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.

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

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.

Carefully read the following six sources, including the introductory information for each source. Then synthesize information from at least three of the sources and incorporate it into a coherent, well-developed essay that develops a position on the most important considerations facing the person responsible for securing a new work of art or an artifact for a museum.

Make sure that your argument is central; use the sources to illustrate and support your reasoning. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using 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. . . .

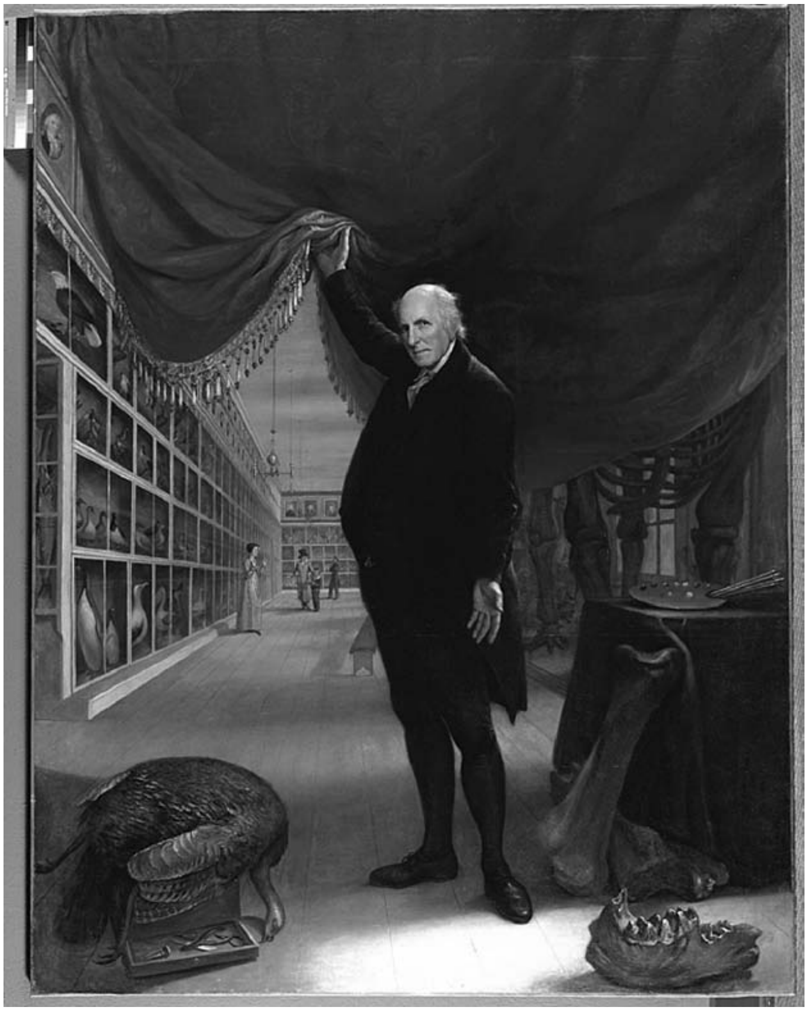
Our financial woes were exacerbated by a poor management structure, a result of a decentralized system in which each department enjoyed considerable autonomy in terms of exhibitions, acquisitions, and programs. Furthermore, influential trustees often aligned themselves with the curators of departments 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 Willson. 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 52–53. 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 and Composition 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 and complements the reading done in previous English courses so that by the time students complete their AP course, they will have read works from several genres and periods — from the 16th to the 21st century. More importantly, they will have gotten to know a few works well. In the course, 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 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 the meaning and value of a piece of writing.

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 AP students will have studied, at some point in their high school years, literature from both British and American writers, as well as works written from the 16th 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 and Composition Exam depends on a level of maturity consistent with the age of 12th-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. Such 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 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 and Composition 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 free-response 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; John Cheever; Kate Chopin; Sandra Cisneros; 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

THE EXAM

Yearly, the AP English Literature and Composition Development Committee, made up of high school and college English teachers, 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 free-response questions are 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 free-response questions. Performance on the free-response section of the exam counts for 55 percent of the total score; performance on the multiple-choice section, 45 percent. Examples of multiple-choice and free-response questions from previous exams are presented below and are intended to represent the scope and difficulty of the exam. The questions are samples; they are not a sample exam. In the questions reproduced here, the authors of the passages and poems on which the multiple-choice questions are based are George Eliot, Richard Wilbur, Gwendolyn Brooks and Samuel Taylor Coleridge.

