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Setting a Policy for AP[®] English

The purpose of this guide is to provide college faculty and administrators with research data, participation and performance data of AP[®] English students, curricular content, and sample exam questions to facilitate the establishment of appropriate credit and placement policies for AP English.

The Advanced Placement Program[®] (AP) provides motivated students with the opportunity to take college-level courses while still in high school. Students demonstrate their mastery of the curriculum by taking AP Exams—35 exams, including two in English, are available in 20 subject areas. In 2005, more than 1.2 million students took AP Exams worldwide. Of the 2.1 million AP Exams taken in 2005, more than 492,000 were in English (about 231,000 for English Language and Composition, and about 261,000 for English Literature and Composition). More than 3,000 colleges and universities, including many international institutions, accept qualifying AP Exam scores for credit, placement, or both.

Throughout its 50-year history, the AP Program has maintained high standards of rigor in its courses and exams. Since its inception, AP has been a respected force in American education due to the critical involvement of college and university faculty members.

English Faculty Involvement in AP

College and university faculty members play a vital role in every stage of development and scoring of an AP course and exam, helping to ensure their high quality. Each AP discipline has its own Development Committee—composed of college and university professors and experienced AP teachers—that is responsible for creating the course guidelines and exam questions. College and university faculty members also serve as the Chief Readers, responsible for establishing the exam-scoring guidelines and overseeing the annual AP Reading of the free-response section for their academic discipline.

“The AP English Language and Composition Examination requires students to demonstrate their knowledge of rhetorical theory and analysis so that they can read texts to determine how meaning, purpose, and effect are achieved and write their own compositions that are forceful and correct. I have been actively involved for the past 20 years in establishing the curricula for first-year writing courses, the very courses with which AP English Language and Composition instruction is supposed to articulate...I consider the work I do with AP among the most important of my professional commitments.”

—David Jolliffe, AP English Language and Composition Chief Reader
University of Arkansas

The College Board publication *AP and Higher Education* discusses the following topics at greater length: how to set an AP policy, AP research studies, the development of AP courses and exams, and the AP Exam scoring. For more information or to request a copy of this publication, please go to apcentral.collegeboard.com/highered.

How to Set an AP Policy

The College Board encourages higher education institutions to base their AP policy decisions on data and research, and recognizes that different institutions and departments will set different policies, based upon factors unique to their institution, student body, and academic discipline. The best way for colleges and universities to determine their AP credit and placement policies is to conduct their own research on the performance of AP and non-AP students at their own institution and in their own department.

Research on AP English Student Performance

Research studies show that students who do well on an AP Exam are academically prepared to place out of a corresponding college course and move on to the next higher-level course in the discipline. See Tables 1 and 2 for data from a research study comparing AP and non-AP student performance for second-level college English courses.

Table 1: Student Performance in Second-Level English Courses
AP English Language and Composition Students Versus
Non-AP Students

	AP EXAM GRADE	GPA	PERCENT OF STUDENTS SCORING AN A OR B
AP Students Who Place Out of Intro. Course	AP 5	3.59	97
	AP 4	3.51	96
	AP 3	3.27	89
Students Who Complete Intro. Course	Non-AP	3.13	85

Table 2: Student Performance in Second-Level English Courses
AP English Literature and Composition Students Versus
Non-AP Students

	AP EXAM GRADE	GPA	PERCENT OF STUDENTS SCORING AN A OR B
AP Students Who Place Out of Intro. Course	AP 5	3.36	90
	AP 4	3.39	94
	AP 3	3.23	88
Students Who Complete Intro. Course	Non-AP	3.01	80

PDF copies of this research and other research studies can be found at apcentral.collegeboard.com/colleges/research.

In addition to research studies on AP student performance, the College Board conducts college comparability studies to measure the degree to which the AP courses and exams are equivalent in content and difficulty to corresponding college courses. The AP Exam scoring rubric is established so that the lowest composite score that earns an AP grade of 5 is equivalent to the average score earned by college students who received grades of A in a comparable course. The lowest score that earns an AP grade of 4 is equivalent to the average B, and the lowest score that earns an AP grade of 3 is equivalent to the average C.

