

The 2004 AP[®] English Literature and Composition Released Exam

Contains:

- Multiple-Choice Questions, Answer Key, and Diagnostic Guide
- Free-Response Questions with:
 - Scoring Guidelines
 - Sample Student Responses
 - Scoring Commentary
- Statistical Information About Student Performance on the 2004 Exam

Materials included in this Released Exam may not reflect the current *AP Course Description* and exam in this subject, and teachers are advised to take this into account as they use these materials to support their instruction of students. For up-to-date information about this AP course and exam, please download the official *AP Course Description* from the AP Central[®] Web site at apcentral.collegeboard.com.

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This chapter will give you a brief overview of the development and scoring processes for the AP English Literature and Composition Exam. You can find more detailed information at AP Central[®] (apcentral.collegeboard.com).

What Is the Purpose of the AP English Literature and Composition Exam?

The AP English Literature and Composition Exam is designed to allow students to demonstrate critical reading and analytical writing skills equivalent to those gained by students who have successfully completed a college-level introduction to literature course. The multiple-choice section of the exam is designed to measure a student's ability to understand and interpret poems and prose excerpts from various periods. The texts that appear on the exam are representative of those studied in an introduction to literature course in college. The free-response section allows students to demonstrate their ability to write analytical essays on poems and prose excerpts from novels and to write a critical essay on a work they have studied in class. These essays are scored both for the perceptiveness and acuity of their analysis and for the quality of their writing. Qualifying grades on the AP English Literature and Composition Exam can allow students to begin their college careers with credit for an introductory Literature and Composition course and/or distribution credit for a course in the humanities.

Who Develops the Exam?

The AP English Development Committee, working with Assessment Specialists at ETS, develops the exam. This Committee, appointed by the College Board, is composed of eight teachers from secondary schools, colleges, and universities in the United States and Canada. The members provide different perspectives: High school teachers offer valuable advice regarding realistic expectations when matters of content coverage, skills required, and clarity of phrasing are addressed. College and university faculty members ensure that the questions are at the appropriate level of difficulty for students planning to continue their studies at colleges and universities. Committee members typically serve for one to four years.

The Chief Reader also aids in the development process. The Chief Reader attends every Committee meeting to ensure that the free-response questions selected for the exam can be scored reliably. The valuable experience of the Chief Reader and the Committee members who have scored exams in past years contributes in significant ways to the ongoing improvement in the quality of the exam.

How Is the Exam Developed?

The Development Committee sets the specifications for the exam, determining what will be tested and how it will be tested. It also determines the appropriate level of difficulty for the exam, based on its understanding of the level of competence required for studying literature and composition at an introductory level in colleges and universities. Each AP English Literature and Composition Exam is the result of several stages of development that together span two or more years.

Section I—Multiple Choice

1. Development Committee members submit literary passages and poems representing different genres and literary periods that might serve as the basis for sets of multiple-choice questions. They also suggest points that might be tested when the multiple-choice questions are written.
2. ETS Assessment Specialists and outside item writers write the multiple-choice questions, which are then edited and reviewed before being assembled into "pretests" that are administered to college students in introductory literature courses.

3. At the Committee meetings, which are usually held three times a year, the Committee members review, revise, and approve the submissions for use on future exams.
4. At its spring meeting, the Committee selects the sets of pretested multiple-choice questions that will appear on the exam given the following year.
5. The Committee thoroughly reviews the draft exam in various stages of its development, revising the individual questions until it is satisfied with the result.

The Committee controls the difficulty level of the multiple-choice section by selecting a wide range of questions, a subset of which has been used in an earlier form of the exam.

Section II—Free Response

1. Well in advance of the exam administration, the members of the Development Committee write free-response questions for the exam. These questions are chosen to represent the content of a college-level literature course and include questions requiring the analysis of poems, excerpts from novels or plays, and complete works. These questions are pretested in college literature classes and assembled into a free-response question pool.
2. Each spring, the Committee reads and evaluates the pool of essays written by college students in response to the questions and revises the questions in light of student performance on the pretests. The Committee considers, for example, whether the questions will offer an appropriate level of difficulty and whether they will elicit answers that will allow Readers to discriminate among the responses along a scoring scale of 0 to 9 points. An ideal question enables the stronger students to demonstrate fully their critical abilities while revealing the limitations of less proficient students.

Question Types

The 2004 AP English Literature and Composition Exam contains a 60-minute multiple-choice section consisting of 55 questions and a 120-minute free-response section consisting of 3 questions. The two sections are designed to complement each other and to measure a wide range of critical reading and writing skills.

Multiple-choice questions are useful for measuring a student's level of competence in a variety of contexts. In addition, they have three other strengths:

1. *They are highly reliable.* Reliability, or the likelihood that students of similar ability levels taking a different form of the exam will receive the same scores, is controlled more effectively with multiple-choice questions than with free-response questions.
2. *They tap different levels of difficulty.* Multiple-choice questions allow the Development Committee to include a selection of questions at various levels of difficulty, thereby ensuring that the measurement of differences in students' achievement is optimized. For AP Exams, the most important distinctions are between students earning the grades of 2 and 3 and grades of 3 and 4. These distinctions are usually best accomplished by using many questions of middle difficulty.
3. *They facilitate year-to-year comparisons.* The current form of the exam includes a number of questions from an earlier exam, allowing comparisons to be made between the scores of the earlier group of students and those of the current group. This information, along with other data, is used by the Chief Reader to establish AP grades that reflect the competence demanded by the Advanced Placement Program®, and that can be legitimately compared with grades from earlier years.

Free-response questions on the AP English Literature and Composition Exam evaluate students' writing skills and their ability to use the resources of language to analyze a literary text. The free-response section also allows students to demonstrate their ability to

1. understand and interpret literature by discussing a text's form and content;
2. respond personally to a literary text; and
3. write a coherent and persuasive essay.

Scoring the Exam

Who Scores the AP English Literature and Composition Exam?

The multiple-choice answer sheets are machine scored. Teachers are hired as consultants to score the free-response questions during the AP English Literature and Composition Reading. These consultants are known as "Readers." The majority of these Readers are experienced faculty members who teach English at a university or high

school in the United States or Canada. Great care is taken to obtain a broad and balanced group of Readers. In addition to educational qualifications, some of the factors considered before appointing someone to the role are school locale and setting (urban, rural, and so on), gender, ethnicity, and years of teaching experience. University and high school English teachers in the United States and Canada who are interested in applying to be a Reader at a future AP Reading can complete and submit an online application via AP Central (apcentral.collegeboard.com/readers) or request a printed application by calling 609 406-5384.

In June 2004, 762 English teachers and professors gathered in Daytona Beach, Florida, to participate in the scoring session for the AP English Literature and Composition Exam. Some of the most experienced members of this group were invited to serve as Question Leaders and Table Leaders, arriving at the Reading early to help prepare for the scoring session. The remaining Readers were divided into groups, with each group advised and supervised by a Table Leader. Prior to the Reading, under the guidance of the Chief Reader, the Question Leaders met with ETS staff in Princeton to establish scoring guidelines and to select sample student responses that exemplified the guidelines. All of the essays are scored at the Reading—a single, central scoring session under the supervision of the Chief Reader—and each of the three essay questions is scored by a different Reader.

Ensuring Accuracy

The primary goal of the scoring process is to have all Readers score their sets of essays consistently, fairly, and with the same guidelines as the other Readers. This goal is achieved through the creation of detailed scoring guidelines, the thorough training of all Readers, and the various checks and balances that are applied throughout the AP Reading.

How the Scoring Guidelines Are Created

1. As the questions are being developed and reviewed before the Reading, the Development Committee and the Chief Reader discuss the scoring of the free-response questions to ensure that the questions can be scored validly and reliably.
2. During the pre-Reading period, several important tasks are completed:
 - The Chief Reader and three Question Leaders write a draft scoring guideline for each of the three essay questions and, with ETS staff, read through hundreds of student responses to choose sample essays representative of the full range of actual responses that will be encountered by the Readers.
 - Just before the Reading, the Chief Reader, the Question Leaders, and the Table Leaders review these scoring guidelines and sample essays. The guidelines may then be revised and the sample scores adjusted, if necessary, to reflect the consensus of the group.
3. Once the scoring of student responses begins, no changes or modifications in the guidelines are made. Given the expertise of the Chief Reader and the analysis of many student responses by Question Leaders and Table Leaders in the pre-Reading period, these guidelines can be used to cover the whole range of student responses. Each Question Leader and Table Leader devotes a great deal of time and effort during the first day of the Reading to teaching the scoring guideline for that particular question and to ensuring that everyone evaluating responses for that question understands the scoring guideline and can apply it reliably.

Training Readers to Apply the Scoring Guidelines

Because Reader training is so vital in ensuring that students receive an AP grade that accurately reflects their performance, the process is thorough:

1. On the first day of the Reading, the Chief Reader provides an overview of the exam and the scoring process to the entire group of Readers. The Readers then break into three large groups, one room for each question, with each group working on a particular question for which it receives question-specific training.
2. Readers in each room are assigned to a table of six or seven Readers each. Each Question Leader directs a discussion of the assigned question, commenting on the question requirements and student performance expectations. The scoring guideline for the question is explained and discussed at each table.
3. The Readers are trained to apply the scoring guidelines by reading and evaluating samples of student answers that were selected at the pre-Reading session as clear examples of the various score points and the kinds of responses Readers are likely to encounter. Under the direction of the Question Leader, the Table Leaders explain why the responses received particular scores.

4. When the Question Leaders are convinced the Readers understand the scoring guidelines and can apply them uniformly, the scoring of student responses begins. Throughout the Reading, the Table Leaders reread essays read at their tables to make sure that each Reader is applying the scoring standards accurately and consistently, with the Question Leaders, the Table Leaders, or the Chief Reader acting as arbitrator when needed.
5. Throughout the Reading, Readers are encouraged to seek advice from the Table Leaders when in doubt about a score. The Table Leaders, in turn, may consult with the Question Leader or the Chief Reader. A student response that is problematic receives multiple readings and evaluations.

Maintaining the Scoring Guidelines

Throughout the Reading, the Question Leaders continue to reinforce the use of the scoring guidelines by asking their groups to review sample responses that they have already discussed as clear examples of particular scores, or to score new samples and discuss their scores with their Table Leaders. This procedure helps the Readers adhere to the standards of the group and helps to ensure that a student response will get the same score whether it is evaluated at the beginning, middle, or end of the Reading.

A potential problem is that a Reader could unintentionally score a student response higher or lower than it deserves because that same student performed well or poorly on other questions. The following steps are taken to prevent this so-called halo effect:

- A different Reader scores each question, and the student's identity is unknown to the Reader. Thus, each Reader can evaluate student responses without being prejudiced by knowledge about individual students.
- No marks of any kind are made on the students' papers. The Readers record the scores on a scannable form, which is identified only by the student's AP number. Readers are unable to see the scores given to other responses in the exam booklet.

Here are some other methods that help ensure that everyone is adhering closely to the scoring guidelines:

- Table Leaders backread (reread) a portion of the student papers from each of the Readers in that Leader's group. This approach allows Table Leaders to guide their Readers toward appropriate and consistent interpretations of the scoring guidelines.

- The Chief Reader and the Question Leaders monitor use of the full range of the scoring scale for the group and for each Reader by checking daily graphs of score distributions and randomly reading selected papers to check for scoring consistency.

Preparing Students for the Exam

Students develop the skills necessary to succeed on the AP English Literature and Composition Exam over many years of reading, analyzing, reflecting on, and discussing works of literature in class or on their own. The AP English Literature and Composition course should expose them to literature from different periods and include in-depth study of a broad range of individual novels, poems, and plays, as well as some short stories and essays. The goal of the reading in the course should be to bring students to appreciate how talented writers have used the English language to craft literary works that provide insight into human experience and emotions. From their AP course, in addition to having been introduced to a variety of literary works, students should have gained a better understanding of how different literary genres work and have come to appreciate what critic Roland Barthes has called "the pleasure of the text."

An AP English Literature and Composition course places particular emphasis on critical reading and analytical writing. Although understanding meaning in a novel, poem, or play is important, a crucial issue is teaching students the difference between paraphrase of the work and analysis of its techniques. Students should learn some of the language of literary criticism (e.g., "point of view," "metaphor," "irony"), but they should use such terms in order to show how a text is constructed and to explain how it produces its effects. In their essays, they should demonstrate a personal engagement with a work, responding to the nuance, subtlety, and suggestiveness of the writer's language. The best student essays will take into account the complexity of the texts they discuss and will be aware of the ways in which literary language is both similar to and different from the English that students hear and read every day. In this way, the study of literature—both reading it and writing about it—should help students find their own voices as writers, enlarge their acquaintance with different human experiences, and deepen their understanding of themselves.

Chapter II: The 2004 AP English Literature and Composition Exam

- Exam Content and Format
- Giving a Practice Exam
- Instructions for Administering the Exam
- Blank Answer Sheet
- The Exam

Exam Content and Format

The 2004 AP English Literature and Composition Exam is three hours in length and has two sections:

- The 60-minute multiple-choice section consists of 55 questions and accounts for 45 percent of the final grade.
- The 120-minute free-response section contains 3 essay questions and accounts for 55 percent of the final grade.

2004 AP English Literature and Composition Exam Format

Multiple Choice (Section I)

55 questions 60 minutes

Free Response (Section II)

3 questions 120 minutes

The multiple-choice section requires close reading of five passages or poems: an excerpt from Alan Lightman's novel *Einstein's Dreams* (1993); an excerpt from George Eliot's novel *The Mill on the Floss* (1860); the poem "The Albuquerque Graveyard" (1987) by Jay Wright; an excerpt from an essay by Samuel Johnson in *The Idler* (1759); and Shakespeare's Sonnet 90, "Then hate me when thou wilt, if ever, now" (1609).^{*} These texts were chosen by the AP English Development Committee to represent a broad range of English and American literature of the sort that makes up the curriculum of a college literature course. The questions test students' ability not only to understand the texts but also to read them analytically, to recognize the literary techniques the authors use to provide meaning, and to understand how the writers organize the texts to produce certain effects. In addition to comprehension, the questions measure students' awareness of such elements as diction, tone, irony, point of view, characterization, genre, contrast, and use of figurative language.

The three essay questions that make up the free-response section allow students to demonstrate their ability to read and analyze poetry and prose and to respond to a generalization about literature by applying it to a complete novel or play they have studied. These questions also measure students' ability to write clear, coherent, and persuasive critical essays. The poems chosen for analysis are Emily Dickinson's "We grow accustomed to the Dark" and Robert Frost's "Acquainted with the Night"; the prose text is an excerpt from Henry James's short story "The Pupil"; and the "open" question asks students to discuss a remark by Roland Barthes that "Literature is the question minus the answer" by exploring a central question raised in a novel or play they have studied.

^{*} There were two versions of the multiple-choice section of the 2004 exam. Both contained the same five passages and the same questions, but the order of the passages was different in the two forms of the exam.

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Giving a Practice Exam

The following pages contain the instructions as they appeared in the 2004 *AP Examination Instructions* booklet for administering the AP English Literature and Composition Exam. Following these instructions are a blank 2004 answer sheet and the 2004 AP English Literature and Composition Exam. If you plan to use this released exam to test your students, you may wish to use these instructions to create an exam situation that closely resembles an actual administration. If so, read only the directions in bold to the students; all other instructions are for the person administering the exam and need not be read aloud. Some instructions, such as those referring to the date, the time, and page numbers, are no longer relevant and should be ignored.

Another publication you might find useful is the *Packet of 10*—ten copies of the 2004 AP English Literature and Composition Exam, each with a blank answer sheet. For ordering information, see the Appendix.

Instructions for Administering the Exam

(from the 2004 *AP Examination Instructions* booklet)

Do not begin the exam instructions below until you have completed the appropriate General Instructions for your group.

Make sure you begin the exam at the designated time. When you have completed the General Instructions, say:

In a moment, you will open the packet that contains your English Literature and Composition exam materials. By opening this packet, you agree to all of the AP Program's policies and procedures outlined in the 2004 *Bulletin for AP Students and Parents*. You may now open your exam packet and take out the Section I booklet, but do not open the booklet or the sealed Section II materials. Put the white seals aside. Read the statements on the front cover of Section I and look up when you have finished. . . .

Now sign your legal name, enter today's date, and print your name as indicated. . . .

Read the directions on the back cover. When you have finished, look up. . . .

Are there any questions? . . .

Answer any questions. Then say:

Section I is the multiple-choice portion of the exam. You may never discuss these specific multiple-choice questions at any time in any form with anyone, including your teacher and other students. Failure to maintain their confidentiality after the exam may result in cancellation of your AP Exam grades, restriction from taking future AP Exams, and possible legal action for violation of copyright. Are there any questions? . . .

Answer any questions. Then say:

There are more answer ovals on the answer sheet than there are questions, so you will have unused answer ovals when you reach the end. Use a No. 2 pencil to mark all of your responses on your answer sheet, one response per question. Be sure to completely fill in the ovals. Remember that your answer sheet will be scored by machine; any stray marks or smudges could be read as answers. If you erase, do so carefully and completely. No credit will be given for anything written in the exam booklet. Scratch paper is not allowed, but you may use the margins or any blank space in the exam booklet for scratch work. Are there any questions? . . .

Answer all questions regarding procedure. Then say:

You have 1 hour for this section. Open your Section I booklet and begin.



Note Start Time here _____. Note Stop Time here _____. You and your proctors should make sure students are marking their answers in pencil on the answer sheet, and that they are not looking at the sealed Section II booklets. After 1 hour, say:

Stop working. Close your booklet and put your answer sheet on your desk, face up, with the fold to your left. I will now collect your answer sheets.

After you have collected an answer sheet from each student, say:

Take your seals and press one on each area of your exam booklet marked "PLACE SEAL HERE." Fold them over the open edges and press them to the back cover. When you have finished, place the booklet on your desk with the cover face up and the fold to your left. . . .

I will now collect your Section I booklets. . . .

As you collect the sealed Section I booklets, check to be sure that each student has signed the front cover. There is a 10-minute break between Sections I and II. When all Section I materials have been collected and accounted for and you are ready for the break, say:

We're going to have a short break, but first please listen to the break rules. Everything you placed under your chair at the beginning of the exam must remain there. You are not allowed to consult teachers, other students, or textbooks about the exam materials during the break. You may not make phone calls, send text messages, check e-mail, or access a computer or a handheld electronic device, such as a PDA or a calculator. Remember, you are not allowed to discuss the multiple-choice section of this exam with anyone at any time. Failure to adhere to any of these rules could result in invalidation of grades. Please leave your sealed Section II package on top of your desk during the break. You may get up, talk, go to the rest room, or get a drink. Are there any questions? . . .

Answer all questions regarding procedure. Then say:



Let's begin our break. Testing will resume at _____.

After the break, say:

May I have everyone's attention? Place your Student Pack on your desk. . . .

You may now open the sealed Section II package. . . .

Read the statements on the front cover of the pink booklet. When you have finished, look up. . . .

Turn to the back cover and read Item 1 under "Important Identification Information" and then place an AP number label in the box. If you don't place an AP number label or write your AP number in this box, you risk the loss of your free-response booklet. Look up when you have finished. . . .

In Item 2, use a pen with blue or black ink to print your identification information in the boxes. Note that you must print the first two letters of your LAST name and the first letter of your FIRST name. Look up when you have finished. . . .

Read Item 3 and print your date of birth in the boxes. . . .

In Item 4, copy the school code you printed on the front of your Student Pack into the boxes. . . .

Read Item 5. . . .

Read Item 6. Printing the first, middle, and last initials of your legal name in the boxes constitutes your signature and your agreement to the conditions stated on the front cover. Print your initials and today's date, agreeing to these conditions. . . .

Are there any questions? . . .

Answer all questions regarding procedure. Then say:

I need to collect Student Packs from anyone who will be taking another AP Exam. If you will be, put your Student Pack on your desk. You may keep it only if you will not take any more AP Exams this year. If you have no more AP Exams to take, place your Student Pack under your chair now. . . .

While Student Packs are being collected, read the directions for Section II on the back cover of the pink booklet. Do not open the booklet until you are told to do so. When you have finished, look up. . . .

Collect the Student Packs. Then say:

Are there any questions? . . .

Answer all questions regarding procedure. Then say:

Now open the Section II booklet and tear out the green insert that is in the center of the booklet. In the upper left-hand corner of the cover, print your name, teacher, and school. . . .

Read the directions on the front cover of the green insert. Look up when you have finished. . . .

