

RELEASED EXAM

1999

AP[®] English Literature and Composition

CONTAINS:

- Multiple-Choice Questions and Answer Key
- Free-Response Questions, Scoring Guidelines, and Sample Student Responses with Commentary
- Statistical Information about Student Performance on the 1999 Exam



Advanced Placement Program[®]



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Educational Excellence for All Students

College Board Regional Offices

National Office: Lee Jones/Philip Arbolino/Frederick Wright/Trevor Packer
45 Columbus Avenue, New York, NY 10023-6992
(212) 713-8000

E-mail: ljones@collegeboard.org, parbolino@collegeboard.org, fwright@collegeboard.org, tpacker@collegeboard.org

Middle States: Mary Alice McCullough/Michael Marsh
3440 Market Street, Suite 410, Philadelphia, PA 19104-3338
(215) 387-7600

E-mail: mmcullough@collegeboard.org, mmarsh@collegeboard.org

(Serving Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania, and Puerto Rico)

Midwest: Bob McDonough/Paula Herron/Ann Winship
Suite 1001, 1560 Sherman Avenue, Evanston, IL 60201-4805
(847) 866-1700

E-mail: rmcdonough@collegeboard.org, pherron@collegeboard.org, awinship@collegeboard.org

(Serving Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, West Virginia, and Wisconsin)

New England: Fred Wetzel
470 Totten Pond Road, Waltham, MA 02451-1982
(781) 890-9150

E-mail: fwetzel@collegeboard.org

(Serving Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont)

South: Tom New
100 Crescent Centre Parkway, Suite 340, Tucker, GA 30084-7039
(770) 908-9737

E-mail: tnew@collegeboard.org

(Serving Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, and Virginia)

Southwest: Frances Brown/Scott Kampmeier/Mondy Raibon/Paul Sanders
4330 South MoPac Expressway, Suite 200, Austin, TX 78735-6734
(512) 891-8400

E-mail: fbrown@collegeboard.org, skampmeier@collegeboard.org, mraibon@collegeboard.org, psanders@collegeboard.org

(Serving Arkansas, New Mexico, Oklahoma, and Texas)

Dallas/Ft. Worth Metroplex AP Office: Kay Wilson
P.O. Box 19666, 600 South West Street, Suite 108, Arlington, TX 76019
(817) 272-7200

E-mail: kwilson@collegeboard.org

West: Claire Pelton/Gail Chapman
Suite 480, 2099 Gateway Place, San Jose, CA 95110-1017
(408) 452-1400

E-mail: cpelton@collegeboard.org, gchapman@collegeboard.org

(Serving Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, Oregon, Utah, Washington, and Wyoming)

AP Consultant in Canada: George Ewonus
Suite 212-1755 Springfield Road
Kelowna, B.C., Canada V1Y 5V5
(250) 861-9050; (800) 667-4548 in Canada only

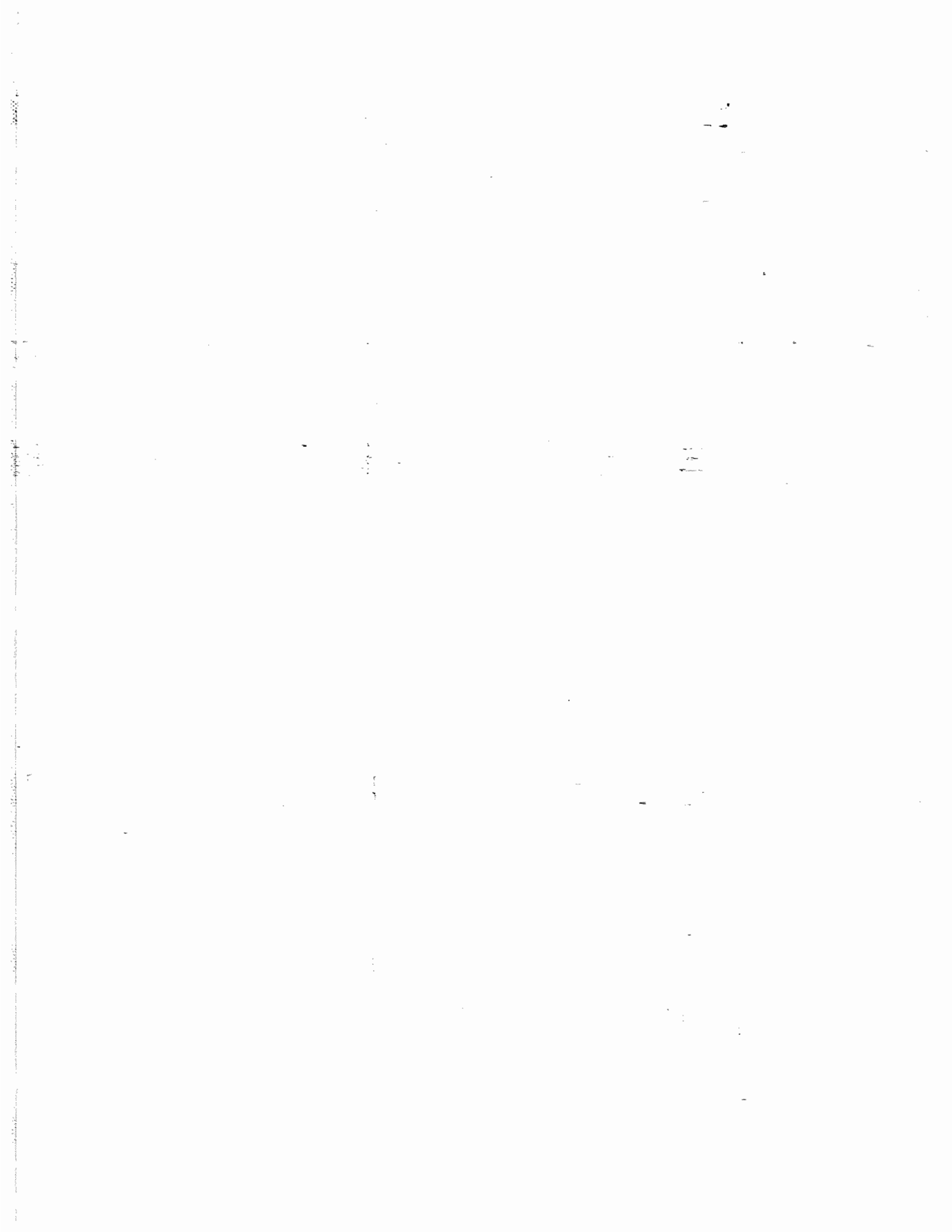
E-mail: gewonus@ap.ca

Erratum Notice: 1999 AP English Literature Released Exam

The Scoring Guidelines for Question 3 were omitted from this Released Exam. They are as follows:

9-8:	Having chosen a novel or play of recognized literary merit, the able writers of these well-ordered essays focus on an appropriate character "whose mind is pulled in conflicting directions by two compelling desires, ambitions, obligations, or influences." By explaining with clarity and precision the nature of the opposing forces with which the character struggles, as well as the implications of this character's internal conflict for the meaning of the work as a whole, these writers manage to construct a compelling argument that illuminates both character and text. Comprehensive in their grasp of their novel or play, these writers neither over-simplify the complex moral dilemmas that often result from the pull of competing forces "of equal strength"; nor do they ignore the ambiguities that make resolution of such conflicts difficult or even impossible. Specific textual references and solid literary analysis support their assertions and demonstrate their own facility with language.
7-6:	The writers of these essays select both an appropriate text and character, and they provide a clear and coherent discussion of the struggle with opposing forces that goes on within the mind of a character and a persuasive explanation as to how this conflict "illuminates the meaning of the work as a whole." They display sound knowledge of the text, as well as an ability to order ideas and to write with both clarity and creativity. However, the analysis in these essays is less perceptive, less thorough, and/or less specific than the essays above: neither substance nor style is quite so impressive as the 9-8 essays.
5:	Although these lower-half essays are often characterized by shallow, unsupported generalizations, they provide at least a plausible argument. These writers identify apt characters in well-chosen texts. Their understanding of the concepts prompted by this question may remain inchoate and/or have little to do with literary constructions: instead of focusing on the pull of opposing forces upon the mind of one character, they may discuss a conflict between two or more characters — or another sort of struggle altogether. The attempt to relate the character's conflict to the meaning of the work may be limited or non-existent. Competent plot summary may substitute for analysis, and references to the text may be limited, random, or vague. The writing in these essays does not usually demonstrate consistent control over the elements of composition.
4-3:	These lower-half papers convey a less than adequate comprehension of the assignment. They choose a more or less appropriate text, and they make a reasonable selection of a character from that text. Their discussion of conflicting forces will undoubtedly falter, however, and they may do little to explore the implications of the character's struggle for the meaning of the work as a whole. They seldom exhibit compelling authority over the selected text. Though these essays offer at least a rudimentary argument, support usually depends on unsubstantiated generalizations rather than specific examples. These essays may contain significant misinterpretations and displace analysis with paraphrase or plot summary. The writing may be sufficient to convey some semblance of the writer's ideas, but it reveals only limited control over diction, organization, syntax, or grammar.
2-1:	These essays compound the weakness of essays in the 4-3 range. They may seriously misread the novel or the play, or the question itself. They may choose a problematic work. They may contain little, if any, clear, coherent argument: they provide impressions rather than analysis. In addition, they are poorly written on several counts, including many distracting errors in grammar and mechanics, or they are unacceptably brief. Essays that are especially vacuous, ill-organized, illogically argued, and/or mechanically unsound should be scored 1.
0:	A response with no more than a reference to the task.
—	Indicates a blank response or one that is completely off topic.

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THE COLLEGE BOARD: EDUCATIONAL EXCELLENCE FOR ALL STUDENTS

Chapter I

The AP Process

- Who Develops the AP English Literature and Composition Exam?
- How Is the Exam Developed?
- Question Types
 - Multiple Choice
 - Free Response
- Scoring the Exams
 - Who Scores the AP English Literature and Composition Exam?
 - Ensuring Accuracy
 - How the Scoring Guidelines Are Created
 - Training Faculty Consultants to Apply the Scoring Guidelines
 - Maintaining the Scoring Guidelines
- Preparing Students for the Exam
- Teacher Support

This chapter will give you a brief overview of what goes on behind the scenes during the development and grading of the AP English Literature and Composition Exam. You can find more detailed information in the “Technical Corner” of the AP website (www.collegeboard.org/ap).

Who Develops the AP English Literature and Composition Exam?

The AP English Development Committee, working with content experts at Educational Testing Service (ETS), is responsible for creating the two AP English Examinations: Literature and Composition and Language and Composition. The committee is made up of four college English professors and four AP English teachers from secondary schools in different parts of the United States and Canada. Although all the members of the committee have a broad and deep knowledge of the subject, they offer different perspectives on the courses and examinations: college and university faculty ensure

that the course content and examination questions are at a level appropriate for an introductory college course while AP teachers offer valuable advice on realistic expectations for advanced high school students. All members of the committee are especially concerned that the questions be clearly phrased and free from ambiguity so that the candidates’ abilities in reading and writing about literature can be fairly evaluated. The committee meets three times each year and committee members normally serve for four years.

Aiding the committee in its work are the two Chief Faculty Consultants (one for Literature and one for Language) who attend every committee meeting and offer their expertise on how the essay questions on the examination can be reliably scored. The CFCs also serve for four years.

The ETS content experts offer their advice and guidance on how to maintain the validity and reliability of the examinations and provide information about the statistical performance of the examinations.

How Is the Exam Developed?

The development of the AP English Literature and Composition Examination is an ongoing process of choosing literary texts, writing questions, “pretesting” the questions in college classrooms, and finally selecting them for an examination. Questions that appear on the examination may have been submitted by a committee member two or more years before the exam is given.

The development process is similar for the multiple-choice questions and the free-response (essay) questions. Initially, committee members are asked to submit passages and poems they think would be suitable either for the development of multiple-choice questions or as the basis for an essay. Criteria for selection of texts include:

- whether they are representative of the current college English curriculum;
- whether they are of a length and level of difficulty suitable for the examination; and

- whether they will allow all students an equal chance to demonstrate their skills in analytical reading and writing.

Once a text has been selected for the multiple-choice section, two members of the committee are assigned to write questions on it. Essay questions (not all of which involve the analysis of a given passage or poem) are usually reviewed and refined by the committee as a whole.

Sets of free-response and multiple-choice questions are then assembled into “pretests” at ETS and sent to participating colleges where they are administered to college students in appropriate introductory classes. The results provide statistical information about the difficulty level of the questions and help reveal any unforeseen ambiguity in their formulation.

Question Types

The 1999 AP English Literature and Composition Exam consisted of a one-hour multiple-choice section and a two-hour free-response section. The two sections were designed to be complementary and to meet the overall course objectives and specifications.

Multiple-choice questions are useful for measuring the breadth of the curriculum. In addition, they have three other strengths:

1. They are highly reliable. Reliability, or the likelihood that candidates 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 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 among students are between those earning the grades of 2 and 3, and 3 and 4. These distinctions are usually best accomplished by using many questions of middle difficulty.
3. They allow the CFC to compare the ability level of the current candidates with those from another year. A number of multiple-choice questions from

an earlier exam are included in the current one, thereby allowing comparisons to be made between the scores of the earlier group of candidates and the current group. This information, along with other data, is used by the CFC 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 are a more appropriate way to evaluate the active skill of writing and are more similar to the kinds of questions used in college English courses to test a student’s ability to analyze and respond to a literary text.

On the Literature exam, students are typically required to write analytical essays on both a poem and a prose text and to apply a critical generalization about literature to a specific, appropriate text of their own choosing. The essay format allows them to demonstrate skills of organization, logic, and argument to produce a personal discussion of the text. They are also free to select aspects of the passage or poem relevant to their argument and to support their point of view with pertinent evidence.

Essays also allow students to demonstrate their writing skills, which include control of syntax and grammar and breadth and exactness of vocabulary as well as the elements of composition mentioned above. Essays provide students with an opportunity to make their individual voices heard and to show the extent to which they have come to employ a mature and effective style.

The essays and the multiple-choice questions are analyzed both individually and collectively after each administration, and the results are used to improve the following year’s exam.

Scoring the Exams

Who Scores the AP English Literature and Composition Exam?

The people who score the essays on the AP English Literature and Composition Exam are known as “faculty consultants.” They are college and university English professors who teach courses equivalent to the

AP course, and experienced AP English teachers from secondary schools around the country. Most have served previously as faculty consultants; 15 to 20 percent are new each year. Great care is taken to employ a broad and balanced group of teachers. Among the factors considered for appointment are school locale and setting (urban, rural, etc.), gender, ethnicity, and years of teaching experience. If you are interested in applying to be a faculty consultant at a future AP Reading, you can complete and submit an online application in the “Teachers’ Corner” of the AP website (www.collegeboard.org/ap), or request a printed application by calling (609) 406-5384.

The 611 faculty consultants at the 1999 AP English Literature and Composition Reading were divided into three groups (one for each question), each under the direction of a Question Leader, who in turn was supported by Table Leaders. The faculty consultants for each question were divided into groups of about seven; each of these “tables” was under the direction of a Table Leader.

Ensuring Accuracy

The primary goal of the scoring process is to have each faculty consultant score his or her sets of papers fairly, uniformly, and to the same standard as the other faculty consultants. This is achieved through the creation of detailed scoring guidelines, the thorough training of all faculty consultants, and the various “checks and balances” applied throughout the AP Reading.

How the Scoring Guidelines Are Created

1. Well before the AP Reading, the CFC prepares a draft of the scoring guidelines for each essay question.
2. A week or two before the Reading begins, the CFC, the Question Leaders, and the ETS content experts meet for sample selection. Over a period of three days, they read through hundreds of randomly selected student essays, assigning grades to them, and discussing how well they represent the various points on the scoring guidelines. The scoring guidelines are then revised and refined to clarify the scoring criteria. Then, for each question, packets of

up to 75 sample essays, representing the range of performance achieved by students on that year’s exam, are assembled and later photocopied for use at the Reading.

3. On the day before the Reading, the Table Leaders (numbering more than 100) gather for training by the Question Leaders. The samples chosen previously are read and discussed and, as a result, the scoring guidelines may undergo further revision and the scores of individual samples may be adjusted to reflect the consensus of the Table Leaders.

Training Faculty Consultants to Apply the Scoring Guidelines

On the first morning of the Reading, each Question Leader directs a discussion of the question and the scoring criteria for the faculty consultants seated at the tables. Each Table Leader then discusses the scoring method and the requirements of the question itself with his or her group of faculty consultants, using the previously chosen sample essays. After several hours of such training and discussion, most faculty consultants have become adept at applying the standards, and the scoring of actual student essays begins. Faculty consultants are encouraged to seek advice from their Table Leader when in doubt about a score. A student response that is problematic receives multiple readings and evaluations.

Maintaining the Scoring Guidelines

A potential problem is that a faculty consultant could give an answer a higher or lower score than it deserves because the same student has performed well or poorly on other questions. The following steps are taken to prevent this so-called “halo effect:”

- each question is read by a different faculty consultant;
- all scores given by other faculty consultants are completely masked; and
- the candidate’s identification information is covered.

Using these practices permits each faculty consultant to evaluate free-response answers without being prejudiced

by knowledge about individual candidates. Here are some other methods that help ensure that everyone is adhering closely to the scoring guidelines:

- The entire group discusses pregraded papers each morning, and as necessary during the day.
- “Spot checks,” in which the same paper is read by each faculty consultant in the group, are conducted on a regular basis. These checks allow individual scores to be compared, and provide information on retraining needs.
- Each faculty consultant is asked at least once to rescore a set of selected papers that he or she has already scored, without seeing the previously assigned score. When differences between the original and rescored evaluations occur, the faculty consultant reconsiders the final score, perhaps in consultation with colleagues or the Question Leader.
- The CFC and the Question Leaders monitor use of the full range of the scoring scale for the group and for each faculty consultant by checking daily graphs of score distributions.

