

A large, faint watermark of the University of Arkansas seal is visible in the background. The seal is circular and contains the text "UNIVERSITY OF ARKANSAS" around the perimeter and "FOUNDED 1872" at the bottom. In the center of the seal is a shield with various symbols, including a cotton plant and a ship.

AP SUMMER  
INSTITUTE

**UA** **LITTLE  
ROCK**

**JUNE 2021**

**SKIP NICHOLSON**

## Monday Handouts

### *Session 1*

What to Cover .....	3
Course Plan .....	4
Unit Planning Guides.....	6
Hard Questions .....	9

### *Session 2*

Stable Prompts.....	10
Lit Terms.....	11
Flowcharts .....	13
Score Calculate.....	16
Score Estimate .....	17
Post Mortem .....	18

### *Session 3*

Equity Work.....	22
Equity Plan .....	23
Support Questions .....	24
MC Practice set 1 .....	25

### *Session 4*

MC Practice Strategy.....	28
---------------------------	----

### *Session 5*

A System for FRQ .....	29
What Writers Do .....	30
Major Works Data 1 page .....	31
Major Works Data 4 pages.....	32
The Card Trick .....	36
Speed Dating .....	37
Q3 Titles .....	51
Q3 Writers.....	53

## AP® English Lit: What's to be Done

---

**By May, students must be able to:**  
(a baker's dozen skills)

1. Demonstrate knowledge in a minimum of 9 areas (which may overlap): 2 novels, 2 plays, 2 pre-1900 works, 2 post-1900 work, 2 comedies, 2 tragedies, 2 poets (one old, one new), and 2 essayists (one old, one new).
2. Write on demand (1) response to literature/literary analysis on novels and plays, (2) compare/contrast essays; (3) style analysis for both prose and poetry.
3. Use any past Q3 for a “process” multi-paragraph essays and for a timed writing.
4. Write a well-focused thesis sentence that identifies the subject and clarifies the direction of the essay; it does not repeat from the prompt.
5. Show mastery of concrete detail (examples, quotes, support, plot references, evidence) and commentary (analysis and interpretation), sentence variety, parallel structure, figurative language, integrating / embedding / incorporating quotations smoothly into their own sentences, varying subject openers, and using a worthy vocabulary.
6. Write mature and insightful commentary to complement their concrete detail.
7. Analyze any element of style analysis, whether or not the devices are named in the prompt.
8. Read and understand prose and poetry from the old guys, including, but not limited to, the Metaphysicals and the Romantics.
9. Answer multiple-choice questions efficiently and quickly from AP samples.
10. Have a working knowledge of the literature terms studied—no “fling and sling” approach to using terminology in an essay.
11. Show grasp of major trends and periods in literature from the Greeks to the present.
12. Analyze any poem given, showing an understanding of the poetic form and the specific devices that make it different from prose.
13. Demonstrate an understanding of tone and attitude.

*Jane Schaffer, San Diego*

# The AP® English Literature and Composition Course: Preliminary Planning

## COURSE ARRANGEMENT

Generic • Chronological • Thematic • other?

## TEXTBOOK(S)

Literature anthology? Yes ☐ No ☐ Other books?

## CLASSES

How many sections?

How many teachers?

How many students per section ?

What are the requirements/prerequisites?

How are the students selected and by whom?

## LITERATURE

**Novels:**

(start with five)



1	SUMMER ?	4
2	AMERICAN	5
3	BRITISH	6

**Plays:**

(start with five)



1	SUMMER ?	4
2	RENAISSANCE	5
3	20th-21st CENTURY	6

**Poetry:**



Separate unit? Yes ☐ No ☐

16-17th CENTURY

18th CENTURY

19th CENTURY

20-21st CENTURY

Organization & strategies:



---

## COMPOSITION

### Required writing experiences

2: Literary elements

3: Structure, style, and themes

4: Social/Historical values

5: Timed, in-class responses

6: Formal, extended analyses outside of class

7: Writing to understand

8: Writing to explain

9: Writing to evaluate artistry & quality

10: Writing to evaluate social, historical, cultural values

### Required writing instruction

11: Vocabulary

12: Sentence variety

13: Organization

14: Balance

15: Rhetoric

---

## RESOURCES / CHALLENGES....

# Planning Unit 1: Short Fiction

- 1 Write down a draft of your course goals—what you want for your students “at the end of the day,” and ten years from now.
- 2 Review Unit 1 on pages 33-36 in the Course and Exam Description and identify the Enduring Understandings where you want your focus. The CED lists five, but you’re free to use any of those or of your own.
- 3 Identify the skills you want your students develop in this unit. The CED lists seven, but, again, use any of those or of your own.
- 4 Look at the Essential Knowledge the students need to develop for each of the skills you’ve identified. The CED lists 20, and, once more, select any of those or of your own.
- 5 Now that you know what you want to teach, consider a variety of tools. For this unit, the tools are short fiction—short stories and short short stories. You will want to use each story to work on several skills.
- 6 Now plan out the unit. Use the Instructional Planning Page on page 37 of the CED or a form of your own. Link each piece of Essential Knowledge to the respective skills you want students to carry away from the unit and each skill to one of the works you’ve chosen.
- 7 Finally, select the instructional activities to use to teach the skills. The CED has four suggestions on page 38, and the handout has a longer list. The best source for ideas is probably the store of lessons that have served you well before. Colleagues are a great source; some of our best ideas have come from elementary school teachers. The AP Community’s Resource tab has more, and members of the Community are generous in Discussions with plans and ideas, as are teachers on the AP English Lit Facebook group.

## *Some Sources for Instructional Activity Ideas (a starter list)*

<i>Professional Organizations</i>	National Council of Teachers of English · Edutopia International Literacy Association · Teaching Tolerance American Library Association
<i>Libraries</i>	The Library of Congress · Folger Shakespeare Library the British Library
<i>Museums</i>	Smithsonian Institution The British Museum

# Planning Unit 2: Poetry

- 1** Write down a draft of your course goals—what you want for your students “at the end of the day,” and ten years from now.
- 2** Review Unit 2 on pages 41-44 in the Course and Exam Description and identify the Enduring Understandings where you want your focus. The CED lists four, but you’re free to use any of those or of your own.
- 3** Identify the skills you want your students develop in this unit. The CED lists seven, but, again, use any of those or of your own.
- 4** Look at the Essential Knowledge the students need to develop for each of the skills you’ve identified. The CED lists 22 that overlap, and, once more, select any of those or of your own.
- 5** Now that you know what you want to teach, consider a variety of tools. For this unit, the tools are poetry. You may want to use each poem to work on several skills.
- 6** Now plan out the unit. Use the Instructional Planning Page on page 45 of the CED or a form of your own. Link each piece of Essential Knowledge to the respective skills you want students to carry away from the unit and each skill to one of the poems you’ve chosen.
- 7** Finally, select the instructional activities to use to teach the skills. The CED has five suggestions on page 46, and the handout has a longer list. The best source for ideas is probably the store of lessons that have served you well before. Colleagues are a great source; some of our best ideas have come from elementary school teachers. The AP Community’s Resource tab has more, and members of the Community are generous in Discussions with plans and ideas, as are teachers on the AP English Lit Facebook group.

## *Some Sources for Instructional Activity Ideas (a starter list)*

<i>Professional Organizations</i>	National Council of Teachers of English · Edutopia International Literacy Association · Poetry Out Loud American Library Association · American Academy of Poets
<i>Libraries</i>	The Library of Congress · Folger Shakespeare Library the British Library · The Huntington Library
<i>Museums</i>	Smithsonian Institution · The British Museum

# Planning Unit 3: Longer Fiction or Drama

- 1 Write down a draft of your course goals—what you want for your students “at the end of the day,” and ten years from now.
- 2 Review Unit 3 on pages 49-52 in the Course and Exam Description and identify the Enduring Understandings where you want your focus. The CED lists five, but you’re free to use any of those or of your own.
- 3 Identify the skills you want your students develop in this unit. The CED lists ten, but, again, use any of those or of your own.
- 4 Look at the Essential Knowledge the students need to develop for each of the skills you’ve identified. The CED lists 29 that overlap, and, once more, select any of those or of your own.
- 5 Now that you know what you want to teach, consider a variety of tools. For this unit, the tools are novels and full-length plays. You may want to use one novel or one Early Modern play or two modern plays to work on all the skills.
- 6 Now plan out the unit. Use the Instructional Planning Page on page 53 of the CED or a form of your own. Link each piece of Essential Knowledge to the respective skills you want students to carry away from the unit and each skill to one of the poems you’ve chosen. With works requiring extended reading outside of class, look carefully at school and community calendars when deciding where to place the unit.
- 7 Finally, select the instructional activities to use to teach the skills. The CED has five suggestions on page 54, and the handout has a longer list. The best source for ideas is probably the store of lessons that have served you well before. Colleagues are a great source; some of our best ideas have come from elementary school teachers. The AP Community’s Resource tab has more, and members of the Community are generous in Discussions with plans and ideas, as are teachers on the AP English Lit Facebook group.

## *Some Sources for Instructional Activity Ideas (a starter list)*

<i>Professional Organizations &amp; Publications</i>	National Council of Teachers of English · Edutopia
	International Literacy Association · Teaching Tolerance
<i>Libraries, Museums, &amp; Television Networks</i>	American Library Association · NY Times Learning Network
	The Library of Congress · Folger Shakespeare Library
	Smithsonian Institution · The British Museum
	the British Library · The Huntington Library · PBS Learning Media

# Planning the AP English Lit & Comp Course: Three Dozen Questions

---

## Audiences

### Students

1. Who will be taking the course?
2. Who will decide who takes the course?
3. Is there a formal selection process in place?
4. How many students? in how many sections?
5. What grade level are the students?
6. Describe them.
7. What is their motivation for taking the course?
8. How motivated are they to do the work?
9. Does that motivation come from within, or is it imposed from outside, and, if so, by whom?
10. What will they have done in English? All of them?
11. Do you know any of them from previous courses?
12. Do you know any of their strengths? weaknesses?
13. Do they read?

