

CALCULATING THE AP EXAM SCORE

PRE-DETERMINED:

Total points possible = 150

Essay section = 55% (82.5 points)

Multiple-choice section = 45% (67.5 points)

Essay section					
TOTAL		Each Essay		Each point (on the 9-point scale)	
<i>points</i>	<i>percent</i>	<i>points</i>	<i>percent</i>	<i>points</i>	<i>percent</i>
82.5	55 %	27.5	18 %	3.0556	2.04 %

Multiple-choice section					
TOTAL		Each passage*		Each question	
<i>points</i>	<i>percent</i>	<i>points</i>	<i>percent</i>	<i>points</i>	<i>percent</i>
67.5	45 %	13.5	9 %	1.2272	.818 %
		* assumes, <i>incorrectly</i> , that all passages count equally			



UCLA

March 4, 1999

Judy Curtis, AVID Regional Program
San Bernardino County Superintendent of Schools
601 North E Street
San Bernardino, CA 92410

Dear Judy,

I am sorry to have taken so long to get back to you about AP and Honors courses. This is our critical reading time period. I hope my comments will be helpful as you think about the impact of these courses on a student's academic record.

Given the competitive nature of admissions at UCLA, we have well beyond 35,500 applications for a class of 4,000; we must try to identify the students who are academically the strongest. We do this because Regental Policy mandates that a minimum of 50% up to a maximum of 75% of students admitted must come from this group.

Our review process looks at SAT or ACT, SAT II scores, number of college preparatory courses, preparation in specific critical disciplines such as math and English, and the number of honors, college and AP courses a student takes. The latter become very important in the review because a student who has complete college level work by the end of the junior year of high school is, in our minds, exceptionally well prepared. Thus, students who complete AP courses and pass the test with a 3-5 are not only outstanding but also the norm for UCLA. They are ranked among the highest in our review. In Fall 1998 we enrolled 380 students who were full sophomores because of their AP units.

By Winter quarter 1999, 18% of our freshmen had reached sophomore standing because of their AP units. Thus a very large number of our students come with a full quarter of AP credits. The next most critical piece of information about students taking AP is that they have taken the AP test, even if they receive a 1 or 2 score. We know a student is participating fully in the AP course when s/he takes the test. A student taking the class without testing offers the least valuable profile for us when we review records.

The next level we would turn to is the student with Honors. We hope students only list the approved Honors courses, but we know that they tend to inflate the number of Honors and include all the ones they have taken. (We try to catch these.) But we have evidence that students who complete AP and the AP test are more likely to succeed at the University. Thus our greatest weight is placed on the AP tests with 3-5 scores, then AP tests with 1-2 scores, then AP classes and Honors classes which are basically treated the same without corroboration of the test.

Please let me know if there is any further information that I can provide you with to clarify our position regarding AP.

Sincerely,
[signed]

Rae Lee Siporin
Director, Undergraduate Admissions and Relations with Schools

Close Reading: Real Preparation for Multiple-Choice Tests



by Jane Schaffer
San Diego, California

Taking a Different Tack

For some years, the English Vertical Team at my school has been concerned about our students' multiple-choice scores on AP Exams and other reading assessments. We were giving practice sets from previous AP Exams, but we didn't see much growth. We decided to take a different tack and began doing focused close reading assignments, asking open-ended reading questions that required sophisticated textual analysis.

At first, we looked at published materials designed for higher-order reading skills, but we found little on the market that suited our purposes. So, we wrote our own. Commercially available lessons asked, "What do you think was going on in Jack's head in *Lord of the Flies* when he looked at his reflection?" We wanted more analysis of the writer's choices and the kind of effect those choices created, so we deepened the question by asking, "When Jack looks at his reflection first in the pool and later in the coconut shell, what kind of light appears in the shell that wasn't present in the pool? What effect does Golding create here, and why does he create it?" The idea worked. Born from frustration, our approach to reading instruction can be used by any AP teacher.

We follow several steps in producing close reading exercises:

- First, we identify key passages from the assigned reading. Shorter passages are more successful than longer ones.
- Second, we write close reading questions for them, borrowing from AP multiple-choice stems, and assign them in class. We have learned that generic reading prompts asking about sequence or inference, for example, do not elicit higher order analysis. We write text-specific questions that require students to search the story for the information. "What is the main idea of the first paragraph?" is not nearly as effective as "How does Hawthorne describe the throng in the prison scene, and how does this description tell you his attitude toward the group?" If students can answer without looking back at the book, then we have written a study question, good in its own right, but not a close reading one. Students often must read a passage two or three times. They balk at this -- "We already read that page!" -- but they need to learn that good readers often reread challenging texts.

- Third, we revise our question sets based on feedback from the class. They always show us what we need to clarify and polish.

Writing Your Own Assignments

The best way to write close reading assignments is to work as a group with colleagues who teach the same literature. Our most productive session was a release day where five of us went off-campus to work. The synergy led us to questions that none would have thought of alone. Even working together, we realized how difficult it was to phrase the questions correctly to help our students achieve a greater understanding of the piece.

When students begin a close reading exercise, they annotate the passage and make observations in the margins. They have little experience in doing this, so we model the process for them. If duplicating is an issue at your school, it needs to be solved. Students have to have their own copies of materials to mark.

Sometimes we use a passage before starting the book. For example, at the beginning of *The Scarlet Letter*, we read the prison door scene to establish theme and tone. At other times, we might return to a selection that the class read several days before or assign the same excerpt twice to focus on an author's narrative technique. The only recommendation we have is that you not assign two or three days' worth in a row. Analyzing a passage is an intense process, one that students don't sustain well day after day. We average three to five excerpts per novel or play, fewer with short stories or essays. Poetry is an exception; by its very nature, it demands many questions. At first, we work as a class, then in pairs or small groups, and finally as independent work.

Our multiple-choice averages have moved up steadily over the last few years. By AP Exam time, our students are well versed in good reading skills and much more confident about handling the challenge of the multiple-choice section on any AP Exam.

