

**EVERYTHING
YOU WANTED
TO KNOW
ABOUT
THE
A.P. LITERATURE
AND
COMPOSITION
EXAM**

A word after a word
after a word is power.

At the point where language falls away
from the hot bones, at the point
where the rock breaks open and darkness
flows out of it like blood, at
the melting point of granite
when the bones know
they are hollow & the word
splits & doubles & speaks
the truth & the body
itself becomes a mouth.

This is metaphor.

-- Margaret Atwood

Definitions of
Voice, Persona, Ethos, and Related Terms.

VOICE

Also see 1 under ROLE/ROLETAKING.

1. "Voice is the pervasive reflection...of an author's character, the marker by which we recognize the utterance as his....a writer has only one voice, and while he may modulate it with many tonalities, it remains his idiosyncratic way of talking" (150). (Stoehr 1968)

2. "In poetry, denied this array of auditory cues, we distinguish a poet's voice at least partly from his characteristic subject matter, partly from what we know of his vision" (82).--Barnden 1984 (lit)

"Yet perhaps the most important part of any definition of voice is that it is extremely hard to imitate accurately....This is because a poetic voice is made up of so many variable qualities that, although each separate quality may be imitable, the totality remains unique--the stamp of the poet's individuality" (82-83).--Barnden 1984 (lit)

3. 'Voice,' in good writing, is the liberated yet controlled expression of a human being deeply committed to what he is saying. A true voice will appear, if at all, when the writer ceases to evade or merely toy with his ideas and with his personal experience" (v-vi).--Guerard et al. 1964 (reader)

4. In good writing, voice is the liberated expression of a human being who is deeply committed to what he is saying. That commitment creates its own discipline."

"In writing, 'voice' is a reflection of the speaking voice the inner refinement of the outer instrument of the spirit. The true voice emerges when the writer or speaker stops evading his own thoughts or quits toying with his personal experience and plunges into the unknown of himself without maps and compass" (227).

"In writing, then, the 'voice' is a reflection of the speaking voice, but it is a refinement of that instrument that brings out the spirit of the person and cuts out the chaff in his prose" (227).--Hamalian (EJ 1970).

5. The student should "choose a voice, a role, a kind of personality as he expresses whatever it is he's got to say in language....We all employ different voices for different occasions...."

A good place to begin is "at the limit imposed on the writer by his choice of a voice, the particular man, image, personality, or artificial tone that he chooses to present himself with, with the understanding that when he writes his next paper it may be a different choice, and that he is changing selves all day long" (12).--Gibson (CCC 1962)

6. "'Voice' is sometimes a sign of control, of 'ethos,' of 'style.' It is often associated with 'persona' or 'mask.' But it is also often associated with something Peter Elbow...calls 'juice'...."

"... 'voice' in writing carries with it some of the same Biblical feel, the sense of mystery and mustic that comes to true believers.... 'Voice,' then, is something we can't discuss and analyze but can only feel or participate in...." --Hashimoto (CCC 1987)

7. "'Voice begins at around the knees and comes through the top of the head'.... In other words, voice comes out of the inner being; it is the writer's natural and ingenuous language, his or her strongest asset...."--Moore and Reynolds (T & W Mag 1981)

8. Voice is "the sense the reader receives in reading the text of an individual mind expressing its thought in an individual way through such characteristics as diction or details of subject matter, although shaped by the necessary adaptations to the role required by the rhetorical situation. The student role is something 'inherited' through the outside influence of schooling, but the voice is individual, something each student writer creates within the role."--J.B. Smith (Diss. 1982)

What AP Readers Long To See

A compilation of thoughts from readers and question leaders

1. Read the prompt. It hurts to give a low score to someone who misread the prompt but wrote a good essay. While readers try to reward students for what they do well, the student must answer the prompt. "In the countless essays I've scored, I'm always amazed at how many students fail to answer the question."
2. Do everything the prompt suggests. Always Answer EXACTLY what the question asks. A Hint from the question leader of the 1998 poem, "It's a Woman's World": "Before the exam redefine those basic elusive terms that everyone loves to use, but few can define, e.g. imagery, alliteration, irony tone and metaphor. Review the basic terms of scansion, and know the difference between blank verse, free verse, and the absence of verse."
3. Think before you write. If you are working on the "open question" think about which novel or play is the best for the prompt? Don't limit yourself to the supplied suggestions. Many of the best responses deal with selections that are not on the list.

Plan and organize your response. Brainstorm and write down any ideas. Even make a quick outline if time permits. You needn't outline extensively, but a little organization will help you avoid extensive editing, such as crossing out lines or, in some cases, whole paragraphs. It's no fun for the reader to pick over the remains and try to decipher sentences crammed into the margins. For instance, no reader would probably admit this, and all readers attempt to give a fair amount of time to each essay, but arrows on the essays, directing the reader to go to another page, read a paragraph and return are often ignored.

4. Make a strong first impression. Build your opening response artistically. The introduction is the most important as it sets the reader's expectations. Get to your THESIS quickly. Do not parrot the prompt word for word, or turn the prompt around to make a statement. Another Question Leader writes, "Use the language of the prompt (question) not the prompt itself. The student writer's inclination to repeat the question verbatim is disadvantageous. Practically, the repetition is a waste of the writer's time; moreover the practice of the student writer's substituting the question for a first paragraph suggests a lack of sophistication and control as well as the inability to develop a viable thesis. Remember that the question itself is NOT a thesis though its required tasks should be the skeleton of the student essay."
5. Begin your response immediately. Don't beat around the bush with generalizations like "There are many great novels..." or "Since the beginning of time...."--Lose these timeworn phrases! Here's an example of a creative opening that immediately sets up a central idea/thesis:

An illuminated photograph of a father who "fell in love with long distance" sits on the mantle of the Wingfield's' apartment in Tennessee Williams' *The Glass Menagerie*."

6. Use clear transitions (see transition handout) that help the reader follow the flow of your essay. Keep your paragraphs organized; don't digress.
7. Many prompts end with the statement, "Avoid plot Summary," or a similar thought. BELIEVE IT! (You should have a brief precis at the beginning of the body of the open question.) Your essay can follow selected plot sequences in the order in which they appear in the work but your central idea/thesis--not the plot--should dictate your overall organization. You are proving an assertion, not telling a story.

8. Don't stick in a canned quote or a critic's comment if it doesn't fit. You will get a response, but not the one you want.
9. Write to express, not impress. Keep vocabulary and syntax within your zone of competence. Students who inflate their writing, using a large vocabulary word incorrectly, often inadvertently entertain, but seldom explain. There is, however, no substitute for command of a good vocabulary. A Question Leader writes, "Avoid the terms *positive* and *negative*; these words are so overused in AP essays that they almost inevitably suggest that the writer's vocabulary is imprecise."
10. Demonstrate that you understand style by showing the reader how the author has massaged the selection to create a desired effect. This indicates that you are aware of the creative process. Explain HOW not WHAT. Do not simply identify a simile for instance, explain the PURPOSE of the use of the simile. Question Leader suggestion: "Avoid such comments as, 'The writer uses diction/syntax/imagery....' without providing a qualifier for these terms. For example, formal diction, sophisticated diction, awkward diction, inverted syntax, balanced syntax, convoluted syntax."
11. Maintain a sense of simplicity. The best student writers see much, but say it very succinctly. Do not mistake simplicity for "shortness." Be sure you develop your essay fully. Readers will give low scores to "thin" papers. When in doubt, find something to illustrate. Begin a few sentences with "For example...." A question leader suggests, "Avoid paraphrasing any passage from the examination itself. This is a time-consuming exercise that does not satisfy the demands of the question. While an occasional quoted item from the examination text may be important to the meaning of the student essay, it is important to avoid threading an essay together with quotations from the text. Remember that the AP Readers will have essentially memorized the question and the passage with which they are working, and the essay which is primarily the language of the passage—however artfully threaded—is quite evidently not the student's analysis."
12. Let your writing dance with ideas and insights. You can get a 6 or 7 with a lock-step approach, but the essays that earn 8's or 9's expand to a wider perspective.
13. Write legibly. If a reader can't read half the words, you won't get a fair reading—even if your essay is passed to another reader with keener eyesight.
14. Let your work stand on its own merits. Avoid penning "pity me" notes ("I was up all night," "I have a cold," etc.) to the reader.
15. NEVER refer to the author by his or her first name. He/She is not your 'buddy.'
16. Keep your essay in present tense when referring to the work. A piece of literature comes alive each time it is read.

Thanks to: Mike Auer, Eddie DuPriest, Bob Litchfield, Mary Jo Potts, Nancy Potter and the countless other readers who didn't know they would be quoted by me when, during a break at the reading, they began with, "I wish the student would....."

The Top 10 Student Tips for AP Test Prep

1. Keep a portfolio of your work on the major novels and plays. You should have at least 10 works that you know intimately. Include literary analyses, tests, essays, and hand-outs. Use works from 10th and 11th grade that you know well.
2. Prepare brief numbered plot outlines for each major work on note cards and use as review. Include character names and three key quotes.
3. Memorize three key thematic quotes from each major work: Ex. "A salesman is got to dream, boy, it comes with the territory." and "He had all the wrong dreams. All, all wrong."
4. The course and the test are about literary analysis: close reading for meaning, understanding the writer's craft, and finding greater meaning through thematic awareness. Practice on College Board/ETS former multiple choice questions and essays. Practice under timed conditions, and sometimes just write the opening paragraph.
5. Review key terms of literary analysis with examples from the major works you have studied: tone, theme, diction, syntax, metaphoric, ironic, and rhetorical devices.
6. Practice close reading exercises identifying tone and explaining what contributes to the tone.
7. Practice finding the central idea (what) and the theses (how) from former AP questions. (Theses is plural of thesis.)
8. Review the essentials just before you go to bed and when you first wake up.
9. Get a good night's sleep before the test and don't cram at the last minute. Relax and enjoy the opportunity to challenge yourself.
10. Don't wait till two weeks before the test to prepare. Begin preparing in September. If you've ignored this suggestion, triple your effort.

AP ENGLISH ESSAY GUIDE

- 1. Read the Prompt Carefully!!** Students often score low because they misunderstand the question or only give a partial answer. If the prompt asks for apples, and you give some magnificent peaches, you lose.
- 2. Create a title that gives insight into the essay: Clever, not cute.** (The title is optional on AP exams, but the reader appreciates it.)
- 3. The first paragraph should contain a clear "what" and a clear "how."**
 - The "what" is the **Central Idea**: it should reflect the prompt.
 - The "how" is the **Thesis Statement**: it explains *how you will prove your central idea* (what) and is essentially a compilation of topic sentences for the body of your essay.
- 4. Don't beat around the bush: begin immediately.** You may have a clever opening sentence, then get to the central idea and thesis.
- 5. The body of the essay must prove the central idea.** Each paragraph should begin with a topic sentence--a portion of the thesis. Use transitional devices. The number of paragraphs in an AP essay varies, but two or three paragraphs are usual.
- 6. Avoid plot summary: AP prompts always warn you to avoid plot summary--believe them!!!** Select incidents that support your topic sentence. Keep them brief. You may work chronologically.
- 7. Use direct quotes whenever possible.** If you can't remember the exact words, paraphrase them. Take home essays should have two or three quotes per thesis. This is the best proof available.
- 8. Quotes and examples must be justified by your commentary.** You can't just stick in a quote and assume the reader will know why it's there. Your commentary should put the quote or example in context and offer insight and analysis.
- 9. Conclude briefly by restating the central idea and thesis.** You may introduce some brilliant observations that may be a bit off the central idea just before your conclusion. But don't be cute. (If you're pressed for time, eliminate the conclusion.)
- 10. Best to keep the essay in the present tense, avoiding passive sentence constructions as a rule:** including references to the literary work.

RUBRIC FOR WRITING ABOUT LITERATURE

10-9 These well-written essays use topics appropriate to the assignment and explain their ideas convincingly. Superior papers contain a strong thesis, are specific in their references, and are free of plot summary not relevant to the topic. In their analysis, writers will discuss how the author uses the literary elements in the work (for example: diction, imagery, pace, irony, point of view, and tone) The essay need not be without flaws, but it demonstrates the writer's ability to discuss a literary work with insight and understanding and to control a wide range of the elements of effective composition.

8 These essays demonstrate the writer's ability to analyze a literary work, but they reveal a more limited understanding than do papers in the 10-9 range. They also discuss appropriate topics and ideas but are less developed, less perceptive or less specific than 10-9 paper They deal accurately with the use of literary devices (diction, tone, and so forth) in the work, but are less effective or less thorough than 10-9 papers. They deal with the question, but with less maturity and control than the top papers. Generally 8 essays present a more developed analysis and a more consistent command of the elements of composition than essays scored 7

7 Superficiality characterizes these essays. They choose suitable topics or literary elements, but the explanation of the topics is vague or over-simplified Their discussion of meaning may be pedestrian, mechanical or inadequately related to the chosen scene. Typically these essays reveal simplistic thinking and/or immature writing. They usually demonstrate inconsistent control over the elements of composition and are not as well conceived organized or developed as the upper half papers. The writing, however, is sufficient to convey the writer's thoughts, but these essays are not as well conceived, organized, or developed as upper-level papers.