Multiple-choice scores are based on the number of questions answered correctly. Points are not deducted for incorrect answers, and no points are awarded for unanswered questions. Because points are not deducted for incorrect answers, students are encouraged to answer all multiple-choice questions. On any questions students do not know the answer to, students should eliminate as many choices as they can, and then select the best answer among the remaining choices.

Sample Multiple-Choice Questions

Questions 1–11. Read the following passage carefully before you choose your answers.

Certainly the religious and moral ideas of the Dodsons and Tullivers were of too specific a kind to be arrived at deductively from the statement that they were part of the Protestant population of Great Britain. Their theory of life had its core of soundness, as all theories must have on which decent and prosperous families have been reared and have flourished; but it had the very slightest tincture of theology. If, in the maiden days of the Dodson sisters, their Bibles opened more easily at some parts than other, it was because of dried tulip-petals, which had been distributed quite impartially, without preference for the historical, devotional, or doctrinal. Their religion was of a simple, semi-pagan kind, but there was no heresy in it—if heresy properly means choice—for they didn't know there was any other religion, except that of chapel-goers, which appeared to run in families, like asthma. How *should* they know? The vicar of their pleasant rural parish was not a controversialist, but a good hand at whist,[1] and one who had a joke always ready for a blooming female parishioner. The religion of the Dodsons consisted in revering whatever was customary and respectable: it was necessary to be baptized, else one could not be buried in the churchyard, and to take the sacrament before death as a security against more dimly understood perils; but it was of equal necessity to have the proper pall-bearers and well-cured hams at one's funeral, and to leave an unimpeachable will. A Dodson would not be taxed with the omission of anything that was becoming, or that belonged to that eternal fitness of thing which was plainly indicated in the practice of the most substantial parishioners, and in the family traditions—such as obedience to parents, faithfulness to kindred, industry, rigid honesty, thrift, the thorough scouring of wooden and copper utensils, the hoarding of coins likely to disappear from the currency, the production of first-rate commodities for the market, and the general preference for whatever was home-made. The Dodsons were a very proud race, and their pride lay in the utter frustration of all desire to tax them with a breach of traditional duty or propriety. A wholesome pride in many respects, since it identified honour with perfect integrity, thoroughness of work, and faithfulness to admitted rules: and society owes some worthy qualities in many of her members to mothers of the Dodson class, who made their butter and their fromenty[2] well, and would have felt disgraced to make it otherwise. To be honest and poor was never a Dodson motto, still less to seem rich though being poor; rather, the family badge was to be honest and rich; and not only rich, but richer than was supposed. To live respected, and have the proper bearers at your funeral, was an achievement of the ends of existence that would be entirely nullified if, on the reading of your Will, you sank in the opinion of your fellow-men, either by turning out to be poorer than they expected, or by leaving your money in a capricious manner, without strict regard to degrees of kin. The right thing must always be done towards kindred. The right thing was to correct them severely, if they were other than a credit to the family, but still not to alienate from them the smallest rightful share in the family shoe-buckles and other property.

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[1] a card game

[2] hulled wheat boiled in milk and flavored with sugar and spices

A conspicuous quality in the Dodson character was its genuineness: its vices and virtues alike were phases of a proud, honest egoism, which had a hearty dislike to whatever made against its own credit and interest, and would be frankly hard of speech to inconvenient "kin," but would never forsake or ignore them—would not let them want bread, but only require them to eat it with bitter herbs.

1. From the first sentence, one can infer which of the following about the Dodsons' and Tullivers' religious and moral ideas?