Jane Schaffer taught AP English for 24 years in San Diego and served as an AP reader for 12 years. She retired recently in order to focus on teacher training full-time. She has published several articles about teaching English, including "Peer Response That Works" in the Journal of Teaching Writing, 1996; "Strategies for Critical Reading in English" in Making Sense: Teaching Critical Reading Across the Curriculum, 1993; and "Improving Discussion Questions: Is Anyone Listening?" in the English Journal, April 1989.

<http://apcentral.collegeboard.com/members/article/1,1282,149-0-0-11289,00.html>

STRATEGIES FOR PRACTICE WITH MULTIPLE-CHOICE

from the Electronic Discussion Group

Give the students the MC questions and in groups of two have them answer the questions. The catch - don't give them the piece until *after* they have answered the questions. It teaches the kids to use logic and to think critically to eliminate answers and make intelligent guesses. I passed out the piece after and we discussed their thought processes.

Pat Allison

The multiple choice test is essentially a vocabulary test; if they know the vocabulary, they will be fine. I have my students take a practice test and write down every word they don't know in a question or an answer. That is our vocabulary list for the next two weeks; then we do it again. Make every multiple-choice practice test that you use a vocabulary lesson.

Have students talk about systems: Do you read the questions first? Do you scan them? Do you do all the really easy ones first and return to the others? Different test coaches have different preferences. Discuss these strategies, have students try them out, and find the method that works best for each of them.

Donna Anglin

Have students individually complete one passage of an AP multiple choice practice (around 15 questions). Then have them work in teams; each team must come to consensus on each question.

Hand each team laminated answer choice cards different color background for each choice. Have "A" on a red card, for example. As you read out the question stem, the teams raise their answers. Call on teams randomly for brief explanations. Finally, tally the score for each team.

Jodi Grimes

Work with students to group the questions according to what the questions are looking for (word or phrase whose closest meaning is — ; antecedent is ; main point of passage is; etc.). That exercise alone made the overall multiple choice section more manageable.

Give students a copy of a past test. In small groups they come up with 10 to 12 kinds of questions that the test asks. List those on the board, and then have the class come up with a master list. Occasionally have them make up one good multiple-choice question based on a reading they're doing. You might specify what *type* of question they are to write, so that they don't stay with only one. Collect them and distribute the best for the class to do or put them on an overhead that they work on together. They come to see that if they make up easy, surface type questions, theirs won't be "chosen" as examples-- they have to dig deeper.

Marcia Gregorio

Start with easy multiple choice questions that we as teachers could make up for them and gradually building in difficulty to the College Board tests. Have the students do the tests for practice only and keep their scores in a notebook. Let them use dictionaries and AP terms lists when they take the tests. After they finish, give them the answers, and have them work in small groups to determine why the right answer was right. Do not let them waste time arguing why their wrong answer *should* be right. Then have the class convene and go over whatever they couldn't resolve in the groups. Consider, too, having the kids make up their own multiple choice tests.

Betty Montague

AP English Study Skills

How to Prepare for AP English Examinations

You've been studying for years, almost since the days you got out of Dr. Seuss books. Is there some new, exotic set of study skills you need to do well in Advanced Placement courses and exams? No...and yes. No, because the general skills of reading and writing you've gained are fundamental for advanced work. Yes, because AP courses are at a college level. They require more complex skills at a higher level of difficulty.

Following is a quick study primer with tips on reading and writing, as well as preparing for AP English Examinations.

Reading

In AP English, you may feel you have never been given so much to read. AP English demands plenty of serious reading, and you might be tempted to “speed-read.” You may try to scan paragraphs and pages as fast as you can while hunting for main ideas. In a word: Don't. First, main ideas usually aren't quickly accessible from “speed-reading” complex texts.

Also, if you race through good writing, you are likely to miss the subtlety and complexity. A paragraph of text by Frederick Douglass or Joyce Carol Oates, a poem by Auden, or a drama by Shakespeare cannot be appreciated—or even minimally understood—without careful, often-repeated readings.

In reading your AP assignments, keep in mind to:

- *Read slowly*
- *Reread complex and important sentences*
- *Ask yourself often, “What does this sentence, paragraph, speech, stanza, or chapter mean?”*

Make Your Reading Efficient

How can you balance the careful reading AP English requires with your demanding chemistry and calculus workloads, plus get in play practice, soccer games, and whatever else you've got on your busy schedule? We've compiled some helpful tips to make your AP reading more efficient, fun, and productive.

Get a head start. Obtain copies of as many assigned texts as you can. Then you won't waste time searching for a text when you absolutely need it.

➤ *Preview important reading assignments.*

By previewing, you carefully note:

- *the exact title*
- *the author's name*
- *the table of contents*
- *the preface or introduction—this section often states the author's purpose and themes*
- *in essays and certain types of prose, the final paragraph(s).*

➤ *Pause to consider the author's principal ideas and the material the author uses to support them.*

Such ideas may be fairly easy to identify in writings of critical essayists or journalists, but much more subtle in the works of someone like Virginia Woolf or Emily Dickinson.

➤ *Know the context of a piece of writing.*

This technique will help you read with greater understanding and better recollection. A knowledge of the period in which the authors lived and wrote enhances your understanding of what they have tried to say and how well they succeeded. When you read John Steinbeck's *The Grapes of Wrath*, find other sources to learn about the horrible conditions for migrant laborers in California in the 1930s.

➤ *Read text aloud.*

Slow down when you are having trouble with poetry or important passages, and read them aloud. You can more easily determine tone, for example.

➤ *Reread difficult material to help you understand it.*

Complex issues and elegant expression are not always easily caught on a first reading. Form the habit of consulting your dictionary, the thesaurus, the encyclopedia, the atlas, and the globe. Through these resources, you'll discover new ideas and knowledge. Lots of high-quality computer software is available, too.

To understand and appreciate much of English and American literature, you should have some acquaintance with the major themes of Judaic and Christian religious traditions and with Greek and Roman mythology. These religious concepts and stories have influenced and informed first English and then American literary traditions from the Middle Ages through modern times.