6-5 These lower-half essays may choose an acceptable topic or thesis, but fail to explain how supporting material develops the topic. Their analysis is likely to be unpersuasive, perfunctory, or underdeveloped or misguided. The meaning they deduce may be inaccurate or insubstantial and not clearly related to the thesis Part of the assignment may be omitted altogether. Typically, these essays contain significant misinterpretations of the question or the work they discuss. They may also contain little, if any, supporting evidence, and practice paraphrase and plot summary at the expense of analysis. The writing may convey the writer's ideas, but it reveals weak control over such elements as organization, language or mechanics

4-3-2-1 These essays compound the weakness of essays in the 6-5 range. They seriously misread the play, novel or poem, or feebly respond to the question. In addition, they are poorly written on several counts, including many distracting errors in grammar and mechanics Although the writer may have made some effort to answer the question, the view- presented have little clarity or coherence. Essays that are especially inexact, vacuous, ill-organized, illogically argued and/or mechanically unsound should be scored a 3 to 1.

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

— Indicates a blank response, or is completely off-topic.

1981: The meaning of some literary works is often enhanced by sustained allusion to myths, the Bible, or other works of literature. Select a literary work that makes use of such a sustained reference. Then write a well-organized essay in which you explain the allusion that predominates in the work and analyze how it enhances the work's meaning.

1980: A recurring theme in literature is "the classic war between a passion and a responsibility." For instance, a personal cause, a love, a desire for revenge, a determination to redress a wrong, or some other emotion or drive that may conflict with moral duty. Choose a literary work in which a character confronts the demands of a private passion that conflicts with his or her responsibilities. In a well-written essay show clearly the nature of the conflict, its effect upon the character, and its significance to the work.

1979: Choose a complex and important character in a novel or play of recognized literary merit who might—on the basis of the character's actions alone—be considered evil or immoral. In a well-organized essay, explain both how and why the full presentation of the character in the work makes us react more sympathetically than we otherwise might. Avoid plot summary.

1978: Choose an implausible or strikingly unrealistic incident or character in a work of fiction or drama of recognized literary merit. Write an essay that explains how the incident or character is related to the more realistic or plausible elements in the rest of the work.

1977: In some novels and plays certain parallel or recurring events prove to be significant. In an essay, describe the major similarities and differences in a sequence of parallel or recurring events in a novel or play and discuss the significance of such events.

1976: A character's attempt to recapture or to reject the past is important in many plays, novels, and poems. Choose a literary work in which a character views the past with such feelings as reverence, bitterness, or longing. Show with clear evidence from the work how the character's view of the past is used to develop a theme in the work.

1975: Unlike the novelist, the writer of a play does not use his own voice and only rarely uses a narrator's voice to guide the audience's responses to character and action. Select a play you have read and write an essay in which you explain the techniques the playwright uses to guide his audience's responses to the central characters and action. You might consider the effect on the audience of things like setting, the use of comparable and contrasting characters, and the characters' responses to each other. Support your argument with specific references to the play.

1971: In retrospect, the reader often discovers that the first chapter of a novel introduces some of the major themes of the work. Write an essay about the first chapter of a novel in which you explain how the chapter functions to set forth major themes.

1968: In many plays, a character has a misconception of himself or his world. Destroying or perpetuating this illusion contributes to a central theme of the play. Choose a play with a major character to whom this statement applies and write an essay in which you consider the following points: what the character's illusion is and how it differs from reality as presented in the play and how the destruction or perpetuation of the illusion develops a theme of the play.

1966: An individual's struggle toward understanding and awareness is the traditional subject for the novelist. In an essay, apply this statement to one novel of literary merit. Organize your essay according to the following plan: 1) Compare the hero as we see him in an early scene with the hero as we see him in a scene near the end of the novel. 2) Describe the techniques that the author uses to reveal the new understanding and awareness that the hero has achieved.

1963: Character determines incident. Incident illustrates character. Write a well-organized essay evaluating this statement through a discussion of one character from each of two novels.

1959: All kinds of books have been attacked, suppressed, or disapproved of by authorities, groups, or individuals. Select an important work which you admire and which you propose to defend against possible objections. In a well-planned essay, present reasons why the work might be attacked, and base your defense on a consideration of such matters as its language, the people in it, its mood and spirit, and consequently its artistic purpose and its value for the readers.

Rubric for AP Essay Ratings

- 9-8 These essays reflect an accurate and sensitive reading of the assigned material and include sufficient details to demonstrate an intelligent and perceptive response. The student has selected a clear focus for the essay response and has maintained coherence and consistency in presenting his chosen line of argument. The writing shows stylistic maturity and an effective command of sentence structure and diction. Sentences are clear and economical and at the same time they reflect a mature use of subordination to convey complex ideas. The essay is well organized, opening with a direct and clear focus on the topic, moving through a logical sequence of ideas, including ample elaboration of generalizations, building toward a high point of understanding and insight, and closing with an effective synthesis. The writing need not be without flaws, but it reveals the writer's ability to choose from and control a wide range of the elements of effective writing.
- 7-6 These essays reflect an accurate reading of the assigned materials, but they lack as much detail and elaboration as the 9-8 essay. The discussion of the passage is less thorough and less specific; there may be effectively stated and insightful generalizations but inadequate support and illustration. These essays may possess stylistic maturity and an effective command of sentence structure and diction, but their lack of elaboration and development detract from their persuasiveness. These essays may be written with an appropriate style but lack the power, persuasiveness, and control of the best essays. Or, there may be lapses in diction or syntax that detract from the effectiveness of the style. The writing in a 7-6 essay is sufficiently clear to convey the writer's ideas effectively.
- 5 These essays reflect an accurate literal reading of the assigned material but lack a sufficient understanding of the implications and subtleties of the material to write about it with clarity, persuasion, and insight. The discussion of the techniques and themes of the material may be overly generalized and vague; there is too little specific reference to the text to make generalizations persuasive. These essays may be adequately written but lack sufficient understanding and support, or they may reflect inconsistent control over style and organization.
- 4-3 These essays may either reflect a misreading of the material, an inadequate understanding of the material, flaws in sentence clarity and style, or flaws in organization and development. The writing may reflect confusion about the main points of a passage or overly generalized, vague content. These essays omit detailed analysis of the text or supply very little supporting details. The sentences may be confusing or ineffectively worded or style, syntax, and diction may be immature or uncontrolled. The writing may not reveal all of these problems, but if the essay is dominated by any one of these problems, it is a 4-3 essay.
- 2-1 These essays respond inadequately to the assigned reading either misreading or misunderstanding the material or the question. They may reflect poor control of style, syntax, and diction. They lack adequate elaboration and development. Generally, these writings are unacceptably brief or poorly written.

What to list on your index study cards from the novels you prepare for the "open" question:

1. Characters (include traits, changes, growth)
2. Major conflicts (briefly note specifics)
3. A brief overview of the plot (note chronological order, i.e. -- horizontal/ Victorian novel, circular/ Ulysses, Clockwork Orange, vertical/ Huckleberry Finn, frame story/ Ethan Frome and use of time, i.e. -- what changes and what stays the same)
4. Point of view and any comments on tone or mood (first person, second person (rare), third person, reminiscence or recent perspective, past or present tense, if first person -- is he/she protagonist or observer, if in third person -- is narrator omniscient, limited omniscient or objective)
5. Significant details or unusual language (parallel events, comparison or contrast, symbols, motifs, metaphor, etc.)
6. Subjects treated (asterisk the most important ones)
7. Themes (write several well-structured ones)
8. Quotations which lead to further analysis

Notes on theme and tone:

Theme: "Open" essay questions may ask for discussion of the theme(s) of a work or may use the language "meaning(s)." The "open" question frequently asks you to relate a discussion of one subject to a "meaning of the work as a whole." (e.g. Relate the author's use of the controlling symbol to the meaning of the work as a whole.) When preparing the novels and plays you might use on the "open" question, be sure to consider what theme(s) you would write about if you are asked to talk about a "meaning of the work." The question is much harder to answer for some works than others. I'm not sure what I would say is the meaning of Hamlet, Wuthering Heights or Waiting for Godot. But I have much less trouble defining a theme in works like The Great Gatsby and Pride and Prejudice.

Tone: Attitude. Intonation. (...to subject, reader, author) Tone is described by adjectives, and the possibilities are nearly endless. Often a single adjective will not be enough, and tone may change from chapter to chapter or even line to line. Tone is the result of allusion, diction, figurative language, imagery, irony, symbol, syntax and style and more.

TONE WORDS

The following words are typically used in labeling a writer's tone; you will think of others:

angry	sad	sentimental	sharp
cold	fanciful	upset	urgent
complimentary	silly	joking	condescending
boring	poignant	sympathetic	afraid
detached	contemptuous	happy	confused
apologetic	hollow	childish	humorous
joyful	peaceful	horrific	allusive
mocking	sarcastic	sweet	objective
nostalgic	vexed	vibrant	zealous
tired	frivolous	irreverent	bitter
audacious	benevolent	dreamy	shocking
seductive	restrained	somber	candid
proud	giddy	pitiful	dramatic
provocative	didactic	subjective	satiric
persuasive	patronizing	authoritative	threatening
wistful	chauvinistic	melodramatic	neutral
comic	tragic	tragi-comic	burlesque
ironic			

PLEASE ALSO SEE "TONE" PACKET

1-9 Descriptors

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- Off Topic
- Soap Box lecture
- "I"
- Argues against writer's position
- Testimonials
- Teacher lecture
- Defining of terms
- Major grammar probs.
- Brevity
- * Summary
- Ø analysis
- Inaccuracies

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- "Listers" "Labelers"
(Ø analysis)
- Pointless allusion
- Believe LANG. test is same as LIT. test
- Paraphrasing through over quoting (i.e. long passages)
- Limited task (i.e. diction only)
- Proving the obvious
- Poor analogies
- "obviously"; 2nd person "you"
- Colloquial diction "even"
- Cliches ("makes you stop and wonder")
- Implied analysis, but inadequate
- Funnel opening (truisms)
- Immature focus ("get the reader's attention")
- Ø sense of completion (abrupt)

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- Inconsistent—but adequate
- Less difficult concepts
e.g. diction—rather than P.O.V., symbolism, syntax)
- Linear in organization
- (step by step) Laborious
- Rigid organization
- Occasional insight
- Limit thesis (often 3 parts)
- Summary conclusion
- "Once over lightly"

7

- More fluid in style
- Sections insightful
- often one section well developed by student affected by time
- clear or implied thesis—tied to general intent of question
- Attempts more diffic. tasks
- Sense of completion

8

- Strong sense of control-organization
- Insightful (often tied to human condition) →
- Mature in style & vocabulary
- Tight link of support (text references) to author's intent

9

- Magical at times
- Attempts more challenging concepts (i.e. figurative lang., symbolism, extended metaphor, organization, pacing, narrative strategies)
- Mature beginnings
- Takes risks--always under control

Scoring Guide for Whining

Purpose	Audience	Quality
<p>The purpose of the whine is to get a group response.</p> <p>The target of the whine responds immediately to the full intention of the whine.</p> <p>The whine may have multiple purposes or targets.</p>	<p>There is full audience participation.</p> <p>Your audience extends beyond the boundaries of the initial whine.</p>	<p>The whine was seemingly endless, possibly carrying on for days. 6</p> <p>The pitch of the whine oscillated through the entire frequency range, beyond human hearing, causing neighborhood dogs to howl.</p> <p>Full volume, audible over a jet engine at full throttle.</p>
<p>The purpose of the whine is clear.</p> <p>There is a clear target of the whine.</p> <p>The goal of the whine is achieved.</p>	<p>Everybody in the area noticed your whine.</p> <p>Many people participated in the whine.</p>	<p>Duration of the whine is enough to engage the audience. 5</p> <p>Pitch is high, like fingernails on a chalkboard.</p> <p>Whine is audible over classroom noise.</p>
<p>There is a purpose to the whine.</p> <p>The whine achieve its goal from the target through sympathy, guilt or frustration.</p>	<p>Most of the people turned to hear your whine.</p> <p>Some people joined your whine.</p>	<p>The whine lasts five seconds or more. 4</p> <p>The pitch of the whine varies.</p> <p>The whine can be heard over the teacher's voice.</p>
<p>There is a purpose to the whine but it failed to achieve its goal.</p> <p>The whine may establish some sympathy for the whiner.</p>	<p>Your whine was noticed by some people.</p> <p>One or two people joined your whine.</p>	<p>The whine is heard but fades out. 3</p> <p>The pitch is flat and lifeless.</p>
<p>The whine doesn't seem to have a purpose.</p> <p>The whine gets little attention from the target.</p>	<p>A few people joined your whine, but nobody really paid attention to it.</p>	<p>The whine is barely audible. 2</p>
<p>There is no purpose of the whine.</p> <p>The whine is not directed at a target.</p>	<p>Nobody noticed; nobody cared.</p>	<p>The whine is little more than a whimper. 1</p>

The point of your AP English class is to teach you to read and write about literature well. This, not your exam score, should be your chief concern. Don't become preoccupied with what has been or what will be on the exam. Don't spend too much time writing practice exams, especially if doing so simply increases your anxiety.