   (A) The narrator is unable to describe them with complete accuracy.
   (B) They have no real logical foundation.
   (C) They cannot be appreciated by anyone who does not share them.
   (D) They spring from a fundamental lack of tolerance for the ideas of others.
   (E) They are not typical of those of British Protestants in general.

2. In lines 13–17 ("Their religion . . . asthma"), the narrator draws attention to the Dodson sisters'

   (A) devotion to certain rituals
   (B) untroubled complacency
   (C) deep religious conviction
   (D) disturbed consciences
   (E) sense of history and tradition

3. It can be inferred that the vicar mentioned in line 18 was

   (A) not particularly interested in theology
   (B) not very well regarded by female parishioners
   (C) too pious to please the Dodsons
   (D) too impractical to keep the church on a sound financial footing
   (E) more ascetic than his parishioners might have wished

4. Which of the following expressions most obviously suggests a satirical point of view?

   (A) "too specific" (line 2)
   (B) "have been reared and have flourished" (line 7)
   (C) "no heresy in it" (line 14)
   (D) "like asthma" (line 17)
   (E) "not a controversialist" (line 19)

5. By commenting that the Dodsons viewed the things described in lines 23–28 as being “of equal necessity,” the narrator emphasizes the Dodsons’

(A) dislike of empty ceremony
(B) failure to acknowledge their own mortality
(C) keen sense of their own spiritual shortcomings
(D) indifference to traditional Protestant practices followed by their parents
(E) tendency not to distinguish between the spiritual and the practical

6. The reference to “family shoe-buckles” (line 63) serves chiefly to

(A) minimize the importance that property held for the Dodsons
(B) emphasize a realistic description of the family’s actual holdings
(C) satirize the Dodsons’ preoccupation with property
(D) generalize about the obsessiveness of a particular class of people
(E) denounce the magnitude of the Dodsons’ material wealth

7. In line 69, the adjective “inconvenient” is used

(A) metaphorically
(B) euphemistically
(C) inappropriately
(D) pedantically
(E) grandiloquently

8. The last sentence implies that the Dodsons would require that errant relatives

(A) suffer the material consequences of their actions
(B) humbly accept criticism for their shortcomings
(C) abandon their claims to the family fortune
(D) make amends by restoring the family’s good name
(E) withdraw from society until they were forgiven

9. In the passage, the narrator is most concerned with

(A) describing the values held by the Dodsons
(B) contrasting different forms of British Protestantism
(C) arguing for the importance of theological values as opposed to practical ones
(D) lamenting the decline of religious values in the lives of people like the Dodsons
(E) questioning the sincerity of the Dodsons

10. Which of the following would the Dodsons probably NOT approve of in a family member?

(A) A frugal style of life
(B) A social relationship with the clergy
(C) A display of pride in one’s ancestry
(D) An indifference to the value of property
(E) A tendency to criticize a wayward relative

11. Which of the following is used figuratively?

(A) “well-cured hams at one’s funeral” (lines 27–28)
(B) “the hoarding of coins” (line 36)
(C) “their butter and their fromenty” (line 47)
(D) “the proper bearers at your funeral” (lines 52–53)
(E) “to eat it with bitter herbs” (line 71)

Questions 12–23. Read the following poem carefully before you choose your answers.

Advice to a Prophet

When you come, as you soon must, to the streets of our city,
Mad-eyed from stating the obvious,
Not proclaiming our fall but begging us
In God’s name to have self-pity,

Spare us all word of the weapons, their force and range,
The long numbers that rocket the mind;
Our slow, unreckoning hearts will be left behind,
Unable to fear what is too strange.

Nor shall you scare us with talk of the death of the race.
How should we dream of this place without us?–
The sun mere fire, the leaves untroubled about us,
A stone look on the stone’s face?

