

Strategies 01 : READING

<i>Strategy</i>	<i>Definition</i>	<i>Purpose</i>
<i>Chunking the Text</i>	Breaking the text into smaller, manageable pieces (e.g., words, sentences, lines, stanzas, paragraphs, etc.) by numbering, separating phrases, drawing boxes, and so on	To reduce the intimidation factor when encountering long words, sentences, or whole texts; to increase comprehension of difficult or challenging texts
<i>Close Reading</i>	Accessing small chunks of text to read, reread, mark, and annotate key passages-word for word, sentence by sentence, and line by line	To develop comprehensive understanding by engaging in one or more focused readings of a text
<i>Concrete to Abstract</i>	Reading a passage or a poem for its literal meaning initially, and then identifying thematic ideas conveyed in the text and making associations between literal and figurative meanings	To facilitate interpretation of a text by first understanding the text's literal meaning and then making connections and associations to thematic ideas and then arriving at figurative meaning
<i>DIDLS</i>	Analyzing a text for its use of (d)iction (particularly connotation), (i)magery, (d)etails, (l)anguage, and sentence (s)tructure to convey a tone	To facilitate a close reading of a text and analysis of how particular elements work together to convey a tone
<i>Diffusing</i>	Reading a passage, noting unfamiliar words, discovering meaning of unfamiliar words using context clues, dictionaries and/or thesauruses, and replacing unfamiliar words with familiar ones	To facilitate close reading of text. the use of resources, an understanding of synonyms, and increased comprehension of text
<i>Double-Entry Journal</i>	Creating a two-column journal (also called dialectical journal) with a student-selected passage in one column and the student's response in the second column (e.g., asking questions of the text. forming personal responses, interpreting the text. reflecting on the process of making meaning of the text).	To respond to a specific passage with comments, questions, or insights to foster active involvement with a text and to facilitate increased comprehension
<i>Drama Games</i>	Participating in creative dramatics (e.g., pantomime, tableau, role playing)	To engage students in the reading and presenting of text. and to create meaning through a kinesthetic approach
<i>Graphic Organizer</i>	Using a visual representation for the organization of information	To facilitate increased comprehension and discussion
<i>Guided Reading</i>	Identifying a series of strategies to guide students through challenging text (e.g., making predictions , marking the text skimming the text) Creating an interactive visual display of vocabulary words that serves as a constant reminder of words and groups of words as they are introduced, used, and mastered over the course of a year	To help students learn to use an array of strategies to make meaning from a challenging text
<i>Interactive Word Wall</i>	Creating an interactive visual display of vocabulary words that serves as a constant reminder of words and groups of words as they	To provide a print- rich environment reinforcement of learned words, a reference for reading and writing, and an ever-present

	are introduced, used, and mastered over the course of a year	tool for building word knowledge and awareness
<i>Manipulatives</i>	Using a kinesthetic approach to making meaning in which students are asked to assemble parts of a whole as a way of understanding the text	To provide a tactile and visual means of examining a text in order to encourage multiple ways of understanding it
<i>Marking the Text</i>	Selecting text by highlighting, underlining, and/or annotating for specific components, such as main idea, claim, literary elements/ techniques, and so on	To focus reading for specific purposes, such as author's purpose, and to organize information from selections: to facilitate reexamination of a text
<i>Mentor Text</i>	Selecting a text for extended study because the text features several concepts that students are to learn	To encourage multiple readings of a rich text and learn something new with each reading
<i>Oral Interpretation</i>	Reading a text orally while providing the necessary inflection and emphasis to demonstrate an understanding of the meaning of the text	To share with an audience the reader's personal insight into a text through voice, fluency, tone, and purpose
<i>Questioning the Text</i>	Developing literal, interpretive, and universal questions about the text while reading it	To engage more actively with texts, read with greater purpose and focus, and ultimately answer questions to gain greater insight into the text
<i>Sentence Unpacking</i>	Analyzing how the language of a sentence works by chunking the sentence into functional sections and describing what those sections do and their effects	To understand the functions and effects of different language choices
<i>SIFT</i>	Analyzing a fictional text by examining stylistic elements, especially (s)ymbols, (i)mages, and (f)igures of speech, in order to show how all work together to reveal (t)one and (t)heme	To focus and facilitate an analysis of a fictional text by examining the title and text for symbolism, identifying images and sensory details, analyzing figurative language, and identifying how all these elements reveal tone and theme
<i>Summarizing/ Paraphrasing</i>	Restating in one's own words the main idea or essential information expressed in a text, whether it be narration, dialogue, or informational text	To facilitate comprehension and recall of a text
<i>Think Aloud</i>	Talking through a difficult passage or task by using a form of metacognition whereby the reader expresses how he or she has made sense of the text	To reflect on how readers make meaning of challenging texts
<i>TP-CASTT</i>	Analyzing a poetic text by identifying and discussing (t)itle, (p)araphrase, (c)onnotation, (a)ttitude, (s)hift, (t)heme, and then (t)itle again	To use an analytical process to understand the author's craft
<i>Visualizing</i>	Forming a picture (mentally and/or literally) while reading a text	To facilitate reading comprehension and promote active engagement with a text

