ENGLISH

ENGLISH LANGUAGE AND COMPOSITION

Course Description

MAY 2007, MAY 2008

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The College Board: Connecting Students to College Success

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

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

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Dear Colleagues:

In 2005, more than 15,000 schools offered high school students the opportunity to take AP® courses, and over 1.2 million students then took the challenging AP Exams. These students felt the power of learning come alive in the classroom, and many earned college credit and placement while still in high school. Behind these students were talented, hardworking teachers who are the heart and soul of the Advanced Placement Program®.

This AP Course Description summarizes the variety of approaches and curricula used in college courses corresponding to the AP course. Teachers have the flexibility to develop their own syllabi and lesson plans, and to bring their individual creativity to the AP classroom. In fact, AP Exams are designed around this flexibility and allow students whose courses vary significantly equal opportunities to demonstrate college-level achievement. Finally, this curricular flexibility is reflected in the AP Course Audit, which identifies elements considered by higher education as essential to a college-level course, providing a consistent standard for disparate AP classes across the world, while not setting forth a mandated AP curriculum.

The College Board is committed to supporting the work of AP teachers. AP workshops and Summer Institutes, held around the globe, provide stimulating professional development for tens of thousands of teachers each year. The College Board Fellows stipends provide funds to support many teachers’ attendance at these Institutes. Teachers and administrators can also visit AP Central, the College Board’s online home for AP professionals, at apcentral.collegeboard.com. Here, teachers have access to a growing set of resources, information, and tools, from textbook reviews and lesson plans to electronic discussion groups (EDGs) and the most up-to-date exam information. I invite all teachers, particularly those who are new to the AP Program, to take advantage of these resources.

As we look to the future, the College Board’s goal is to broaden access to AP classes while maintaining high academic standards. Reaching this goal will require a lot of hard work. We encourage you to connect students to college and opportunity not only by providing them with the challenges and rewards of rigorous academic programs like AP but also by preparing them in the years leading up to AP courses.

Sincerely,

Gaston Caperton
President
The College Board
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Welcome to the AP® Program

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

Most colleges and universities in the United States, as well as colleges and universities in more than 30 other countries, have an AP policy granting incoming students credit, placement, or both on the basis of their AP Exam grades. Many of these institutions grant up to a full year of college credit (sophomore standing) to students who earn a sufficient number of qualifying AP grades.

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

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

AP Courses

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

AP Exams

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

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

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

**Biology**

**Calculus**
- Calculus AB
- Calculus BC

**Chemistry**

**Chinese Language and Culture**
(First offered 2006-07)

**Computer Science**
- Computer Science A
- Computer Science AB

**Economics**
- Macroeconomics
- Microeconomics

**English**
- English Language and Composition
- English Literature and Composition

**Environmental Science**

**French**
- French Language
- French Literature

**German Language**

**Government and Politics**
- Comparative Government and Politics
- United States Government and Politics

**History**
- European History
- United States History
- World History

**Human Geography**

**Italian Language and Culture**

**Japanese Language and Culture**
(First offered 2006-07)

**Latin**
- Latin Literature
- Latin: Vergil

**Music Theory**

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

**Psychology**

**Russian Language and Culture**
(First offered: date to be determined)

**Spanish**
- Spanish Language
- Spanish Literature

**Statistics**
AP English

Important Changes and Additions to This Course Description

- Changes to the English Language and Composition Exam starting in May 2007, page 11.
- Sample synthesis essay and scoring guidelines, pages 36–44.

Overview

For each AP subject, the College Board asks Development Committees to provide descriptions of typical introductory college courses and to assess equivalent achievement in them. Institutions make use of these course descriptions and assessments so that strong, motivated students can complete meaningful elements of college-level studies while in any participating high school and then proceed to advanced courses, with appropriate credit, at any participating college.

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

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

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

The AP English Development Committees therefore offer parallel exams: one in Language and Composition and one in Literature and Composition. The committees intend them both to be of equal rigor in keeping with the standards of quality of the AP Program, and they recommend that students taking either course or exam receive similar treatment by the college granting credit or exemption or both. That is, although the specific college courses that AP credit will satisfy differ from college to college, each exam represents a year’s college-level work. Therefore, the amount of credit that may be given for each exam is the same: up to two semesters of credit for the appropriate grade on either exam.
Because colleges offer many different introductory English courses, it is difficult to describe generally how the two AP English Exams relate to those courses, but the following guidelines should be useful.

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

2. Another common introductory sequence of courses is a one-semester course in composition followed by another semester course that offers additional instruction in argumentation and teaches the skills of synthesizing, summarizing, paraphrasing, quoting, and citing secondary source material. A student presenting a grade of 3 or higher on the AP English Language and Composition Exam might expect to receive credit for the course.

3. At some colleges and universities, students enroll in a composition course in the first semester and in the second semester enroll in an introduction to literature course in which they read and write about poetry, drama, and fiction. A student presenting a grade of 3 or higher on the AP English Language and Composition Exam might expect to receive credit for the composition course, and a student presenting a grade of 3 or higher on the AP English Literature and Composition Exam might expect to receive credit for both the composition and the literature course.

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

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

1. their own skills and interests in these two domains;
2. the English programs offered by the colleges that their AP students generally attend;
3. the AP policies of these colleges, particularly in English; and
4. their students’ own abilities and interests:
   (a) students choosing AP English Language and Composition should be interested in studying and writing various kinds of analytic or persuasive essays on nonliterary topics, and
   (b) students choosing AP English Literature and Composition should be interested in studying literature of various periods and genres and using this wide reading knowledge in discussions of literary topics.
Preparing for either of the AP Exams in English is a cooperative venture between students and their teachers. Students should read widely and reflect on their reading through extensive discussion, writing, and rewriting. Although they may work independently to supplement the work of a conventional course, ideally they should interact with a teacher in a small class or tutorial session. In any case, students should assume considerable responsibility for the amount of reading and writing they do. Teachers of courses in AP English can complement the efforts of their students by guiding them in their choice of reading, by leading discussions, and by providing assignments that help students develop critical standards in their reading and writing. 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.

Descriptions of the two courses follow. Each description includes a list of authors and works. The lists are not meant to be prescriptive; they are compendiums of appropriate examples intended to indicate the range and quality of reading covered in such a course. The publications *AP English Language and Composition Teacher's Guide* and *AP English Literature and Composition Teacher's Guide*, which are prepared to assist teachers who wish to start AP courses in English, contain detailed information on the separate courses of study. To find out how to order these and other AP publications, see pages 76–79. Following each course description, sample sets of multiple-choice and essay questions are presented.