### Other audiences:

What agendas do they carry? What influence do they have on the AP course?

14. colleagues in your department
15. colleagues in other departments or other schools in your district
16. administrators at your site
17. district administrators; district governing board or committee
18. county / state offices of education
19. community leaders?
20. community members concerned with education?

---

## Purpose:

21. What are your purposes in the course? What are the purposes of your various audiences?  
The 'party line': *"An AP course in English Literature & Composition should engage students in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students should deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers."* You probably want your students to form some habits as well, maybe including reading with insight and enjoyment and writing in their own voice with precision, intelligence, polish, and some sophistication. What do you want to add here?

22. What role will the AP Exam play in your course?
23. What role will the results of that exam play at your school?
24. What role will the results of that exam play in your community?

---

## Course Content

*There are no 'right' answers here.*

25. Who decides what the course content will be?
26. What must students leave with?
  - what knowledge/understanding?
  - what skills?
  - what habits?
27. What works must be included? is that because you want them or someone else does?
28. What organizational plan do you want to use?  
The course can be arranged in any of a number of ways:
  - thematically
  - generically
  - chronologically
  - geographically
  - maybe some combination?
29. What units do you want, and in what order?
30. Do you want to 'cover' a broader range of literature or work in more detail and 'depth'?
31. How will your students' success be measured, how often, and by whom?
32. What will be your time frame?
33. Will students do summer work?
34. How will your school calendar influence your course?
  - opening and closing dates
  - state and local testing
  - holidays and breaks
  - school events
  - other factors

---

## You

### *How do you keep it together?*

35. What support systems for teaching AP do you already have in place?
36. What systems are you considering adding to your life as a teacher of AP?

# New Stable Prompts

The new “stable prompt wording” will assure that the directions will always be the same.  
(*Course and Exam Description* , pp. 138-39):

## POETRY RESPONSE:

**In the following poem** *or excerpt from poem*  
**by** *author, date of publication,*  
**the speaker** *a comment on what is being addressed in the poem.*

**Read the poem carefully. Then, in a well-written essay, analyze how** *author*  
**uses** *poetic or literary*  
**elements and techniques to** *convey/portray/develop a thematic, topical, or structural aspect of the poem that is complex and specific to the passage of the poem provided.*

## PROSE RESPONSE:

**The following excerpt is from** *text and author, date of publication.*  
**In this passage,** *a comment on what is being addressed in the passage.*

**Read the passage carefully. Then, in a well-written essay, analyze how** *author*  
**uses literary elements and techniques to** *convey/portray/develop a thematic, topical, or structural aspect of the passage that is complex and specific to the passage provided.*

## LITERARY ARGUMENT *(née Q3)*:

*a lead statement or quotation*  
**Either from your own reading or from the list below, choose a work of fiction in which** *some aspect of the lead is addressed.*  
**Then, in a well-written essay, analyze how** *that same aspect of the lead*  
**contributes to an interpretation of the work as a whole. Do not merely summarize the plot.**

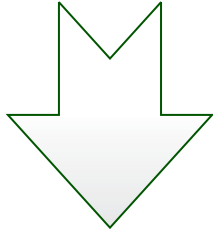
# LITERARY TERMINOLOGY

characters <a href="#">CHR 1.A.A</a>	open forms of poetry <a href="#">STR 3.C.V</a>	motif <a href="#">FIG 5.D.AD</a>
description <a href="#">CHR 1.A.A</a>	situational irony <a href="#">STR 3.D.AG</a>	sensory imagery <a href="#">FIG 5.D.O</a>
dialogue <a href="#">CHR 1.A.A</a>	verbal irony <a href="#">STR 3.D.AG</a>	image <a href="#">FIG 5.D.P</a>
narrator <a href="#">CHR 1.A.B</a>	paradox <a href="#">STR 3.D.AH</a>	literal (image) <a href="#">FIG 5.D.P</a>
speaker <a href="#">CHR 1.A.B</a>	antithesis <a href="#">STR 3.D.F</a>	simile <a href="#">FIG 6.A.E</a>
perspective <a href="#">CHR 1.A.C</a>	contrast <a href="#">STR 3.D.G</a>	comparison subject (in a simile) <a href="#">FIG 6.A.G</a>
plot <a href="#">CHR 1.A.D</a>	focus <a href="#">STR 3.D.G</a>	main subject (in a simile) <a href="#">FIG 6.A.G</a>
details <a href="#">CHR 1.A.E</a>	imagery <a href="#">STR 3.D.G</a>	conceit <a href="#">FIG 6.B.AI</a>
epiphany <a href="#">CHR 1.B.AA</a>	point of view <a href="#">STR 3.D.G</a>	associations <a href="#">FIG 6.B.AK</a>
minor characters <a href="#">CHR 1.B.AE</a>	tone <a href="#">STR 3.D.G</a>	metaphor <a href="#">FIG 6.B.H</a>
dynamic character <a href="#">CHR 1.B.L</a>	juxtapositions <a href="#">STR 3.D.H</a>	extended metaphor <a href="#">FIG 6.B.T</a>
conflict (internal/external) <a href="#">CHR 1.B.X</a>	shifts <a href="#">STR 3.D.H</a>	personification <a href="#">FIG 6.C.V</a>
antagonist <a href="#">CHR 1.C.Q</a>	punctuation <a href="#">STR 3.D.I</a>	symbol <a href="#">FIG 6.C.V</a>
protagonist <a href="#">CHR 1.C.Q</a>	structural convention <a href="#">STR 3.D.I</a>	allusions <a href="#">FIG 6.D.W</a>
foil characters <a href="#">CHR 1.C.U</a>	story or narrative <a href="#">STR 3.E.K</a>	close reading <a href="#">LAN 7.A.A</a>
complexity in a text <a href="#">CHR 1.E.W</a>	episodes <a href="#">STR 3.E.L</a>	literary analysis <a href="#">LAN 7.A.A</a>
setting <a href="#">SET 2.A.A</a>	catharsis <a href="#">STR 3.F.AK</a>	claim <a href="#">LAN 7.A.B</a>
pacing <a href="#">STR 3.A.AA</a>	resolution <a href="#">STR 3.F.AK</a>	textual evidence <a href="#">LAN 7.A.C</a>
syntax <a href="#">STR 3.A.AA</a>	suspense <a href="#">STR 3.F.AK</a>	thesis statement <a href="#">LAN 7.B.D</a>
tempo <a href="#">STR 3.A.AA</a>	unresolved ending <a href="#">STR 3.F.AM</a>	line of reasoning <a href="#">LAN 7.C.F</a>
archetypes <a href="#">STR 3.A.R</a>	first-person narrators <a href="#">NAR 4.B.F</a>	commentary <a href="#">LAN 7.C.G</a>
chronology <a href="#">STR 3.A.X</a>	third-person narrators <a href="#">NAR 4.B.G</a>	body paragraph <a href="#">LAN 7.C.M</a>
flashback <a href="#">STR 3.A.X</a>	narrative distance <a href="#">NAR 4.B.K</a>	topic sentence <a href="#">LAN 7.C.N</a>
foreshadowing <a href="#">STR 3.A.X</a>	reliability of a narrator <a href="#">NAR 4.D.U</a>	alternative interpretations <a href="#">LAN 7.C.U</a>
<i>in medias res</i> <a href="#">STR 3.A.X</a>	antecedent <a href="#">FIG 5.B.A</a>	analogy <a href="#">LAN 7.C.U</a>
stream of consciousness <a href="#">STR 3.A.X</a>	referent <a href="#">FIG 5.B.A</a>	grammar and mechanics (in writing) <a href="#">LAN 7.E.L</a>
exposition <a href="#">STR 3.C.C</a>	ambiguity <a href="#">FIG 5.B.B</a>	coherence <a href="#">LAN 7.E.O</a>
line (of poetry) <a href="#">STR 3.C.D</a>	alliteration <a href="#">FIG 5.B.D</a>	clause <a href="#">LAN 7.E.Q</a>
stanza <a href="#">STR 3.C.D</a>	adjective <a href="#">FIG 5.B.M</a>	coordination (in writing) <a href="#">LAN 7.E.Q</a>
dramatic situation (of a narrative) <a href="#">STR 3.C.F</a>	adverb <a href="#">FIG 5.B.M</a>	phrase <a href="#">LAN 7.E.Q</a>
structure <a href="#">STR 3.C.F</a>	exaggeration <a href="#">FIG 5.B.N</a>	transitional elements <a href="#">LAN 7.E.Q</a>
closed forms of poetry <a href="#">STR 3.C.U</a>	hyperbole <a href="#">FIG 5.B.N</a>	attribution <a href="#">LAN 7.E.W</a>
meter <a href="#">STR 3.C.U</a>	minimizing <a href="#">FIG 5.B.N</a>	citation <a href="#">LAN 7.E.W</a>
rhyme <a href="#">STR 3.C.U</a>	understatement <a href="#">FIG 5.B.N</a>	
	archetypal (character) <a href="#">FIG 5.C.AA</a>	