Strategies 02 : WRITING

<i>Strategy</i>	<i>Definition</i>	<i>Purpose</i>
<i>Adding (Revision)</i>	Making conscious choices to enhance a text by adding additional words, phrases, sentences, or ideas	To refine and clarify the writer's thoughts during revision and/or drafting
<i>Brainstorming</i>	Using a flexible but deliberate process of articulating multiple ideas in a short period of time without excluding any idea from the preliminary list	To generate ideas, concepts, or key words that provide a focus and/ or establish organization as part of the prewriting or revision process
<i>Checklists</i>	Developing a list of writing criteria, characteristics, and/ or considerations for providing feedback or to evaluate writing	To focus self- and/or peer evaluation of writing
<i>Critique the Reasoning</i>	Critiquing the reasoning of an argument by questioning the writer's perspective, evidence presented, and reasoning behind the argument; evaluating the degree to which a writer develops logical relationships between evidence and their reasoning so that the evidence supports the reasoning and evaluates the degree to which the reasoning justifies the claim	To evaluate the line of reasoning in an argument to determine the degree to which it logically justifies a claim
<i>Deleting (Revision)</i>	Providing clarity and cohesiveness for a text by eliminating words, phrases, sentences, or ideas	To refine and clarify the writer's thoughts during revision and/or drafting
<i>Drafting</i>	Composing a text in its initial form	To incorporate brainstormed or initial ideas into a written format
<i>Essay Inventory</i>	Highlighting an essay for its essential elements	To examine an essay for its essential parts and evaluate its content and arrangement
<i>Generating Questions</i>	Clarifying and developing ideas by asking questions of the draft: may be part of self-editing or peer editing	To clarify and develop ideas in a draft: used during drafting and as part of writer response
<i>Graphic Organizer</i>	Representing ideas and information visually (e.g., Venn diagrams, flowcharts, cluster maps)	To provide a visual system for organizing multiple ideas, details, and/or textual supports to be included in a piece of writing
<i>Guided Writing</i>	Teacher-led modeling of the writing that students are expected to produce, guiding them through the generation of ideas, organization of ideas in a text, and revision of texts before students are asked to write independently	To demonstrate the process of writing by modeling the construction, revision, and/or process of crafting texts
<i>Marking the Draft</i>	Interacting with the draft version of a piece of writing by highlighting, underlining, color coding, and annotating to indicate revision ideas	To encourage focused, reflective thinking about revising drafts

Outlining	Using a system of numerals and letters in order to identify topics and supporting details and ensure an appropriate balance of ideas	To generate ideas, concepts, and/or key words that provide a focus or establish organization prior to writing an initial draft and/or during the revision process
Peer Evaluation	Communicating with another person or a small group of peers who respond to a piece of writing as focused readers (not necessarily as evaluators)	To make suggestions for improvement to the work of others and/or to receive appropriate and relevant feedback on the writer 's own work; used during the drafting and revision process
Quickwrite	Writing for a short. specific amount of time about a designated topic related to a text	To generate multiple ideas in a quick fashion that could be turned into longer pieces of writing at a later time (may be considered as part of the drafting process)
Revisiting Prior Work	Looking through a collection of previously completed work to identify successes and challenges that may have been encountered with particular formats, conventions, style, word choices, and so on	To build on prior experience in preparation for a new piece of writing and/or to revise a previous piece of writing
Rubrics	Evaluating a product through established criteria and descriptions of a range of performance levels of the criteria	To evaluate writing by applying scoring criteria; to focus self-and peer evaluation; to identify strengths and weaknesses in writing
Sentence Unpacking	Analyzing how the language of a sentence works by chunking the sentence into functional sections and describing what those sections do	To understand the functions and effects of different language choices
Substituting	Replacing original words or phrases in a text with new words or phrases that achieve the desired effect	To refine and clarify the writer's thoughts during revision and/or drafting