Preparing Students for the Exam

The reading and writing skills tested on the AP English Literature and Composition Exam will have been learned over many years of reading and studying literature both inside and outside the classroom. The wider a student’s acquaintance with poetry, prose, and drama from different periods, the better he or she will be able to understand new texts encountered in an AP course. The more students read, think about, and analyze what they have read, and the more they have occasion to compare their reactions and responses with those of other readers — as in an AP English classroom — the deeper will be their understanding of what literature can convey and of how a literary text can provide both insight and pleasure.

Frequent practice in analytical writing about literature is also essential for success on the examination. Students need to pay close attention to both the denotations and connotations of words (making

frequent use of the dictionary, especially in the study of poetry) and to understand how language is used not only to convey and suggest meaning but also to produce an aesthetic effect. In reading and writing about prose fiction, they should pay attention to how the text is structured and how they as readers come to know what they know about the characters and the story. In short, they should be able to discuss the artistic means that writers use to shape their texts and to produce a response in their readers.

Teacher Support

There are a number of resources available to help teachers prepare their students — and themselves — for the AP course and exam.

AP workshops and summer institutes. New and experienced teachers are invited to attend workshops and seminars to learn the rudiments of teaching an AP course as well as the latest in each course’s expectations. Sessions of one day to several weeks in length are held year-round. Dates, locations, topics, and fees are available from the College Board’s Regional Offices (see the inside front cover of this booklet), in the publication *Graduate Summer Courses and Institutes*, or in the “Teachers” section of our website (see below).

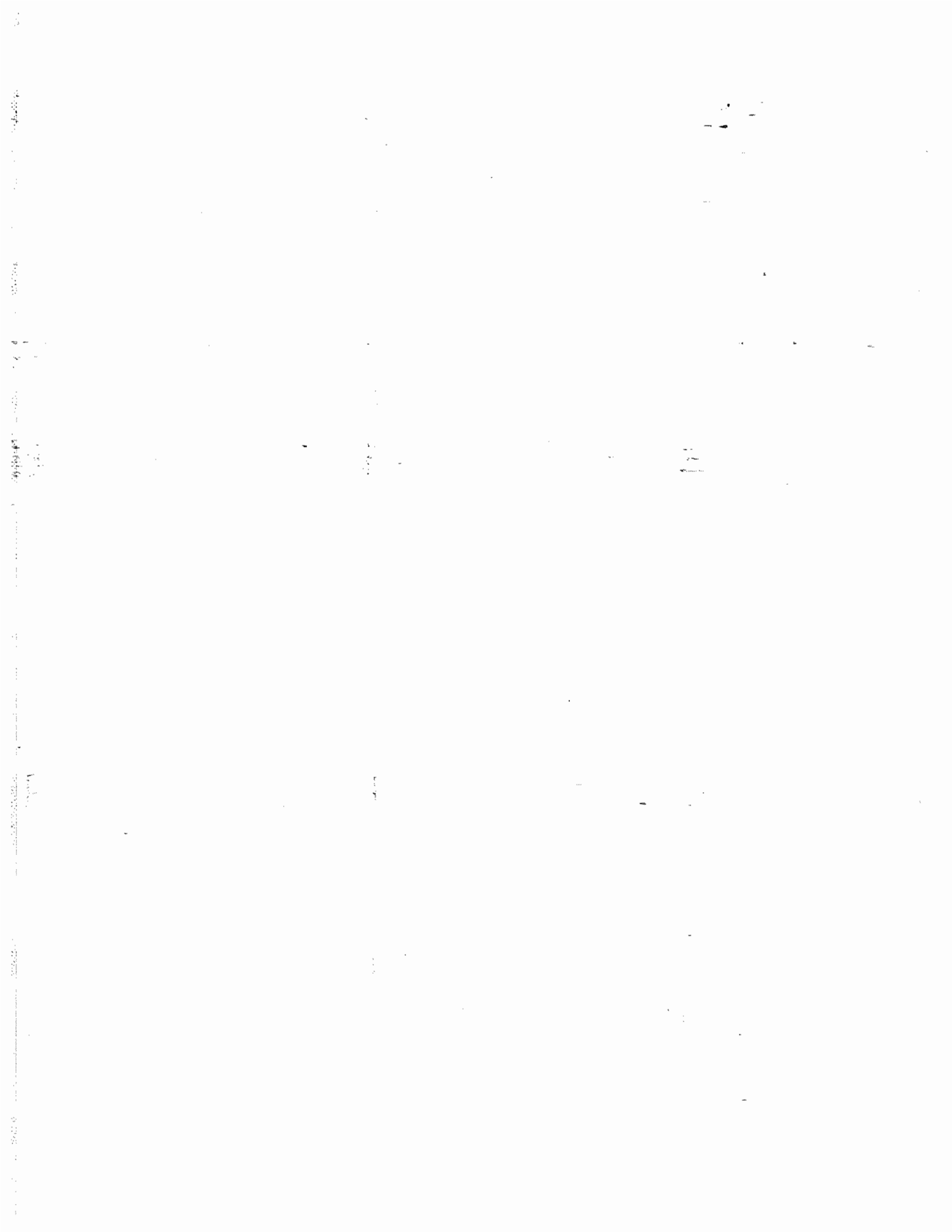
AP’s corner of College Board Online® (CBO). Up-to-date AP information is available via CBO at www.collegeboard.org. Or, you can go directly to AP at www.collegeboard.org/ap. From there, you can enter the “Teachers” section, which includes a comprehensive list of FAQs; a searchable AP workshop and Summer Institute database; the latest free-response questions and scoring guidelines; multiple-choice questions; and information about how teachers can join an online discussion group in their subject. One of our newer features is a behind-the-scenes look at who creates the courses and exam; the AP Reading and grading process; the validity and reliability procedures used; and data on student performance. Because of CBO’s dynamic nature, and the difficulty of describing it in print, we encourage you to go online and see for yourself what’s there.

Online discussion groups. The AP Program has developed an interactive online mailing list for each AP subject. Many AP teachers find this free resource to be an invaluable tool for sharing ideas with colleagues on syllabi, course texts, teaching techniques, and so on, and for discussing other AP issues and topics as they arise. To find out how to subscribe, go to the “Teachers” section of our website.

AP publications and videos. See the Appendix for descriptions of a variety of useful materials for teachers. Of particular interest is the publication that complements this *Released Exam* — the *Packet of 10 1999 AP English Literature and Composition Examinations*.

Teachers can use these multiple copies of the 1999 exam, which come with blank answer sheets, to simulate a national administration in their classroom.

AP videoconferences. Several videoconferences are held each year so that AP teachers can converse electronically with the high school and college teachers who develop AP courses and exams. Schools that participate in the AP Program are notified of the time, date, and subject of the videoconference in advance. Or, you can contact your Regional Office for more information. Videotapes of each conference are available shortly after the event; see the Appendix for ordering information.



Chapter II

The 1999 AP English Literature and Composition Examination

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

Exam Content and Format

The AP English Literature and Composition Exam tests a student's ability to read and analyze literary texts from several genres and periods. The prose passages and poems selected for the examination are representative of the kinds of texts normally included in a college introduction to literature course.

The exam consists of two sections. Section I requires students to read carefully four to six texts (poems or prose passages) and to answer multiple-choice questions about their content, structure, and style. Although the questions test a student's ability to construe meaning, they also require the candidate to respond to stylistic and structural features of the text (such as patterns of imagery, the use of contrast and repetition), to understand figurative language, and to identify rhetorical or poetic devices. The 1999 AP English Literature and Composition Exam contained five sets of multiple-choice questions based on the following texts: a passage from Oscar Wilde's "The Decay of Lying;" Emily Dickinson's poem "I Dreaded that First Robin So;" an excerpt from Ben Jonson's *Volpone*; a poem by the contemporary American poet Yusef Komunyakaa, "Facing It;" and a passage from Mary Wilkins Freeman's short story "A New England Nun." Students were thus required to read and answer analytical questions on English and American prose and verse ranging from the 17th to the 20th century.

Section II of the exam consisted of three essay questions. Normally, these include an analysis of a prose text, an analysis of a poem, and an "open" question in which students are asked to apply a generalization about literature to a novel or play of their own choosing. On the 1999 exam, the multiple-choice texts were complemented by essay questions on Seamus Heaney's poem "Blackberry-Picking" and a passage from Cormac McCarthy's novel *The Crossing*. The "open" question asked students to discuss the effect of a character's mind being pulled in opposite directions in a novel or play of their own choosing.

The candidate's final grade is a combination of the scores achieved in Sections I and II.

Giving a Practice Exam

The following pages contain the instructions, as printed in the 1999 *Coordinator's Manual*, for administering the AP English Literature and Composition Exam. Following these instructions is a copy of the actual exam, along with a blank answer sheet. If you plan to use this released exam to test your students, you may wish to use the instructions to create an exam situation that closely resembles a national administration. If so, read only the directions in the boxes to the students; all other instructions are for the person administering the test and need not be read aloud. Some instructions, such as those referring to the date, the time, and page numbers, are no longer relevant; please ignore them.

Another publication that you might find useful is the so-called *Packet of 10*. It is just that: a packet of 10 of the 1999 AP English Literature and Composition Exam, and blank answer sheets. For ordering information, see the Appendix.

Instructions for Administering the Exam (from the 1999 Coordinator's Manual)

IMPORTANT

For regular administrations, read ALL of the boxed instructions below **except** for the box marked for administrations using an alternate form of the exam.

For administrations using an alternate form of the exam, read ALL of the boxed instructions below **except** for those marked specifically for the May 10th (Literature) and May 12th (Language) administrations. If these instructions are being used for a late administration, all days, dates, and times to be read aloud should be adjusted as necessary.

The English Language and Composition and English Literature and Composition Examinations are administered at separate times. An exam fee applies for each exam whether a candidate takes one or both. Candidates who take both exams will complete two answer sheets and submit two exam fees. You must keep track of the number of candidates taking both exams to correctly determine the remittance due.

Complete the general instructions beginning on page 34. Then say:

AT THE ENGLISH LITERATURE AND COMPOSITION ADMINISTRATION, SAY:

It is Monday afternoon, May 10, and you will be taking the AP English Literature and Composition Exam.

AT THE ENGLISH LANGUAGE AND COMPOSITION ADMINISTRATION, SAY:

It is Wednesday afternoon, May 12, and you will be taking the AP English Language and Composition Exam.

Print your name, last name first, on the front cover of the unsealed Section I booklet and read the directions on the back of the booklet. When you have finished, look up. . . .

Work only on Section I until time is called. Do not open the Section II package until you are told to do so. Remember, when you come to the end of the multiple-choice questions, there will be answer ovals left on your answer sheet. Only No. 2 pencils may be used to mark your answers on Section I. Are there any questions?



Answer all questions regarding procedure.

When you are ready to begin the exam, note the time here _____. Then say:

Open your Section I booklet and begin. You have 60 minutes for this section of the exam.



Allow 60 minutes. Note the time you will stop here _____. While candidates are working on Section I, you and your proctors should make sure they are marking answers on their answer sheets in pencil and are not looking at their Section II booklets.

After 40 minutes, say:

Forty minutes have now passed. Twenty minutes remain for Section I.

Students will continue to work for 20 minutes.

At the end of the 60-minute testing time, say:

Stop working. Close your exam booklet and keep it closed on your desk. Do not insert your answer sheet in the booklet. . . . I will now collect the answer sheets.

After you have collected an answer sheet from every candidate, say:

Seal the Section I booklet with the three seals provided. Peel each seal from the backing sheet and press it on the front cover so it just covers the area marked "PLACE SEAL HERE." Fold it over the open edge and press it to the back cover. Use one seal for each open edge. Be careful not to let the seals touch anything except the marked areas. . . .

Collect the sealed Section I exam booklets. Be sure you receive one from every candidate; then give your break instructions. A 5- to 10-minute break is permitted. Students may talk, move about, and leave the room together to get a drink of water or go to the rest room (see "Breaks During the Examination.")

Give your break instructions. Then say:



Testing will resume at _____.

After the break, say:

Open the package containing your Section II booklet. Turn to the back cover of the booklet, and read the instructions at the upper left. . . . Using a pen with black or dark-blue ink, print your identification information in the boxes. . . . Detach the perforation at the top. . . . Fold the flap down, and moisten and press the glue strip firmly along the entire lower edge. . . . Your identification information should now be covered and will not be known by those scoring your answers.

Read the instructions at the upper right of the back cover.

AT THE MAY 10TH AND 12TH ADMINISTRATIONS ONLY, SAY:

Take one AP number label from the center of your Candidate Pack and place the label in the AP number box at the top of the page. If you do not have number labels left, copy your number from the front cover of your Candidate Pack into the box.

AT AN ADMINISTRATION USING AN ALTERNATE FORM OF THE EXAM ONLY, SAY:

Print your initials in the three boxes provided. . . . Next, take two AP number labels from the center of your Candidate Pack and place them in two of the boxes, one below the instructions and one to the left. If you don't have number labels left, copy your number from the front cover of your Candidate Pack into the boxes.

Item 5 [Item 6 for alternate administrations] provides you with the option of giving Educational Testing Service permission to use your free-response materials for educational research and instructional purposes. Your name would not be used in connection with the free-response materials. Read the statement and answer either "yes" or "no." . . . Are there any questions?

Answer all questions regarding procedure. Then say:

If you will be taking another AP Examination, I will collect your Candidate Pack. You may keep your Candidate Pack if this is your last or only AP Examination.

Collect the Candidate Packs. Then say:

Read the directions for Section II on the back of your booklet. Look up when you have finished. . . . Are there any questions?

Answer all questions regarding procedure. Then say:

The suggested time for each of the essay questions in Section II is printed with each question and on the back cover of the booklet. At the end of each time period, you will be advised to go on to the next question. These announcements are reminders only; you are responsible for pacing yourself. Be sure to write all your answers on the lined pages in the Section II booklet. If you need more paper, raise your hand. When I tell you, open your booklet and begin writing as soon as you are ready. Are there any questions?

Answer all questions regarding procedure. Then say:

Open the Section II booklet.

AT THE MAY 10TH AND 12TH ADMINISTRATIONS ONLY, SAY:

Tear out the green insert in the center of the booklet. . . . Print your name, teacher, and school in the upper left-hand corner of the insert. I will be collecting this insert at the end of the administration. It will be returned to you at a later date by your teacher.



When you are ready to begin the exam, note the time here _____. Then say:

Begin work on Section II. You have 2 hours for this section of the exam.



Allow 2 hours. Note the time you will stop here _____. You will be advising students during this 2-hour period to go on to questions 2 and 3. While candidates are working on Section II, you and your proctors should make sure they are writing their answers in the Section II booklets.

After 40 minutes, say:

You are advised to go on to question 2.

After another 40 minutes, say:

You are advised to go on to question 3.

Students will continue to work for 40 more minutes.

At the end of the 2-hour testing time, say:

Stop working. Close your Section II booklet and keep it closed on your desk. I will now collect your booklets and green inserts. Remain in your seats, without talking, while the exam materials are being collected. You will receive your grade reports by mid-July and grades will be available by phone beginning July 1st.

Collect the Section II booklets and the green inserts. Be sure you have one of each from every candidate. Check the back of each Section II booklet to make sure the candidate's AP number appears in the box (two boxes for alternate administrations). The green inserts must be stored securely for no less than 48 hours (2 school days) after they are collected. After the 48-hour holding time, they may be given to the appropriate AP teacher(s) for return to the students. (The alternate exam for late administrations does not have an insert.)

When all examination materials have been collected, dismiss the candidates.

Fill in the necessary information for the English Language and Composition and the English Literature and Composition Examinations on the S&R Form. Alternate exams should be recorded on their respective line on the S&R Form. Put the exam materials in locked storage until they are returned to ETS in one shipment after your school's last administration. See "Activities After the Exam."

AREA 1 – COMPLETE THIS AREA AT EVERY EXAMINATION.

PLACE AP® NUMBER LABEL HERE.

A. SIGNATURE

To maintain the security of the exam and the validity of my AP grade, I will allow no one other than myself to see the multiple-choice questions and will seal the appropriate section when asked to do so. In addition, I am aware of and agree to the Program's policies and procedures as outlined in the 1999 AP Bulletin for Students and Parents.

Sign your name as it will appear on your college applications.

C. NAME

Last Name - first 15 letters

First Name - first 12 letters

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
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A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	



Q. THIS SECTION IS FOR THE SURVEY QUESTIONS IN THE CANDIDATE PACK. (DO NOT PUT RESPONSES TO EXAM QUESTIONS IN THIS SECTION.) BE SURE EACH MARK IS DARK AND COMPLETELY FILLS THE OVAL.

- 1 (A) (B) (C) (D) (E)
- 2 (A) (B) (C) (D) (E)
- 3 (A) (B) (C) (D) (E)

- 4 (A) (B) (C) (D) (E)
- 5 (A) (B) (C) (D) (E)

DO NOT COMPLETE THIS SECTION UNLESS INSTRUCTED TO DO SO.

R. 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.

- 1 (A) (B) (C) (D) (E)
- 2 (A) (B) (C) (D) (E)
- 3 (A) (B) (C) (D) (E)
- 4 (A) (B) (C) (D) (E)
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- 73 (A) (B) (C) (D) (E)
- 74 (A) (B) (C) (D) (E)
- 75 (A) (B) (C) (D) (E)

FOR QUESTIONS 76-151, SEE PAGE 3.

DO NOT WRITE IN THIS AREA.





BE SURE EACH MARK IS DARK AND COMPLETELY FILLS THE OVAL. IF A QUESTION HAS ONLY FOUR ANSWER OPTIONS, DO NOT MARK OPTION E.