The research that the College Board conducts is intended to help institutions and academic departments as they establish appropriate AP policies. AP Central® (apcentral.collegeboard.com), the College Board's online home for AP professionals, contains other resources that may assist in this process, including the Course Description, released exam questions, and sample student responses at different levels of ability.

For more information go to:
apcentral.collegeboard.com/englang/exam
apcentral.collegeboard.com/englit/exam

AP Credit Policy Info on the Web

Information about AP credit and placement policies at more than 1,000 colleges and universities is available on the College Board's Web site at www.collegeboard.com/ap/creditpolicy.

AP English Students, Courses, and Exams

Participation and Performance Data for AP English Students in 2005

Total Number of Schools Offering AP English Language: 7,624
 Total Number of Schools Offering AP English Literature: 11,483

Table 3: AP English Language and Composition Exam Score Distribution, 2005

EXAM GRADE	NUMBER OF EXAMINEES	% AT
Score of 5	17,315	7.5%
Score of 4	37,805	16.4%
Score of 3	75,080	32.5%
Score of 2	76,799	33.3%
Score of 1	23,710	10.3%
	230,709	100.0%

Table 4: AP English Literature and Composition Exam Score Distribution, 2005

EXAM GRADE	NUMBER OF EXAMINEES	% AT
Score of 5	21,043	8.1%
Score of 4	52,405	20.1%
Score of 3	88,170	33.8%
Score of 2	77,501	29.7%
Score of 1	21,839	8.4%
	260,958	100.0%

Figure 3: AP English Language and Composition Examinees by Race and Ethnicity, 2005

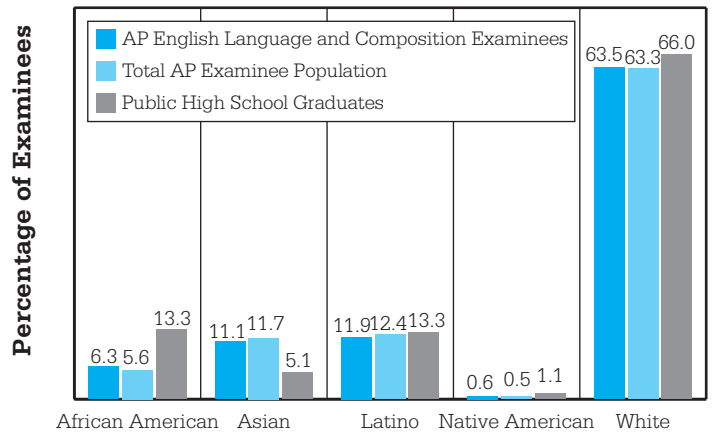


Figure 4: AP English Literature and Composition Examinees by Race and Ethnicity, 2005

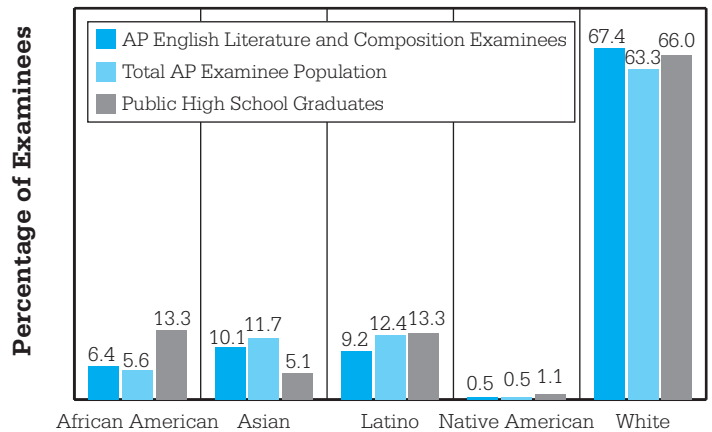


Figure 1: AP English Language and Composition Examinees by Gender, 2005

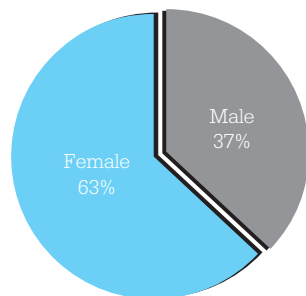
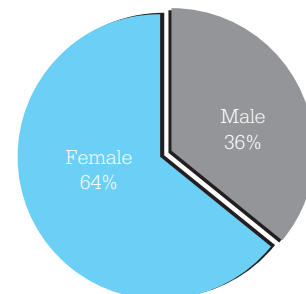