If you are studying Literature and Composition, you should also study extensively several representative works from various genres and periods from the Renaissance forward. You are advised to concentrate on works of recognized literary merit, worthy of scrutiny because of their richness of thought and language.

Writing

Writing is central to both AP English courses and examinations. Both courses have but two goals, to provide you with opportunities to become skilled, mature, critical readers and practiced, logical, clear, and honest writers.

In AP English, writing is taught as “process”—that is, thinking, planning, drafting the text, reviewing, discussing, redrafting, editing, polishing, and finishing. It’s also important that AP students learn to write “on call” or “on demand.” Learning to write critical or expository essays on call takes time and practice.

Here are some key guidelines to remember in learning to write a critical essay:

- *Make use of the text given to you to analyze.*
- *Quote judiciously from it to support your observations.*
- *Be logical in your exposition of ideas.*
- *Use evidence from the text to strengthen your analysis.*

If you acquire these skills—organizing ideas, marshalling evidence, being logical in analysis, and using the text judiciously—you should have little trouble writing your essays on the AP Examination. Practice in other kinds of writing—narrative, argument, exposition, and personal writing—all have their place alongside practice in writing on demand.

As you study and practice writing, you’ll want to consider the following points.

Your reading directly influences your writing skills and habits. If you sat down and read the complete three-volume edition of Edward Gibbon’s *Decline and Fall of the Roman Empire* and wrote a paper about it, your writing style would probably take on the sound of Gibbon’s with great series of elegant phrases and clauses and an elevated, lofty tone. Read with omnivorous relish and you won’t even have to be taught how to write. It will come naturally.

Writing at its best is great fun. When you have penned what you think is a great sentence or clean, logical paragraph, read it over to yourself out loud. Enjoy it. Delight in the ideas, savor the diction, and let the phrases and clauses roll around in your mind. Claim it as part of your self. You will discover you have a voice worthy of respect.

Take a tip from E. M. Forster. He is reputed to have said that he never knew clearly what it was he thought until he spoke it; and once he had said it, he never knew clearly what it was that he said until he had written it down. Then, Forster noted, he could play with it and give it final form. Be like Forster: think, speak, write, analyze your writing, give it final shape.

Think of grammar, mechanics, and rhetoric as tools, aids, props. Think of them as elements that you can order to clean up your ideas, to sharpen your statements, to make your words and sentences glisten and stick.

Get well-acquainted with the vocabulary. Writers and critical readers have a “technical vocabulary” they use when talking about language, drama, poetry, and fiction. Compile a list of such words. Notice writing that uses the right vocabulary and why. Words you should already know include: *syntax, tone, rhetoric, attitude, antecedent, denouement, exposition, climax, atmosphere, voice, speaker, stock character, thesis, ideology, persuasion, paradox, allusion, ambivalence, syllogism, and aphorism.*

When writing, think about audience. Your teachers may specify an audience that you are supposed to keep in mind when writing a paper. Most of us in daily life are not writing for a particular person or audience, but rather for someone called “the general reader.” The general reader is someone, anyone, who possesses an average intelligence and has a fairly sound general education. This general reader is interested in the events of the day and in the world as a whole. He or she has a good measure of sympathy for humankind, appreciates the happy as well as the unhappy accidents of life. This reader also is blessed with a good sense of humor and the ability to listen to others, to writers like you in fact. Keep the general reader in mind when you write.

How to Prepare for AP English Examinations

During your AP English course, your teacher will probably assess how well you and your fellow students are mastering important knowledge and skills. Your teacher will gather this information through questions and quizzes, class reports, projects or papers, and, of course, tests.

Besides these teacher-prepared assessments, the Advanced Placement Program provides a standardized final exam in May. Unlike most exams prepared and graded by your teachers, the AP English Examination allows you to miss or omit quite a few questions on the multiple-choice section and still receive a good grade.

Keeping up with course work, regular study, and periodic review of major elements in the course constitute the best preparation for taking tests. If you want to master your AP course, remember that material you review periodically and skills you reinforce by practice are far more likely to remain with you than are those that you try to acquire all at once in a brief time period.

But what about Exam Day, what to do if you have sweaty palms and your mind is darting from Auden to Hurston to Wharton quicker than the dash between class and school lockers? Here are some strategies for Exam Day. The first three apply to most exams you might take. The remainder refer specifically to AP Exams.

Pay close attention to directions. Not paying enough attention to test directions can hurt your grade. Remember:

If your teacher says, “Answer one of the three questions in section one and all of the questions in section two,” and you

reverse the directions, the grade you receive on the test will probably not reflect accurately what you know about the topics. On the AP Exams, phrases in the multiple-choice sections like “All the following are . . . EXCEPT” or “Which of the following does NOT . . .” contain critical words. If you don’t pay attention to them, you will not respond correctly to the questions. If you tend to be very nervous during a major exam, it’s especially important to concentrate on the spoken and written directions.

Be careful about the sequence on answer sheets for multiple-choice tests. Even the most experienced test taker can make the critical mistake of getting responses out of sequence. If you’re not careful, you may mark an answer for question 5 when the answer was intended for question 6. This can happen easily when you skip a question. Put a mark in your test book (not on your answer sheet) when you bypass a question. Frequently check to be sure that the number of the question on your answer sheet corresponds to the number of the question in your exam booklet.

Use smart strategies to handle the time limits. Virtually all classroom and standardized tests have time limits. Skilled test takers make a quick estimate of the amount of time the various questions or sections of a test will require and stay aware of the time available throughout the test and concentrate on questions they can respond to best.

On the multiple-choice section of the AP Examinations, for example, you should note the number of questions and the time allotted to them. Move on to the next question if you can’t figure out the answer to the one you are working on. Use all the time available for the AP Examinations. If you finish the exam with time to spare, go back to questions you skipped or answers that you can supplement.

Know the probability for educated guessing. AP Examinations have a scoring adjustment to correct for random guessing. For questions with five answer choices, one-fourth of a point is subtracted for each wrong answer. So if you know absolutely nothing that helps you eliminate even one of the multiple-choice options, you probably won’t come out ahead by guessing at an answer. But if you are fairly sure that even one of the options is wrong, it may be worthwhile to answer the question. Of course, if you can eliminate two or three options as probably incorrect, your chances of gaining credit become even greater.