- | | | |
|-------------------------|-------------------------|-------------------------|
| 76 (A) (B) (C) (D) (E) | 101 (A) (B) (C) (D) (E) | 126 (A) (B) (C) (D) (E) |
| 77 (A) (B) (C) (D) (E) | 102 (A) (B) (C) (D) (E) | 127 (A) (B) (C) (D) (E) |
| 78 (A) (B) (C) (D) (E) | 103 (A) (B) (C) (D) (E) | 128 (A) (B) (C) (D) (E) |
| 79 (A) (B) (C) (D) (E) | 104 (A) (B) (C) (D) (E) | 129 (A) (B) (C) (D) (E) |
| 80 (A) (B) (C) (D) (E) | 105 (A) (B) (C) (D) (E) | 130 (A) (B) (C) (D) (E) |
| 81 (A) (B) (C) (D) (E) | 106 (A) (B) (C) (D) (E) | 131 (A) (B) (C) (D) (E) |
| 82 (A) (B) (C) (D) (E) | 107 (A) (B) (C) (D) (E) | 132 (A) (B) (C) (D) (E) |
| 83 (A) (B) (C) (D) (E) | 108 (A) (B) (C) (D) (E) | 133 (A) (B) (C) (D) (E) |
| 84 (A) (B) (C) (D) (E) | 109 (A) (B) (C) (D) (E) | 134 (A) (B) (C) (D) (E) |
| 85 (A) (B) (C) (D) (E) | 110 (A) (B) (C) (D) (E) | 135 (A) (B) (C) (D) (E) |
| 86 (A) (B) (C) (D) (E) | 111 (A) (B) (C) (D) (E) | 136 (A) (B) (C) (D) (E) |
| 87 (A) (B) (C) (D) (E) | 112 (A) (B) (C) (D) (E) | 137 (A) (B) (C) (D) (E) |
| 88 (A) (B) (C) (D) (E) | 113 (A) (B) (C) (D) (E) | 138 (A) (B) (C) (D) (E) |
| 89 (A) (B) (C) (D) (E) | 114 (A) (B) (C) (D) (E) | 139 (A) (B) (C) (D) (E) |
| 90 (A) (B) (C) (D) (E) | 115 (A) (B) (C) (D) (E) | 140 (A) (B) (C) (D) (E) |
| 91 (A) (B) (C) (D) (E) | 116 (A) (B) (C) (D) (E) | 141 (A) (B) (C) (D) (E) |
| 92 (A) (B) (C) (D) (E) | 117 (A) (B) (C) (D) (E) | 142 (A) (B) (C) (D) (E) |
| 93 (A) (B) (C) (D) (E) | 118 (A) (B) (C) (D) (E) | 143 (A) (B) (C) (D) (E) |
| 94 (A) (B) (C) (D) (E) | 119 (A) (B) (C) (D) (E) | 144 (A) (B) (C) (D) (E) |
| 95 (A) (B) (C) (D) (E) | 120 (A) (B) (C) (D) (E) | 145 (A) (B) (C) (D) (E) |
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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 ENCLOSED. 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) ● (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.

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

- CYRIL. (*Coming in through the open window from the terrace.*) My dear Vivian, don't coop yourself up all day in the library. It is a perfectly lovely afternoon. The air is exquisite. There is a mist upon the woods, like the purple bloom upon a plum. Let us go and lie on the grass, and smoke cigarettes, and enjoy nature.
- VIVIAN. Enjoy nature! I am glad to say that I have entirely lost that faculty. People tell us that art makes us love nature more than we loved her before; that it reveals her secrets to us; and that after a careful study of Corot and Constable* we see things in her that had escaped our observation. My own experience is that the more we study art, the less we care for nature. What art really reveals to us is nature's lack of design, her curious crudities, her extraordinary monotony, her absolutely unfinished condition. Nature has good intentions, of course, but, as Aristotle once said, she cannot carry them out. When I look at a landscape I cannot help seeing all its defects. It is fortunate for us, however, that nature is so imperfect, as otherwise we should have had no art at all. Art is our spirited protest, our gallant attempt to teach nature her proper place. As for the infinite variety of nature, that is a pure myth. It is not to be found in nature herself. It resides in the imagination, or fancy, or cultivated blindness of the man who looks at her.
- CYRIL. Well, you need not look at the landscape. You can lie on the grass and smoke and talk.
- VIVIAN. But nature is so uncomfortable. Grass is hard and lumpy and damp, and full of dreadful black insects. Why, even Morris' poorest workman could make you a more comfortable seat than the whole of

- nature can. Nature pales before the furniture of "the street which from Oxford has borrowed its name," as the poet you love so much once vileyly phrased it. I don't complain. If nature had been comfortable, mankind would never have invented architecture, and I prefer houses to the open air. In a house we all feel of the proper proportions. Everything is subordinated to us, fashioned for our use and our pleasure. Egotism itself, which is so necessary to a proper sense of human dignity, is entirely the result of indoor life. Out of doors one becomes abstract and impersonal. One's individuality absolutely leaves one. And then nature is so indifferent, so unappreciative. Whenever I am walking in the park here I always feel that I am no more to her than the cattle that browse on the slope, or the burdock that blooms in the ditch. Nothing is more evident than that nature hates mind. Thinking is the most unhealthy thing in the world, and people die of it just as they die of any other disease. Fortunately, in England, at any rate, thought is not catching. Our splendid physique as a people is entirely due to our national stupidity. I only hope we shall be able to keep this great historic bulwark of our happiness for many years to come; but I am afraid that we are beginning to be overeducated; at least, everybody who is incapable of learning has taken to teaching—that is really what our enthusiasm for education has come to. In the meantime, you had better go back to your wearisome uncomfortable nature, and leave me to correct my proofs.

(1889)

*Jean-Baptiste Camille Corot (1796-1875) and John Constable (1776-1837) were painters known for their landscapes.

1. Which of the following is the primary meaning of the word “nature” as it is used in the passage?
 - (A) Kind, sort, or type
 - (B) The physical landscape
 - (C) The force controlling a person’s character
 - (D) A pristine state of existence
 - (E) The essential character of a thing
2. Vivian’s first words (“Enjoy nature! I am glad to say that I have entirely lost that faculty”) are surprising because Vivian
 - (A) prevents Cyril from finishing his thought
 - (B) claims to enjoy having lost a capacity to enjoy
 - (C) thinks he has lost something that he obviously still possesses
 - (D) implies that enjoying nature and smoking are not incongruous
 - (E) is not responding to Cyril’s remark
3. From the context, the reader can infer that “Morris’ poorest workman” (line 31) is
 - (A) a gardener
 - (B) a tailor
 - (C) a furniture craftsman
 - (D) an impoverished artist
 - (E) an agricultural laborer
4. Vivian probably calls the quotation in lines 33-34 “vilely phrased” (line 35) because he
 - (A) considers himself a poor judge of style
 - (B) knows that the street did not borrow its name from Oxford University
 - (C) believes that the furniture sold in Oxford Street stores is too shabby for his taste
 - (D) considers it a pretentious and roundabout way of saying something
 - (E) sees in it contradictions of his ideas about art and nature
5. Vivian’s view of nature might best be described as
 - (A) scientific
 - (B) antiromantic
 - (C) animistic
 - (D) quasi-religious
 - (E) circumspect
6. In lines 49-54 (“Thinking . . . stupidity”), the speaker makes use of all of the following EXCEPT
 - (A) hyperbole
 - (B) irony
 - (C) insult
 - (D) pathos
 - (E) analogy
7. The primary rhetorical function of the sentence “Fortunately, in England, at any rate, thought is not catching” (lines 51-53) is to
 - (A) introduce a digression from the central topic
 - (B) introduce an exception to a general rule
 - (C) provide supporting evidence for a previously stated thesis
 - (D) undermine a point previously made
 - (E) distinguish between two categories
8. In line 55, the “great historic bulwark of our happiness” refers to English
 - (A) art
 - (B) strength
 - (C) stupidity
 - (D) education
 - (E) dislike of nature

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

CYRIL. (*Coming in through the open window from the terrace.*) My dear Vivian, don't coop yourself up all day in the library. It is a perfectly lovely afternoon.

Line The air is exquisite. There is a mist upon the woods,
(5) like the purple bloom upon a plum. Let us go and lie on the grass, and smoke cigarettes, and enjoy nature.

VIVIAN. Enjoy nature! I am glad to say that I have entirely lost that faculty. People tell us that art makes us love nature more than we loved her before; that it
(10) reveals her secrets to us; and that after a careful study of Corot and Constable* we see things in her that had escaped our observation. My own experience is that the more we study art, the less we care for nature.

What art really reveals to us is nature's lack of design,
(15) her curious crudities, her extraordinary monotony, her absolutely unfinished condition. Nature has good intentions, of course, but, as Aristotle once said, she cannot carry them out. When I look at a landscape I cannot help seeing all its defects. It is fortunate for
(20) us, however, that nature is so imperfect, as otherwise we should have had no art at all. Art is our spirited protest, our gallant attempt to teach nature her proper place. As for the infinite variety of nature, that is a pure myth. It is not to be found in nature herself. It
(25) resides in the imagination, or fancy, or cultivated blindness of the man who looks at her.

CYRIL. Well, you need not look at the landscape. You can lie on the grass and smoke and talk.

VIVIAN. But nature is so uncomfortable. Grass is
(30) hard and lumpy and damp, and full of dreadful black insects. Why, even Morris' poorest workman could make you a more comfortable seat than the whole of

nature can. Nature pales before the furniture of "the street which from Oxford has borrowed its name," as
(35) the poet you love so much once vilely phrased it. I don't complain. If nature had been comfortable, mankind would never have invented architecture, and I prefer houses to the open air. In a house we all feel of the proper proportions. Everything is subordinated to
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(45) nature is so indifferent, so unappreciative. Whenever I am walking in the park here I always feel that I am no more to her than the cattle that browse on the slope, or the burdock that blooms in the ditch. Nothing is more evident than that nature hates mind. Thinking
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(60) has come to. In the meantime, you had better go back to your wearisome uncomfortable nature, and leave me to correct my proofs.

(1889)

*Jean-Baptiste Camille Corot (1796-1875) and John Constable (1776-1837) were painters known for their landscapes.

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9. The second of Vivian's two speeches repeats the argument of the first that
- (A) nature is uncomfortable
 - (B) nature is the primary source of human unhappiness
 - (C) art has much to learn from nature
 - (D) nature is anti-intellectual
 - (E) the failures of nature inspire people to create
10. Which of the following does Vivian explicitly endorse?
- (A) Egotism
 - (B) Thoughtfulness
 - (C) Education
 - (D) Smoking
 - (E) Poetry
11. From the passage, we can infer that the art Vivian would most value would be characterized by all of the following EXCEPT
- (A) inventiveness
 - (B) intellectual rigor
 - (C) careful design
 - (D) cultivated taste
 - (E) moral purpose
12. In the passage, Vivian ridicules all of the following commonly accepted ideas about nature EXCEPT:
- (A) Nature is enjoyable.
 - (B) Nature is indifferent to human life.
 - (C) The study of art increases our appreciation of nature.
 - (D) Nature has variety and design.
 - (E) Art reflects the beauty of nature.
13. The comedy of the passage derives chiefly from
- (A) the triviality of the subject discussed
 - (B) the superficiality of Vivian's analysis
 - (C) paradoxical inversions of conventional viewpoints
 - (D) the use of sarcasm
 - (E) witty repartee between the two speakers

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Questions 14-25. Read the following poem carefully before you choose your answers.

I dreaded that first Robin, so,
But He is mastered, now,
I'm some accustomed to Him grown,
He hurts a little, though—

Line

(5) I thought if I could only live
Till that first Shout got by—
Not all Pianos in the Woods
Had power to mangle me—

I dared not meet the Daffodils—
(10) For fear their Yellow Gown
Would pierce me with a fashion
So foreign to my own—

I wished the Grass would hurry—
So—when 'twas time to see—
(15) He'd be so tall, the tallest one
Could stretch—to look at me—

I could not bear the Bees should come,
I wished they'd stay away
In those dim countries where they go,
(20) What word had they, for me?

They're here, though; not a creature failed—
No Blossom stayed away
In gentle deference to me—
The Queen of Calvary—

(25) Each one salutes me, as he goes,
And I, my childish Plumes
Lift, in bereaved acknowledgment
Of their unthinking Drums—

—Emily Dickinson
(c. 1862)

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14. The central opposition in the poem is between
- (A) the birds and the flowers
 - (B) God and nature
 - (C) childhood and adulthood
 - (D) the speaker and spring
 - (E) reason and imagination
15. The speaker views the coming of the robin, the daffodils, and the bees as
- (A) welcome arrivals
 - (B) inexplicable events
 - (C) painful experiences
 - (D) unexpected diversions
 - (E) inspiring occurrences
16. The “first Shout” (line 6) most probably refers to
- (A) a cry made by the speaker
 - (B) the robin’s song
 - (C) a baby’s first cry
 - (D) the dawn of a new day
 - (E) the sprouting of a flower
17. In line 7, “Pianos” most probably refers metaphorically to
- (A) birds
 - (B) flowers
 - (C) bees
 - (D) poetry
 - (E) musical instruments
18. For the speaker, the robin and the daffodils have which of the following in common?
- (A) An aura of the divine
 - (B) The power to intoxicate
 - (C) The power to wound
 - (D) A clear and useful purpose
 - (E) A sense of timeliness and peace

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19. One effect of “They’re here, though” (line 21) is to emphasize the speaker’s feeling of
- (A) hopefulness
 - (B) contentment
 - (C) justification
 - (D) guilt
 - (E) powerlessness
20. In line 21, “failed” is best understood to mean
- (A) died
 - (B) faded
 - (C) sickened
 - (D) was unhappy
 - (E) was absent
21. Grammatically, the word “Plumes” (line 26) functions as
- (A) the direct object of “goes” (line 25)
 - (B) an appositive for “I” (line 26)
 - (C) the subject of “Lift” (line 27)
 - (D) the direct object of “Lift” (line 27)
 - (E) the indirect object of “Lift” (line 27)
22. The speaker perceives the coming of spring chiefly in terms of
- (A) sounds and colors
 - (B) odors and tastes
 - (C) shapes and textures
 - (D) music and poetry
 - (E) love and youth
23. Which of the following is a subject treated in the poem?
- (A) The relationship between nature and human beings
 - (B) Belief in the power of religion
 - (C) The innocence of childhood
 - (D) The power of the imagination to provide comfort
 - (E) Fear of death
24. The most conventional, least idiosyncratic aspect of the poem is its
- (A) tone
 - (B) diction
 - (C) rhymes
 - (D) capitalization
 - (E) meter
25. The sentiments expressed in the poem are closest to those expressed in which of the following quotations from other poets?
- (A) “The poetry of earth is never dead” (John Keats)
 - (B) “April is the cruellest month” (T. S. Eliot)
 - (C) “Fair daffodils, we weep to see/You haste away so soon” (Robert Herrick)
 - (D) “And then my heart with pleasure fills/And dances with the daffodils” (William Wordsworth)
 - (E) “Nothing is so beautiful as spring—/When weeds, in wheels, shoot long and lovely and lush” (Gerard Manley Hopkins)

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Questions 26-34. Read the following passage carefully before you choose your answers.

[Enter VOLPONE and MOSCA]

VOLPONE: Good morning to the day; and next, my gold.
 Open the shrine that I may see my saint.
 Hail the world's soul, and mine. More glad than is
Line The teeming earth to see the longed-for sun
 (5) Peep through the horns of the celestial Ram,
 Am I, to view thy splendor darkening his;
 That, lying here, amongst my other hoards,
 Showest like a flame by night, or like the day
 Struck out of chaos when all darkness fled
 (10) Unto the center. O thou son of Sol*
 But brighter than thy father, let me kiss,
 With adoration, thee, and every relic
 Of sacred treasure in this blessed room.
 Well did wise poets, by thy glorious name,
 (15) Title that age which they would have the best;
 Thou being the best of things, and far transcending
 All style of joy, in children, parents, friends,
 Or any other waking dream on earth.
 Thy looks when they to Venus did ascribe,
 (20) They should have given her twenty thousand Cupids;
 Such are thy beauties and our loves! Dear saint,
 Riches, the dumb god, that giv'st all men tongues,
 That canst do nought, and yet makest men do all things;
 The price of souls; even hell, with thee to boot,
 (25) Is made worth heaven. Thou art virtue, fame,
 Honor and all things else! Who can get thee,
 He shall be noble, valiant, honest, wise—

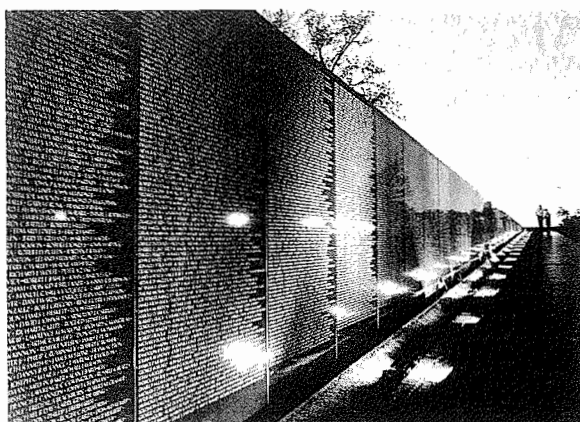
MOSCA: And what he will, sir. Riches are in fortune
 A greater good than wisdom is in nature.