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

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

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

Goals
The goals of an AP English Language and Composition course are diverse because the college composition course is one of the most varied in the curriculum. The college course provides students with opportunities to write about a variety of subjects and to demonstrate an awareness of audience and purpose. But the overarching objective in most first-year writing courses is to enable students to write effectively and confidently in their college courses across the curriculum and in their professional and personal lives. Therefore, most composition courses emphasize the expository, analytical, and argumentative writing that forms the basis of academic and professional communication, as well as the personal and reflective writing that fosters the development of writing facility in any context. In addition, most composition courses teach students that the expository, analytical, and argumentative writing they must do in college is based on reading, not solely 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), and the American Psychological Association (APA).

The AP English Language and Composition course follows this emphasis. As in the college course, its purpose is to enable students to read complex texts with understanding and to write prose of sufficient richness and complexity to communicate effectively with mature readers. An AP English Language and Composition course should help students move beyond such programmatic responses as the five-paragraph essay that provides an introduction with a thesis and three reasons, body paragraphs on each reason, and a conclusion that restates the thesis. Although such formulaic approaches may provide minimal organization, they often encourage unnecessary repetition and fail to engage the reader. Students should be encouraged to place their emphasis on content, purpose, and audience and to allow this focus to guide the organization of their writing.
College writing programs recognize that skill in writing proceeds from students’ awareness of their own composing processes: the way they explore ideas, reconsider strategies, and revise their work. This experience of the process of composing is the essence of the first-year writing course, and AP English Language and Composition should emphasize this process, asking students to write essays that proceed through several stages or drafts, with revision aided by teacher and peers. Although these extended, revised essays cannot be part of the AP Exam, the experience of writing them will help make students more self-aware and flexible writers and thus may help their performance on the exam itself. The various AP English Language Released Exams and AP Central (apcentral.collegeboard.com) provide sample student essay responses to exercises that can be useful as timed writing assignments and as the basis for extended writing projects.

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

Whatever form the course takes, students write in both informal and formal contexts to gain authority and learn to take risks in writing. Imitation exercises, journal keeping, collaborative writing, and in-class responses are all good ways of helping students become increasingly aware of themselves as writers and of the techniques employed by the writers they read. As well as engaging in varied writing tasks, students become acquainted with a wide variety of prose styles from many disciplines and historical periods and gain understanding of the connections between writing and interpretive skill in reading (see the AP English Language and Composition Teacher’s Guide for ideas on readings and sample curricula). Concurrently, to reflect the increasing importance of graphics and visual images in texts published in print and electronic media, students are asked to analyze how such images both relate to written texts and serve as alternative forms of text themselves.

In addition, the informed use of research materials and the ability to synthesize varied sources (to evaluate, use, and cite sources) are integral parts of the AP English Language and Composition course. Students move past assignments that
allow for the uncritical citation of sources and, instead, take up projects that call on them to evaluate the legitimacy and purpose of sources used. One way to help students synthesize and evaluate their sources in this way is the researched argument paper.

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

While the AP English Language and Composition course assumes that students already understand and use standard English grammar, it also reflects the practice of reinforcing writing conventions at every level. Therefore, occasionally the exam may contain multiple-choice questions on usage to reflect the link between grammar and style. The intense concentration on language use in the course enhances students’ ability to use grammatical conventions appropriately and to develop stylistic maturity in their prose. Stylistic development is nurtured by emphasizing the following:

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

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

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

• analyze and interpret samples of good writing, identifying and explaining an author's use of rhetorical strategies and techniques;
• apply effective strategies and techniques in their own writing;
• create and sustain arguments based on readings, research, and/or personal experience;
• write for a variety of purposes;
• produce expository, analytical, and argumentative compositions that introduce a complex central idea and develop it with appropriate evidence drawn from primary and/or secondary sources, cogent explanations, and clear transitions;
• demonstrate understanding and mastery of standard written English as well as stylistic maturity in their own writings;
• demonstrate understanding of the conventions of citing primary and secondary sources;
• move effectively through the stages of the writing process, with careful attention to inquiry and research, drafting, revising, editing, and review;
• write thoughtfully about their own process of composition;
• revise a work to make it suitable for a different audience;
• analyze image as text; and
• evaluate and incorporate reference documents into researched papers.

Representative Authors

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

Autobiographers and Diarists

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

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

Essayists and Fiction Writers

Journalists

Political Writers

Science and Nature Writers
THE EXAM

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

Ordinarily, the exam consists of 60 minutes for multiple-choice questions followed by 120 minutes for essay questions. Performance on the essay section of the exam counts for 55 percent of the total grade; performance on the multiple-choice section, 45 percent. Multiple-choice and essay questions typical of those on past exams are presented below. The authors of the passages reproduced here on which the multiple-choice questions are based are William Hazlitt, Ralph Ellison, Barbara Tuchman, Shirley Abbott, and Samuel Florman.

Changes to the AP English Language and Composition Exam

Beginning in May 2007, the AP English Language and Composition Exam will contain a new type of essay question and multiple-choice questions about the use of documentation and citation skills.

Essay Question Changes

Beginning in May 2007, the prompt and stimulus for one of the three mandatory essay questions will highlight synthesis skills. Students will read a number of related sources and respond to a prompt that requires them to cite a certain number of the sources in support of an argument or analysis. There will be an additional 15-minute reading period to accommodate the added reading. The total number of essay questions will still be three, and there will still be 40 minutes of writing time allotted for each question. A sample synthesis essay and sample scoring guidelines can be found on pages 36–44.

Multiple-Choice Changes

Beginning in May 2007, some questions in the multiple-choice section will refer to documentation and citation of sources. While students will not be required to have memorized any particular styles (for example, MLA, Chicago, APA, etc.), they will be responsible for gleaning information from citations that may follow any one of these (or other) styles. At least one of the passages in the multiple-choice section will be from a published work (book, journal, periodical, etc.) that includes footnotes or a bibliography; the documentation questions will be based on these passages. The total number of multiple-choice questions will not change. A sample research-based multiple-choice set can be found on pages 25–28.
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 preference 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 profes-

sional allusions. A truly natural or familiar style can never be
quaint or vulgar, for this reason, that it is of universal force and
applicability, and that quaintness and vulgarity arise out of the
immediate connection of certain words with coarse and disagree-
able, 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
Sample Questions for English Language and Composition

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 millenium 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 1920's resort hotel and a veritable ducal palace in yellow sandstone. Opposite, fronted in mirrors and glittering chrome, is what once was a gambling casino and 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.

