

\$10.00

**THE 1987
ADVANCED PLACEMENT
EXAMINATION IN
ENGLISH LITERATURE
AND COMPOSITION
AND ITS GRADING**

Advanced Placement Program®
THE COLLEGE BOARD



COLLEGE BOARD REGIONAL OFFICES

Middle States

Suite 410, 3440 Market Street, Philadelphia, Pennsylvania 19104-3301
215/387-7600

Midwest

Suite 401, 1800 Sherman Avenue, Evanston, Illinois 60201-3715
312/866-1700

New England

470 Totten Pond Road, Waltham, Massachusetts 02154-1982
617/890-9150

South

Suite 250, 2970 Clairmont Road, Atlanta, Georgia 30329-1634
404/636-9465

Southwest

Suite 922, 211 East Seventh Street, Austin, Texas 78701-3218
512/472-0231

West

Suite 480, 2099 Gateway Place, San Jose, California 95110-1017
408/288-6800

Denver Office

Suite 600, 4155 East Jewell Avenue, Denver, Colorado 80222-4504
303/759-1800

The Advanced Placement Examination in English Literature and Composition

- **The Entire 1987 Examination and Key**
- **Grading the Examination**

These materials are being provided as a free resource for AP® Teachers. You may download and copy these materials for use in a classroom setting however the materials may not be posted on any websites (secure or unsecure) or sold or used in any manner for commercial gain.

The College Board acknowledges all the third party content that has been included in these materials and respects the Intellectual Property rights of others. If we have incorrectly attributed a source or overlooked a publisher, please contact us.

Page 6: Excerpt from pp. 107-10 from THEIR EYES WERE WATCHING GOD by ZORA NEALE HURSTON. Copyright 1937 by Harper & Row, Publishers, Inc.; renewed © 1965 by John C. Hurston and Joel Hurston. Used by permission of HarperCollins Publishers

The College Board and Educational Testing Service (ETS) are dedicated to the principle of equal opportunity, and their programs, services, and employment policies are guided by that principle.

Copyright © 1988 by College Entrance Examination Board. All rights reserved.

College Board, Advanced Placement Program, and the acorn logo are registered trademarks of the College Entrance Examination Board.

Permission is hereby granted to any nonprofit organization or institution to reproduce this booklet in limited quantities for its own use, but not for sale, provided that the copyright notices be retained in all reproduced copies exactly as they appear in this booklet. This permission does not apply to any third-party copyrighted material that may be in this booklet.

CONTENTS

College Board Regional Offices	inside front cover
A Note to the Reader	v
Introduction	1
The 1987 AP Examination in English Literature and Composition	3
Section I: Multiple-Choice	4
Section II: Free-Response	22
Answer Key and Percent Answering Correctly, Section I	26
Sample Answer Sheet	27
Multiple-Choice Scores and AP Grades	28
Report of the Chief Reader	29
Setting and Maintaining Standards for the Reading	29
Questions, Scoring Guides, and Sample Answers	30
Distribution of Scores, Section II	41
How the AP Grades in English Literature and Composition Are Determined	42
Scoring Worksheet	43
Comparing the Performance of College Students with that of Advanced Placement Candidates on AP Examinations	44
Readers of AP English Examinations — 1987	46
Development Committee and Chief Readers in English, 1986-1987	inside back cover

ENGLISH LITERATURE AND COMPOSITION

SECTION I

Time—1 hour and 15 minutes

Directions: This section consists of selections from literary works and questions on their content, form, and style. After reading each passage or poem, choose the best answer to each question and blacken the corresponding space on the answer sheet.

Note: Pay particular attention to the requirement of questions that contain the words NOT, LEAST, or EXCEPT.

Questions 1-15. Read the following passage carefully before you choose your answers.

Janie starched and ironed her face and came set in the funeral behind her veil. It was like a wall of stone and steel. The funeral was going on outside. All things concerning death and burial were said (5) and done. Finish. End. Nevermore. Darkness. Deep hole. Dissolution. Eternity. Weeping and wailing outside. Inside the expensive black folds were resurrection and life. She did not reach outside for anything, nor did the things of death reach inside to (10) disturb her calm. She sent her face to Joe's funeral, and herself went rollicking with the springtime across the world. After a while the people finished their celebration and Janie went on home.

Before she slept that night she burnt up every (15) one of her head rags and went about the house next morning with her hair in one thick braid swinging well below her waist. That was the only change people saw in her. She kept the store in the same way except of evenings she sat on the porch and (20) listened and sent Hezekiah in to wait on late custom. She saw no reason to rush at changing things around. She would have the rest of her life to do as she pleased.