(1606)

*Sol: the sun

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26. Throughout the passage, Volpone is addressing
- (A) Mosca
 - (B) the sun
 - (C) his gold
 - (D) his beloved
 - (E) himself
27. Which of the following adjectives best describes Volpone's speech?
- (A) Ironic
 - (B) Idolatrous
 - (C) Mendacious
 - (D) Understated
 - (E) Devious
28. In the simile in line 8, "night" is used to stand for
- (A) chaos
 - (B) the source of Volpone's riches
 - (C) the evil that wealth can make people commit
 - (D) Volpone's dark robes
 - (E) Volpone's possessions that are not made of gold
29. The phrase "that age which they would have the best" (line 15) refers to
- (A) youth
 - (B) maturity
 - (C) the Renaissance
 - (D) the Golden Age
 - (E) the Iron Age
30. Lines 22-23 are based on which of the following?
- (A) Paradoxical hyperbole
 - (B) Mixed metaphors
 - (C) A syllogism
 - (D) Circular reasoning
 - (E) Dramatic irony
31. In line 24, "to boot" means
- (A) to reckon with
 - (B) to pay
 - (C) to own
 - (D) instead
 - (E) in addition
32. Which of the following best paraphrases lines 26-27 ("Who can get thee, / He shall be noble, valiant, honest, wise") ?
- (A) It is better to be noble, valiant, honest, and wise than to have riches.
 - (B) A rich person will be esteemed noble, valiant, honest, and wise.
 - (C) A virtuous person is likely to become wealthy as well.
 - (D) Nobility, valor, honesty, and wisdom will make a person happy.
 - (E) Getting riches may cause a person to disregard nobility, valor, honesty, and wisdom.
33. Mosca's comment "Riches are in fortune / A greater good than wisdom is in nature" (lines 28-29) does which of the following?
- (A) Asserts that riches are the equivalent of wisdom.
 - (B) Implies that acquiring riches is more natural than acquiring good fortune.
 - (C) Compares fortune to riches.
 - (D) Suggests that wisdom can add riches to nature.
 - (E) Contrasts a gift conferred by fortune with a gift conferred by nature.
34. Which of the following is used most extensively in the passage?
- (A) Religious language
 - (B) The language of finance
 - (C) Pastoral imagery
 - (D) Animal imagery
 - (E) Images of disorder



A view of the Vietnam Veterans Memorial: AP/Wide World Photos

Questions 35-43. Read the following poem carefully before you choose your answers.

The speaker in this poem is visiting the Vietnam Veterans Memorial in Washington, D.C. The monument, inscribed with the names of the Americans who died or disappeared in the Vietnam War, consists of two 250-foot-long black granite walls converging in a “V.”

Facing It

- My black face fades,
 hiding inside the black granite.
 I said I wouldn't,
 dammit: No tears.
 (5) I'm stone. I'm flesh.
 My clouded reflection eyes me
 like a bird of prey, the profile of night
 slanted against morning. I turn
 this way—the stone lets me go.
 (10) I turn that way—I'm inside
 the Vietnam Veterans Memorial
 again, depending on the light
 to make a difference.
 I go down the 58,022 names,
 (15) half-expecting to find
 my own in letters like smoke.
 I touch the name Andrew Johnson;
 I see the booby trap's white flash.
 Names shimmer on a woman's blouse
 (20) but when she walks away
 the names stay on the wall.
 Brushstrokes flash, a red bird's
 wings cutting across my stare.
 The sky. A plane in the sky.
 (25) A white vet's image floats
 closer to me, then his pale eyes
 look through mine. I'm a window.
 He's lost his right arm
 inside the stone. In the black mirror
 (30) a woman's trying to erase names:
 No, she's brushing a boy's hair.

Yusef Komunyakaa "Facing It" from *Dien Cai Dau* © 1988 by Yusef Komunyakaa, Wesleyan University Press by permission of University Press of New England.

35. The poem is best described as
- (A) a series of interrelated impressions
 - (B) an exposition on a universal symbol
 - (C) a political analysis
 - (D) a wartime anecdote
 - (E) a sentimental reminiscence
36. Line 5 suggests which of the following?
- I. The speaker's attempt to resist emotion
 - II. The speaker's sense of oneness with the memorial
 - III. The speaker's philosophical conflict with the government
- (A) I only
 - (B) II only
 - (C) I and II only
 - (D) II and III only
 - (E) I, II, and III
37. Line 9 presents an example of
- (A) allegory
 - (B) personification
 - (C) antithesis
 - (D) oxymoron
 - (E) understatement
38. Lines 20-21 most strongly convey the speaker's
- (A) condemnation of the woman's detachment
 - (B) realization of his own mortality
 - (C) regret that he cannot forget the past
 - (D) sense of how permanent is the fate of those named
 - (E) awareness of the fallibility of human beings
39. What does the speaker convey in lines 29-31 ?
- (A) A memory of his own childhood
 - (B) A desire to recapture innocence
 - (C) An impulse to accuse
 - (D) A feeling of confusion and guilt
 - (E) An uncertainty about the meaning of a gesture
40. The mirrorlike quality of the granite walls allows the speaker to experience all of the following in the poem EXCEPT
- (A) self-effacement
 - (B) self-awareness
 - (C) self-respect
 - (D) the illusion of having been transformed
 - (E) identification with the memorialized veterans
41. All of the following contrasts are integral to the poem EXCEPT
- (A) happiness and sorrow
 - (B) past and present
 - (C) light and dark
 - (D) illusion and reality
 - (E) fusion and separation
42. The imagery of the poem is characterized by
- (A) religious and historical allusions
 - (B) auditory and tactile qualities
 - (C) transformation and duality
 - (D) repetition and contrast
 - (E) passivity and objectivity
43. The title suggests which of the following?
- I. Affirming one's innocence
 - II. Viewing an evocative object
 - III. Acknowledging one's identity
- (A) III only
 - (B) I and II only
 - (C) I and III only
 - (D) II and III only
 - (E) I, II, and III

GO ON TO THE NEXT PAGE 

Questions 44-55. Read the following passage carefully before you choose your answers.

Line Louisa heard an exclamation and a soft commotion
behind the bushes; then Lily spoke again—the voice
sounded as if she had risen. “This must be put a stop
to,” said she. “We’ve stayed here long enough. I’m
(5) going home.”

Louisa sat there in a daze, listening to their retreat-
ing steps. After a while she got up and slunk softly
home herself. The next day she did her housework
methodically; that was as much a matter of course
(10) as breathing; but she did not sew on her wedding-
clothes. She sat at her window and meditated. In the
evening Joe came. Louisa Ellis had never known that
she had any diplomacy in her, but when she came to
look for it that night she found it, although meek of
(15) its kind, among her little feminine weapons. Even
now she could hardly believe that she had heard
aright, and that she would not do Joe a terrible injury
should she break her troth-plight.¹ She wanted to
sound him without betraying too soon her own incli-
(20) nations in the matter. She did it successfully, and they
finally came to an understanding; but it was a diffi-
cult thing, for he was as afraid of betraying himself
as she.

She never mentioned Lily Dyer. She simply said
(25) that while she had no cause of complaint against him,
she had lived so long in one way that she shrank from
making a change.

“Well, I never shrank, Louisa,” said Dagget. “I’m
going to be honest enough to say that I think maybe
(30) it’s better this way; but if you’d wanted to keep on,
I’d have stuck to you till my dying day. I hope you
know that.”

“Yes, I do,” said she.

That night she and Joe parted more tenderly than
(35) they had done for a long time. Standing in the door,
holding each other’s hands, a last great wave of
regretful memory swept over them.

“Well, this ain’t the way we’ve thought it was all
going to end, is it, Louisa?” said Joe.

¹ Engagement to be married

(40) She shook her head. There was a little quiver on
her placid face.

“You let me know if there’s ever anything I can do
for you,” said he. “I ain’t ever going to forget you,
Louisa.” Then he kissed her, and went down the path.

(45) Louisa, all alone by herself that night, wept a little,
she hardly knew why; but the next morning, on
waking, she felt like a queen who, after fearing lest
her domain be wrested away from her, sees it firmly
insured in her possession.

(50) Now the tall weeds and grasses might cluster
around Caesar’s little hermit hut,² the snow might
fall on its roof year in and year out, but he never
would go on a rampage through the unguarded
village. Now the little canary might turn itself into

(55) a peaceful yellow ball night after night, and have no
need to wake and flutter with wild terror against its
bars. Louisa could sew linen seams, and distil roses,
and dust and polish and fold away in lavender, as
long as she listed. That afternoon she sat with her

(60) needle-work at the window, and felt fairly steeped in
peace. Lily Dyer, tall and erect and blooming, went
past; but she felt no qualm. If Louisa Ellis had sold
her birthright she did not know it, the taste of the
pottage³ was so delicious, and had been her sole

(65) satisfaction for so long. Serenity and placid narrow-
ness had become to her as the birthright itself. She
gazed ahead through a long reach of future days
strung together like pearls in a rosary, every one like
the others, and all smooth and flawless and innocent,

(70) and her heart went up in thankfulness. Outside was
the fervid summer afternoon; the air was filled with
the sounds of the busy harvest of men and birds and
bees; there were halloos, metallic clatterings, sweet
calls, and long hummings. Louisa sat, prayerfully
numbering her days, like an uncloistered nun.

(1891)

² The doghouse for Caesar, Louisa’s dog

³ In the Bible (Genesis 25), Esau sells his birthright for pottage—a soup.

44. The narrator provides the clause “that was as much a matter of course as breathing” (lines 9-10) most probably as
- (A) a parenthetical observation that characterizes Louisa
 - (B) a subtle indication that Louisa was too old-fashioned
 - (C) a critical commentary that undercuts Louisa’s own remarks
 - (D) an aside to the reader about the importance of habits
 - (E) an exaggeration for the sake of ridiculing Louisa
45. In lines 16-17, “that she had heard aright” refers to Louisa’s belief that
- (A) Joe has an intimate relationship with Lily
 - (B) Joe has spoken rudely to Lily
 - (C) Joe has confessed his love for Louisa
 - (D) she has perhaps spoken too candidly
 - (E) she has certainly misconstrued Joe’s remarks
46. Lines 15-23 chiefly serve to show that Louisa was capable of
- (A) equivocating without knowing it
 - (B) directing a conversation with discretion and subtlety
 - (C) being forceful when the occasion demanded it
 - (D) fluctuating in her resolve yet maintaining appearances
 - (E) sympathizing with others regardless of her own pain
47. In lines 22-23, “he was as afraid of betraying himself as she” is best interpreted to mean that
- (A) Joe feared that Louisa was determined to reject him
 - (B) Louisa was frightened that she had lost Joe’s love
 - (C) both Joe and Louisa had been betrayed by Lily
 - (D) Joe feared that Lily had betrayed him to Louisa
 - (E) both Louisa and Joe hesitated to express their true desires
48. The dominant element of Joe and Louisa’s meeting (lines 11-44) is
- (A) mutual passion
 - (B) shared yearning
 - (C) tactfulness on both of their parts
 - (D) possessiveness on Joe’s part
 - (E) a growing sense of betrayal on Louisa’s part
49. The images in lines 50-59 suggest that
- (A) Louisa envisions her future as bleak and uneventful
 - (B) Lily had effectively isolated Louisa from community life
 - (C) Joe had abandoned both Lily and Louisa and left the region
 - (D) Louisa had been quite troubled by the prospect of matrimony
 - (E) Louisa and Joe anticipated a blissful future together as husband and wife

GO ON TO THE NEXT PAGE 

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

Line
(5) Louisa heard an exclamation and a soft commotion behind the bushes; then Lily spoke again—the voice sounded as if she had risen. “This must be put a stop to,” said she. “We’ve stayed here long enough. I’m going home.”

(10) Louisa sat there in a daze, listening to their retreating steps. After a while she got up and slunk softly home herself. The next day she did her housework methodically; that was as much a matter of course as breathing; but she did not sew on her wedding-clothes. She sat at her window and meditated. In the evening Joe came. Louisa Ellis had never known that she had any diplomacy in her, but when she came to look for it that night she found it, although meek of its kind, among her little feminine weapons. Even now she could hardly believe that she had heard aright, and that she would not do Joe a terrible injury should she break her troth-plight.¹ She wanted to sound him without betraying too soon her own inclinations in the matter. She did it successfully, and they finally came to an understanding; but it was a difficult thing, for he was as afraid of betraying himself as she.

(25) She never mentioned Lily Dyer. She simply said that while she had no cause of complaint against him, she had lived so long in one way that she shrank from making a change.

(30) “Well, I never shrank, Louisa,” said Dagget. “I’m going to be honest enough to say that I think maybe it’s better this way; but if you’d wanted to keep on, I’d have stuck to you till my dying day. I hope you know that.”

“Yes, I do,” said she.

(35) That night she and Joe parted more tenderly than they had done for a long time. Standing in the door, holding each other’s hands, a last great wave of regretful memory swept over them.

“Well, this ain’t the way we’ve thought it was all going to end, is it, Louisa?” said Joe.

¹ Engagement to be married

(40) She shook her head. There was a little quiver on her placid face.

“You let me know if there’s ever anything I can do for you,” said he. “I ain’t ever going to forget you, Louisa.” Then he kissed her, and went down the path.

(45) Louisa, all alone by herself that night, wept a little, she hardly knew why; but the next morning, on waking, she felt like a queen who, after fearing lest her domain be wrested away from her, sees it firmly insured in her possession.

(50) Now the tall weeds and grasses might cluster around Caesar’s little hermit hut,² the snow might fall on its roof year in and year out, but he never would go on a rampage through the unguarded village. Now the little canary might turn itself into a peaceful yellow ball night after night, and have no need to wake and flutter with wild terror against its bars. Louisa could sew linen seams, and distil roses, and dust and polish and fold away in lavender, as long as she listed. That afternoon she sat with her

(55) needle-work at the window, and felt fairly steeped in peace. Lily Dyer, tall and erect and blooming, went past; but she felt no qualm. If Louisa Ellis had sold her birthright she did not know it, the taste of the pottage³ was so delicious, and had been her sole satisfaction for so long. Serenity and placid narrowness had become to her as the birthright itself. She gazed ahead through a long reach of future days strung together like pearls in a rosary, every one like the others, and all smooth and flawless and innocent, and her heart went up in thankfulness. Outside was the fervid summer afternoon; the air was filled with the sounds of the busy harvest of men and birds and bees; there were halloos, metallic clatterings, sweet calls, and long hummings. Louisa sat, prayerfully numbering her days, like an uncloistered nun.

(1891)

² The doghouse for Caesar, Louisa’s dog

³ In the Bible (Genesis 25), Esau sells his birthright for pottage—a soup.



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50. In line 63, “her birthright” is best interpreted to mean Louisa’s
- (A) inherited property
 - (B) natural inclination toward a peaceful life
 - (C) chance for marriage
 - (D) inherited position as a respected member of the community
 - (E) special relationship with Lily Dyer
51. The chief effect of the imagery and figures of speech in lines 65-75 is to
- (A) establish an attitude of separation and loneliness
 - (B) create a mood of domestic happiness and convivial society
 - (C) leave an impression of an impending romantic encounter
 - (D) suggest a rejection of worldly things in favor of a purely spiritual realm
 - (E) affirm an atmosphere of reclusive peace and tranquillity
52. By comparing Louisa to “an uncloistered nun” (line 75), the narrator invites a further comparison between
- (A) individuals and society
 - (B) Louisa’s home and a house of worship
 - (C) the conditions of Louisa’s life and life in a convent
 - (D) the sounds outside the house and the peace within it
 - (E) the different futures open to men and to women
53. The excerpt is chiefly concerned with a
- (A) plan and its execution
 - (B) decision and its effect
 - (C) dispute and its adjudication
 - (D) hope and its defeat
 - (E) problem and its analysis
54. Which of the following best describes Joe Dagget’s speech?
- (A) Colloquial and unfocused
 - (B) Amorous and impassioned
 - (C) Pedantic and pompous
 - (D) Subtle and refined
 - (E) Informal and straightforward
55. At the end of the excerpt, Louisa probably believes that Joe Dagget had been
- (A) a better man than she had originally thought
 - (B) a threat to her personal freedom
 - (C) the only man she could have loved
 - (D) unwilling to stand by his promises
 - (E) unlikely ever to speak to her again

END OF SECTION I

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

Question 3

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

The eighteenth-century British novelist Laurence Sterne wrote, “No body, but he who has felt it, can conceive what a plaguing thing it is to have a man’s mind torn asunder by two projects of equal strength, both obstinately pulling in a contrary direction at the same time.”

From a novel or play choose a character (not necessarily the protagonist) whose mind is pulled in conflicting directions by two compelling desires, ambitions, obligations, or influences. Then, in a well-organized essay, identify each of the two conflicting forces and explain how this conflict within one character illuminates the meaning of the work as a whole. You may use one of the novels or plays listed below or another novel or play of similar literary quality.

The Adventures of Huckleberry Finn
Anna Karenina
Antigone
The Awakening
Beloved
Billy Budd
Ceremony
Crime and Punishment
Dr. Faustus
An Enemy of the People
Equus
A Farewell to Arms
The Glass Menagerie
Hamlet
Heart of Darkness
Jane Eyre
Jasmine
Light in August
A Lesson Before Dying
Macbeth
The Mayor of Casterbridge
Native Speaker
The Piano Lesson
A Portrait of the Artist as a Young Man
A Raisin in the Sun
The Scarlet Letter
Wuthering Heights

END OF EXAMINATION

Chapter III

Answers to the 1999 AP English Literature and Composition Examination

- Section I: Multiple Choice
- Section II: Free Response

Section I: Multiple Choice

Listed below are the correct answers to the multiple-choice questions along with the percentage of AP candidates who answered each question correctly.