Specific Strategies for the Free-Response Section

When you are taking the free-response section of the AP English Examinations, be sure to understand what each essay question is asking you to do and then make sure that you answer the question that is asked. Do not write on a topic other than the assigned one.

Your essays will be evaluated on the completeness and the quality of your response to the question. The quality of your response includes both the quality of what you say and the

skill with which you say it—the quality of your writing. The best answers will be both perceptive and well-written.

Here are some pointers concerning free-response questions:

- *Know your time limits. Remember that your time on the free-response questions is limited. Plan your answer carefully. Think about the major points that you want to make and the evidence you plan to include to support these statements.*
- *Before you start writing your essay, be sure that you understand the passage or poem (if there is one).*
- *Preparation works. Although the English teachers who score the free-response section will generally be sympathetic if you revise your first reading or understanding of a passage as you write your answer, more preparation early on could save you the need to revise your thinking in the middle of your response.*
- *Substance counts. You need to write enough to answer the question fully and to make your ideas convincing by supporting them with specific details. Long answers are not necessarily the best answers, but answers that are very sketchy or filled with unsupported generalizations usually do not receive the highest scores. In the time allowed for each question, AP English students are usually able to write several substantial paragraphs and to develop their critical analysis at some length.*
- *Take care with revisions. Because of the time limitation in the free-response section, you will not be able to write a rough draft and then recopy your answer. However, space is provided in the exam booklet and in the response booklet to make notes and/or to outline your answer. As you write your essay, you can cross out words and sentences and even insert a part or move it from one section to another.*
- *Try to save a little time for reviewing your essay so that you can edit or revise it slightly. Make sure that any changes you make are clearly marked and legible and that any parts you want to delete are carefully crossed out.*
- *Is it natural for you to be very nervous about the AP English Exam? Yes. It's understandable to be anxious when you are about to do something on which others will judge your performance. For most people, knowledge is the great moderator of anxiety. The more you know in advance about a course or an exam, the less you will worry.*
- *Knowing about an exam means understanding what kinds of questions you will be asked, how the exam will be graded, how much time you'll have to respond, and so on. Knowing that you are prepared in terms of the exam's content is probably the most calming knowledge of all. Consistent study, frequent review, and diligent practice throughout the course will powerfully support you for daily classroom learning and for taking tests.*

Counting Down to the Exam

Exam Tips: English Literature



Observations of the Chief Faculty Consultant

The Chief Faculty Consultant, Gale Larson, provided the following advice after the 2001 AP Reading:



- Tell students to read the prompt of each question very carefully. To think about the implications of the question, to begin thinking about how they will organize their responses, and to focus on what is asked of them are all important strategies in beginning the writing task.
- Often, students are asked to select a play or a novel to answer a particular question. Make sure they know that the work they have selected should be appropriate to the question asked. See to it that students have a fair range of readings that they feel familiar with, ones with which they can test the implications of the question and make the decision of the appropriateness of the work to the question asked. Without this flexibility they may force an answer that will come across as canned to the AP faculty consultant.
- Remind students to enter into the text itself, to supply concrete illustrations that substantiate the points they are making. Have them take command of what they are writing with authority by means of direct quotation of pertinent information from the text, always writing into the question and never away from it. Help them to keep their point of view consistent, to select appropriate material for supporting evidence, and to write in a focused and succinct manner.
- Remind your students that films are not works of literature and cannot be used to provide the kind of literary analysis required on the exam.
- Advise your students that, when starting an essay, they should avoid engaging in a mechanical repetition of the prompt and then supplying a list of literary devices. Instead, get them to think of ways to integrate the language of literature with the content of that literature, making connections that are meaningful and telling, engaging in analysis that leads to the synthesis of new ideas. Pressure them into using higher levels of critical thinking; have them go beyond the obvious and search for a more penetrating relationship of ideas. Make them see connections that they missed on their first reading of the text.

Find more at “AP Central,” www.apcentral.collegeboard.com

Major Work Data Page

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Writer/Nationality

Date/Movement

Organization

Point of View (<i>Why?</i>)

Symbol/Sustained Allusion

Ambiguity/Irony

Related works (<i>literature, fine art, music...</i>)

Theme/"Meanings of the work as a whole"

Style

Tone

Plot/Story

Characters

Setting(s)

Something Else

THE 'TRIPLE EIGHT'

ATTACKING THE AP EXAM ESSAY QUESTIONS

Questions 1 & 2

1. Find & mark verbs in the imperative and all conjunctions.
2. Identify all parts of the task.
3. Read the passage attentively and mark it up.
4. Watch for patterns of organization, repetition, echoing, or precedence.
5. Identify speaker, the audience, the setting, and the occasion.
6. Mark shifts in point of view, tone, or the like; mark any significant punctuation/pointing.
7. In poetry, note if a rhyme scheme or the arrangement on the page helps reveal organization.
8. Identify the main purpose & tone.

Question 3

1. Cover list of suggested works.
2. Ignore any opening quotations or other material that comes before the first imperative verb in the prompt.
3. Find and mark all verbs in the imperative.
4. Identify all parts of the task, including any that might be implied rather than explicit. Pay careful attention to any numbers in the prompt.
5. Go back and read the opening of the prompt.
6. Decide on a work to use
7. Decide on an appropriate "meaning of the work as a whole."
8. *[Optional]* Uncover and read the suggested titles to see if there is a better choice.

ALL Questions

1. Write down a plan.
Do *not* let the prompt dictate your organization.
2. Leave a space for an introduction.
3. Remember your audience.
4. Write legibly in ink.
5. Refer often to the text but avoid direct quotations of more than four words
6. Avoid plot summary and paraphrase.
7. Follow all detail from the text with your commentary; use the ratio of two pieces of your commentary to every one of detail from the text.
8. Avoid 'name calling,' the identification of literary elements without explaining why the writer is using them.