Most of the day she was at the store, but at (25) night she was there in the big house and sometimes it creaked and cried all night under the weight of lonesomeness. Then she'd lie awake in bed asking lonesomeness some questions. She asked if she wanted to leave and go back where she had come (30) from and try to find her mother. Maybe tend her grandmother's grave. Sort of look over the old stamping ground generally. Digging around inside of herself like that she found that she had no interest in that seldomseen mother at all. She hated her (35) grandmother and had hidden it from herself all these years under a cloak of pity. She had been getting ready for her great journey to the horizons in search of people; it was important to all the world that she should find them and they find her. But (40) she had been whipped like a cur dog, and run off down a back road after things. It was all according to the way you see things. Some people could look at a mud-puddle and see an ocean with ships. But

Nanny belonged to that other kind that loved to (45) deal in scraps. Here Nanny had taken the biggest thing God ever made, the horizon—for no matter how far a person can go the horizon is still way beyond you—and pinched it in to such a little bit of a thing that she could tie it about her grand- (50) daughter's neck tight enough to choke her. She hated the old woman who had twisted her so in the name of love. Most humans didn't love one another nohow, and this mis-love was so strong that even common blood couldn't overcome it all (55) the time. She had found a jewel down inside herself and she had wanted to walk where people could see her and gleam it around. But she had been set in the market-place to sell. Been set for still-bait. When God had made The Man, he made him out (60) of stuff that sung all the time and glittered all over. Then after that some angels got jealous and chopped him into millions of pieces, but still he glittered and hummed. So they beat him down to nothing but sparks but each little spark had a shine (65) and a song. So they covered each one over with mud. And the lonesomeness in the sparks make them hunt for one another, but the mud is deaf and dumb. Like all the other tumbling mud-balls, Janie had tried to show her shine.

(70) Janie found out very soon that her widowhood and property was a great challenge in South Florida. Before Jody had been dead a month, she noticed how often men who had never been intimates of Joe drove considerable distances to ask (75) after her welfare and offer their services as advisor.

Janie laughed at all these well-wishers because she knew that they knew plenty of women alone; that she was not the first one they had ever seen. But most of the others were poor. Besides she liked being lonesome for a change.

1. The phrase “starched and ironed her face” (line 1) is best interpreted to mean that Janie
 - (A) kept her composure by doing household chores
 - (B) stiffened her resolve to confront painful reminders of her past
 - (C) erected a façade appropriate to a formal occasion
 - (D) resolved her emotional ambivalence toward her late husband
 - (E) determined to keep her grief under control during the funeral

2. The phrase “rollicking with the springtime across the world” (lines 11-12) evokes Janie’s
 - (A) attitude toward her own future
 - (B) evident panic at being a widow
 - (C) disdain for the other mourners
 - (D) preoccupation with natural events
 - (E) desperation in fleeing from reality

3. The phrase “asking lonesomeness some questions” (lines 27-28) presents an example of
 - (A) soliloquy
 - (B) paradox
 - (C) personification
 - (D) ambiguity
 - (E) dramatic irony

4. Janie had hated her grandmother primarily for
 - (A) physically abusing her when Janie disobeyed
 - (B) encouraging Janie’s self-reliance without much affection
 - (C) insisting that Janie provide for her own support
 - (D) trying to be her friend when Janie wanted only to be alone
 - (E) systematically repressing Janie’s free spirit

5. The image of a “great journey” (line 37) is a reference to
 - (A) life after death
 - (B) life as a married woman
 - (C) a return to childhood haunts
 - (D) the full experience of life
 - (E) an escape from reality

6. In context, which of the following depends on “the way you see things” (line 42) ?
 - (A) Material success
 - (B) Popularity with others
 - (C) The effect of loneliness
 - (D) Your chance of achieving fulfillment
 - (E) Your attitude toward God and the church

7. In context, the phrase “deal in scraps” (line 45) is best interpreted to mean
 - (A) condemn the worthlessness of the world
 - (B) find beauty in unexpected places
 - (C) preserve the values of the past
 - (D) salvage what others might deem useless
 - (E) focus narrowly on practical problems

8. The parable of creation (lines 59-66) serves primarily to
 - (A) provide a contrast to the funeral described earlier
 - (B) illustrate Janie’s self-perception and philosophy of life
 - (C) summarize the early influences on Janie’s behavior
 - (D) emphasize the effect of Janie’s new-found freedom
 - (E) demonstrate differences between Janie’s ideas and the author’s

9. Janie believed that the very basic characteristic of human nature is its
 - (A) uncontrollable greed
 - (B) dull practicality
 - (C) unselfish generosity
 - (D) reckless courage
 - (E) irrepressible joy

10. In the parable of creation, “each little spark” (line 64) most likely represents
 - (A) an angel
 - (B) a prayer
 - (C) a human soul
 - (D) appreciation of nature
 - (E) an instance of love

The passage is reprinted below for your use in answering the remaining questions.

Janie starched and ironed her face and came set in the funeral behind her veil. It was like a wall of stone and steel. The funeral was going on outside. All things concerning death and burial were said (5) and done. Finish. End. Nevermore. Darkness. Deep hole. Dissolution. Eternity. Weeping and wailing outside. Inside the expensive black folds were resurrection and life. She did not reach outside for anything, nor did the things of death reach inside to (10) disturb her calm. She sent her face to Joe's funeral, and herself went rollicking with the springtime across the world. After a while the people finished their celebration and Janie went on home.