Strategies 03 : READING & WRITING

Strategy	Definition	Purpose
Ask the Expert	Assigning students as "experts" on concepts or skills they have mastered; then groups rotate through the expert stations to learn about concepts or skills they have not yet mastered.	Provides opportunities for students to share their knowledge and learn from one another
Debate	Engaging in informal or formal argumentation of an issue	To provide students with an opportunity to collect and orally present evidence and reasoning for arguments of a proposition or issue
Fishbowl	Discussing specific topics within groups; some students forming the inner circle and modeling appropriate discussion techniques, while an outer circle of students listens, responds, and evaluates	To provide students with an opportunity to engage in a formal discussion and to experience roles both as participant and active listener; students have the responsibility of supporting their opinions and responses using specific textual evidence.

<i>Gradual-Release Writing</i>	Encouraging independent drafting of a text after guiding writers in whole-group and small-group development of the text; leading an entire class or large groups in initial stages of writing for developing a text, then asking small groups or pairs to continue prewriting and/or drafting the same text, and finally asking students to independently draft that text even further	To scaffold the writing process and support writers in the early stages of writing, guiding them in strategies for developing a text before asking them to write independently; to build a community of writers
<i>I Do, We Do, You Do</i>	Teaching a skill by first modeling the skill and providing students an opportunity to practice the skill-first in a small group setting and then independently	To provide opportunities for students to observe and then develop a skill through practice
<i>Jigsaw</i>	Reading different texts or passages from a single text, students take on the role of “experts.” Students share information from that reading with a specific group and then return to their initial group to share their new knowledge.	To summarize and present information to others in a way that facilitates an understanding of a text (or multiple texts) without having each student read the text in its entirety
<i>Literature Circles</i>	Dividing a large group into smaller groups, each of which reads the same text to participate in a mutual reading experience. Based on the objective(s) of the lesson, students take on a variety of roles throughout the reading experience. Texts may be selected based on individual preferences or on the demands of the text.	To provide opportunities for students to interact with one another as they read, respond to, and interpret a common text
<i>Panel Discussion</i>	Dividing a text into sections and assigning small groups of students to adopt the roles of characters and discuss their motives, conflicts, and relationships with other characters. When students are not on the panel, they are observers or reporters prompting the panel discussion with their questions.	To provide opportunities for students to consider textual evidence as they analyze characters’ motives, conflicts, and relationships with other characters
<i>Socratic Seminar</i>	Tying a focused discussion to an essential question, topic, or selected text in which students ask questions of each other. The questions initiate a conversation that continues with a series of responses and additional questions.	To help students formulate questions that address issues (in lieu of simply stating their opinions) to facilitate their own discussion and arrive at a new understanding; students have the responsibility of supporting their opinions and responses using specific textual evidence.
<i>Small-Group Writing Evaluation</i>	Evaluating writing by working in small groups to apply writing rubrics, checklists, guidelines, etc.; provide a rationale or explanation for their evaluation: and arrive at a group consensus	To evaluate the quality of a text’s demonstration of particular writing criteria; to develop proficiency in applying a writing rubric to a text so that students can apply the rubric to their own writing for self-evaluation
<i>Write-Around</i>	Composing a text in a group setting by students taking turns writing a portion of text until a complete text emerges	To analyze others’ writing choices and respond by making writing choices that further develop established ideas and create coherence and unity

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

Close Reading: Real Preparation for Multiple-Choice Tests



by Jane Schaffer
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Taking a Different Tack

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

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

We follow several steps in producing close reading exercises:

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

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

Writing Your Own Assignments

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

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

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

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

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

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

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.