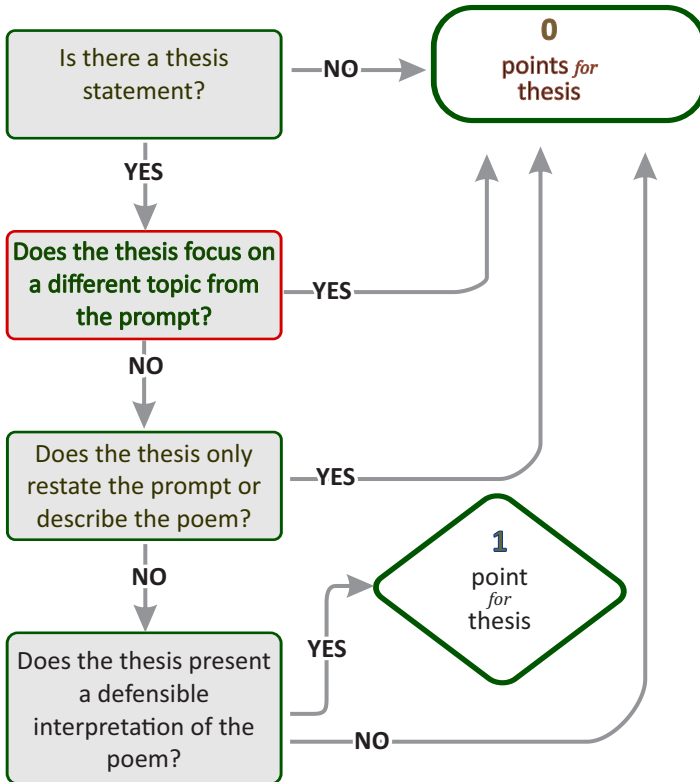
# LITERARY TERMINOLOGY (α)

adjective <a href="#">FIG 5.B.M</a>	dramatic situation (of a narrative) <a href="#">STR 3.C.F</a>	phrase <a href="#">LAN 7.E.Q</a>
adverb <a href="#">FIG 5.B.M</a>	dynamic character <a href="#">CHR 1.B.I</a>	plot <a href="#">CHR 1.A.D</a>
alliteration <a href="#">FIG 5.B.D</a>	epiphany <a href="#">CHR 1.B.AA</a>	point of view <a href="#">STR 3.D.G</a>
allusions <a href="#">FIG 6.D.W</a>	episodes <a href="#">STR 3.E.I</a>	protagonist <a href="#">CHR 1.C.Q</a>
alternative interpretations <a href="#">LAN 7.C.U</a>	exaggeration <a href="#">FIG 5.B.N</a>	punctuation <a href="#">STR 3.D.I</a>
ambiguity <a href="#">FIG 5.B.B</a>	exposition <a href="#">STR 3.C.C</a>	referent <a href="#">FIG 5.B.A</a>
analogy <a href="#">LAN 7.C.U</a>	extended metaphor <a href="#">FIG 6.B.T</a>	reliability of a narrator <a href="#">NAR 4.D.U</a>
antagonist <a href="#">CHR 1.C.Q</a>	first-person narrators <a href="#">NAR 4.B.F</a>	resolution <a href="#">STR 3.F.AK</a>
antecedent <a href="#">FIG 5.B.A</a>	flashback <a href="#">STR 3.A.X</a>	rhyme <a href="#">STR 3.C.U</a>
antithesis <a href="#">STR 3.D.F</a>	focus <a href="#">STR 3.D.G</a>	sensory imagery <a href="#">FIG 5.D.O</a>
archetypal (character) <a href="#">FIG 5.C.AA</a>	foil characters <a href="#">CHR 1.C.U</a>	setting <a href="#">SET 2.A.A</a>
archetypes <a href="#">STR 3.A.R</a>	foreshadowing <a href="#">STR 3.A.X</a>	shifts <a href="#">STR 3.D.H</a>
associations <a href="#">FIG 6.B.AK</a>	grammar and mechanics (in writing) <a href="#">LAN 7.E.L</a>	simile <a href="#">FIG 6.A.E</a>
attribution <a href="#">LAN 7.E.W</a>	hyperbole <a href="#">FIG 5.B.N</a>	situational irony <a href="#">STR 3.D.AG</a>
body paragraph <a href="#">LAN 7.C.M</a>	image <a href="#">FIG 5.D.P</a>	speaker <a href="#">CHR 1.A.B</a>
catharsis <a href="#">STR 3.F.AK</a>	imagery <a href="#">STR 3.D.G</a>	stanza <a href="#">STR 3.C.D</a>
characters <a href="#">CHR 1.A.A</a>	<i>in medias res</i> <a href="#">STR 3.A.X</a>	story or narrative <a href="#">STR 3.E.K</a>
chronology <a href="#">STR 3.A.X</a>	juxtapositions <a href="#">STR 3.D.H</a>	stream of consciousness <a href="#">STR 3.A.X</a>
citation <a href="#">LAN 7.E.W</a>	line (of poetry) <a href="#">STR 3.C.D</a>	structural convention <a href="#">STR 3.D.I</a>
claim <a href="#">LAN 7.A.B</a>	line of reasoning <a href="#">LAN 7.C.F</a>	structure <a href="#">STR 3.C.F</a>
clause <a href="#">LAN 7.E.Q</a>	literal (image) <a href="#">FIG 5.D.P</a>	suspense <a href="#">STR 3.F.AK</a>
close reading <a href="#">LAN 7.A.A</a>	literary analysis <a href="#">LAN 7.A.A</a>	symbol <a href="#">FIG 6.C.V</a>
closed forms of poetry <a href="#">STR 3.C.U</a>	main subject (in a simile) <a href="#">FIG 6.A.G</a>	syntax <a href="#">STR 3.A.AA</a>
coherence <a href="#">LAN 7.E.O</a>	metaphor <a href="#">FIG 6.B.H</a>	tempo <a href="#">STR 3.A.AA</a>
commentary <a href="#">LAN 7.C.G</a>	meter <a href="#">STR 3.C.U</a>	textual evidence <a href="#">LAN 7.A.C</a>
comparison subject (in a simile) <a href="#">FIG 6.A.G</a>	minimizing <a href="#">FIG 5.B.N</a>	thesis statement <a href="#">LAN 7.B.D</a>
complexity in a text <a href="#">CHR 1.E.W</a>	minor characters <a href="#">CHR 1.B.AE</a>	third-person narrators <a href="#">NAR 4.B.G</a>
conceit <a href="#">FIG 6.B.AI</a>	motif <a href="#">FIG 5.D.AD</a>	tone <a href="#">STR 3.D.G</a>
conflict (internal/external) <a href="#">CHR 1.B.X</a>	narrative distance <a href="#">NAR 4.B.K</a>	topic sentence <a href="#">LAN 7.C.N</a>
contrast <a href="#">STR 3.D.G</a>	narrator <a href="#">CHR 1.A.B</a>	transitional elements <a href="#">LAN 7.E.Q</a>
coordination (in writing) <a href="#">LAN 7.E.Q</a>	open forms of poetry <a href="#">STR 3.C.V</a>	understatement <a href="#">FIG 5.B.N</a>
description <a href="#">CHR 1.A.A</a>	pacing <a href="#">STR 3.A.AA</a>	unresolved ending <a href="#">STR 3.F.AM</a>
details <a href="#">CHR 1.A.E</a>	paradox <a href="#">STR 3.D.AH</a>	verbal irony <a href="#">STR 3.D.AG</a>
dialogue <a href="#">CHR 1.A.A</a>	personification <a href="#">FIG 6.C.V</a>	
	perspective <a href="#">CHR 1.A.C</a>	