You have 2 hours to complete Section II. At various points, you will be advised to move on to the next question. You are responsible for pacing yourself, however, and you may proceed freely from one question to the next. If you need more paper during the exam, raise your hand. At the top of each extra piece of paper you use, be sure to write your AP number and the number of the question you are working on. You may begin.



Note Start Time here _____. Note Stop Time here _____. You and your proctors should make sure students are using pens with blue or black ink and that they are writing their answers in the pink Section II booklet, not in the green insert. After 40 minutes, say:

You are advised to go on to question 2.

After 40 minutes, say:

You are advised to go on to question 3.

After 30 minutes, say:

There are 10 minutes remaining.

After 10 minutes, say:

Stop working and close your exam booklet and green insert. Put your pink booklet on your desk, face up, with the fold to your left. Put your green insert next to it. Remain in your seat, without talking, while the exam materials are collected. . . .

Collect a pink Section II booklet and a green insert from every student. Check the back of each pink booklet to ensure that the student has completed the "Important Identification Information" area and placed an AP number label in the box. If the size of your group permits, check that answers have been written in the pink booklet and not in the green insert. The green inserts must be stored securely for no less than two school days. After the two-day holding time, the green inserts may be given to the appropriate AP teacher(s) for return to the students. When all exam materials have been collected and accounted for, say:

Your teacher will return your green insert to you in about two days. You may not discuss the free-response questions with anyone until that time. Remember that the multiple-choice questions may never be discussed or shared in any way at any time. You should receive your grade reports in the mail about the third week of July. You are now dismissed.

Exam materials should be put in locked storage until they are returned to ETS after your school's last administration. Before storing materials, check your list of students who are eligible for fee reductions and fill in the appropriate oval on their registration answer sheets. To receive a separate *Report to AP Teachers* or student grade roster for each AP class taught, fill in the appropriate oval in the "School Use Only" section of the answer sheet. See "Activities After the Exam" in the *AP Coordinator's Manual--General Information*.

R. This section is for the survey questions in the AP Student Pack. (Do not put responses to exam questions in this section.) Be sure each mark is dark and completely fills the oval.

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Do not complete this section unless instructed to do so.

S. If this answer sheet is for the French Language, French Literature, German Language, Spanish Language, or Spanish Literature Examination, please answer the following questions. (Your responses will not affect your grade.)

1. Have you lived or studied for one month or more in a country where the language of the exam you are now taking is spoken? ☐ Yes ☐ No
2. Do you regularly speak or hear the language at home? ☐ Yes ☐ No

Indicate your answers to the exam questions in this section. If a question has only four answer options, do not mark option (E). Your answer sheet will be scored by machine. Use only No. 2 pencils to mark your answers on pages 2 and 3 (one response per question). After you have determined your response, be sure to completely fill in the oval corresponding to the number of the question you are answering. Stray marks and smudges could be read as answers, so erase carefully and completely. Any improper gridding may affect your grade.

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FOR QUESTIONS 76-151, SEE PAGE 3.

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The Exam

ENGLISH LITERATURE AND COMPOSITION

Three hours are allotted for this examination: 1 hour for Section I, which consists of multiple-choice questions, and 2 hours for Section II, which consists of essay questions. Section I is printed in this examination booklet. Section II is printed in a separate booklet.

SECTION I

Time—1 hour

Number of questions—55

Percent of total grade—45

Section I of this examination contains 55 multiple-choice questions. Therefore, please be careful to fill in only the ovals that are preceded by numbers 1 through 55 on your answer sheet.

General Instructions

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE INSTRUCTED TO DO SO.

INDICATE ALL YOUR ANSWERS TO QUESTIONS IN SECTION I ON THE SEPARATE ANSWER SHEET. No credit will be given for anything written in this examination booklet, but you may use the booklet for notes or scratchwork. After you have decided which of the suggested answers is best, COMPLETELY fill in the corresponding oval on the answer sheet. Give only one answer to each question. If you change an answer, be sure that the previous mark is erased completely.

Example:

Chicago is a

- (A) state
- (B) city
- (C) country
- (D) continent
- (E) village

Sample Answer

(A) ☒ (B) ☐ (C) ☐ (D) ☐ (E) ☐

Many candidates wonder whether or not to guess the answers to questions about which they are not certain. In this section of the examination, as a correction for haphazard guessing, one-fourth of the number of questions you answer incorrectly will be subtracted from the number of questions you answer correctly. It is improbable, therefore, that mere guessing will improve your score significantly; it may even lower your score, and it does take time. If, however, you are not sure of the best answer but have some knowledge of the question and are able to eliminate one or more of the answer choices as wrong, your chance of getting the right answer is improved, and it may be to your advantage to answer such a question.

Use your time effectively, working as rapidly as you can without losing accuracy. Do not spend too much time on questions that are too difficult. Go on to other questions and come back to the difficult ones later if you have time. It is not expected that everyone will be able to answer all the multiple-choice questions.

店铺:环球语言

The inclusion of poems and passages in this examination is not intended as an endorsement by the College Board or Educational Testing Service of the content, ideas, values, or styles of the individual authors. The material has been selected from works of various historical periods by a Committee of Examiners who are teachers of language and literature and who have judged that the poems and passages printed here reflect the content of a course of study for which this examination is appropriate.

ENGLISH LITERATURE AND COMPOSITION

SECTION I

Time—1 hour

Directions: This section consists of selections from literary works and questions on their content, form, and style. After reading each passage or poem, choose the best answer to each question and then fill in the corresponding oval on the answer sheet.

Note: Pay particular attention to the requirements of questions that contain the words NOT, LEAST, or EXCEPT.

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

Suppose that people live forever.

Strangely, the population of each city splits in two: the Laters and the Nows.

Line The Laters reason that there is no hurry to begin
5 their classes at the university, to learn a second language, to read Voltaire or Newton, to seek promotion in their jobs, to fall in love, to raise a family. For all these things, there is an infinite span of time. In endless time, all things can be accomplished. Thus all
10 things can wait. Indeed, hasty actions breed mistakes. And who can argue with their logic? The Laters can be recognized in any shop or promenade. They walk an easy gait and wear loose-fitting clothes. They take pleasure in reading whatever magazines are open, or
15 rearranging furniture in their homes, or slipping into conversation the way a leaf falls from a tree. The Laters sit in cafés sipping coffee and discussing the possibilities of life.

The Nows note that with infinite lives, they can
20 do all they can imagine. They will have an infinite number of careers, they will marry an infinite number of times, they will change their politics infinitely. Each person will be a lawyer, a bricklayer, a writer, an accountant, a painter, a physician, a farmer. The
25 Nows are constantly reading new books, studying new trades, new languages. In order to taste the infinities of life, they begin early and never go slowly. And who can question their logic? The Nows are easily spotted. They are the owners of the cafés,
30 the college professors, the doctors and nurses, the politicians, the people who rock their legs constantly whenever they sit down. They move through a succession of lives, eager to miss nothing. When two Nows chance to meet at the hexagonal pilaster of the
35 Zähringer Fountain, they compare the lives they have mastered, exchange information, and glance at their watches. When two Laters meet at the same location, they ponder the future and follow the parabola of the water with their eyes.

40 The Nows and Laters have one thing in common.

With infinite life comes an infinite list of relatives. Grandparents never die, nor do great-grandparents, great-aunts and great-uncles, great-great-aunts, and so on, back through the generations, all alive and offering advice. Sons never escape from the shadows
45 of their fathers. Nor do daughters of their mothers. No one ever comes into his own.

When a man starts a business, he feels compelled to talk it over with his parents and grandparents and
50 great-grandparents, ad infinitum, to learn from their errors. For no new enterprise is new. All things have been attempted by some antecedent in the family tree. Indeed, all things have been accomplished. But at a price. For in such a world, the multiplication of
55 achievements is partly divided by the diminishment of ambition.

And when a daughter wants guidance from her mother, she cannot get it undiluted. Her mother must ask her mother, who must ask her mother, and so
60 on forever. Just as sons and daughters cannot make decisions themselves, they cannot turn to parents for confident advice. Parents are not the source of certainty. There are one million sources.

Where every action must be verified one million
65 times, life is tentative. Bridges thrust halfway over rivers and then abruptly stop. Buildings rise nine stories high but have no roofs. The grocer's stocks of ginger, salt, cod, and beef change with every change of mind, every consultation. Sentences go unfinished.
70 Engagements end just days before weddings. And on the avenues and streets, people turn their heads and peer behind their backs, to see who might be watching.

Such is the cost of immortality. No person is whole. No person is free. Over time, some have determined
75 that the only way to live is to die. In death, a man or a woman is free of the weight of the past. These few souls, with their dear relatives looking on, dive into Lake Constance or hurl themselves from Monte Lema, ending their infinite lives. In this way, the finite has
80 conquered the infinite, millions of autumns have yielded to no autumns, millions of snowfalls have yielded to no snowfalls, millions of admonitions have yielded to none.

1. The narrator's use of the adverbs "Later" and "Now" as nouns signifying types of persons helps to emphasize the city dwellers'
 - (A) essential similarities
 - (B) concern with the past
 - (C) style of action
 - (D) indifference to each other
 - (E) sense of the infinite
2. The people in the passage are characterized chiefly by description of their
 - (A) thoughts
 - (B) opinions
 - (C) feelings
 - (D) behavior
 - (E) appearances
3. In context, "the way a leaf falls from a tree" (line 16) suggests which of the following about the conversations of the Laters?
 - (A) They vary according to the season of the year.
 - (B) They have little intellectual content.
 - (C) They are often random and casual.
 - (D) They are of very short duration.
 - (E) They deal with topics related to nature.
4. The use of the sentence "And . . . logic" in line 11 and again in line 28 suggests that the points of view of the Laters and the Nows are equally
 - (A) defensible
 - (B) unemotional
 - (C) comical
 - (D) ironic
 - (E) deluded
5. From line 1 to line 39, the passage is best described as an example of
 - (A) analysis of a process
 - (B) cause-and-effect analysis
 - (C) evaluative argument
 - (D) anecdotal narrative
 - (E) classification and comparison
6. What do lines 40-63 suggest about the relationship portrayed between parents and children?
 - (A) It is based on mutual trust and respect.
 - (B) It seriously limits children's autonomy.
 - (C) It becomes less intense when children reach adulthood.
 - (D) It instills powerful ambition in children.
 - (E) It is characterized by rebelliousness in the children.
7. The narrator implies that the situation in which the Nows and Laters find themselves is a kind of
 - (A) dream
 - (B) celebration
 - (C) dissipation
 - (D) trap
 - (E) annihilation
8. In line 77, the word "dear" might be read as ironic because the
 - (A) narrator feels sorry for the plight of the relatives
 - (B) narrator admires the sincerity of the relatives
 - (C) relatives really have little regard for the people
 - (D) relatives have driven the people to suicide
 - (E) relatives are so devoted to the people
9. Overall, the passage suggests that immortality
 - (A) is best spent in contemplation
 - (B) is best spent in action
 - (C) confers a kind of mastery on both the Nows and the Laters
 - (D) does not allow either the Nows or the Laters to escape
 - (E) is as much a burden as a gift for both the Nows and the Laters
10. The last sentence of the passage is characterized by
 - (A) parallel syntax
 - (B) conclusive logic
 - (C) subtle irony
 - (D) elaborate metaphors
 - (E) complex structure
11. Both the Nows and the Laters are portrayed as
 - (A) obsessed with death
 - (B) indifferent to their relatives
 - (C) overvaluing intellect
 - (D) lacking individuality
 - (E) concerned about the future

Section I

Questions 12-24. Read the following passage carefully before you choose your answers.

The old books, Virgil, Euclid, and Aldrich—that wrinkled fruit of the tree of knowledge—had been all laid by, for Maggie had turned her back on the vain ambition to share the thoughts of the wise. In her first
5 ardour she flung away the books with a sort of triumph that she had risen above the need of them, and if they had been her own, she would have burned them, believing that she would never repent. She read so eagerly and constantly in her three books, the Bible,
10 *Thomas à Kempis*,* and the *Christian Year* (no longer rejected as a “hymn-book”), that they filled her mind with a continual stream of rhythmic memories; and she was too ardently learning to see all nature and life in the light of her new faith to need any other material
15 for her mind to work on as she sat with her well-plied needle making shirts and other complicated stitchings, falsely called “plain”—by no means plain to Maggie, since wristband and sleeve and the like had a capability of being sewed in wrong side outwards in moments of
20 mental wandering.

Hanging diligently over her sewing, Maggie was a sight anyone might have been pleased to look at. That new inward life of hers, notwithstanding some volcanic upheavings of imprisoned passions, yet shone out in
25 her face with a tender soft light that mingled itself as added loveliness with the gradually enriched colour and outline of her blossoming youth. Her mother felt the change in her with a sort of puzzled wonder that Maggie should be “growing up so good”; it was
30 amazing that this once “contrairy” child was become so submissive, so backward to assert her own will. Maggie used to look up from her work and find her mother’s eyes fixed upon her; they were watching and waiting for the large young glance as if her elder frame
35 got some needful warmth from it. The mother was getting fond of her tall, brown girl, the only bit of furniture now on which she could bestow her anxiety and pride; and Maggie, in spite of her own ascetic wish to have no personal adornment, was obliged to give
40 way to her mother about her hair and submit to have the abundant black locks plaited into a coronet on the summit of her head after the pitiable fashion of those antiquated times.

“Let your mother have that bit o’ pleasure, my dear,” said Mrs. Tulliver; “I’d trouble enough with your hair once.”

So Maggie, glad of anything that would soothe her mother and cheer their long day together, consented to the vain decoration and showed a queenly head above

50 her old frocks, steadily refusing, however, to look at herself in the glass. Mrs. Tulliver liked to call the father’s attention to Maggie’s hair and other unexpected virtues, but he had a brusque reply to give.

“I knew well enough what she’d be, before now; it’s nothing new to me. But it’s a pity she isn’t made
55 o’ commoner stuff; she’ll be thrown away, I doubt; there’ll be nobody to marry her as is fit for her.”

And Maggie’s graces of mind and body fed his gloom. He sat patiently enough while she read him
60 a chapter or said something timidly when they were alone together about trouble being turned into a blessing. He took it all as a part of his daughter’s goodness, which made his misfortunes the sadder to him because they damaged her chance in life. In a mind charged
65 with an eager purpose and an unsatisfied vindictiveness, there is no room for new feelings; Mr. Tulliver did not want spiritual consolation, he wanted to shake off the degradation of debt and to have his revenge.

*Thomas à Kempis (1380-1471) was a Christian cleric, author of *Imitation of Christ*.

12. In lines 1-4 (“The old . . . wise”), the narrator does which of the following?

- (A) Suggests the importance of history.
- (B) Introduces nature as a topic.
- (C) Emphasizes the importance of literature.
- (D) Introduces the theme of change.
- (E) Supplies an image of death.

13. The books and authors mentioned in the first paragraph primarily serve to

- (A) reveal the continuity between the classics and the new, popular literature
- (B) show that Maggie is more stimulated by religious texts than by secular ones
- (C) suggest that “that wrinkled fruit of the tree of knowledge” was the reason for the Biblical Fall
- (D) present Maggie as one drawn to the humanistic world view expressed by Virgil and Euclid
- (E) illustrate Maggie’s new faith in the scientific world in which she lives

14. In line 14, the author uses the word “material” to form a connection between

- (A) insights valued by a philosopher and crafts admired by a customer
- (B) subjects for contemplation and cloth for sewing
- (C) a reformer’s ideals and a miser’s wealth
- (D) rewards in an afterlife and a conservative tradition
- (E) common sense and fabric for daily wear

15. The effect of quoting Mrs. Tulliver’s words in line 29 is to

- (A) characterize her as self-involved and unfeeling
- (B) represent her typically didactic manner of speaking
- (C) emphasize how simple her view of goodness is
- (D) suggest that she is unaware of her judgmental qualities
- (E) illustrate her moral superiority to her husband and her daughter

16. Maggie submits to having her “abundant black locks plaited” (line 41) primarily because she

- (A) chooses to ignore her father’s disapproval in order to satisfy her mother’s wishes
- (B) is being true to the religious and intellectual virtues that she embraces in every aspect of her life
- (C) is an obedient daughter who sometimes allows her concern for appearance to affect her actions
- (D) wants to be beautiful even in a world where ugliness and poverty dominate
- (E) wants to humor her mother in this matter

17. Which of the following words associated with Maggie best conveys how her mother would like her to be?

- (A) “complicated” (line 16)
- (B) “volcanic” (line 23)
- (C) “contrairy” (line 30)
- (D) “ascetic” (line 38)
- (E) “queenly” (line 49)

18. In lines 52-53, the reference to “other unexpected virtues” does which of the following?

- (A) Gently mocks Mrs. Tulliver for the watchfulness she exerts over her daughter’s outward beauty.
- (B) Sincerely endorses Mrs. Tulliver’s judgment of the relative importance of Maggie’s virtues.
- (C) Affectionately endorses Mrs. Tulliver’s belief that material objects should be the greatest source of consolation.
- (D) Scathingly criticizes Mrs. Tulliver’s earlier low estimation of Maggie’s worth.
- (E) Ruefully echoes Mrs. Tulliver’s disappointment with Maggie’s present social situation.

19. Why is Maggie’s father disturbed by her “graces” (line 58) ?

- (A) A vindictive man, Mr. Tulliver begrudges his daughter’s untroubled nature.
- (B) Mr. Tulliver worries constantly about how to turn his trouble with Maggie into a blessing.
- (C) Surprised at Maggie’s beauty, Mr. Tulliver is openly impatient with his wife’s fussing over her.
- (D) Mr. Tulliver worries that his lack of means will limit Maggie’s future opportunities.
- (E) Mr. Tulliver fears that his actual debts will be exposed when Maggie marries.

Section I

The passage is reprinted for your use in answering the remaining questions.

The old books, Virgil, Euclid, and Aldrich—that wrinkled fruit of the tree of knowledge—had been all laid by, for Maggie had turned her back on the vain ambition to share the thoughts of the wise. In her first ardour she flung away the books with a sort of triumph that she had risen above the need of them, and if they had been her own, she would have burned them, believing that she would never repent. She read so eagerly and constantly in her three books, the Bible, *Thomas à Kempis*,* and the *Christian Year* (no longer rejected as a “hymn-book”), that they filled her mind with a continual stream of rhythmic memories; and she was too ardently learning to see all nature and life in the light of her new faith to need any other material for her mind to work on as she sat with her well-plied needle making shirts and other complicated stitchings, falsely called “plain”—by no means plain to Maggie, since wristband and sleeve and the like had a capability of being sewed in wrong side outwards in moments of mental wandering.

Hanging diligently over her sewing, Maggie was a sight anyone might have been pleased to look at. That new inward life of hers, notwithstanding some volcanic upheavings of imprisoned passions, yet shone out in her face with a tender soft light that mingled itself as added loveliness with the gradually enriched colour and outline of her blossoming youth. Her mother felt the change in her with a sort of puzzled wonder that Maggie should be “growing up so good”; it was amazing that this once “contrairy” child was become so submissive, so backward to assert her own will. Maggie used to look up from her work and find her mother’s eyes fixed upon her; they were watching and waiting for the large young glance as if her elder frame got some needful warmth from it. The mother was getting fond of her tall, brown girl, the only bit of furniture now on which she could bestow her anxiety and pride; and Maggie, in spite of her own ascetic wish to have no personal adornment, was obliged to give way to her mother about her hair and submit to have the abundant black locks plaited into a coronet on the summit of her head after the pitiable fashion of those antiquated times.

“Let your mother have that bit o’ pleasure, my dear,” said Mrs. Tulliver; “T’d trouble enough with your hair once.”

So Maggie, glad of anything that would soothe her mother and cheer their long day together, consented to the vain decoration and showed a queenly head above

her old frocks, steadily refusing, however, to look at herself in the glass. Mrs. Tulliver liked to call the father’s attention to Maggie’s hair and other unexpected virtues, but he had a brusque reply to give.

“I knew well enough what she’d be, before now; it’s nothing new to me. But it’s a pity she isn’t made o’ commoner stuff; she’ll be thrown away, I doubt; there’ll be nobody to marry her as is fit for her.”

And Maggie’s graces of mind and body fed his gloom. He sat patiently enough while she read him a chapter or said something timidly when they were alone together about trouble being turned into a blessing. He took it all as a part of his daughter’s goodness which made his misfortunes the sadder to him because they damaged her chance in life. In a mind charged with an eager purpose and an unsatisfied vindictiveness, there is no room for new feelings; Mr. Tulliver did not want spiritual consolation, he wanted to shake off the degradation of debt and to have his revenge.

*Thomas à Kempis (1380-1471) was a Christian cleric, author of *Imitation of Christ*.