Section I Answer Key and Percent Answering Correctly

Item No.	Correct Answer	Percent Correct by Grade					Total
		5	4	3	2	1	
1	B	96	93	85	70	55	83
2	B	94	89	81	71	51	80
3	C	98	96	94	88	76	92
4	D	80	66	49	35	27	52
5	B	92	85	75	58	36	72
6	D	72	60	49	43	37	52
7	A	46	37	26	19	12	29
8	C	96	91	82	62	30	77
9	E	70	61	54	44	33	54
10	A	96	91	81	64	46	77
11	E	49	45	40	35	31	41
12	B	88	80	64	46	30	64
13	C	63	52	36	25	18	38
14	D	96	88	80	63	43	77
15	C	98	95	91	79	61	87
16	B	93	86	75	56	36	72
17	A	97	92	88	80	64	86
18	C	96	95	88	77	50	86
19	E	99	97	94	85	59	91
20	E	99	98	96	89	66	94
21	D	70	58	41	32	24	45
22	A	87	79	73	59	42	70
23	A	74	65	55	43	37	55
24	E	66	51	34	19	11	35
25	B	96	90	82	63	29	77
26	C	97	92	78	57	32	74
27	B	95	88	74	55	40	72
28	E	83	70	48	27	15	49
29	D	95	87	71	48	28	68
30	A	68	52	39	24	17	40

Item No.	Correct Answer	Percent Correct by Grade					Total
		5	4	3	2	1	
31	E	66	54	44	29	20	43
32	B	90	82	69	49	25	66
33	E	82	76	67	53	32	65
34	A	86	75	60	44	25	60
35	A	88	78	61	39	23	60
36	C	90	82	76	71	57	76
37	B	99	98	96	88	65	93
38	D	96	93	90	83	64	88
39	E	41	31	23	19	19	25
40	C	96	93	85	72	46	82
41	A	92	87	78	61	34	75
42	C	87	78	67	47	31	65
43	D	90	83	69	52	34	69
44	A	88	81	71	49	30	68
45	A	86	81	76	67	45	74
46	B	76	59	43	27	22	45
47	E	93	86	80	71	49	79
48	C	93	83	69	46	30	66
49	D	83	68	54	35	20	53
50	C	88	82	73	55	32	69
51	E	90	83	75	56	30	73
52	C	72	68	59	53	40	60
53	B	95	92	88	75	49	85
54	E	79	71	61	47	34	60
55	B	88	78	66	41	22	63

Section II: Free Response

On the next several pages, you will find a general analysis of each question, and the students' performance on it, by the Chief Faculty Consultant, Linda Hubert. Following these are the scoring guidelines used by the faculty consultants at the AP Reading. There are also sample student responses for each question, along with commentary indicating why the essay received the score it did. A distribution of student scores on each free-response question appears on page 71.

Question 1 — Overview

This question required students to read the 24-line poem “Blackberry-Picking” by contemporary Irish poet Seamus Heaney, “paying particular attention to the physical intensity of the language.” In the well-organized essay they were asked to write, they were charged to explain “how the poet conveys not just a literal description of picking blackberries but a deeper understanding of the whole experience.” Students were prompted to include, should they wish, an analysis of any of the following elements: diction, imagery, metaphor, rhyme, rhythm, and form.

This fine poem by a first-rate poet was a pleasing text, apparently, to both the seasoned teachers who scored the essays and to their young charges who wrote them. No one faulted this selection, except perhaps to remark that the AP English Development Committee, with its poem by Eavan Boland last year and with the one this year by Heaney, had suddenly “gone Irish.” “Blackberry-Picking” proved more immediately accessible to students than last year’s poem by Boland (or indeed many others that we have provided in past exams), and its appeal seemed to transcend nationality, gender, race, and age. Almost all students were able to describe the situation of the poem and to understand at some level the speaker’s response to the quickly deteriorating stash of berries. They seemed to enjoy the vividness of the poem’s language, even if they overlooked much of its suggestiveness.

There were numerous examples of student achievement on this question: superior students could work effectively with the literal and metaphoric dimensions of the poem without losing sight of their interconnection — without flattening the poem or diminishing its richness. Competent students of poetry recognized the

defining perspective of youth versus adulthood as they took note that the poet works through the memory of the man to reconstruct and assess his boyhood experiences with blackberry picking. Some wrote of the rural ritual of blackberry picking as it patterned the cycles of the seasons; they conveyed with aptly chosen specific detail how the strong, evocative language underscored the speaker’s youthful exuberance and greed. Some few saw implicit in the boyhood excess the genesis of the older speaker’s disappointment and despair.

However, for many if not most students, the ability to probe the connection between the all but sinister description of the fragility of the berries and the speaker’s annual encounter with life’s transience was limited. Too few went so far as to link the speaker’s deepening recognition of the inevitable decay of the berries with the implied defeat of grasping, greedy youthful optimism. Nor did they develop an extended discussion of the mature speaker’s understanding of mortality by building on the language of the first stanza as well as the second.

Regardless of the list of suggestions for analysis, we were disappointed by the capacity of the preponderance of student writers to define and discuss the artistic strategies through which Heaney created and conveyed meaning. The prompt asked for “how,” but some students ignored this direction altogether. Many of the dutiful essays that sought to give us the “how” plodded through a discussion of the elements on the accompanying list without shaping a coherent and insightful argument. Indeed the list in the prompt seemed to provoke superficial commentary and even tedious similarities among the essays. The same observations — often in essentially the same order — appeared in essay after essay. However, very few students seemed aware of the technical virtuosity of the poem. Most failed to notice (or to venture to explain) its subtle repetitions of sound and its reliance on consonance, assonance, and off rhyme rather than the conventional masculine rhymes that might have been expected to bring closure to its iambic pentameter couplets.

Although the merits of a list of suggested works remain controversial, teachers often convey their relief that such a list supplies support to students by helping to provoke their own thinking.

Clearly English teachers have their work cut out for them. Students wrenched the poem artificially askew

and failed to underscore the power of the poem's rich language to contain multiple meanings and to resonate with even more. Perhaps the prompt might have *stressed* the inherent relationship between the literal and metaphoric — and avoided the words “deeper understanding” altogether. Unfortunately, the problem goes deeper than the prompt to this one question. Almost despite the careful choice of texts for the poetry question year in and year out, the poetry essay continues to present the most difficulty for students. Certainly, a healthy representation of students dazzles us with their sensitivity and insight. But many more seem for the most part intimidated by poetry: they sometimes strain so hard at “cracking a code” that their essays prove reductive or convoluted. Though unusual this year, total misreadings have not been uncommon in previous years.

As we acknowledge the relatively low scores earned by students from year to year on this essay question (and indeed the occasional inconsistencies of these scores when compared with those on the rest of the test), we try to remember the difficulty of tasking students to read and write about a provocative poem in a limited time period.

It is important to remember that no paper on a poem is without flaws of omission if not commission: imprecisions or infelicities in diction, mistakes in grammar or spelling, an abortive ending, an interpretation that is unpersuasive or even peculiar, or limited development where we might hope for more. To write about poetry, it seems, you have to be a little something of a poet yourself — or at least empowered by fine teaching to tap the poetic spirit that exists at some level within us all. In the 40 minutes available to write their poetry essays, certain students manage only to convey their confusion, their plodding literalness in reading a poem, or even their desultory, unhinged renderings that are not so much creative as unconvincing. The language in the essays of others, of course, takes wings. That our young people do as well as they do within the short length of time they are given to read, study, and write is perhaps no minor miracle.

The three student responses on pages 39-48 are arranged with the strongest first, the next strongest second, and the passable but undistinguished essay third.

Scoring Guidelines for Question 1

General directions for faculty consultants: * 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 you assign should reflect your judgment of the quality of the essay *as a whole*. Reward the writers for what they do well. The score for an exceptionally well-written essay may be raised by one point from the score otherwise appropriate. In no case may a poorly written essay be scored higher than 3.

9-8 These well-conceived and well-ordered essays provide insightful analysis (implicit as well as explicit) of *how* Heaney creates and conveys his memory of picking blackberries. They appreciate Heaney's physically-intense language for its vivid literal description, but they also understand the meaning of the experience on a profound, metaphorical level. Although the writers of these essays may offer a range of interpretations and/or choose different poetic elements for emphasis, these papers provide convincing readings of the poem and maintain consistent control over the elements of effective composition, including the language unique to the criticism of verse. Their textual references are apt and specific. Though they may not be error-free, they demonstrate the writers' ability to read poetry perceptively and to write with clarity and sophistication.

7-6 These essays reflect a sound grasp of Heaney's poem and the power of its language; but they prove less sensitive than the best essays to the poetic ways that Heaney invests literal experience with strong, metaphorical implications. The interpretations of the poem that they provide may falter in some particulars or they may be less thorough or precise in their discussion of *how* the speaker reveals the experience of “blackberry-picking.” Nonetheless, their dependence on paraphrase, if any, will be in the service of analysis. These essays demonstrate the writers' ability to express ideas clearly, but they do not exhibit the same level of mastery, maturity, and/or control as the very best essays. These essays are likely to be briefer, less incisive, and less well-supported than the 9-8 papers.

*These directions apply to the scoring guidelines for every question.

5 These essays are, at best, superficial. They respond to the assigned task yet probably say little beyond the most easily grasped observations. Their analysis of how the experience of blackberry picking is conveyed may be vague, formulaic, or inadequately supported. They may suffer from the cumulative force of many minor misreadings. They tend to rely on paraphrase but nonetheless paraphrase which contains some implicit analysis. Composition skills are at a level sufficient to convey the writer's thoughts, and egregious mechanical errors do not constitute a distraction. These essays are nonetheless not as well-conceived, organized, or developed as upper-half papers.

4-3 These lower-half essays reveal an incomplete understanding of the poem and perhaps an insufficient understanding of the prescribed task as well: they may emphasize literal description without discussing the deeper implications of the blackberry-picking experience. The analysis may be partial, unconvincing, or irrelevant — or it may

rely essentially on paraphrase. Evidence from the text may be meager or misconstrued. The writing demonstrates uncertain control over the elements of composition, often exhibiting recurrent stylistic flaws and/or inadequate development of ideas. Essays scored 3 may contain significant misreading and/or unusually inept writing.

2-1 These essays compound the weaknesses of the papers in the 4-3 range. They may seriously misread the poem. Frequently, they are unacceptably brief. They are poorly written on several counts and may contain many distracting errors in grammar and mechanics. Although some attempt may have been made to respond to the question, the writer's assertions are presented with little clarity, organization, or support from the text of the poem.

0 A response with no more than a reference to the task.

— A blank paper or completely off-topic response.

Sample Student Responses for Question 1

Student Response 1 — Excellent

In Seamus Heaney's poem "Blackberry-picking," the use of juicy diction, clear and vivid imagery, slant rhyme and conversational rhythm, along with casual form, illustrate the poet's message that the childhood experience of picking berries holds a deeper metaphor for life; that is, childish hopes continue to exist despite the ^{also} continual slap of reality.

The casual and childish hopefulness in the poem is clearly embodied in the conversational tone, forced by the irregular sentence structure found within the rhythm, and the slant rhyme usage throughout the work. By organizing sentences in such a way that perpetuates variance of stressed and unstressed syllables, the narrative tale of berry-picking is seen in a casual light. The additional use of slant rhyme or off rhyme ("sweet/it" 5-6) also adds to the elimination of the sing-song feel that so often cause distraction of the reader in other poems. The poem's form in an AAB... rhyme scheme separated into almost rhyming couplets keeps a sense of organized structure throughout.

The use of descriptive, content-filled diction is as juicy as the blackberries in the story; this description adds

not only to the literal childish experience of berry-picking, but also to the adult acknowledgement of the significance of the experience. The clear imagery of the berries' "flesh" (5) sweetened "like thickened wine" (6) brings vivid images and striking comparisons between the berry flesh and human flesh, filled with "summer's blood" (6). The fact that the memory of the adult, reflecting back upon the childhood experience is so strong as to remember all of the "milk cans, pea tins, [and] jam pots" (9) provides an additional link through repetitive diction to the metaphor that is to come. Imagery is also solidified through such literary elements as consonance "trickled and picked" (12) alliteration "big dark blobs buried" (14), and personification as it is "hunger" (8) that sent the children out to gather all of the berries.

Through the childhood experience of gathering berries, the speaker uses literary elements to show the deeper metaphor for idealistic hope and its survival despite realistic confinements. The structure of the poem, by separating the initial tale of the berry picking into 8 couplets and the reflection upon the fermentation and rot into four couplets indicates the

speaker's belief that the childish, innocent hope for sweetness and goodness continues on. This is paradoxically established further in the speaker's description of "all the lovely canfuls smelt of rot" (13) as the hopes of sweet, luscious blackberries are destroyed by the "inevitable natural decay of what was sweet and good in the berries. This grim picture, of the natural decay and destruction of the things we cherish enough to go search after even "where briars scratched (10) and when "our hands were peppered / with thorn pricks" (15-16), presents a depressing image of the world around us. We sacrifice for the "lust for / picking" (7-8) and are yet denied the fruits of our labor. This destruction of what people materialistically search for, however, does offer hope. Although the human possessions do not keep forever, the hope that nature's goodness will continue on is ~~present~~ mirrored in the childish hope that the berries will keep despite the knowledge that the berries themselves will rot. More important than actually saving the berries then, is the value placed on nature and the triumph in the berry-pick. The fact that the berries were picked every year despite the knowledge that they would spoil is the finishing

Student Response 1, continued

touch on the role that hope has in our society.

The ideals of natural preservation, although tainted by inevitable decay of what is worked for, are perpetuated not by the physical salvation of nature's goods, but by the internal value that is placed on nature. In "Blackberry-Picking" the adult reflection upon the childhood innocence of that hope is reflected poignantly by the lush descriptions and imagery of a memory that in some way, ~~is~~ true to us all.

Commentary on Essay

Doubtless there are other essays that convey the poem's meaning in a more compelling fashion than this essay manages — or that supply fuller readings of the rich imagery and diction found in "Blackberry-Picking." However, this is one whale of an essay! So much information is provided by this lengthy piece that it seems perverse to fault the essay because of a vexing omission or dubious assertion ("casual form," for instance?). The expertise as well as the ambition of the writer is apparent from the outset with the sophisticated technical observations about syntax, rhyme, and meter. If these comments do not hold up to scrutiny in their entirety, we forgive the lapses and credit the attempt, amazed at what the writer has accomplished! (Dissection of sound effects simply does not occur in other essays to any appreciable extent.) Similarly, we overlook the several errors in writing: the subject-verb disagreement in the first sentence, for example, or the awkward syntax that results a time or two when the student tries to combine specific examples with commentary.

The student proceeds with a stunning level of analytical command. A commitment to using details to illustrate points is obvious, and the writer has impressive facility with the vocabulary appropriate to literary criticism. Furthermore, the essay reflects an innate sensitivity to the speaker's tone by suggesting the complex tensions between enthusiasm and disappointment, joy and pain, life and death that persist throughout "Blackberry-Picking." The writer notes the separation between the two parts of the poem as a function of form and content — the second segment brings overwhelming confirmation of the appalling futility of the effort to "hoard" the berries. However, he or she understands that the language that describes the boy's eager blackberry-picking experiences in the first section incorporates the seasoned reaction of the adult: disappointment is inherent in the boyish hope the young writer describes with such conviction.

Even when the student lacks precision in an explanation, he or she does not superimpose "higher meanings" upon the literal images and actions of the poem, but renders meaning as integral to the language and various poetic elements that create and convey it. In sum, both the poet and the young critic who writes so ably about Heaney's artistry view with compassion the ongoing nature of the human struggle to stay the unstayable. The student's full embrace of the joy and exuberance conveyed in the blackberry struggle is inspiring evidence of his or her own youthful enthusiasm for life — and for poetry. The mature regard for the natural law of decline and death is similarly impressive. Imagine what he or she might do with a second — or third — draft of this essay!

In Keats's poem "Blackberry-Picking" a deeper ~~and~~ understanding of life's ceaseless cycles is conveyed as the poem shifts from lustful and unsatisfied to disappointed and destitute. The poem was divided into two sections. The first one physically described the fall's harvest of ~~B~~ blackberries while it symbolically described life. The vigor and youthful air given to the poem was inheritant through the poet's diction. The blackberries were vividly described using strong visual, and tactile images such as "glossy purple clot", (3) "red, green, hard as a knot" (4) and "big dark blobs burned" (14). The ~~re~~ repetition of 'b's' in line 14 further emphasizes the importance of the chosen words, ~~it~~ strengthens the language. ~~The ~~is~~ ~~in~~ lustfulness~~ ~~lustfulness~~ of the poem was portrayed through similes and metaphors. ~~The~~ ~~to~~ Phrases such as "its flesh was sweet / Like thickened wine: Summer's blood was in it" (lines 5-6) make references to a physical body, ~~The~~ words 'flesh' and 'blood' in particular. The simile "like thickened wine" draws images of drunkenness, almost an irresistable force creating a "lust for/ Picking" (lines 7-8). The tone of the poem remains unsatisfied.

Student Response 2, continued

The second section of the poem physically describes the decay of the blackberries, yet symbolically ~~describes~~ stands as an elaboration of death. The ~~second~~ eighteenth line insinuates a surplus, "when the bath was filled". Strong visual descriptions of the decay were used such as "rat-grey fungus" (19) and ~~an~~ olfactory ^{images} with "stinking" (20) and "lovely carefuls smell of rot" (23). The poet "always felt like crying" (21) and "hoped they'd keep, knew they would not" (24). He was trying to defy life's natural cycles while knowing he was powerless against them. The poem's second half was dissapointing, destitute and full of false hope. The over all contrast between ^{the} life and death of the blackberries, with the poet's powerlessness over natural cycles are what combine to convey a deeper understanding of the whole experience. A powerful, rhyming comparison was drawn through the witty "clot" (3) and "knot" (4) at the end of those lines, and the words "rot" (23) and "not" (24) at the end of the last two

Student Response 2, continued

lines. 'Rot' and 'not' are strong negative influences on the poem, whereas 'clot' and 'knot' are positive influences. A sharp contrast is drawn, further emphasizing and strengthening the overall understanding portrayed in the poem.

Commentary on Essay

This essay is much less multi-dimensional than the very rich one provided by the first young writer, and more is suggested and implied than fully developed in its discussion. The student seems to intuit the strengths of the poem, but fails to describe its artistry with clarity or sustained precision. This student of course deserves no points for spelling, though scorers recognize that in a normal compositional mode, the computer's spell-check would save the writer. Probably we are more forgiving of such errors than we used to be, but unquestionably the essay's virtues must be looked upon to compensate for such apostasy. The compactness of the two-paragraph approach (one paragraph devoted to each segment of the poem) seems less than efficient here. The complex point of view of the poem is ignored in the basic contrast that the essay emphasizes between the living berries and the fermenting product.

Nonetheless, there are strengths. The writer clearly senses the inherent losses built into the doomed effort to sustain the vitality of the blackberry-picking experience or, indeed, the blackberries themselves. Several apt comments focusing on diction and imagery deserve reward. Although many observations lack full development, and the references to the poet's techniques seem arbitrary rather than systematic, the student takes pains to make suggestions about the power of the poem's language, even to honoring its aural effects. Notably, the discussion of the rhyming words (clot, knot, rot, not) provides important support to the student's argument about the essential contrasts between life and death that he or she feels are the poet's preoccupation and concern.