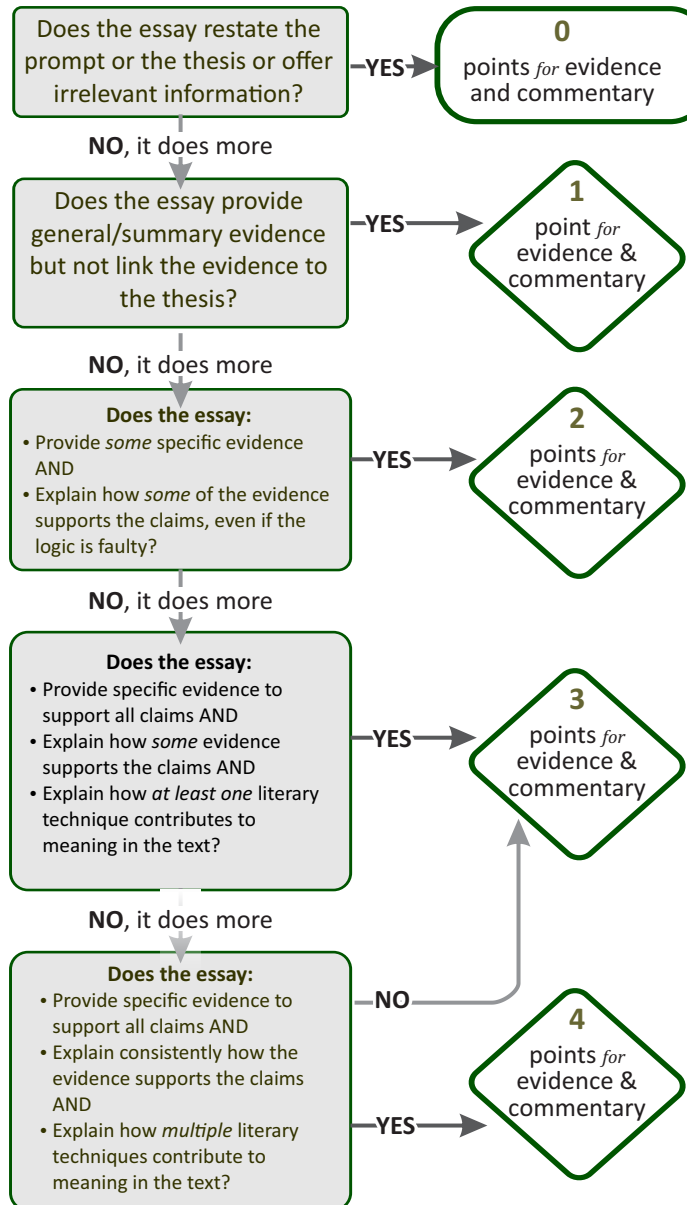


## ROW A: THESIS STATEMENT

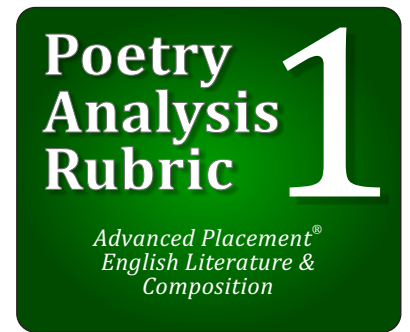


'ROW A'  
SCORE

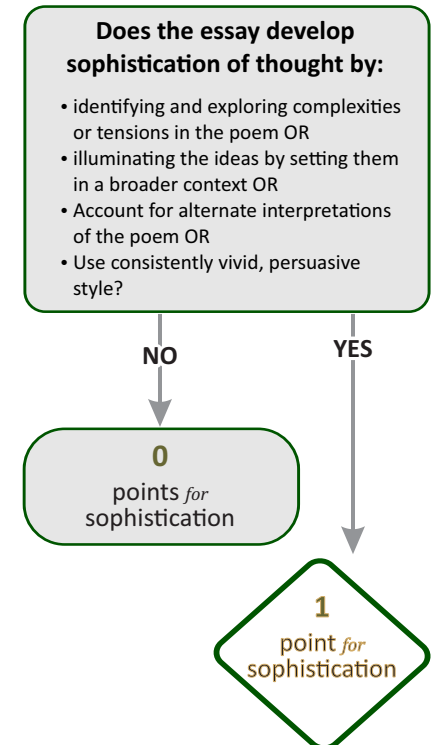
## ROW B: EVIDENCE & COMMENTARY



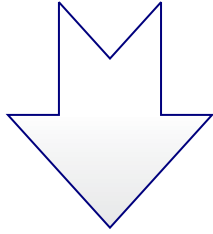
'ROW B'  
SCORE



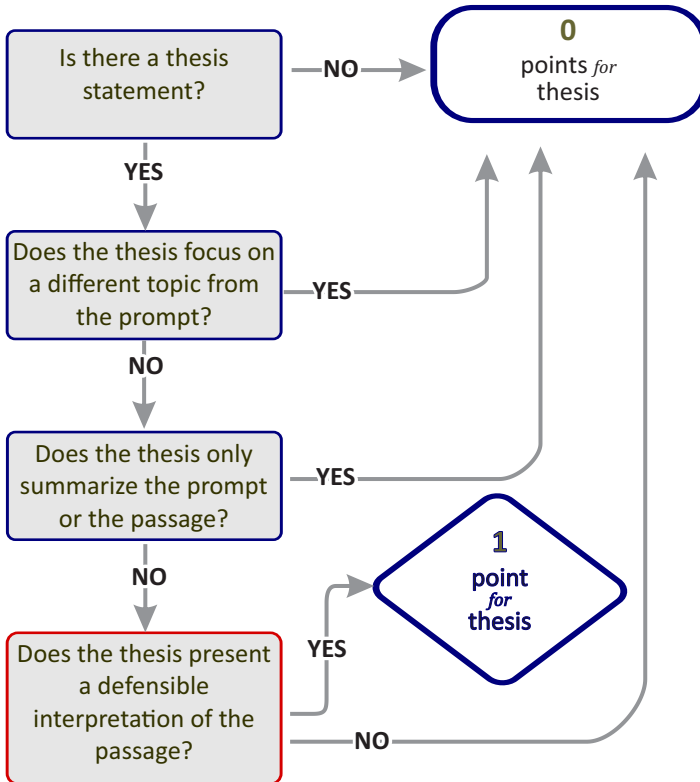
## ROW C: SOPHISTICATION



'ROW C'  
SCORE

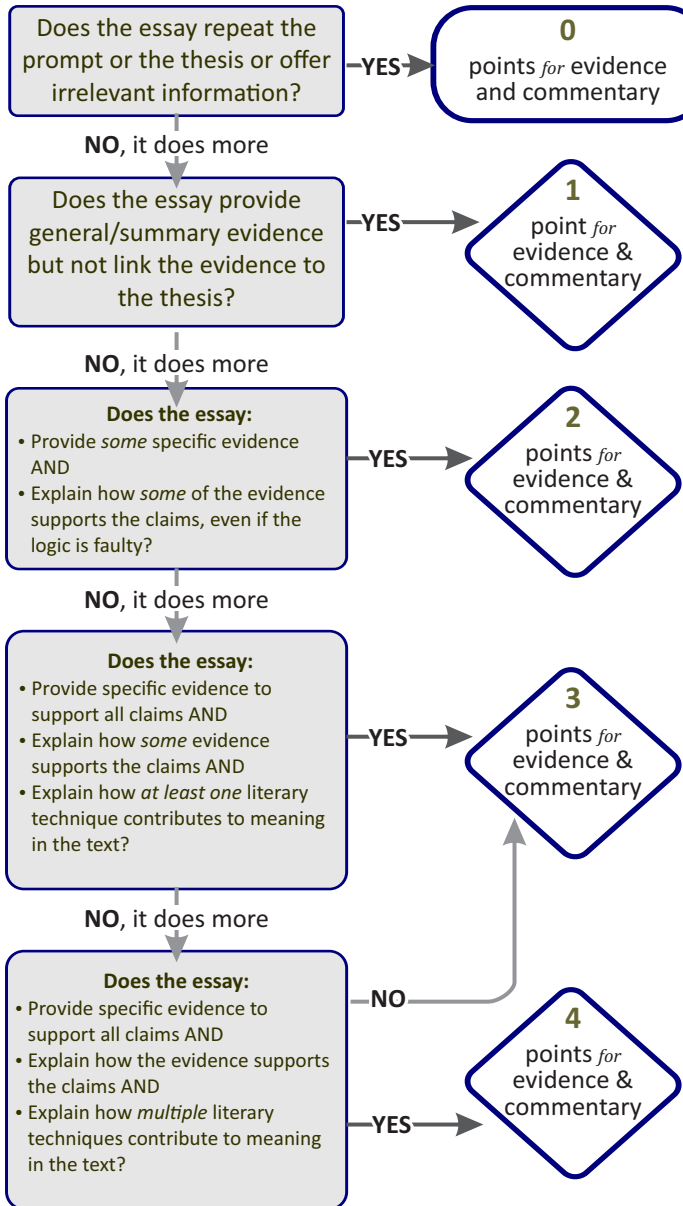


## ROW A: THESIS STATEMENT



'ROW A' SCORE

## ROW B: EVIDENCE & COMMENTARY

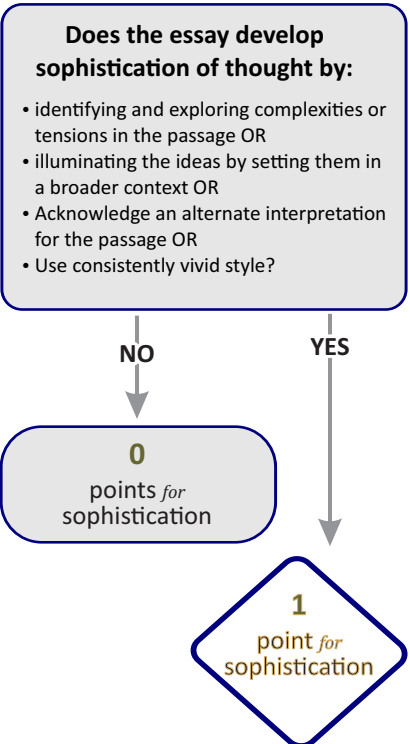


'ROW B' SCORE

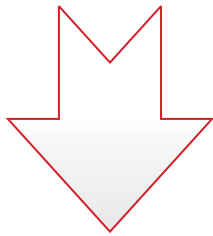
# Prose Analysis Rubric 2

Advanced Placement®  
English Literature &  
Composition

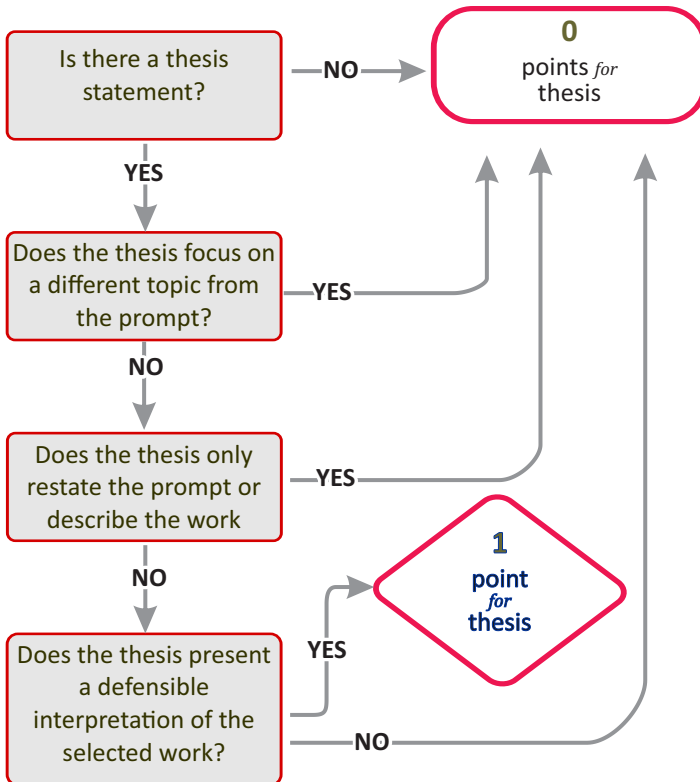
## ROW C: SOPHISTICATION



'ROW C' SCORE

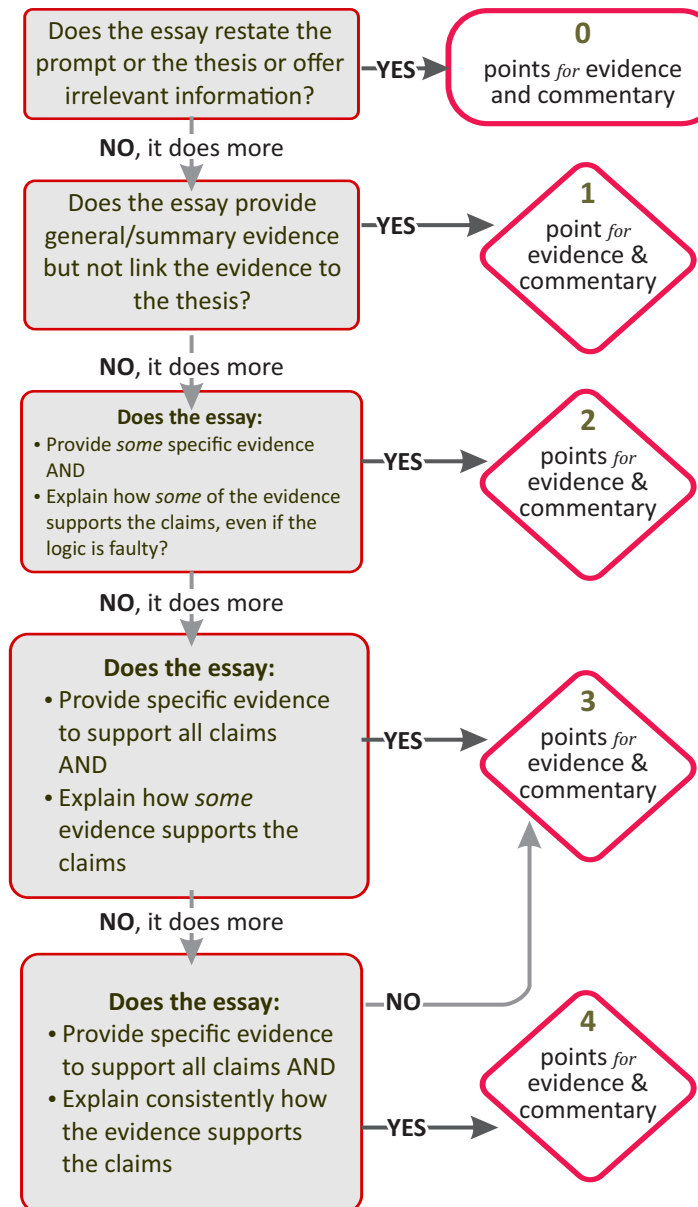


## ROW A: THESIS STATEMENT



'ROW A'  
SCORE

## ROW B: EVIDENCE & COMMENTARY

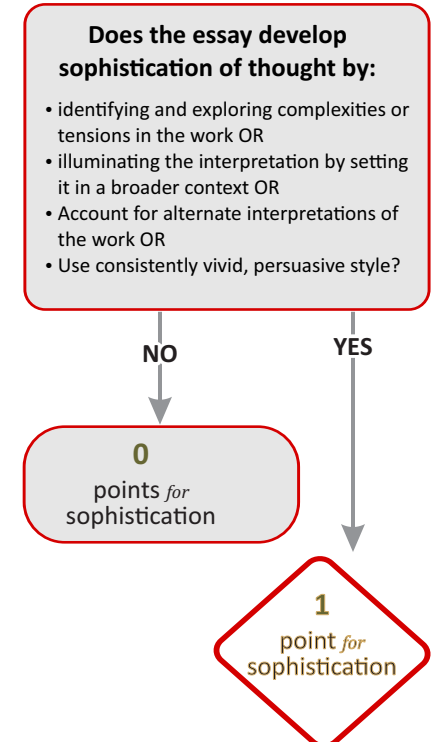


'ROW B'  
SCORE

# Literary Argument Rubric 3

Advanced Placement®  
English Literature &  
Composition

## ROW C: SOPHISTICATION



'ROW C'  
SCORE

# CALCULATING THE AP EXAM SCORE: 2020

---

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 6-point scale)	
<i>exam points</i>	<i>percent</i>	<i>exam points</i>	<i>percent</i>	<i>exam points</i>	<i>percent</i>
82.5	55 %	27.5	18 %	4.583	3.06 %

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			



# AP ENGLISH LIT EXAM — SCORE ESTIMATE 2020

## SECTION I: MULTIPLE-CHOICE:

**55**  
number of questions

**28**  
number correct  
51%

1.227272727 = **34.36363636**  
Weighted Section II score

## SECTION II: ESSAYS:

Poetry Analysis (Q1)	1-2-0	<b>3</b> out of 6	X	4.58333333	=	<b>13.75</b>
Prose Fiction Analysis (Q2)	1-3-0	<b>4</b> out of 6	X	4.58333333	=	<b>18.33333333</b>
Literary Argument (Q3)	1-2-0	<b>3</b> out of 6	X	4.58333333	=	<b>13.75</b>

SUM of essay scores: **45.83333333**  
Weighted Section II score

## COMPOSITE SCORE:

Multiple Choice	Essay	Total
<b>34.36363636</b>	<b>45.83333333</b>	<b>80.1969697</b>
+	=	<b>3</b>

## AP EXAM SCORE ESTIMATE — USING THE WORKSHEET:

1. Enter the number of multiple-choice questions in G3; it's probably 55.
2. Enter four scores to replace the red samples: the M-C number correct and three essay scores.
3. Do not change any of the blue values; those are calculated automatically.
4. The score, based on the 1999 cutoffs, will appear in the blue box.

## AP EXAM SCORE ESTIMATE — WORKING BY HAND:

1. Multiply the number of correct answers by 1.2272. That gives your “weighted section 1 score.”
2. Add together the scores (out of 6) on your three essays and multiply that total by 4.5833. That gives you your “weighted section 2 score.”
3. Add together your two weighted scores. That number is your composite score.
4. The cutoff lines among grades vary slightly from year to year, but this table shows the score you would have received using the 1999 cutoffs:

1	0 46
2	47 74
3	75 93
4	94 107
5	108 150

See also: [www.appass.com](http://www.appass.com)

## A Post-Mortem

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

What work did you write on for Question #3? \_\_\_\_\_

	<i>Poorly</i>					<i>Very well</i>				
	1	2	3	4	5	6	7	8	9	10
How well did you feel prepared for Question #3?										
<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 analytical 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>Very difficult</i>					<i>Very easy</i>				
	1	2	3	4	5	6	7	8	9	10
<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 analytical 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:**

*How difficult was each of these tasks for you on Question #2?*

*Very difficult*

*Very easy*

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 analytical 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 that at the exam you agreed you would “never discuss these specific multiple-choice questions at any time in any form with anyone, including your teacher and other students.” The questions here are intended to gather general information; avoid mentioning information about specific content of the 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?



Tell us all about it:

Lined area for writing.

EQUITY AND ACCESS IN AP® ENGLISH LITERATURE & COMPOSITION

DIVERSITY

Socioeconomic · Ethnic · Gender · Others		
Group	School %	AP® Lit %
Ensuring that AP classes reflect the diversity of the student population		

BARRIERS

Academic · Social · Psychological		
Eliminating barriers that restrict access for students from traditionally underserved groups		

PREPARATION

Knowledge	Skills	Habits
Providing all students with sufficiently challenging coursework to prepare them for success in AP classes		

# Equity & Access

## Based on the policy statement from the College Board

The College Board strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP.