Figure 2: AP English Literature and Composition Examinees by Gender, 2005



The AP English Courses

The two AP English courses are designed to provide students with a learning experience equivalent to that of an introductory college course in English rhetoric, composition, or literature. The AP English Language and Composition course is designed to engage students in becoming skilled readers of prose written in a variety of periods, disciplines, and rhetorical contexts, and in becoming skilled writers who compose for a variety of purposes. The AP English Literature and Composition course focuses on the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers, considering issues such as a work's structure, style, and themes.

The Development Committees create the guidelines for the AP English courses and design the AP Exams. Periodically the Development Committees conduct curriculum surveys, sent to professors who teach the comparable college-level course, that help ensure that the AP English courses remain current with concepts and themes as taught in college and university classrooms.

AP English Language and Composition

The AP English Language and Composition course follows the main emphases of college composition courses as outlined below. First-year composition courses allow students to write in a variety of forms and on a variety of subjects, with the overarching purpose to enable students to write effectively and confidently in their college courses across the curriculum and in their professional and personal lives. Therefore, most composition courses emphasize the expository, analytical, and argumentative writing that forms the basis of academic and professional communication as well as the personal and reflective writing that fosters the development of writing facility in any context. In addition, most composition courses teach students to base the expository, analytical, and argumentative writing they do in college on reading, and not solely on personal experience and observation. Composition courses, therefore, teach students to read primary and secondary source material carefully, to synthesize material from these texts in their own compositions, and to cite source material using professionally established conventions. College writing programs recognize that skill in writing proceeds from the students' awareness of their own composing processes: the way they explore ideas, reconsider strategies, and revise their work. This experience of the process of composing is the essence of the first-year writing course; AP English Language and Composition emphasizes this process, asking students to write essays that proceed through several stages or drafts, with revisions aided by their teacher and peers. As in the college course, the purpose of AP English Language and Composition is to enable students to read complex texts with understanding and to write prose of sufficient richness and complexity to communicate effectively with mature readers.

Upon completing the AP English Language and Composition course, students should be able to:

- analyze and interpret samples of good writing, identifying and explaining an author's use of rhetorical strategies and techniques;
- apply effective strategies and techniques in their own writing;
- create and sustain arguments based on readings, research, and/or personal experience;
- demonstrate understanding and mastery of standard written English as well as stylistic maturity in their own writings;
- write for a variety of purposes;
- produce expository, analytical, and argumentative compositions that introduce a complex central idea and develop it with appropriate evidence drawn from primary and/or secondary source material, cogent explanations, and clear transitions;
- demonstrate an understanding of the conventions of citing primary and secondary source material;
- move effectively through the stages of the writing process, with careful attention to inquiry and research, drafting, revising, editing, and review;

- write thoughtfully about their own process of composition;
- revise a work to make it suitable for a different audience;
- analyze image as text; and
- evaluate and incorporate reference documents into researched papers.

Beginning in fall 2006, AP English teachers and principals of schools where AP English is taught must certify that their 2007-08 courses follow all the requirements stipulated by the Development Committees in order to ensure that the AP course reflects college-level standards. By completing this AP Course Audit, high schools will receive individual licenses to label their English courses "AP." In fall 2007, colleges and universities will receive a list of all high schools authorized to use the "AP" designation for their English courses.