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.

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 sentence 4 (lines 5–8) would make it more parallel to the preceding sentences?
   (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”

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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 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
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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

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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 a letter written by the eighteenth-century author Lord Chesterfield to his young son, who was traveling far from home. Read the passage carefully. Then, in a well-written essay, analyze how the rhetorical strategies that Chesterfield uses reveal his own values.

Dear Boy,

Bath, October 4, 1746

Though I employ so much of my time in writing to you, I confess I have often my doubts whether it is to any purpose. I know how unwelcome advice generally is; I know that those who want it most, like it and follow it least; and I know, too, that the advice of parents, more particularly, is ascribed to the moroseness, the imperiousness, or the garrulity of old age. But then, on the other hand, I flatter myself, that as your own reason, though too young as yet to suggest much to you of itself, is however, strong enough to enable you, both to judge of, and receive plain truths: I flatter myself (I say) that your own reason, young as it is, must tell you, that I can have no interest but yours in the advice I give you; and that consequently, you will at least weigh and consider it well: in which case, some of it will, I hope, have its effect. Do not think that I mean to dictate as a parent; I only mean to advise as a friend, and an indulgent one too: and do not apprehend that I mean to check your pleasures; of which, on the contrary, I only desire to be the guide, not the censor. Let my experience supply your want of it, and clear your way, in the progress of your youth, of those thorns and briars which scratched and disfigured me in the course of mine. I do not, therefore, so much as hint to you, how absolutely dependent you are upon me; that you neither have, nor can have a shilling in the world but from me; and that, as I have no womanish weakness for your person, your merit must, and will, be the only measure of my kindness. I say, I do not hint these things to you, because I am convinced that you will act right, upon more noble and generous principles: I mean, for the sake of doing right, and out of affection and gratitude to me.
I have so often recommended to you attention and application to whatever you learn, that I do not mention them now as duties; but I point them out to you as conducive, nay, absolutely necessary to your pleasures; for can there be a greater pleasure than to be universally allowed to excel those of one’s own age and manner of life? And, consequently, can there be anything more mortifying than to be excelled by them? In this latter case, your shame and regret must be greater than anybody’s, because everybody knows the uncommon care which has been taken of your education, and the opportunities you have had of knowing more than others of your age. I do not confine the application which I recommend, singly to the view and emulation of excelling others (though that is a very sensible pleasure and a very warrantable pride); but I mean likewise to excel in the thing itself; for, in my mind, one may as well not know a thing at all, as know it but imperfectly. To know a little of anything, gives neither satisfaction nor credit; but often brings disgrace or ridicule.

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.

*A slave who sued in federal court for his and his family’s freedom
3. (Suggested time—40 minutes)

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

March 25, 1970

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

Dear Mr. Seaver:

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

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

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

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

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

We appreciate your cooperation and your assurance that you will discontinue the use of “It’s the real thing.”

Sincerely,
Ira C. Herbert
March 31, 1970

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

Dear Mr. Herbert:

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

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

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

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

Given our strong sentiments concerning the First Amendment, we will defend to the death your right to use “It’s the real thing” in any advertising you care to. We would hope you would do the same for us, especially when no one here or in our advertising agency, I am sorry to say, realized that you owned the phrase. We were merely quoting in our ads Peter S. Prescott’s review of Diary of a Harlem Schoolteacher in Look which begins “Diary of a Harlem Schoolteacher is the real thing, a short, spare, honest book which will, I suspect, be read a generation hence as a classic. . . .”

With all best wishes,

Sincerely yours,

Richard Seaver

Coca-Cola Correspondence from Evergreen Review. Reprinted by permission of Grove/Atlantic, Inc. © 1970 by Evergreen Review, Inc.
4. (Suggested time—40 minutes)
Read the following two passages about Florida’s Okefenokee Swamp carefully. Then write an essay in which you analyze how the distinctive style of each passage reveals the purpose of its writer.

Passage 1

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

(1988)

Passage 2

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

(1990)
5. (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.

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

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

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

Remember to attribute both direct and indirect citations.

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

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

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

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

### Source D


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

<table>
<thead>
<tr>
<th>Year</th>
<th>Networks</th>
<th>Candidates</th>
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<th>People (millions)</th>
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<tr>
<td>1960</td>
<td>ABC</td>
<td>Kennedy-Nixon</td>
<td>Sept. 26</td>
<td>59.5</td>
<td>28.1</td>
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<td>1964</td>
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<tr>
<td>1976</td>
<td>ABC</td>
<td>Carter-Ford</td>
<td>Oct. 6</td>
<td>52.4</td>
<td>37.3</td>
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<td>ABC</td>
<td>Anderson-Carter-Reagan</td>
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<td>58.9</td>
<td>45.8</td>
<td>80.6</td>
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<td>1984</td>
<td>ABC</td>
<td>Mondale-Reagan</td>
<td>Oct. 7</td>
<td>45.3</td>
<td>38.5</td>
<td>65.1</td>
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<td>ABC</td>
<td>Bush-Dukakis</td>
<td>Sept. 25</td>
<td>36.8</td>
<td>33.3</td>
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<td>1992</td>
<td>ABC</td>
<td>Bush-Clinton-Perot-</td>
<td>Oct. 11</td>
<td>38.3</td>
<td>35.7</td>
<td>62.4</td>
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<td>1996</td>
<td>ABC</td>
<td>Clinton-Dole</td>
<td>Oct. 6</td>
<td>31.6</td>
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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.
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.
AP English Language and Composition
Sample Scoring Guidelines for the Synthesis Essay

Note: Below is a sample of the scoring guidelines that will be used for the new synthesis essay question. This sample provides guidelines for the question, printed in this booklet, which asks students to evaluate the effect of television on presidential elections. Scoring guidelines are used by AP Readers to evaluate student responses to essay questions; Table Leaders help train Readers to apply the scoring guidelines.

These scoring guidelines will be useful for most of the essays that you read. If they seem inappropriate for a specific essay, ask your Table Leader for assistance. Also consult with your Table Leader about exam booklets that seem to have no response or a response that is unrelated to the question.

Your score should reflect your judgment of the essay’s quality as a whole. Remember that students have only 15 minutes to read and 40 minutes to write. Therefore, the essay is not a finished product and should not be judged by standards that are appropriate for out-of-class writing assignments. Instead, evaluate the essay as a draft, making certain to reward students for what they do well.

All essays, even those scored an 8 or a 9, may contain occasional flaws in analysis, prose style, or mechanics. These lapses should enter into your holistic evaluation of an essay’s overall quality. In no case may an essay with many distracting errors in grammar and mechanics be scored higher than a 2.