20. Mr. Tulliver could find no comfort in his daughter’s developing qualities because
- (A) he feared her growing independence
 - (B) he recognized her naïveté
 - (C) her goodness accentuated his feelings of despair
 - (D) she remained too timid to explain her motivation
 - (E) she could not understand his need for revenge

21. Which of the following most aptly describes Maggie's interactions with her father?
- (A) She strongly rejects both his praise and chastisement.
 - (B) She expounds on the wisdom of applying Biblical teachings to his domestic problems.
 - (C) She uses her religious seclusion to convince her father that she will not marry.
 - (D) She cajoles him until he eventually accepts his condition.
 - (E) She fails to cheer him with her tentative words and gestures.
22. In this passage, Maggie is presented as
- (A) a religious young woman who denounces her father's vengefulness
 - (B) a disciplined person who renounces self-indulgence
 - (C) a spiritual person who speaks out against her mother's materialism
 - (D) a source of instability within this religious household
 - (E) a young woman who is too intellectual for the devout time in which she lives
23. In context, which phrase most directly indicates a judgment made by the narrator?
- (A) "pitiable fashion" (line 42)
 - (B) "unexpected virtues" (lines 52-53)
 - (C) "commoner stuff" (line 56)
 - (D) "daughter's goodness" (line 62)
 - (E) "spiritual consolation" (line 67)
24. The passage employs all of the following contrasts EXCEPT one between
- (A) secular learning and religion
 - (B) ardor and despondency
 - (C) idealism and materialism
 - (D) camaraderie and isolation
 - (E) humility and pride

Section I

Questions 25-34. Read the following poem carefully before you choose your answers.

The Albuquerque Graveyard

Line It would be easier
to bury our dead
at the corner lot.
5 No need to wake
before sunrise,
take three buses,
walk two blocks,
search at the rear
of the cemetery,
10 to come upon the familiar names
with wilted flowers and patience.
But now I am here again.
After so many years
of coming here,
15 passing the sealed mausoleums,
the pretentious brooks and springs,
the white, sturdy limestone crosses,
the pattern of the place is clear to me.
I am going back
20 to the Black limbo,
an unwritten history
of our own tensions.
The dead lie here
in a hierarchy of small defeats.
25 I can almost see the leaders smile,
ashamed now of standing
at the head of those
who lie tangled
at the edge of the cemetery
30 still ready to curse and rage
as I do.
Here, I stop by the imitative cross
of one who stocked his parlor
with pictures of Robeson,*
35 and would boom down the days,
dreaming of Othello's robes.
I say he never bothered me,
and forgive his frightened singing.
Here, I stop by the simple mound
40 of a woman who taught me
spelling on the sly,
parsing my tongue
to make me fit for her own dreams.
I could go on all day,

45 unhappily recognizing small heroes,
discontent with finding them here,
reproaches to my own failings.
Uneasy, I search the names
and simple mounds I call my own,
50 abruptly drop my wilted flowers,
and turn for home.

From *The Selected Poems of Jay Wright*, copyright © 1987
by Jay Wright, published by Princeton University Press.
Originally published in *The Homecoming Singer*, published
by Corinth Books, © 1971, Jay Wright.

*Paul Robeson (1898-1976), an African American singer and actor and an
outspoken social activist

25. The poem is best described as a

- (A) pastoral elegy
- (B) discursive memoir
- (C) reflective narrative
- (D) dramatic dialogue
- (E) poetic drama

26. In lines 1-11, the speaker conveys a sense of

- (A) the transience of the natural world
- (B) the laboriousness of an undertaking
- (C) his devotion to an individual
- (D) religious inspiration
- (E) inconspicuous accomplishments

27. The phrase "our dead" (line 2) refers specifically to

- (A) those who have died recently
- (B) the speaker's grandparents
- (C) the speaker's friends
- (D) a community of Black people
- (E) Black soldiers

28. The images in lines 15-17 ("sealed . . . crosses") contrast most directly with

- (A) "three buses" (line 6)
- (B) "wilted flowers and patience" (line 11)
- (C) "pictures of Robeson" (line 34)
- (D) "Othello's robes" (line 36)
- (E) "simple mounds" (line 49)

29. In line 18 ("the pattern of the place is clear to me"), the speaker suggests which of the following?
- I. His familiarity with the physical layout of the graveyard
 - II. His awareness of the social segregation reflected in the arrangement of the graves
 - III. His desire to change the way in which the graveyard is structured
- (A) I only
 - (B) II only
 - (C) I and II only
 - (D) II and III only
 - (E) I, II, and III
30. In the context of the poem, the term "Black limbo" (line 20) suggests
- (A) a somber moment in the past
 - (B) an honorable burial
 - (C) funereal meditation
 - (D) spiritual realization
 - (E) assigned confinement
31. By deciding to "forgive his frightened singing" (line 38), the speaker in effect does which of the following?
- (A) Apologizes for Robeson's small failures.
 - (B) Accepts Robeson's minor shortcomings.
 - (C) Accepts the man and his admiration for Robeson.
 - (D) Questions the man's need to imitate Robeson.
 - (E) Dramatizes the strength of Robeson's influence.
32. The description of the "woman" (line 40) most directly suggests that she
- (A) was angered by limitations placed on her
 - (B) gained renown for her knowledge of rhetoric
 - (C) taught the speaker to suppress his sense of outrage
 - (D) sought gratification through the speaker's possible success
 - (E) drew on the speaker for her knowledge about the world
33. In line 42, "parsing my tongue" probably refers to the woman's
- (A) meticulous attention to the speaker's use of language
 - (B) thoughtful provision of moral guidance for the speaker
 - (C) careful preparation of the speaker for school examinations
 - (D) admonition of the speaker for failing to show respect to others
 - (E) homespun advice to the speaker on how to achieve future success
34. The structure of the poem is determined by the speaker's
- (A) emotions
 - (B) movements
 - (C) ideas
 - (D) values
 - (E) history

Section I

Questions 35-45. Read the following passage carefully before you choose your answers.

Line Criticism is a study by which men grow important
and formidable at very small expense. The power of
invention has been conferred by nature upon few, and
5 mere labour, be obtained is too great to be willingly
endured; but every man can exert such judgment as
he has upon the works of others; and he whom nature
has made weak, and idleness keeps ignorant, may yet
support his vanity by the name of a critic.
10 I hope it will give comfort to great numbers who
are passing through the world in obscurity when I
inform them how easily distinction may be obtained.
All the other powers of literature are coy and haughty,
they must be long courted, and at last are not always
15 gained; but criticism is a goddess easy of access and
forward of advance, who will meet the slow and
encourage the timorous; the want of meaning she
supplies with words, and the want of spirit she recom-
penses with malignity.
20 This profession has one recommendation peculiar
to itself, that it gives vent to malignity without real
mischief. No genius was ever blasted by the breath
of critics. The poison which, if confined, would have
burst the heart, fumes away in empty hisses, and malice
25 is set at ease with very little danger to merit. The critic
is the only man whose triumph is without another's
pain, and whose greatness does not rise upon another's
ruin.
To a study at once so easy and so reputable, so
30 malicious and so harmless, it cannot be necessary to
invite my readers by a long or laboured exhortation;
it is sufficient, since all would be critics if they could,
to show by one eminent example that all can be critics
if they will.

(1759)

35. The main purpose of the passage is to

- (A) urge the reader to become a critic
- (B) explain how critics find their inspiration
- (C) unmask the biases of certain critics
- (D) ridicule critics as inept but self-important
- (E) condemn critics as unprincipled and dangerous

36. In the context of the passage, the first sentence is best viewed as

- (A) ironic
- (B) metaphoric
- (C) understated
- (D) redundant
- (E) hypothetical

37. In line 2, "at very small expense" is best understood to mean

- (A) unintentionally
- (B) without needing to be wealthy
- (C) at a very deliberate pace
- (D) to little purpose
- (E) with very little effort

38. In the second paragraph, the goddess criticism is portrayed as being

- (A) supercilious
- (B) timid
- (C) duplicitous
- (D) indiscriminating
- (E) capricious

39. In line 23, "poison" is best understood to mean

- (A) hackneyed phrases
- (B) unfounded opinions
- (C) self-serving remarks
- (D) untrue statements
- (E) malicious words

40. Which of the following is personified in the passage?

- (A) "power of invention" (lines 2-3)
- (B) "vanity" (line 9)
- (C) "great numbers" (line 10)
- (D) "criticism" (line 15)
- (E) "malice" (line 24)

In the third paragraph, the speaker primarily portrays the critic as being

- (A) ineffectual
- (B) unlearned
- (C) self-deluded
- (D) self-centered
- (E) self-demeaning

In the passage as a whole, the speaker portrays criticism as being especially

- (A) powerful as a weapon
- (B) difficult to dismiss
- (C) easy to practice
- (D) harmful to reputations
- (E) complex in its nature

The speaker characterizes the critic as being all of the following EXCEPT

- (A) lazy
- (B) corruptible
- (C) ignorant
- (D) inconsequential
- (E) conceited

44. It can be inferred from the passage that critics in the speaker's time were most concerned with

- (A) denigrating the works of others
- (B) developing expertise in various subjects
- (C) promoting the works of their friends
- (D) establishing criteria for judging literature
- (E) taking sides in political battles

45. In the section of the essay that immediately follows this passage, the speaker probably does which of the following?

- (A) Shows that effective criticism requires superior learning.
- (B) Gives an example of a critic who is not malicious.
- (C) Discusses the career of a typical critic of his time.
- (D) Explains his own critical criteria.
- (E) Urges his readers to become critics.

Section I

Questions 46-55. Read the following poem carefully before you choose your answers.

The following sonnet, published in 1609, is addressed to a friend of the speaker.

Then hate me when thou wilt, if ever, now,
Now, while the world is bent my deeds to cross,
Join with the spite of fortune, make me bow,

Line And do not drop in for an after-loss.

5 Ah, do not, when my heart has 'scaped this sorrow,
Come in the rearward of a conquered woe;
Give not a windy night a rainy morrow,
To linger out a purposed overthrow.

10 If thou wilt leave me, do not leave me last,
When other petty griefs have done their spite;

But in the onset come, so shall I taste
At first the very worst of fortune's might;
And other strains of woe, which now seem woe,
Compared with loss of thee, will not seem so.

46. Which of the following best describes the speaker's present situation?

- (A) He has recently lost faith in his friend.
- (B) He has been beset with various problems.
- (C) He has barely overcome many misfortunes.
- (D) He has almost lost his will to live.
- (E) He has seen his fortunes at court decline.

47. In the context of the entire poem, it is clear that "if ever" (line 1) expresses the speaker's

- (A) inability to understand his friend's behavior
- (B) belief that his friend has left him
- (C) desire that his friend should never turn against him
- (D) failure to live up to his friend's ideals
- (E) assumption that he will prove worthy of his friend's trust

48. In line 2, "bent" means

- (A) misshapen
- (B) molded
- (C) altered
- (D) determined
- (E) convinced

49. In the poem, the world and fortune are characterized as

- (A) hostile to the speaker
- (B) indifferent to the speaker
- (C) favorable to the friend
- (D) exploitable resources
- (E) fickle friends

50. In context "a windy night" (line 7) refers to

- (A) past misfortune
- (B) a loss of love
- (C) the friend's hatred
- (D) future sorrow
- (E) present pain

51. Which two lines come closest to stating the same idea?

- (A) Lines 1 and 5
- (B) Lines 1 and 9
- (C) Lines 3 and 6
- (D) Lines 3 and 9
- (E) Lines 5 and 11

52. In line 12, "the very worst of fortune's might" refers to the

- (A) friend's death
- (B) friend's desertion
- (C) speaker's grief
- (D) loss of the speaker's self-esteem
- (E) loss of the speaker's worldly possessions

53. What is the function of the final couplet (lines 13-14) ?
- (A) It explains why the friend should hurt the speaker now.
 - (B) It comments on the speaker's change of heart.
 - (C) It describes the reasons for the speaker's behavior.
 - (D) It undercuts the idea that the friend will depart.
 - (E) It suggests that the speaker's woes are largely self-created.
54. The speaker is best described as displaying which of the following?
- (A) Anger
 - (B) Jealousy
 - (C) Disappointment
 - (D) Self-love
 - (E) Vulnerability
55. Taken as a whole, the poem is best described as
- (A) a rationalization
 - (B) an ironic commentary
 - (C) an apology
 - (D) an entreaty
 - (E) a reproof

END OF SECTION I

Section II

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Time—2 hours

Number of questions—3

Percent of total grade—55

Each question counts for one-third of the total essay section score.

Question 1 Essay	40 minutes suggested time
Question 2 Essay	40 minutes suggested time
Question 3 Essay	40 minutes suggested time

Section II of this examination requires answers in essay form. To help you use your time well, the coordinator will announce the time at which each question should be completed. If you finish any question before time is announced, you may go on to the following question. If you finish the examination in less than the time allotted, you may go back and work on any essay question you want.

Each essay will be judged on its clarity and effectiveness in dealing with the assigned topic and on the quality of the writing. In response to Question 3, select only a work of literary merit that will be appropriate to the question. A general rule of thumb is to use works of the same quality as those you have been reading during your Advanced Placement year(s).

After completing each question, you should check your essay for accuracy of punctuation, spelling, and diction; you are advised, however, not to attempt many longer corrections. Remember that quality is far more important than quantity.

Write your essays with a pen, preferably in black or dark blue ink. Be sure to write CLEARLY and LEGIBLY. Cross out any errors you make.

The questions for Section II are printed in the green insert. You are encouraged to use the green insert to make notes and to plan your essays, but be sure to write your answers in the pink booklet. Number each answer as the question is numbered in the examination. Do not skip lines. Begin each answer on a new page in the pink booklet.

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The poems below are concerned with darkness and night. Read each poem carefully. Then, in a well-written essay, compare and contrast the poems, analyzing the significance of dark or night in each. In your essay, consider elements such as point of view, imagery, and structure.

We grow accustomed to the Dark—
When Light is put away—
As when the Neighbor holds the Lamp
To witness her Goodbye—

Line

5 A Moment—We uncertain step
For newness of the night—
Then—fit our Vision to the Dark—
And meet the Road—erect—

10 And so of larger—Darknesses—
Those Evenings of the Brain—
When not a Moon disclose a sign—
Or Star—come out—within—

15 The Bravest—grope a little—
And sometimes hit a Tree
Directly in the Forehead—
But as they learn to see—

20 Either the Darkness alters—
Or something in the sight
Adjusts itself to Midnight—
And Life steps almost straight.

—Emily Dickinson

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The Poems of Emily Dickinson,
Thomas H. Johnson, ed., Cambridge, Mass.:
The Belknap Press of Harvard University Press,
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by the President and Fellows of Harvard College.

Acquainted with the Night

I have been one acquainted with the night.
I have walked out in rain—and back in rain.
I have outwalked the furthest city light.

Line

5 I have looked down the saddest city lane.
5 I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.

10 I have stood still and stopped the sound of feet
When far away an interrupted cry
Came over houses from another street,

10 But not to call me back or say good-by;
And further still at an unearthly height,
One luminary clock against the sky

Proclaimed the time was neither wrong nor right.
I have been one acquainted with the night.

—Robert Frost

"Acquainted with the Night" from
THE POETRY OF ROBERT FROST
edited by Edward Connery Lathem.
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Question 2

(Suggested time — 40 minutes. This question counts as one-third of the total essay section score.)

The following passage comes from the opening of “The Pupil” (1891), a story by Henry James. Read the passage carefully. Then write an essay in which you analyze the author’s depiction of the three characters and the relationships among them. Pay particular attention to tone and point of view.

The poor young man hesitated and procrastinated: it cost him such an effort to broach the subject of terms, to speak of money to a person who spoke only of feelings and, as it were, of the aristocracy. Yet he was unwilling to take leave, treating his engagement as settled, without some more conventional glance in that direction than he could find an opening for in the manner of the large, affable lady who sat there drawing a pair of soiled *gants de Suède** through a fat, jewelled hand and, at once pressing and gliding, repeated over and over everything but the thing he would have liked to hear. He would have liked to hear the figure of his salary; but just as he was nervously about to sound that note the little boy came back—the little boy Mrs. Moreen had sent out of the room to fetch her fan. He came back without the fan, only with the casual observation that he couldn’t find it. As he dropped this cynical confession he looked straight and hard at the candidate for the honour of taking his education in hand. This personage reflected, somewhat grimly, that the first thing he should have to teach his little charge would be to appear to address himself to his mother when he spoke to her — especially not to make her such an improper answer as that.

When Mrs. Moreen bethought herself of this pretext for getting rid of their companion, Pemberton supposed it was precisely to approach the delicate subject of his remuneration. But it had been only to say some things about her son which it was better that a boy of eleven shouldn’t catch. They were extravagantly to his advantage, save when she lowered her voice to sigh, tapping her left side familiarly: “And all over-clouded by *this*, you know — all at the mercy of a weakness — !” Pemberton gathered that the weakness was in the region of the heart. He had known the poor child was not robust: this was the basis on which he had been invited to treat, through an English lady, an Oxford

acquaintance, then at Nice, who happened to know both his needs and those of the amiable American family looking out for something really superior in the way of a resident tutor.

The young man’s impression of his prospective pupil, who had first come into the room, as if to see for himself, as soon as Pemberton was admitted, was not quite the soft solicitation the visitor had taken for granted. Morgan Moreen was, somehow, sickly without being delicate, and that he looked intelligent (it is true Pemberton wouldn’t have enjoyed his being stupid), only added to the suggestion that, as with his big mouth and big ears he really couldn’t be called pretty, he might be unpleasant. Pemberton was modest — he was even timid; and the chance that his small scholar might prove cleverer than himself had quite figured, to his nervousness, among the dangers of an untried experiment. He reflected, however, that these were risks one had to run when one accepted a position, as it was called, in a private family; when as yet one’s University honours had, pecuniarily speaking, remained barren. At any rate, when Mrs. Moreen got up as if to intimate that, since it was understood he would enter upon his duties within the week she would let him off now, he succeeded, in spite of the presence of the child, in squeezing out a phrase about the rate of payment. It was not the fault of the conscious smile which seemed a reference to the lady’s expensive identity, if the allusion did not sound rather vulgar. This was exactly because she became still more gracious to reply: “Oh, I can assure you that all that will be quite regular.”

Pemberton only wondered, while he took up his hat, what “all that” was to amount to—people had such different ideas. Mrs. Moreen’s words, however seemed to commit the family to a pledge definite enough to elicit from the child a strange little comment, in the shape of the mocking, foreign ejaculation, “Oh, là-là!”

*suede gloves

Question 3

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

Critic Roland Barthes has said, "Literature is the question minus the answer." Choose a novel or play and, considering Barthes' observation, write an essay in which you analyze a central question the work raises and the extent to which it offers any answers. Explain how the author's treatment of this question affects your understanding of the work as a whole. Avoid mere plot summary.

You may select a work from the list below or another novel or play of comparable literary merit.

Alias Grace
All the King's Men
Candide
Crime and Punishment
Death of a Salesman
Doctor Faustus
Don Quixote
A Gesture Life
Ghosts
Great Expectations
The Great Gatsby
Gulliver's Travels
Heart of Darkness
Invisible Man
Joe Turner's Come and Gone
King Lear
Major Barbara

Middlemarch
Moby-Dick
Obasan
Oedipus Rex
Orlando
A Portrait of the Artist as a Young Man
Rosencrantz and Guildenstern Are Dead
The Scarlet Letter
Sister Carrie
The Sound and the Fury
Sula
The Sun Also Rises
Their Eyes Were Watching God
The Things They Carried
The Turn of the Screw
Who's Afraid of Virginia Woolf

END OF EXAMINATION

Chapter III: Answers to the 2004 AP English Literature and Composition Exam

■ Section I: Multiple Choice

- Section I Answer Key and Percent Answering Correctly
- Analyzing Your Students' Performance on the Multiple-Choice Section
- Diagnostic Guide for the 2004 AP English Literature and Composition Exam

■ Section II: Free Response

- Comments from the Chief Reader Designate
- Scoring Guidelines, Sample Student Responses, and Commentary
 - Question 1
 - Question 2
 - Question 3

Section I: Multiple Choice

Listed below are the correct answers to the multiple-choice questions, the percent of AP students who answered each question correctly by AP grade, and the total percent answering correctly. Two versions of the multiple-choice section were administered, Q and R. The same sets of items appeared in both versions, but the order of the sets was different in each. About half of the students took the Q version of the exam, and the other half took the R version. The following statistics are based on the Q version.