Before she slept that night she burnt up every (15) one of her head rags and went about the house next morning with her hair in one thick braid swinging well below her waist. That was the only change people saw in her. She kept the store in the same way except of evenings she sat on the porch and (20) listened and sent Hezekiah in to wait on late custom. She saw no reason to rush at changing things around. She would have the rest of her life to do as she pleased.

Most of the day she was at the store, but at (25) night she was there in the big house and sometimes it creaked and cried all night under the weight of lonesomeness. Then she'd lie awake in bed asking lonesomeness some questions. She asked if she wanted to leave and go back where she had come (30) from and try to find her mother. Maybe tend her grandmother's grave. Sort of look over the old stamping ground generally. Digging around inside of herself like that she found that she had no interest in that seldomseen mother at all. She hated her (35) grandmother and had hidden it from herself all these years under a cloak of pity. She had been getting ready for her great journey to the horizons in search of people; it was important to all the world that she should find them and they find her. But (40) she had been whipped like a cur dog, and run off down a back road after things. It was all according to the way you see things. Some people could look at a mud-puddle and see an ocean with ships. But

Nanny belonged to that other kind that loved to (45) deal in scraps. Here Nanny had taken the biggest thing God ever made, the horizon—for no matter how far a person can go the horizon is still way beyond you—and pinched it in to such a little bit of a thing that she could tie it about her grand- (50) daughter's neck tight enough to choke her. She hated the old woman who had twisted her so in the name of love. Most humans didn't love one another nohow, and this mis-love was so strong that even common blood couldn't overcome it all (55) the time. She had found a jewel down inside herself and she had wanted to walk where people could see her and gleam it around. But she had been set in the market-place to sell. Been set for still-bait. When God had made The Man, he made him out (60) of stuff that sung all the time and glittered all over. Then after that some angels got jealous and chopped him into millions of pieces, but still he glittered and hummed. So they beat him down to nothing but sparks but each little spark had a shine (65) and a song. So they covered each one over with mud. And the lonesomeness in the sparks make them hunt for one another, but the mud is deaf and dumb. Like all the other tumbling mud-balls, Janie had tried to show her shine.

(70) Janie found out very soon that her widowhood and property was a great challenge in South Florida. Before Jody had been dead a month, she noticed how often men who had never been intimates of Joe drove considerable distances to ask (75) after her welfare and offer their services as advisor.

Janie laughed at all these well-wishers because she knew that they knew plenty of women alone; that she was not the first one they had ever seen. But most of the others were poor. Besides she liked being lonesome for a change.

11. It can be inferred that each man who drove "considerable distances" (line 74) to see Janie was
- (A) assuaging his guilt for not having been closer to Joe
 - (B) interested in helping her preserve her financial integrity
 - (C) concerned that she might get depressed and withdraw completely from society
 - (D) hoping to convince her that he would be a worthy successor to Joe
 - (E) troubled to see Janie fail to live according to religious principles
12. Which of the following best describes Janie at the end of the passage?
- (A) She is about to become a recluse after having seen the world's foolishness.
 - (B) She feels free from social constraints and confident about the future.
 - (C) She remains bitter about her childhood but she is now able to forgive.
 - (D) She has concluded that material wealth is not necessarily evil.
 - (E) She is determined to ignore the intervening years and be childlike again.
13. The tone of the last two paragraphs (lines 70-80) is best described as
- (A) cynical exaggeration
 - (B) gentle sarcasm
 - (C) ironic anger
 - (D) forced glee
 - (E) feigned sympathy
14. Which of the following best describes how Janie felt about the influence of her mother and grandmother on her character?
- (A) She felt that it had been very strong, accounting for her honesty and industriousness.
 - (B) She dismissed it as negligible, but remembered her stern upbringing with appreciation.
 - (C) She still harbored some resentment, but was confident that she had matured intact.
 - (D) She believed that she would never understand them and they would never understand her.
 - (E) She worried that as she grew older she would become more like them instead of freer from their effect.
15. All of the following represent figurative language EXCEPT
- (A) "expensive black folds" (line 7)
 - (B) "the weight of lonesomeness" (lines 26-27)
 - (C) "a cloak of pity" (line 36)
 - (D) "a jewel down inside herself" (line 55)
 - (E) "the market-place" (line 58)

Questions 16-32. Read the following poem carefully before you choose your answers.