9 Essays earning a score of 9 meet the criteria for essays that are scored an 8 and, in addition, are especially sophisticated in their argument and synthesis of cited sources, or impressive in their control of language.

8 Effective Essays earning a score of 8 effectively take a position that defends, challenges, or qualifies the claim that television has had a positive impact on presidential elections. They effectively support their position by effectively synthesizing* and citing at least three of the sources. The writer’s argument is convincing, and the cited sources effectively support the writer’s position. The prose demonstrates an ability to control a wide range of the elements of effective writing but is not flawless.

7 Essays earning a score of 7 fit the description of essays that are scored a 6 but are distinguished by more complete or more purposeful argumentation and synthesis of cited sources, or a more mature prose style.

6 Adequate Essays earning a score of 6 adequately take a position that defends, challenges, or qualifies the claim that television has had a positive impact on presidential elections. They adequately synthesize and cite at least three of the sources. The writer’s argument is generally convincing and the cited sources generally support the writer’s position, but the argument is less developed or less cogent than the arguments of essays earning higher scores. Though the language may contain lapses in diction or syntax, generally the prose is clear.

*For the purposes of scoring, synthesis refers to combining the sources and the writer’s position to form a cohesive, supported argument and accurately citing all sources.
AP English Language and Composition
Sample Scoring Guidelines for the Synthesis Essay
(continued)

5 Essays earning a score of 5 take a position that defends, challenges, or qualifies the claim that television has had a positive impact on presidential elections. They support their position by synthesizing and citing at least three sources, but their arguments and their use of cited sources are somewhat limited, inconsistent, or uneven. The writer's argument is generally clear, and the sources generally support the writer's position, but the links between the sources and the argument may be strained. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas adequately.

4 Inadequate Essays earning a score of 4 inadequately take a position that defends, challenges, or qualifies the claim that television has had a positive impact on presidential elections. They attempt to present an argument and support their position by synthesizing and citing at least two sources but may misunderstand, misrepresent, or oversimplify either their own argument or the cited sources they include. The link between the argument and the cited sources is weak. The prose of 4 essays may suggest immature control of writing.

3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less understanding of the cited sources, less success in developing their own position, or less control of writing.

2 Little Success Essays earning a score of 2 demonstrate little success in taking a position that defends, challenges, or qualifies the claim that television has had a positive impact on presidential elections. They may merely allude to knowledge gained from reading the sources rather than citing the sources themselves. These essays may misread the sources, fail to present an argument, or substitute a simpler task by merely responding to the question tangentially or by summarizing the sources. The prose of essays scored a 2 often demonstrates consistent weaknesses in writing, such as a lack of development or organization, grammatical problems, or a lack of control.

1 Essays earning a score of 1 meet the criteria for the score of 2 but are especially simplistic or weak in their control of writing or do not cite even one source.

0 Essays earning a score of zero (0) are on-topic responses that receive no credit, such as those that merely repeat the prompt.

— Essays earning a dash (—) are blank responses or responses that are completely off topic.
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 47–48. The pieces chosen invite and reward rereading and do not, like ephemeral works in such popular genres as detective or romance fiction, yield all (or nearly all) of their pleasures of thought and feeling the first time through. The AP English Literature Development Committee agrees with Henry David Thoreau that it is wisest to read the best books first; the committee also believes that such reading should be accompanied by thoughtful discussion and writing about those books in the company of one’s fellow students.

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

A generic method for the approach to such close reading involves the following elements: the experience of literature, the interpretation of literature, and the evaluation of literature. By experience, we mean the subjective dimension of reading and responding to literary works, including precritical impressions and emotional responses. By interpretation, we mean the analysis of literary works through close reading to arrive at an understanding of their multiple meanings. By evaluation, we mean both an assessment of the quality and artistic achievement of literary works and a consideration of their social and cultural values. All three of these aspects of reading are important for an AP English Literature and Composition course. Moreover, each corresponds to an approach to writing about literary works. Writing
to understand a literary work may involve writing response and reaction papers, along with annotation, freewriting, and keeping some form of a reading journal. Writing to explain a literary work involves analysis and interpretation and may include writing brief focused analyses on aspects of language and structure. Writing to evaluate a literary work involves making and explaining judgments about its artistry and exploring its underlying social and cultural values through analysis, interpretation, and argument.

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

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

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.

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

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

Representative Authors

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

**Poetry**

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

**Drama**

Aeschylus; Edward Albee; Amiri Baraka; Samuel Beckett; Anton Chekhov; William Congreve; Oliver Goldsmith; Lorraine Hansberry; Lillian Hellman; David Henry Hwang; Henrik Ibsen; Ben Jonson; David Mamet; Arthur Miller; Molière; Sean O’Casey; Eugene O’Neill; Harold Pinter; Luigi Pirandello; William Shakespeare; George Bernard Shaw; Sam Shepard; Richard Brinsley Sheridan; Sophocles; Tom Stoppard; Luis Valdez; Oscar Wilde; Tennessee Williams; August Wilson

**Fiction (Novel and Short Story)**

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

**Expository Prose**

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

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

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

Sample Multiple-Choice Questions

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

Mr. Jones, of whose personal accomplishments we have hitherto said very little, was, in reality, one of the handsomest young fellows in the world. His face, besides being the picture of health, had in it the most apparent marks of sweetness and good-nature.

These qualities were indeed so characteristical in his countenance, that, while the spirit and sensibility in his eyes, though they must have been perceived by an accurate observer, might have escaped the notice of the less discerning, so strongly was this good-nature painted in his look, that it was remarked by almost every one who saw him.

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

When the reader hath duly reflected on these many charms which all centered in our hero, and considers at the same time the fresh obligations which Mrs. Waters had to him, it will be a mark more of prudery than candour to entertain a bad opinion of her because she conceived a very good opinion of him.
But, whatever censures may be passed upon her, it is my busi-
ness to relate matters of fact with veracity. Mrs. Waters had, in
truth, not only a good opinion of our hero, but a very great affec-
tion for him. To speak out boldly at once, she was in love, according
to the present universally received sense of that phrase, by which
love is applied indiscriminately to the desirable objects of all our
passions, appetites, and senses, and is understood to be that pref-
erence which we give to one kind of food rather than to another.

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

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

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*The spears and flames of love

1. The structure of the sentence beginning in line 5 does which of the following?

(A) It stresses the variety of Mr. Jones's personal attributes.

(B) It implies that Mr. Jones is a less complicated personality than the speaker suggests.