AP English Literature and Composition

The course includes intensive study of representative works of English writing from various genres and periods from the sixteenth to the twentieth century, concentrating on works of recognized literary merit. AP students are encouraged to read deliberately and thoroughly, taking time to understand a work's complexity, to absorb its richness of meaning, and to analyze how that meaning is embodied in literary form. Alongside this consideration of a work's literary artistry, students take into account the social and historical values it reflects and embodies. Careful attention to both textual details and historical context provides a foundation for interpretation, whatever critical perspectives are brought to bear on the literary works studied. The approach to analyzing and interpreting these works involves students in learning how to make careful observations of textual details, establish connections among their observations, and draw from those connections a series of inferences leading to an interpretive conclusion about the work's meaning and value.

Writing is an integral part of the AP English Literature and Composition course. Assignments focus on the critical analysis of literature and include expository, analytical, and argumentative essays. The goal of the writing assignments is to increase students' ability to explain clearly, cogently, even elegantly, what they understand about literary works and why they interpret them as they do. To that end, writing instruction includes attention to developing and organizing ideas in a clear, coherent, and persuasive language. It includes study of the elements of style. And it attends to matters of precision and correctness as necessary. Throughout the course, emphasis is placed on helping students develop stylistic maturity. Since reading and writing stimulate and support one another, they are taught together in order to underscore both their common and their distinctive elements.

The AP English Exams

Each AP English Exam consists of a multiple-choice and a free-response section. The time allotted for the multiple-choice questions is 60 minutes and accounts for 45 percent of the total grade. Students are given 120 minutes to respond to the free-response questions, which are weighted at 55 percent of the total grade. The multiple-choice section of the AP English Language and Composition Exam tests the student's skills in analyzing the rhetoric of prose passages; while the multiple-choice section of the AP English Literature and Composition Exam tests the student's critical reading of selected poems and excerpts from works of fiction. The free-response section of the AP English Language and Composition Exam includes several essays in which the student demonstrates his or her skill in composition in various rhetorical modes. The essays on the AP English Literature and Composition Exam evaluate the student's ability to read and interpret literature and to use other forms of discourse effectively.

AP English free-response questions from recent exam years are listed below.

Question 1 (English Language and Composition)

In 1962, the noted biologist Rachel Carson published *Silent Spring*, a book that helped to transform American attitudes toward the environment. Carefully read the following passage from *Silent Spring*. Then write an essay in which you define the central argument of the passage and analyze the rhetorical strategies that Carson uses to construct her argument.

Line 5 As the habit of killing grows—the resort to “eradicating” any creature that may annoy or inconvenience us—birds are more and more finding themselves a direct target of poisons rather than an incidental one. There is a growing trend toward aerial applications of such deadly poisons as parathion to “control” concentrations of birds distasteful to farmers. The Fish and Wildlife Service has found it necessary to express serious concern over this trend, pointing out that “parathion treated areas constitute a potential hazard to humans, domestic animals, and wildlife.” In southern Indiana, for example, a group of farmers went together in the summer of 1959 to engage a spray plane to treat an area of river bottomland with parathion. The area was a favored roosting site for thousands of blackbirds that were feeding in nearby cornfields. The problem could have been solved easily by a slight change in agricultural practice—a shift to a variety of corn with deep-set ears not accessible to the birds—but the farmers had been persuaded of the merits of killing by poison, and so they sent in the planes on their mission of death. The results probably gratified the farmers, for the casualty list included some 65,000 red-winged blackbirds and starlings. What other wildlife deaths may have gone unnoticed and unrecorded is not known. Parathion is not a specific for blackbirds: it is a universal killer. But such rabbits or raccoons or opossums as may have roamed those bottomlands and perhaps never visited the farmers’ cornfields were doomed by a judge and jury who neither knew of their existence nor cared.

And what of human beings? In California orchards sprayed with this same parathion, workers handling foliage that had been treated a *month* earlier collapsed

and went into shock, and escaped death only through skilled medical attention. Does Indiana still raise any boys who roam through woods or fields and might even explore the margins of a river? If so, who guarded the poisoned area to keep out any who might wander in, in misguided search for unspoiled nature? Who kept vigilant watch to tell the innocent stroller that the fields he was about to enter were deadly—all their vegetation coated with a lethal film? Yet at so fearful a risk the farmers, with none to hinder them, waged their needless war on blackbirds.