Section I Answer Key and Percent Answering Correctly

Item No.	Correct Answer	Percent Correct by Grade					Total Percent Correct
		5	4	3	2	1	
1	C	84	77	69	57	40	67
2	D	94	92	88	82	70	87
3	C	99	99	98	94	79	96
4	A	95	94	91	80	58	87
5	E	94	92	87	82	72	86
6	B	98	94	85	64	38	79
7	D	91	86	78	62	38	73
8	D	91	84	71	51	27	67
9	E	82	77	72	63	47	69
10	A	91	83	72	57	40	69
11	D	89	86	79	67	49	76
12	D	88	81	72	55	36	68
13	B	91	86	80	68	48	76
14	B	96	90	76	51	28	70
15	C	71	63	53	40	31	52
16	E	97	92	82	57	24	74
17	E	96	93	85	70	47	81
18	A	78	68	56	41	26	54
19	D	89	82	72	55	34	68
20	C	94	89	79	59	32	73
21	E	87	76	63	44	23	60
22	B	83	70	53	33	22	52
23	A	90	83	71	51	28	66
24	D	83	72	56	38	26	55
25	C	78	69	57	46	33	57
26	B	93	87	76	58	36	72
27	D	92	86	78	66	44	75
28	E	92	84	70	48	27	66

Item No.	Correct Answer	Percent Correct by Grade					Total Percent Correct
		5	4	3	2	1	
29	C	87	80	72	63	45	71
30	E	66	55	44	30	16	42
31	C	84	74	62	44	30	59
32	D	92	84	70	47	28	65
33	A	77	64	51	38	28	51
34	B	75	62	49	34	19	48
35	D	75	60	42	28	17	43
36	A	65	55	45	32	18	43
37	E	98	96	90	76	48	85
38	D	74	56	41	28	19	42
39	E	92	82	68	52	31	66
40	D	89	83	75	61	38	71
41	A	85	64	41	23	15	43
42	C	97	90	72	43	20	66
43	B	81	57	31	15	9	35
44	A	94	84	67	50	30	65
45	C	68	47	29	18	15	32
46	B	81	63	43	24	14	43
47	C	80	67	51	35	24	51
48	D	72	52	32	16	10	34
49	A	97	91	76	49	24	69
50	E	86	74	58	39	23	56
51	B	84	75	65	54	39	64
52	B	85	71	54	37	22	53
53	A	77	55	31	15	8	34
54	E	92	83	66	44	24	63
55	D	88	70	44	21	12	44

Analyzing Your Students' Performance on the Multiple-Choice Section

If you give your students the 2004 AP English Literature and Composition Exam for practice, you may want to analyze the results to find overall strengths and weaknesses in their understanding of AP English Literature. The following diagnostic worksheet will help you do this. You are permitted to photocopy and distribute it to your students for completion.

1. In each section, students should insert a check mark for each correct answer.
2. Add together the total number of correct answers for each section.

3. To compare the student's number of correct answers for each section with the average number correct for that section, copy the number of correct answers to the "Number Correct" table at the end of the Diagnostic Guide.

In addition, under each item, the percent of AP students who answered correctly is shown, so students can analyze their performance on individual items. This information will be helpful in deciding how students should plan their study time.

Diagnostic Guide for the 2004 AP English Literature and Composition Exam (Version Q)

Passage from Alan Lightman's novel *Einstein's Dreams* (Average correct = 8.5)

Question #	1	2	3	4	5	6	7	8	9	10	11
Correct/Incorrect											
Percent of Students Answering Correctly	67	87	96	87	86	79	73	67	69	69	76

Passage from George Eliot's novel *The Mill on the Floss* (Average correct = 8.5)

Question #	12	13	14	15	16	17	18	19	20	21	22	23	24
Correct/Incorrect													
Percent of Students Answering Correctly	68	76	70	52	74	81	54	68	73	60	52	66	55

Poem by Jay Wright, "The Albuquerque Graveyard" (Average correct = 6.0)

Question #	25	26	27	28	29	30	31	32	33	34
Correct/Incorrect										
Percent of Students Answering Correctly	57	72	75	66	71	42	59	65	51	48

Passage by Samuel Johnson from *The Idler* (Average correct = 5.9)

Question #	35	36	37	38	39	40	41	42	43	44	45
Correct/Incorrect											
Percent of Students Answering Correctly	43	43	85	42	66	71	43	66	35	65	32

Poem by William Shakespeare, Sonnet 90 (Average correct = 5.1)

Question #	46	47	48	49	50	51	52	53	54	55
Correct/Incorrect										
Percent of Students Answering Correctly	43	51	34	69	56	64	53	34	63	44

Number Correct

	Passage from <i>Einstein's Dreams</i>	Passage from <i>The Mill on the Floss</i>	Poem: "The Albuquerque Graveyard"	Passage from <i>The Idler</i>	Poem: Sonnet 90
Number of Questions	11	13	10	11	10
Average Number Correct	8.5 (77.3%)	8.5 (65.4%)	6.0 (60.0%)	5.9 (53.6%)	5.1 (51.0%)
My Number Correct					

Section II: Free Response

Comments from the Chief Reader Designate

*James E. Barcus
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The free-response questions on the 2004 AP English Literature and Composition Exam attempt to duplicate the form and content, the skills, and the intellectual precision required in university-level courses that introduce students to literature. In these courses that stress reading, interpreting, and writing about literature, students are expected to analyze the elements of a literary text and explain how an author uses specific strategies to achieve particular ends. These free-response questions give students the opportunity to demonstrate the ability to read a text closely, to marshal evidence for a cogent argument, and to show intellectual engagement with selected texts. Moreover, students are expected to organize their thoughts into coherent paragraphs, to write clear and precise sentences employing appropriate sentence variety, and to select vocabulary appropriate to the subject and the audience. In short, the tasks challenge the students to read, think, and write at sophisticated levels.

About 240,000 students took the exam, and nearly 800 Readers scored the essays, following the carefully developed scoring guidelines with confidence and accuracy. Led by highly skilled leaders at each table, the Readers used the guidelines and sample essays at each score point as constant reference tools.

The 2004 exam produced few surprises. As in previous years, students adept at critical reading and thinking produced the best essays. The most successful students paid careful attention to the prompt and allowed it to lead them into discussions, avoiding rehearsed and mechanical responses. The best writers developed their essays by allowing the content to dictate the organizational pattern and development strategies. Careful attention to detail also marked these essays. For example, the better writers were able to isolate relevant evidence from the texts and to incorporate it within the context of their own sentences and paragraphs. These writers demonstrated the ability to use a selection of words that met the demands of the essay and the needs of the audiences. The better writers often spoke as individuals, performing literary analyses that revealed unique voices and reflected excellent minds at work.

Other students, however, followed the directions of the prompt perfunctorily, using them mechanically as a way to develop their essays. Writers frequently depended upon memorized formats and failed to recognize that writing should be a process of discovery as well as a means of communicating. Rather than using the essay format as a way to learn more about a text, they used rehearsed language and phrases to convey what they already knew. Their analyses of literary techniques were more like exercises than explorations. Evidence was pasted into the text with little elucidating commentary. Or literary terms were spread around indiscriminately with little understanding of the uses authors make of literary devices. Such essays frequently ignored one prerequisite for producing a persuasive essay: the necessity of connecting with an audience.

Scoring Guidelines, Sample Student Responses, and Commentary

The responses on the following pages are actual student essays, reproduced with the permission of the writers at the time they took the exam. Each essay was read and scored by the Chief Reader, Question Leaders, and Table Leaders and appeared in the sample essays used for the training of Readers during the AP Reading. Each question is represented by three essays that illustrate three distinct score points.

A copy of the scoring guideline for each question precedes the sample essays. Following each essay is commentary that attempts to show how each essay meets the criteria of the assigned score. Although the commentary discusses key components of each score point analytically, in fact the essays are read and scored holistically. Thus, as in the actual reading process, the assigned score does not represent either the addition or subtraction of points, but a global evaluation by an experienced Reader.

Question 1—Overview

Question 1 asked students to read two poems, one by Emily Dickinson, “We grow accustomed to the Dark,” and the other by Robert Frost, “Acquainted with the Night,” and to compare and contrast them, analyzing the significance of dark and night in each. In addition, to effect this comparison and contrast, the students were encouraged to pay attention to such elements as point of view, imagery, and structure. The purpose of this question was to test the students’ analytical and interpretive skills by asking them to identify similarities and differences between two rather challenging poems and to compare each poet’s use of poetic techniques as a means of discussing nuances of meaning in the two poems.

The prompt allowed students to demonstrate their knowledge and skills in several different ways. The first task was to perform a close reading of each poem, recognizing the subtle differences, for example, between growing “accustomed” and being “acquainted.” Second, students could choose a rhetorical strategy, including identifying an audience, appropriate to the subject matter. The students with better writing skills organized their essays by issues or topics rather than by poems. Third, the prompt encouraged the students to employ higher-level critical thinking skills to produce a synthesis that illuminated the texts. Of course, to answer this essay question students needed to possess the skills common to all effective writers: attention to the details of diction, to the use of syntactical variety, to the employment of apt references to the text itself, and to the use of a critical intelligence. And, throughout, students needed to demonstrate a command of standard written English.

Perhaps because previous AP Exams have sometimes employed two poems for comparison and contrast, students this year were often well prepared for these tasks and wrote longer, but not necessarily better, essays on this question than on the other two. Although the prompt mentioned such elements as “point of view, imagery, and structure,” the prompt also allowed students to speak to other issues such as voice, syntax, and even punctuation, if they desired. Of the two texts, the Dickinson poem was more accessible to the students while the Frost poem posed significant obstacles, perhaps because the ways in which Frost is often taught may not reveal the submerged darkness in Frost’s poems. Students could follow the development of the ideas of the Dickinson poem on the literal level and could understand its more optimistic conclusion. However, they often failed to go beyond the literal interpretation of “dark” to comprehend other significances of the imagery. In short, students seldom demonstrated an awareness of how the

imagery was structured to move from the physical world to the metaphysical world. Predictably, many students wrote more commentary than analysis. And in some cases, the commentary focused on the Dickinson poem and slighted the Frost. The tone of the Frost poem often escaped the attention of the students, and thus they were unable to understand the dark imagery and the subtle ambiguity of the speaker’s feelings of pensiveness, an emotional state perhaps bordering on depression.

While writers of responses that earned high scores showed an ability to account for poetic strategies in clear, precise language that contained particular references to the texts, middle-range and lower-range writers not only fell into paraphrase but also filled their essays with lists of either terminology or textual references. Although it is essential that students know and can define imagery, diction, and point of view, merely stating that the poem employs such devices is not an adequate response to the prompt. The issue is how are these elements used and to what effect(s). Moving to this higher level of critical thinking is a mark of the better prepared student. Similarly, a sprinkling of quotations without discussion and analysis does little more to support an argument than does generalized paraphrase.

Because the AP Exam in English Literature and Composition tests reading, interpreting, and analyzing skills as well as writing skills, students need to focus on advanced skills in both literary analysis and English composition. Some students excel in one skill, but not in the other. Students must understand that the most insightful analysis must still be coherent, focused, and unified around a plausible thesis. For these reasons, the AP English Literature and Composition Exam is one of the best preparations for university-level study.

Scoring Guideline for Question 1

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your Table Leader. The score that you assign should reflect your judgment of the quality of the essay as a whole—its content, its style, its mechanics. Reward the

writers for what they do well. The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

- 9–8 These essays offer a persuasive comparison/contrast of both poems and an effective analysis of the significance of “dark” and “night” in each. The writers of these essays offer a range of insightful interpretations, and they consider how such elements as point of view, imagery, and structure function in each poem. These essays provide convincing readings of **both** poems and demonstrate consistent and effective control over the elements of composition, which includes language appropriate to the analysis of poetry. Their textual references are apt and specific. Although they may not be error free, these essays are perceptive in their analysis and demonstrate writing that is clear and controlled and—in the case of a 9 essay—especially persuasive.
- 7–6 These essays offer a reasonable comparison/contrast of both poems and a plausible analysis of the significance of “dark” or “night” in each. The writers of these essays offer a range of interpretations of each poem, and they make appropriate textual references, suggesting how such elements as point of view, imagery, and structure function in each. These essays provide a plausible reading of **both** poems and demonstrate the writer’s ability to express and support ideas clearly, though they do not exhibit the same level of effective writing as the 9–8 papers. Essays scored 7–6 are generally well written, but those scored a 7 demonstrate more sophistication in both substance and style.
- 5 These essays respond to the assigned task with an acceptable reading of the two poems, but they tend to be superficial in their analysis. The writers often rely on paraphrase that contains some implicit or explicit analysis. The comparison/contrast of such elements as point of view, imagery, and structure may be vague, formulaic, or inadequately developed, and there may be minor misinterpretations of the poems. The writers demonstrate adequate control of language, but their essays may be marred by surface errors and may lack effective organization.
- 4–3 These lower-half essays attempt to respond to the task required by the prompt. Writers may misread either or both poems; they may fail to develop a coherent basis for comparing/contrasting the two poems; they may slight one of the poems; or they may rely completely on paraphrase. Evidence may be inadequate. The writing often demonstrates a lack of control over the elements of composition: inadequate development of ideas; an accumulation of errors; or a focus that is unclear, inconsistent, or repetitive. Essays scored a 3 may contain significant misreadings.
- 2–1 Although these essays make some attempt to respond to the prompt, they may contain serious misreadings of the poems. They compound the weaknesses of the papers in the 4–3 range. They are unacceptably brief or are incoherent in presenting their ideas. They may contain serious errors in grammar and mechanics. Essays scored a 1 contain little coherent discussion of the poems.
- 0 These essays give a response that is no more than a reference to the task.
- Indicates a blank response or one that is completely off topic.

Sample Student Responses for Question 1

Student Response 1 (score of 9)

In great literature, darkness is often used as a poignant symbol for suffering, sorrow, and even evil at times. Emily Dickinson and Robert Frost utilize the symbolic richness of darkness in these two poems, but while both share a common symbolic element, each poem presents a distinctly different experience with the night. Point of view, ~~structure~~ structure, and imagery are three literary devices the poets employ that significantly contribute to these ~~different~~ dissimilar dealings with darkness.

Perhaps the most immediate differences between the two poems is that of point of view. Dickinson begins with the words "We grow..." ~~and~~ ^{live}, thereby immediately identifying with humanity as a whole and establishing a sense of growth that pervades the darkness in her poem. Frost, however, begins immediately with "I have been..." ^{live} which instantly creates a sense of isolation that haunts his journey in the night. The difference between "We" and "I" though small, is far from insignificant as Dickinson uses "we" to make the reader a participant in her darkness, while Frost keeps the reader as ~~a~~ mere observer with his solitary "I."

Structure also serves to differentiate between

the poems. Dickinson's piece is packaged into five complete four-line stanzas, while Frost breaks from his three-line pattern by ending his poem with a couplet, drawing more specific attention to the words therein by doing so. He deliberately emphasizes that "the time was neither wrong nor right" and that he remains, as he ~~did~~ was in line 1, one acquainted with the right." There is no change, no metamorphosis of the soul in his work, and he emphasizes this truth by placing it in a solitary couplet. The structure of Dickinson's poem supports her experience of growth by emphasizing the process as a whole, not any one stanza or set of lines in particular. For her, the significance of darkness lies in the complete journey into and through it, not in any ~~one~~ particular demission of it, and ~~Therefore~~ this is revealed through the structure. Therefore structure also helps to differentiate between the two poems.

Lastly, imagery is a crucial component of both poems that ^{helps} convey the dark experiences more vividly. Dickinson's image of a neighbor holding a lamp to "witness a goodbye" (line 4) gives the reader ^{the impression} that darkness begins with an ending.

with some tragedy or change that compels you to bid farewell to something or someone familiar, like a neighbor. Dickinson emphasizes the significance of journeying through darkness through the image of humanity taking an "uncertain step" into the night. She also emphasizes the pain that the growth through sorrow and confusion can entail in providing the image of the "Bearest/... [who] sometimes hit a Tree/Directly in the Forehead." In her conclusion, however, she once again establishes the growth of the human experience in the image of life stepping "almost straight" on the road through the darkness. Frost's images, by contrast are much more solitary and lonesome, emphasizing his experience with the darkness as a time of isolation and shame. The speaker cannot look "a watchman on his beat" in the eye and hears "an interrupted" that does not call for him. These images only emphasize how alone the speaker in the poem is. Therefore, imagery also serves as a significant literary component in both these novels.

Clearly, both poems portray a distinctly different experience with darkness, and point of view, structure, and imagery soundly establish these differences.

Commentary

This essay excels because of its thorough attention to the particulars of the prompt, its sometimes nuanced development, and its effective use of language to convey and clarify major ideas. Although it is structured somewhat mechanically and takes few risks, the explicit and implied discussion of the contrast between growth and isolation provides unity and coherence, as in the opening comment that “while both [poems] share a common symbolic element, each poem presents a distinctly different experience with the night.” Moreover, the essay refers to the strategies of point of view, imagery, and structure but discusses these elements in detail, embedding the evidence in the assertions and descriptions. The sentences do not depend on linking verbs. As a result the language is frequently tight and sometimes taut. Even in long sentences such as “The difference between ‘We’ and ‘I,’ though small, is far from insignificant . . .,” the author is in control of language and idea.

Literary works throughout history have used darkness and its antithesis, lightness, as various symbols. Sometimes darkness is personified or it represents a hidden fear, while the light contrasts everything that darkness stands for. In the two poems in the passage, darkness takes on a different meaning in each poem, yet is important to the central purpose of both poems. Through point of view, imagery, diction, and structure, the two different authors convey the significance of the dark in their poems.

The first poem by Emily Dickinson begins ~~by~~ ~~the poem~~ in first person plural point of view, which effectively connects the author and the reader to the poem. Dickinson says that people begin with "uncertain" steps while they adjust to the "newness" of the night. In this portion of the poem, dark represents the unknown future, ~~and~~ and people's destinies, which is portrayed by "[meeting] the Road." In the next stanza of the poem, the author portrays darkness as the lack of guidance, represented here when the "Moon [does not] disclose a sign or star" to guide the generations on the Earth. Furthermore, the Bravest, as they plow through life sometimes "hit a Tree" and stumble, but

quickly adjust to the darkness and "learn to see." Dickinson further asserts that people will learn to cope with their new surroundings and even though they stumbled at first, "Life steps almost straight." Thus, in the poem, darkness stands collectively as a stumbling-block in life that people gradually overcome, even though it is difficult at first. ~~The stanzas approach~~

In Robert Frost's poem, "Acquainted with the Night" the narrator, introducing himself in first person, begins on a more hopeless tone. Beginning in first person singular isolates himself from the reader and is symbolic of the isolation he faces throughout the poem. In this poem, the night takes on a more mysterious presence, alluding to misdoing that the narrator is "unwilling to explain." The narrator's initial isolation begins by walking out in the rain, usually referring to sadness, and "outwalking" the furthest city light." The reader's image portrayed is of a sad figure walking in the pouring rain with only "the night" as his companion. It is obvious that the narrator is ashamed of some deed earlier done and he feels that no one is there to "call him back or say good-by," thus he is well acquainted with his only friend "the night." Thus the night

is personified as the source of grief yet accompaniment for the sad narrator.

Several literary devices adequately portray the meaning of darkness and night in the poems. Dickinson's poems, although beginning ~~in less optimistic~~ with the stumbles of mankind, states that people together, can overcome the falls due to the dark and ends on an optimistic note. This directly contrasts Frost's poem in which a lonely narrator begins with a mysterious tone about his acquaintance with the night and ends the poem confirming his dreary relationship with an evil friend, the night.

Commentary

Although this essay begins with a cliché, the essay finds its way, delivering a competent discussion of the strategies employed in each poem, noting that "darkness takes on a different meaning in each poem, yet is important to the central purpose of both poems." The organization is clear and functional, but the decision to discuss each poem separately does not lead to thematic unity and coherence. Moreover, the essay often depends upon paraphrase rather than analysis, although it does contain specific references that advance some of the arguments. The language is clear, but unnecessary words pad some sentences. Although a few language glitches cause the reader to pause, the essay conveys key ideas competently in spite of a tendency either to oversimplify or to overread (i.e., why is the author so sure that "the narrator is ashamed of some deed earlier done"?). The development of the essay is straightforward and adequate, leading to slightly simplistic readings of the poems. The concluding paragraph refers back to the opening sentence of the essay, providing some unity and coherence.

In the two poems by Emily Dickinson and Robert Frost, the subject of the darkness of the night is evident. Each ~~poem~~^{author} uses this to ~~emphasize~~^{emphasize} a certain ~~thing~~^{thought} or opinion.