(C) It disguises the prominence of Mr. Jones's sensitive nature and emphasizes his less readily discerned traits.

(D) It reflects the failure of some observers to recognize Mr. Jones's spirit and sensibility.

(E) It belies the straightforward assertion made in the previous sentence.
Sample Questions for English Literature and Composition

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

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

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

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

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

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

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

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

10. The speaker’s attitude toward “dancing-masters” (lines 50-51) might best be
    described as
    (A) assumed arrogance
    (B) grudging respect
    (C) feigned bitterness
    (D) sarcastic vindictiveness
    (E) wry disdain
11. The passage indicates that the speaker believes which of the following to be true of Mr. Jones?

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

12. The final metaphors of the last paragraph (lines 54-57) suggest that this passage most probably precedes a description of

(A) the way in which Mr. Jones acquired his manners and good-nature
(B) a costume ball at which Mr. Jones and Mrs. Waters meet and dance
(C) a scene in which Mr. Jones prepares himself for a meeting with Mrs. Waters
(D) an attempt by Mr. Jones to engage the affections of Mrs. Waters with the help of classical love poetry
(E) an encounter between Mr. Jones and Mrs. Waters couched in the terminology of war

13. The speaker's tone in the passage can best be described as which of the following?

(A) Flippant
(B) Whimsical
(C) Pretentious
(D) Satirical
(E) Contemptuous

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

Sestina

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

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

*Brand name of a wood- or coal-burning stove
It’s time for tea now; but the child
is watching the teakettle’s small hard tears
dance like mad on the hot black stove,
the way the rain must dance on the house.
Tidying up, the old grandmother
hangs up the clever almanac

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

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

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

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


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

15. In line 10, “known to” is best interpreted as
   (A) imagined by
   (B) intended for
   (C) predicted by
   (D) typified in
   (E) experienced by
16. In line 19, “Birdlike” describes the
   (A) markings on the pages of the almanac
   (B) whimsicality of the almanac’s sayings
   (C) shape and movement of the almanac
   (D) child's movements toward the almanac
   (E) grandmother’s movements toward the almanac

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

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

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

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

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

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

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

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

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

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

   Of late years, I say, an abundant shower of curates has fallen upon the North of England; but at that time that affluent rain had not descended. Curates were scarce then; there was no Pastoral Aid, no Additional Curates’ Society to stretch a helping hand to worn-out old rectors and incumbents, and give them the
wherewithal to pay a vigorous young colleague from Oxford or Cambridge. The present successors of the Apostles, disciples of Dr. Pusey and tools of the Propaganda, were at that time being hatched under cradle-blankets or undergoing regeneration by nursery-baptism in wash-hand basins. You could not have guessed by looking at any one of them that the Italian-ironed double frills of its net-cap surrounded the brows of a pre-ordained, specially sanctified successor of St. Paul, St. Peter, or St. John; nor could you have foreseen in the folds of its long nightgown the white surplice in which it was hereafter cruelly to exercise the souls of its parishioners, and strangely to nonplus its old-fashioned vicar by flourishing aloft in a pulpit the shirt-like raiment which had never before waved higher than the reading-desk.

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

24. In lines 1-4, the primary effect of using clauses that elaborate on one another is to

(a) establish the eminence of the curates
(b) create a precise narrative setting
(c) establish an appropriately solemn tone
(d) emphasize the sense of abundance being described
(e) lull the reader into an impressionable frame of mind

25. The phrase “ought to be doing” in line 4 does which of the following in the opening sentence?

(a) It shifts the focus from generalities to individual cases.
(b) It replaces descriptive prose with imaginative speculation.
(c) It presents a judgment on the curates.
(d) It emphasizes the theoretical rather than the practical.
(e) It proposes a discussion of the spiritual duties of modern curates.
Sample Questions for **English Literature and Composition**

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

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

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

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

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

31. The speaker implies in the second paragraph that the narrative that follows will
most likely be a
   (A) vehement attack on a modern institution
   (B) straightforward account of ordinary events
   (C) witty criticism of eminent social figures
   (D) cautionary tale about a degenerate cleric
   (E) dramatic account of an unexpected occurrence
32. The phrases “hatched under cradle-blankets” and “undergoing regeneration by nursery-baptism in wash-hand basins” (lines 31-32) imply a contrast between
(a) believers and disbelievers
(b) disciples and mentors
(c) younger clergy and older clergy
(d) ministers and their congregations
(e) Roman Catholics and Anglo-Catholics

33. Which of the following aspects of the “disciples of Dr. Pusey” (lines 29-30) is most clearly emphasized by the description of their preaching style in line 39?
(a) Their humility and moral rectitude
(b) Their bizarre behavior in the eyes of tradition-minded clergy
(c) The respect they inspire in their congregations
(d) The radical nature of the doctrine they preach
(e) The success with which Dr. Pusey’s tenets have been promulgated

34. The description of a curate in lines 32-40 has the primary effect of
(a) augmenting the curate’s own view of himself
(b) reflecting the speaker’s religious intensity
(c) indicating the important position in society occupied by the curate
(d) suggesting the elaborate pretensions of the curate
(e) emphasizing the respect accorded the curate by his parishioners

35. The phrase “rods of Aaron” (lines 43-44) refers specifically to
(a) curates
(b) saints
(c) trees
(d) Apostles
(e) gardens

36. The passage as a whole introduces contrasts between all of the following EXCEPT
(a) young and old
(b) present and past
(c) plenitude and scarcity
(d) romance and realism
(e) virtue and vice
Questions 37-46. Read the following poem carefully before you choose your answers.

The Habit of Perfection

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

Line

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

Be shellèd, eyes, with double dark

(10) And find the uncreated light:
This ruck and reel\(^1\) which you remark
Coils, keeps, and teases simple sight.

Palate, the hutch of tasty lust,
Desire not to be rinsed with wine:

(15) The can\(^2\) must be so sweet, the crust
So fresh that come in fasts divine!

Nostrils, your careless breath that spend
Upon the stir and keep of pride,
What relish shall the censers\(^3\) send

(20) Along the sanctuary side!

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

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

\(^1\) Multitude and commotion
\(^2\) Vessel for holding liquids
\(^3\) Vessels for burning incense
\(^4\) Grass-covered land
37. The importance of “Silence” (line 1) is established by all of the following EXCEPT
   (A) capitalizing the “s”
   (B) alluding to it throughout the poem
   (C) describing it as elected
   (D) imparting to it human qualities
   (E) placing it at the beginning of the poem

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

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

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

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

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

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

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

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

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

Answers to Multiple-Choice Questions

Sample Free-Response Questions

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

1. (Suggested time—40 minutes)

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

The Broken Heart

He is stark mad, who ever says,
    That he hath been in love an hour,
Yet not that love so soon decays,

But that it can ten in less space devour;

Who will believe me, if I swear
    That I have had the plague a year?
Who would not laugh at me, if I should say,
    I saw a flask of powder burn a day?