Still, you must be aware of what the exam experience is like. Three hours is a long time to devote to intense concentration without a break, and many students find it is more exhausting than they had imagined. You should spend some time practicing writing using the questions from old exams. You will learn from them the level of difficulty of the texts and exactly what kinds of tasks are set for you to write about. Copies of the essay questions on old exams can be ordered from the Advanced Placement Program, P.O. Box 6670, Princeton, New Jersey 08541-6670.

Texts Used in Past Multiple-Choice Exams

The essay topics on the AP English Literature exams are released each year, but the multiple-choice questions are not. A complete exam that includes the multiple-choice passages and questions is made public only once every four or five years. An additional small selection of previously used multiple-choice questions is included in the annually published English Advanced Placement Course Description.

The following are the texts in English and American literature on which the released multiple-choice questions have been based in the past. They will give you an idea of the range and the level of difficulty of the prose and poetry that appear on the exam.

Poetry

Sixteenth and Seventeenth Century

Abraham Cowley: "My Picture"

George Herbert: "The Collar," "Church Monuments"

Ben Jonson: selection from *Volpone*

Andrew Marvell: "A Dialogue Between the Soul and Body"

William Shakespeare: "Like As the Waves" (Sonnet 60), soliloquies from *Richard II* and *Richard III*

Sir Thomas Wyatt: "They Flee from Me"

Eighteenth Century

Thomas Gray: "Hymn to Adversity"

Alexander Pope: selection from "Imitations of Horace"

Nineteenth Century

Samuel Taylor Coleridge: "The Eolian Harp"

Emily Dickinson: "I Dreaded that First Robin So"

Gerard Manley Hopkins: "The Habit of Perfection"

William Wordsworth: "There Was a Boy," "Elegiac Stanzas"

Twentieth Century

Elizabeth Bishop: "Sestina"

Amy Clampitt: "A Whippoorwill in the Woods"

Robert Frost: "The Most of It"

Yusef Komunyakaa: "Facing It"

Mary Sarton: "Lady with a Falcon"

Richard Wilbur: "Beasts," "Advice to a Prophet"

Prose

Sixteenth and Seventeenth Century

John Donne: selection from *Sermons*

Eighteenth Century

Henry Fielding: selection from *Tom Jones*

Edward Gibbon: selection from *The Decline and Fall of the Roman Empire*

Nineteenth Century

Charlotte Brontë: selection from *Shirley*

Charles Dickens: selection from *Hard Times*

John Stuart Mill: selection from *Autobiography*

William Makepeace Thackeray: selection from *Vanity Fair*

Henry David Thoreau: selection from *Walden*

Oscar Wilde: selection from "The Decay of Lying"

Twentieth Century

- James Baldwin: selection from *Go Tell It on the Mountain*
Joseph Conrad: selection from *The Secret Agent*
Don DeLillo: selection from *White Noise*
T.S. Eliot: selection from "Tradition and the Individual Talent"
Mary Wilkins Freeman: selection from "A New England Nun"
Zora Neale Hurston: selection from *Their Eyes Were Watching God*
Mary McCarthy: selection from *Cast a Cold Eye*
Virginia Woolf: selection from *Mrs. Dalloway*

Essay Passages

The following pages list the authors and the works that have been used as the basis of essay questions on past exams.

Prose Questions

- 1970 George Meredith: from the novel *The Ordeal of Richard Feverel*
1971 George Orwell: from the essay "Some Thoughts on the Common Toad"
1972 James Joyce: "Eveline" — complete short story from *Dubliners*
1973 Charles Dickens: from the novel *Hard Times* and E. M. Forster: from the novel *A Passage to India*
1974 Henry James: from the novel *What Maisie Knew*
1975 Pär Lagerkvist: "Father and I" — complete short story
1976 John Gardner: from the verse novel *Jason and Medeia*
1977 No prose passage questions
1978 Samuel Johnson: from a review of Soame Jenyns's "A Free Enquiry into the Nature and Origin of Evil"
1979 Quentin Bell: from the biography *Virginia Woolf*
1980 Ralph Ellison: from the novel *Invisible Man* and Henry James: from an essay in Lippincott's Magazine
1981 George Bernard Shaw: from a letter on the death of his mother
1982 Adlai Stevenson: a letter to the Senate of the Illinois General Assembly
1983 Thomas Carlyle: from the political lectures *Past and Present*
1984 Jane Austen: from the novel *Emma*

- 1985 Ernest Hemingway: from the novel *A Farewell to Arms*
- 1986 Charles Dickens: from the novel *Dombey and Son*
- 1987 George Eliot: from the novel *Adam Bede*
- 1988 John Cheever: "Reunion" — complete short story
- 1989 Joseph Conrad: from the novella *Typhoon*
- 1990 Joan Didion: from the essay "On Self-Respect"
- 1991 James Boswell: from the biography *The Life of Samuel Johnson*
- 1992 Tillie Olsen: from the short story "I Stand Here Ironing"
- 1993 Lytton Strachey: from "Florence Nightingale" in *Eminent Victorians*
- 1994 Sarah Orne Jewett: from the short story "A White Heron"
- 1995 Sandra Cisneros: "Eleven" a complete short story
- 1996 Nathaniel Hawthorne: from the novel *The Marble Faun*
- 1997 Joy Kogawa: from the novel *Obasan*
- 1998 George Eliot: from the novel *Middlemarch*
- 1999 Cormac McCarthy: from the novel *The Crossing*
- 2000 Joseph Addison: from *The Spectator* (1712)

Seventeen of the prose passages have come from twentieth-century writers and twelve from nineteenth-century authors. Four questions have used complete short stories, one-third from nonfictional prose.

Poetry Questions

In the five years missing in the following list, no essay question was based on a poetry passage. It is very unlikely that the exam will repeat the omission of a question based on a verse text. The following poems or excerpts from the following poems have appeared on the exams.

- 1966 Emily Dickinson: "I never lost as much but twice"
- 1967 No poetry question
- 1968 Sir Edward Dyer: "The lowest trees have tops"
- 1969 W. B. Yeats: "The Wild Swans at Coole"
- 1970 Theodore Roethke: "Elegy for Jane"
- 1971 W. H. Auden: "The Unknown Citizen"
- 1972 No poetry question
- 1973 No poetry question
- 1974 Thomas Kinsella: from "Prologue: Downstream"

- 1975 No poetry question
- 1976 Philip Larkin: "Poetry of Departures"
- 1977 D. H. Lawrence: "Piano"
- 1978 W. H. Auden: "Law Like Love"
- 1979 Louise Gluck: "For Jane Meyers" and William Carlos Williams: "Spring and All"
- 1980 Elizabeth Bishop: "One Art"
- 1981 Adrienne Rich: "Storm Warnings"
- 1982 Richard Eberhart: "The Groundhog"
- 1983 W. H. Auden: "As I Walked Out One Evening"
- 1984 No poetry question
- 1985 William Wordsworth: "There Was a Boy" and Robert Frost: "The Most of It"
- 1986 E. K. Brathwaite: "Ogun"
- 1987 Sylvia Plath: "Sow"
- 1988 John Keats: "Bright Star" and Robert Frost: "Choose something like a star"
- 1989 John Updike: "The Great Scarf of Birds"
- 1990 William Shakespeare: "How many of my subjects . . ." from Henry IV, Part II, Act III
- 1991 Emily Dickinson: "The Last Night that She Lived"
- 1992 William Wordsworth: "One summer evening, led by her" from *The Prelude*, Book I
- 1993 May Swenson: "The Centaur"
- 1994 Edgar Allan Poe: "To Helen" and H.D.: "Helen"
- 1995 John Donne: "The Broken Heart"
- 1996 Anne Bradstreet: "The Author to Her Book"
- 1997 Richard Wilbur: "The Death of a Toad"
- 1998 Eavan Boland: "It's a Woman's World"
- 1999 Seamus Heaney: "Blackberry Picking"
- 2000 Margaret Atwood: "Siren Song" and a passage from *Odyssey*

Since 1966, twentieth-century authors have written most of the poems used on the exam, though five have been chosen from the sixteenth and eighteenth centuries, and six from nineteenth-century poets. Since 1980, many of the prose and poetry questions have been based on works by women and by minority writers.

Titles from Open Response Questions*

Adapted from an original list by Norma J. Wilkerson.

Works referred to on the AP Literature exams since 1971 (specific years in parentheses).

A

- Absalom, Absalom by William Faulkner (76, 00, 10)
Adam Bede by George Eliot (06)
The Adventures of Huckleberry Finn by Mark Twain (80, 82, 85, 91, 92, 94, 95, 96, 99, 05, 06, 07, 08)
The Aeneid by Virgil (06)
Agnes of God by John Pielmeier (00)
The Age of Innocence by Edith Wharton (97, 02, 03, 08)
Alias Grace by Margaret Atwood (00, 04, 08)
All the King's Men by Robert Penn Warren (00, 02, 04, 07, 08, 09)
All My Sons by Arthur Miller (85, 90)
All the Pretty Horses by Cormac McCarthy (95, 96, 06, 07, 08, 10)
America is in the Heart by Carlos Bulosan (95)
An American Tragedy by Theodore Dreiser (81, 82, 95, 03)
American Pastoral by Philip Roth (09)
The American by Henry James (05, 07, 10)
Angels in America by Tony Kushner (09)
Angle of Repose by Wallace Stegner (10)
Anna Karenina by Leo Tolstoy (80, 91, 99, 03, 04, 06, 08, 09)
Another Country by James Baldwin (95, 10)
Antigone by Sophocles (79, 80, 90, 94, 99, 03, 05, 09)
Anthony and Cleopatra by William Shakespeare (80, 91)
Apprenticeship of Duddy Kravitz by Mordecai Richler (94)
Armies of the Night by Norman Mailer (76)
As I Lay Dying by William Faulkner (78, 89, 90, 94, 01, 04, 06, 07, 09)
As You Like It by William Shakespeare (92, 05, 06, 10)
Atonement by Ian McEwan (07)
Autobiography of an Ex-Colored Man by James Weldon Johnson (02, 05)
The Awakening by Kate Chopin (87, 88, 91, 92, 95, 97, 99, 02, 04, 07, 09)

B

- "The Bear" by William Faulkner (94, 06)
Beloved by Toni Morrison (90, 99, 01, 03, 05, 07, 09, 10)
A Bend in the River by V. S. Naipaul (03)
Benito Cereno by Herman Melville (89)
Billy Budd by Herman Melville (79, 81, 82, 83, 85, 99, 02, 04, 05, 07, 08)
The Birthday Party by Harold Pinter (89, 97)
Black Boy by Richard Wright (06, 08)
Bleak House by Charles Dickens (94, 00, 04, 09, 10)
Bless Me, Ultima by Rudolfo Anaya (94, 96, 97, 99, 04, 05, 06, 08)
The Blind Assassin by Margaret Atwood (07)
The Bluest Eye by Toni Morrison (95, 08, 09)
Bone: A Novel by Fae M. Ng (03)
The Bonesetter's Daughter by Amy Tan (06, 07)
Brave New World by Aldous Huxley (89, 05, 09, 10)
Brighton Rock by Graham Greene (79)
Broken for You by Stephanie Kallos (09)
The Brothers Karamazov by Fyodor Dostoevski (90, 08)

C

- Candida by George Bernard Shaw (80)
Candide by Voltaire (80, 86, 87, 91, 95, 96, 04, 06, 10)
The Canterbury Tales by Geoffrey Chaucer (06)
The Caretaker by Harold Pinter (85)
Catch-22 by Joseph Heller (82, 85, 87, 89, 94, 01, 03, 04, 05, 07, 08)
The Catcher in the Rye by J. D. Salinger (01, 08)
Cat on a Hot Tin Roof by Tennessee Williams (00)
Cat's Eye by Margaret Atwood (94, 08, 09)
The Centaur by John Updike (81)