In each of these situations, one turns away to ponder the question: Who has made the decision that sets in motion these chains of poisonings, this ever-widening wave of death that spreads out, like ripples when a pebble is dropped into a still pond? Who has placed in one pan of the scales the leaves that might have been eaten by the beetles and in the other the pitiful heaps of many-hued feathers, the lifeless remains of the birds that fell before the unselective bludgeon of insecticidal poisons? Who has decided—who has the *right* to decide—for the countless legions of people who were not consulted that the supreme value is a world without insects, even though it be also a sterile world ungraced by the curving wing of a bird in flight? The decision is that of the authoritarian temporarily entrusted with power; he has made it during a moment of inattention by millions to whom beauty and the ordered world of nature still have a meaning that is deep and imperative.

Question 2 (English Language and Composition)

Contemporary life is marked by controversy. Choose a controversial local, national, or global issue with which you are familiar. Then, using appropriate evidence, write an essay that carefully considers the opposing positions on this controversy and proposes a solution or compromise.

Question 3 (English Language and Composition)

In his Second Inaugural Address, given one month before the end of the Civil War, United States President Abraham Lincoln surprised his audience—which expected a lengthy speech on politics, slavery, and states’ rights—with a short speech in which he contemplated the effects of the Civil War and offered his vision for the future of the nation. Read the address carefully. Then write an essay in which you analyze the rhetorical strategies President Lincoln used to achieve his purpose. Support your analysis with specific references to the text.

Line 5 At this second appearing to take the oath of the Presidential office there is less occasion for an extended address than there was at the first. Then, a statement somewhat in detail of a course to be pursued seemed fitting and proper. Now, at the expiration of four years, during which public declarations have been constantly called forth on every point and phase of the great contest which still absorbs the attention and engrosses the energies of the nation, little that is new would be presented. The progress of our arms, upon which all else chiefly depends, is as well known to the public as to myself, and it is, I trust, reasonably satisfactory and encouraging to all. With high hope for the future, no prediction in regard to it is ventured. On the occasion corresponding to this, four years ago all thoughts were anxiously directed to

an impending civil war. All dreaded it, all sought to avert it. While the inaugural address was being delivered from this place, devoted altogether to saving the Union without war, insurgent agents were in the city seeking to destroy it without war, seeking to dissolve the Union and divide effects by negotiation. Both parties deprecated war, but one of them would make war rather than let the nation survive, and the other would accept war rather than let it perish, and the war came.

One-eighth of the whole population were colored slaves, not distributed generally over the Union, but localized in the southern part of it. These slaves constituted a peculiar and powerful interest. All knew that this interest was somehow the cause of the war. To strengthen, perpetuate, and extend this interest was the object for which the insurgents would rend the Union, even by war; while the Government claimed no right to do more than to restrict the territorial enlargement of it. Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause of the conflict might cease with, or even before, the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding. Both read the same Bible and pray to the same God, and each invoked His aid against the other. It may seem strange that any men should dare to ask a just God's assistance in wringing their bread from the sweat of other men's faces, but let us judge not, that we be not judged. The prayers of both could not be answered. That of neither has been answered fully. The Almighty has His own purposes. "Woe unto the world because of offenses; for it must needs be that offenses come, but woe to that man by whom the offense cometh." If we shall suppose that American slavery is one of those offenses which, in the providence of God, must needs come, but which, having continued through His appointed time, He now wills to remove, and that He gives to both North and South this terrible war as the woe due to those by whom the offense came, shall we discern therein any departure from those divine attributes which the believers in a living God always ascribe to Him? Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondsman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said "the judgments of the Lord are true and righteous altogether."

With malice toward none, with charity for all, with firmness in the right as God gives us to see the right, let us strive on to finish the work we are in, to bind up the nation's wounds, to care for him who shall have borne the battle and for his widow and his orphan, to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations.