Emily Dickinson suggests the thought that the people of the world "grow accustomed" to the "Dark". ~~She expresses~~ Her ~~own~~ opinion of this shows that she feels ~~the~~ ~~dark~~ darkness is not necessarily a ~~so~~ scary thing, but a situation ~~where~~ most are used to. She later continues to suggest our being used to darkness when mentioning people, "Fit our Vision to the Dark." Darkness is not something to turn back on, keep going "and meet the road - erect." The structure of this poem is significant because each quatrain continues to the next ~~which~~ like the night continues to become darker. Dickinson uses this as imagery ~~to~~ to make her point that the night gets darker and darker but we keep going and going. She also capitalizes "Dark" to ~~emphasize~~^{personify} it.

Robert Frost's "Acquainted with the Night" also uses the significance of darkness to suggest our getting used to the dark. However, Frost uses the imagery of rain to emphasize a darker tone. By putting

himself as a character, "I have...", he has ~~created~~ created a sort of realistic view. This ~~po~~ first person point of view contrasts with Dickinson's poem in that she did not have this advantage of gaining the reader's attention. Both poems use the comparison of the darkness and saying good-bye as to show a gloomy setting.

Both Robert Frost and Emily Dickinson compare the darkness of the night with realistic settings. By emphasizing certain words as Dickinson did, or ~~poetry~~ creating a first person point of view as Frost did, each author uses the dark, gloomy tone to create a ^{true} vision of darkness.

Commentary

Although this essay attempts to address how the poets employ elements of point of view, imagery, and structure to illuminate the significance of dark or night, ultimately the treatment of these tasks remains limited. From the imprecise and generalized opening paragraph to the lack of unity in the final paragraph, the essay stumbles frequently. Individual sentences do not lead logically to the ones that follow. There is little demonstration of sentence variety. Although paraphrase dominates, the essay recognizes that for Dickinson "darkness is not necessarily [sic] a scary thing." However, such observations are seldom supported by apt evidence from the poems. The attempt to compare and contrast Dickinson's diction and Frost's point of view does not illuminate the poetic strategies and seems misguided. Sentences often invite elaboration or development, but little of either appears. In the final analysis, the essay does not demonstrate an ability to competently discuss these poems using effective critical language.

Question 2—Overview

Question 2, the prose question, asked students to read the opening passage from Henry James's story "The Pupil" (1891), and then write an essay in which they analyzed the author's depiction of the three characters and the relationships among them. In addition, they were asked to pay particular attention to tone and point of view.

The purpose of the question was to engage students in a close reading of a rather sophisticated, and nearly always unfamiliar, passage and to lead them into an understanding of the nuances and subtleties that James has created among his three characters. Perhaps because recent prose questions have asked students to analyze the sometimes broad humor of more contemporary stylists, James's ambiguous language and indirect detailing posed significant challenges for the students. Nevertheless, the passage tests the kind of sophisticated required reading found in many university courses.

Many students attempted to define the three characters but misinterpreted their relationships and thus failed to penetrate the shades of language James used to characterize them and their relationships. More often than not, they were confused as to what their relationships were. For example, students found Mrs. Moreen to be wealthy and aristocratic, rather than a pretender and pseudo-aristocratic. Specifically, they failed to catch the significance of the "soiled gloves," on either the literal or the metaphorical level. In their analyses of all of the characters, they had difficulty going beyond basic character descriptions, missing much of the subtle irony of the piece, and often neglected to discuss the important second half of the prompt: what the relationships among the characters are. Not understanding how their own idealism may color their thinking, they found Pemberton to be materialistic and money hungry. Some grew indignant that a tutor would be concerned about his salary. The character that created the most difficulties for the writers, however, was Morgan Moreen. He was often dismissed as simply ill behaved—a brat who needed to be disciplined. Students failed to see him as the one character in this setting who was most sensitive to what was happening in the interview. And the ironic subtlety behind Morgan's "Oh, là-là" was completely lost on most students.

These lapses suggest that students have difficulty coherently discussing how an author uses tone and point of view to control the reader's understanding of a passage. Although being aware of tone always requires sensitivity to language, responding to James's subtle use of tone in this passage requires more than a cursory reading. Essentially, many students seemed unfamiliar with tone as a literary

technique, often confusing the author's attitude toward a subject (tone) with a character's feelings. Point of view posed similar problems. Again, although students often asserted that James uses tone or point of view, they were unable to describe the tone or to analyze what the point of view was and how it colored the reader's thinking.

The problems that emerged in character analysis were amplified when students began to discuss the relationships among the characters. Having read the characters in broad strokes, they were often stymied by the challenge of the second half of the prompt. If Pemberton is materialistic, then Mrs. Moreen is within her rights to avoid the subject of pay. If Morgan is out of control, then Pemberton must discipline him. If Mrs. Moreen has the best interests of Morgan in mind, then Pemberton and Morgan must cooperate with her. Such simplicities and generalization marked both middle-range and lower-range essays. The density and complexity of the passage posed a different set of challenges for the students, but the better writers, knowing that words create tone and that what is left unsaid has significance too, demonstrated a firm grasp of the reading, writing, and thinking skills required in university-level courses.

Finally, as a writing task, this prompt required students to seek, even invent, an organizational pattern that integrated the charge to discuss characterization and relationships. The obvious pattern, a paragraph for the characters and a second for the relationships, served many students well. The better writers sensed the inherent danger of repetition in this strategy and strove for more integrated essays, producing essays demonstrating the ability to read and synthesize and then to write coherently about that synthesis. The better papers may or may not have addressed the use of point of view or the function of tone, but they all showed a degree of complexity in the passage and wrote about it in effective, controlled language.

Scoring Guideline for Question 2

General Directions: This scoring guideline will be useful for most of the essays that you read, but in problematic cases, please consult your Table Leader. The score that you assign should reflect your judgment of the quality of the essay as a whole—its content, its style, its mechanics.

Reward the writers for what they do well. The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

9–8	These essays offer a persuasive analysis of the three characters and the relationships among them as depicted in the excerpt from Henry James's "The Pupil." The writers make a strong case for their interpretation of character and situation, examine techniques such as tone and point of view, and include apt and specific references to the passage. Although these essays may not be error free, they are perceptive in their analysis. In writing that is clear, precise, and effective, they demonstrate an understanding of the complexity of the passage. Generally, the 9 essays reveal more sophisticated analysis and more effective control of language than do essays scored an 8.
7–6	These essays offer a reasonable interpretation of James's three characters and the relationships among them. With attention to techniques such as tone and point of view, the writers provide sustained, competent analysis supported by specific references to the text. Although these essays may not be error free and are not so convincing or so thoroughly developed as essays in the highest range, they reveal the writer's ability to express ideas and insights with clarity and control. Generally, the 7 essays present better developed analysis and more consistent command of the elements of effective composition than do essays scored a 6.
5	These essays respond to the assigned task with a plausible reading of the passage but tend to be superficial in their analysis of the three characters and their relationships. They often rely on paraphrase but exhibit some analysis, implicit or explicit. The discussion of how tone, point of view, and other techniques shape the characters and their relationships may be slight, and support from the passage may be thin. While these writers demonstrate adequate control of language, their essays may be marred by surface errors. Generally, essays scored a 5 lack the more effective organization and the more sustained development characteristic of 7–6 papers.
4–3	These lower-half essays offer a less than thorough understanding of the task and a less than adequate treatment of how James uses tone, point of view, and other techniques to depict the characters and the relationships among them. Relying on plot summary or paraphrase in place of textual support, the writers may fail to articulate a convincing basis for interpretation and argument and may consistently misread the passage. These essays may be characterized by a lack of control over the elements of composition, with inadequate development of ideas, an accumulation of errors, or a focus that is unclear, inconsistent, or repetitive. Generally, essays scored a 4 exhibit better control of organization and language than those scored a 3.
2–1	These essays compound the weaknesses of the papers in the 4–3 range. They may persistently misunderstand the passage, be unacceptably brief, or be incoherent. They may contain pervasive compositional errors that interfere with understanding. Although some attempt has been made to respond to the question, the writer's assertions are presented with little clarity, organization, or support from the passage. Essays scored a 1 contain little coherent discussion of the passage or are especially inept or unsound.
0	These essays give a response that is no more than a reference to the task.
—	Indicates a blank response or one that is completely off topic.

Sample Student Responses for Question 2

Student Response 1 (score of 8)

One of the most skillful authors of social behaviors and customs, Henry James presents in this passage three distinct characters whose relationships define specific aspects of human nature and society. Through his tone and point of view, James ~~intentionally~~ creates ^{the} simultaneously realistic and caricature-like characters of Mrs. Moreen, Morgan Moreen, and Pembleton and ^{exposes} ~~expresses~~ the nuances and ^{buffoonish} characteristics of the aristocratic class.

Pembleton, introduced as ^a ~~the~~ "poor young man", is ^{portrayed as} a well-educated and timid student, both practical over the concerns of money and traditional in regards to propriety and manners. By ~~setting~~ making the narrator limited omniscient and allowing the reader to experience Pembleton's point of view, James creates a sympathetic bond between the reader and the ~~protagonist~~ ^{protagonist} and provides a basis for ~~independent~~ ^{socially} judgment outside the aristocratic realm. The reader is left to decipher

Mrs. Moreen and Morgan Moreen's characters from their actions, ~~both setting and~~ aided

~~described~~ by James' skilled use of tone and diction. Characterizing Mrs. Moreen primarily as someone who "spoke only of ~~her~~ feelings... of the aristocracy" creates a first impression of her that carries throughout the passage. Described as a "large, affable lady" with a "fat, jeweled hand", James characterizes her as a well-meaning, but almost buffoonish ~~aristocrat~~, ~~an~~ aristocrat, ~~which~~ which is reflected in his light tone with her. The description of Morgan Moreen differs greatly and James' tone and diction become more realistic and describe a more cunning character. Described as "sickly without being delicate", ~~and~~ "intelligent", and "lynical", Morgan embodies the exact contrast ~~to~~ ^{to} his more lackadaisical mother. The introduction of Morgan as "the little boy Mrs. Moreen sent... to fetch her fan" further accentuates their isolation from each other → in no place does it seem readily apparent that they are in fact mother & son. Out of propriety's sake, Pemberton notes Morgan's insolence and decides he must teach him to "address

himself to his mother; the first time it is at all hinted they are related. James characterizes Pemberton as skittish and "timid", repeating throughout the passage Pemberton's "nervousness." By allowing all three characters' actions and personalities to evolve without a heavy-handed reliance on tone, James further emphasizes the nature of society and the complexity of the social order. At once exposing the vacuousness and extravagance of ~~the~~ the aristocracy through Mrs. Moreen and its more cynical and snobbish side through Morgan, James sets up an intriguing opening scene that reflects society as a whole and creates a slightly amusing ~~and satirical~~ world for his protagonist Pemberton to navigate ~~through~~ through.

Commentary

From the opening thesis paragraph to the concluding reflective paragraph, this essay excels because of its sophisticated understanding of James's narrative techniques and specified insights into the effects of these techniques on the reader. The thesis statements both control and predict the content and illustrate the attention to language that characterizes much of the essay. Emphasizing tone and point of view, the essay accurately recognizes that Pemberton is both practical and conventional and that James creates a "sympathetic bond between the reader and the protagonist." In the analysis of Mrs. Moreen and Morgan, the essay focuses on tone and diction, stressing the vacuity and extravagance of the aristocratic world. Throughout, the essay recognizes the role that language and diction play in revealing the complexity of social orders such as the "slightly amusing world" of Pemberton and the Morgans. And the author employs sophisticated language to illuminate this world, as in the assertion that James creates "simultaneously realistic and caricature-like characters."

Student Response 2 (score of 6)

In this passage from "The Reptil," by Henry James, the three characters are introduced originally by the conceptions of the young man and then depicted by their actions. Although the passage is in narrative form, the author creates the reader's views of the characters from the point of view of Pemberton, the young man. James changes the tone with each character through descriptions of their actions, which then reflects the point of view.

The poor young man is described as hesitant, as he is uncomfortable in new, aristocratic surroundings. When James writes about Pemberton, or relates his thoughts, his diction is much more anxious than the diction surrounding the woman, Mrs. Moreen, or her child. While nervous, Pemberton is also aware of the actions of the child, and thinks about the ways in which he can educate him properly. While poor, he is obviously sharp, and has attended university. His fear that the child may prove smarter than he again represents his uneasiness in unfamiliar surroundings.

Mrs. Moreen is described both in thoughts of Pemberton as well as James's ~~anxious~~ depiction of her background. Much of ~~her~~ the diction related to her is reflective of the aristocratic life she leads. Her response to small actions with drama ("at the mercy of weakness!") allow the reader to infer that she is of a higher class. Also, when asked about pay, rather than realizing Pemberton was discussing money, she took "rate" to mean how often. As Pemberton recognized in the first paragraph, she was a person "who

spoke only of feelings." James establishes Mrs. Moreen's personal relationships with ^{the other characters} ~~others~~ to be distant at best, because she can neither relate to the actions of her child, nor the feelings of the poor man. ~~Pemberton~~

The tone of the author again changes with reference to the child. He is portrayed as both excitable, as witnessed by his interruption of the conversation with the phrase "Oh, la, la!" This tone surrounding him also lets the reader infer that he may be somewhat "wild" or ~~ill-~~ ^{ill-} mannered. Pemberton recognizes this, and considers the actions he will take to educate the boy. In this relationship, it is obvious that Pemberton's intuitiveness creates a stronger understanding between himself and the child than with the mother. Although he fears his new job somewhat, he can establish a stronger relationship with the child through understanding.

By changing the tone of the story with each character, James is able to establish each of their personalities. Oftentimes, their personalities clash with one another, causing a lack of understanding of the other. The relationships in the story are also established by tone, because they reflect point of view.

Commentary

This amply developed and competent essay provides a defensible response to the task of analyzing the strategies James employs to depict his characters and the relationships among them. The essay is clearly organized, developing the discussion of each character in succession. However, the analyses depend upon summary, paraphrase, and assertion, with limited use of textual evidence. For example, evidence to support the statement that Pemberton's diction reflects nervousness is missing. However, the essay suggests that the author understands the passage and realizes that tone is essential to the revelation of character. The essay notes that Pemberton is "hesitant" and "uncomfortable in new, aristocratic surroundings" and that "Pemberton's intuitiveness creates a stronger understanding between himself and the child than with the mother." The language of the essay is controlled, if unsophisticated, and conveys the main idea clearly in sentences that employ some variety.

In "The Pupil" Henry James carefully characterizes Pemberton, Mrs. Moreen and the pupil, Morgan. James tells the story in limited third person. The narrator describes Pemberton from a distance, but allows other characters to be described from his point of view.

Mrs. Moreen is first characterized as a woman who speaks, "only of feelings and of aristocracy." "Affable", "Fat", and "Jeweled" all contribute to a feeling of pompous snobbery. The author treats Pemberton's interaction with Mrs. Moreen timidly as he is unable to approach her about salary. Morgan seems to be rather indifferent to the mother, "casually" telling her he couldn't find her fan, never directly addressing her.

Morgan's interaction with his mother shapes Pemberton's

first thoughts pertaining to him. Pemberton takes a superior tone calling Morgan his "charge" and immediately begins thinking of what he is to teach him. Pemberton does however feel this superior feeling dissipate as he realizes Morgan may ^{have potential to become more} ~~be more~~ intelligent than himself.

The selection ends with Pemberton finally gaining nerve to ask Mrs. Moreen about salary. She gives him an indirect answer that he is not satisfied with but accepts, suggesting it is Pemberton, not Morgan, who may become the pupil.

Commentary

Although this essay attempts to address how James depicts his characters and the relationships among them, the treatment remains limited, unable to go much further than to note that words like "affable," "fat," and "jeweled" "contribute to a feeling of pompous snobbery." The assertion about limited third person point of view is undeveloped and does not unify the essay. The analyses of the characters are sparse and disconnected. Although the summations may be defensible, the support is seldom present. Moreover, when textual evidence does appear, the essay attempts little elaboration or elucidation. The language of the essay depends upon simple, declarative sentences, and connections between sentences are often missing. Finally, the diction of the essay is unremarkable, neither nuanced nor deftly appropriate.

Question 3—Overview

Question 3, the open question, asked students to read and apply a quotation from the influential critic Roland Barthes: “Literature is the question minus the answer.” To this end, they were told to choose a novel or play and, considering Barthes’ observation, to “write an essay in which you analyze a central question the work raises and the extent to which it offers any answers.” In addition, students were to explain how the author’s treatment of the question affects their understanding of the work as a whole. Recognizing a perennial problem, the prompt advised students to “avoid mere plot summary.” The purpose of this question was to test students’ ability to think *thematically* about a novel or play they have studied and to write cogently and coherently about it. Because students spend considerable time in class analyzing characters and their behavior, this emphasis upon theme was a good corrective and reminder that literature asks troubling, if sometimes unanswerable, questions.

This prompt also required students to think integratively about the relationship between character development, plot structure, and theme. To discuss the connection between plot construction and/or characterization and the theme of a work is a typical literary question common to university-level courses. However, for many students, the study of the character of Hamlet, or Kurtz, or Emma may be as deeply as they have read. Some students, having been taught to read for answers, found the quest for questions intimidating as well.

The question discriminated well among the well-prepared, the adequately prepared, and the underprepared students. The well-prepared students, recognizing that the reason for providing the Barthes’ quotation was to focus attention on the central issues in a work, were often personally engaged in their essays. Because the literary works had moved them or changed them or challenged them, they wrote cogent and often affecting essays about issues of crime and justice, of social change and individual growth, or of faith and unbelief. These students were able to step back and discuss the larger, overarching, philosophical inquiries that the question called for. For example, in a discussion of *The Great Gatsby*, rather than asking whether money buys happiness or whether the American Dream is possible, these students discussed whether we can recapture the past.

Although middle-range students were not always ready to discuss the larger issues, they usually were able to select a novel or play in which a central question was raised and then analyze it in terms of thematic perspectives that impinge on the work as a whole. Again this year, students were asked to select particular details of a work and then to

discuss how those details are significant to the work. Adequately prepared students demonstrated a sufficient grasp of characters and plot structure to support their arguments competently. The less-prepared students struggled to find a “central question” and often settled for trivial, plot-driven questions that had little or no effect or significance to the work as a whole. Questions such as “Who is Kurtz?”; “Did Desdemona cheat on Othello?”; “Why does Hester Prynne commit adultery?”; or “Why does Hamlet delay seeking revenge?” provided little motivation for successful essays. The prompt allowed better students to move beyond plot-driven questions to issues of theme, inquiry, ambiguity, complexity, and depth. Too often, however, students sought to write essays that focused on literal, simplistic, plot-related, and narrowly focused questions.

The distinction between plot summary and analysis continues to plague students, especially on Question 3. Paraphrasing the action of a plot is not the same as demonstrating how the action moves the work forward or relates to character and theme. Although paraphrase may be used to support analysis, it is no substitute for analysis, and the better essays demonstrated the ability to analyze, embedding quotations and allusions into the text of the essay, all in support of a clear thesis. These well-developed, cogently argued essays supported abstractions with concrete and specific details and generally avoided inserting the personal (and often trivial) details that were perhaps invited by the appearance of “you” and “your understanding” in the prompt. Most students who perform well on Question 3 choose a work not only that is familiar to them and has literary stature but that is especially relevant to the prompt. This ability to choose a work wisely often marks the best essays.

Scoring Guideline for Question 3

General Directions: This scoring guideline will be useful for most of the essays that you read, but in problematic cases, please consult your Table Leader. The score that you assign should reflect your judgment of the quality of the essay as a whole—its content, its style, its mechanics.