Ceremony by Leslie Marmon Silko (94, 96, 97, 99, 01, 03, 05, 06, 07, 09)
The Cherry Orchard by Anton Chekhov (71, 77, 06, 07, 09, 10)
The Chosen by Chaim Potok (08)
"Civil Disobedience" by Henry David Thoreau (76)
Cold Mountain by Charles Frazier (06, 08)
The Color Purple by Alice Walker (92, 94, 95, 96, 97, 05, 08, 09)
Coming Through Slaughter by Michael Ondaatje (01)
Copenhagen by Michael Frayn (09)
The Country of the Pointed Firs by Sarah Orne Jewett (10)
Cry, The Beloved Country by Alan Paton (85, 87, 91, 95, 96, 07, 09)
Crime and Punishment by Fyodor Dostoevski (76, 79, 80, 82, 88, 96, 99, 00, 01, 02, 03, 04, 05, 09, 10)
"The Crisis" by Thomas Paine (76)
The Crossing by Cormac McCarthy (09)
The Crucible by Arthur Miller (71, 83, 86, 89, 04, 05, 09)

D

Daisy Miller by Henry James (97, 03)
Dancing at Lughnasa by Brian Friel (01)
David Copperfield by Charles Dickens (78, 83, 06)
"The Dead" by James Joyce (97)
The Death of Ivan Ilyich by Leo Tolstoy (86)
Death of a Salesman by Arthur Miller (86, 88, 94, 03, 04, 05, 07)
Delta Wedding by Eudora Welty (97)
Desire under the Elms by Eugene O'Neill (81)
Dinner at the Homesick Restaurant by Anne Tyler (97)
The Divine Comedy by Dante Alighieri (06)
The Diviners by Margaret Laurence (95)
Doctor Faustus by Christopher Marlowe (79, 86, 99, 04)
Doctor Zhivago by Boris Pasternak (10)
A Doll's House by Henrik Ibsen (71, 83, 87, 88, 95, 05, 09)
The Dollmaker by Harriet Arnot (91)
Don Quixote by Miguel de Cervantes (01, 04, 06, 08)
Dreaming in Cuban by Cristina Garcia (03)
Dutchman by Amiri Baraka/Leroi Jones (03, 06)

E

East of Eden by John Steinbeck (06)
Emma by Jane Austen (96, 08)
An Enemy of the People by Henrik Ibsen (76, 80, 87, 99, 01, 07)
Equus by Peter Shaffer (92, 99, 00, 01, 08, 09)
Ethan Frome by Edith Wharton (80, 85, 03, 05, 06, 07)
The Eumenides by Aeschylus (in The Orestia) (96)

F

The Fall by Albert Camus (81)
A Farewell to Arms by Ernest Hemingway (99, 04, 09)
The Father by August Strindberg (01)
Fathers and Sons by Ivan Turgenev (90)
Faust by Johann Goethe (02, 03)
The Federalist by Alexander Hamilton (76)
Fences by August Wilson (02, 03, 05, 09, 10)
A Fine Balance by Rohinton Mistry (03)
Fifth Business by Robertson Davis (00, 07)
The Fixer by Bernard Malamud (07)
For Whom the Bell Tolls by Ernest Hemingway (03, 06)
Frankenstein by Mary Shelley (89, 00, 03, 06, 08)
A Free Life: A Novel by Ha Jin (10)

G

A Gathering of Old Men by Ernest Gaines (00)
Germinal by Emile Zola (09)
A Gesture Life by Chang-Rae Lee (04, 05)
Ghosts by Henrik Ibsen (00, 04)
The Glass Menagerie by Tennessee Williams (71, 90, 94, 97, 99, 02, 08, 09, 10)
The God of Small Things by Arundhati Roy (10)

Going After Cacciato by Tim O'Brien (01, 06, 10)
The Golden Bowl by Henry James (09)
The Good Soldier by Ford Maddox Ford (00)
The Grapes of Wrath by John Steinbeck (95, 03, 06, 09, 10)
Great Expectations by Charles Dickens (79, 80, 88, 89, 92, 95, 96, 00, 01, 02, 03, 04, 05, 07, 08, 10)
The Great Gatsby by F. Scott Fitzgerald (82, 83, 88, 91, 92, 97, 00, 02, 04, 05, 07, 10)
Go Tell It on the Mountain by James Baldwin (83, 88, 90, 05, 09)
Gulliver's Travels by Jonathan Swift (87, 89, 01, 04, 06, 09)

H

The Hairy Ape by Eugene O'Neill (89, 0994, 97, 99, 00)
The Handmaid's Tale by Margaret Atwood (03, 09)
Hard Times by Charles Dickens (87, 90, 09)
Heart of Darkness by Joseph Conrad (71, 76, 91, 94, 96, 99, 00, 01, 02, 03, 04, 06, 09, 10)
The Heart of the Matter by Graham Greene (71)
Hedda Gabler by Henrik Ibsen (79, 92, 00, 02, 03, 05)
Henry IV, Parts I and II by William Shakespeare (80, 90, 08)
Henry V by William Shakespeare (02)
A High Wind in Jamaica by Richard Hughes (08)
The Homecoming by Harold Pinter (78, 90)
Home to Harlem by Claude McKay (10)
A House for Mr. Biswas by V. S. Naipul (10)
House Made of Dawn by N Scott Momaday (95, 06, 09)
The House of Mirth by Edith Wharton (04, 07, 10)
The House of Seven Gables by Nathaniel Hawthorne (89)
The House on Mango Street by Sandra Cisneros (08, 10)

I

The Iliad by Homer (80)
The Importance of Being Earnest by Oscar Wilde (06)
The Inheritance of Loss by Kiran Desai (10)
In the Lake of the Woods by Tim O'Brien (00)
In the Time of Butterflies by Julia Alvarez (05)
Invisible Man by Ralph Ellison (76, 77, 78, 82, 83, 85, 86, 87, 88, 89, 91, 94, 95, 96, 97, 01, 03, 04, 05, 07, 08, 09, 10)

J

Jane Eyre by Charlotte Bronte (78, 79, 80, 88, 91, 94, 95, 96, 97, 99, 00, 05, 07, 08, 10)
Jasmine by Bharati Mukherjee (99, 10)
J.B. by Archibald MacLeish (81, 94)
Joe Turner's Come and Gone by August Wilson (00, 04)
The Joy Luck Club by Amy Tan (97, 03)
Joseph Andrews by Henry Fielding (99)
Jude the Obscure by Thomas Hardy (71, 76, 80, 85, 87, 95, 04, 09, 10)
Julius Caesar by William Shakespeare (82, 97, 05, 07, 09)
The Jungle by Upton Sinclair (77, 78, 82, 88, 89, 90, 96, 09)

K

Kafka on the Shore by Haruki Murakami (08)
King Lear by William Shakespeare (77, 78, 82, 88, 89, 90, 96, 01, 03, 04, 05, 06, 08, 10)
The Kite Runner by Khaled Hosseini (07, 08, 09)

L

Lady Windermere's Fan by Oscar Wilde (09)
A Lesson before Dying by Ernest Gaines (99)
Letters from an American Farmer by de Crevecoeur (76)
Light in August by William Faulkner (71, 79, 81, 82, 83, 85, 95, 99, 03, 06)
The Little Foxes by Lillian Hellman (85, 90, 10)
Little Women by Louisa May Alcott (08)
Long Day's Journey into Night by Eugene O'Neill (90, 03, 07)
Look Homeward, Angel by Thomas Wolfe (10)
Lord Jim by Joseph Conrad (77, 78, 82, 86, 00, 03, 07)
Lord of the Flies by William Golding (85, 08)
The Loved One by Evelyn Waugh (89)
Love Medicine by Louise Erdrich (95)

"Love Song of J. Alfred Prufrock" by T. S. Eliot (85)
Lysistrata by Aristophanes (87)

M

Macbeth by William Shakespeare (83, 99, 03, 05, 09)
Madame Bovary by Gustave Flaubert (80, 85, 04, 05, 06, 09, 10)
Main Street by Sinclair Lewis (87, 09)
Major Barbara by George Bernard Shaw (79, 96, 04, 07, 09)
Man and Superman by George Bernard Shaw (81)
Mansfield Park by Jane Austen (03, 06)
Master Harold...and the Boys by Athol Fugard (03, 08, 09)
The Mayor of Casterbridge by Thomas Hardy (94, 99, 00, 02, 07, 10)
M. Butterfly by David Henry Wang (95)
Medea by Euripides (82, 92, 95, 01, 03)
The Member of the Wedding by Carson McCullers (97, 08)
The Memory Keeper's Daughter by Kim Edwards (09)
The Merchant of Venice by William Shakespeare (85, 91, 95, 02, 03)
Metamorphosis by Franz Kafka (78, 89)
Middlemarch by George Eliot (95, 04, 05, 07)
Middle Passage by V. S. Naipaul (06)
A Midsummer Night's Dream by William Shakespeare (06)
The Mill on the Floss by George Eliot (90, 92, 04)
The Misanthrope by Moliere (08)
Miss Lonelyhearts by Nathanael West (89)
Moby Dick by Herman Melville (76, 77, 78, 79, 80, 89, 94, 96, 01, 03, 04, 05, 06, 07, 09)
Moll Flanders by Daniel Defoe (76, 77, 86, 87, 95, 09)
Monkey Bridge by Lan Cao (00, 03)
The Moor's Last Sigh by Salman Rushdie (07)
Mother Courage and Her Children by Berthold Brecht (85, 87, 06)
Mrs. Dalloway by Virginia Woolf (94, 97, 04, 05, 07)
Mrs. Warren's Profession by George Bernard Shaw (87, 90, 95, 02, 09)
Much Ado About Nothing by William Shakespeare (97)
Murder in the Cathedral by T. S. Eliot (76, 80, 85, 95, 07)
"My Last Duchess" by Robert Browning (85)
My Antonia by Willa Cather (03, 08, 10)
My Name is Asher Lev by Chaim Potok (03)

N

The Namesake by Jhumpa Lahiri (09, 10)
Native Son by Richard Wright (79, 82, 85, 87, 95, 01, 04, 09)
Native Speaker by Chang-Rae Lee (99, 03, 05, 07, 08)
Never Let Me Go by Kazuo Ishiguro (09, 10)
1984 by George Orwell (87, 94, 05, 09)
No Exit by John Paul Sartre (86)
No-No Boy by John Okada (95)
Notes from the Underground by Fyodor Dostoevski (89)

O

Obasan by Joy Kogawa (94, 95, 04, 05, 06, 07, 10)
The Octopus by Frank Norris (09)
The Odyssey by Homer (86, 06, 10)
Oedipus Rex by Sophocles (77, 85, 88, 00, 03, 04)
Of Mice and Men by John Steinbeck (01)
Old School by Tobia Wolff (08)
Oliver Twist by Charles Dickens (09)
One Day in the Life of Ivan Denisovich by Alexander Solzhenitsyn (05, 10)
One Hundred Years of Solitude by Gabriel Garcia Marquez (89, 04)
One Flew Over the Cuckoo's Nest by Ken Kesey (01)
O Pioneers! by Willa Cather (06)
The Optimist's Daughter by D. H. Lawrence (94)
The Orestia by Aeschylus (90)
Orlando: A Biography by Virginia Woolf (04)
Othello by William Shakespeare (79, 85, 88, 92, 95, 03, 04, 07)
The Other by Thomas Tryon (10)
Our Mutual Friend by Charles Dickens (90)

Our Town by Thornton Wilder (86, 97, 09)
Out of Africa by Isak Dinesen (06)

P

Pale Fire by Vladimir Nabokov (01)
Pamela by Samuel Richardson (86)
A Passage to India by E. M. Forster (71, 77, 78, 88, 91, 92, 07, 09)
Paradise Lost by John Milton (85, 86, 10)
Peer Gynt by Henrik Ibsen (06)
Père Goriot by Honore de Balzac (02)
Persuasion by Jane Austen (90, 05, 07)
Phaedra by Jean Racine (92, 03)
The Piano Lesson by August Wilson (96, 99, 07, 08, 10)
The Picture of Dorian Gray by Oscar Wilde (02)
The Plague by Albert Camus (02, 09)
Prin by Vladimir Nabokov (97)
Pocho by Jose Antonio Villarreal (02, 08)
The Poisonwood Bible by Barbara Kingsolver (10)
Portrait of a Lady by Henry James (88, 92, 96, 03, 05, 07)
Portrait of the Artist as a Young Man by James Joyce (76, 77, 80, 86, 88, 96, 99, 04, 05, 08, 09, 10)
The Power and the Glory by Graham Greene (95)
Praisesong for the Widow by Paule Marshall (96)
A Prayer for Owen Meany by John Irving (09)
Pride and Prejudice by Jane Austen (83, 88, 92, 97, 08)
The Prime of Miss Jean Brodie by Muriel Spark (90, 08)
Push by Sapphire (07)
Pygmalion by George Bernard Shaw (03, 05, 08)