Advanced Placement English Test Terms

Related Terms

The following words and phrases have appeared in recent AP literature exam essay topics. While not a comprehensive list of every word or phrase you might encounter, it can help you understand what you are being asked to do for a topic.

Style: Stylistic devices
Rhetorical devices
Stylistic/rhetorical techniques

Tone: Attitude
Speaker's attitude

Diction: Word choice
Language
Figurative language
Figures of speech

Detail: Imagery
Sensory language
Facts

Point of view: Focus
Narrative focus

Organization: Structure
Narrative techniques
Pattern

Syntax: Sentence structure
Phrasing

Devices: Figures of speech
Syntax
Diction-

Question 3 Prompts: 21st Century

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—

Novelist and playwrights have often seen madness with a “discerning Eye.” Select a novel or a 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

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.

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 divine 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.

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 any answers. Explain how the author’s treatment of this question affects your understanding 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 which questions.” In a novel or play that you have studied, identify a character who conforms outwardly 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.

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. Do not merely summarize the plot.

2007

In many works of literature, past events can affect, positively or negatively, the present actions, 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.... Do not merely summarize the plot.

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 of behavior of the 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 to a 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 a work.

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.

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 unbeatable 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. You may choose a work from the list below or one of comparable literary merit. 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.

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. Do not merely summarize the plot.

2013

A bildungsroman, or coming-of-age novel, recounts the psychological or moral development of its protagonist from youth to maturity, when this character recognizes his or her place in the world. Select a single pivotal moment in the psychological or moral development of the protagonist of a bildungsroman. Then write a well-organized essay that analyzes how that single moment shapes the meaning of the work as a whole. Do not merely summarize the plot.

2014

It has often been said that what we value can be determined only by what we sacrifice. Consider how this statement applies to a character from a novel or play. Select a character that has deliberately sacrificed, surrendered, or forfeited something in a way that highlights that character’s values. Then write a well-organized essay in which you analyze how the particular sacrifice illuminates the character’s values and provides a deeper understanding of the meaning of the work as a whole. You may choose a novel or play from the list below or one of comparable literary merit. Do not merely summarize the plot.

AP English Lit & Comp: MC Practice 1

	Guess	A	B	C	Questions Type	Vocabulary, Notes....
1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
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6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
7	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
8	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
9	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
10	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
11	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
12	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		

Multiple-Choice Sample Questions: Passage 1

When we were all still alive, the five of us in that kerosene-lit house, on Friday and Saturday nights, at an hour when in the spring and summer there was still abundant light in the air, I would set out in my father's car for town, where my friends lived. I had, by moving ten miles away, at last acquired friends: an illustration of that strange law whereby, like Orpheus leading Eurydice, we achieved our desire by turning our back on it. I had even gained a girl, so that the vibrations were as sexual as social that made me jangle with anticipation as I clowned in front of the mirror in our kitchen, shaving from a basin of stove-heated water, combing my hair with a dripping comb, adjusting my reflection in the mirror until I had achieved just that electric angle from which my face seemed beautiful and everlastingly, by the very volumes of air and sky and grass that lay mutely banked about our home, beloved.

My grandmother would hover near me, watching fearfully, as she had when I was a child, afraid that I would fall from a tree. Delirious, humming, I would swoop and lift her, lift her like a child, crooking one arm under her knees and cupping the other behind her back. Exultant in my height, my strength, I would lift that frail brittle body weighing perhaps a hundred pounds and twirl with it in my arms while the rest of the family watched with startled smiles of alarm. Had I stumbled, or dropped her, I might have broken her back, but my joy always proved a secure cradle. And whatever irony was in the impulse, whatever implicit contrast between this ancient husk, scarcely female, and the pliant, warm girl I would embrace before the evening was done, direct delight flooded away: I was carrying her who had carried me, I was giving my past a dance, I had lifted the anxious care-taker of my childhood from the floor, I was bringing her with my boldness to the edge of danger, from which she had always sought to guard me.

1. The speaker might best be described as someone who is
 - (A) unwilling to forsake his family in order to gain his freedom
 - (B) long overdue in obtaining maturity and acceptance in the adult world
 - (C) struggling to find his own identity and sense of purpose
 - (D) disturbed by the overbearing attentiveness and attitudes of his family
 - (E) defining his passage from the role of protected to that of protector
2. The mythological reference in lines 6-7 reinforces the "strange law" (line 6) that
 - (A) wishes are often best fulfilled when they are least pursued
 - (B) conflict between youth and old age is inevitable
 - (C) anticipation is a keener emotion than realization
 - (D) in our search for heaven, we may also find hell
 - (E) to those who examine life logically, few things are exactly as they seem to be
3. The effect of the words "vibrations" (line 9) and "jangle" (line 10) is most strongly reinforced by which of the following?
 - (A) "adjusting my reflection" (lines 12-13)
 - (B) "electric angle" (lines 13-14)
 - (C) "frail brittle body" (line 22)
 - (D) "irony was in the impulse" (lines 26-27)
 - (E) "implicit contrast" (line 27)