(March 4, 1865)

Question 4 (English Language and Composition)

Carefully read the following passage from *Testaments Betrayed* by the Czech writer Milan Kundera. Then write an essay in which you support, qualify, or dispute Kundera's claim. Support your argument with appropriate evidence.

I wrote about this in *The Unbearable Lightness of Being*: Jan Prochazka, an important figure of the Prague Spring, came under heavy surveillance after the Russian invasion of 1968. At the time, he saw a good deal of another great opposition figure, Professor Vaclav Cerny, with whom he liked to drink and talk. All their conversations were secretly recorded, and I suspect the two friends knew it and didn't give a damn. But one day in 1970 or 1971, with the intent to discredit Prochazka, the police began to broadcast these conversations as a radio serial. For the police it was an audacious, unprecedented act. And, surprisingly: it nearly succeeded; instantly Prochazka was discredited: because in private, a person says all sorts of things, slurs friends, uses coarse language, acts silly, tells dirty jokes, repeats himself, makes a companion laugh by shocking him with outrageous talk, floats heretical ideas he'd never admit in public, and so forth. Of course, we all act like Prochazka, in private we bad-mouth our friends and use coarse language; that we act different in private than in public is everyone's most conspicuous experience, it is the very ground of the life of the individual; curiously, this obvious fact remains unconscious, unacknowledged, forever obscured by lyrical dreams of the transparent glass house, it is rarely understood to be the value one must defend beyond all others. Thus only gradually did people realize (though their rage was all the greater) that the real scandal was not Prochazka's daring talk but the rape of his life; they realized (as if by electric shock) that private and public are two essentially different worlds and that respect for that difference is the indispensable condition, the sine qua non, for a man to live free; that the curtain separating these two worlds is not to be tampered with, and that curtain-rippers are criminals.

(1995)

Question 5 (English Language and Composition)

The passage below is from "Training for Statesmanship" (1953), an article written by George F. Kennan, one of the principal architects of United States foreign policy during the period following the end of the Second World War. Read the passage carefully and select what you believe is Kennan's most compelling observation. Then write an essay in which you consider the extent to which that observation holds true for the United States or for any other country. Support your argument with appropriate evidence.

In our country, the element of power is peculiarly diffused. It is not concentrated, as it is in other countries, in what we might call the "pure form" of a national uniformed police establishment functioning as the vehicle of a central political will. Power with us does exist to some extent in courts of law and in police establishments, but it also exists in many other American institutions. It exists in our economic system, though not nearly to the degree the Marxists claim. Sometimes, unfortunately, it exists in irregular forces—in underworld groups, criminal gangs, or informal associations of a vigilante nature—capable of terrorizing their fellow citizens in one degree or another. Above all, it exists in the delicate compulsions of our social life, the force of community opinion within our country—in the respect we have for the good opinion of our neighbors. For reasons highly complex, we Americans place upon ourselves quite extraordinary obligations of conformity to the

20 group in utterance and behavior, and this feature of
our national life seems to be growing rather than
declining. All these things can bring us to put
restraints upon ourselves which in other parts of the
world would be imposed upon people only by the
25 straightforward exercise of the central police
authority.

Question 6 (English Literature and Composition)

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

The Broken Heart

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He is stark mad, who ever says,
That he hath been in love an hour,
Yet not that love so soon decays,
But that it can ten in less space devour;
Who will believe me, if I swear
That I have had the plague a year?
Who would not laugh at me, if I should say,
I saw a flask of powder burn a day?
Ah, what a trifle is a heart,
If once into love's hands it come!
All other griefs allow a part
To other griefs, and ask themselves but some;
They come to us, but us Love draws,
He swallows us, and never chaws:¹
By him, as by chain'd shot,² whole ranks do die,
He is the tyrant pike, our hearts the fry.³
If 'twere not so, what did become
Of my heart, when I first saw thee?
I brought a heart into the room,
But from the room, I carried none with me:
If it had gone to thee, I know
Mine would have taught thine heart to show
More pity unto me: but Love, alas,
At one first blow did shiver it as glass.
Yet nothing can to nothing fall,
Nor any place be empty quite,
Therefore I think my breast hath all
Those pieces still, though they be not unite;
And now as broken glasses⁴ show
A hundred lesser faces, so
My rags of heart can like, wish, and adore,
But after one such love, can love no more.