—The College Board

To think about:

“Willingness” will vary based on students’ academic, activity, and family loads. But “academically prepared”, should not vary. Ideally, at the start of the year, every student should be prepared. Some may decide to say ‘I don’t want to.’ That’s OK. None should be able to say ‘I wish I could but I can’t.’

1. Eliminate barriers that restrict access to AP English for students from ethnic, racial, gender, and socioeconomic groups that have been traditionally underserved

To talk about:

What, specifically, are the barriers that restrict access for students from traditionally underserved groups?

Who in the school community is best able to eliminate them?

Who needs to be involved in the conversation about the ‘barriers’? Who needs to lead that conversation? When?

2. Make every effort to ensure AP English classes reflect the diversity of the student population. (*“Do or do not. There is no try.” —a small Jedi master*)

To talk about:

What teachers, leaders, guidance people, students, others, should gather to look at the numbers and generate ideas?

Who should bring them together? When?

3. Provide all students with sufficiently challenging coursework to prepare them for AP English classes.

To talk about:

What, specifically, are the skills, knowledge, understandings, and habits that prepare them?

At what grade level does that preparation need to begin? Who should be involved in the conversation to decide? Who needs to lead that conversation? When?

Can the new Course and Exam Descriptions help in conversations about that coursework?

Advanced Placement® Summer Institute [Skip Nicholson]

# Student Support

*The assumption here is that stress from sources on and off campus hold students back from performing their best as they try—or don't try—to achieve the “take-aways” an AP English teacher has set as a goal.*

1. What are the most obvious (is that the right word?) problems students face (1) outside school and (2) on campus?
2. How can teachers best leverage the resources of a typical school—guidance office, administration, faculty members—to provide support for students who need it?
3. What outside national or local organizations or activities might be available to help, and what are the best ways to connect students with them?
4. If it is true that juniors and especially seniors tend to hide or camouflage some of the difficulties they face, what signs might alert an English teacher that a student needs support?
5. When and how can imaginative literature serve to moderate difficulties that groups or individual student are facing?
6. When and how can writing serve to moderate difficulties that groups or individual student are facing? What types of writing might provide some relief?
7. What questions should be here that are not?

## 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 15, "everlastingly" modifies which of the following words?  
(A) "I" (line 13)  
(B) "my face" (line 14)  
(C) "beautiful" (line 14)  
(D) "lay" (line 16)  
(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 15-16) 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 (D) superior  
(B) exuberant (E) fearful  
(C) nostalgic
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

## AP English Lit & Comp: MC Practice 1

	Guess	A	B	C	Questions Type	Vocabulary, Notes....
<b>1</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<b>2</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<b>3</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<b>4</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<b>5</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<b>6</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<b>7</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<b>8</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<b>9</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<b>10</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<b>11</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<b>12</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		

# Multiple Choice Practice:

## One way to do it



1. Select one multiple choice passage or poem and its questions.

*It will help the students to have practiced with a variety of passage types. Those on the AP exam will be prose and poetry ranging from the 16<sup>th</sup> century to the present. You might want to use samples during the year in increasing order of difficulty, starting with some more accessible sets.*

2. Distribute (or have students construct) the answer sheets.
3. Have students work independently to answer questions until time is called. They are to mark their choices in ink in column A.