4. Which of the following best restates the idea conveyed in lines 12-16?
- (A) There are moments in youth when we have an extravagant sense of our own attractiveness.
 - (B) We can more easily change people's opinions of ourselves by adjusting our behavior than by changing our appearances.
 - (C) Vanity is a necessary though difficult part of the maturing process.
 - (D) How others see us determines, to a large degree, how we see ourselves and our environment.
 - (E) Adolescence is a time of uncertainty, insecurity, and self-contradiction.
5. In line 13, "everlastingly" modifies which of the following words?
- (A) "I" (line 13)
 - (B) "my face" (line 14)
 - (C) "beautiful" (line 14)
 - (D) "lay" (line 146)
 - (E) "beloved" (line 16)
6. The image of the "very volumes of air and sky and grass that lay mutely banked about our home" (lines 14-15) is used to show the speaker's
- (A) desire to understand his place in the universe
 - (B) profound love of nature
 - (C) feelings of oppression by his environment
 - (D) expansive belief in himself
 - (E) inability to comprehend the meaning of life
7. The attitude of the speaker at the time of the action is best described as
- (A) understanding
 - (B) exuberant
 - (C) nostalgic
 - (D) superior
 - (E) fearful
8. The passage supports all of the following statements about the speaker's dancing EXCEPT:
- (A) He danced partly to express his joy in seeing his girl friend later that night.
 - (B) His recklessness with his grandmother revealed his inability to live up to his family's expectations for him.
 - (C) In picking up his grandmother, he dramatized that she is no longer his caretaker.
 - (D) He had danced that way with his grandmother before.
 - (E) His dancing demonstrated the strength and power of youth.
9. The description of the grandmother in lines 20 and 25 emphasizes which of the following?
- (A) Her emotional insecurity
 - (B) The uniqueness of her character
 - (C) Her influence on the family
 - (D) Her resignation to old age
 - (E) Her poignant fragility
10. Which of the following statements best describes the speaker's point of view toward his grandmother in the second paragraph?
- (A) Moving to the country has given him a new perspective, one that enables him to realize the importance of his grandmother.
 - (B) Even as a young man, he realizes the uniqueness of his grandmother and her affection for him.
 - (C) He becomes aware of the irony of his changing relationship with his grandmother only in retrospect.
 - (D) It is mainly through his grandmother's interpretation of his behavior that he becomes aware of her influence on him.
 - (E) Comparing the enduring love of his grandmother to his superficial feelings for the young girl heightens his appreciation of his grandmother.
11. Which of the following patterns of syntax best characterizes the style of the passage?
- (A) Sparse sentences containing a minimum of descriptive language
 - (B) Long sentences interspersed with short, contrasting sentences
 - (C) Sentences that grow progressively more complex as the passage progresses
 - (D) Sentences with many modifying phrases and subordinate clauses
 - (E) Sentences that tend toward the narrative at the beginning, but toward the explanatory at the end of the passage
12. In this passage, the speaker is chiefly concerned with
- (A) presenting grandparents as symbols worthy of reverence
 - (B) demonstrating the futility of adolescent romanticism
 - (C) satirizing his own youthful egocentricity
 - (D) considering himself as an adolescent on the brink of adulthood
 - (E) revealing his progression from idealism to pragmatism

Multiple-Choice Sample Questions: Passage 2

Advice to a Prophet

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

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

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

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

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

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

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

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

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

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

13. The speaker assumes that the prophet referred to in lines 1-12 will come proclaiming
- (A) a new religious dispensation
 - (B) joyous self-awareness
 - (C) a new political order
 - (D) the horror of self-destruction
 - (E) an appreciation of nature
14. According to the speaker, the prophet's "word of the weapons" (line 5) will probably not be heeded because
- (A) human beings are really fascinated by weapons
 - (B) nature is more fascinating than warfare
 - (C) men and women are more concerned with love than with weapons
 - (D) people have heard such talk too often before
 - (E) people cannot comprehend abstract descriptions of power
15. In the phrase, "A stone look on the stone's face," (line 12) the speaker is suggesting that
- (A) a stone is the most difficult natural object to comprehend
 - (B) such a stone is a metaphor for a human lack of understanding
 - (C) it is human beings who see a face on stones
 - (D) nature is a hostile environment for the human race
 - (E) the pain of life is bearable only to a stoic
16. In line 13 the speaker is doing which of the following?
- (A) Anticipating the prophet's own advice
 - (B) Despairing of ever influencing the prophet
 - (C) Exchanging his own point of view with that of the prophet
 - (D) Heeding the prophet's advice
 - (E) Prescribing what the prophet should say
17. In lines 14-16, the speaker is asserting that we
- (A) learn more or less about decay in nature according to our point of view
 - (B) can never understand change in nature
 - (C) are always instructed by an altering of our perspective
 - (D) have all experienced loss and disappointment
 - (E) realize that the end of the world may be near
18. The speaker implies that without "the dolphin's arc, the dove's return" (line 24) we would
- (A) be less worried about war and destruction
 - (B) crave coarser pleasures than the enjoyment of nature
 - (C) have less understanding of ourselves and our lives
 - (D) be unable to love
 - (E) find ourselves unwilling to heed the advice of prophets
19. The phrase "knuckled grip" (line 20) implies that the jack-pine
- (A) will never really fall from the ledge
 - (B) has roots that grasp like a hand
 - (C) is very precariously attached to the ledge
 - (D) is a rough and inhuman part of nature
 - (E) is very awkwardly placed
20. "The dolphin's arc" (line 24) refers to the
- (A) biblical story of Noah
 - (B) leap of a dolphin
 - (C) hunting of dolphins with bows and arrows
 - (D) rainbow
 - (E) migration pattern of the dolphin
21. The phrase "that live tongue" (line 27) is best understood as
- (A) a metaphor for nature
 - (B) an image of the poet's mind
 - (C) a symbol of the history of the world
 - (D) a reference to the poem itself
 - (E) a metaphor for the advice of the prophet
22. According to the speaker, we use the images of the rose (line 29), the horse (line 30), and the locust (line 31)
- (A) literally to denote specific natural objects
 - (B) as metaphors to aid in comprehending abstractions
 - (C) as similes illustrating the speaker's attitude toward nature
 - (D) to reinforce images previously used by the prophet
 - (E) to explain the need for scientific study of nature
23. Which of the following best describes an effect of the repetition of the phrase "ask us" in line 33?
- (A) It suggests that the prophet himself is the cause of much of the world's misery.
 - (B) It represents a sarcastic challenge to the prophet to ask the right questions.
 - (C) It suggests that the speaker is certain of the answer he will receive.
 - (D) It makes the line scan as a perfect example of iambic pentameter.
 - (E) It provides a tone of imploring earnestness.
24. Which of the following best paraphrases the meaning of line 36?
- (A) When the end of the year has come
 - (B) When the chronicles no longer tell of trees
 - (C) When art no longer imitates nature
 - (D) When nature has ceased to exist
 - (E) When the forests are finally restored
25. Which of the following best describes the poem as a whole?
- (A) An amusing satire on the excesses of modern prophets
 - (B) A poetic expression of the need for love to give meaning to life
 - (C) A lyrical celebration of the importance of nature for man
 - (D) A personal meditation on human courage in the face of destruction
 - (E) A philosophical and didactic poem about man and nature