Reward the writers for what they do well. The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

- | | |
|-----|--|
| 9-8 | These essays focus on a central question raised in a novel or play and on the extent to which the work offers answers to it. The writers of these essays use apt references from the selected literary work to persuasively analyze how the author's treatment of the question affects the reader's understanding of the work as a whole. Although not without flaws, these essays exhibit the writer's ability to analyze a literary work perceptively, to control a thesis, and to write with clarity, precision, coherence, and—in the case of a 9 essay—with particular persuasiveness and/or stylistic flair. |
| 7-6 | These essays identify a central question in a novel or play and discuss the extent to which the work offers answers to it. The writers of these essays provide a reasonable analysis of how the author's treatment of the question affects the reader's understanding of the work as a whole. These essays provide some insight, but the analysis is less thorough, less perceptive, and/or less specific than that of the 9-8 essays; references to the work may not be as apt or as persuasive. Although essays scored in the 7-6 range are generally well written, those scored a 7 will demonstrate more sophistication in both substance and style. |
| 5 | These essays respond to the assigned task, but they tend to be superficial in analysis. They often rely upon plot summary that contains some analysis, implicit or explicit. Although the writers may attempt to explain the nature of the central question in the work and the extent to which the text offers answers to it, they may demonstrate a rather simplistic understanding. Typically, these essays reveal unsophisticated thinking and/or immature writing. The writers demonstrate adequate control of language, but their essays may be marred by surface errors and may lack effective organization. |
| 4-3 | These lower-half essays reflect an incomplete or oversimplified understanding of the work selected, or they may fail to establish how the question raised in a novel or play—and the extent to which the work offers answers to it—contributes to the understanding of the work as a whole. They may rely on plot summary alone. Their assertions may be unsupported or even irrelevant. Often wordy, elliptical, or repetitious, these essays lack control over the elements of college-level composition. Essays scored a 3 exhibit more than one of these stylistic errors; they may also be marred by significant misinterpretation and/or poor development. |
| 2-1 | Although these essays make some attempt to respond to the prompt, they compound the weaknesses of the papers in the 4-3 range. Often, they are unacceptably brief or are incoherent in presenting their ideas. They may be poorly written on several counts and contain distracting errors in grammar and mechanics. The writer's remarks are presented with little clarity, organization, or supporting evidence. Especially inept and/or unsound essays must be scored a 1. |
| 0 | These essays give a response that is no more than a reference to the task. |
| — | Indicates a blank response or one that is completely off topic. |

Sample Student Responses for Question 3

Student Response 1 (score of 9)

In Herman Melville's Moby-Dick, the character's search for truth catalyzes the events of the novel. Throughout the novel, this abstract quest is superimposed onto the search for Moby Dick, the white whale. By asking "What is whale?" Melville asks of the fundamental nature of truth, the search for it, and if ~~it~~ truth can be found.

In his madness after the loss of his leg, Captain Ahab convinces himself that if he can but exact his revenge on Moby Dick, the consumer of his leg, he will have lifted the burden of "all sins since Adam" from his, and mankind's, brow. By distilling the complexity of culpabilities and pains to one event, he tries to define truth and ~~find an~~ ^{find an} outlet for the human desire for definition and clarity. By pinning all evil on the white whale's hump and enjoining his crew to pursue Moby Dick w/ him, he gives a meaning to life and a definition to evil, thus confining & describing the truth of the world.

Ishmael also tries to find the truth of whale in the years after the journey of the

whale as the mother of calves ^{stimulates}
 he sees in "The Grand Avinada" ~~not~~ ^{stimulates} him.
 The question of whether truth is at all available, to
~~not exist~~ ^{men or whales, never} ^{what}
 "I" [Linnell] discusses

In the chapter "Brit," Ishmael discusses how the position of whale's eyes results in them having two utterly distinct fields of vision. Their ability, then, to see and comprehend two conflicting ~~images~~ ~~and~~ images ~~and~~ places them closer to the truth than all men. One knows from experience that paradoxes exist, and yet, like Ahab and Ishmael, men ~~try~~ ~~to~~ always try to reduce

the meaning in events and ~~situations~~^{things} to being ~~nothing~~^{wholly} of one thing. Ishmael tries to reduce the whale to a flesh and blood creature, and then to a sort of divinity, but even the latter definition is a reduction of a whale, because the truth is greater than any definition. Ahab tries to pin all evil to Moby Dick, simplifying the world and all of history to merely good, indifferent and whale. Only when all aspects, fanciful and factual can exist together, un-distilled can truth exist. Or can it? Is that idea of collection and coexistence merely another whale to chase forever, unsatisfied to the last?

These are the questions asked by the novel Moby-Dick. Although the book itself contains enough meandering of image and meaning to confuse 100 whales, double vision though they might have, it departs w/ the final message that there is no end to the search. Whether, were men more like whales, there would be an end

that could be reached remains unanswered,
just as whales "must remain unwritten
to the last" as all truths are too large
to be confined ^{ov} ~~in~~ recording ^{ed.} ~~ing~~

Commentary

This superior essay addresses the central issue of the prompt—whether literature asks more questions than it answers—with intellectual precision, unusual insight, and exceptional attention to the specifics of the novel, *Moby-Dick*. In thoughtful and precise language that is exceptionally well controlled, the essay explores the meaning of the search for the whale by delineating the ambiguities of the human search for truth. Employing apt and specific quotations from the book and embedding these quotes in the text, the essay parallels the double vision of the whale to the human awareness of conflicting and contradictory images, especially in the search for truth. The language supports the sophisticated thinking and challenges the reader to reconsider even the apparently irrelevant details about whaling in light of the argument of the essay. Throughout, the essay develops a careful selection of details, avoiding plot summary and simplistic assertions to produce a remarkable and convincing argument.

Fyodor Dostoyevsky's novel Crime and Punishment explores the effects of crime on society and on the individual. The protagonist, Raskolnikov, could also be described as the antagonist. He is in constant emotional turmoil as he attempts to reconcile his actions, both ~~is~~ with his own conscience and also with the laws of society. The novel raises many questions about crime and justice and right and wrong.

Raskolnikov suffers from a "superman complex," which leads him to believe that his great intelligence ~~enables~~^{allows} him to be free of the confines of normal law. He believes that the ends justify the means. This raises the question of whether certain individuals are above the laws that guide most people. Men like Napoleon and Alexander the Great are worshipped as heroes, yet they committed horrendous atrocities to achieve their goals. Dostoyevsky's allusions to these famous (and infamous) men substantiates Raskolnikov's rationale. Armed with this defense, Raskolnikov murders a cruel and greedy pawnbroker. He does

this act as a favor for humanity. However, the situation spins out of Raskolnikov's hands, and he is forced to kill Lizaveia, the pawnbroker's good but imbecile sister. Even after this tragic mistake, Raskolnikov still maintains his righteousness. However, the horror of his crimes begins to eat away at Raskolnikov's conscience. He becomes physically ill and increasingly paranoid.

The novel is set in St. Petersburg, a destitute city abound with crime and moral corruption. Perhaps amid these circumstances Raskolnikov would have remained unpunished, yet Dostovsky chose to create a foil for Raskolnikov - a character whose traits are in direct contrast to his. The character of Sonia highlights Raskolnikov's moral corruption. Although she is a prostitute, she is devoutly religious and sacrifices all for her family. Dostovsky points out the irony that the angelic Sonia is looked down on by society, while the true criminal Raskolnikov is still respected. At the same time as his battle with his

conscience, Raskolnikov is also attempting to stay out of the clutches of the law. He attempts to escape both the law and himself. He finds comfort in Sonia's love, yet her presence makes it painfully clear that he is unworthy of affection. He realizes the answer to his long held question of his powers. Raskolnikov is not Napoleon; he is not Alexander the Great.

Upon his realization that he is but a common man, and also, a criminal, Raskolnikov turns himself in. He finally makes his peace with himself, with society, and with God. Although his self-inflicted mental torture will last forever, his debt to society is paid with his exile to Siberia.

Although Raskolnikov's story has reached an end, Dostovesky lets several questions linger unanswered. Does the punishment always fit the crime? Are some great individuals entitled to disregard the law? This

~~commentary~~ literary masterpiece explores the gray area between right and wrong. Through the anti-hero Raskolnikov, Dostovesky

dives deep into the human psyche and the entrenched morals of society.

Commentary

This deliberate and determined essay meets the demands of the prompt very competently, delivering an interpretation of *Crime and Punishment* that depends upon characterization of Raskolnikov and exploration of his actions to demonstrate that the novel allows important questions to remain unanswered. The development of Raskolnikov's character is accomplished primarily through delineation of his relationships with the pawnbroker and Sonia and his faith in himself as a superior human being. The essay points out "the irony that the angelic Sonia is looked down on by society, while the true criminal, Raskolnikov, is still respected." By means of allusions and detailed references to the plot, the essay explores the change in Raskolnikov's character and how that change raises questions about crime, punishment, law, and justice. The language of the essay is controlled and as deliberate as the content of the essay. Some syntactical variety helps sustain the reader's interest, and the firm grasp of vocabulary reveals a mind at work.

The Handmaid's Tale ~~by Margaret Atwood~~ offers a unique and somewhat disturbing look at an albeit fictional, but possible future. Within the novel there are elements that are left to interpretation and some key components that are not answered at all. In particular, the end of the novel leaves the reader with an unanswered question of great importance.

Offred has become a handmaid in the futuristic theocracy of Gilead. The story takes place in what is modern day Boston. Gilead embraces many of the beliefs of the Puritans who founded the Massachusetts Bay Colony hundreds of years earlier but have adopted a grossly perverted interpretation of the bible and its teachings. The Handmaid's Tale focuses on the plight of women within the society and particularly the struggle of Offred. ~~The author~~ ^{The author} gradually reveals Offred's past to the readers and introduces them to the many unanswered questions that plague her already miserable existence as a handmaid. As a handmaid, Offred has been stripped of her previous identity as a woman including her name. She spends a great deal of time wondering about the fate of her mother, her best friend, her husband, and even her child. Unfortunately, she is bound to her "Commander", Fred, hence her own name, and her sole purpose in life is reproduction. All handmaids are allotted very

limited exposure to the outside world.

Through the course of the novel and with the aid of several individuals, including the Commander, she begins to uncover the fates of the people from her past. Many of the realities she uncovers are disturbing; however, some resolution is found. The fate of Offred does not offer such concrete answers.

~~Within~~ Within the novel, Offred becomes involved with a man who works for the Commander, Nick. At the end of the book Nick offers her a chance to escape and in doing so, creates for Offred an enormous dilemma. There is a chance that Nick could be an operative for "the eyes", a secret force that deals with traitors to the republic. Ultimately, Offred takes the chance and escapes with Nick, leaving her fate unknown to the reader.

~~The author's~~ The author's ability to ~~to~~ reveal the answers to unanswered questions throughout The Handmaid's Tale makes the lack of resolution regarding the conclusion all the more startling. This truly is an example of Barthes' observation, "the question minus the answer." This void that ~~the author~~ ^{the author} creates for the reader gives a ~~sense~~ ^{sense} of unfulfilled sensation that ties in to what Offred must have felt on a much greater scale. By using this technique, ~~the author~~ ^{the author} allows an outside observer to feel a portion of ~~the~~ ^{of} what women in Gilead ~~that~~ ^{had} had to endure. This is an extremely powerful tool.

Commentary

Employing plot summary and character study as textual evidence, this essay focuses on a series of questions raised by Atwood's *The Handmaid's Tale*, particularly the plight of women in a futuristic society. Emphasizing the dilemmas and struggles that Offred faces, including her being "stripped of her previous identity as a woman including her name" and her uncertainty about Nick's true motives, the essay meets the criteria for an upper-half essay. Some syntactical confusion (e.g., "The author's ability to reveal the answers to unanswered questions . . . makes the lack of resolution regarding the conclusion all the more startling.") may leave the reader somewhat perplexed. Nevertheless, in spite of some vagueness and confusion in the concluding paragraph, the essay produces sufficient analysis to meet the demands of the prompt, concluding with the insight that "This void that the author creates for the reader gives an unfulfilled [sic] sensation that ties in to what Offglen must have felt on a much greater scale."

Chapter IV: Statistical Information

- Table 4.1—Section II Scores
- Table 4.2—Scoring Worksheet
- Table 4.3—Grade Distributions
- Table 4.4—Section I Scores and AP Grades
- How AP Grades Are Determined

This chapter presents statistical information about overall student performance on the 2004 AP English Literature and Composition Exam.

Table 4.1 shows and summarizes score distributions for each of the free-response questions. Accompanying the text on “How AP Grades Are Determined,” the scoring worksheet presented in Table 4.2 provides step-by-step instructions for calculating AP section and composite scores and converting composite scores to AP grades. Table 4.3 includes distributions for the overall examination grade.

- College Comparability Studies
- Reminders for All Grade Report Recipients
- Reporting AP Grades
- Purpose of AP Grades

The grade distributions conditioned on multiple-choice performance presented in Table 4.4 are useful in estimating a student’s AP grade given only the student’s multiple-choice score.

College comparability studies, which are conducted to collect information for setting AP grade cut points, are briefly discussed in this chapter. In addition, the purpose and intended use of AP Exams are reiterated to promote appropriate interpretation and use of the AP Exam and exam results.

Table 4.1—Section II Scores

The following table shows the score distributions for AP students on each free-response question from the Q Version of the 2004 AP English Literature and Composition Exam.

Score	Question 1		Question 2		Question 3	
	No. of Students	% at Score	No. of Students	% at Score	No. of Students	% at Score
9	642	0.5	779	0.7	1,248	1.1
8	3,014	2.5	3,310	2.8	4,503	3.8
7	8,835	7.4	8,614	7.3	9,561	8.1
6	19,468	16.4	17,204	14.5	16,960	14.3
5	28,414	23.9	25,205	21.2	23,088	19.5
4	31,631	26.7	28,205	23.8	27,065	22.8
3	18,035	15.2	18,060	15.2	20,039	16.9
2	6,060	5.1	8,660	7.3	9,895	8.3
1	1,454	1.2	3,890	3.3	3,419	2.9
0	306	0.3	892	0.8	530	0.5
No Response	835	0.7	3,875	3.3	2,386	2.0
Total Students	118,694		118,694		118,694	
Mean	4.59		4.31		4.41	
Standard Deviation	1.54		1.83		1.83	
Mean as % of Maximum Score	51		48		49	

Table 4.2—AP English Literature and Composition (Version Q) Scoring Worksheet

Section I: Multiple Choice

$$\left[\frac{\text{Number Correct (out of 55)}}{1} - \left(\frac{1}{4} \times \frac{\text{Number Wrong}}{1} \right) \right] \times 1.2272 = \text{Weighted Section I Score}$$

(If less than zero, enter zero; do not round)

Section II: Free Response

Question 1 $\frac{\text{(out of 9)}}{1} \times 3.0556 = \text{(Do not round)}$

Question 2 $\frac{\text{(out of 9)}}{1} \times 3.0556 = \text{(Do not round)}$

Question 3 $\frac{\text{(out of 9)}}{1} \times 3.0556 = \text{(Do not round)}$

Sum = $\frac{\text{Weighted Section II Score (Do not round)}}{1}$

Composite Score

$$\text{Weighted Section I Score} + \text{Weighted Section II Score} = \text{Composite Score (Round to nearest whole number)}$$

AP Grade Conversion Chart English Literature and Composition (Version Q)

Composite Score Range*	AP Grade
108–150	5
91–107	4
70–90	3
42–69	2
0–41	1

* The students' scores are weighted according to formulas determined in advance each year by the Development Committee to yield raw composite scores; the Chief Reader is responsible for converting composite scores to the 5-point AP scale.

Table 4.3—Grade Distributions

About 65 percent of the AP students who took this exam earned a qualifying grade of 3 or above.

	Examination Grade	Number of Students	Percent at Grade
Extremely well qualified	5	10,931	9.2
Well qualified	4	25,126	21.2
Qualified	3	40,631	34.2
Possibly qualified	2	32,822	27.7
No recommendation	1	9,184	7.7
Total Number of Students		118,694	
Mean Grade		2.96	
Standard Deviation		1.08	

Table 4.4—Section I Scores and AP Grades

For a given range of multiple-choice scores, this table shows the percentage of students receiving each AP grade. If you have calculated the multiple-choice score (Weighted Section I Score) by using the formula shown in Table 4.2, you can use this table to figure out the most likely grade that the student would receive based only on that multiple-choice score.

Multiple-Choice Score	AP Grade					Total
	1	2	3	4	5	
58 to 68	0.0%	0.1%	1.2%	26.7%	72.0%	5.4%
47 to 57	0.0%	0.5%	19.9%	56.2%	23.4%	21.1%
35 to 46	0.1%	9.8%	64.7%	24.2%	1.2%	31.2%
23 to 34	2.2%	59.7%	36.9%	1.2%	0.0%	25.5%
12 to 22	27.6%	69.1%	3.3%	0.0%	0.0%	12.4%
0 to 11	83.8%	16.2%	0.0%	0.0%	0.0%	4.5%
Total	7.7%	27.7%	34.2%	21.2%	9.2%	100.0%

How AP Grades Are Determined

As described in Chapter II, this exam has two sections. Section I consists of 55 multiple-choice questions, with scores that range from a minimum possible score of 0 to a maximum possible score of 55. Section II consists of 3 essay questions. Each question has scores that range from a minimum possible score of 0 to a maximum possible score of 9.

The scores on the different parts of the exam are combined to produce a composite score for each student that ranges from a minimum possible score of 0 to a maximum possible score of 150 points. In calculating the composite scores, scores on the different parts are multiplied by weights. The Development Committee chooses the weights to place relative importance on certain skills to mirror the emphasis placed on those skills in the corresponding college curriculum.

Composite scores are not released to the student, school, or college. Instead, the composite scores are converted to grades on an AP 5-point scale, and it is these grades that are reported. The process of calculating the composite score and converting it to an AP grade involves a number of steps, which are shown in the Scoring Worksheet (Table 4.2) and described in detail here.

1. **The score on Section I is calculated.** In calculating the score for Section I, a fraction of the number of wrong answers is subtracted from the number of right answers. With this adjustment to the number of right answers, students are not likely to benefit from random guessing. The value of the fraction is $\frac{1}{4}$ for the five-choice questions in the AP English Literature and Composition Exam.

The maximum possible weighted score on Section I is 67.5 points, which accounts for 45 percent of the maximum possible composite score.

2. **The score on Section II is calculated.** The three questions in Section II are weighted equally. The weighted scores are summed to yield the total weighted score for Section II. The maximum possible weighted score on Section II is 82.5 points, which accounts for 55 percent of the maximum possible composite score.

3. **The composite score is calculated.** The weighted scores on Section I and Section II are summed to give the composite score.

4. **AP grades are calculated.** The Chief Reader sets the four cut points that divide the composite scores into groups. A variety of information is available to help the Chief Reader determine the score ranges into which the exam grades should fall:

- Statistical information based on test score equating
- College/AP grade comparability studies
- The Chief Reader's own observations of students' free-response performance
- The distribution of scores on different parts of the exam
- AP grade distributions from the past three years

See Table 4.3 for the grade distributions for the 2004 AP English Literature and Composition Exam (Version Q).

If you're interested in more detailed information about this process, please visit AP Central (apcentral.collegeboard.com). There you will also find information about how the AP Exams are developed, how validity and reliability studies are conducted, and other nuts-and-bolts data on all AP subjects.

College Comparability Studies

The Advanced Placement Program has conducted college grade comparability studies in all AP subjects. These studies have compared the performance of AP students with that of college students in related courses who have taken the AP Exam at the end of their course. In general, AP cut points are selected so that the lowest AP 5 is equivalent to the average A in college, the lowest AP 4 is equivalent to the average B, and the lowest AP 3 is equivalent to the average C (see below).

AP Grade	Average College Grade
5	A
4	B
3	C
2	D
1	

Research studies conducted by colleges and universities and by the AP Program indicate that AP students generally receive higher grades in advanced courses than do students who have taken the regular freshman-level courses at the institution. Colleges and universities are encouraged to periodically undertake such studies to establish appropriate policy for accepting AP grades and ensure that admissions and placement standards remain valid. It is critical to verify that admissions and placement measures established for a previous class continue for future classes. Summaries of several studies are available at AP Central. Also on the College Board Web site is the free Admitted Class Evaluation Service™ (www.collegeboard.com/highered/apr/aces/aces.html) that can predict how admitted college students will perform at a particular institution generally and how successful they can be in specific classes.

Reminders for All Grade Report Recipients

AP Exams are designed to provide accurate assessments of achievement. However, any examination has limitations, especially when used for purposes other than those intended. Presented here are some suggestions for teachers to aid in the use and interpretation of AP grades.

- AP Exams in different subjects are developed and evaluated independently of each other. They are linked only by common purpose, format, and method of reporting results. Therefore, comparisons should not be made between grades on different AP Exams. An AP grade in one subject may not have the same meaning as the same AP grade in another subject, just as national and college standards vary from one discipline to another.
- Grade reports are confidential. Everyone who has access to AP grades should be aware of the confidential nature of the grades and agree to maintain their security. In addition, school districts and states should not release data about high school performance without the school's permission.
- AP Exams are not designed as instruments for teacher or school evaluation. Many factors influence AP Exam performance in a particular course or school in any given year. Thus, differences in AP Exam performance should be carefully studied before being attributed to the teacher or school.
- Where evaluation of AP students, teachers, or courses is desired, local evaluation models should be developed. An important aspect of any evaluation model is the

use of an appropriate method of comparison or frame of reference to account for yearly changes in student composition and ability, as well as local differences in resources, educational methods, and socioeconomic factors.