- Time was, a sober Englishman wou'd knock
His servants up, and rise by five a clock,
Instruct his Family in ev'ry rule,
And send his Wife to Church, his Son to school.
- (5) To worship like his Fathers was his care;
To teach their frugal Virtues to his Heir;
To prove, that Luxury could never hold;
And place, on good Security, his Gold.
Now Times are chang'd, and one Poetick Itch
- (10) Has seiz'd the Court and City, Poor and Rich:
Sons, Sires, and Grandsires, all will wear the Bays,
Our Wives read Milton, and our Daughters Plays,
To Theatres, and to Rehearsals throng,
And all our Grace at Table is a Song.
- (15) I, who so oft renounce the Muses, lye,
Not—'s self e'er tells more *Fibs* than I;
When, sick of Muse, our follies we deplore,
And promise our best Friends to ryme no more;
We wake next morning in a raging Fit,
- (20) And call for Pen and Ink to show our Wit.
He serv'd a 'Prenticeship, who sets up shop;
Ward try'd on Puppies, and the Poor, his Drop;
Ev'n Radcliff's Doctors travel first to France,
Nor dare to practise till they've learn'd to dance.
- (25) Who builds a Bridge that never drove a pyle?
(Should Ripley venture, all the World would smile)
But those who cannot write, and those who can,
All ryme, and scrawl, and scribble, to a man.
Yet Sir, reflect, the mischief is not great;
- (30) These Madmen never hurt the Church or State:
Sometimes the Folly benefits mankind;
And rarely Av'rice taints the tuneful mind.
Allow him but his Play-thing of a Pen,
He ne'er rebels, or plots, like other men:
- (35) Flight of Cashiers, or Mobs, he'll never mind;
And knows no losses while the Muse is kind.
To cheat a Friend, or Ward, he leaves to Peter;
The good man heaps up nothing but mere metre,
Enjoys his Garden and his Book in quiet;
- (40) And then—a perfect Hermit in his Diet.
Of little use the Man you may suppose,
Who says in verse what others say in prose;
Yet let me show, a Poet's of some weight,
And (tho' no Soldier) useful to the State.
- (45) What will a Child learn sooner than a song?
What better teach a Foreigner the tongue?
What's long or short, each accent where to place,
And speak in publick with some sort of grace.
I scarce can think him such a worthless thing,
- (50) Unless he praise some monster of a King,
Or Virtue, or Religion turn to sport,
To please a lewd, or un-believing Court.

16. The Englishman pictured in lines 1-8 is best described as which of the following?
- (A) Scholarly and reclusive
 - (B) Pious and conscientious
 - (C) Solemn and melancholy
 - (D) Mirthful and carefree
 - (E) Hypocritical and false
17. The Englishman described in lines 1-8 is pictured chiefly in his role as
- (A) banker (B) poet (C) patriarch
 - (D) suitor (E) critic
18. The change referred to in line 9 is described as one from
- (A) piousness to sinfulness
 - (B) sincerity to hypocrisy
 - (C) straightforwardness to irony
 - (D) freedom to restraint
 - (E) seriousness to frivolity
19. In line 11, the phrase "wear the Bays" is best taken to mean which of the following?
- (A) Claim renown as poets
 - (B) Set the fashion
 - (C) Exhaust the opposition
 - (D) Become more religious
 - (E) Become the objects of ridicule
20. The relationship between lines 1-8 and lines 9-14 is best described by which of the following?
- (A) Lines 1-8 establish a thesis; lines 9-14 refute it.
 - (B) Lines 1-8 present a description; lines 9-14 present a contrasting description.
 - (C) Lines 1-8 present a rule; lines 9-14 describe an exception to it.
 - (D) Lines 1-8 pose a question; lines 9-14 answer it.
 - (E) Lines 1-8 begin a narrative; lines 9-14 embellish it.
21. In lines 9-20, the desire to write is seen chiefly as
- (A) evidence of wit
 - (B) a political threat
 - (C) the result of meditation
 - (D) a need for self-justification
 - (E) an irresistible compulsion
22. In lines 15-20, the speaker regards himself as
- (A) superior to other rhymesters
 - (B) essentially a moralist
 - (C) more learned than other poets
 - (D) genuinely repentant of his errors
 - (E) another example of an incorrigible breed
23. The main point made about writers and poets in lines 21-28 is that they
- (A) feel no need to study and learn their art
 - (B) are all about equally untalented
 - (C) prefer to write than to do useful work
 - (D) will never achieve the greatness of people in other professions
 - (E) make themselves ridiculous by attempting to ridicule others
24. Lines 23-24 suggest that Radcliff's doctors
- (A) are as much concerned with social accomplishments as with medical training
 - (B) prefer French medical education to English
 - (C) are more skilled as physicians than as entertainers
 - (D) have more interest in the writing of poetry than in the practice of medicine
 - (E) are more skillful because of their dedication to the fine arts
25. Beginning in line 29, the speaker does which of the following?
- (A) Begins to comment on another subject.
 - (B) Summarizes his previous argument.
 - (C) Qualifies his previous position.
 - (D) Provides support for an earlier thesis.
 - (E) Anticipates an objection to his argument.
26. In line 30, the phrase "These Madmen" refers to
- (A) the speaker's enemies
 - (B) Ward and Radcliff
 - (C) medical doctors
 - (D) charlatans
 - (E) poets
27. According to the speaker, "These Madmen" (line 30) lack all of the following vices EXCEPT
- (A) greed (B) seditiousness (C) fraudulence
 - (D) vanity (E) gluttony
28. In lines 43-52, the speaker attempts to do which of the following?
- (A) Recapitulate his argument
 - (B) Recount an anecdote
 - (C) Offer a justification
 - (D) Draw an analogy
 - (E) Chastise the reader

The poem is reprinted below for your use in answering the remaining questions.