Multiple-Choice Sample Questions: Passage 3

If the only form of tradition, of handing down, consisted in following the ways of the immediate generation before us in a blind or timid adherence to its successes, “tradition” should positively be discouraged. We have seen many such simple currents soon lost in the sand; and novelty is better than repetition. Tradition is a matter of much wider significance. It cannot be inherited, and if you want it you must obtain it by great labour. It involves, in the first place, the historical sense, which we may call nearly indispensable to anyone who would continue to be a writer beyond his twenty-fifth year; and this historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. This historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his own contemporaneity

To proceed to a more intelligible exposition of the relation of the writer to the past: he can neither take the past as a lump, an indiscriminate bolus, nor can he form himself wholly on one or two private admirations, nor can he form himself wholly upon one preferred period. The first course is inadmissible, the second is an important experience of youth, and the third is a pleasant and highly desirable supplement. The writer must be very conscious of the main current, which does not at all flow invariably through the most distinguished reputations. He must be quite aware of the obvious fact that art never improves, but that the material of art is never quite the same. He must be aware that the mind of Europe--the mind of his own country--a mind which he learns in time to be much more important than his own private mind--is a mind which changes, and that this change is a development which abandons nothing *en route*, which does not superannuate either Shakespeare, or Homer, or the rock drawing of the Magdalenian draughtsmen. That this development, refinement perhaps, complication certainly, is not, from the point of view of the artist, any improvement. Perhaps not even an improvement from the point of view of the psychologist or not to the extent which imagine; perhaps only in the end based we upon a complication in economics and machinery. But the difference between the present and the past is that the conscious present is an awareness of the past in a way and to an extent which the past’s awareness of itself cannot show.

Someone said: “The dead writers are remote from us because we *know* so much more than they did.” Precisely, and they are that which we know

26. The primary distinction made in the first paragraph is one between
- (A) a narrow definition of tradition and a more inclusive one
 - (B) the concerns of a contemporary writer and those of one from the past
 - (C) an understanding of the past and a rejection of the present
 - (D) the literature of Renaissance Europe and that of ancient Greece
 - (E) a literary tradition and a historical period
27. Which of the following best describes the function of the first sentence of the passage?
- (A) It states the main thesis of the passage as a whole.
 - (B) It provides concrete evidence to support the central idea of the first paragraph.
 - (C) It clears the way for serious discussion by dismissing a common misconception.
 - (D) It poses a rhetorical question that is debated throughout the passage.
 - (E) It establishes the reliability of the author as an impartial arbiter.
28. The phrase “lost in the sand” (line 6) is best read as a metaphor relating to
- (A) forgotten masterpieces
 - (B) prehistoric times
 - (C) ephemeral trends
 - (D) the sense of the timeless
 - (E) literary enigmas
29. In context, the clause “anyone who would continue to be a writer beyond his twenty-fifth year” (lines 11-12) suggests which of the following?
- I. Mature writers need to have a historical sense.
 - II. Few writers can improve their perceptions after their twenty-fifth year.
 - III. Young writers cannot be expected to have a developed historical sense.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II only
 - (E) I and III only
30. According to the passage, writers who are most aware of their own contemporaneity would be those who
- (A) have rejected the sterile conventions of earlier literature in order to achieve self-expression
 - (B) have refused to follow the ways of the immediately preceding generation in favor of novelty and originality
 - (C) have an intimate acquaintance with past and present literary works
 - (D) understand that contemporary works are likely to lose their popularity in time
 - (E) prefer the great literature of the past to the works of modern writers

31. In the first paragraph, the author is most concerned with
- explaining how writers may be aware of their own contemporaneity
 - defining the historical sense as it relates to writing
 - berating those who dismiss the notion of tradition
 - developing a theory of what is durable in literature
 - summarizing historical trends in literary criticism
32. In lines 21-22, the repeated linkage of the words “timeless” and “temporal” can be interpreted as an emphasis on the
- author’s assumption that the two words are used carelessly by contemporary writers
 - necessity of allying two concepts usually thought of as opposites
 - ironic conclusion that all that is temporal is meaningless
 - author’s disgust that contemporary writers have focused only on the timeless
 - unresolved debate as to which of the two concepts is more important
33. According to lines 27-34, which of the following would be natural and tolerable attitude for a young writer to hold?
- The opinion that older literature is probably irrelevant to contemporary men and women.
 - The idea that writing is more a matter of natural talent than of hard work.
 - The idea that Shakespeare and Dickens are the only writers that he or she need use as models.
 - The notion that older literature is inherently superior to the works of contemporary writers.
 - The belief that genius is more likely to spring from one region or historical period than from another.
34. The author implies that the “first course is inadmissible” (lines 31-32) because following it leads to
- failure to discriminate among the various literary works of past centuries
 - abandonment of the commitment to read older literature
 - relaxation of the standards that make a work of art likely to endure
 - neglect of the study of present-day writers who will become part of the tradition
 - forgetting that writer’s first duty is to preserve his or her integrity.
35. The “main current” (line 35) is best understood as that which
- changes and improves constantly
 - is and has been durable in literature
 - has had wide popular appeal
 - is suitable for stylistic imitation
 - epitomizes the characteristics of one period
36. In lines 42-43, the “mind which changes” refers to which of the following?
- “the mind of Europe” (line 40)
 - “the mind of his own country” (line 40)
 - “his own private mind” (line 42)
- I only
 - III only
 - I and II only
 - I and III only
 - I, II, and III
37. In line 46, the author refers to the “rock drawing of Magdalenian draughtsmen” as
- an example of an artistic style that has been imitated by contemporary artists
 - a part of a continuing artistic tradition that is still changing
 - evidence of the kind of re-evaluation that takes place when new critical theories are proposed
 - an example of art that had no self-consciousness about being part of an artistic tradition
 - evidence of the need to use the same standards in evaluating literature and painting
38. Which of the following is implicit before “That this development . . . improvement” (lines 47-49) ?
- The difference between the past and the present is
 - We all unconsciously believe
 - The significance of art is
 - The writer must be aware
 - A historian would deny
39. The function of the quotation in lines 57-58 is primarily to
- support ironically an idea different from the one apparently intended by “Someone”
 - refute the idea that art does not improve
 - ridicule the idea that writers of the past were ignorant
 - show that although “Someone’s” ideas are obviously to be respected, literary critics do often have disagreements
 - add a new definition to the concept of ‘remoteness,’ while subtly indicating approval of the ideas expressed
40. The development of the argument can best be described as progressing from the
- assertion of an idea to an elaboration of its meaning
 - summary of an argument to an analysis of the logic of the conflicting sides
 - statement of a hypothesis to a summary of possible objections to it
 - criticism of a process to a defense of its value
 - description of an abstract idea to a compilation of concrete examples of it
41. Taken as a whole, the passage is best described as
- a narrative with a historical perspective
 - a technical discussion of a point of literary criticism
 - an argument developed through the use of anecdotes
 - an expository passage largely concerned with definition
 - a descriptive passage that makes use of concrete examples