R

Ragtime by E. L. Doctorow (03, 07)
A Raisin in the Sun by Lorraine Hansberry (87, 90, 94, 96, 99, 07, 09)
The Rape of the Lock by Alexander Pope (81)
The Red Badge of Courage by Stephen Crane (08)
Redburn by Herman Melville (87)
The Remains of the Day by Kazuo Ishiguro (00, 03)
Reservation Blues by Sherman Alexie (08, 09)
The Return of the Native by Thomas Hardy (07)
Rhinoceros by Eugene Ionesco (09)
Richard III by William Shakespeare (79)
A River Runs Through It by Norman Maclean (08)
The Road by Cormac McCarthy (10)
Robinson Crusoe by Daniel Defoe (10)
A Room of One's Own by Virginia Woolf (76)
A Room with a View by E. M. Forster (03)
Romeo and Juliet by William Shakespeare (90, 92, 97, 08)
Rosencrantz and Guildenstern Are Dead by Tom Stoppard (81, 94, 00, 04, 05, 06, 10)

S

Saint Joan by George Bernard Shaw (95)
The Sandbox by Edward Albee (1971)
The Scarlet Letter by Nathaniel Hawthorne (71, 77, 78, 83, 88, 91, 99, 02, 04, 05, 06)
Sent for You Yesterday by John Edgar Wideman (03)
A Separate Peace by John Knowles (82, 07)
The Shipping News by E. Annie Proulx (97)
Silas Marner by George Eliot (02)
Sister Carrie by Theodore Dreiser (87, 02, 04, 09, 10)
Sister of My Heart by Chitra Banerjee Divakaruni (10)
Slaughterhouse Five by Kurt Vonnegut (91, 04)
Snow by Orhan Pamuk (09)
Snow Falling on Cedars by David Guterson (00, 10)
Song of Solomon by Toni Morrison (81, 88, 96, 00, 04, 05, 06, 07, 10)
Sons and Lovers by D. H. Lawrence (77, 90)
Sophie's Choice by William Styron (09)
The Sound and the Fury by William Faulkner (77, 86, 97, 01, 07, 08)
The Stone Angel by Margaret Laurence (96, 04)

The Stranger by Albert Camus (79, 82, 86, 04)
A Streetcar Named Desire by Tennessee Williams (91, 92, 01, 04, 07, 08, 09, 10)
The Street by Ann Petry (07)
Sula by Toni Morrison (92, 97, 02, 04, 07, 08, 10)
Surfacing by Margaret Atwood (05)
The Sun Also Rises by Ernest Hemingway (85, 91, 95, 96, 04, 05)

T

A Tale of Two Cities by Charles Dickens (82, 91, 04, 08)
Tartuffe by Moliere (87)
The Tempest by William Shakespeare (71,78, 96, 03, 05, 07, 10)
Tess of the D'Urbervilles by Thomas Hardy (82, 91, 03, 06, 07)
Their Eyes Were Watching God by Zora Neale Hurston (88, 90, 91, 96, 04, 05, 06, 07, 08, 10)
Things Fall Apart by Chinua Achebe (91, 97, 03, 09, 10)
The Things They Carried by Tim O'Brien (04, 09)
A Thousand Acres by Jane Smiley (06)
To Kill a Mockingbird by Harper Lee (08, 09)
To the Lighthouse by Virginia Woolf (77, 86, 88, 08)
Tom Jones by Henry Fielding (90, 00, 06, 08)
Tracks by Louise Erdrich (05)
The Trial by Franz Kafka (88, 89, 00)
Trifles by Susan Glaspell (00)
Tristram Shandy by Laurence Sterne (86)
The Turn of the Screw by Henry James (92, 94, 00, 02, 04, 08)
Twelfth Night by William Shakespeare (85, 94, 96)
Typical American by Gish Jen (02, 03, 05)

U

Uncle Tom's Cabin by Harriet Beecher Stowe (87, 09)
U.S.A. (trilogy) by John Dos Passos (09)

V

The Vicar of Wakefield by Oliver Goldsmith (06)
Victory by Joseph Conrad (83)
Volpone by Ben Jonson (83)

W

Waiting for Godot by Samuel Beckett (77, 85, 86, 89, 94, 01, 09)
The Warden by Anthony Trollope (96)
Washington Square by Henry James (90)
The Wasteland by T. S. Eliot (81)
Watch on the Rhine by Lillian Hellman (87)
The Way of the World by William Congreve (71)
The Way We Live Now by Anthony Trollope (06)
We Were the Mulvaneys by Joyce Carol Oates (07)
Who's Afraid of Virginia Woolf? by Edward Albee (88, 94, 00, 04, 07)
Wide Sargasso Sea by Jean Rhys (89, 92, 05, 07, 08)
The Wild Duck by Henrik Ibsen (78)
Winter in the Blood by James Welch (95)
Winter's Tale by William Shakespeare (82, 89, 95, 06)
Wise Blood by Flannery O'Connor (82, 89, 95, 09, 10)
Woman Warrior by Maxine Hong Kingston (91, 08)
The Women of Brewster Place by Gloria Naylor (09, 10)
Wuthering Heights by Emily Bronte (71,77, 78, 79, 83, 86, 88, 89, 90, 91, 92, 96, 97, 99, 01, 06, 07, 08, 10)

Z

The Zoo Story by Edward Albee (82, 01)
Zoot Suit by Luis Valdez (95)

Most Frequently Cited 1970-2010

23 Invisible Man by Ralph Ellison
18 Wuthering Heights by Emily Bronte
16 Great Expectations by Charles Dickens
15 Crime and Punishment by Fyodor Dostoevski

15 Jane Eyre by Charlotte Bronte
15 Moby Dick by Herman Melville
13 The Adventures of Huckleberry Finn by Mark Twain
13 Heart of Darkness by Joseph Conrad
12 The Great Gatsby by F. Scott Fitzgerald
12 King Lear by William Shakespeare
11 Billy Budd by Herman Melville
11 Catch-22 by Joseph Heller
11 Portrait of the Artist as a Young Man by James Joyce
10 The Awakening by Kate Chopin
10 Ceremony by Leslie Marmon Silko
10 Light in August by William Faulkner
10 The Scarlet Letter by Nathaniel Hawthorne
10 Their Eyes Were Watching God by Zora Neale Hurston
9 As I Lay Dying by William Faulkner
9 Song of Solomon by Toni Morrison
8 Anna Karenina by Leo Tolstoy
8 Antigone by Sophocles
8 Beloved by Toni Morrison
8 Bless Me, Ultima by Rudolfo Anaya
8 Candide by Voltaire
8 The Color Purple by Alice Walker
8 The Glass Menagerie by Tennessee Williams
8 The Jungle by Upton Sinclair
8 Native Son by Richard Wright
8 Othello by William Shakespeare
8 A Streetcar Named Desire by Tennessee Williams
7 The Crucible by Arthur Miller
7 Cry, The Beloved Country by Alan Paton
7 Death of a Salesman by Arthur Miller
7 Jude the Obscure by Thomas Hardy
7 Lord Jim by Joseph Conrad
7 Madame Bovary by Gustave Flaubert
7 A Passage to India by E. M. Forster
7 A Raisin in the Sun by Lorraine Hansberry
7 Rosencrantz and Guildenstern Are Dead by Tom Stoppard
7 Sula by Toni Morrison
7 Waiting for Godot by Samuel Beckett
6 All the King's Men by Robert Penn Warren
6 All the Pretty Horses by Cormac McCarthy
6 A Doll's House by Henrik Ibsen
6 An Enemy of the People by Henrik Ibsen
6 Equus by Peter Shaffer
6 Ethan Frome by Edith Wharton
6 Gulliver's Travels by Jonathan Swift
6 Hedda Gabler by Henrik Ibsen
6 The Mayor of Casterbridge by Thomas Hardy
6 Moll Flanders by Daniel Defoe
6 Obasan by Joy Kogawa
6 Portrait of a Lady by Henry James
6 The Sound and the Fury by William Faulkner
6 Sula by Toni Morrison
6 The Sun Also Rises by Ernest Hemingway
6 The Tempest by William Shakespeare
6 The Turn of the Screw by Henry James
5 Bleak House by Charles Dickens
5 The Cherry Orchard by Anton Chkhov
5 Frankenstein by Mary Shelley
5 Go Tell It on the Mountain by James Baldwin
5 Hamlet by William Shakespeare
5 Macbeth by William Shakespeare
5 Medea by Euripides
5 The Merchant of Venice by William Shakespeare
5 Mrs. Dalloway by Virginia Woolf
5 Mrs. Warren's Profession by George Bernard Shaw

5 Murder in the Cathedral by T. S. Eliot
5 The Piano Lesson by August Wilson
5 Pride and Prejudice by Jane Austen
5 Sister Carrie by Theodore Dreiser
5 Tess of the D'Urbervilles by Thomas Hardy
5 Things Fall Apart by Chinua Achebe
5 Who's Afraid of Virginia Woolf? by Edward Albee
5 Wide Sargasso Sea by Jean Rhys
5 Wise Blood by Flannery O'Connor

Shakespeare - All Plays Total = 71

2 Anthony and Cleopatra
4 As You Like It
5 Hamlet
3 Henry IV, Parts I and II
1 Henry V
4 Julius Caesar
14 King Lear
5 Macbeth
5 Merchant of Venice
1 A Midsummer Night's Dream
1 Much Ado About Nothing
8 Othello
1 Richard III
4 Romeo and Juliet
6 The Tempest
3 Twelfth Night
4 Winter's Tale

Classical Greek & Roman Literature = 27

1 The Aeneid by Virgil
8 Antigone by Sophocles
1 The Eumenides by Aeschylus
1 The Iliad by Homer
1 Lysistrata by Aristophanes
5 Medea by Euripides
3 The Odyssey by Homer
6 Oedipus Rex by Sophocles
1 The Orestia by Aeschylus

Updated 8 May 2010

*Includes both Form A and Form B

No specific works were mentioned on some of the earliest exams and others listed authors, not titles.
Specific references from 1971 have been added.

Open-ended Questions for AP English Literature, 1970-2010

1970. Choose a character from a novel or play of recognized literary merit and write an essay in which you (a) briefly describe the standards of the fictional society in which the character exists and (b) show how the character is affected by and responds to those standards. In your essay do not merely summarize the plot.

1970 Also. Choose a work of recognized literary merit in which a specific inanimate object (e.g., a seashell, a handkerchief, a painting) is important, and write an essay in which you show how two or three of the purposes the object serves are related to one another.

1971. The significance of a title such as *The Adventures of Huckleberry Finn* is so easy to discover. However, in other works (for example, *Measure for Measure*) the full significance of the title becomes apparent to the reader only gradually. Choose two works and show how the significance of their respective titles is developed through the authors' use of devices such as contrast, repetition, allusion, and point of view.

1972. In retrospect, the reader often discovers that the first chapter of a novel or the opening scene of a drama introduces some of the major themes of the work. Write an essay about the opening scene of a drama or the first chapter of a novel in which you explain how it functions in this way.

1973. An effective literary work does not merely stop or cease; it concludes. In the view of some critics, a work that does not provide the pleasure of significant closure has terminated with an artistic fault. A satisfactory ending is not, however, always conclusive in every sense; significant closure may require the reader to abide with or adjust to ambiguity and uncertainty. In an essay, discuss the ending of a novel or play of acknowledged literary merit. Explain precisely how and why the ending appropriately or inappropriately concludes the work. Do not merely summarize the plot.

1974. Choose a work of literature written before 1900. Write an essay in which you present arguments for and against the work's relevance for a person in 1974. Your own position should emerge in the course of your essay. You may refer to works of literature written after 1900 for the purpose of contrast or comparison.

1975. Although literary critics have tended to praise the unique in literary characterizations, many authors have employed the stereotyped character successfully. Select one work of acknowledged literary merit and in a well-written essay, show how the conventional or stereotyped character or characters function to achieve the author's purpose.

1975 Also. Unlike the novelist, the writer of a play does not use his own voice and only rarely uses a narrator's voice to guide the audience's responses to character and action. Select a play you have read and write an essay in which you explain the techniques the playwright uses to guide his audience's responses to the central characters and the action. You might consider the effect on the audience of things like setting, the use of comparable and contrasting characters, and the characters' responses to each other. Support your argument with specific references to the play. Do not give a plot summary.

1976. The conflict created when the will of an individual opposes the will of the majority is the recurring theme of many novels, plays, and essays. Select the work of an essayist who is in opposition to his or her society; or from a work of recognized literary merit, select a fictional character who is in opposition to his or her society. In a critical essay, analyze the conflict and discuss the moral and ethical implications for both the individual and the society. Do not summarize the plot or action of the work you choose.