- Time was, a sober Englishman wou'd knock
His servants up, and rise by five a clock,
Instruct his Family in ev'ry rule,
And send his Wife to Church, his Son to school.
- (5) To worship like his Fathers was his care;
To teach their frugal Virtues to his Heir;
To prove, that Luxury could never hold;
And place, on good Security, his Gold.
Now Times are chang'd, and one Poetick Itch
- (10) Has seiz'd the Court and City, Poor and Rich:
Sons, Sires, and Grandsires, all will wear the Bays,
Our Wives read Milton, and our Daughters Plays,
To Theatres, and to Rehearsals throng,
And all our Grace at Table is a Song.
- (15) I, who so oft renounce the Muses, lye,
Not—'s self e'er tells more *Fibs* than I;
When, sick of Muse, our follies we deplore,
And promise our best Friends to ryme no more;
We wake next morning in a raging Fit,
- (20) And call for Pen and Ink to show our Wit.
He serv'd a 'Prenticeship, who sets up shop;
Ward try'd on Puppies, and the Poor, his Drop;
Ev'n Radcliff's Doctors travel first to France,
Nor dare to practise till they've learn'd to dance.
- (25) Who builds a Bridge that never drove a pyle?
(Should Ripley venture, all the World would smile)
But those who cannot write, and those who can,
All ryme, and scrawl, and scribble, to a man.
Yet Sir, reflect, the mischief is not great:
- (30) These Madmen never hurt the Church or State:
Sometimes the Folly benefits mankind;
And rarely Av'rice taints the tuneful mind.
Allow him but his Play-thing of a Pen,
He ne'er rebels, or plots, like other men:
- (35) Flight of Cashiers, or Mobs, he'll never mind;
And knows no losses while the Muse is kind.
To cheat a Friend, or Ward, he leaves to Peter;
The good man heaps up nothing but mere metre,
Enjoys his Garden and his Book in quiet;
- (40) And then—a perfect Hermit in his Diet.
Of little use the Man you may suppose,
Who says in verse what others say in prose;
Yet let me show, a Poet's of some weight,
And (tho' no Soldier) useful to the State.
- (45) What will a Child learn sooner than a song?
What better teach a Foreigner the tongue?
What's long or short, each accent where to place,
And speak in publick with some sort of grace.
I scarce can think him such a worthless thing,
- (50) Unless he praise some monster of a King,
Or Virtue, or Religion turn to sport,
To please a lewd, or un-believing Court.

29. According to line 47, the speaker finds value in which of the following aspects of poetry?

- (A) Versification
- (B) Moral themes
- (C) Metaphor
- (D) Rhetorical innovation
- (E) Logical paradigms

30. According to the speaker, a positive aspect of poetry is its

- (A) moral value
- (B) didactic usefulness
- (C) resemblance to other languages
- (D) uncomplicated nature
- (E) irreverent wittiness

31. According to the speaker, poets are despicable if they

- (A) imitate the style of other poets
- (B) become involved in political controversy
- (C) fail to follow established rules
- (D) mock what is worthy of respect
- (E) compose only lyric verse

32. This excerpt is written in which of the following?

- (A) Dactylic hexameter
- (B) Heroic couplets
- (C) Ballad meter
- (D) Rhyme royal
- (E) Iambic tetrameter

Questions 47-61. Read the following poem carefully before you choose your answers.

The Eolian Harp*

- My pensive Sara! thy soft cheek reclined
Thus on mine arm, most soothing sweet it is
To sit beside our Cot, our Cot o'ergrown
With white-flower'd Jasmin, and the broad-leav'd Myrtle,
(5) (Meet emblems they of Innocence and Love!)
And watch the clouds, that late were rich with light,
Slow saddening round, and mark the star of eve
Serenely brilliant (such should Wisdom be)
Shine opposite! How exquisite the scents
(10) Snatch'd from yon bean-field! and the world *so* hush'd!
The stilly murmur of the distant Sea
Tells us of silence.

- And that simplest Lute,
Placed length-ways in the clasping casement, hark!
How by the desultory breeze caress'd,
(15) Like some coy maid half yielding to her lover,
It pours such sweet upbraiding, as must needs
Tempt to repeat the wrong! And now, its strings
Boldlier swept, the long sequacious notes
Over delicious surges sink and rise,
(20) Such a soft floating witchery of sound
As twilight Elfin's make, when they at eve
Voyage on gentle gales from Fairy-Land,
Where Melodies round honey-dropping flowers,
Footless and wild, like birds of Paradise,
(25) Nor pause, nor perch, hovering on untam'd wing!
O! the one Life within us and abroad,
Which meets all motion and becomes its soul,
A light in sound, a sound-like power in light,
Rhythm in all thought, and joyance every where—
(30) Methinks, it should have been impossible
Not to love all things in a world so fill'd;
Where the breeze warbles, and the mute still air
Is Music slumbering on her instrument.