- The *Report to AP Teachers*, which is sent to schools automatically, can be a useful diagnostic tool in reviewing course results. This report identifies areas of strength and weakness for the students in each AP course. The information may also provide teachers with guidance for course emphasis and student evaluation.
- Many factors can influence exam results. AP Exam performance can be affected by the degree of agreement between your course and the course defined in the relevant AP Course Description, use of different instructional methods, differences in emphasis or preparation on particular parts of the exam, differences in curriculum, or differences in student background and preparation in comparison with the national group.

Reporting AP Grades

The results of AP Exams are disseminated in several ways to students, their secondary schools, and the colleges they select.

- College and student grade reports contain a cumulative record of all grades earned by the student on AP Exams during the current or previous years. These reports are sent in July. (School grade reports are sent shortly thereafter.)
- Group results for AP Exams are available to AP teachers in the *Report to AP Teachers* mentioned previously. This report provides useful information comparing local student performance with that of the total group of students taking an exam, as well as details on different subsections of the exam.

Several other reports produced by the AP Program provide summary information on AP Exams.

- State, National, and Canadian and Global Reports show the distribution of grades obtained on each AP Exam for all students and for subsets of students broken down by gender and by ethnic group.
- The Program also produces a one-page summary of AP grade distributions for all exams in a given year.

For information on any of the above, please call AP Services at 609 771-7300 or e-mail apexams@info.collegeboard.org.

Purpose of AP Grades

AP grades are intended to allow participating colleges and universities to award college credit, advanced placement, or both to qualified students. In general, an AP grade of 3 or higher indicates sufficient mastery of course content to allow placement in the succeeding college course, or credit for and exemption from a college course comparable to the AP course. Students seeking credit through their AP grades should note that each college, not the AP Program or the College Board, determines the nature and extent of its policies for awarding advanced placement, credit, or both. Because policies regarding AP grades vary, students should obtain a college's policy in writing. Students can find information in a college's catalog or Web site, or by using the AP Credit Policy search at www.collegeboard.com/ap/creditpolicy.

Appendix: Professional Development Opportunities, Support, and Resources

- Workshops, Conferences, Seminars, and Summer Institutes
- AP Central—Tools and Resources
- Publications and Resources
- Funding Opportunities

Workshops, Conferences, Seminars, and Summer Institutes

As briefly described below, most College Board workshops range from one to three days and serve:

- Middle and High School Teachers
- Administrators and Coordinators
- Counselors

This professional development directly supports those involved or interested in College Board programs, such as:

Advanced Placement Program

Pre-AP®

PSAT/NMSQT®

SAT Readiness Program™

CollegeEd™

MyRoad™

Further details about these workshops are available from your regional College Board office (see contact information on the inside back cover of this book).

Workshops and Conferences for Middle and High School Teachers

Advanced Placement Program®

AP workshops, conferences, and seminars, led by an experienced member of the AP community and/or a College Board-endorsed consultant, guide participants through the skills students must master in the AP classroom and the most innovative teaching practices to help engage students. These events concentrate on specific subject-area topics and offer curricular assistance for the new (0–3 years teaching AP), intermediate (4–7 years teaching AP), and experienced (beyond 8 years teaching AP) teacher.

These professional development events are offered in all AP subject areas: Art History, Biology, Calculus AB, Calculus BC, Chemistry, Computer Science A, Computer Science AB, Economics: Macro, Economics: Micro, English Language and Composition, English Literature and Composition, Environmental Science, European History, French Language, French Literature, German, Government and Politics: Comparative, Government and Politics: U.S., Human Geography, Latin Literature, Latin: Vergil, Music Theory, Physics B, Physics C: Electricity and Magnetism, Physics C: Mechanics, Psychology, Spanish Language, Spanish Literature, Statistics, Studio Art 2-D Design, Studio Art 3-D Design, Studio Art Drawing, U.S. History, and World History.

Half-Day AP Workshops

These condensed workshops explore updates in Course Descriptions and AP Exams. Teachers also learn about effective tools and techniques to enhance critical thinking skills and relate course content to students. Participants receive AP teacher materials that include course outlines; content-related handouts; and student samples, scoring guidelines, and commentary for the most recent AP Exam free-response questions. These sessions are approximately four hours in length.

One-Day AP Workshops

Participants learn some of the best tools and techniques for helping students acquire the skills needed to excel in the AP classroom, with special emphasis on the development of critical-thinking skills. Participants review AP teacher materials that include course outlines; content-related handouts; and student samples, scoring guidelines, and commentary for the most recent AP Exam free-response questions; engage in discussions about appropriate classroom materials; learn specific techniques and content-specific strategies that can be incorporated into the AP classroom to help students prepare to be successful in AP course work; review data related to student performance on AP Exams and the scoring process; and become acquainted with electronic media used to support AP teachers (e.g., AP Central, electronic discussion groups).

Two-Day Specialty Subject Conferences for AP Teachers

A two-day specialty AP subject conference features outstanding presenters who are familiar with AP curriculum development, instruction, and the scoring of the free-response section of the exams. AP teachers will have the opportunity to explore content-related topics in great depth and have time for a professional exchange of ideas and practices. Each conference offers concurrent sessions on a variety of topics, including presentations on beginning an AP course, developing a syllabus, scoring free-response questions, and specific ideas and lessons that can be included in the AP classroom. Some conferences also contain Pre-AP® sessions. The strategies and techniques shared during the two days were developed and tested in classrooms by the endorsed consultants leading the conference. Participants will leave with lessons that can immediately be implemented into professional practice. The fee for this conference does not include lodging or travel expenses.

The AP Advanced Topics Seminars

These seminars provide AP teachers and other middle/high school teachers with the opportunity to delve into specific course content, to connect to the discipline's current work in that area, and to feed their passion for the discipline. The focus is on developing further mastery of content in the field, tied to the Course Description, but without the usual emphasis on teaching strategies that are key to our regular workshops and conferences. Our regular workshops (see above) emphasize how teachers can work with students on particular course content, strategies, and methods; AP Advanced Topics Seminars emphasize the exciting work in the teacher's discipline—a way to gain further depth in a specific area of interest. AP Advanced Topics Seminars are led by experts in the field, usually a college faculty member, thus providing an opportunity for college faculty to share their interests, passions, and expertise with AP teachers.

AP Summer Institutes

The College Board-endorsed AP Summer Institutes provide teachers with in-depth training in AP courses and teaching strategies. Participants engage in at least 30 hours of training led by College Board-endorsed consultants and receive printed materials, including AP Course Descriptions, sample syllabi, and lesson plans. Many locations offer guest speakers, field trips, and other hands-on activities. Each institute is managed individually by staff at the sponsoring institution under the guidelines provided by the College Board. Please contact the individual locations for detailed information about their course offerings.

AP National Conference

The annual national conference is for K–16 educators focusing on equity, access, and academic excellence for all students. The conference provides IACET-endorsed professional development workshops in AP subjects and Pre-AP strategies, taught by expert consultants; discussion sessions about each AP Exam with the Development Committee and the executive directors of the AP Program; sessions on expanding access to the AP Program; nationally recognized keynote and plenary speakers; exhibits; and networking opportunities. Participants take home best practices learned from colleagues across the country, classroom materials, information on resources for AP teachers, and resources to assist in securing funds for AP and Pre-AP professional development. The 2005 AP National Conference will be held in Houston, Texas. Visit apcentral.collegeboard.com for more details.

Online Events and Workshops

AP Central offers online events and workshops to support, enhance, and expand the scope of the professional development opportunities at the College Board. These online sessions are offered to all teachers, counselors, and administrators and include informational events, sessions about topics of interest, and workshops offering CEU credits. Online workshops are now available for AP Calculus, AP English Literature, and AP U.S. History. Check out the series of innovative online events and workshops available on AP Central at apcentral.collegeboard.com/onlineevents/schedule.

Pre-AP® Professional Development

Pre-AP is a suite of K–12 professional development resources and services. The purpose of Pre-AP is to equip all middle and high school teachers with the strategies and tools they need to engage their students in active, high-level learning, thereby ensuring that every middle and high school student develops the skills, habits of mind, and concepts they need to succeed in college. Pre-AP is a key component of the College Board's K–12 Professional Development unit. Pre-AP provides professional development to help teachers prepare all students for the challenges of college-level work, such as that found in AP courses. This is done principally in two ways:

- Vertical Teaming—supporting teams of middle and high school teachers; and
- Classroom Strategies—supporting individual teachers with subject-specific approaches that can broaden access to college-level work.

Vertical Teaming

These workshops are designed primarily for new and experienced AP Vertical Teams®—groups of educators from different grade levels in a given discipline who work cooperatively to develop and implement a vertically aligned program aimed at helping students acquire the academic skills and habits of mind for success in college-level work and AP courses. They are also suitable for individual teachers. Participants engage in activities that use content to introduce and illustrate the vertical teams concept and some of its key attributes. Each activity provides time for reflection and discussion focused on the group dynamics created by the activity.

Building the AP Vertical Team

Pre-AP: Setting the Cornerstones™ for the AP Vertical Team

This one-day workshop is for organized AP Vertical Teams. It is designed to provide information about the College Board and the Advanced Placement Program, and to engage teams in strategies for establishing coherence, commitment, collegiality, and collaboration among their members. The workshop addresses establishing, maintaining, and evaluating AP Vertical Teams.

English

Pre-AP: Topics for AP Vertical Teams in English

Through a series of hands-on activities and group discussions in this one-day workshop, participants learn how an English AP Vertical Team can be centered around and driven by content, such as strategies for fiction and nonfiction. They will understand the benefits of a streamlined and connected curriculum for both teachers and students. An overview of the AP English Literature and AP English Language Exams will be provided. Topics addressed include: literary analysis, analytic strategies for nonfiction, and team decision making.

Pre-AP: Advanced Topics for AP Vertical Teams in English—Grammar

This one-day workshop draws from cognitive research on language acquisition and examines some of the best practices from traditional grammar instruction, linguistics, writing process, and whole language. Experienced English teachers understand that grammar cannot be treated in isolation from other aspects of language arts instruction. They also know that there is no single correct approach to this complex subject. Specific topics include: rules of usage, parts of speech, patterns of words, structure of sentences, and arrangement of sentences. Many of the activities examine the role grammar plays in promoting clear communication and close reading skills. When appropriate, discussions of rhetoric and style will be added.

Mathematics

Pre-AP: Topics for AP Vertical Teams in Mathematics

This one-day workshop focuses on articulating a curriculum anchored in the skills, knowledge, and habits needed for AP mathematics courses. Teachers concentrate on what and how they teach, as well as how they communicate with each other; become much more familiar with the benefits and challenges of vertical teaming; and gain an arsenal of activities to use with team members. Some of the activities include: “What’s in It for Me?,” “The Least Expensive Cable,” “Defining Our Terms,” and “What Is the Common Thread?”

Pre-AP: Advanced Topics for AP Vertical Teams in Mathematics—Assessment

This one-day workshop introduces middle and high school math teachers to techniques of assessment designed to support instruction for students as active learners and problem solvers. Educators increasingly recognize that the purpose of classroom assessment of student achievement is to help teachers make decisions about instruction. Assessments, reliability, validity, scoring guidelines, and performance assessments are the key topics covered in this workshop.

Music Theory

Pre-AP: Topics for AP Vertical Teams in Music Theory

By teaching and reinforcing music theory skills and concepts from one grade level to the next, a vertical team in music is an ideal way to prepare students for AP Music Theory. This one-day workshop shows how content can drive the collaboration and communication among music teachers (not just music theory teachers, but classroom, band, choir, and orchestra teachers as well) in order to teach music literacy and help students develop as musicians. Topics addressed include: musical analysis, listening skills, and team building within music departments and districts.

Science

Pre-AP: Topics for AP Vertical Teams in Science

This one-day workshop is for teachers, counselors, and administrators interested in sequencing curricula and instruction to facilitate student preparedness for AP science courses and for college. Some topics covered include density junctures, measuring devices, and national science standards. The workshop also addresses teaming activities such as sequencing, goal planning, and action plans. At the end of the workshop, participants will understand what a vertical team is and the process that is necessary to incorporate vertical sequencing.

Social Studies

Pre-AP: Topics for AP Vertical Teams in Social Studies

Participants in this one-day workshop will see how an AP Vertical Team can be centered around and driven by content. They will understand the benefits of a streamlined and connected curriculum for both teachers and students. The workshop focuses on articulating a middle and high school curriculum anchored in the skills, knowledge, and

habits of mind needed for AP social studies courses. Specific topics include: the critical question, creating effective essay questions, approaching the essay, and CORE structure.

Pre-AP: Advanced Topics for AP Vertical Teams in Social Studies—Developing Reading Habits

This one-day workshop assists social studies teachers in developing their students' ability to read critically. The workshop is based on the premise that a coherent, articulated program of effective strategies will increase student performance in essay writing by giving them a framework that allows them to develop their writing proficiency for social studies. Although individual teachers will benefit from the strategies presented here, the power of the strategies is best realized through an AP Vertical Team that spans both Pre-AP and AP level (grades 6–12) social studies classes. Topics addressed include: reading research, questioning grids, main idea clusters, text charting, reading pods, and utilizing the AP Vertical Team to develop analytical and critical reading skills.

Studio Art

Pre-AP: Topics for AP Vertical Teams in Studio Art

Participants in this one-day workshop will become familiar with the College Board's mission to provide access and equity; practice strategies used by AP Studio Art Vertical Teams in developing curriculum in 2-D, 3-D, and Drawing; learn the content and skills necessary for student success in developing a vertical curriculum in Studio Art; and become familiar with the standards of a vertical curriculum and the role of Pre-AP in helping to develop those standards. Topics addressed include: making the case for an AP Vertical Team in Studio Art, depth and concentration, portfolios and portfolio evaluation, strategy development across grade levels, using sketchbooks and journals, and assessment.

Classroom Strategies

The classroom strategies workshops provide in-depth discussions and activities for middle and high school educators. Participants will improve their understanding of content, instructional strategies, and pedagogical methods that will help their students succeed in college and rigorous high school courses, such as those offered by the AP Program.

English

Pre-AP: Interdisciplinary Strategies—Argumentation and The Writing Process

This one-day workshop is designed to help social studies, English, and humanities teachers address a problem common to middle and high school students: the task of developing a logical and effective argument. This workshop presents strategies for middle and high school teachers that enable students to discover and work with the elements of argumentation. Topics addressed in the workshop include: using texts to analyze and construct arguments, and assessing written performance.

Pre-AP: Interdisciplinary Strategies for English and Social Studies

The purpose of this two-day workshop is to help English and social studies teachers encourage students across grades, and at all ability levels, to engage in active questioning, analysis, and the construction and communication of arguments—skills that are fundamental to advanced work in both subject areas. Some of the general themes of this workshop include: strategies that encourage students to ask questions and draw inferences, the SOAPSTone technique for critical reading and analytical writing, levels of questioning, dialectical notebooks/journals, the yes/but strategy for analyzing an argument, synthesizing perspectives from different points of view, and construction of good written and verbal arguments.

Pre-AP: Strategies in English—Beyond Acronyms: Inquiry-Based Close Reading

This one-day workshop is designed to help middle and early high school teachers facilitate inquiry-based practices through close reading in their classrooms. Questioning strategies are used to promote critical thinking, starting at the foundational level. The workshop focuses on classroom strategies that allow students to ask and generate questions, develop the ability to actively engage with any text, and analyze and document their own thinking while reading. Topics addressed include: close reading questioning, critical thinking question stems, dialectical journaling, analytical writing, and holistic assessment.

Pre-AP: Strategies in English—Rhetoric

This one-day workshop is designed to help teachers understand the classical art of rhetoric in its two senses: language as crafted for an audience; and the ability to find, evaluate, and potentially use *all* of the available tools of language to achieve a purpose or an effect in a given situation. Participants engage in activities that will enable them to teach their students important rhetorical theory principles—such as the importance of the unstated assumption in both the creation and analysis of arguments, the nature of arrangement, and relation of style to form—that underlie the effectiveness of excellent writers and support the clear thinking and sound judgment of successful readers.

Pre-AP: Strategies in English—Reading to Write

This three-day workshop is designed to encourage and support teachers as they reflect on the strategies that they can use in the English language arts classroom to create and foster a learning-centered environment. The goals of the workshop are to identify, practice, and reflect on key reading and writing strategies that can be immediately incorporated in the classroom; recognize and apply the attributes of a “learning-centered” classroom; and engage in collaborative dialogues with other language arts teachers through online technology and “cognitive coaching” sessions. Topics addressed include lesson planning and cognitive coaching. This is a three-day event; two days face-to-face and one day online.

Pre-AP: Strategies in English—Writing Tactics Using SOAPSTone

The focus of this one-day workshop is on classroom tactics that help students to analyze good writing, and then apply this knowledge when creating their own texts. In this one-day workshop, both middle and high school teachers will find activities that can benefit their students. Participants will reflect upon and discuss the conceptual strands underlying these activities, such as the writing process, narrative, writing a persuasive essay, analytical writing, and assessing student writing.

*Pre-AP: Strategies in English—Comedy and Tragedy:
Balancing the Curriculum*

Comedy is routinely neglected in the AP classroom and the grades 6–12 curriculum because it does not seem to have a purpose other than amusement. This one-day workshop examines the genres of tragedy and comedy and their differing approaches to such fundamental literary elements as characterization, story structure, and tone. Though the genre of tragedy serves a crucial conceptual role in the workshop, participants will spend the greater part of their time engaged in activities and discussions related to the mechanisms and larger implications of various comic forms, and on ways these forms can be successfully brought into the middle and high school English classroom.

*Pre-AP: Strategies in English—The Five-S Strategy for
Passage Analysis*

This one-day workshop introduces strategies that will enable teachers and students to become more systematic in the literary analysis that precedes the writing of analytical compositions. Teachers are shown a loose and adaptable approach that students may reliably use (especially under time constraints) to analyze a passage, whether poetry or prose, by focusing on speaker, situation, key sentences, shifts, and syntax.

Mathematics

*Pre-AP: Strategies in Mathematics—Helping Students Learn
Mathematics Through Problem Solving*

This two-day workshop provides strategies for designing and using meaningful investigations, writing dynamic problems, and enhancing current classroom activities so that students will develop deeper understanding and produce more thoughtful responses. Teachers will examine how successful students learn and how to develop those skills in others, as well as building relevant, informative assessments that allow teachers to monitor and foster mathematical thinking without interrupting instruction. The general themes of this workshop include: designing multiple-access problems, mathematical literacy, and communication and mathematics as a process.

*Pre-AP: Strategies in Mathematics and Science—Analyzing
and Describing Data*

This one-day workshop enriches the data analysis topics taught in the middle and secondary grades by providing examples of activities where students collect data, use

graphs and numerical summaries to get information from data, and communicate that information. Teachers assume the role of students as they discuss data collection and experimental design issues, work through exercises, and share observations and conclusions.

Pre-AP: Strategies in Mathematics—Rate

This one-day workshop emphasizes the grade-level-appropriate content, classroom strategies, diagnostic assessment practices, and technology that develop student understanding of rate. Teachers are exposed to, and given, highly effective activities to use in the classroom. The focus, though, is on illustrating how content, pedagogy, and embedded assessment can help shape the mathematics curriculum into a seamless strand for students. Specific topics include: absolute and relative growth, instantaneous rate, and rate of change.

Pre-AP: Strategies in Mathematics—Accumulation

In this one-day workshop, teachers examine a seamless development of accumulation concepts for grades 6–12 through grade-level-appropriate content, classroom strategies, and technology usage. Teachers experience a guided-exploration approach that they can use in the classroom to scaffold knowledge and create understanding for each student. Teams develop problems, instructional activities, assessment items, and cross-grade lessons for classroom use. Participants also gain embedded diagnostic and formative assessment strategies that can be used to develop students' communication skills and allow teachers to monitor and foster mathematical thinking. Specific topics include: the concept of area; accumulating distance when speed is constant, changes, or is a function; velocity distinct from speed; and the big picture of accumulation.

Pre-AP: Strategies in Mathematics—Functions

This one-day workshop develops deep content knowledge of function for teachers and discusses grade-level-appropriate content and classroom strategies, including using technology to promote understanding. Teachers will acquire skills that promote methodical thinking and clear communication of thought processes by all of their students. This workshop illustrates a guided-exploration approach as a pedagogical model that emphasizes student thinking as the key to learning, and communication as the key to assessing understanding. Specific topics include: linear, quadratic, and non-linear functions.