Speak of the world’s own change. Though we cannot conceive
Of an undreamt thing, we know to our cost
How the dreamt cloud crumbles, the vines are blackened by frost,
How the view alters. We could believe,

If you told us so, that the white-tailed deer will slip
Into perfect shade, grown perfectly shy,
The lark avoid the reaches of our eye,
The jack-pine lose its knuckled grip

On the cold ledge, and every torrent burn
As Xanthus* once, its gliding trout
Stunned in a twinkling. What should we be without
The dolphin’s arc, the dove’s return,

These things in which we have seen ourselves and spoken?
Ask us, prophet, how we shall call
Our natures forth when that live tongue is all
Dispelled, that glass obscured or broken

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* in Greek myth, a river scalded by Hephaestus, god of fire

In which we have said the rose of our love and the clean
Horse of our courage, in which beheld
The singing locust of the soul unshelled,
And all we mean or wish to mean.

Ask us, ask us whether with the worldless rose
Our hearts shall fail us; come demanding
Whether there shall be lofty or long standing
When the bronze annals of the oak-tree close.

"Advice to a Prophet" in ADVICE TO A PROPHET AND OTHER POEMS, copyright © 1959 and renewed 1987 by Richard Wilbur, reproduced by permission of Houghton Mifflin Harcourt Publishing Company. This material may not be reproduced in any form or by any means without the prior written permission of the publisher.

12. In lines 1–12, the speaker assumes that the prophet will come proclaiming

(A) a new religious dispensation
(B) joyous self-awareness
(C) a new political order
(D) the horror of self-destruction
(E) an appreciation of nature

13. According to the speaker, the prophet's "word of the weapons" (line 5) will probably not be heeded because

(A) human beings are interested in weapons
(B) nature is more fascinating than warfare
(C) men and women are more concerned with love than with weapons
(D) people have heard such talk too often before
(E) people cannot comprehend abstract descriptions of power

14. In the phrase "A stone look on the stone's face" (line 12), the speaker is suggesting that

(A) a stone is the most difficult natural object to comprehend
(B) such a stone is a metaphor for human understanding
(C) it is human beings who attribute meaning to nature
(D) nature is a hostile environment for the human race
(E) the pain of life is bearable only to a stoic

15. In line 13 ("Speak of the world's own change"), the speaker is doing which of the following?

(A) Anticipating the prophet's own advice
(B) Despairing of ever influencing the prophet
(C) Exchanging his own point of view for that of the prophet
(D) Heeding the prophet's advice
(E) Prescribing what the prophet should say

16. In lines 13–16 ("Though . . . alters"), the speaker is asserting that we
    - (A) learn about nature according to our individual points of view
    - (B) can never understand change in nature
    - (C) are always instructed by an altering of our perspective
    - (D) have all experienced loss and disappointment
    - (E) realize that the end of the world may be near

17. The phrase "knuckled grip" (line 20) primarily implies that the jack-pine
    - (A) will never really fall from the ledge
    - (B) has roots that grasp like a hand
    - (C) is very precariously attached to the ledge
    - (D) is a rough and inhuman part of nature
    - (E) is very awkwardly placed

18. The speaker implies that without "The dolphin's arc, the dove's return" (line 24), we would
    - (A) be less worried about war and destruction
    - (B) crave coarser pleasures than the enjoyment of nature
    - (C) have less understanding of ourselves and our lives
    - (D) be unable to love our fellow creatures
    - (E) find ourselves unwilling to heed the advice of prophets

19. The phrase "that live tongue" (line 27) is best understood as
    - (A) a metaphor for nature
    - (B) an image of the poet's mind
    - (C) a symbol of the history of the world
    - (D) a reference to the poem itself
    - (E) a metaphor for the advice of the prophet

20. According to the speaker, how do we use the images of the rose (line 29), the horse (line 30), and the locust (line 31)?
    - (A) Literally to denote specific natural objects
    - (B) As metaphors to aid in comprehending abstractions
    - (C) As similes illustrating the speaker's attitude toward nature
    - (D) To reinforce images previously used by the prophet
    - (E) To explain the need for scientific study of nature

21. Which of the following best describes an effect of the repetition of the phrase "ask us" in line 33?
    - (A) It suggests that the prophet himself is the cause of much of the world's misery.
    - (B) It represents a sarcastic challenge to the prophet to ask the right questions.
    - (C) It suggests that the speaker is certain of the answer the prophet will give.
    - (D) It makes the line scan as a perfect example of iambic pentameter.
    - (E) It provides a tone of imploring earnestness.