1977. In some novels and plays certain parallel or recurring events prove to be significant. In an essay, describe the major similarities and differences in a sequence of parallel or recurring events in a novel or play and discuss the significance of such events. Do not merely summarize the plot.
1978. Choose an implausible or strikingly unrealistic incident or character in a work of fiction or drama of recognized literary merit. Write an essay that explains how the incident or character is related to the more realistic or plausible elements in the rest of the work. Avoid plot summary.
1979. Choose a complex and important character in a novel or a play of recognized literary merit who might on the basis of the character's actions alone be considered evil or immoral. In a well-organized essay, explain both how and why the full presentation of the character in the work makes us react more sympathetically than we otherwise might. Avoid plot summary.
1980. A recurring theme in literature is the classic war between a passion and responsibility. For instance, a personal cause, a love, a desire for revenge, a determination to redress a wrong, or some other emotion or drive may conflict with moral duty. Choose a literary work in which a character confronts the demands of a private passion that conflicts with his or her responsibilities. In a well-written essay show clearly the nature of the conflict, its effects upon the character, and its significance to the work.
1981. The meaning of some literary works is often enhanced by sustained allusion to myths, the Bible, or other works of literature. Select a literary work that makes use of such a sustained reference. Then write a well-organized essay in which you explain the allusion that predominates in the work and analyze how it enhances the work's meaning.
1982. In great literature, no scene of violence exists for its own sake. Choose a work of literary merit that confronts the reader or audience with a scene or scenes of violence. In a well-organized essay, explain how the scene or scenes contribute to the meaning of the complete work. Avoid plot summary.
1983. From a novel or play of literary merit, select an important character who is a villain. Then, in a well-organized essay, analyze the nature of the character's villainy and show how it enhances meaning in the work. Do not merely summarize the plot.
1984. Select a line or so of poetry, or a moment or scene in a novel, epic poem, or play that you find especially memorable. Write an essay in which you identify the line or the passage, explain its relationship to the work in which it is found, and analyze the reasons for its effectiveness.
1985. A critic has said that one important measure of a superior work of literature is its ability to produce in the reader a healthy confusion of pleasure and disquietude. Select a literary work that produces this "healthy confusion." Write an essay in which you explain the sources of the "pleasure and disquietude" experienced by the readers of the work.
1986. Some works of literature use the element of time in a distinct way. The chronological sequence of events may be altered, or time may be suspended or accelerated. Choose a novel, an epic, or a play of recognized literary merit and show how the author's manipulation of time contributes to the effectiveness of the work as a whole. Do not merely summarize the plot.
1987. Some novels and plays seem to advocate changes in social or political attitudes or in traditions. Choose such a novel or play and note briefly the particular attitudes or traditions that the author apparently wishes to modify. Then analyze the techniques the author uses to influence the reader's or audience's views. Avoid plot summary.
1988. Choose a distinguished novel or play in which some of the most significant events are mental or psychological; for example, awakenings, discoveries, changes in consciousness. In a well-organized essay, describe how the author manages to give these internal events the sense

of excitement, suspense, and climax usually associated with external action. Do not merely summarize the plot.

1989. In questioning the value of literary realism, Flannery O'Connor has written, "I am interested in making a good case for distortion because I am coming to believe that it is the only way to make people see." Write an essay in which you "make a good case for distortion," as distinct from literary realism. Analyze how important elements of the work you choose are "distorted" and explain how these distortions contribute to the effectiveness of the work. Avoid plot summary.

1990. Choose a novel or play that depicts a conflict between a parent (or a parental figure) and a son or daughter. Write an essay in which you analyze the sources of the conflict and explain how the conflict contributes to the meaning of the work. Avoid plot summary.

1991. Many plays and novels use contrasting places (for example, two countries, two cities or towns, two houses, or the land and the sea) to represent opposed forces or ideas that are central to the meaning of the work. Choose a novel or play that contrasts two such places. Write an essay explaining how the places differ, what each place represents, and how their contrast contributes to the meaning of the work.

1992. In a novel or play, a confidant (male) or a confidante (female) is a character, often a friend or relative of the hero or heroine, whose role is to be present when the hero or heroine needs a sympathetic listener to confide in. Frequently the result is, as Henry James remarked, that the confidant or confidante can be as much "the reader's friend as the protagonist's." However, the author sometimes uses this character for other purposes as well. Choose a confidant or confidante from a novel or play of recognized literary merit and write an essay in which you discuss the various ways this character functions in the work. You may write your essay on one of the following novels or plays or on another of comparable quality. Do not write on a poem or short story.

1993. "The true test of comedy is that it shall awaken thoughtful laughter." Choose a novel, play, or long poem in which a scene or character awakens "thoughtful laughter" in the reader. Write an essay in which you show why this laughter is "thoughtful" and how it contributes to the meaning of the work.

1994. In some works of literature, a character who appears briefly, or does not appear at all, is a significant presence. Choose a novel or play of literary merit and write an essay in which you show how such a character functions in the work. You may wish to discuss how the character affects action, theme, or the development of other characters. Avoid plot summary.

1995. Writers often highlight the values of a culture or a society by using characters who are alienated from that culture or society because of gender, race, class, or creed. Choose a novel or a play in which such a character plays a significant role and show how that character's alienation reveals the surrounding society's assumptions or moral values.

1996. The British novelist Fay Weldon offers this observation about happy endings. "The writers, I do believe, who get the best and most lasting response from their readers are the writers who offer a happy ending through moral development. By a happy ending, I do not mean mere fortunate events -- a marriage or a last minute rescue from death -- but some kind of spiritual reassessment or moral reconciliation, even with the self, even at death." Choose a novel or play that has the kind of ending Weldon describes. In a well-written essay, identify the "spiritual reassessment or moral reconciliation" evident in the ending and explain its significance in the work as a whole.

1997. Novels and plays often include scenes of weddings, funerals, parties, and other social occasions. Such scenes may reveal the values of the characters and the society in which they live. Select a novel or play that includes such a scene and, in a focused essay, discuss the

contribution the scene makes to the meaning of the work as a whole. You may choose a work from the list below or another novel or play of literary merit.

1998. In his essay "Walking," Henry David Thoreau offers the following assessment of literature: "In literature it is only the wild that attracts us. Dullness is but another name of tameness. It is the uncivilized free and wild thinking in *Hamlet* and *The Iliad*, in all scriptures and mythologies, not learned in schools, that delight us."

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

1999. 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 with 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 work of similar literary quality.

2000. Many works of literature not readily identified with the mystery or detective story genre nonetheless involve the investigation of a mystery. In these works, the solution to the mystery may be less important than the knowledge gained in the process of its investigation. Choose a novel or play in which one or more of the characters confront a mystery. Then write an essay in which you identify the mystery and explain how the investigation illuminates the meaning of the work as a whole. Do not merely summarize the plot.

2001. One definition of madness is "mental delusion or the eccentric behavior arising from it." But Emily Dickinson wrote

Much madness is divinest Sense-
To a discerning Eye-

Novelists and playwrights have often seen madness with a "discerning Eye." Select a novel or play in which a character's apparent madness or irrational behavior plays an important role. Then write a well-organized essay in which you explain what this delusion or eccentric behavior consists of and how it might be judged reasonable. Explain the significance of the "madness" to the work as a whole. Do not merely summarize the plot.

2002. Morally ambiguous characters – characters whose behavior discourages readers from identifying them as purely evil or purely good – are at the heart of many works of literature. Choose a novel or play in which a morally ambiguous character plays a pivotal role. Then write an essay in which you explain how the character can be viewed as morally ambiguous and why his or her moral ambiguity is significant to the work as a whole. Avoid mere plot summary.

2002, Form B. Often in literature, a character's success in achieving goals depends on keeping a secret and divulging it only at the right moment, if at all. Choose a novel or play of literary merit that requires a character to keep a secret. In a well-organized essay, briefly explain the necessity for secrecy and how the character's choice to reveal or keep the secret affects the plot and contributes to the meaning of the work as a whole. You may select a work from the list below, or you may choose another work of recognized literary merit suitable to the topic. Do NOT write about a short story, poem, or film.

2003. According to critic Northrop Frye, "Tragic heroes are so much the highest points in their human landscape that they seem the inevitable conductors of the power about them, great trees more likely to be struck by lightning than a clump of grass. Conductors may of course be instruments as well as victims of the divisive lightning." Select a novel or play in which a tragic figure functions as an instrument of the suffering of others. Then write an essay in which you explain how the suffering brought upon others by that figure contributes to the tragic vision of the work as a whole.

2003, **Form B.** Novels and plays often depict characters caught between colliding cultures – national, regional, ethnic, religious, institutional. Such collisions can call a character's sense of identity into question. Select a novel or play in which a character responds to such a cultural collision. Then write a well-organized essay in which you describe the character's response and explain its relevance to the work as a whole.

2004. Critic Roland Barthes has said, "Literature is the question minus the answer." Choose a novel, or play, and, considering Barthes' observation, write an essay in which you analyze a central question the work raises and the extent to which it offers answers. Explain how the author's treatment of this question affects your understanding of the work as a whole. Avoid mere plot summary.

2004, **Form B.** The most important themes in literature are sometimes developed in scenes in which a death or deaths take place. Choose a novel or play and write a well-organized essay in which you show how a specific death scene helps to illuminate the meaning of the work as a whole. Avoid mere plot summary.

2005. In Kate Chopin's *The Awakening* (1899), protagonist Edna Pontellier is said to possess "That outward existence which conforms, the inward life that questions." In a novel or play that you have studied, identify a character who outwardly conforms while questioning inwardly. Then write an essay in which you analyze how this tension between outward conformity and inward questioning contributes to the meaning of the work. Avoid mere plot summary.

2005, **Form B.** One of the strongest human drives seems to be a desire for power. Write an essay in which you discuss how a character in a novel or a drama struggles to free himself or herself from the power of others or seeks to gain power over others. Be sure to demonstrate in your essay how the author uses this power struggle to enhance the meaning of the work.

2006. Many writers use a country setting to establish values within a work of literature. For example, the country may be a place of virtue and peace or one of primitivism and ignorance. Choose a novel or play in which such a setting plays a significant role. Then write an essay in which you analyze how the country setting functions in the work as a whole.

2006, **Form B.** In many works of literature, a physical journey – the literal movement from one place to another – plays a central role. Choose a novel, play, or epic poem in which a physical journey is an important element and discuss how the journey adds to the meaning of the work as a whole. Avoid mere plot summary.

2007. In many works of literature, past events can affect, positively or negatively, the present activities, attitudes, or values of a character. Choose a novel or play in which a character must contend with some aspect of the past, either personal or societal. Then write an essay in which you show how the character's relationship to the past contributes to the meaning of the work as a whole.

2007, **Form B.** Works of literature often depict acts of betrayal. Friends and even family may betray a protagonist; main characters may likewise be guilty of treachery or may betray their own values. Select a novel or play that includes such acts of betrayal. Then, in a well-written essay, analyze the nature of the betrayal and show how it contributes to the meaning of the work as a whole.

2008. In a literary work, a minor character, often known as a foil, possesses traits that emphasize, by contrast or comparison, the distinctive characteristics and qualities of the main character. For example, the ideas or behavior of a minor character might be used to highlight the weaknesses or strengths of the main character. Choose a novel or play in which a minor character serves as a foil for the main character. Then write an essay in which you analyze how the relation between the minor character and the major character illuminates the meaning of the work.

2008, Form B. In some works of literature, childhood and adolescence are portrayed as times graced by innocence and a sense of wonder; in other works, they are depicted as times of tribulation and terror. Focusing on a single novel or play, explain how its representation of childhood or adolescence shapes the meaning of the work as a whole.

2009. A symbol is an object, action, or event that represents something or that creates a range of associations beyond itself. In literary works a symbol can express an idea, clarify meaning, or enlarge literal meaning. Select a novel or play and, focusing on one symbol, write an essay analyzing how that symbol functions in the work and what it reveals about the characters or themes of the work as a whole. Do not merely summarize the plot.

2009, Form B. Many works of literature deal with political or social issues. Choose a novel or play that focuses on a political or social issue. Then write an essay in which you analyze how the author uses literary elements to explore this issue and explain how the issue contributes to the meaning of the work as a whole. Do not merely summarize the plot.

2010. Palestinian American literary theorist and cultural critic Edward Said has written that "Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted." Yet Said has also said that exile can become "a potent, even enriching" experience. Select a novel, play, or epic in which a character experiences such a rift and becomes cut off from "home," whether that home is the character's birthplace, family, homeland, or other special place. Then write an essay in which you analyze how the character's experience with exile is both alienating and enriching, and how this experience illuminates the meaning of the work as a whole. Do not merely summarize the plot.

2010, Form B. "You can leave home all you want, but home will never leave you." —Sonsyrea Tate

Sonsyrea Tate's statement suggests that "home" may be conceived of as a dwelling, a place, or a state of mind. It may have positive or negative associations, but in either case, it may have a considerable influence on an individual. Choose a novel or play in which a central character leaves home yet finds that home remains significant. Write a well-developed essay in which you analyze the importance of "home" to this character and the reasons for its continuing influence. Explain how the character's idea of home illuminates the larger meaning of the work. Do not merely summarize the plot.

2011. In a novel by William Styron, a father tells his son that "life is a search for justice." Choose a character from a novel or play who responds in some significant way to justice or injustice. Then write a well-developed essay in which you analyze the character's understanding of justice, the degree to which the character's search for justice is successful, and the significance of this search for the work as a whole.