Pre-AP: Strategies in Mathematics—Chance, Variation, and Probability

This one-day workshop uses recent research on the learning of probability to engage teachers in classroom activities that enable students to analyze and understand chance events. The activities progress through elementary definitions and concepts of probability, culminating in the use of simulation to model probability problems. Participants gain significant knowledge about finding and correcting student misinterpretations about these events, and discover ways to improve student understanding through reflection and communication. Teachers learn to develop activities for the classroom that help connect the content to events relevant to students and their lives. Specific topics include: classical probability; law of large numbers; and probability rules, distributions, and conditions.

Science

Pre-AP: Strategies in Science—Creating a Learner-Centered Classroom

This two-day workshop is designed to assist science teachers in creating a facilitative classroom that focuses on inquiry; encourages higher levels of thinking for all students; and orchestrates discourse through speaking, writing, and graphic representation. Specific strategies addressed include: inquiry-based learning, discussion and discourse techniques, a five-stage instructional model, inductive thinking, discrepant events, brainstorming, assignment of roles in collaborative groups, and graphic organizers. The workshop provides strategies for designing and using meaningful investigations, writing dynamic problems, and enhancing current classroom activities so that students will develop a deeper understanding and produce more thoughtful responses. Teachers will examine how successful students learn and how to develop those skills in others, as well as building relevant, informative assessments that allow teachers to monitor and foster scientific thinking without interrupting instruction. Workshop topics include: engagement, exploration, explanation, elaboration, and evaluation.

Pre-AP: Strategies in Science—Energy Systems

This one-day workshop was developed for high school science teachers interested in designing integrated, theme-based instruction to prepare students for AP science courses. The activities and discussions in this workshop

are designed to help teachers identify concepts in energy that extend across all science subjects. At the end of the workshop, participants will understand how to identify energy concepts in biology, earth science, chemistry, and physics and make curriculum decisions to increase student achievement and access to AP science courses. Topics addressed include: kinetic versus potential energy, heat versus temperature, bonding, and energy transformations in living systems.

Pre-AP: Strategies in Science—Inquiry-Based Laboratories for Middle Schools

This one-day workshop introduces middle school science teachers to inquiry-based laboratory instruction. The activities and discussions help teachers use inquiry-based laboratories to teach science processing, critical thinking, and problem-solving skills to students and prepare them for the rigorous course work in high school and college. Topics addressed include: laboratory roles, traditional versus inquiry-based laboratory activities, using inquiry-based labs to teach critical-thinking skills, and assessing inquiry-based laboratory activities.

Pre-AP: Strategies in Mathematics and Science—Analyzing and Describing Data

This one-day workshop enriches the data analysis topics taught in the middle and secondary grades by providing examples of activities where students collect data, use graphs and numerical summaries to get information from data, and communicate that information. Teachers assume the role of students as they discuss data collection and experimental design issues, work through exercises, and share observations and conclusions.

Social Studies

Pre-AP: Strategies in Social Studies—Writing Tactics Using SOAPSTone

This one-day workshop is designed to help middle and early high school social studies teachers address some of the problems students encounter in their writing. When teachers from all grade levels work together to introduce and reinforce these strategies, students are more likely to acquire the habits of mind and skills of sophisticated writers. Workshop topics include: the writing process, narrative, persuasive essay, and analytical writing.

Pre-AP: Interdisciplinary Strategies for English and Social Studies

The purpose of this two-day workshop is to help English and social studies teachers encourage students across grades and at all ability levels to engage in active questioning, analysis, and the construction and communication of arguments—skills that are fundamental to advanced work in both subject areas. Some of the general themes of this workshop include: strategies that encourage students to ask questions and draw inferences, the SOAPStone technique for critical reading and analytical writing, levels of questioning, dialectical notebooks/journals, the yes/but strategy for analyzing an argument, synthesizing perspectives from different points of view, and construction of good written and verbal arguments.

Spanish

Pre-AP: Strategies in Spanish—Developing Language Skills

The goal of this one-day workshop is to allow teachers to foster the skills necessary to prepare students for the AP Spanish Language course. The workshop motivates and inspires Spanish teachers to reevaluate their school's foreign language curriculum and familiarize themselves with the basic principles of reading assessments, writing an essay, brainstorming, vocabulary building, sentence structure, listening, reading, and speaking. Assessment instruments are also discussed.

Pre-AP: Strategies in Spanish—Literary Analysis

The goal of this one-day workshop is to develop the reading skills necessary for the AP Spanish Literature course. The focus is on reading comprehension of Spanish text passages. Pre-reading, reading, and post-reading skills are emphasized. Assessment is also discussed.

Pre-AP: Strategies in Spanish—Writing Skills

This is a one-day workshop for high school Spanish teachers interested in designing writing instruction to enhance students' preparedness for AP Spanish Language courses. Topics addressed include: writing processes, essays, and assessing writing.

Instructional Leadership

See descriptions provided in the "Workshops for Administrators and Coordinators" section on page 87.

SAT Readiness Program™

The foundation of a student's college preparation is a rigorous curriculum of English, mathematics, science,

history, and other academic subjects. Students should read extensively and develop good writing skills. SAT Readiness Program workshops help teachers reinforce these skills and prepare all students for the SAT® and college success.

Writing Workshop

This one-day workshop provides secondary school English teachers with models and lesson plans focused on strengthening their students' argumentative writing skills.

Holistic Scoring Workshop

This one-day workshop provides teachers with practice using holistic scoring and the SAT scoring guide. In addition, teachers receive activities and lessons to bring back to their classrooms.

Writing Preparation for ESL/ELL Students

This one-day workshop provides teachers of ESL/ELL students with models and hands-on experience in facilitating lessons that prepare students for the writing section of the SAT.

School-Based SAT Preparation Workshop

This one-day workshop provides the tools and materials teachers need to design school-based SAT sessions that reinforce academic skills while preparing students for the SAT and the demands of college-level work.

Workshops for Administrators and Coordinators

Advanced Placement Program

Growing an AP Program: A Workshop for Administrators

This one-day workshop provides an in-depth survey of effective ways to start and support an AP program. Beginning with a review of the benefits of AP for schools, this workshop explores ways that administrators can provide support for their AP teachers and students. In addition, this workshop helps administrators learn how to use data effectively to promote equitable growth and provides tools for assessing strengths and weaknesses of existing AP programs, with an emphasis on areas of future growth. Finally, the workshop covers specific administrative topics, such as models for obtaining financial support from community organizations; effective school policies (grade weighting, setting expectations for exam-taking); and effective use of block schedules to offer AP courses.

Organizing Your AP Exam Administration:

A Workshop for AP Coordinators

This half-day workshop provides training for new and experienced AP Coordinators related to all aspects of the AP Exam administration: ordering AP Exams, conducting a preadministration session, training proctors, setting up off-site testing, administering exams to students with disabilities, administering exams that require audio or video equipment, exam security, handling irregularities and disruptions, late testing, and calculating your school's invoice online.

Summer Institute for Administrators

This vital professional development opportunity is for school administrators, district administrators, and AP Coordinators. Participants learn about the latest developments in the Advanced Placement Program before they are announced publicly; network with administrators and Coordinators from around the United States; meet the Executive Director of AP; ask questions and make suggestions; and attend dynamic sessions and hear speakers with ideas on how to start, improve, or enhance an AP program. Session titles include: Expanding Support for AP in My School or District, How Colleges View AP, Optimizing Data and Reports to Inform Instruction, Arranging Off-Site Testing, Recruiting and Retaining AP Students, Recruiting and Mentoring AP Teachers, and Changes to the SAT.

Instructional Leadership

Instructional Leadership workshops provide strategies that help district office and campus administrators integrate professional development into a system-wide process for improving instructional practices and student learning. Specific topics include: creating AP Vertical Teams to develop a school culture that improves the teacher's capacity to provide quality instruction in the school and the district; supporting existing practices and creating new settings where learning can occur; providing structure to support systems that transform information into knowledge; and implementing policies to provide academically challenging instruction for all students.

Pre-AP: Instructional Leadership Strategies—Using Data to Improve Student Preparation for AP Courses

This one-day workshop is designed for administrators, counselors, and teachers interested in collecting,

organizing, analyzing, and using data for continuing school improvement and creating access to AP courses for all students. At the end of the workshop, participants will understand how to use data effectively to make placement and curricular decisions. Topics addressed include: destroying achievement myths, using data to close achievement gaps, disaggregating data, and assessing policies and practices.

Pre-AP: Instructional Leadership Strategies—Promoting Excellence and Equity in AP Courses

This one-day workshop is designed for administrators, counselors, and teachers interested in examining issues related to the development of instructional programs that reflect excellence and equity. The activities and discussions in this workshop are designed to help participants identify excellence and equity concepts that apply to all subject areas and further prepare students for AP courses. At the end of the workshop, participants will understand how to create high-achievement classrooms accessible to all students and make curricular decisions to increase student achievement and access to AP courses.

Pre-AP: Instructional Leadership Through AP Vertical Teams®

This one-day workshop is designed for secondary instructional leaders: school board members, superintendents, principals, central office staff, and counselors. Participants learn how Pre-AP professional development, specifically AP Vertical Teams, can be used to create a system that challenges all students to perform at rigorous academic levels. Participants will be able to include Pre-AP professional development and AP Vertical Teams in school development plans; organize and develop support systems for AP Vertical Teams; and evaluate the impact of AP Vertical Teams on school improvement.

PSAT/NMSQT®

PSAT/NMSQT Plus: Using PSAT/NMSQT Reports to Improve Learning

This workshop provides educators with hands-on training in the use of standard and optional reports that are based on annual PSAT/NMSQT results. These reports include the following: *Score Report Plus*, *Summary Reports*, *Summary of Answers and Skills (SOAS)*, *AP Potential*, and *Student Data on Disk*. The school-level SOAS will be free to all schools that administer the PSAT/NMSQT in 2004.

SAT Readiness Program

See description provided in the "Workshops and Conferences for Middle and High School Teachers" section on page 86.

Online Events and Workshops

See description provided in the "Workshops and Conferences for Middle and High School Teachers" section on page 80.

Workshops for Counselors

College Advising Basics for School Counselors

This one-day workshop is designed for school counselors with less than three years of experience, and is focused on the transition from high school to postsecondary education. Participants leave this workshop with a better understanding of the college admissions and enrollment process and the needs and challenges of students and parents pursuing educational options after high school.

Financial Aid Basics for School Counselors

This half-day workshop is intended to provide participants with a better understanding of the school counselor's role in the financial aid application and eligibility process. The workshop assists school counselors in identifying tools that they can use in helping students and families move through the financial aid process. This workshop also helps counselors understand the concept of need-based financial aid; the application and eligibility process that helps millions of students share billions of dollars in scholarships, grants, loans, and student employment; and the role of the school counselor as a partner in helping students make informed enrollment decisions.

Fall Counselor Workshops

More than 200 Fall Counselor Workshops (FCWs) are conducted around the country during September and October. These workshops provide thousands of school counselors with updates on College Board programs and services for the 2004-05 school year. Every school is sent a calendar of workshops in a separate mailing. To register for a Fall Counselor Workshop near you, go to www.collegeboard.com/meetings.

Instructional Leadership

See descriptions provided in the "Workshops for Administrators and Coordinators" section on page 87.

PSAT/NMSQT

See description provided in the "Workshops for Administrators and Coordinators" section on page 87.

SAT Readiness Program

See description provided in the "Workshops and Conferences for Middle and High School Teachers" section on page 86.

CollegeEd™

This half-day workshop provides teachers, school counselors, district representatives, and school administrators with the opportunity to explore the many benefits of CollegeEd (3rd edition), as well as the varying teaching methodologies, delivery models, and strategies. By reviewing the *Teacher's Guide* and *Family Handbook*, participants are able to appreciate the innovative lessons in the six-unit program, exploring careers, academic planning, and applying and paying for college. Participants discuss the optional teaching strategies, assessment rubrics, and lesson preparations to meet their students' needs and their schools' criteria. During the workshop, participants also begin to review the ASCA standards and NCLB strategies and goals aligned with the program and compare them to those at their school or district.

MyRoad™

MyRoad (www.myroad.com) is a Web-based guidance program designed to take into account the personal and individual nature of the major, college, and career-planning process. This half-day workshop is designed to provide school counselors, career counselors, and guidance administrators with training in the use of MyRoad's in-depth college and career planning features for students and MyRoad's unique student management tools for counselors. Participants will build expertise in the use of this online program through hands-on training and case studies that utilize MyRoad to achieve specific guidance standards and goals.

Online Events and Workshops

See description provided in the “Workshops and Conferences for Middle and High School Teachers” section on page 80.

AP Central®—Tools and Resources

AP Central (apcentral.collegeboard.com) is the College Board’s official online home for AP professionals and the Pre-AP Program. AP Central offers unique tools and resources as well as the most current AP Program and exam information, such as exam formats, sample multiple-choice and free-response questions, scoring guidelines, sample student responses, and scoring commentary. Information about state initiatives, federal funding, and opportunities for professional involvement with the AP Program are also available.

The free and easy registration enables members to personalize their AP Central experience by course and geographic location.

The “Contact Us” tool allows anyone to fill out a form to ask AP staff members questions about the Program, courses, or exams.

AP and Pre-AP Content

Each AP course has its own Web page on AP Central (apcentral.collegeboard.com/coursehomepages). These pages contain links to general course and exam information, teaching resource materials, syllabi, lesson plans, feature articles, teacher profiles, and reviews in the Teachers’ Resources section. Teachers’ Resources is a database of over 3,000 original reviews of textbooks, software, videos, Web sites, and other teaching materials. This database assesses each resource for its suitability to the AP classroom. Each AP course also has its own e-newsletter—an e-mail announcement of new additions to AP Central for the course. The AP Central staff sends out at least two editions of each e-newsletter every school year. Also, the Pre-AP area has a Teachers’ Corner section filled with articles and sample workshop materials for those interested in Pre-AP initiatives.

Professional Development Event Search

Use the “Institutes & Workshops” catalog to find information about AP and Pre-AP workshops, summer institutes, and professional development events. Information about professional opportunities to become a College Board consultant and an AP Exam Reader is also featured.

AP Central also has a growing online events program that enables participants to join in live professional development events from home or school computers. These online sessions are offered to all teachers, counselors, and administrators and include informational events, sessions about topics of interest, and workshops offering CEU credits. Check out the series of innovative online events and workshops available on AP Central at apcentral.collegeboard.com/onlineevents/schedule.

AP Community

AP Central hosts an electronic discussion group (EDG) for each AP course (apcentral.collegeboard.com/community/edg). This free resource is a great way to share ideas, syllabi, and teaching techniques, and to discuss other AP issues and topics. Through the Community Contacts feature, members can send e-mail messages to others selected by state, by professional role, by experience level, and by course. Member e-mail addresses will not be shared, until and unless the member chooses to respond.

Publications and Research

The *AP Coordinator’s Manual*, Course Descriptions, and many other AP publications are available on the site free of charge. Also available are forms such as the AP Order Form and applications for AP workshops and summer institutes.

AP Central offers statistical information and data including state, national, Canadian, and global reports; minority student participation rates; and AP student performance in college.

Updated News and Information

AP Central is updated regularly with new feature stories written by AP teachers and college faculty about AP-related topics and themes; AP Program, course, and exam updates; and new Teachers’ Resources reviews and listings of professional development events.

Publications and Resources

The Advanced Placement Program and the College Board offer numerous resources in support of AP courses and examinations. There are several options for ordering these materials.

Online: The College Board Store

Visit the College Board Store (store.collegeboard.com) to see descriptions of AP publications and to place an order. Some electronic products are only available online, including the Physics Lab Guide and collections of past free-response questions, syllabi, and teaching units for selected courses.

Phone and Fax

Credit card orders may be placed by calling operator APR2004A at 800 323-7155, Monday through Friday, 8 a.m.–9 p.m. ET. Credit card orders and institutional purchase orders above \$25 may be faxed anytime to 888 321-7183.

Mail

To purchase by mail, you need to fill out an AP Order Form. If you need a copy of an order form, you can download one from AP Central (apcentral.collegeboard.com/forms).

Send a completed order form with your check, money order, purchase order, or credit card (payment must accompany all orders) to:

College Board Publications
Dept. APR2004A
P.O. Box 869010
Plano, TX 75074

Unless otherwise specified, orders will be filled with the currently available edition; prices are subject to change without notice. Payment must accompany all orders not on an institutional purchase order or credit card. Checks should be made payable to the College Board. Postage will be charged on all orders.

Publications may be returned for a refund (less postage) if they are returned within 30 days of invoice. Software and videos may be exchanged within 30 days if they are opened, or returned for a full refund if they are unopened. No collect or C.O.D. shipments are accepted.

Many AP publications, including teaching units, syllabi, and more, are available as PDF files, either for free on AP Central or for purchase in the College Board Store.

Following are descriptions of some of the various AP publications and resources:

Pre-AP Resources

Several guides are available or in development to support AP Vertical Teams:

- *Advanced Placement Program Mathematics Vertical Teams Toolkit*
- *AP Vertical Teams Guide for English*
- *AP Vertical Teams Guide for Studio Art*
- *AP Vertical Teams Guide for Music Theory*
- *AP Vertical Teams Guide for Social Studies*
- *AP Vertical Teams Guide for Science*
- *AP Vertical Teams Guide for Mathematics* (available Summer 2005)
- *AP Vertical Teams Guide for World Languages and Cultures* (available Spring 2006)

Course Descriptions

AP Course Descriptions are available for each subject on AP Central for free and for purchase at the College Board Store (store.collegeboard.com). They serve as an AP teacher's primary resource for information on a particular course and exam. The descriptions outline course content, explain the kinds of skills students are expected to demonstrate, and give valuable information about the exams. Sample multiple-choice questions with an answer key are included, as are sample free-response questions.

Released Exams

Released exam books in each AP subject are published every four or five years, on a staggered schedule. Each book contains a complete copy of a particular exam, including the multiple-choice questions and answers. Released exam books describe the process of scoring the free-response questions, and include examples of students' actual responses, the scoring guidelines, and commentary that explains why the responses received the scores they did. You can purchase released exam books at the College Board Store (store.collegeboard.com).

Sample Syllabi

Sample syllabi for each subject are available on AP Central at apcentral.collegeboard.com/courses/syllabi. The majority of the syllabi have been written by high school AP teachers who teach in public or private schools. Because AP courses are designed to cover material usually taught at the college level, syllabi from college professors are also included. Additional sample syllabi for some courses are available through the College Board Store (store.collegeboard.com).

Teacher's Guides

Developed by AP teachers and college and university faculty, Teacher's Guides are an excellent resource for both new and experienced AP teachers. Each contains sample syllabi, detailed course outlines, lists of recommended resources, and innovative teaching tips. In 2005, new Teacher's Guides, written primarily for teachers who are new to AP, will be available in Biology, Calculus, Computer Science, Economics, English Language, English Literature, European History, Government and Politics: Comparative, Government and Politics: U.S., Human Geography, Italian, Spanish Literature, and U.S. History.

APCD® CD-ROMs

CD-ROMs are available for AP Calculus AB, English Language, English Literature, European History, and U.S. History. They each include actual AP Exams, interactive tutorials, exam descriptions, answers to frequently asked questions, study-skill suggestions, and test-taking strategies. 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. More information, including free worksheets to accompany the APCD for Calculus AB, is available on AP Central. APCDs can be purchased through the College Board Store (store.collegeboard.com).

Funding Opportunities

College Board Fellows Program

The College Board Fellows Program provides stipends for secondary school teachers planning to teach AP courses in schools that serve students who have been traditionally underrepresented in AP classes, or who teach in schools in economically disadvantaged areas. The \$800 stipends assist teachers with the cost of attending an AP Summer Institute. To qualify, your school must have approximately 50 percent or more students from minority groups and/or be located in an area where the average income level is equivalent to, or below, the national average for a low-income family of four (approximately \$31,000). The AP Summer Institutes provide an excellent opportunity for teachers to gain command of a specific AP subject and to receive up-to-date information on the latest curriculum changes. Stipend applications and deadlines are available at fall AP workshops, at AP Central, through your College Board Regional Office, or by e-mailing apequity@collegeboard.org.

College Board Pre-AP Fellows Program

The College Board Pre-AP Fellows Program is a competitive grant program that provides funding to AP Vertical Teams from schools in minority dominant and/or economically disadvantaged areas with few or no AP courses to receive training in the following areas: English, mathematics, music theory, science, social studies, and studio art. Grants go toward funding the team's attendance at an endorsed Pre-AP Summer Institute. Grants of \$10,000 each are awarded to AP Vertical Teams who best satisfy the eligibility requirements. Ten awards are available each grant year. Stipend applications and deadlines are available at fall AP workshops, at AP Central, through your College Board Regional Office, or by e-mailing apequity@collegeboard.org.