22. Which of the following best paraphrases the meaning of line 36?

    (A) When the end of the year has come
    (B) When the chronicles no longer tell of trees
    (C) When art no longer imitates nature
    (D) When nature has ceased to exist
    (E) When the forests are finally restored

23. Which of the following best describes the poem as a whole?

    (A) An amusing satire on the excesses of modern prophets
    (B) A poetic expression of the need for love to give meaning to life
    (C) A lyrical celebration of the importance of nature for human beings
    (D) A personal meditation on human courage in the face of destruction
    (E) A philosophical poem about human beings and nature

Questions 24–33. Read the following passage carefully before you choose your answers.

What had been wanted was this always, this always to last, the talking softly on this porch, with the snake plant in the jardiniere in the southwest corner, and the obstinate slip from Aunt Eppie's magnificent Michigan fern at the left side of the friendly door. Mama, Maud Martha, and Helen rocked slowly in their rocking chairs, and looked at the late afternoon light on the lawn, and at the emphatic iron of the fence and at the poplar tree. These things might soon be theirs no longer. Those shafts and pools of light, the tree, the graceful iron, might soon be viewed possessively by different eyes.

Papa was to have gone that noon, during his lunch hour, to the office of the Home Owners' Loan. If he had not succeeded in getting another extension, they would be leaving this house in which they had lived for more than fourteen years. There was little hope. The Home Owners' Loan was hard. They sat, making their plans.

"We'll be moving into a nice flat somewhere," said Mama. "Somewhere on South Park, or Michigan, or in Washington Park Court." Those flats, as the girls and Mama knew well, were burdens on wages twice the size of Papa's. This was not mentioned now.

"They're much prettier than this old house," said Helen. "I have friends I'd just as soon not bring here. And I have other friends that wouldn't come down this far for anything, unless they were in a taxi."

Yesterday, Maud Martha would have attacked her.

Tomorrow she might. Today she said nothing. She merely gazed at a little hopping robin in the tree, her tree, and tried to keep the fronts of her eyes dry.

"Well, I do know," said Mama, turning her hands over and over, "that I've been getting tireder and tireder of doing that firing. From October to April, there's firing to be done."

"But lately we've been helping, Harry and I," said Maud Martha. "And sometimes in March and April and in October, and even in November, we could build a little fire in the fireplace. Sometimes the weather was just right for that."

She knew, from the way they looked at her, that this had been a mistake. They did not want to cry.

But she felt that the little line of white, somewhat ridged with smoked purple, and all that cream-shot saffron, would never drift across any western sky except that in back of this house. The rain would drum with as sweet a dullness nowhere but here. The birds of South Park were mechanical birds, no better than the poor caught canaries in those "rich" women's sun parlors.

"It's just going to kill Papa!" burst out Maud Martha. "He loves this house! He lives for this house!"

"He lives for us," said Helen. "It's us he loves. He wouldn't want the house, except for us."

"And he'll have us," added Mama, "wherever."

"You know," Helen sighed, "if you want to know the truth, this is a relief. If this hadn't come up, we would have gone on, just dragged on, hanging out here forever."

"It might," allowed Mama, "be an act of God. God may just have reached down, and picked up the reins."

"Yes," Maud Martha cracked in, "that's what you always say—that God knows best." Her mother looked at her quickly, decided the statement was not suspect, looked away.

Helen saw Papa coming. "There's Papa," said Helen. They could not tell a thing from the way Papa was walking. It was that same dear little staccato walk, one shoulder down, then the other, then repeat, and repeat. They watched his progress. He passed the Kennedys', he passed the vacant lot, he passed Mrs. Blakemore's. They wanted to hurl themselves over the fence, into the street, and shake the truth out of his collar. He opened his gate—the gate—and still his stride and face told them nothing.

"Hello," he said.

Mama got up and followed him through the front door. The girls knew better than to go in too.

Presently Mama's head emerged. Her eyes were lamps turned on.

"It's all right," she exclaimed. "He got it. It's all over. Everything is all right."