*On the actual exam students will probably have 60 minutes for 5 passages and 55 questions. Consider allowing more time early in the year, less as the exam nears.*

*As they work they can assign "types" to questions using whatever categories they choose. When they have several to compare they may discover areas of strength or skills to focus on.*

4. When time is called students stop work and fill in any remaining boxes in column A with an X.

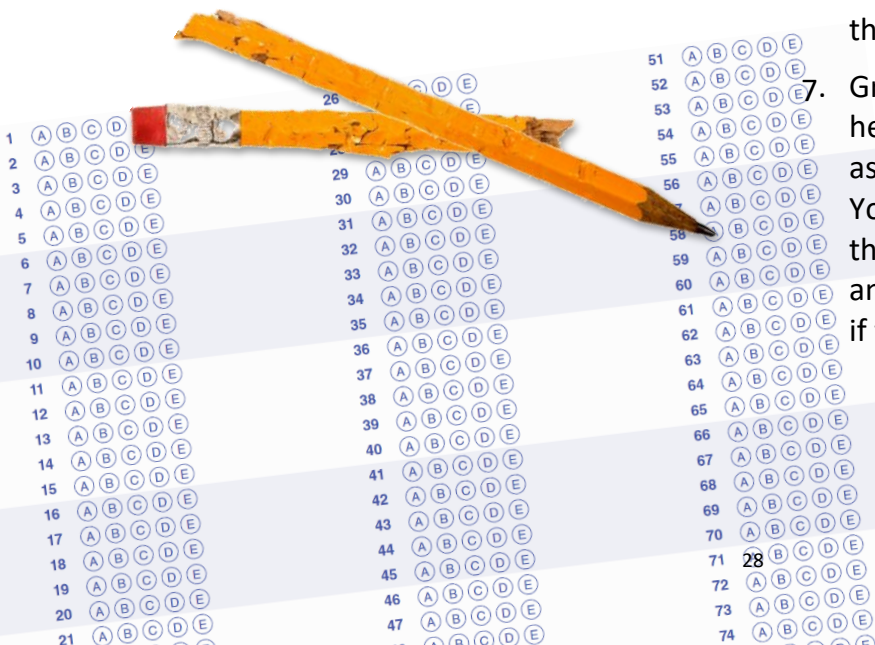
*After they have done several, they can see if their timing is progressing, although it's a little difficult to compare the time on two completely different passages.*

5. Students then gather with their teammates to come to consensus on a team answer for each question. That answer goes in column B; everyone on the team will have the same responses in that column. This column will determine their grade on the activity. *During the conversation they must speak English; they may not speak Test.* If anyone says "A," "B," "C," "D," or "E" or says the number of any of the questions, the team forfeits its credit for the assignment.

*The aim here is to put the focus on the literature and to help the students increase their working vocabularies by forcing them to use the words in the passage and the questions in meaningful sentences.*

6. Finally, give students the correct answers. Encourage discussion about which of the other choices proved inviting, and why they are not the best choice.

7. Grades here should probably not count heavily since the exercise is not directly assessing something that has been taught. You might consider—especially early in the year—allowing teams to make a 'first' and a 'second' choice, giving partial credit if the second choice is correct.





## THE EXAM ESSAYS: A POWER SYSTEM

### 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 the speaker, the audience, and, if it's appropriate, 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 tone and, for the poem, the main meaning or idea.

---

#### 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.

---

#### 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.

# What Writers Do

## Another Incomplete List

Consider these verbs for sentences about the effects of what writers do. Practice with structures like the samples here will help you avoid summarizing plots or paraphrasing poetry by keeping the focus where you want it—on the writers. The words in brackets from the list offer only a few samples of where the thought may be going. For each statement, though, follow through and explain the effect of what the writers do. Sentences will end differently depending on the idea your paragraph is developing. They may relate to how the writer is developing a character or to the effect of the use of a literary device or to a variety of other purposes.

- The effect of Shakespeare's having Lady Macbeth walk in her sleep is to [recall/portray/arouse...]....
- The effect of Morrison's creation of Pilate as a woman with no navel is to [suggest/evoke/juxtapose...]....
- The effect of Wilbur's uses the nature imagery in the central stanza is to [heighten/imply/reinforce...]....

SUGGESTION	TENOR	TIME & PACE	PRESENTATION
allude to	lighten relieve	quicken, accelerate	introduce
hint at	brighten	delay, slow	reveal
imply	darken	anticipate	show, portray
offer	reduce, subdue	foretell, presage	demonstrate
suggest	mute	recall, remind	conclude

ARRANGEMENT	CHANGE	EVOCATION	ASSERTION
group	alter	create	assert
order	change	establish	convey
align, array	shift	arouse, awaken	affirm
coordinate	manipulate	conjure up	maintain
repeat, reflect	temper	elicit, evoke	indicate
juxtapose	qualify	ignite	explain
respond	restore, refresh	inspire	clarify
differentiate	embellish	invoke	signify
compare, contrast	transcend	provoke, stir	explore

INTENSITY	CRITICISM
strengthen, reinforce	promote
heighten	praise
intensify, fortify	exalt, extol
increase, augment	glorify
amplify	subordinate
emphasize, underscore	oppose
enhance	refute
solidify	criticize
substantiate	reject, repudiate
support	deplete
lessen	attack, condemn
weaken	ridicule, deride
diminish	mock
dispel	parody

# Major Work Data Page

Writer/Nationality

Date/Movement

Organization

Point of View *(Why?)*

Symbol/Sustained Allusion

Ambiguity/Irony

Theme/"Meanings of the work as a whole"

Style

Tone

Plot/Story

Characters

Setting(s)

Related works *(literature, fine art, music...)*

Something Else

## Major Works Data Sheet

<b>Title:</b> _____ <b>Author:</b> _____ <b>Date of Publication:</b> _____ <b>Genre:</b> _____	Biographical information about the author:
Historical information about the period of publication:	Characteristics of the genre:
Plot summary:	

***Major Works Data SheetPage 2***

Describe the author's style:	An example that demonstrates the style:
<b><i>Memorable Quotes</i></b>	

<b><i>Quote</i></b>	<b><i>Significance</i></b>
---------------------	----------------------------

***Major Works Data SheetPage 3***

<b><i>Characters</i></b>			
<b><i>Name</i></b>	<b>Role in the story</b>	<b>Significance</b>	<b>Adjectives</b>

<i>Setting</i>	<i>Significance of the opening scene</i>
	<b>Significance of the ending/closing scene</b>
<b>Symbols</b>	
	<i>Old AP Questions</i>

<i>Possible Themes</i>
------------------------

## The “Card Trick”

Begin now keeping a “deck of cards,” one for each work you see or read. Use 4 x 6 or 5 x 7 cards; choose a size that works for you. On the front of the card record the following information:

- o the author (last name first for alphabetizing)
- o the title
- o the type of literature (play, novel, story...)
- o the year of writing
- o the setting (time and place)
- o the names of the main characters and their relationship to each other
- o the plot line (in two or three sentences)
- o the theater, date of performance, and director (for a play or movie)

On the back, record

- o a brief reaction (brief, here, means one sentence)
- o questions you have
- o a memorable line or two
- o another work of literature (or art or music) to which you see some relation



1970

Choose a character from a work 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.

1971

The significance of a title such as *The Adventures of Huckleberry Finn* is 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 characterization, 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.

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 allusions to myths, the Bible, or other works of literature. Select a literary work that makes use of such a sustained reference. 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. Do not base your essay on a work that you know about only from having seen a television or movie production of it. Select a work of recognized literary merit.

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 and 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 pleased to make 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 a 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." -- George Meredith

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.

Choose a novel, play, or long poem by one of the following authors or another author or one of comparable merit.

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 play or novel in which such a character plays a significant role and show how that character's alienation reveals the surrounding society's assumptions and moral values. You may choose a work from the following list or another suitable play or novel. Do NOT write on a short story, poem, or film.

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. Do not merely summarize the plot.

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 for tameness. It is the uncivilized free and wild thinking in *Hamlet* and *The Iliad*, in all scriptures and mythologies, not learned in schools, that delights us.

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

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 within one character illuminates the meaning of the work as a whole. You may use one of the novels or plays listed below or another novel or play of similar literary quality.

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.

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

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. You may choose a work from the list below or another appropriate novel or play of similar literary merit. 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 or 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 the work.

You may choose a work from the list below or another appropriate novel or play of similar literary quality. Do not merely summarize the plot.

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.

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

1973

1970

1974

1971

1975

1972



1979

1976

1980

1977

1981

1978

1985

1982

1986

1983

1987

1984

1991

1988

1992

1989

1993

1990

1998

1994

1999

1995

2000

1997

2004

2001

2005

2002

2006

2003

2009

1996

2007

2008

# Works Appearing on Suggestion Lists for “Question 3”

## Advanced Placement English Literature & Composition Examination: 1971-2018

<b>30</b>	<i>Invisible Man</i>
<b>26</b>	<i>Wuthering Heights</i>
<b>22</b>	<b>Great Expectations</b>
<b>21</b>	<b>Heart of Darkness</b>
	<i>Jane Eyre</i>
<b>20</b>	<b>Crime and Punishment</b>
<b>19</b>	<b>King Lear</b>
<b>18</b>	<i>The Adventures of Huckleberry Finn</i>
<b>17</b>	<b>Beloved</b>
	<i>The Scarlet Letter</i>
<b>16</b>	<i>The Great Gatsby</i>
	<i>Moby-Dick</i>
	<i>A Portrait of the Artist as a Young Man</i>
	<i>Their Eyes Were Watching God</i>
<b>15</b>	<i>The Awakening</i>
<b>14</b>	<i>Catch-22</i>
<b>13</b>	<i>Light in August</i>
	<b>A Raisin in the Sun</b>
<b>12</b>	<i>Billy Budd</i>
	<i>The Color Purple</i>
	<i>The Grapes of Wrath</i>
	<i>Jude the Obscure</i>
	<i>Othello</i>
<b>11</b>	<i>As I Lay Dying</i>
	<i>Ceremony</i>
	<i>Death of a Salesman</i>
<b>10</b>	<i>Anna Karenina</i>
	<i>Antigone</i>
	<i>The Crucible</i>
	<i>A Doll House</i>
	<i>The Glass Menagerie</i>
	<i>Native Son</i>
	<b>A Passage to India</b>
	<b>The Portrait of a Lady</b>
	<i>Song of Solomon</i>
	<b>Things Fall Apart</b>
<b>9</b>	<b>Madame Bovary</b>
	<i>The Mayor of Casterbridge</i>
	<i>Oedipus Rex</i>
	<i>A Streetcar Named Desire</i>
	<i>Sula</i>
	<i>Waiting for Godot</i>
	<i>Who's Afraid of Virginia Woolf?</i>