—John Donne

¹chews

²cannon balls chained together

³small fish that the pike devours

⁴mirrors

Question 7 (English Literature and Composition)

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

The poor young man hesitated and procrastinated: it cost him such an effort to broach the subject of terms, to speak of money to a person who spoke only

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

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

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

you that all that will be quite regular.”

75

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

*suede gloves

Question 8 (English Literature and Composition)

Critic Roland Barthes has said, “Literature is the question minus the answer.” Choose a novel or play and, considering Barthes’ observation, write an essay in which you analyze a central question the work raises and the extent to which it offers any answers. Explain how the author’s treatment of this question affects your understanding of the work as a whole. Avoid mere plot summary. You may select a work from the list below or another novel or play of comparable literary merit.

<i>Alias Grace</i>	<i>Middlemarch</i>
<i>All the King’s Men</i>	<i>Moby-Dick</i>
<i>Candide</i>	<i>Obasan</i>
<i>Crime and Punishment</i>	<i>Oedipus Rex</i>
<i>Death of a Salesman</i>	<i>Orlando</i>
<i>Doctor Faustus</i>	<i>A Portrait of the Artist as a Young Man</i>
<i>Don Quixote</i>	<i>Rosencrantz and Guildenstern Are Dead</i>
<i>A Gesture Life</i>	<i>The Scarlet Letter</i>
<i>Ghosts</i>	<i>Sister Carrie</i>
<i>Great Expectations</i>	<i>The Sound and the Fury</i>
<i>The Great Gatsby</i>	<i>Sula</i>
<i>Gulliver’s Travels</i>	<i>The Sun Also Rises</i>
<i>Heart of Darkness</i>	<i>Their Eyes Were Watching God</i>
<i>Invisible Man</i>	<i>The Things They Carried</i>
<i>Joe Turner’s Come and Gone</i>	<i>The Turn of the Screw</i>
<i>King Lear</i>	<i>Who’s Afraid of Virginia Woolf</i>
<i>Major Barbara</i>	

Question 9 (English Literature and Composition)

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.

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

<i>Adventures of Huckleberry Finn</i>	<i>King Lear</i>
<i>The Age of Innocence</i>	<i>Madame Bovary</i>
<i>The American</i>	<i>Middlemarch</i>
<i>As You Like It</i>	<i>Mrs. Dalloway</i>
<i>The Autobiography of an Ex-Colored Man</i>	<i>1984</i>
<i>Billy Budd</i>	<i>Obasan</i>
<i>Bless Me, Ultima</i>	<i>One Day in the Life of Ivan Denisovich</i>
<i>Brave New World</i>	<i>Persuasion</i>
<i>Catch-22</i>	<i>A Portrait of the Artist as a Young Man</i>
<i>The Color Purple</i>	<i>The Portrait of a Lady</i>
<i>The Crucible</i>	<i>Rosencrantz and Guildenstern Are Dead</i>
<i>Death of a Salesman</i>	<i>The Scarlet Letter</i>
<i>A Doll’s House</i>	<i>Surfacing</i>
<i>Ethan Frome</i>	<i>The Sun Also Rises</i>
<i>A Gesture Life</i>	<i>Their Eyes Were Watching God</i>
<i>Go Tell It On the Mountain</i>	<i>Typical American</i>
<i>Invisible Man</i>	

How to Get Involved

There are many ways college and university faculty members can help maintain the high standards of the AP Program:

- Participate in a college comparability study
- Be an AP Reader
- Contribute multiple-choice test items for the AP Exam
- Become an AP Faculty Consultant

For more information, please go to: apcentral.collegeboard.com/highered/getinvolved

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