- The speaker might best be described as someone who is
 - unwilling to forsake his family in order to gain his freedom
 - long overdue in obtaining maturity and acceptance in the adult world
 - struggling to find his own identity and sense of purpose
 - disturbed by the overbearing attentiveness and attitudes of his family
 - defining his passage from the role of protected to that of protector
- The mythological reference in lines 6-7 reinforces the "strange law" (line 6) that
 - wishes are often best fulfilled when they are least pursued
 - conflict between youth and old age is inevitable
 - anticipation is a keener emotion than realization
 - in our search for heaven, we may also find hell
 - to those who examine life logically, few things are exactly as they seem to be
- The effect of the words "vibrations" (line 9) and "jangle" (line 10) is most strongly reinforced by which of the following?
 - "adjusting my reflection" (lines 12-13)
 - "electric angle" (lines 13-14)
 - "frail brittle body" (line 22)
 - "irony was in the impulse" (lines 26-27)
 - "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
 - (B) exuberant
 - (C) nostalgic
 - (D) superior
 - (E) fearful
8. The passage supports all of the following statements about the speaker's dancing EXCEPT:
- (A) He danced partly to express his joy in seeing his girl friend later that night.
 - (B) His recklessness with his grandmother revealed his inability to live up to his family's expectations for him.
 - (C) In picking up his grandmother, he dramatized that she is no longer his caretaker.
 - (D) He had danced that way with his grandmother before.
 - (E) His dancing demonstrated the strength and power of youth.
9. The description of the grandmother in lines 20 and 25 emphasizes which of the following?
- (A) Her emotional insecurity
 - (B) The uniqueness of her character
 - (C) Her influence on the family
 - (D) Her resignation to old age
 - (E) Her poignant fragility
10. Which of the following statements best describes the speaker's point of view toward his grandmother in the second paragraph?
- (A) Moving to the country has given him a new perspective, one that enables him to realize the importance of his grandmother.
 - (B) Even as a young man, he realizes the uniqueness of his grandmother and her affection for him.
 - (C) He becomes aware of the irony of his changing relationship with his grandmother only in retrospect.
 - (D) It is mainly through his grandmother's interpretation of his behavior that he becomes aware of her influence on him.
 - (E) Comparing the enduring love of his grandmother to his superficial feelings for the young girl heightens his appreciation of his grandmother.
11. Which of the following patterns of syntax best characterizes the style of the passage?
- (A) Sparse sentences containing a minimum of descriptive language
 - (B) Long sentences interspersed with short, contrasting sentences
 - (C) Sentences that grow progressively more complex as the passage progresses
 - (D) Sentences with many modifying phrases and subordinate clauses
 - (E) Sentences that tend toward the narrative at the beginning, but toward the explanatory at the end of the passage
12. In this passage, the speaker is chiefly concerned with
- (A) presenting grandparents as symbols worthy of reverence
 - (B) demonstrating the futility of adolescent romanticism
 - (C) satirizing his own youthful egocentricity
 - (D) considering himself as an adolescent on the brink of adulthood
 - (E) revealing his progression from idealism to pragmatism

AP English Lit & Comp: MC Practice 1

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

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 Pilot as a woman with no navel is to [suggest/evoke/juxtapose...]....
- The effect of Wilbur’s uses the nature imagery in the central stanza isto [heighten/imply/reinforce...]....

SUGGESTION

allude to
hint at
imply
offer
suggest

TENOR

lighten relieve
brighten
darken
reduce, subdue
mute

TIME & PACE

quicken, accelerate
delay, slow
anticipate
foretell, presage
recall, remind

PRESENTATION

introduce
reveal
show, portray
demonstrate
conclude

ARRANGEMENT

group
order
align, array
coordinate
repeat, reflect
juxtapose
respond
differentiate
compare, contrast

CHANGE

alter
change
shift
manipulate
temper
qualify
restore, refresh
embellish
transcend

EVOCATION

create
establish
arouse, awaken
conjure up
elicit, evoke
ignite
inspire
invoke
provoke, stir

ASSERTION

assert
convey
affirm
maintain
indicate
explain
clarify
signify
explore

INTENSITY

strengthen, reinforce
heighten
intensify, fortify
increase, augment
amplify
emphasize, underscore
enhance

solidify
substantiate
support
lessen
weaken
diminish
dispel

CRITICISM

promote
praise
exalt, extol
glorify
subordinate
oppose
refute

criticize
reject, repudiate
deplere
attack, condemn
ridicule, deride
mock
parody

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.