<b>8</b>	<i>All the Pretty Horses</i>
	<b>Frankenstein</b>
	<i>Obasan</i>
	<i>Pride and Prejudice</i>
	<i>Rosencrantz and Guildenstern Are Dead</i>
	<i>The Sound and the Fury</i>
	<b>The Tempest</b>
	<i>Tess of the D'Urbervilles</i>
<b>7</b>	<i>The Age of Innocence</i>
	<i>All the King's Men</i>
	<i>Candide</i>
	<i>Cry, the Beloved Country</i>
	<i>Equus</i>
	<i>Ethan Frome</i>
	<i>Hamlet</i>
	<i>Lord Jim</i>
	<i>Macbeth</i>
	<i>The Merchant of Venice</i>
	<i>The Piano Lesson</i>
	<i>The Women of Brewster Place</i>
<b>6</b>	<i>Bless Me, Ultima</i>
	<i>Cat's Eye</i>
	<i>The Cherry Orchard</i>
	<i>Gulliver's Travels</i>
	<i>Hedda Gabler</i>
	<i>Major Barbara</i>
	<i>Medea</i>
	<i>Moll Flanders</i>
	<i>Mrs Dalloway</i>
	<i>Murder in the Cathedral</i>
	<i>Native Speaker</i>
	<i>Sister Carrie</i>
	<i>The Sun Also Rises</i>
	<i>Tom Jones</i>
	<i>The Turn of the Screw</i>
	<i>Twelfth Night</i>
<b>5</b>	<i>Absalom, Absalom!</i>
	<i>As You Like It</i>
	<i>Bleak House</i>
	<i>Brave New World</i>
	<i>Doctor Faustus</i>
	<i>Don Quixote</i>
	<i>An Enemy of the People</i>
	<i>Fences</i>
	<i>Julius Caesar</i>
	<i>The Kite Runner</i>
	<i>Middlemarch</i>
	<i>Mrs Warren's Profession</i>
	<i>Nineteen Eighty-four</i>
	<i>The Odyssey</i>
	<i>The Poisonwood Bible</i>
	<i>Romeo and Juliet</i>
	<i>The Stranger</i>
	<i>A Tale of Two Cities</i>
	<i>To Kill a Mockingbird</i>
	<b>To the Lighthouse</b>
	<i>Wide Sargasso Sea</i>
	<i>Wise Blood</i>

<b>4</b>	<b>Alias Grace</b>
	<i>Atonement</i>
	<i>Black Boy</i>
	<i>The Bonesetter's Daughter</i>
	<i>The Catcher in the Rye</i>
	<i>Daisy Miller</i>
	<i>David Copperfield</i>
	<i>A Farewell to Arms</i>
	<i>Ghosts</i>
	<i>Go Tell It on the Mountain</i>
	<i>The Little Foxes</i>
	<i>Lord of the Flies</i>
	<i>M. Butterfly</i>
	<i>Mansfield Park</i>
	<b>The Metamorphosis</b>
	<i>My Ántonia</i>
	<i>Oryx and Crake</i>
	<i>Pygmalion</i>
	<i>Typical American</i>
<b>3</b>	<i>An American Tragedy</i>
	<i>The American</i>
	<i>Another Country</i>
	<i>The Blind Assassin</i>
	<i>The Bluest Eye</i>
	<i>Emma</i>
	<i>A Gesture Life</i>
	<i>The God of Small Things</i>
	<i>Going After Cacciato</i>
	<i>The Handmaid's Tale</i>
	<i>Hard Times</i>
	<i>Henry IV, Part I</i>
	<i>House Made of Dawn</i>
	<i>The House of Mirth</i>
	<i>The House on Mango Street</i>
	<b>The Iliad</b>
	<i>The Importance of Being Earnest</i>
	<i>Jasmine</i>
	<i>The Joy Luck Club</i>
	<i>Long Day's Journey into Night</i>
	<i>Master Harold" . . . and the Boys</i>
	<i>The Memory Keeper's Daughter</i>
	<i>A Midsummer Night's Dream</i>
	<i>The Mill on the Floss</i>
	<i>Mother Courage</i>
	<i>Much Ado About Nothing</i>
	<i>The Namesake</i>
	<i>Never Let Me Go</i>
	<i>One Flew Over the Cuckoo's Nest</i>
	<i>One Hundred Years of Solitude</i>
	<i>Our Town</i>
	<i>Paradise Lost</i>
	<i>Persuasion</i>
	<b>The Picture of Dorian Gray</b>
	<i>The Plague</i>
	<i>A Prayer for Owen Meany</i>
	<i>The Remains of the Day</i>
	<i>Reservation Blues</i>
	<i>A Separate Peace</i>
	<i>Snow Falling on Cedars</i>
	<i>A Thousand Acres</i>
	<i>The Trial</i>
	<i>The Winter's Tale</i>
	<i>The Woman Warrior</i>

**The Aeneid**

*All My Sons*  
*Antony and Cleopatra*  
*The Autobiography of an Ex-Colored Man*  
*The Bear*  
*A Bend in the River*  
*The Birthday Party*  
*The Brothers Karamazov*  
*Cat on a Hot Tin Roof*  
*The Chosen*  
*Cold Mountain*  
**Dracula**  
*Dutchman*  
*Faust*  
*Fifth Business*  
*For Whom the Bell Tolls*  
*A Gathering of Old Men*  
*The Good Soldier*  
*The Hairy Ape*  
*The Homecoming*  
*In the Lake of the Woods*  
*J.B.*  
*Joe Turner's Come and Gone*  
*The Jungle*  
*A Lesson Before Dying*  
*Main Street*  
**Man and Superman**  
*The Member of the Wedding*  
*Middle Passage*  
*The Misanthrope*  
*Monkey Bridge*  
*No Country for Old Men*  
*No Exit*  
*Oliver Twist*  
*One Day in the Life of Ivan Denisovich*  
*Orlando*  
*Phèdre*  
*The Playboy of the Western World*  
*Pocho*  
*Prime of Miss Jean Brodie*  
*Ragtime*  
*The Red Badge of Courage*  
**The Return of the Native**  
*The Road*  
*Slaughterhouse-Five*  
*Sons and Lovers*  
*Sophie's Choice*  
*The Stone Angel*  
*The Story of Edgar Sawtelle*  
*Surfacing*  
*The Things They Carried*  
*A Thousand Splendid Suns*  
*Uncle Tom's Cabin*  
*The Zoo Story*

*Adam Bede*  
*The Adventures of Augie March*  
*Agnes of God*  
*All the Light We Cannot See \**  
*America is in the Heart*  
*American Pastoral*  
*An Enemy of the People*  
*Angels in America*  
*Angle of Repose*  
*The Apprenticeship of Duddy Kravitz*  
*Armies of the Night*  
*Benito Cereno*  
*Beowulf \**  
*Bone*  
*Breath, Eyes, Memory*

*Brideshead Revisited*  
*Brighton Rock*  
*Broken for You*  
*Brown Girl, Brownstones*  
*The Burgess Boys*  
*Candida*  
*The Canterbury Tales*  
*The Caretaker*  
*The Centaur*  
*The Cider House Rules*  
*Civil Disobedience*  
*Copenhagen*  
*The Country of the Pointed Firs*  
*The Crisis*  
*The Crossing*  
*The Dead*  
**Death in Venice \***  
*Death of Ivan Ilyich*  
*Delta Wedding*  
*Desire Under the Elms*  
*Dinner at the Homesick Restaurant*  
*The Divine Comedy*  
*The Diviners*  
*Doctor Zhivago*  
*The Dollmaker*  
*Dreaming in Cuban*  
*East of Eden*  
*The English Patient*  
*The Eumenides*  
*Extremely Loud and Incredibly Close*  
*The Fall*  
*The Father*  
*Fathers and Sons*  
*The Federalist*  
*A Fine Balance*  
*The Fixer*  
*A Free Life: A Novel*  
*Germinal*  
*The Golden Bowl*  
**The Goldfinch \***  
*Grendel*  
*The Heart of the Matter*  
*Henry IV, Part II*  
*Henry V*  
*A High Wind in Jamaica*  
*Home to Harlem*  
**Homegoing \***  
*House for Mr Biswas*  
*The House of the Seven Gables*  
*In the Time of the Butterflies*  
*The Inheritance of Loss*  
*Joseph Andrews*  
*The Joys of Motherhood*  
*Kafka on the Shore*  
**Kindred \***  
*Lady Windermere's Fan*  
*The Last of the Mohicans*  
*Letters from an American Farmer*  
*Little Women*  
*Linden Hills*  
*Look Homeward, Angel*  
*Love Medicine*  
*The Love Song of J Alfred Prufrock*  
*The Loved One*  
*Lysistrata*  
*Maggie: A Girl of the Streets*  
**Mama Day \***  
*Middlesex*  
**Midnight's Children \***  
*Miss Lonelyhearts*  
*The Moor's Last Sigh* 52