- And thus, my Love! as on the midway slope
(35) Of yonder hill I stretch my limbs at noon,
Whilst through my half-clos'd eye-lids I behold
The sunbeams dance, like diamonds, on the main,
And tranquil muse upon tranquillity;
Full many a thought uncall'd and undetain'd,
(40) And many idle flitting phantasies,
Traverse my indolent and passive brain,
As wild and various as the random gales
That swell and flutter on this subject Lute!
And what if all of animated nature
(45) Be but organic Harps diversely fram'd,
That tremble into thought, as o'er them sweeps
Plastic and vast, one intellectual breeze,
*a box with strings across its open ends that
makes music as the breeze passes through it

- At once the Soul of each, and God of all?
 But thy more serious eye a mild reproof
- (50) Darts, O beloved Woman! nor such thoughts
 Dim and unhallow'd dost thou not reject,
 And biddest me walk humbly with my God.
 Meek Daughter in the family of Christ!
 Well hast thou said and holily disprais'd
- (55) These shapings of the unregenerate mind;
 Bubbles that glitter as they rise and break
 On vain Philosophy's aye-babbling spring.
 For never guiltless may I speak of him,
 The Incomprehensible! save when with awe
- (60) I praise him, and with Faith that inly *feels*;
 Who with his saving mercies healéd me,
 A sinful and most miserable man,
 Wilder'd and dark, and gave me to possess
 Peace, and this Cot, and thee, heart-honour'd Maid!

47. In the first section of the poem (lines 1-12), the speaker seeks to convey a feeling of
 (A) curiosity (B) contentment (C) remoteness
 (D) resignation (E) foreboding
48. In context, "saddening" (line 7) suggests that the
 (A) clouds have become darker
 (B) speaker is increasingly melancholy
 (C) happiness of the speaker will fade
 (D) security of the couple will be threatened
 (E) prospect of night vexes the speaker
49. The speaker gives symbolic significance to which of the following?
 I. The "Jasmin" (line 4)
 II. The "Myrtle" (line 4)
 III. The "star" (line 7)
 IV. The "Sea" (line 11)
 (A) I and II only
 (B) III and IV only
 (C) I, II, and III only
 (D) I, II, and IV only
 (E) I, II, III, and IV
50. Lines 11 and 12 ("The . . . silence") are best understood to mean which of the following?
 (A) The silence is such that even the sea itself is aware of it.
 (B) We are in a quiet place, but the sea, however distant, is at least not silent.
 (C) Even the gentle murmuring of the sea is fading into silence.
 (D) The fact that we can just hear the far-off sea shows how quiet our surroundings are.
 (E) The silence of the sea speaks more forcefully than words can of the hushed world around us.
51. In lines 14-15, the breeze is compared to
 (A) a lute (B) a maiden (C) a lover
 (D) an elf (E) a wave
52. Which of the following occurs directly because the breeze is "desultory" (line 14) ?
 (A) The speaker cannot clearly hear the harp.
 (B) The music of the harp is not evenly sustained.
 (C) The speaker is obliged to personify the harp.
 (D) Only the speaker can understand the meaning of the music.
 (E) The music of the harp distracts the speaker.
53. The speaker's description of the sound of the lute emphasizes all of the following EXCEPT its
 (A) seductiveness (B) magical quality
 (C) sweetness (D) sensuousness
 (E) remoteness
54. In lines 32-33, "the mute still air . . . instrument" suggests that the
 (A) sound of the lute makes the speaker drowsy
 (B) air itself contains potential music
 (C) sound of the lute can make the air itself mute
 (D) lute can make music even without the breeze
 (E) music cannot exist while the air remains still

The poem is reprinted below for your use in answering the remaining questions.

The Eolian Harp*

My pensive Sara! thy soft cheek reclined
Thus on mine arm, most soothing sweet it is
To sit beside our Cot, our Cot o'ergrown
With white-flower'd Jasmin, and the broad-leav'd Myrtle,

- (5) (Meet emblems they of Innocence and Love!)
And watch the clouds, that late were rich with light,
Slow saddening round, and mark the star of eve
Serenely brilliant (such should Wisdom be)
Shine opposite! How exquisite the scents
- (10) Snatch'd from yon bean-field! and the world so hush'd!
The stilly murmur of the distant Sea
Tells us of silence.

- And that simplest Lute,
Placed length-ways in the clasping casement, hark!
How by the desultory breeze caress'd,
- (15) Like some coy maid half yielding to her lover,
It pours such sweet upbraiding, as must needs
Tempt to repeat the wrong! And now, its strings
Boldlier swept, the long sequacious notes
Over delicious surges sink and rise,
- (20) Such a soft floating witchery of sound
As twilight Elfins make, when they at eve
Voyage on gentle gales from Fairy-Land,
Where Melodies round honey-dropping flowers,
Footless and wild, like birds of Paradise,
- (25) Nor pause, nor perch, hovering on untam'd wing!
O! the one Life within us and abroad,
Which meets all motion and becomes its soul,
A light in sound, a sound-like power in light,
Rhythm in all thought, and joyance every where—
- (30) Methinks, it should have been impossible
Not to love all things in a world so fill'd;
Where the breeze warbles, and the mute still air
Is Music slumbering on her instrument.