2011, Form B. In *The Writing of Fiction* (1925), novelist Edith Wharton states the following – "At every stage in the progress of his tale the novelist must rely on what may be called the illuminating incident to reveal and emphasize the inner meaning of each situation. Illuminating incidents are the magic casements of fiction, its vistas on infinity." Choose a novel or play that you have studied and write a well-organized essay in which you describe an "illuminating"

episode or moment and explain how it functions as a “casement,” a window that opens onto the meaning of the work as a whole. Avoid mere plot summary.

2012. “And, after all, our surroundings influence our lives and characters as much as fate, destiny or any supernatural agency.” – Pauline Hopkins, *Contending Forces*. Choose a novel or play in which cultural, physical, or geographical surroundings shape psychological or moral traits in a character. Then write a well-organized essay in which you analyze how surroundings affect this character and illuminate the meaning of the work as a whole.

AP Literature Poetry Essay Prompts (1970–2010)

1970 Poem: “Elegy for Jane” (Theodore Roethke)

Prompt: Write an essay in which you describe the speaker's attitude toward his former student, Jane.

1971 Poem: “The Unknown Citizen” (W.H. Auden)

Prompt: In a brief essay, identify at least two of the implications implicit in the society reflected in the poem. Support your statements by specific references to the poem.

1972 NO POEM 1973 (exam not available)

1974 Poem: “I wonder whether one expects...” (No poet given)

Prompt: Write a unified essay in which you relate the imagery of the last stanza to the speaker's view of himself earlier in the poem and to his view of how others see poets.

1975 NO POEM

1976 Poem: “Poetry of Departures” (Philip Larkin)

Prompt: Write an essay in which you discuss how the poem's diction (choice of words) reveals his attitude toward the two ways of living mentioned in the poem.

1977 Poem: “Piano” [2 poems with the same name] (D. H. Lawrence)

Prompt: Read both poems carefully and then write an essay in which you explain what characteristics of the second poem make it better than the first. Refer specifically to details of both poems.

1978 Poem: “Law Like Love” (W. H. Auden)

Prompt: Read the poem and the write an essay discussing the differences between the conceptions of 'law' in lines 1-34 and those in lines 35-60.

1979 Poems: “Spring And All” (William Carlos Williams) and “For Jane Meyers” (Louise Gluck)

Prompt: Read the two poems carefully. Then write a well-organized essay in which you show how the attitudes towards the coming of spring implied in these two poems differ from each other. Support your statements with specific references to the texts.

1980 Poem: “One Art” (Elizabeth Bishop)

Prompt: Write an essay in which you describe how the speaker's attitude toward loss in lines 16-19 is related to her attitude toward loss in lines 1-15. Using specific references to the text, show how verse form and language contribute to the reader's understanding of these attitudes.

1981 Poem: “Storm Warnings” (Adrienne Rich)

Prompt: Write an essay in which you explain how the organization of the poem and the use of concrete details reveal both its literal and its metaphorical meanings. In your discussion, show how both of these meanings relate to the title.

1982 Poem: “The Groundhog” (Richard Eberhart)

Prompt: Write an essay in which you analyze how the language of the poem reflects the changing perceptions and emotions of the speaker as he considers the metamorphosis of the dead groundhog. Develop your essay with specific references to the text of the poem.

1983 Poem: "Clocks and Lovers" (W. H. Auden)

Prompt: Write a well-organized essay in which you contrast the attitude of the clocks with that of the lover. Through careful analysis of the language and imagery, show how this contrast is important to the meaning of the poem.

1984 NO POEM

1985 Poems: "There Was A Boy" (William Wordsworth) and "The Most of It" (Robert Frost)

Prompt: These two poems present encounters with nature, but the two poets handle those encounters very differently. In a well-organized essay, distinguish between the attitudes (toward nature, toward the solitary individual, etc.) expressed in the poems and discuss the techniques that the poets use to present these attitudes. Be sure to support your statements with specific references.

1986 Poem: "Ogun" (E. K. Braithwaite)

Prompt: Read the poem. You will note that it has two major sections that are joined by another section lines 21-26. Write an essay in which you discuss how the diction, imagery, and movement of verse in the poem reflect differences in tone and content between the two larger sections.

1987 Poem: "Sow" (Sylvia Plath)

Prompt: Read the poem. Then write an essay in which you analyze the presentation of the sow. Consider particularly how the language of the poem reflects both the neighbor's and the narrator's perceptions of the sow and how the language determines the reader's perceptions. Be certain to discuss how the portrayal of the sow is enhanced by such features as diction, devices of sound, images, and allusions.

1988 Poems: "Bright Star" (John Keats) and "Choose Something Like a Star" (Robert Frost)

Prompt: Read the following two poems very carefully, noting that the second includes an allusion to the first. Then write a well-organized essay in which you discuss their similarities and differences. In your essay, be sure to consider both theme and style.

1989 Poem: "The Great Scarf of Birds" (John Updike)

Prompt: Write a well-organized essay in which you analyze how the poem's organization, diction, and figurative language prepare the reader for the speaker's concluding response.

1990 Poem: Soliloquy from *Henry IV, Part II* (William Shakespeare)

Prompt: In the soliloquy, King Henry laments his inability to sleep. In a well-organized essay, briefly summarize the King's thoughts and analyze how the diction, imagery, and syntax help to convey his state of mind.

1991 Poem: "The Last Night that She lived..." (Emily Dickinson)

Prompt: Write an essay in which you describe the speaker's attitude toward the woman's death. Using specific references from the text, show how the use of language reveals the speaker's attitude.

1992 Poem: "The Prelude" (William Wordsworth)

Prompt: In the passage below, which comes from William Wordsworth's autobiographical poem "The Prelude," the speaker encounters unfamiliar aspects of the natural world. Write an essay in which you trace the speaker's changing responses to his experiences and explain how they are conveyed by the poem's diction, imagery, and tone.

1993 Poem: "The Centaur" (May Swenson)

Prompt: Read the following poem carefully. Then write an essay in which you discuss how such elements as language, imagery, structure, and point of view convey meaning in the poem.

1994 Poems: "To Helen" (Edgar Allan Poe) and "Helen" (H.D.)

Prompt: The following two poems are about Helen of Troy. Renowned in the ancient world for her beauty, Helen was the wife of Menelaus, a Greek King. She was carried off to Troy by the Trojan prince Paris, and her abduction was the immediate cause of the Trojan War. Read the two poems carefully. Considering such elements as speaker, diction, imagery, form, and tone, write a well-organized essay in which you contrast the speakers' views of Helen.

1995 Poem: "The Broken Heart" (John Donne)

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

1996 Poem: "The Author to Her Book" (Anne Bradstreet)

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

1997 Poem: "The Death of a Toad" (Richard Wilbur)

Prompt: Read the following poem carefully. Then write a well-organized essay in which you explain how formal elements such as structure, syntax, diction, and imagery reveal the speaker's response to the death of a toad.

1998 Poem: "It's a Woman's World" (Eavan Boland)

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

1999 Poem: "Blackberry-Picking" (Seamus Heaney)

Prompt: Read the following poem carefully, paying particular attention to the physical intensity of the language. Then write a well-organized essay in which you explain how the poet conveys not just a literal description of picking blackberries but a deeper understanding of the whole experience. You may wish to include analysis of such elements as diction, imagery, metaphor, rhyme, rhythm, and form.

2001 Poems: "Douglass" by Paul Laurence Dunbar and "London, 1802" by William Wordsworth

Prompt: In each of the following poems, the speaker responds to the conditions of a particular place and time – England in 1802 in the first poem, the United States about 100 years later in the second. Read each poem carefully. Then write an essay in which you compare and contrast the two poems and analyze the relationship between them.

2002 Poem: "The Convergence of the Twain" (Thomas Hardy)

Prompt: Read the following poem carefully. Then, taking into consideration the title of the poem, analyze how the poetic devices convey the speaker's attitude toward the sinking of the ship.

2002B Poem: "If I Could Tell You" (W. H. Auden)

Prompt: The following poem is a villanelle, a form having strict rules of rhyme, meter, and repetition. Read the poem carefully. Then write a well-organized essay in which you analyze how the formal elements of the poem contribute to its meaning.

2003 Poems: "ΕΡΩΣ" (Robert Bridges) and "Eros" (Anne Stevenson)

Prompt: The following poems are both concerned with Eros, the god of love in Greek mythology. Read the poems carefully. Then write an essay in which you compare and contrast the two concepts of Eros and analyze the techniques used to create them.

2003B Poem From *Modern Love* (George Meredith)

Prompt: The following poem is taken from *Modern Love*, a poetic sequence by the English writer George Meredith. Read the poem carefully. Then write a well-organized essay in which you analyze how the poet conveys a view of "modern love."

2004 Poems: "We Grow Accustomed to the Dark" (Emily Dickinson) and "Acquainted with the Night" (Robert Frost)

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

2004B Poem: "Crossing the Swamp" (Mary Oliver)

Prompt: Read the following poem carefully. Then, in a well-written essay, analyze the techniques the poet uses to develop the relationship between the speaker and the swamp.

2005 Poem: "The Chimney Sweeper" [1789 and 1794 versions] (William Blake)

Prompt: The poems below, published in 1789 and 1794, were written by William Blake in response to the condition of chimney sweeps. Usually small children were forced inside chimneys to clean their interiors. Read the two poems carefully. Then, in a well-written essay, compare and contrast the two poems, taking into consideration the poetic techniques Blake uses in each.

2005B Poems: "Five A.M." (William Stafford) and "Five Flights Up" (Elizabeth Bishop)

Prompt: Carefully read the two poems below. Then in a well-organized essay compare the speakers' reflections on their early morning surroundings and analyze the techniques the poets use to communicate the speakers' different states of mind.

2006 Poem: "Evening Hawk" (Robert Penn Warren)

Prompt: Read the following poem carefully. Then write a well-organized essay in which you analyze how the poet uses language to describe the scene and to convey mood and meaning.

2006B Poem: "To Paint a Water Lily" (Ted Hughes)

Prompt: Read the following poem carefully. Then write an essay discussing how the poet uses literary techniques to reveal the speaker's attitudes toward nature and the artist's task.

2007 Poems: "A Barred Owl" (Richard Wilbur) and "The History Teacher" (Billy Collins)

Prompt: In the following two poems, adults provide explanations for children. Read the poems carefully. Then write an essay in which you compare and contrast the two poems, analyzing how each poet uses literary devices to make his point.

2007B Poem: "Here" (Philip Larkin)

Prompt: Read the following poem carefully. Then, write a well-organized essay in which you analyze the techniques the poet uses to convey his attitude toward the places he describes.

2008 Poems "When I Have Fears" (John Keats) and "Mezzo Cammin" (Henry Wadsworth Longfellow)

Prompt: In the two poems below, Keats and Longfellow reflect on similar concerns. Read the poems carefully. Then write an essay in which you compare and contrast the two poems, analyzing the poetic techniques each writer uses to explore his particular situation.

2008B Poems: "Hawk Roosting" (Ted Hughes) and "Golden Retrievals" (Mark Doty)

Prompt: The following two poems present animal-eye views of the world. Read each poem carefully. Then write an essay in which you analyze the techniques used in the poems to characterize the speakers and convey differing views of the world.

2009 Speech from *Henry VIII* (William Shakespeare)

Prompt: In the following speech, Cardinal Wolsey considers his sudden downfall from his position as advisor to the king. Spokesmen for the king have just left Wolsey alone on stage. Read the speech carefully. Then write a well-organized essay in which you analyze how Shakespeare uses elements such as allusion, figurative language, and tone to convey Wolsey's complex response to his dismissal from court.

2009B Poem: "Icarus" (Edward Field)

Prompt: The following poem makes use of the Greek myth of Daedalus and Icarus. Read the poem carefully. Then write an essay in which you analyze how Field employs literary devices in adapting the Icarus myth to a contemporary setting.

2010 Poem: "The Century Quilt" (Marilyn Nelson Waniek)

Prompt: Write an essay analyzing how Waniek uses literary techniques to develop the complex meanings that the speaker attributes to The Century Quilt. You may wish to consider such elements as structure, imagery, and tone.

2010B Poems: "To Sir John Lade, on His Coming of Age" (Samuel Johnson) and "When I Was One-and-Twenty" (A. E. Housman)

Prompt: Each of the two poems below is concerned with a young man at the age of twenty-one, traditionally the age of adulthood. Read the two poems carefully. Then write a well-organized essay in which you compare and contrast the poems, analyzing the poetic techniques, such as point of view and tone, that each writer uses to make his point about coming of age.

AP Literature Prose Essay Prompts (1970–2010)

NOTE: From 1956 (the first official administration of AP tests) through 1979, all AP English examinees took the same test. In 1980, separate Language and Literature exams began to be offered. The passages for the following prose essay prompts are from a variety of novels, essays, short stories, and nonfiction sources.