AP English Study Skills

How to Prepare for AP English Examinations

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

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

Reading

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

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

In reading your AP assignments, keep in mind to:

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

Make Your Reading Efficient

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

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

➤ *Preview important reading assignments.*

By previewing, you carefully note:

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

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

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

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

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

➤ *Read text aloud.*

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

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

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

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

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

Writing

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

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

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

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

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

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

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

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

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

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

Get well-acquainted with the vocabulary. Writers and critical readers have a “technical vocabulary” they use when

talking about language, drama, poetry, and fiction. Compile a list of such words. Notice writing that uses the right vocabulary and why. Words you should already know include: *syntax, tone, rhetoric, attitude, antecedent, denouement, exposition, climax, atmosphere, voice, speaker, stock character, thesis, ideology, persuasion, paradox, allusion, ambivalence, syllogism, and aphorism.*

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

How to Prepare for AP English Examinations

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

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

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

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

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

If your teacher says, “Answer one of the three questions in section one and all of the questions in section two,” and you reverse the directions, the grade you receive on the test will probably not reflect accurately what you know about the topics. On the AP Exams, phrases in the multiple-choice

sections like “All the following are . . . EXCEPT” or “Which of the following does NOT . . .” contain critical words. If you don’t pay attention to them, you will not respond correctly to the questions. If you tend to be very nervous during a major exam, it’s especially important to concentrate on the spoken and written directions.

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

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

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

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

Specific Strategies for the Free-Response Section

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

Your essays will be evaluated on the completeness and the quality of your response to the question. The quality of your response includes both the quality of what you say and the skill with which you say it—the quality of your writing. The best answers will be both perceptive and well-written.

Here are some pointers concerning free-response questions:

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

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 Shakespeare93.....18	Rudolpho Anaya6.....1
Charles Dickens.....40.....7	Anton Chekhov.....6.....1
William Faulkner39.....5	Euripides.....6.....1
Toni Morrison.....37.....4	Kazuo Ishiguro.....6.....2
Ralph Ellison30.....1	Franz Kafka6.....2
Herman Melville.....30.....4	Gloria Naylor6.....1
Thomas Hardy29.....4	Tim O'Brien6.....3
Joseph Conrad.....28.....3	Eugene O'Neill.....6.....3
Henrik Ibsen.....28.....7	Harold Pinter6.....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, H5.....1
Margaret Atwood.....19.....7	Christopher Marlowe.....5.....1
Jane Austen.....18.....4	Flannery O'Conner.....5.....1
George Bernard Shaw.....18.....6	George Orwell.....5.....1
Sophocles.....18.....2	Jean Rhys.....5.....1
Mark Twain.....18.....1	Willa Cather4.....1
Nathaniel Hawthorne17.....2	Ernest Gaines4.....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 Chopin14.....1	Barbara Kingsolver.....4.....1
Joseph Heller14.....1	Ian McEwan.....4.....1
John Steinbeck.....14.....3	J. D. Salinger4.....1
August Wilson.....14.....3	Sherman Alexie3.....1
Virginia Woolf.....14.....5	Bertolt Brecht3.....1
Richard Wright.....14.....2	Sandra Cisneros3.....1
Cormac McCarthy.....13.....5	Stephen Crane.....3.....1
Ernest Hemingway.....12.....3	Athol Fugard3.....1
Alice Walker.....12.....1	Gabriel García Márquez...3.....1
Edward Albee.....11.....2	Johann Wolfgang von Goethe3.....2
Lorraine Hansberry.....11.....1	Graham Greene3.....3
Leslie Marmon Silko11.....1	John Irving.....3.....2
Leo Tolstoy.....11.....2	Ken Kesey.....3.....1
George Eliot, G10.....4	Maxine Hong Kingston3.....1
E. M. Forster.....10.....2	John Knowles3.....1
Samuel Beckett9.....1	Jhumpa Lahiri.....3.....1
Albert Camus9.....3	Margaret Laurence3.....2
Theodore Dreiser.....9.....2	John Milton.....3.....1
Chang-Rae Lee, C.....9.....2	Molière3.....2
Chinua Achebe.....8.....1	N Scott Momaday3.....1
T. S. Eliot, TS.....8.....3	Bharati Mukherjee3.....1
Gustave Flaubert8.....1	V. S. Naipaul.....3.....2
Joy Kogawa.....8.....1	Chaim Potok.....3.....2
Tom Stoppard.....8.....1	Arundhati Roy3.....1
James Baldwin.....7.....2	William Styron3.....2
Daniel Defoe7.....2	Thornton Wilder.....3.....1
Henry Fielding.....7.....2	Aeschylus.....2.....2
Homer.....7.....1	Lan Cao.....2.....1
Khaled Hosseini.....7.....2	Robertson Davies2.....1
Alan Paton7.....1	E. L. Doctorow2.....1
Peter Shaffer7.....1	Kim Edwards.....2.....1
Mary Shelley7.....1	Louise Erdrich2.....2
Amy Tan7.....2	Ford Madox Ford2.....1
Voltaire7.....1	Charles Frazier2.....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 Dandicat.....	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 Safren 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		

Complexity: a simplified approach

Set up a small T-chart, practicing with different combinations of complementary words or phrases. Students will need to see that they must be flexible in their thinking and wording...