The door slammed shut. Mama's footsteps hurried away.

"I think," said Helen, rocking rapidly, "I think I'll give a party. I haven't given a party since I was eleven. I'd like some of my friends to just casually see that we're homeowners."

24. The chief effect of the first paragraph is to

(A) foreshadow the outcome of Papa's meeting
(B) signal that change in the family's life is overdue
(C) convey the women's attachment to the house
(D) emphasize the deteriorating condition of the house
(E) echo the fragmented conversation of the three women

25. The narrator reveals the family's fundamental feeling for the house and its location primarily through

(A) depiction of earlier scenes of family stress
(B) direct allusion to family ancestors
(C) analysis of the family's respectability
(D) evocation of ordinary sensory pleasures
(E) description of onerous family chores

26 Helen's comments about "this old house" and her friends (lines 25–28) are best described as

(A) an effort to be witty
(B) a true and sad observation
(C) a weak rationalization
(D) a sarcastic attack on Mama
(E) an obviously fervent hope

27. Maud Martha decided to say "nothing" (line 30) chiefly because

(A) her family's fate depended on a momentous decision being made that particular day
(B) she was very fearful of Helen's wrath and was loath to contradict her
(C) for once she found that she agreed with what Helen was saying
(D) looking at the robin, she was entranced and did not wish to break the spell
(E) she could not understand the heavy burden Papa had to carry

28. Which of the following most clearly distinguishes Maud Martha's attitude from that of Mama and Helen?
    - (A) Maud Martha is reluctant to accept the impending misfortune, whereas Mama and Helen try to accommodate it.
    - (B) Maud Martha wants to shield Papa, whereas Mama and Helen want to urge him to fight.
    - (C) Maud Martha is eager to move to South Park, but Mama and Helen are reluctant to move.
    - (D) Maud Martha is enraged at Mama, Helen, and Papa for quietly accepting misfortune.
    - (E) Maud Martha believes more in the power of God to change things than do Mama and Helen.

29. The "mistake" mentioned in line 43 was to
    - (A) assert that a fire in November made any difference
    - (B) recall a pleasant memory about their home
    - (C) remind the others how exhausting the firing was
    - (D) suggest that life at home was uncomfortable
    - (E) exaggerate the extent to which Harry and Maud Martha could help

30. Lines 44–51 imply that life at South Park, compared with life at home, is
    - (A) restricted and artificial
    - (B) elegant and richly decorative
    - (C) humorless and self-indulgent
    - (D) comfortable, warm, and peaceful
    - (E) nearly the same in most details

31. Maud Martha's mother looks at Maud Martha "quickly" (line 65) because she
    - (A) feels that Maud Martha is being unusually agreeable
    - (B) thinks fleetingly that her daughter is mocking her
    - (C) is unusually preoccupied with the impending return of Papa
    - (D) wants to see whether Maud Martha is trying to hide her embarrassment
    - (E) has no more time to deal with Maud Martha's ill temper

32. The landmarks that Papa passes on his walk home (lines 71–72) are carefully noted primarily in order to
    - (A) provide background atmosphere for the family's more elevated social position
    - (B) suggest that the family is much like the other families in the neighborhood
    - (C) provide a contrast to Papa's anguish resulting from his meeting
    - (D) foreshadow the weight of the news Papa is carrying home to them
    - (E) emphasize the high degree of suspense and tension the three women feel

33. The final paragraph of the passage (lines 86–89) reveals primarily that Helen

(A) is still little more than a naïve adolescent
(B) has a basically superficial personality
(C) has renewed feelings of confidence and pride
(D) is fiercely protective of her parents and family
(E) is determined to put a good face on an unfortunate situation

Questions 34–46. Read the following poem carefully before you choose your answers.