A Post-Mortem

Thinking back to essay Question #3, the “open” question:

What work did you write on for Question #3? _____

How well did you feel prepared for Question #3? Poorly — Very well
 1 2 3 4 5 6 7 8 9 10

<i>How difficult was each of these tasks for you on Question #3?</i>	<i>Very difficult</i>	☐☐	<i>Very easy</i>
Making sense of the question	1 2 3 4 5 6 7 8 9 10		
Clearly identifying the task and its parts	1 2 3 4 5 6 7 8 9 10		
Recalling sufficient appropriate specific detail from the text	1 2 3 4 5 6 7 8 9 10		
Using sufficient personal commentary in your essay	1 2 3 4 5 6 7 8 9 10		
Coming up with an appropriate introduction	1 2 3 4 5 6 7 8 9 10		
Producing an effective conclusion	1 2 3 4 5 6 7 8 9 10		
Pacing your planning and writing	1 2 3 4 5 6 7 8 9 10		

Thinking back to Question #3, what caused you the most difficulty?

Thinking back to Question #3, what was most easy or went best for you?

Thinking back to essay Question #1, the poetry question:

<i>How difficult was each of these tasks for you on Question #1?</i>	<i>Very difficult</i>	—	<i>Very easy</i>
Making sense of the question	1 2 3 4 5 6 7 8 9 10		
Clearly identifying the task and its parts	1 2 3 4 5 6 7 8 9 10		
Making sense of the poem: vocabulary	1 2 3 4 5 6 7 8 9 10		
Making sense of the poem: syntax	1 2 3 4 5 6 7 8 9 10		
Making sense of the poem: diction	1 2 3 4 5 6 7 8 9 10		
Making sense of the poem: structure	1 2 3 4 5 6 7 8 9 10		
Identifying the elements to write about	1 2 3 4 5 6 7 8 9 10		
Identifying the tone or attitude in or the purpose of the poem	1 2 3 4 5 6 7 8 9 10		
Using sufficient appropriate specific detail from the text	1 2 3 4 5 6 7 8 9 10		
Using sufficient personal commentary in your essay	1 2 3 4 5 6 7 8 9 10		
Coming up with an appropriate introduction	1 2 3 4 5 6 7 8 9 10		
Producing an effective conclusion	1 2 3 4 5 6 7 8 9 10		
Pacing your planning and writing	1 2 3 4 5 6 7 8 9 10		

Thinking back to Question #1, what caused you the most difficulty?

Thinking back to Question #1, what was most easy or went best for you?

How well did you feel prepared for Question #1? 1 2 3 4 5 6 7 8 9 10

Thinking back to essay Question #2, the prose question:

<i>How difficult was each of these tasks for you on Question #2?</i>	<i>Very difficult</i>	<i>—</i>	<i>Very easy</i>
Making sense of the question	1 2 3 4 5 6 7 8 9 10		
Clearly identifying the task and its parts	1 2 3 4 5 6 7 8 9 10		
Making sense of the passage: vocabulary	1 2 3 4 5 6 7 8 9 10		
Making sense of the passage: syntax	1 2 3 4 5 6 7 8 9 10		
Making sense of the passage: diction	1 2 3 4 5 6 7 8 9 10		
Making sense of the passage: structure	1 2 3 4 5 6 7 8 9 10		
Identifying the elements to write about	1 2 3 4 5 6 7 8 9 10		
Identifying the tone or attitude in or the purpose of the passage	1 2 3 4 5 6 7 8 9 10		
Using sufficient appropriate specific detail from the text	1 2 3 4 5 6 7 8 9 10		
Using sufficient personal commentary in your essay	1 2 3 4 5 6 7 8 9 10		
Coming up with an appropriate introduction	1 2 3 4 5 6 7 8 9 10		
Producing an effective conclusion	1 2 3 4 5 6 7 8 9 10		
Pacing your planning and writing	1 2 3 4 5 6 7 8 9 10		

Thinking back to Question #2, what caused you the most difficulty?

Thinking back to Question #2, what was most easy or went best for you?

How well did you feel prepared for Question #2? 1 2 3 4 5 6 7 8 9 10

Which essay did you most enjoy writing? 1 2 3
Why? _____

Which essay did you least enjoy writing? 1 2 3
Why? _____

Thinking back to the multiple-choice section:

Remember any statements you signed about divulging the content of the multiple-choice section of the exam. The questions here are intended to gather general information; avoid mentioning explicit information about specific passages or questions.

How many passages appeared on the exam? _____

How many questions appeared on the exam? _____

How well did you feel prepared for multiple-choice section? *Poorly* — *Very well*
1 2 3 4 5 6 7 8 9 10

Were the passages in number *too few* *about right* *too many*

Were the questions in number *too few* *about right* *too many*

What surprised you about (or in) the multiple-choice section: _____

Thinking back to the multiple-choice section, what caused you the most difficulty?

Thinking back to the multiple-choice section, what was most easy or went best for you?