Ah, what a trifle is a heart,

If once into love’s hands it come!
All other grieves allow a part
    To other grieves, and ask themselves but some;
They come to us, but us Love draws,

He swallows us, and never chaws: 1

By him, as by chain’d shot, 2 whole ranks do die,
He is the tyrant pike, our hearts the fry. 3

If ’twere not so, what did become
    Of my heart, when I first saw thee?
I brought a heart into the room,

But from the room, I carried none with me:
If it had gone to thee, I know
Mine would have taught thine heart to show
    More pity unto me: but Love, alas,
At one first blow did shiver it as glass.

Yet nothing can to nothing fall,
Nor any place be empty quite,
Therefore I think my breast hath all
    Those pieces still, though they be not unite;
And now as broken glasses 4 show

A hundred lesser faces, so
My rags of heart can like, wish, and adore,
But after one such love, can love no more.

—John Donne

1 chews
2 cannon balls chained together
3 small fish that the pike devours
4 mirrors
2. (Suggested time—40 minutes)

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

It’s a Woman’s World

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

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

Our lives with oversights—living by the lights of the loaf left by the cash register, the washing powder paid for and wrapped, the wash left wet. Like most historic peoples we are defined by what we forget, by what we never will be: star-gazers, fire-eaters. It’s our alibi

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

So when the king’s head gored its basket—grim harvest—we were gristing bread or getting the recipe for a good soup to appetite our gossip.

And it’s still the same: By night our windows moth our children of hearth not history. And still no page scores the low music of our outrage.

But appearances still reassure: That woman there, craned to the starry mystery is merely getting a breath of evening air, while this one here—her mouth a burning plume—she’s no fire-eater, just my frosty neighbour coming home.

(1982)

3. (Suggested time—40 minutes)

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

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

Dorothea knew many passages of Pascal’s *Pensées* and of Jeremy Taylor by heart; and to her the destinies of mankind, seen by the light of Christianity, made the solicitudes of feminine fashion appear an occupation for Bedlam. She could not reconcile the anxieties of a spiritual life involving eternal consequences, with a keen interest in guimp and artificial protrusions of drapery. Her mind was theoretic, and yearned by its nature after some lofty conception of the world which might frankly include the parish of Tipton and her own rule of conduct there; she was enamoured of intensity and greatness, and rash in embracing whatever seemed to her to have those aspects; likely to seek martyrdom, to make retractions, and then to incur martyrdom after all in a quarter where she had not sought it.

Certainly such elements in the character of a marriageable girl tended to interfere with her lot and hinder it from being decided according to custom, by good looks, vanity, and merely canine affection. With all this, she, the elder of the sisters, was not yet twenty, and they had both been educated, since they were about twelve years old and had lost their parents, on plans at once narrow and promiscuous, first in an English family and afterwards in a Swiss family at Lausanne, their bachelor uncle and guardian trying in this way to remedy the disadvantages of their orphaned condition. . . .

The rural opinion about the new young ladies, even among the cottagers, was generally in favour of Celia, as being so amiable and innocent-looking, while Miss Brooke’s large eyes seemed like her religion, too unusual and

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1 Blaise Pascal (1623–1662): French philosopher
2 Jeremy Taylor (1613–1677): English clergyman and writer
3 Blaise Pascal (1623–1662): French philosopher
4 Jeremy Taylor (1613–1677): English clergyman and writer
5 A yoke of lace, embroidery, or other material worn with a dress
striking. Poor Dorothea! compared with her, the innocent-looking Celia was
knowing and worldly-wise; so much subtler is a human mind than the out-
side tissues which make a sort of blazonry or clock-face for it.

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

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

3Richard Hooker (1554–1600): Oxford theologian
Sample Questions for English Literature and Composition

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. “Kawai,” 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.

“Kawaii,” 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.

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

Clutching the top of Kuniko-san’s seat with one hand, Obasan bows and holds the furoshiki out to her. Kuniko-san clutches the baby against her breast and bows forward twice while accepting Obasan’s gift without looking up.
5. (Suggested time—40 minutes)

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

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

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

6. (Suggested time—40 minutes)

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

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

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

- *The Adventures of Huckleberry Finn*
- *America Is in the Heart*
- *An American Tragedy*
- *Another Country*
- *The Awakening*
- *The Bluest Eye*
- *Cry, the Beloved Country*
- *The Diviners*
- *A Doll’s House*
- *The Grapes of Wrath*
- *Great Expectations*
- *House Made of Dawn*
- *Invisible Man*
- *Jane Eyre*
- *Jude the Obscure*
- *Light in August*
- *Love Medicine*
- *M. Butterfly*
- *Medea*
- *The Merchant of Venice*
- *Middlemarch*
- *Moll Flanders*
- *Mrs. Warren’s Profession*
- *Murder in the Cathedral*
- *Native Son*
- *No-No Boy*
- *Obasan*
- *Othello*
- *The Power and the Glory*
- *Saint Joan*
- *The Sun Also Rises*
- *Winter in the Blood*
- *Wise Blood*
- *Zoot Suit*
7. (Suggested time—40 minutes)

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

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

**The AP Reading**

Each year in June, the free-response section of the exams, as well as the AP Studio Art portfolios, are scored by college faculty and secondary school AP teachers at the AP Reading. Thousands of Readers participate, under the direction of a Chief Reader (a college professor) in each AP subject. The experience offers both significant professional development and the opportunity to network with like-minded educators.

If you are an AP teacher or a college faculty member and would like to serve as a Reader, you can apply online at apcentral.collegeboard.com/reader. Alternatively, you can send an e-mail to apreader@ets.org or call Performance Assessment Scoring Services at 609 406-5384.

**AP Grades**

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

<table>
<thead>
<tr>
<th>AP GRADE</th>
<th>QUALIFICATION</th>
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<tbody>
<tr>
<td>5</td>
<td>Extremely well qualified</td>
</tr>
<tr>
<td>4</td>
<td>Well qualified</td>
</tr>
<tr>
<td>3</td>
<td>Qualified</td>
</tr>
<tr>
<td>2</td>
<td>Possibly qualified</td>
</tr>
<tr>
<td>1</td>
<td>No recommendation</td>
</tr>
</tbody>
</table>

**Grade Distributions**

Many teachers want to compare their students’ grades with national percentiles. Grade distribution charts are available at AP Central, as is information on how the grade boundaries for each AP grade are established. Grade distribution charts are also available on the AP student site at www.collegeboard.com/apstudents.