Seamus Heaney's poem "Blackberry-picking" conveys more than just a literal description of the process of harvesting blackberries. Through the form and structure of the poem, and through the author's choice of words and metaphors a deeper explanation of the experience is attained. The process of blackberry harvesting is ~~shown as a deep psychological process~~ shown as a deep psychological process of love and loss.

The poem is divided into two sections. This division separates the feelings of love in the first part from the feelings of loss in the second part. The poem describes the process of picking the blackberries in the first stanza. This is the longer of the two stanzas, illustrating the long, labor intensive harvest driven by love. The second stanza is about the fermentation of the blackberries soon after picking them. This stanza is short because the berries rot quickly after they have been picked. This poem structure contrasts the long labors of love ~~and the short time~~ and the short time in which all can be lost.

The diction in the poem also contributes to its deeper meaning. While the author describes the picking, he uses certain words and phrases which demonstrate the love of blackberry harvesting. "Like thickened wine: summer's blood was in it /

Student Response 3, continued

Leaving stains upon the tongue and lust for Picking" (lines 6-8). This statement describes the joy and fulfillment the author finds through ~~the~~ the picking, because of the use of the words "lust", and "thickened wine." The diction in the second stanza changes to show the loss felt when the berries ferment, words such as "glutting" (line 14) and "shrinking" (line 20), and the phrase, "I always felt like crying" (line 22) show this sad tone. The ^{change of the} author's words and phrases between the first and second stanza once again convey a the deeper psychological feelings associated with picking black berries.

Finally, the metaphors of the poem also show the love and loss of the process. The author describes the taste of the first berry as "sweet like thickened wine" (lines 5-6). This metaphor is a clear statement of the love involved through the description of the taste. The loss involved is once again portrayed in the second stanza, through metaphors. The author ~~says~~ compares the moldy blackberries to "rat-grey fungus" (line 19). This comparison ~~now shows~~ shows the once delicious, wonderful berries, have been ruined.

Student Response 3, continued

The poem portrays blackberry-picking as more than just a simple labor. It ~~is~~ is a deeper experience of love and anticipation followed by sadness and a ~~feeling~~ sense of loss.

Commentary on Essay

This student got the word on the five-paragraph essay and dutifully pulled off a focused piece tracking “love and loss.” The essay boasts an introduction that is more than a restatement of the question; three paragraphs highlighting form, diction, and metaphor; and a conclusion that in spite of its brevity serves to reassert the thesis that has been doggedly, if incompletely, developed. However, there is very little analysis in this piece, though enough to push it into the upper half. Several minor errors (such as the misuse of “it’s”) also blight the effort.

The contrast between love and loss oversimplifies the conflicts and tensions in the poem, but it is not wrong. However, the writer provides justifications for the lengths of the stanzas that are forced; and the assertions made in reference to the phrases that describe “the love of blackberry harvesting” prove all but unconvincing. (Perhaps “love” and “thickened wine” are naturally linked, but the connection is not clear from the remarks here.) Readers of this essay may also be uncomfortable with the cavalier identification of the speaker as “the author.”

Although the writer of this essay seemed to respond to the fundamental tension in the poem, his or her understanding and discussion of the poet’s artistic strategy is limited to essentially problematic observations. Thus the tidy ordering of this essay cannot compensate for its limited content. Though the writer is competent to sense multiple levels of meaning in this poem and to shape a coherent essay, albeit formulaic, this piece does less than the other two essays to explain the power of the poem.

Question 2 — Overview

This question presented students with a passage from Cormac McCarthy’s 1994 novel, *The Crossing*. The novel’s narrator describes a beautifully self-contained scene: a boy (or man, as many students labeled him; they had no way of knowing), remote and isolated from humankind in harsh natural surroundings, keeps a night watch over the bloody carcass of his beloved wolf. The external action appears static rather than dramatic. However, dramatic activity occurs within the mind and spirit of the grieving and guilty boy. Internal transformations result from new understandings of life and death that are gained as he comes to terms with the persistent, if elusive, power of nature. Students were asked to write a well-organized essay that demonstrates “how McCarthy’s techniques convey the impact of the experience on the main character.” This assignment proved to be all but ideal for this text.

The choice of the McCarthy passage for this exam was made over mild protests from some members of the AP English Development Committee. If McCarthy has his enthusiasts, he also has his detractors. But on balance, the committee agreed that regardless of idiosyncratic judgments about McCarthy’s ultimate literary merit, this linguistically rich passage held particular promise for the purposes of the AP Exam. General satisfaction with the question confirmed the wisdom of selecting a writer whose exposure on this national test might help promote works that secondary students would henceforth enjoy reading.

The Cormac McCarthy passage posed immediate problems of context, vocabulary, and tone for less talented students. Probably many of these considered the question daunting when they initially confronted it. It provided the same challenges of textual analysis as poetry, compounded with its own complexities of narrative structure. Furthermore, the stem of the question did not suggest appropriate techniques that might be discussed; students, in fact, were provided little guidance for their essays.

Indeed, the one consistent suggestion that was offered by evaluators on this question was the need for additional information in the stem. They were particularly sensitive to the fact that students were left guessing as to the factors that resulted in the death of the wolf. They felt that knowing that the boy played a role in his own loss was important to understanding his state of

mind. Student writers are not held accountable on the exam for expertise on either the specific work chosen for the text or for its author’s canon. Nonetheless, it is apparent in retrospect that had they been informed of the protagonist’s age and his culpability in the wolf’s death, they might have jumped to fewer conclusions which evaluators had to forgive.

Perhaps because no suggested techniques were named in the directions of the questions, some students strove desperately and often all too creatively to come up with strategies to discuss. Some of these, like “pathos building” (a noble effort?), seemed more identified with outcome or intent than with specific technical tactics. Many students focused on familiar concepts such as setting, imagery, character development, diction, and — remarkably but appropriately — syntax; however, others struggled hard with little coherent result or seemed stymied altogether. Numerous options were possible, however, and sophisticated commentary about point of view, tense, pace, and religious and mythical allusions enlivened these essays for readers.

This essay question thus seemed the best on the exam for eliciting strong writing and for student and reader satisfaction. Talented and well-trained students provided extraordinary responses. Even weaker students worked well to extract meaning from contextual clues, even if they did not grasp fully the boy’s awe at the wolf’s transfiguration from life to larger than life. The question produced an impressive range of scores and proved to be an especially reliable discriminator of student abilities.

Scoring Guidelines for Question 2

9-8 The writers of these well-constructed essays define the dramatic nature of the experience described in Cormac McCarthy’s passage and ably demonstrate *how* the author conveys the impact of the experience upon the main character. Having fashioned a convincing thesis about the character’s reaction to the death of the wolf, these writers support their assertions by analyzing the use of specific literary techniques (such as point of view, syntax, imagery, or diction) that prove fundamental to their understanding of McCarthy’s narrative design. They make appropriate references to the text to illustrate their argument. Although not without flaws, these

essays reflect the writer's ability to control a wide range of the elements of effective writing to provide a keen analysis of a literary text.

- 7-6** Developing a sound thesis, these writers discuss with clarity and conviction both the character's response to the death of the wolf and certain techniques used to convey the impact this experience has upon the main character. These essays may not be entirely responsive to the rich suggestiveness of the passage or as precise in describing the dramatic impact of the event. Although they provide specific references to the text, the analysis is less persuasive and perhaps less sophisticated than papers in the 9-8 range: they seem less insightful or less controlled, they develop fewer techniques, or their discussion of details may be more limited. Nonetheless, they confirm the writer's ability to read literary texts with comprehension and to write with organization and control.
- 5** These essays construct a reasonable if reductive thesis; they attempt to link the author's literary techniques to the reader's understanding of the impact of the experience on the main character. However, the discussion may be superficial, pedestrian, and/or lacking in consistent control. The organization may be ineffective or not fully realized. The analysis is less developed, less precise, and less convincing than that of upper half essays; misinterpretations of particular references or illustrations may detract from the overall effect.
- 4-3** These essays attempt to discuss the impact of this dramatic experience upon the main character — and perhaps mention one or more techniques used by McCarthy to effect this end. The discussion, however, may be inaccurate or undeveloped. These writers may misread the passage in an essential way, rely on paraphrase, or provide only limited attention to technique. Illustrations from the text tend to be misconstrued, inexact, or omitted altogether. The writing may be sufficient to convey ideas, although typically it is characterized by weak diction, syntax, grammar, or organization. Essays scored three are even less able and may not refer to technique at all.
- 2-1** These essays fail to respond adequately to the question. They may demonstrate confused thinking and/or consistent weaknesses in grammar or another basic element of composition. They are often unacceptably brief. Although the writer may have made some attempt to answer the question, the views presented have little clarity or coherence; significant problems with reading comprehension seem evident. Essays that are especially inexact, vacuous, and/or mechanically unsound should be scored 1.
- 0** A response with no more than a reference to the task.
- A blank paper or completely off-topic response.

Sample Student Responses for Question 2

Student Response 1 — Excellent

The passage from The Crossing conveys a sense of awe and mystery, and in doing so, imparts the depths of the man's emotions towards the wolf. The mourning for the wolf is raised to an elegiac level, ~~and~~ ^{as} the man reflects upon the wolf, "at once terrible and of a great beauty." ~~The~~ Several devices are employed to effectively enhance the tone of reverence and loss, ~~and~~ including figurative language, diction, sentence structure, rhythm, and repetition.

The pace of the passage fluctuates, alternating from short, detached sentences, such as "He squatted over the wolf and touched her fur. He touched the cold and perfect teeth," to unusually long sentences which are connected by conjunctions (mostly "and") and which serve to reflect the outpouring of emotions and the blurred response the man is experiencing, as in lines 41-47 ("The eye... before her"). This dichotomy in sentence structure ~~only underline~~ emphasizes the periods where the man is overcome by remembrances and extrapolations.

The figurative language interspersed within the passage is also highly effective, causing an air of mystery, ~~and~~ wonder, and respect. This mood is set when the cries of the coyotes are described, "seemingly to have no origin other than the night itself." The analogy of the sheet steaming ^(lines 21-24) enhances the aura of power and sacredness by diction such as "celebrants of some sacred passion" and "burning scrim." This sense of ~~awe~~ ^a religious ~~power~~ power is again

Student Response 1, continued

by his comparison to a "dozing penitent." A sense of the awing mixture of terror and beauty is evidenced when the narrator compares the wolf's soul to "flowers that feed on flesh," introducing an element of ~~the almost horrifying, yet overall~~ ~~to wonder inspiring into the depiction of the wolf.~~ how "all was fear and marvel" regarding the wolf.

The repetition of certain phrases and words emphasized the ideas behind them. For example, "What we may well believe has power to cut and shape and hollow out of the dark form of the world surely if wind can, if rain can." ~~This~~ The repetition contained within this sentence really clarifies the point that our beliefs shape our perception. Also, the repetition of "and" throughout the passage, as in lines 15-21, brings a rhythm to the passage while providing a sense of the man not really realizing what he is doing, only going through the motions.

The unspecific pronoun "He" actually provides a contrast where the grief of the man becomes more poignant. The passage ~~slowly~~ metamorphosizes from a more detached account about man's treatment of the body to a touching scene where the man reflects upon the wolf and her spirit.

The final ~~paragraph~~ ^{thoughts}, and especially ~~is~~ the last line, is made more important by the reflections of the man. The last line is particularly emphasized by the complete lack of punctuation, ~~and~~ which

Student Response 1, continued

Conveys the magnitude of the man's loss. His utter grief over losing the wolf is fully revealed to the reader in it, ^{especially the last 4 words,} ~~in stating~~ in stating, "But which cannot be held never be held and is no flower but is swift and a huntress and the wind itself is in terror of it and the world cannot lose it."

The importance of the wolf's role in "the possible world ordained by God of which she was one among and not separate from" is made known to the reader by the man's thoughts and actions. In doing so, and in the setting (with the sun beginning to "faintly gray" the east), a mood of respectful reverence and wonderful power is created. The ~~the~~ man is shown to be deeply impacted by his experience.

Commentary on Essay

This ponderous analysis captures and conveys the thematic impulses of the passage as well as its powerful artistry. The devices the essayist discusses are familiar and conventional — "figurative language, diction, sentence structure, rhythm, and repetition" — but the comments as to how they contribute to the atmosphere of mystery and reverence in the passage are astonishingly astute: probing, precise, and illuminating. The student never falls upon paraphrase or recapitulation of plot to provide an organization for these remarks, and he or she sustains the connections between observed details and their overall function in the poem. A few spelling errors and other brief lapses (such fine points as inconsistencies with respect to placement of quotation marks with other punctuation, for instance — hardly a hanging offense) mar an essay that otherwise requires little revision, even if its writer had additional hours to accomplish that task. The student sees with a keen inner eye the situation described by McCarthy — and fully comprehends its significance. What 200-level college literature class would not welcome this student's presence?

The studied approach reflected in this outstanding analysis is effectively contrasted with the imaginative flights of another fine essay (see the next page) that evokes the spirit of McCarthy's piece in its own introduction.

In the dark of the night it runs swiftly along the mountains, up the slopes, past the creek, faster than the winds. What is this "it" that runs so freely after the body is dead and decaying? It is surely the soul that escapes after death and returns to its home. In the passage from McCarthy's "The Crossing" the soul of the dying wolf leaves the body and the man carrying him, to return to his homeland. McCarthy uses imagery and the description of the complete narrative experience to recount the philosophical revelation that the protagonist encounters as he caresses ~~the~~ death in the tranquility of nature.

An outstanding quality about this narrative is the care with which each imagery is told. One imagery: repetitive image is that of dark and light. The narrative begins in the dark, though close to dawn. The coyotes call from the "dark shapes of the rimlands", the image giving a clear picture of the grandeur of nature in which the narrator now sits. There is also the image of the weak fire lit in the cold darkness, a symbol ^{perhaps,} for some hope after death. The fire at first dies; the main character must fan it and relight it, until the dawn sky begins to gray.

What the main character experiences at dawn can be called mysticism, a philosophical epiphany, and a new window of understanding. Such a tone of mystery and enigma is created in the final paragraph (lines 40-65) through the change in the style of writing. The narrative here uses long sentences that run continuous as a stream. The sentences begin to lose the ordinary grammatical form that the narrative followed earlier; "what blood and bone are made of but can themselves not make on any altar nor by any wound of war." The narrative ~~stops~~ story leaves its narrative flow, and begins to build on the image of what is passing by the main character's closed eyes, as the limited or omniscient third person narrator can do. The passage has religious allusions, "ordained by God", as well as personification that breathes life into the mountain. "the flowers feed on flesh", the wind and rain "cut and shape" the sand, and the soul runs wildly through this nation.

Student Response 2, continued

The experience teaches illuminates the power of nature and the strength of the soul to the main character. He, in reaching out "to hold what cannot be held," grasped in the moment the mystery of death and eternity, the enigma that is conveyed through the powerful images in this narrative.

Commentary on Essay

Some readers might resist as indulgent the emotional renderings of this essay; those who disdain McCarthy's passage as melodramatic to a fault would perhaps similarly dislike this student effort. Yet the student's language clearly conveys a sensitive reading of the passage and an ability to grasp the full intensity of both text and subtexts. Enthusiastic response to the tone of the passage and faithful evocation of the high mystery conveyed in the experience that the McCarthy piece describes are underscored with keen analytical commentary.

The discussion of the light and dark imagery of the passage, particularly the extended reference to the fire, points to the relationship between concrete, literal image, and symbol and thus one very important authorial technique. Examples of effective syntax are threaded through a number of other significant observations about imagery — all in the service of capturing and conveying the atmosphere and mood of the transfiguring event.

Perhaps additional development of all these details would have made this essay stronger, but the essay as is demonstrates admirable focus on the contributions of some of the most effective images to the author's emphatic emphasis on "mystery" and "enigma." The integrity of the student essay as it shaped its own design — as well as the student's appreciation for links between sense and spirit — make it worthy of reward.

The techniques employed by McCarthy here create an increasingly panicked and thoughtful recollection of the main character's remorse. The first lines give no indication of any problem until it bluntly says, "his trousers were stiff with blood." This introduces, in a startling way, the main character's dilemma. There are only hints of guilt thus far however. This is hinted at by the explicit attention to the state of the wolf, for instance, "she was stiff and cold and her fur was bristly..." Also, later there are coyotes howling in a haunting way because "their cries seemed to have no origin other than the night itself."

The second paragraph gets more definite about half-way through it. The sheet was washed of the wolf's blood and then set by the fire on a freestone pole. This is still unconvincing until the work talks about how this scene resembled "a burning scrim standing in a wilderness... some sacred passion... fled in the night at the fear of their own doing." This account seems severely tinted by an attitude of guilt and self-incrimination equal to that of Poe's beating heart and that of *Crime and Punishment*. However, this is over a wolf, not a human being.

The third paragraph leaves absolutely no room for doubt. It starts with, "he fell asleep... like some dozing penitent." When he awoke he sat by her "and closed his own eyes that he could see her running in the mountains..." Next, there was a virtual role-call of her prey "ordained by God of which she was one among and not separate from."

Student Response 3, continued

This is a further statement of his guilt. Then he "reached to hold what cannot be held," which is the spirit of the wolf. What is left of the passage is mostly spent on elaborating on the concept of that spirit. It was "terrible and of great beauty, like flowers that feed on flesh." As the emotion gets higher, punctuation lessens and what comes out is a Hemingway-like burst of thought. It can shape rock "surely if wind can, if rain can." "But which cannot be held ~~to~~ never held and is no flower but is swift and a huntress and the wind itself is in terror of it and the world cannot lose it." This demonstrates how McCarthy thinks of that spirit, and how the main character realizes these things through his guilt and remorse.* The main character gets increasingly emotional and philosophical as the author relates, ~~without mentioning that~~ Although there are no quotation marks, any tags on the thoughts stating that they are those of the main character, it is obvious through McCarthy's style.