The Eolian Harp[1]

My pensive Sara! thy soft cheek reclined
Thus on mine arm, most soothing sweet it is
To sit beside our Cot,[2] our Cot o'ergown
With white-flower'd Jasmin, and the broad-leav'd Myrtle,
(Meet emblems they of Innocence and Love!)
And watch the clouds, that late were rich with light,
Slow saddening round, and mark the star of eve
Serenely brilliant (such should Wisdom be)
Shine opposite! How exquisite the scents
Snatch'd from yon bean-field! and the world *so* hush'd!
The stilly murmur of the distant Sea
Tells us of silence.
And that simplest Lute,[3]
Placed length-ways in the clasping casement, hark!
How by the desultory breeze caress'd,
Like some coy maid half yielding to her lover,
It pours such sweet upbraiding, as much needs
Tempt to repeat the wrong! And now, its strings
Boldlier swept, the long sequacious notes
Over delicious surges sink and rise,
Such a soft floating witchery of sound
As twilight Elfins make, when they at eve
Voyage on gentle gales from Fairy-Land,
Where Melodies round honey-dropping flowers,
Footless and wild, like birds of Paradise,
Nor pause, nor perch, hovering on untam'd wing!
O! the one Life within us and abroad,
Which meets all motion and becomes its soul,
A light in sound, a sound-like power in light,
Rhythm in all thought, and joyance every where—
Methinks, it should have been impossible
Not to love all things in a world so fill'd;
Where the breeze warbles, and the mute still air

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[1] a box with strings across its open ends that makes music as the breeze passes through it
[2] cottage
[3] the harp

Is Music slumbering on her instrument.

And thus, my Love! as on the midway slope
Of yonder hill I stretch my limbs at noon,
Whilst through my half-clos'd eye-lids I behold
The sunbeams dance, like diamonds, on the main,
And tranquil muse upon tranquillity;
Full many a thought uncall'd and undetain'd,
And many idle flitting phantasies,
Traverse my indolent and passive brain,
As wild and various as the random gales
That swell and flutter on this subject Lute!
And what if all of animated nature
Be but organic Harps diversely fram'd,
That tremble into thought, as o'er them sweeps
Plastic and vast, one intellectual breeze,
At once the Soul of each, and God of all?
But thy more serious eye a mild reproof
Darts, O belovéd Woman! nor such thoughts
Dim and unhallow'd dost thou not reject,
And biddest me walk humbly with my God.
Meek Daughter in the family of Christ!
Well hast thou said and holily disprais'd
These shapings of the unregenerate mind;
Bubbles that glitter as they rise and break
On vain Philosophy's aye-babbling spring.
For never guiltless may I speak of him,
The Incomprehensible! save when with awe
I praise him, and with Faith that inly *feels*;
Who with his saving mercies healéd me,
A sinful and most miserable man,
Wilder'd and dark, and gave me to possess
Peace, and this Cot, and thee, heart-honour'd Maid!

34. In the first section of the poem (lines 1–12), the speaker seeks to convey a feeling of

    (A) curiosity
    (B) contentment
    (C) remoteness
    (D) resignation
    (E) foreboding

35. In context, "saddening" (line 7) suggests that the

    (A) clouds have become darker
    (B) speaker is increasingly melancholy
    (C) happiness of the speaker will fade
    (D) security of the couple will be threatened
    (E) prospect of night vexes the speaker

36. The speaker gives explicit symbolic significance to which of the following?

    I. The "Jasmin" (line 4)
    II. The "Myrtle" (line 4)
    III. The "star" (line 7)
    IV. The "Sea" (line 11)

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

37. Lines 11–12 ("The . . . silence") are best understood to mean which of the following?

    (A) The silence is such that even the sea itself is aware of it.
    (B) We are in a quiet place, but the sea, however distant, is at least not silent.
    (C) Even the gentle murmuring of the sea is fading into silence.
    (D) The fact that we can just hear the far-off sea shows how quiet our surroundings are.
    (E) The silence of the sea speaks more forcefully than words can of the hushed world around us.