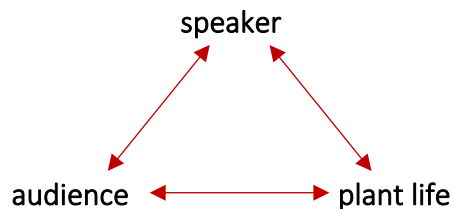
<i>on one hand ...</i>	<i>on the other...</i>
<i>while ...</i>	<i>[there's] also ...</i>
<i>even though ...</i>	<i>[this] also ...</i>
<i>there's ...</i>	<i>yet there's also ...</i>
<i>in spite of...</i>	<i>[there's]</i>
<i>although ...</i>	<i>[there's] still ...</i>
<i>X feels ...</i>	<i>but at the same time feels</i>
<i>they say ...</i>	<i>but their actions reveal that ...</i>
<i>what once was ...</i>	<i>has now become ...</i>
<i>at first glance ...</i>	<i>but on closer inspection ...</i>
<i>from afar ...</i>	<i>but up close ...</i>

Sample mini-T-chart:

2018 Q3: “...analyzing the complex nature of the gift...”	
<i>While his gift of X brings....</i>	<i>...it also presents...</i>

Occasionally the prompt may imply more than three participants in the relationship, needing a different shaped chart:

2018 Q1: “...how the poet portrays *the complex relationships* among the speaker, the implied audience, and plant life.”



Major Work Data Page

Writer/Nationality

Date/Movement

Organization

Point of View (*Why?*)

Symbol/Sustained Allusion

Ambiguity/Irony

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

Theme/"Meanings of the work as a whole"

Style

Tone

Plot/Story

Characters

Setting(s)

Something Else

Major Works Data Sheet

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

Major Works Data Sheet Page 2

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

<i>Quote</i>	<i>Significance</i>

Major Works Data Sheet Page 3

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

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

Possible Themes

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.

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ADVANCED PLACEMENT ENGLISH

Fall Final Exam

This is fun!

Questions 1-12 refer to the following passage.

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

Advice to a Prophet

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

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

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

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

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

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

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

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

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

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

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

Questions 26-41 refer to the following passage.

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

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

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

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

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

ESSAY 1

(Suggested time--35 minutes)

Read the following poem carefully. Then write an essay in which you explain how the organization of the poem and the use of concrete details reveal both its literal and its metaphorical meanings. In your discussion, show how both of these meanings relate to the title.

Storm Warnings

(5) The glass has been falling all the afternoon,
And knowing better than the instrument
What winds are walking overhead, what zone
Of gray unrest is moving across the land,
I leave the book upon a pillowed chair
And walk from window to closed window, watching
Boughs strain against the sky

(10) And think again, as often when the air
Moves inward toward a silent core of waiting,
How with a single purpose time has traveled
By secret currents of the undiscerned
Into this polar realm. Weather abroad
And weather in the heart alike come on
Regardless of prediction.

(15) Between foreseeing and averting change
Lies all the mastery of elements
Which clocks and weatherglasses cannot alter.
Time in the hand is not control of time,
Nor shattered fragments of an instrument
(20) A proof against the wind; the wind will rise,
We can only close the shutters.

(25) I draw the curtains as the sky goes black
And set a match to candles sheathed in glass
Against the keyhole draught, the insistent whine
Of weather through the unsealed aperture.
This is our sole defense against the season;
These are the things that we have learned to do
Who live in troubled regions.

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ESSAY 2

(Suggested time--35 minutes)

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 (or by a Scottish woman). Use a work from the following list. Explain precisely how and why the ending appropriately or inappropriately concludes the work. Do not merely summarize the plot.

Do not base your essay on a work that you know about only from having seen a television or movie production of it.