- And thus, my Love! as on the midway slope
- (35) Of yonder hill I stretch my limbs at noon,
Whilst through my half-clos'd eye-lids I behold
The sunbeams dance, like diamonds, on the main,
And tranquil muse upon tranquillity;
Full many a thought uncall'd and undetain'd,
- (40) And many idle flitting phantasies,
Traverse my indolent and passive brain,
As wild and various as the random gales
That swell and flutter on this subject Lute!
And what if all of animated nature
- (45) Be but organic Harps diversely fram'd,
That tremble into thought, as o'er them sweeps
Plastic and vast, one intellectual breeze,

*a box with strings across its open ends that
makes music as the breeze passes through it

- At once the Soul of each, and God of all?
 But thy more serious eye a mild reproof
- (50) Darts, O beloved Woman! nor such thoughts
 Dim and unhallow'd dost thou not reject,
 And biddest me walk humbly with my God.
 Meek Daughter in the family of Christ!
 Well hast thou said and holily disprais'd
- (55) These shapings of the unregenerate mind;
 Bubbles that glitter as they rise and break
 On vain Philosophy's aye-babbling spring.
 For never guiltless may I speak of him,
 The Incomprehensible! save when with awe
- (60) I praise him, and with Faith that inly *feels*;
 Who with his saving mercies heal'd me,
 A sinful and most miserable man,
 Wilder'd and dark, and gave me to possess
 Peace, and this Cot, and thee, heart-honour'd Maid!

55. In line 38, "tranquil" functions as which of the following?
- (A) An adjective modifying "I" (line 36)
 (B) An adverb modifying "behold" (line 36)
 (C) An adjective modifying "sunbeams" (line 37)
 (D) An adjective modifying "muse" (line 38)
 (E) An adverb modifying "muse" (line 38)
56. In lines 34-43, the speaker compares
- (A) his muse to tranquillity
 (B) his brain to the lute
 (C) the midpoint of his life to noon
 (D) his thoughts to the ocean
 (E) his muse to a sunbeam
57. In the poem, the Eolian harp is, for the speaker, all of the following EXCEPT
- (A) a source of inspiration
 (B) a source of pleasure
 (C) a gentle reproof
 (D) a suggestive symbol
 (E) an enchanting voice
58. Lines 44-48 can best be described as a
- (A) digression from the main subject of the poem
 (B) change from description to narration
 (C) counterargument to establish the speaker's credibility
 (D) metaphorical application of the image of the lute
 (E) simile for the relationship between the speaker and Sara
59. In the last section of the poem, the speaker implies that to try to fathom the "Incomprehensible" (line 59) is
- (A) every thinking person's duty
 (B) possible only through metaphor
 (C) difficult except during privileged moments
 (D) the true function of music and poetry
 (E) an act of overweening pride

The poem is reprinted below for your use in answering the remaining questions.

The Eolian Harp*

- My pensive Sara! thy soft cheek reclined
Thus on mine arm, most soothing sweet it is
To sit beside our Cot, our Cot o'ergrown
With white-flower'd Jasmin, and the broad-leav'd Myrtle,
- (5) (Meet emblems they of Innocence and Love!)
And watch the clouds, that late were rich with light,
Slow saddening round, and mark the star of eve
Serenely brilliant (such should Wisdom be)
Shine opposite! How exquisite the scents
- (10) Snatch'd from yon bean-field! and the world *so* hush'd!
The stilly murmur of the distant Sea
Tells us of silence.

- And that simplest Lute,
Placed length-ways in the clasp'g casement, hark!
How by the desultory breeze caress'd,
- (15) Like some coy maid half yielding to her lover,
It pours such sweet upbraiding, as must needs
Tempt to repeat the wrong! And now, its strings
Boldlier swept, the long sequacious notes
Over delicious surges sink and rise,
- (20) Such a soft floating witchery of sound
As twilight Elfins make, when they at eve
Voyage on gentle gales from Fairy-Land,
Where Melodies round honey-dropping flowers,
Footless and wild, like birds of Paradise,
- (25) Nor pause, nor perch, hovering on untam'd wing!
O! the one Life within us and abroad,
Which meets all motion and becomes its soul,
A light in sound, a sound-like power in light,
Rhythm in all thought, and joyance every where—
- (30) Methinks, it should have been impossible
Not to love all things in a world so fill'd;
Where the breeze warbles, and the mute still air
Is Music slumbering on her instrument.