38. In lines 14–15, the breeze is compared to

    (A) a lute
    (B) a maiden
    (C) a lover
    (D) an elf
    (E) a wave

39. In lines 32–33, “the mute still air . . . instrument” suggests that the

    (A) sound of the lute makes the speaker drowsy
    (B) music cannot exist while the air remains silent
    (C) sound of the lute can make the air itself mute
    (D) lute can make music even without the breeze
    (E) air itself contains potential music

40. In line 38, “tranquil” functions as which of the following?

    (A) An adjective modifying “I” (line 36)
    (B) An adverb modifying “behold” (line 36)
    (C) An adjective modifying “sunbeams” (line 37)
    (D) An adjective modifying “muse” (line 38)
    (E) An adverb modifying “muse” (line 38)

41. In lines 34–43, the speaker compares

    (A) his muse to tranquillity
    (B) his brain to the lute
    (C) the midpoint of his life to noon
    (D) his thoughts to the ocean
    (E) his muse to a sunbeam

42. Lines 44–48 can be best described as a

    (A) digression from the main subject of the poem
    (B) change from description to narration
    (C) counterargument to establish the speaker’s credibility
    (D) metaphorical application of the image of the lute
    (E) simile for the relationship between the speaker and Sara

43. In the last section of the poem (lines 49–64), the speaker implies that to try to fathom the “Incomprehensible” (line 59) is

    (A) every thinking person’s duty
    (B) possible only through metaphor
    (C) difficult except during privileged moments
    (D) the true function of music and poetry
    (E) an act of overweening pride

44. It can be inferred that Sara’s attitude toward the speaker’s speculations is one of

    (A) open hostility
    (B) gentle disapproval
    (C) mild amusement
    (D) fond admiration
    (E) respectful awe

45. In the poem, the Eolian harp is, for the speaker, all of the following EXCEPT
    (A) a source of inspiration
    (B) a source of pleasure
    (C) a gentle reproof
    (D) a suggestive symbol
    (E) an enchanting voice

46. The poem is an example of which of the following verse forms?
    (A) Blank verse
    (B) Heroic couplet
    (C) Terza rima
    (D) Ballad meter
    (E) Free verse

Answers to Multiple-Choice Questions

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

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,
That thou no more wilt weigh my eyelids down,
And steep my senses in forgetfulness?
Why rather, sleep, liest thou in smoky cribs,[1]
Upon uneasy pallets stretching thee,
And hush'd with buzzing night-flies to thy slumber,
Than in the perfum'd chambers of the great,
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?
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,
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[2] sleep, give thy repose
To the wet sea-boy in an hour so rude,
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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[1] huts
[2] 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,
Who thee abroad exposed to public view;
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,
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.
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;
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 subtile 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 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 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 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 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 specks of memory—our small waterlogged eulogies. We are going down to the middle of the Earth with pick-axe eyes, tunneling by train to the interior, carried along by the momentum of the expulsion into the waiting wilderness.

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

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

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

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

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

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

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

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

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

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

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

“She has nothing,” the woman whispers. “Not even diapers.”

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

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

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

“For the baby,” Obasan says urging me.

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

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

5. (Suggested time—40 minutes)

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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Additional Resources

Teacher's Guides and **Course Descriptions** may be downloaded free of charge from AP Central; printed copies may be purchased through the College Board Store (store.collegeboard.com).

Course Audit Resources. For those looking for information on developing syllabi, the AP Course Audit website offers a host of valuable resources. Each subject has a syllabus development guide that includes the guidelines reviewers use to evaluate syllabi as well as multiple samples of evidence for each requirement. Four sample syllabi written by AP teachers and college faculty who teach the equivalent course at colleges and universities are also available. Along with a syllabus self-evaluation checklist and an example textbook list, a set of curricular/resource requirements is provided for each course that outlines the expectations that college faculty nationwide have established for college-level courses. Visit www.collegeboard.com/apcourseaudit for more information and to download these free resources.

Released Exams. Periodically the AP Program releases a complete copy of each exam. In addition to providing the multiple-choice questions and answers, the publication describes the process of scoring the free-response questions and includes examples of students' actual responses, the scoring standards and commentary that explains why the responses received the scores they did. Released Exams are available at the College Board Store (store.collegeboard.com).

Additional, **free AP resources** are available to help students, parents, AP Coordinators and high school and college faculty learn more about the AP Program and its courses and exams. Visit www.collegeboard.com/apfreepubs for details.

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