Death of a Salesman

A Doll House

Harry Potter and the Sorcerer’s Stone

Heart of Darkness

Oedipus the King

A Prayer for Owen Meany

Pride and Prejudice

A Streetcar Named Desire

Twelfth Night

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AP English - Fall Final Exam - Answer Key

Q	A	%
Passage #1		
1	E	
2	A	
3	B	
4	A	
5	E	
6	D	
7	B	
8	B	
9	E	
10	C	
11	D	
12	D	
Passage #2		
13	D	89%
14	E	75%
15	C	21%
16	E	79%
17	D	48%
18	C	68%
19	B	52%
20	B	66%
21	A	43%
22	B	78%
23	E	53%
24	D	86%
25	E	42%

Q	A	%
Passage #3		
26	A	75%
27	C	63%
28	C	58%
29	E	54%
30	C	78%
31	B	76%
32	B	88%
33	C	40%
34	A	65%
35	B	38%
36	C	67%
37	B	48%
38	D	55%
39	A	50%
40	A	55%
41	D	39%

Q = Question

A = Answer

% = Percentage of candidates
answering correctly

OBJECTIVE SCORE	SCORE ON A.P. EXAM					PERCENT OF CANDIDATES
	1	2	3	4	5	
31-41	0.0%	0.2%	8.1%	31.5%	60.2%	10.2%
26-30	0.1%	1.8%	35.2%	43.0%	20.0%	19.0%
17-25	0.5%	19.5%	60.6%	16.9%	2.5%	40.9%
8-16	7.9%	63.0%	28.1%	1.0%	0.0%	24.9%
0-7	48.7%	48.9%	2.4%	0.0%	0.0%	5.1%

Scoring Guide -- Essay Question

- 9-8** These scores are for essays that have *all* of the following characteristics:
- a) They reveal an accurate understanding of the **literal and metaphorical meanings** of the poem
 - b) They show how the **organization** of the poem and the use of **concrete details** reveal these meanings. They should mention the poem's **progression** and the relevance of **glass, clock, time, weather**.
 - c) They relate the meanings to the **title**.
 - d) They are well-written, and the generalizations are supported by details from the poem.
- 7-6** These scores are for essays that have the characteristics above but treat these matters less satisfactorily or are less well written than the best essays.
- 5** This score is for essays that are generally accurate and well written but have one or more of the following weaknesses:
- a) distort some aspect of the **literal or metaphorical meaning**.
 - b) fail to relate both meanings to the **title**.
 - c) fail to explain how the **organization** and details reveal the meaning.
- 4-3** These scores are for essays that have one or more of the following characteristics:
- a) they suggest the candidate does not understand the relation between poem and **title**.
 - b) they ignore or misread the **metaphorical meaning**.
- 2** This score is for essays that compound the weaknesses of the 4-3 essays or suggest the candidate does not understand the poem.
- 1** This score is for essays that mention the poem or the question but otherwise have no redeeming features.



AP EXAM SCORE ESTIMATE — WORKING BY HAND:

1. Multiply the number of correct answers by 1.2272. That gives you 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 between grades vary from year to year, but you can use this table to find the grade you would have received using the 1999 cutoffs:

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

As an example:

If you have 30 correct multiple-choice answers out of 55 (that’s ~51%), multiply that 30 by 1.2272. That gives you your “weighted section 1 score” of 36.8181.

If your first essay scores 1-2-0, the second, 1-3-0, and your third, also 1-3-0, add those points and you’ll have 11. Multiply that by 4.5833. That gives you your “weighted section 2 score” of 50.4166.

Add your two section scores (36.8181 + 50.4166) to get your “composite” score of 84.7803.

Use the 1999 table to see that the exam would produce a final score of 3.

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	<u>3</u> out of 6	X	4.58333333	=	<u>13.75</u>
Prose Fiction Analysis (Q2)	1-3-0	<u>4</u> out of 6	X	4.58333333	=	<u>18.33333333</u>
Literary Argument (Q3)	1-2-0	<u>3</u> out of 6	X	4.58333333	=	<u>13.75</u>
SUM of essay scores:						<u>45.83333333</u> Weighted Section II score

COMPOSITE SCORE:

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

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

2020 EXAM Calculations

MC:	points	question	each question	% for each question	Check:
	67.5	55	1.227	0.818%	45%
FRQ:	total essay points	points per question	each point	% for each point	
	82.5	18	4.583	3.056%	55%
					100%