- 1970 Meredith's "Ferdinand and Miranda" from *The Ordeal of Richard Ferval*: Show how the young woman and the young man in the passage are made to seem naturally suited for one another.
- 1971 Orwell's "Some Thoughts on the Common Toad": Demonstrate how the speaker establishes his attitude toward the coming of spring.
- 1972 Joyce's "Eveline" from *Dubliners*: Explain how the author prepares his reader for Eveline's final inability or unwillingness to sail to South America with Frank. Consider at least two elements of fictions such as theme, symbol, setting, image, characterization, or any other aspects of the narrative artist's craft.
- 1973 Dickens' *Hard Times*: Explain how the author's presentation of details is intended to shape the reader's attitudes toward the place he describes — Coketown and the caves. Give specific attention to the function of word choice, imagery, phrasing, and sentence structure.
- 1974 Henry James's *What Maisie Knew*: In the opening lines of the passage we are told the "new arrangement was inevitably confounding" to Maisie. Write a descriptive or narrative piece which presents a person who is undergoing a new experience that is confounding.
- 1975 Lagerkvist's *The Marriage Feast*: Define and discuss the subject of the story. Direct your remarks to the significance of the events described.
- 1976 Work/author unknown: Characterize briefly the world and way of life described in the passage, discuss the effect of the passage as a whole, and analyze those elements that achieve this effect.
- 1977 No prose selection (instead, had the following prompt: A character's attempt to recapture or reject the past is important in many plays, novels, and poems. Choose a work in which a character views the past with such feelings as reverence, bitterness, or longing. Show with clear evidence how the character's view of the past is used to develop a theme in the work.)
- 1978 Johnson's "Review of 'A Free Enquiry Into The Nature and Origin of Evil'": Analyze Samuel Johnson's attitude toward writer Soame Jenyns and treatment of Jenyns' argument.
- 1979 Quentin Bell on the Woolf family: Show how style reveals feelings about family.
- 1980 Two funerals: Compare the different authors' attitudes by examining diction and choice of detail; also discuss their effect on the reader.

- 1981 George Bernard Shaw on his mother's cremation: Analyze how diction and detail convey attitude.
- 1982 Stevenson's "Cat Bill": Analyze strategies that make the argument effective for his audience.
- 1983 Thomas Carlyle's "Work": Examine how he uses language to convince the reader of the rightness of his position.
- 1984 Austen's *Emma*: Explain how passage characterizes Emma more than Harriet.
Mailer's "Death of Benny Paré": Explain and analyze effect on reader and how diction, syntax, imagery, and tone produce that effect. (Two prose prompts; no poem)
- 1985 Hemingway's *A Farewell to Arms*: Compare two drafts of a passage from *A Farewell to Arms* and analyze the effect of revisions.
- 1986 Dickens' *Dombey and Son*: Define narrator's attitude toward characters through imagery, diction, narrative structure, choice of detail.
- 1987 George Eliot's "Leisure" from *Adam Bede*: Describe her two views of leisure and discuss stylistic devices she uses to convey those views.
- 1988 Updike's "Reunion": Analyze blend of humor, pathos, and grotesque in their story.
- 1989 Conrad's "Captain MacWhirr" from *Typhoon*: Define attitude of speaker toward Captain and analyze techniques he uses to define Captain's character.
- 1990 Didion's "Self-deception - Self-respect": Show how style and tone help convey attitude.
- 1991 Boswell's *The Life of Samuel Johnson*: Discuss the ways Boswell differentiates between the writing of Addison and Johnson.
- 1992 Beginning and ending of Tillie Olsen's "I Stand Here Ironing": Analyze the narrative techniques and other resources of language Olsen uses to characterize the mother and her attitude.
- 1993 Lytton Strachey's conception of Florence Nightingale: Define Strachey's view and analyze how he conveys it.
- 1994 Sarah Jewett's "A White Heron": Show how the author dramatizes the young heroine's adventure using diction, imagery, narrative pace, and point of view.
- 1995 Sandra Cisneros' "Eleven": Show how the author uses literary techniques to characterize Rachel.

- 1996 Hawthorne's "Judge Pyncheon" from *House of the Seven Gables*: Analyze how the narrator reveals the character of Judge Pyncheon. Emphasize such devices as tone, selection of detail, syntax, point of view.
- 1997 Joy Kogawa's *Obasan*: Analyze how changes in perspective and style reflect the narrator's complex attitude toward the past. Consider elements such as point of view, structure, selection of detail, and figurative language.
- 1998 George Eliot's *Middlemarch*: Write an essay in which you characterize the narrator's attitude toward Dorothea Brooke and analyze the literary techniques used to convey this attitude.
- 1999 Cormac McCarthy's *The Crossing*: Show how the author's techniques convey the impact of the experience on the main character.
- 2000 Joseph Addison's *The Spectator* (March 4, 1712): Analyze how the language of the passage characterizes the diarist and his society and how the characterization serves Addison's satiric purpose. Consider such elements as selection of detail, repetition, and tone.
- 2001 Henry Fielding's *Tom Jones* (1749): Analyze the techniques that Fielding employs in this scene to characterize Mr. Allworthy and Mrs. Deborah Wilkins.
- 2002 Alain de Botton's *Kiss and Tell*: Write an essay in which you analyze how the author produces a comic effect.
- 2002B Annie Proulx's *The Shipping News*: Note the author's use of such elements as diction, syntax, imagery, and figurative language. Analyze how the author's use of language generates a vivid impression of Quoye as a character.
- 2003 Mavis Gallant's "The Other Paris": Explain how the author uses narrative voice and characterization to provide social commentary.
- 2003B Joyce Carol Oates's *We Were the Mulvaney* (1996): Analyze the literary techniques Oates uses to characterize the speaker, Judd Mulvaney. Support with specific references to the passage.
- 2004 Henry James's "The Pupil" (1891): Analyze the author's depiction of the three characters and the relationships among them. Pay particular attention to tone and point of view.
- 2004B Elizabeth Gaskell's *Mary Barton* (1848): This is from a novel about mill workers living in Manchester, England, in the 1840's. Analyze how Gaskell uses elements such as point of view, selection of detail, dialogue, and characterization to make a social commentary.
- 2005 Katharine Brush's "Birthday Party" (1946): Write an essay in which you show how the author uses literary devices to achieve her purpose.

- 2005B Norris' *McTeague: A Story of San Francisco*: Discuss how the characterization in the passage reflects the narrator's attitude toward McTeague. Consider such elements as diction, tone, detail, and syntax.
- 2006 Oscar Wilde's *Lady Windermere's Fan* (1892): Analyze how the playwright reveals the values of the characters and the nature of their society.
- 2006B From "a nineteenth-century novel": Discuss how the narrator's style reveals his attitudes toward the people he describes.
- 2007 Dalton Trumbo's *Johnny Got His Gun*: Analyze how Trumbo uses such techniques as point of view, selection of detail, and syntax to characterize the relationship between the young man and his father.
- 2007B Seamus Deane reflecting on his childhood experiences with books and writing: Analyze how Deane conveys the impact those early experiences had on him.
- 2008 Aran from Anita Desai's *Fasting, Feasting* (1999): Analyze how the author uses such literary devices as speech and point of view to characterize Aran's experience.
- 2008B Jane Austen's *Northanger Abbey* (1818): Analyze the literary techniques Austen uses to characterize Catherine Morland.
- 2009 Ann Petry's *The Street* (1946): Analyze how Petry establishes Lutie Johnson's relationship to the urban setting through the use of literary devices such as imagery, personification, selection of detail, and figurative language.
- 2009B Zora Neale Hurston's *Seraph on the Suwanee* (1948): Analyze the literary techniques Hurston uses to describe Sawley and to characterize the people who live there.
- 2010 Maria Edgeworth's *Belinda* (1801): The narrator provides a description of Clarence Harvey, one of the suitors of the novel's protagonist, Belinda Portman. Read the passage carefully. Then write an essay in which you analyze Clarence Harvey's complex character as Edgeworth develops it through such literary techniques as tone, point of view, and language.
- 2010B Maxine Clair "Cherry Bomb": Write an essay in which you analyze how Clair uses literary techniques to characterize the adult narrator's memories of her fifth-grade summer world.

Seniors' Advice to the New AP Teacher
University High School Class of 2000

I asked seniors to introduce a new AP teacher to the techniques that they thought worked best. Seniors from six AP classes wrote these "do" and "don't" suggestions individually or in small groups. Most suggest what one should do, unless otherwise stated. Comments are categorized and edited for length.

Interaction with Students

1. Be willing to give personal attention to students who ask for or need it.
2. Let students explore their own style while providing a firm backbone of knowledge to support them.
3. Bring your own experience to class.
4. Seniors work best with others. Group work is a good idea.
5. Use humor (wisely). Please joke with us and be yourself. We respect teachers who don't hold themselves on a pedestal to us.
6. Be respectful of students' opinions. Respect the students and they will return that respect.
7. Treat students as equals, not children.
8. Don't expect us to be motivated all the time. We are, after all, high school seniors who get lazy.
9. Understand that it's not always possible for the students to make your class the top priority at all times. This does not insinuate a lack of respect.
10. Don't assume that everyone in the class understands things just because the loudest people do.... It's usually the quiet people who just let things go over their heads.
11. Don't oversimplify what you teach. We are capable of learning difficult concepts and if we are confused we will ask.
12. Have patience.
13. Don't under or overestimate any student. Learn their capabilities and bring them as far as you can in the time allotted.
14. Create an upbeat atmosphere because most of us are sleep deprived and would fall asleep otherwise.
15. Realize that seniors are generally a divided bunch. Not everyone appreciates the same things, or the same methods of teaching.
16. Be happy. Don't act like it's a chore to be teaching us.
17. Be organized so that nobody loses papers or tests.
18. Be able to say "I don't know." Don't be afraid to make mistakes. This lets a student see that teachers are human and allows them to feel more comfortable. This can result in better discussions and learning experiences.
19. Be prepared.
20. Don't cry in class.
21. Get to know your students. Don't limit yourself to having a teacher-student relationship. Be friendly.
22. Learn from your students.

Policies

1. Do keep class under control (quiet and respectful) but don't make a big deal over bathrooms, eating.
2. Care, but don't take spring semester ditching personally.
3. Follow through on cheating policy.
4. Within your policy, be flexible, be fair.
5. Assignments due at the end of the day are more likely to be turned in than those due at the end of the class period.
6. Be sure that the syllabus and grading policy are mutually understood.

Literature

1. Have a healthy understanding of the material you're teaching.
2. Don't teach a book, but guide us through it and let us discover things for ourselves.
3. Draw a connection between the work and its relevance to real world.
4. Read all major novels in the first semester.
5. Don't spend too much time on any particular book. Students quickly lose interest.
6. Post-modern anything should be removed from the curriculum.
7. The more you stray from the district guidelines the better.
8. With seniors, assign less work and more reading.
9. Teach what you love.

Class Discussion

1. More open discussion on the novel we read. Some students find it difficult to make rhetorical and literary analysis without external insight.
2. More class discussions. Student participation is important.
3. Give fewer lectures—the class must be interactive.
4. Don't penalize people if they disagree.
5. Instead of lecturing on how we should think, work with us so we can develop our own thoughts.

Writing

1. Let students share work with others for feedback and recognition.
2. Assign lots and lots of reading and in-class writing.
3. Always criticize constructively.
4. Be willing to spend time on an individual basis with students who would like a little help with something that they are working on.
5. Assign things more than one day before they are due.

Grading

1. Don't let personal style affect grading
2. Allow essay grades to be revised.
3. Feedback on papers when necessary
4. Watch out for people who cry about the excuses they have for grades. It is just to make you feel sorry for them so they can get a better grade they don't deserve. Don't fall for their schemes.

Assignments

1. Allow for creativity (I love "poems du jour").
2. Don't make tests that are too long to finish in the period!
3. Assignments should all be truly beneficial, no worksheets or busywork. We will do homework that we find thought provoking (most of the time).
4. Vocabulary quizzes on AP vocabulary help a lot when we write essays and on the APs.
5. Accept late assignments. There are often other circumstances that prevent an otherwise good student from being able to meet all deadlines.
6. Do have journals at the beginning of the year.
7. Be very clear and specific about what you expect on assignments. Students sometimes get creative and if something is not specifically stated as a requirement, they may adapt it to fit their ideas. Also, allow assignments that students can be creative on. This really helps to make projects more fun.

The AP Test

1. Throughout the entire year, not just the last few weeks, focus on the AP test. (skills?)
2. Give a lot of timed writings but discuss them afterwards.
3. Don't overdose on poetry.
4. If you take the AP you should not have to take the final.

Pace

1. Unless you want a senior uprising, do not start easy and build up to a climax at the end of the semesters.
2. Allow flexibility on assignments due dates—we have busy lives.
3. Be understanding that we have other things going on besides your class.
4. We are not superhuman—do not assign too much work.
5. Realize that a majority of seniors also have after-school jobs.
6. For a senior class, be flexible at the end of the year. AP exams and finals place a lot of stress on seniors in addition to graduation, prom, etc.
7. Keep the class working hard, but make sure it keeps their interest.