**Why Colleges Grant Credit, Placement, or Both for AP Grades**

Colleges know that the AP grades of incoming students represent a level of achievement equivalent to that of students who take the same course in the colleges’ own classrooms. That equivalency is ensured through several AP Program processes:

- College faculty serve on the committees that develop the Course Descriptions and exams in each AP course.

- College faculty are responsible for standard setting and are involved in the evaluation of student responses at the AP Reading.

- AP courses and exams are 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 AP Exams is compared with that of AP students to confirm that the AP grade scale of 1 to 5 is properly aligned with current college standards.

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

**Guidelines on Setting Credit and Placement Policies for AP Grades**

The College Board has created two useful resources for admissions administrators and academic faculty who need guidance on setting an AP policy for their college or university. The printed guide *AP and Higher Education* provides guidance for colleges and universities in setting AP credit and placement policies. The booklet details how to set an AP policy, summarizes AP research studies, and describes in detail course and exam development and the exam scoring process. AP Central has a section geared toward colleges and universities that provides similar information and additional resources, including links to all AP research studies, Released Exam questions, and sample student responses at varying levels of achievement for each AP Exam. Visit apcentral.collegeboard.com/highered.

The *Advanced Placement Policy Guide* for each AP subject is designed for college faculty responsible for setting their department’s AP policy. These folios provide content specific to each AP Exam, including validity research studies and a description of the AP course curriculum. Ordering information for these and other publications can be found in the AP Publications and Other Resources section of this Course Description.

**College and University AP Credit and Placement Policies**

Each college and university sets its own AP credit and placement policies. The AP Program has created an online search tool, AP Credit Policy Info, that provides links to credit and placement policies at hundreds of colleges and universities. The tool helps students find the credit hours and advanced placement they can receive for qualifying exam scores within each AP subject. AP Credit Policy Info is available at www.collegeboard.com/ap/creditpolicy.
AP Scholar Awards

The AP Program offers a number of AP Scholar Awards to recognize high school students who have demonstrated college-level achievement through consistently high performance on AP Exams. Although there is no monetary award, students receive an award certificate, and the achievement is acknowledged on grade reports sent to colleges following the announcement of the awards. For detailed information about AP Scholar Awards (including qualification criteria), visit AP Central or contact the College Board’s national office. Students can find this information at www.collegeboard.com/apstudents.

AP Calendar

The AP Program Guide for education professionals and the Bulletin for AP Students and Parents provide important Program information and details on the key events in the AP calendar. Information on ordering or downloading these publications can be found at the back of this book.

Exam Security

All parts of every AP Exam must be kept secure at all times. Forty-eight hours after the exam has been administered, the inserts containing the free-response questions (Section II) can be made available for teacher and student review.* However, the multiple-choice section (Section I) must remain secure both before and after the exam administration. No one other than students taking the exam can ever have access to or see the questions contained in Section I—this includes AP Coordinators and all teachers. The multiple-choice section must never be shared, copied in any manner, or reconstructed by teachers and students after the exam. Schools that knowingly or unknowingly violate these policies will not be permitted to administer AP Exams in the future and may be held responsible for any damages or losses the College Board and/or ETS incur in the event of a security breach.

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

To ensure that all students have an equal opportunity to demonstrate their abilities on the exam, AP Exams must be administered in a uniform manner. It is extremely important to follow the administration schedule and all procedures outlined in detail in the most recent AP Coordinator’s Manual. Please note that AP Studio Art portfolios and their contents are not considered secure testing materials; see the AP Coordinator’s Manual and the appropriate AP Examination Instructions book for further information. The Manual also includes directions on how to handle misconduct and other security problems. All schools participating in AP automatically

*The free-response section of the alternate form (used for late-testing administration) is NOT released.
receive printed copies of the Manual. It is also available in PDF format at apcentral.collegeboard.com/coordinators. Any breach of security should be reported to the Office of Testing Integrity immediately (call 800 353-8570 or 609 406-5427, fax 609 406-9709, or e-mail tsreturns@ets.org).

Teacher Support

AP Central® (apcentral.collegeboard.com)

You can find the following Web resources at AP Central (free registration required):

- AP Course Descriptions, AP Exam questions and scoring guidelines, sample syllabi, research reports, and feature articles.

- A searchable Institutes and Workshops database, providing information about professional development events. AP Central offers online events that participants can access from their home or school computers.

- The Course Home Pages (apcentral.collegeboard.com/coursehomepages), which contain insightful articles, teaching tips, activities, lab ideas, and other course-specific content contributed by colleagues in the AP community.

- In-depth FAQs, including brief responses to frequently asked questions about AP courses and exams, the AP Program, and other topics of interest.

- Links to AP publications and products (some available for immediate download) that can be purchased online at the College Board Store (store.collegeboard.com).

- Moderated electronic discussion groups (EDGs) for each AP course to facilitate the exchange of ideas and practices.

- Teachers’ Resources database—click on the “Teachers’ Resources” tab to search for reviews of textbooks, reference books, documents, Web sites, software, videos, and more. College and high school faculty write the reviews with specific reference to the value of the resources in teaching AP courses.

Online Workshops and Events

College Board online events and workshops are designed to help support and expand the high level of professional development currently offered to teachers in Pre-AP and AP workshops and AP Summer Institutes. Because of budgetary, geographical, and time constraints, not all teachers and administrators are able to take advantage of live, face-to-face workshops. The College Board develops and offers both standard and customized online events and workshops for schools, districts, and states in both live and recorded formats. Online events and workshops are developed and presented by experienced College Board consultants and college faculty. Full-day online workshops are equivalent to one-day, face-to-face workshops and participants can earn CEU credits. For more information, visit apcentral.collegeboard.com/onlineevents.
Pre-AP®

Pre-AP® is a suite of K–12 professional development resources and services designed to help equip middle school and high school teachers with the strategies and tools they need to engage their students in high-level learning, thereby ensuring that every middle school and high school student has the opportunity to acquire a deep understanding of the skills, habits of mind, and concepts they need to succeed in college.

Pre-AP is based on the following premises. The first is the expectation that all students can perform at rigorous academic levels. This expectation should be reflected in the curriculum and instruction throughout the school so that all students are consistently being challenged to bring their knowledge and skills to the next level.