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>
How well did you feel prepared for Question #3?	1	2	3	4	5	6	7	8	9	10	
<i>How difficult was each of these tasks for you on Question #3?</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>
<i>How difficult was each of these tasks for you on Question #1?</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:

<i>How difficult was each of these tasks for you on Question #2?</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 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

Time Management for Teachers

collected from the ap-english listserve by Deb Chapman

1. Family first – Top priority is family and friends. Your kids and spouse need you. They can talk and you can listen while they help with chores.
2. Set aside at least an hour a week with your partner: no kids, no TV, no shop-talk.
3. Forget the housework. Close your eyes to the mess. Clean the house before company comes.
4. A crock pot is the most important appliance in the house after school starts. Invest in a few good crock pot cookbooks.
5. Get organized. Use notebooks, files, whatever. Knowing where that file is on that essay is a time saver.
6. Print out a copy of every wonderful idea you see, write the name of the novel or lesson plan in the upper right hand corner of the paper, three hole punch it, then put it in a binder you keep next to your computer desk. When you feel energized enough to try a new lesson or rework an existing one, look up the ideas in the binder.
7. Resolve to teach one new thing every year and perhaps fine-tune everything else you taught the year before. Don't feel like you need to teach 20 new wonderful things you just heard about. It's too overwhelming.
8. Read magazines, novels, and professional journals when you can fit them in your schedule. Read in a waiting room, in a line, while you're stirring the spaghetti sauce, 10 minutes before you go to bed. If you can read a whole novel, congratulations. Listen to books on tape in the car. Keep a list of all of the wonderful reading suggestions and read over the summer
9. Keep in touch with your profession. Your peers and their ideas, Internet listserves, professional journals, and workshops—all the concepts and great teaching ideas can be too overwhelming. Pick and choose what's relevant, especially when school starts.
10. Lesson planning is only a small part of the job for the experienced teacher. For those of you new to teaching, bear with it—this job does become more manageable with experience.
11. Use every single second of the school day to accomplish something.
12. Allow one full day each week for yourself where you do nothing related to schoolwork.
13. Everybody has his/her own rhythm and schedule. Find yours and stick to it.
14. Get plenty of sleep and drink lots of water.
15. Get to school early and keep the door closed.
16. Make a "to do" list. Have it with you at all times when you're at school. Place the old list with your keys at home, revise it the next morning before you leave the house, and you're set for the day.
17. If you remember that you need to bring something from home to school, immediately go to a phone, call home, and leave yourself a message on your answering machine. When you get home and check your messages, place the needed item with your keys so you're set for the next day.
18. If possible, don't bring grading home. Stay at work until a set time and grade there.
19. Don't spend lunch grading. Share some social time with adults.
20. Set a self-imposed curfew on grading during the week.
21. Try to have regularly scheduled times to grade. Schedule specific nights or days for grading..
22. Try not to have major grades come in on the same days.
23. Don't read every word your students write. Some things like rough drafts can be checked at their desks for completion.

Your additions:

24. You don't have to grade every word they write
Some believe that students need immediate feedback; others set up a schedule of student expectation for returned papers. Just be consistent.
25. Read/comment on just the introduction and conference if students want feedback on the entire essay.
26. For long term projects, assign two due dates. The first is a deadline for extra credit.
27. Assign multiple essays with only one to grade. Have your students write three essays in three weeks; look through the stack and select a teaching point after each set; teach a new strategy before the next writing lab; check off all three writes as completed assignments; have students select one of the three to rewrite for a grade. Thus the students will write three times as many as you grade. You can also have them write three without telling them which one will be for a holistic grade--no other marks--and which will be for a detailed grade.
28. Keep a set of colored grading pens. Give immediate feedback the next class period by returning the assigned papers, allowing students to grade their own questions and allowing students to make notes all over the prompt in the colored pen, even taking a stab at their grade after class discussion and writing at the bottom their reasons. Have the students keep the prompt and return the essay for you to grade at your convenience--the students already have a pretty good idea of what their score should be and will not hound you for grades.
29. Don't drain your time and energy away from what should be your focus.
Don't do other stuff...don't get on a lot of committees and don't coach and don't sign up for things that seem like such a great idea at the back-to-school meeting.
30. Become involved in something totally unrelated to school—maybe biking or running...something physical. It really creates energy.
31. Vacation is vacation. Don't bring work home. Read that novel...for fun.
32. B-r-e-a-t-h-e. You're not the only one who feels like this. You can't do it all...don't try.