Commentary on Essay

Aware and intrigued by the guilt of the protagonist, the writer of this essay prompts questions about possible familiarity with the novel — or perhaps negates the notion that guilt is less than self-evident within the context of the passage as excerpted. However, tracking the reader's growing awareness of the protagonist's guilt may not be the best way to illuminate the dramatic transformations within this text. Nonetheless, the student writer's observations about the "burning scrim" and "dosing penitent" support his argument well, and this essay is focused and well-directed.

Though allusions to the mission and style of other writers do not always provide effective connections, this student's comparisons of McCarthy's characterizations and prose strategies to those of other authors are not without merit. The Dostoevsky may be reaching, but the reference to Hemingway's style is apt — and represents perhaps another evidence of previous contact with this novel. No matter: the rhythms and syntax compare, and the educated linkage adds to the value of this student's discussion.

This essay provides too little analysis of the passage to rank with the essays above. But the material that the essay does contain is intelligent and cohesive. This essay then makes an upper-half score.

Question 3 — Overview

Students were offered an elegant observation by 18th-century novelist Laurence Sterne: “No body, but he who has felt it, can conceive what a plaguing thing it is to have a man’s mind torn asunder by two projects of equal strength, both obstinately pulling in a contrary direction at the same time.” The question challenged them to select from an appropriate novel or play a “character (not necessarily the protagonist) whose mind is pulled in conflicting directions by two compelling desires, ambitions, obligations, or influences. Then, in a well-organized essay, identify each of the two conflicting forces and explain how this conflict within one character illuminates the meaning of the work as a whole.”

A large number of students chose characters that were contained in novels or plays from a list of suggested texts which followed the prompt. The tormented minds of characters from *Macbeth*, *The Scarlet Letter* and *The Awakening* were exhaustively (and exhaustingly) discussed; readers began to consider essays about Hamlet the “unkindest cut of all.” Indeed, almost any text could be construed to work with this year’s question, so the majority of students were prepared for this task. Even some seemingly unsuitable textual choices nonetheless led to excellent essays from gifted students: one student writer wrote compellingly of deep internalized conflicts that could be glimpsed beneath Ahab’s monomaniacal behavior — not a task many could undertake with impunity. Beckett’s *Waiting for Godot* seemed another improbable text for this task, but the student, treating Vladimir and Estragon as a single consciousness managed a passable if not distinguished essay.

The question read more slowly than usual, perhaps because it was easy for the students to have plenty to say. Some critics of the question thought that the prompt should have strongly warded off plot summary. However, the structure of this question did not tempt recapitulation of narrative line as so many questions seem to do. Therefore, plot summary, which is the usual pitfall of students on question 3, was primarily a problem in weaker essays where it is often inevitable. When preparing students for reading and writing about fiction or drama, teachers need to emphasize the distinction between organizing an essay around plot

summary and providing an essay ordered around its writer’s own central argument.

Given the range of titles that appear on this open question every year, we conclude that teachers seem to be expanding the literary canon for students in appropriate ways. The list of suggested works that typically accompanies the open question reflects the intention of the AP English Development Committee to encourage teachers to acknowledge in their curricular choices the diverse voices that have produced worthy works for literary study. Often titles for these lists are gleaned from essays encountered during previous readings; in fact, educators can extract important data about the works to which high school students are exposed — at least those in ambitious programs like AP. Sometimes titles emerge from those newly included in the college courses of members of the AP English Development Committee, or they occur as a consequence of the cross-fertilization of regions and cultures that proves so vital and energizing during our scoring sessions.

However, evaluators of question 3 differ on whether a list of titles should accompany the question. The 1998 AP English Literature and Composition Examination provided an entirely open essay question that suggested no titles at all, and some readers were thrilled with the variety of imaginative selections that seemed provoked by this omission. Most readers, however, continue to underscore the assistance such a list represents for students, if only to stimulate their good thinking. They also acknowledged the guidance and support these lists offer to the AP classroom teacher who may be working against odds to stretch the curriculum to include new and diverse texts.

Question 3, as written, worked as well as any we have provided. It is probably the favorite essay that students write, as well as the favorite essay of many evaluators to read. In this task, students have an opportunity to benefit from the study of particular texts they have mastered during their AP course, and to a larger extent than with the other two free-response questions, they control their fate. It gives us great pleasure to affirm their skills — both for selecting an appropriate text for the question and for providing an ordered and well-illustrated analysis.

Sample Student Responses for Question 3

Student Response 1 — Excellent

Ceremony is Leslie Marmon Silko's coming-of-age novel of ~~and~~ a Native American man who must confront his ethnic heritage in order to mature and discover purpose in life. Tayo, the main character must deal with two conflicting obligations and influences. His first is to his Native American heritage, as his ^{obligation} family members urge him to keep the ceremonies alive. He is also obligated to protect himself from friends, haunting memories, and authorities. The conflict between these obligations in Tayo's life are eventually resolved by his ability to integrate past and present, illuminating the theme that it is necessary to draw on one's past to resolve the problems of today. Silko illustrated this meaning through the character of Ts'eh and her actions, through the integration of myths, stories, songs, and poems into the novel, and by emphasizing the Native American ~~idea~~ view of time as circular in nature.

Tayo's character is best described as conflicted. He must cope with flashbacks and nightmares from the Vietnam War, and is hospitalized for his mental problems. For a time he turns to alcohol as a release from his problems, and Silko uses this experience as an opportunity to represent the problems ~~on~~ an Indian Reservation, especially alcoholism.

With help from Josiah and Medicine Men, Tayo begins to learn more about his ethnic heritage and begins to feel the obligation to participate in the Laguna Pueblo Ceremonies. However, Tayo is hesitant to commit himself to the influences of the past, and often escapes by drinking and picking up women with his friends. These experiences develop into his other obligation, to protect himself from friends who turned against him. The only influence that Tayo does commit to is Ts'eh, the woman he met after being beaten by white ranchhands. He spends a summer with her, living in a cave and learning important traditions from her. She teaches him about gathering herbs & flowers for ceremonies as well as explaining cliff drawings to him. But she represents more than his obligation to learn about his heritage, because she keeps him safe from the Bureau of Indian Affairs, as well as his enemies. Ts'eh allows Tayo to reach a compromise among the conflicting influences in his life, as she helps him develop as an individual, while still keeping his ethnic heritage in a prominent place in his life. This relates to the novel's meaning as a whole because under Ts'eh guidance, Tayo dealt with conflicting issues while maturing throughout the story.

Silko's use of myths and stories interspersed with traditional discourse illustrates the combination of past and present. These myths are important in the ceremonies Tayo performs, fulfilling obligations to his heritage. But they also function as allegories of the action in the novel. When Emo dies, Tayo's grandmother remarks that although the names change, the stories stay the same. In this way, the use of myths, stories and songs represents Tayo's obligation to the past, but also shows that the present (or traditional discourse) can co-exist with the past (myths).

The conclusion of Ceremony includes references to Los Alamos, the atomic bomb, and uranium. Silko uses these references to illustrate the Native American idea of time as circular because the atomic bomb represents continuing destruction. Through varying time schemes, Silko reveals that the events in Tayo's life are circular, as he must return to the past before he can go on. The use of circular time throughout the novel integrates the past & present influences on Tayo and his ability to connect past & present to solve conflicts.

Student Response 1, continued

Tayo is pulled by different people to fulfill obligations to his heritage and to himself throughout ceremony. In the end, Tayo resolves these conflicting influences by using the lessons of his past to ~~keep him from~~ mature and develop into a happy, healthy, and un-threatened man.

Commentary on Essay

This gifted student writer designed an essay structure that served the illuminating thesis very effectively. In the course of a model introduction — one that offered a commendably specific statement of Tayo's conflict and its thematic implications for the novel — the student mentioned three strategies by which Silko conveys her conviction that it "is necessary to draw on one's past to resolve the problems of today." Including important dimensions of characterization, the role of myth, and the Indian understanding of time as a contributing factor in the architecture of the novel, this selection of artistic strategies provides the basis for an analysis that is as probing as it is productive. The student is able to emphasize each of the three different techniques in consecutive sections of the essay that correspond to stages of Tayo's growth and maturation. Thus he or she moves chronologically through the novel, supplying appropriate context for observations without burdening the reader with labored paraphrase or too much inconsequential plot. Nor does the essay stray or lose focus; the reader never gets lost.

The student displays an overall grasp of the novel that is decidedly impressive, and the sophisticated command of detail is all but astonishing. The essay is entirely responsive to the problem imposed by the question; the very occasional errors in writing are clearly a function of necessary haste. The evaluator can only celebrate this essay by awarding it the highest score.

Student Response 2 — Very Good

In many plays or novels there is a character whose mind is pulled in conflicting directions by ~~two~~ compelling desires, obligations, or influences. This is the case in Toni Morrison's novel Beloved. Paul D, the love of the novel's protagonist Sethe's, life is torn between ^{the} his ^{need to suppress} past.

Student Response 2, continued

experiences ~~that~~ which he keeps tucked away in "the tobacco tin lodged in his heart," and his new found desire to unburden himself, and start a new life with his love, Sethe.

Paul D had spent many years on the Sweet Home plantation in Kentucky as a slave to a brutal master called Schoolteacher. Paul D had longed to feel like a man, instead of a caged up animal. He often longed to be like a rooster named Mister who was a part of life on the plantation. To Paul D, "Mister, he looked so free," The irony that Paul D had to look to an animal ~~that~~ as ~~one~~ a model ^{of freedom,} and the fact that he wanted to be his own man, soon lead him away from Sweet Home - where he had watched most of his friends and family die right before his eyes. Paul D had spent years in a prison camp in Georgia, and it wasn't until he had escaped, that he had found himself a free man.

He was now a wanderer. No place to call home, no one to love, no one to love him - all he had was his manhood - and

Student Response 2, continued

the pain that life had dealt him had been stored away "in the black hole where his heart should have been". Paul D's tobacco tin signified his suppressed emotion, his lack of stability, his weakened spirit, and his fragile sense of manhood. His tin had rusted shut and he did not want to have to reveal its contents to anyone.

However, the strength of Paul D's ~~character~~ ^{character} was tested upon his being reunited with another former Sweet Home slave, Sethe. Paul D felt the lid of his tobacco tin slowly opening through the time that he had been with Sethe. His hard past didn't seem to matter to her, and hers to him either. She didn't care that the "longest he had ever stayed in one place was two years - with a weaver lady in Delaware." ~~For~~ For her he tried to ~~be~~ be a father for her reserved daughter Denver, and he even put up with their strange house guest, Beloved, whom Sethe ~~had~~ developed an incredible attachment to. Sethe felt that Paul D was the one for her - until ~~she~~ he left unexpectedly.

after his temptation got the better of him, and Beloved had "opened the contents of his tobacco tin and exposed his red, red heart".

Paul D separated himself for a while after finding out some horrifying news from Sethe's past. He felt that he could no longer trust her, that he didn't know who she really was; and that once again he was a lonely, and that once again he was a lonely, shattered man. It wasn't until a talk with an older and wiser man, Stamp Paid, that Paul D could look inside himself and face his two conflicting forces head on: his need to feel like a man, to keep his guard up for everyone, to save himself from pain; and his enduring love and the sense of commitment he felt towards Sethe.

Paul D eventually went back to Sethe's side in her time of need. He ultimately felt that he could be vulnerable enough to be loved, and strong enough to be the man that she needed. Paul D's inner struggle in Beloved, serves to illuminate the meaning of the novel as a whole. Through a difficult past, ~~that he~~ ~~was not from~~ Paul D rose above his own expectations of himself, to

Student Response 2, continued

~~Ultimately~~ ~~Paul~~ find his own true identity, and to conquer his fear of ~~showing~~ ^{showing} that identity to others. He put love before ~~temptation~~, forgiveness above fear, and demonstrated ~~that~~ ~~out of~~ ~~the~~ Toni Morrison's theme, that out of darkness there comes hope.

Commentary on Essay

This essay is far less intentional than the one on *Ceremony* when it comes to defining techniques that convey the conflict with which the chosen character struggles. But this student writer clearly understands the drama at the heart of Paul D's conflict between his love for Sethe and the burdens of his past. The essay describes the struggle in convincing detail, emphasizing the narrative line that particularly engages Paul D. There seems to be a good bit of plot summary in this essay, but at least it is used with important result: the events that have occurred or that are occurring are fundamental to the discussion of the tension that torments the character of Paul D. Additionally, since Paul D. is not the primary character of the novel, his characterization becomes a technique in itself. His problem provides an important underscoring of the polarized themes of love and loss, hope and fear, identity and dissolution, and freedom and responsibility that are demonstrated in the conflicts of Sethe herself.

This writer manages to use memorized quotations with reasonable effectiveness, particularly the repeated reference to Paul D's tobacco tin. Probably much of this student's essay would have appeared in a response, regardless of what question had been supplied on the exam. However, the writer adapts the material he or she has clearly prepared in advance with a large measure of success, working a way through the tale of Paul D. to reach a crescendo of insight in the final paragraph.

Student Response 3 — Creditable

Although in Nathaniel Hawthorne's *The Scarlet Letter* Hester Prynne is the main character of the novel, Arthur Dimmesdale also functions as another primary character. If it were not for his presence, Hester Prynne would not be in such a predicament. Throughout the novel, the reader gains insight into the inner conflict occupying Dimmesdale's mind. He is constantly weighing his conscience up against his desires and in the end his conscience wins.

Dimmesdale, having been a minister and committing ^{ed} adultery with Hester, feels a certain responsibility for his

Student Response 3, continued

actions. For years he has deceived the people of the town into thinking he is a pure, innocent, blameless man, even though Hester has known the entire time. Having been elected ~~a~~ minister, he wants to maintain the respect and admiration that the ^{town's} people hold for him. He feels ~~as if~~ if he turned back now, they would laugh in his face and deem him a traitor and hypocrite. Which is why he has been deceitful all these years. His ^{innate} human nature to sin as he probably preaches about, has caused him to desire power and recognition even if it costs him self-respect. His ~~own~~ ~~the~~ ~~sin~~ nature wants him to forget the past and his past mistakes and look at what a bright future he has before him.

On the other hand, Dimmesdale wants to mend ~~those~~ his broken past and atone for his sins. No longer does he want to be burdened by the weight of his mistakes. He wants to be set free, even if it costs him his reputation. ~~At~~ One ~~part~~ night Dimmesdale encounters Hester and Pearl at the scaffold. Hester realizes the pain Dimmesdale is suffering from guilt as Dimmesdale attempts to apologize for all the misfortune he has caused her. He realizes here that he no longer wants to live in a world of deception. He wants to come clean of his crime, even if it will bring him to death. The reader begins to understand the consequences of sin.

In the end, the decision made by Dimmesdale to atone for his sins and confess to the townspeople does lead to his demise on election day in front of hundreds, perhaps thousands of ^{town's} people. Dimmesdale confesses his sin. The scaffold scene is which Hester and Dimmesdale meet

Student Response 3, continued

foreshadowed their inevitable death at the scaffold on election day. Dimmesdale's inner conflict could only be resolved by confession and eventual death. The ^{inner} conflict of Dimmesdale is perhaps the most important part of the entire novel. Hester is not the main focus because she is already the one who has been deemed guilty. It is Dimmesdale Hawthorne is concerned about. Dimmesdale's experience proves to the reader that sin can have some very devastating consequences. This is perhaps the main theme of the novel, and it is clearly illustrated by the life of Dimmesdale.

Commentary on Essay

This essay on *The Scarlet Letter* chooses an ideal character for the task at hand from an exceptionally appropriate novel. It may be a challenge to fail the task at hand with Arthur Dimmesdale as one's focus. The essay writer sets up Dimmesdale's predicament effectively and even ties his analysis to a welcome evaluation of Dimmesdale as Hawthorne's primary study of characterization in the work. This observation, mentioned with slight contradiction in the introduction of the essay but reached with conviction at its close, contributes real consequence to this study of the conflicted Dimmesdale.

The clarity with which the student explains the tension between Dimmesdale's obligation to be steadfast and above reproach lest he disillusion his parishioners, and Dimmesdale's opposing need to square himself with his conscience and his God is commendable. Nonetheless, the discussion of the character seems at some distance from the text and relies on rather large generalizations to make its case.

There is perhaps too little about this essay that rings with exciting insight or that freshly illuminates the novel; but nonetheless, the characterization as supplied is competent and faithful to a reasonable reading of Hawthorne's carefully crafted text. The student writes grammatical, even graceful prose — but the essay just does not give us enough in-depth analysis to deserve the very highest scores. The predictable resolution to which the young writer brings Dimmesdale at the conclusion of this essay collapses the ambiguities of Hawthorne's novel. This flattening of the text may communicate the student's susceptibility to a somewhat oversimplified interpretation that has perhaps been extracted from class discussions of the work. (The writer's potential as an English student may be enhanced in the future when he or she enjoys confrontation with life's rich disorder!) Everything here is just a little too pat. The writing is tidy and efficient as it builds the case for first one pressing option, then another, then Dimmesdale's final confession and subsequent death.

The implications that Dimmesdale's struggle has for the overall meaning of the novel are nicely summed up in a theme that sounds rather like a moral: the consequences of sin can be "devastating." True enough. But would that the essay were not quite so reductive in its earnest approach.

Chapter IV Statistical Information

- Table 4.1 — Section II Scores
- How AP Grades Are Determined
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Table 4.1 — Section II Scores

These are the score distributions for the total group of candidates on each free-response question from the 1999 exam.

Score	Question 1		Question 2		Question 3	
	Number of Students	% At Score	Number of Students	% At Score	Number of Students	% At Score
9	770	0.4	1,254	0.7	3,085	1.8
8	3,996	2.3	5,787	3.3	9,855	5.6
7	12,821	7.3	15,349	8.8	21,136	12.1
6	30,091	17.2	31,377	17.9	36,850	21.1
5	40,918	23.4	38,969	22.3	37,406	21.4
4	48,343	27.6	39,682	22.7	35,243	20.2
3	26,448	15.1	24,644	14.1	19,700	11.3
2	8,698	5.0	11,045	6.3	7,844	4.5
1	1,924	1.1	3,366	1.9	2,189	1.3
0	243	0.1	700	0.4	319	0.2
*NR	605	0.3	2,684	1.5	1,230	0.7
Total Candidates	174,857		174,857		174,857	
Mean	4.61		4.61		5.04	
Standard Deviation	1.49		1.72		1.72	
Mean as % of Maximum Score	51		51		56	

*NR — No response. Student gave either no response or a response not on the topic.