*My Last Duchess*  
*My Name is Asher Lev*  
*Night*  
*Noah's Compass*  
*No-No Boy*  
*Notes from the Underground*  
*The Octopus*  
*Of Mice and Men*  
*Old School*  
*The Optimist's Daughter*  
*The Orestia*  
*The Other*  
*Our Mutual Friend*  
*Out of Africa*  
*Pale Fire*  
*Pamela*  
*Passing*  
*Peer Gynt*  
*Père Goriot*  
*Pnin*  
*The Power and the Glory*  
**The Power of One \***  
*Praisesong for the Widow*  
*Purple Hibiscus*  
*Push*  
*The Rape of the Lock*  
*Redburn*  
*Rhinoceros*  
*Richard III*  
*A River Runs Through It*  
*Robinson Crusoe*  
*Room of One's Own*  
*A Room with a View*  
*Saint Joan*  
*The Sandbox*  
*The Secret Life of Bees*  
*Sent for You Yesterday*  
*Set This House on Fire*  
*The Shipping News*  
*Siddhartha*  
*Silas Marner*  
*Sister of My Heart*  
*Snow*  
*Snow Flower and the Secret Fan*  
*A Soldier's Play*  
*The Sorrows of Young Werther*  
*The Street*  
*Tartuffe*  
*Tracks*  
*A Tree Grows in Brooklyn*  
*Trifles*  
*Tristram Shandy*  
*USA*  
*The Vicar of Wakefield*  
*Victory*  
*Volpone*  
*The Warden*  
*Washington Square*  
*The Waste Land*  
*Watch on the Rhine*  
*The Watch that Ends the Night*  
*The Way of the World*  
*The Way We Live Now*  
*We Were the Mulvaney's*  
*When the Emperor Was Divine*  
*Who Has Seen the Wind*  
*The Wild Duck*  
*Winter in the Blood*  
*A Yellow Raft in Blue Water*  
*Zoot Suit*



# Writers Appearing on Suggestion Lists for “Question 3”

## Advanced Placement English Literature & Composition Examination: 1971-2017

The first number is the number of times the writer has been listed;  
the second, the number of the writer’s works that have appeared.

William Shakespeare.....	93	18	Rudolpho Anaya.....	6	1
Charles Dickens.....	40	7	Anton Chekhov.....	6	1
William Faulkner.....	39	5	Euripides.....	6	1
Toni Morrison.....	37	4	Kazuo Ishiguro.....	6	2
Ralph Ellison.....	30	1	Franz Kafka.....	6	2
Herman Melville.....	30	4	Gloria Naylor.....	6	1
Thomas Hardy.....	29	4	Tim O'Brien.....	6	3
Joseph Conrad.....	28	3	Eugene O'Neill.....	6	3
Henrik Ibsen.....	28	7	Harold Pinter.....	6	4
Emily Bronte, E.....	26	1	Jonathan Swift.....	6	1
Henry James.....	23	6	Oscar Wilde.....	6	3
Feodor Dostoevsky.....	22	3	Miguel de Cervantes.....	5	1
Charlotte Bronte, C.....	21	1	Lillian Hellman.....	5	2
Arthur Miller.....	21	3	Aldous Huxley.....	5	1
Tennessee Williams.....	20	3	Harper Lee, H.....	5	1
Margaret Atwood.....	19	7	Christopher Marlowe.....	5	1
Jane Austen.....	18	4	Flannery O'Connor.....	5	1
George Bernard Shaw.....	18	6	George Orwell.....	5	1
Sophocles.....	18	2	Jean Rhys.....	5	1
Mark Twain.....	18	1	Willa Cather.....	4	1
Nathaniel Hawthorne.....	17	2	Ernest Gaines.....	4	2
James Joyce.....	17	2	William Golding.....	4	1
F. Scott Fitzgerald.....	16	1	David Guterson.....	4	2
Zora Neal Hurston.....	15	1	David Henry Hwang.....	4	1
Edith Wharton.....	15	3	Gish Jen.....	4	1
Kate Chopin.....	14	1	Barbara Kingsolver.....	4	1
Joseph Heller.....	14	1	Ian McEwan.....	4	1
John Steinbeck.....	14	3	J. D. Salinger.....	4	1
August Wilson.....	14	3	Sherman Alexie.....	3	1
Virginia Woolf.....	14	5	Bertolt Brecht.....	3	1
Richard Wright.....	14	2	Sandra Cisneros.....	3	1
Cormac McCarthy.....	13	5	Stephen Crane.....	3	1
Ernest Hemingway.....	12	3	Athol Fugard.....	3	1
Alice Walker.....	12	1	Gabriel García Márquez.....	3	1
Edward Albee.....	11	2	Johann Wolfgang von Goethe.....	3	2
Lorraine Hansberry.....	11	1	Graham Greene.....	3	3
Leslie Marmon Silko.....	11	1	John Irving.....	3	2
Leo Tolstoy.....	11	2	Ken Kesey.....	3	1
George Eliot, G.....	10	4	Maxine Hong Kingston.....	3	1
E. M. Forster.....	10	2	John Knowles.....	3	1
Samuel Beckett.....	9	1	Jhumpa Lahiri.....	3	1
Albert Camus.....	9	3	Margaret Laurence.....	3	2
Theodore Dreiser.....	9	2	John Milton.....	3	1
Chang-Rae Lee, C.....	9	2	Molière.....	3	2
Chinua Achebe.....	8	1	N Scott Momaday.....	3	1
T. S. Eliot, TS.....	8	3	Bharati Mukherjee.....	3	1
Gustave Flaubert.....	8	1	V. S. Naipaul.....	3	2
Joy Kogawa.....	8	1	Chaim Potok.....	3	2
Tom Stoppard.....	8	1	Arundhati Roy.....	3	1
James Baldwin.....	7	2	William Styron.....	3	2
Daniel Defoe.....	7	2	Thornton Wilder.....	3	1
Henry Fielding.....	7	2	Aeschylus.....	2	2
Homer.....	7	1	Lan Cao.....	2	1
Khaled Hosseini.....	7	2	Robertson Davies.....	2	1
Alan Paton.....	7	1	E. L. Doctorow.....	2	1
Peter Shaffer.....	7	1	Kim Edwards.....	2	1
Mary Shelley.....	7	1	Louise Erdrich.....	2	2
Amy Tan.....	7	2	Ford Madox Ford.....	2	1
Voltaire.....	7	1	Charles Frazier.....	2	1
Robert Penn Warren.....	7	1	Charles Johnson, C.....	2	1

James Weldon Johnson, J.....	2	1	Sarah Orne Jewett.....	1	1
LeRoy Jones.....	2	1	Ha Jin.....	1	1
D. H. Lawrence.....	2	1	Ben Jonson.....	1	1
Sinclair Lewis.....	2	1	Stephanie Kallos.....	1	1
Archibald MacLeish.....	2	1	Sue Monk Kidd.....	1	1
Paule Marshall.....	2	2	Tony Kushner.....	1	1
Carson McCullers.....	2	1	Nella Larsen.....	1	1
Vladimir Nabokov.....	2	2	Norman Maclean.....	1	1
Jean Racine.....	2	1	Hugh MacLennan.....	1	1
Jean-Paul Sartre.....	2	1	Norman Mailer.....	1	1
Upton Sinclair.....	2	1	Bernard Malamud.....	1	1
Jane Smiley.....	2	1	Claude McKay.....	1	1
Alexandr Solzhenitsyn.....	2	1	Rohinton Mistry.....	1	1
Muriel Spark.....	2	1	W. O. Mitchell.....	1	1
Harriet Beecher Stowe.....	2	1	Haruki Murakami.....	1	1
John Synge.....	2	1	Fae Myenne Ng.....	1	1
Anthony Trollope.....	2	2	Frank Norris.....	1	1
Jose Antonio Villarreal.....	2	1	Joyce Carol Oates.....	1	1
Kurt Vonnegut.....	2	1	John Okada.....	1	1
Evelyn Waugh.....	2	2	Michael Ondaatje.....	1	1
Eudora Welty.....	2	2	Julie Otsuka.....	1	1
David Wroblewski.....	2	1	Thomas Paine.....	1	1
Chimamanda Ngozi Adichie.....	1	1	Ohran Pamuk.....	1	1
Louisa May Alcott.....	1	1	Boris Pasternak.....	1	1
Julia Alvarez.....	1	1	Ann Petry.....	1	1
Aristophanes.....	1	1	John Pielmeier.....	1	1
Harriette Arnow.....	1	1	Alexander Pope.....	1	1
Honoré de Balzac.....	1	1	Annie Proulx.....	1	1
Saul Bellow.....	1	1	Samuel Richardson.....	1	1
Robert Browning.....	1	1	Mordecai Richler.....	1	1
Carlos Bulosan.....	1	1	Philip Roth.....	1	1
Samuel Butler.....	1	1	Salmon Rushdie.....	1	1
Geoffrey Chaucer.....	1	1	Sapphire.....	1	1
James Fenimore Cooper.....	1	1	Lisa See.....	1	1
St Jean Crevecoeur.....	1	1	Betty Smith.....	1	1
Edwidge Danticat.....	1	1	Wallace Stegner.....	1	1
Dante.....	1	1	Laurence Sterne.....	1	1
Kiran Desai.....	1	1	Bram Stoker.....	1	1
Isak Dinesen.....	1	1	August Strindberg.....	1	1
Chitra Divakaruni.....	1	1	Elizabeth Strout.....	1	1
Michael Dorris.....	1	1	Henry David Thoreau.....	1	1
John Dos Passos.....	1	1	Ivan Turgenev.....	1	1
Buchi Emecheta.....	1	1	Anne Tyler.....	1	1
Jeffrey Eugenides.....	1	1	John Updike.....	1	1
Jonathan Safran Foer.....	1	1	Luis Valdez.....	1	1
Michael Frayn.....	1	1	Vergil.....	1	1
Charles Fuller.....	1	1	James Welch.....	1	1
Cristina Garcia, C.....	1	1	Nathaniel West.....	1	1
John Gardner.....	1	1	John Edgar Wideman.....	1	1
Susan Glaspell.....	1	1	Elie Wiesel.....	1	1
Oliver Goldsmith.....	1	1	Thomas Wolfe.....	1	1
Alexander Hamilton.....	1	1	Emile Zola.....	1	1
Hermann Hesse.....	1	1			
Richard Hughes.....	1	1			
Eugene Ionesco.....	1	1			