The second important premise of Pre-AP is the belief that educators can prepare every student for higher intellectual engagement by starting the development of skills and the acquisition of knowledge as early as possible. When addressed effectively, the middle school and high school years can provide a powerful opportunity to help all students acquire the knowledge, concepts, and skills needed to engage in a higher level of learning.

Pre-AP teacher professional development explicitly supports the goal of college as an option for every student. It is important to have a recognized standard for college-level academic work. The AP Program provides these standards for Pre-AP. Pre-AP professional development resources reflect the topics, concepts, and skills taught in AP courses and assessed in AP Exams.

The College Board does not design, develop, or assess courses or examinations labeled “Pre-AP.” The College Board discourages the labeling of courses as “Pre-AP.” Typically, such courses create a track, thereby limiting access to AP classes. The College Board supports the assertion that all students should have access to preparation for AP and other challenging courses. Courses labeled “Pre-AP” can inappropriately restrict access to AP and other college-level work and, as such, are inconsistent with the fundamental purpose of the College Board’s Pre-AP initiatives.

Pre-AP Professional Development

Pre-AP professional development is available through workshops and conferences coordinated by the College Board’s regional offices. Pre-AP professional development is divided into three categories:

1. **Vertical Teaming**—Articulation of content and pedagogy across the middle school and high school years. The emphasis is on aligning curricula and improving teacher communication. The intended outcome is a coordinated program of teaching skills and concepts over several years.

2. **Classroom Strategies**—Content-specific classroom strategies for middle school and high school teachers. Various approaches, techniques, and ideas are emphasized.
3. **Instructional Leadership**—Administrators and other instructional leaders examine how to use Pre-AP professional development—especially AP Vertical Teams®—to create a system that challenges all students to perform at rigorous academic levels.

For a complete list of Pre-AP professional development offerings, please contact your regional office or visit apcentral.collegeboard.com/pre-ap.

**AP Publications and Other Resources**

A number of 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. To identify resources that may be of particular use to you, refer to the following key.

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

**Free Resources**

Copies of the following items can be ordered free of charge at apcentral.collegeboard.com/freepubs. Items marked with a computer mouse icon 📅 can be downloaded for free from AP Central.

- 📅 **The Value of AP Courses and Exams** .......... A, SP, T

  This brochure, available in English and Spanish, can be used by school counselors and administrators to provide parents and students with information about the many benefits of participation in AP courses and exams.

- **AP Tools for Schools Resource Kit** .......... A

  This complimentary resource assists schools in building their AP programs. The kit includes the video *Experience College Success*, the brochure *The Value of AP Courses and Exams*, and brief descriptions of the AP Credit Policy Info search tool and the Parent’s Night PowerPoint presentation.

  *Experience College Success* is a six-minute video that provides a short overview of the AP Program, with commentary from admissions officers, college students, and high school faculty about the benefits of participation in AP courses. Each videotape includes both an English and Spanish version.

- 📅 **Bulletin for AP Students and Parents** .......... SP

  This bulletin provides a general description of the AP Program, including information on the policies and procedures related to taking the exams. It describes each AP Exam, lists the advantages of taking the exams, describes the grade reporting process, and includes the upcoming exam schedule. The *Bulletin* is available in both English and Spanish.
Get with the Program

All students, especially those from underserved backgrounds, should understand the value of a high-quality education. Written especially for students and their families, this bilingual (Spanish/English) brochure highlights the benefits of participation in the AP Program. (The brochure can be ordered in large quantities for students in grades 8–12.)

AP Program Guide

This guide takes the AP Coordinator through the school year step-by-step—organizing an AP program, ordering and administering the AP Exams, AP Exam payment, and grade reporting. It also includes information on teacher professional development, AP resources, and exam schedules.

AP and Higher Education

This publication is intended to inform and help educational professionals at the secondary and postsecondary levels understand the benefits of having a coherent, equitable AP credit and placement policy. Topics included are development of AP courses and exams, grading of AP Exams, exam validation, research studies comparing the performance of AP students with non-AP students, uses of AP Exams by students in college, and how faculty can get involved in the AP Program.

Advanced Placement Policy Guides

These policy guides are designed for college faculty responsible for setting their department’s AP policy, and provide, in a subject-specific context, information about AP validity studies, college faculty involvement, and AP course curricular content. There are separate guides for each AP subject field.

Priced Publications

The following items can be ordered through the College Board Store at store.collegeboard.com. Alternatively, you can download an AP Order Form from AP Central at apcentral.collegeboard.com/documentlibrary.

Course Descriptions

Course Descriptions are available for each AP subject. They provide an outline of each AP course’s content, explain the kinds of skills students are expected to demonstrate in the corresponding introductory college-level course, and describe the AP Exam. Sample multiple-choice questions with an answer key and sample free-response questions are included.

Note: PDF versions of current AP Course Descriptions for each AP subject may be downloaded free of charge from AP Central and the College Board’s Web site for students. Follow the above instructions to purchase printed copies. (The Course Description for AP Computer Science is available in electronic format only.)
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.

Teacher’s Guides

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

AP Vertical Team Guides

AP Vertical Teams (APVT) are made up of teachers from different grade levels who work together to develop and implement a sequential curriculum in a given discipline. Teams help students acquire the skills necessary for success in AP courses. To assist teachers and administrators who are interested in establishing an APVT at their school, the College Board has published these guides: AP Vertical Teams Guide for English; AP Vertical Teams Guide for Mathematics; AP Vertical Teams Guide for Science; AP Vertical Teams Guide for Social Studies; AP Vertical Teams Guide for World Languages and Cultures; AP Vertical Teams Guide for Fine Arts, Vol. 1: Studio Art; AP Vertical Teams Guide for Fine Arts, Vol. 2: Music Theory; and AP Vertical Teams Guide for Fine Arts, Vols. 1 and 2 (set).

Multimedia

APCD® (home version), (multinetwork site license)

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

The teacher version of each CD, which can be licensed for up to 50 workstations, enables you to monitor student progress and provide individual feedback. Included is a Teacher’s Manual that gives full explanations along with suggestions for utilizing the APCD in the classroom.
Electronic Publications
Additional supplemental publications are available in electronic format to be purchased and downloaded from the College Board Store. These include a collection of 13 AP World History Teaching Units, AP Calculus free-response questions and solutions from 1969 to 1997, the Physics Lab Guide, and a collection of Java syllabi for AP Computer Science.

Announcements of new electronic publications can be found on the AP Course Home Pages on AP Central (apcentral.collegeboard.com/coursehomepages).
The College Board: Connecting Students to College Success

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