How AP Grades Are Determined

Students could have received 0 to 55 points in Section I and 0 to 27 points in Section II of this exam. However, these scores are not released to the student, school, or college. Instead, these raw scores are converted to grades on an AP 5-point scale, and it is these grades that are reported. This conversion involves a number of steps, which are detailed on the Scoring Worksheet on the facing page:

1. **The multiple-choice score is calculated.** To adjust for random guessing, a fraction of the number of wrong answers is subtracted from the number of right answers. This fraction is $1/4$ for five-choice questions (as on the English Literature and Composition Exam), so that the expected score from random guessing will be zero.
2. **The free-response score is calculated.** When the free-response section includes two or more parts, those parts are weighted according to the value assigned to them by the Development Committee. This allows the committee to place more importance on certain skills to correspond to their emphasis in the corresponding college curriculum.
3. **A composite score is calculated.** Weighting also comes into play when looking at the multiple-choice section in comparison to the free-response section. In consultation with experts from the College Board and ETS, the AP English Development Committee decided that Section I should contribute 45% to the total score, and Section II, 55%. The maximum composite score was 150. The Scoring Worksheet on the facing page details the

process of converting section scores to composite scores for this exam.

4. **AP grades are calculated.** The Chief Faculty Consultant sets the four cut points that divide the composite scores into groups. A variety of information is available to help the CFC determine the score ranges into which the exam grades should fall:
 - Distributions of scores on each portion of the multiple-choice and free-response sections of the exam, along with totals for each section and the composite score total, are provided.
 - With these tables and special statistical tables presenting grade distributions from previous years, the CFC can compare the exam at hand to results of other years.
 - For each composite score, a roster summarizes student performance on all sections of the exam.
 - Finally, on the basis of professional judgment regarding the quality of performance represented by the achieved scores, the CFC determines the candidates' final AP grades.

See Table 4.3 for the 1999 AP English Literature and Composition Exam grade distributions.

If you're interested in more detailed information about this process, please see the "Technical Corner" of our website: www.collegeboard.org/ap. There you'll 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.

Table 4.2 — Scoring Worksheet — English Literature and Composition

Section I: Multiple Choice

$$\left[\frac{\text{Number correct (out of 55)}}{\text{Number correct (out of 55)} - (1/4 \times \text{Number wrong})} \right] \times 1.2272 = \frac{\text{Multiple-Choice Score}}{\text{Multiple-Choice Score}} = \frac{\text{Weighted Section I Score}}{\text{Weighted Section I Score}}$$

Section II: Free Response

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

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

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

Sum = _____
 Weighted Section II Score
 (Do not round)

Composite Score

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

AP Grade Conversion Chart

Composite Score Range*	AP Grade
108-150	5
94-107	4
75-93	3
47-74	2
0-46	1

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

Table 4.3 — Grade Distributions

More than 68% of the candidates earned an AP grade of 3 or higher.

	Examination Grade	Total Group	
		Number of Students	Percent at Grade
Extremely well qualified	5	19,792	11.3
Well qualified	4	37,686	21.6
Qualified	3	61,814	35.4
Possibly qualified	2	46,196	26.4
No recommendation	1	9,369	5.4

Total Number of Students	174,857
Mean Grade	3.07
Standard Deviation	1.07

Table 4.4 — Section I Scores and AP Grades

This table gives the probabilities that a student would receive a particular grade on the 1999 AP English Literature and Composition Exam given that student's particular score on the multiple-choice section.

Multiple-Choice Score	AP Grade					Total
	1	2	3	4	5	
45 to 55	0.0%	0.2%	5.6%	34.8%	59.3%	10.9%
39 to 44	0.0%	1.0%	29.4%	49.1%	20.5%	20.4%
29 to 38	0.2%	15.2%	61.9%	20.9%	1.8%	35.9%
15 to 28	6.2%	69.2%	23.9%	0.8%	0.0%	27.3%
0 to 14	66.1%	33.7%	0.2%	0.0%	0.0%	5.5%
Total	5.4%	26.4%	35.4%	21.6%	11.3%	100.0%

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 Exam candidates with that of college students in related courses who have taken the AP Exam at the end of their course. In general, AP cutpoints are selected so that the lowest AP 5 is equivalent to the average A student in college, the lowest AP 4 equivalent to the average B student, and the lowest AP 3 equivalent to the average C student (see figure below).

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

Other studies conducted by colleges and universities indicate that AP students generally receive higher grades in advanced courses than do the students who have taken the regular freshman-level courses at the institution. Each college is encouraged to undertake such studies in order to establish appropriate policy for the acceptance of AP grades. Data for these studies are readily available as large percentages of AP students successfully handle the associated course work. Some institutions have found that until these studies are undertaken, placing students into advanced classes but allowing them to transfer to a lower-level course if necessary, is a desirable educational strategy.

Reminders for All Grade Report Recipients

AP Examinations 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 Examinations 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 Examinations. 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.
- AP grades are not exactly comparable to college course grades. However, the AP Program conducts research studies every few years in each AP subject to ensure that the AP grading standards are comparable to those used in colleges with similar courses.
- The confidentiality of candidate grade reports should be recognized and maintained. All individuals who have 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 Examinations are not designed as instruments for teacher or school evaluation. A large number of factors influence AP Exam performance in a particular course or school in any given year. As a result, 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," sent to schools automatically when five or more students take a particular AP Exam, 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 course results. AP Exam performance may be due to 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 examination, differences in pre-AP curriculum, or differences in student background and preparation in comparison with the national group.

Reporting AP Grades

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

- College and candidate grade reports contain a cumulative record of all grades earned by the candidate on AP Exams during the current or previous years. These reports are sent in early July. (School grade reports are sent shortly thereafter.)
- Group results for AP Examinations are available to AP teachers whenever five or more candidates at a school have taken a particular AP Exam. This "Report to AP Teachers" provides useful information comparing local candidate performance with

that of the total group of candidates 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 Examinations.

- State and National Reports show the distribution of grades obtained on each AP Exam for all candidates and for subsets of candidates broken down by sex 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 contact them via e-mail at apexams@ets.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. Credit and placement policies are determined by each college or university, however, and students should be urged to contact their colleges directly to ask for specific advanced placement policies in writing.

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

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

You can order many items online through the AP Aisle of the College Board Online store at <http://cbweb2.collegeboard.org/shopping/>. Alternatively, call AP Order Services at (609) 771-7243. American Express, VISA, and MasterCard are accepted for payment.

If you are mailing your order, send it to the Advanced Placement Program, Dept. E-05, P.O. Box 6670, Princeton, NJ 08541-6670. Payment must accompany all orders not on an institutional purchase order or credit card, and checks should be made payable to the College Board.

The College Board pays fourth-class book rate postage (or its equivalent) on all prepaid orders; you should allow between four and six weeks for delivery. Postage will be charged on all orders requiring billing and/or requesting a faster method of shipment.

Publications may be returned within 15 days of receipt if postage is prepaid and publications are in resalable condition and still in print. Unless otherwise specified, orders will be filled with the currently available edition; prices are subject to change without notice.

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

This bulletin provides a general description of the AP Program, including policies and procedures for preparing to take the exams, and registering for the AP courses. It describes each AP Exam, lists the advantages of taking the exams, describes the grade and award options available to students, and includes the upcoming exam schedule.

Student Guides (available for Calculus, English, and U.S. History): \$12 **SP**

These are course and exam preparation manuals designed for high school students who are thinking about or taking a specific AP course. Each guide answers questions about the AP course and exam, suggests helpful study resources and test-taking strategies, provides sample test questions with answers, and discusses how the free-response questions are scored.

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

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

Course Descriptions: \$12 **SP, T, A, C**

Course Descriptions provide an outline of the AP course content, explain the kinds of skills students are expected to demonstrate in the corresponding introductory college-level course, and describe the AP Exam. They also provide sample multiple-choice questions with an answer key, as well as sample free-response questions. A set of Course Descriptions for all AP subjects is available for \$100. Course Descriptions are also available for downloading from the AP section of the College Board website (free of charge).

Five-Year Set of Free-Response Questions: \$5 **T**

This is our no-frills publication. Each booklet contains copies of all the free-response questions from the last five exams in its subject; nothing more, nothing less. Collectively, the questions represent a comprehensive sampling of the concepts assessed on the exam in recent years and will give teachers plenty of materials to use for essay-writing or problem-solving practice during the year. (If there have been any content changes to the exam in the past five years, it will be noted on the cover of the booklet.)

Interpreting and Using AP Grades: Free A, C, T

A booklet containing information on the development of scoring standards, the AP Reading, grade-setting procedures, and suggestions on how to interpret AP grades.

Guide to the Advanced Placement Program: Free A

Written for both administrators and AP Coordinators, this guide is divided into two sections. The first section provides general information about AP, such as how to organize an AP program at your high school, the kind of training and support that is available for AP teachers, and a look at the AP Exams and grades. The second section contains more specific details about testing procedures and policies and is intended for AP Coordinators.

Released Exams: \$20

(\$30 for “double” subjects: Calculus, Latin, Physics) T

About every four years, on a staggered schedule, the AP Program releases a complete copy (multiple-choice and free-response sections) of each exam, as in the case of the 1999 English Literature and Composition Exam.

Packets of 10: \$30. For each subject with a released exam, you can purchase a packet of 10 copies of that year’s exams (\$30) for use in your classroom (e.g., to simulate an AP exam administration).

Secondary School Guide to the AP Program: \$10 A, T

This guide is a comprehensive consideration of the AP Program. It covers topics such as: developing or expanding an AP program; gaining faculty, administration, and community support; AP grade reports, their use and interpretation; AP Scholar Awards; receiving college credit for AP; AP teacher training resources; descriptions of successful AP programs in nine schools around the country; and “Voices of Experience,” a collection of ideas and tips from AP teachers and administrators.

Teacher’s Guides: \$12 T

Whether you’re about to teach an AP course for the first time, or you’ve done it for years but would like to get some fresh ideas for your classroom, the Teacher’s Guide can be your adviser. It contains syllabi developed by high school teachers currently teaching the AP course

and college faculty who teach the equivalent course at their institution. Along with detailed course outlines and innovative teaching tips, you’ll also find extensive lists of recommended teaching resources.

AP Vertical Team Guides T, A

An AP Vertical Team (APVT) is made up of teachers from different grade levels who work together to develop and implement a sequential curriculum in a given discipline. The team’s goal is to help students acquire the skills necessary for success in AP. In order to help teachers and administrators who are interested in establishing an APVT at their school, the College Board has published three guides: *AP Vertical Teams in Science, Social Studies, Foreign Language, Studio Art, and Music Theory: An Introduction* (\$12); *A Guide for Advanced Placement English Vertical Teams* (\$10); and *Advanced Placement Program Mathematics Vertical Teams Toolkit* (\$35). A discussion of the English Vertical Teams guide, and the APVT concept, is also available on a 15-minute VHS videotape (\$10).

EssayPrep™ SP, T

EssayPrep is available through the AP subject pages of College Board Online (www.collegeboard.org/ap). Students can select an essay topic, type a response, and get an evaluation from an experienced reader. The service is offered for the free-response portions of the AP Biology, English Language and Composition, English Literature and Composition, and U.S. History exams. The fee is \$15 per response for each evaluation. SAT II: Writing topics are also offered for a fee of \$10. Multiple evaluations can be purchased at a 10-20% discount.

The College Handbook with College Explorer® CD-ROM: \$25.95 SP, T, A, C

Includes brief outlines of AP placement and credit policies at two- and four-year colleges across the country. Notes number of freshmen granted placement and/or credit for AP in the prior year.

APCDs®: \$49 (home version),

\$450 (multi-network site license) SP, T

These CD-ROMs are currently available for U.S. History, English Literature, English Language, and European History; the Calculus AB and Spanish Language versions will follow in spring 2000. They each include actual AP Exams, interactive tutorials, and

other features including exam descriptions, answers to frequently asked questions, study skill suggestions, and test-taking strategies. There is also a listing of resources for further study and a planner for students to schedule and organize their study time.

Videoconference Tapes: \$15

SP, A, C, T

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

AP Pathway to Success (video available

in English and Spanish): \$15

SP, T, A, C

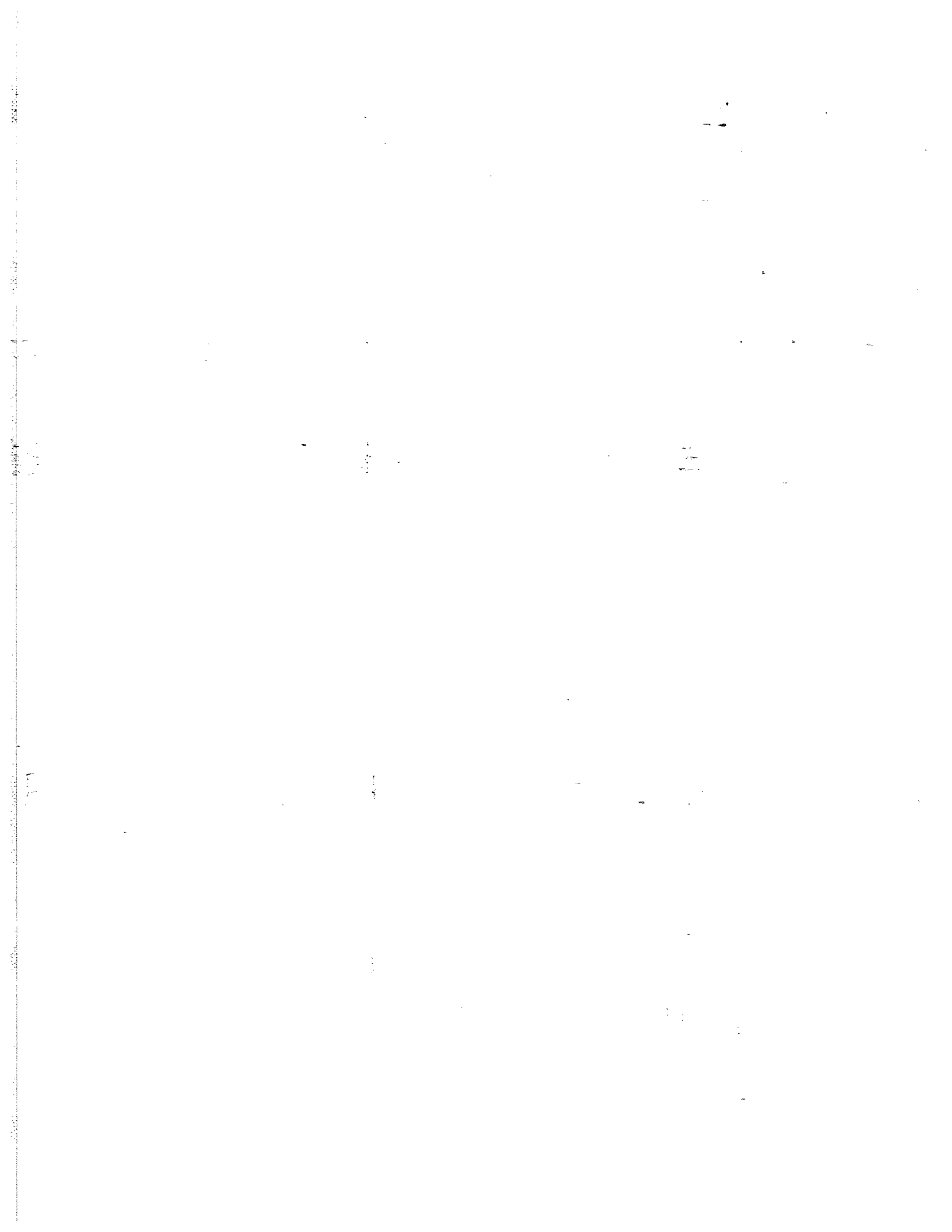
This 25-minute-long video takes a look at the AP Program through the eyes of people who know AP: students, parents, teachers, and college admissions staff. They answer such questions as "Why Do It?", "Who teaches AP Courses?", and "Is AP For You?". College students discuss the advantages they gained through taking AP, such as academic self-confidence, writing skills, and course credit. AP teachers explain what the

challenge of teaching AP courses means to them and their school, and admissions staff explain how they view students who have stretched themselves by taking AP Exams. There is also a discussion of the impact that an AP program has on an entire school and its community, and a look at resources available to help AP teachers, such as regional workshops, teacher conferences, and summer institutes.

What's in a Grade? (video): \$15

T, C

AP Exams are composed of multiple-choice questions (scored by computer), and free-response questions that are scored by qualified professors and teachers. This video presents a behind-the-scenes look at the scoring process featuring footage shot on location at the 1992 AP Reading at Clemson University and other Reading sites. Using the AP European History Exam as a basis, the video documents the scoring process. It shows AP faculty consultants in action as they engage in scholarly debate to define precise scoring standards, then train others to recognize and apply those standards. Footage of other subjects, interviews with AP faculty consultants, and explanatory graphics round out the video.



AP[®] English Literature and Composition

1998-99 Development Committee

Dean Flower, *Chair*
Smith College
Northampton, Massachusetts

John Fleming
Princeton University
New Jersey

Ellen Greenblatt
University High School
San Francisco, California

M. Jimmie Killingsworth
Texas A & M University
College Station

Mary Jo Potts
Webb School of Knoxville
Tennessee

Edward G. Schmieder
Garden City High School
New York

Lana Simpson
Mount Douglas Senior
Secondary School
Victoria, B.C.

Chief Faculty Consultant:

Linda L. Hubert
Agnes Scott College
Decatur, Georgia

ETS Consultants:

Eric Wimmers, Rose Horch