- And thus, my Love! as on the midway slope
- (35) Of yonder hill I stretch my limbs at noon,
Whilst through my half-clos'd eye-lids I behold
The sunbeams dance, like diamonds, on the main,
And tranquil muse upon tranquillity;
Full many a thought uncall'd and undetain'd,
- (40) And many idle flitting phantasies,
Traverse my indolent and passive brain,
As wild and various as the random gales
That swell and flutter on this subject Lute!
- And what if all of animated nature
- (45) Be but organic Harps diversely fram'd,
That tremble into thought, as o'er them sweeps
Plastic and vast, one intellectual breeze,

*a box with strings across its open ends that
makes music as the breeze passes through it

- At once the Soul of each, and God of all?
 But thy more serious eye a mild reproof
 (50) Darts, O belovéd Woman! nor such thoughts
 Dim and unhallow'd dost thou not reject,
 And biddest me walk humbly with my God.
 Meek Daughter in the family of Christ!
 Well hast thou said and holily disprais'd
 (55) These shapings of the unregenerate mind;
 Bubbles that glitter as they rise and break
 On vain Philosophy's aye-babbling spring.
 For never guiltless may I speak of him,
 The Incomprehensible! save when with awe
 (60) I praise him, and with Faith that inly *feels*;
 Who with his saving mercies healéd me,
 A sinful and most miserable man,
 Wilder'd and dark, and gave me to possess
 Peace, and this Cot, and thee, heart-honour'd Maid!

60. It can be inferred that Sara's attitude toward the speaker's speculations is one of

- (A) open hostility
- (B) gentle disapproval
- (C) mild amusement
- (D) fond admiration
- (E) respectful awe

61. The poem is an example of which of the following verse forms?

- (A) Blank verse
- (B) Heroic couplet
- (C) Terza rima
- (D) Ballad meter
- (E) Free verse

END OF SECTION I

IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY
 CHECK YOUR WORK ON THIS SECTION.

DO NOT GO ON TO SECTION II UNTIL YOU ARE TOLD TO DO SO.

ENGLISH
LITERATURE AND COMPOSITION
SECTION II

Time—1 hour and 45 minutes

Percent of total grade—60

Each question counts one-third of the total essay section score.

- Question 1 Essay 35 minutes suggested time
- Question 2 Essay 35 minutes suggested time
- Question 3 Essay 35 minutes suggested time

Section II of this examination requires answers in essay form. To help you use your time well, the supervisor will announce the time at which each question should be completed. If you finish any question before time is announced, you may go on to the following question. If you finish the examination in less than the time allotted, you may go back and work on any essay question you want.

The quality of composition will affect the grading of all essay questions. An essay will be judged on its clarity and effectiveness in dealing with the topics. In response to Question 2, select only a work of acknowledged literary merit that will be appropriate to the question and to the way in which you choose to answer the question. If you are concerned about whether or not the literary merit of a work you want to write about will be “acknowledged,” a general rule of thumb is that you are expected to use works of the quality of those you have been reading during your Advanced Placement year(s).

After completing each question, you should check your essay for accuracy of punctuation, spelling, and diction; you are advised, however, not to attempt many longer corrections. Remember that quality is far more important than quantity.

You should write your essays with a pen, preferably one with black or dark blue ink. If you must use a pencil, be sure it has a well-sharpened point. Be sure to write CLEARLY and LEGIBLY. Cross out any errors you make.

The questions for Section II are printed in the green essay section booklet. Use the green booklet to organize your answers and for scratchwork, but write your answers in the pink essay booklet. Answer questions in order and number each answer as the question is numbered in the examination. Do not skip lines. Begin each answer on a new page in the pink essay booklet.

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—1 hour and 45 minutes

Question I

(Suggested time—35 minutes. This question counts one-third of the total essay section score.)

In the selection below, George Eliot presents a conception of leisure that has lost its place in the society of her own time. Write an essay in which you describe her views on “old Leisure” and on leisure in the society of her own time and discuss the stylistic devices she uses to convey those views.

- Leisure is gone—gone where the spinning-wheels are gone, and the pack-horses, and the slow waggons, and the pedlars, who brought bargains to the door on sunny afternoons. Ingenious philosophers tell you, perhaps,
- (5) that the great work of the steam-engine is to create leisure for mankind. Do not believe them: it only creates a vacuum for eager thought to rush in. Even idleness is eager now—eager for amusement: prone to excursion-trains, art-museums, periodical literature, and exciting
- (10) novels: prone even to scientific theorising, and cursory peeps through microscopes. Old Leisure was quite a different personage: he only read one newspaper, innocent of leaders, and was free from that periodicity of sensations which we call post-time. He was a contemplative,
- (15) rather stout gentleman, of excellent digestion,—of quiet perceptions, undiseased by hypothesis: happy in his inability to know the causes of things, preferring the things themselves. He lived chiefly in the country, among pleasant seats and homesteads, and was fond of sauntering by the fruit-tree wall, and scenting the apricots when they were warmed by the morning sunshine, or of sheltering himself under the orchard boughs at noon, when the summer pears were falling. He knew nothing of
- (20) weekday services, and thought none the worse of the Sunday sermon if it allowed him to sleep from the text to the blessing—liking the afternoon service best, because the prayers were the shortest, and not ashamed to say so; for he had an easy, jolly conscience, broad-backed like himself, and able to carry a great deal of
- (30) beer or port-wine,—not being made squeamish by doubts and qualms and lofty aspirations. Life was not a task to him, but a sinecure: he fingered the guineas in his pocket, and ate his dinners, and slept the sleep of the irresponsible; for had he not kept up his charter by
- (35) going to church on the Sunday afternoons?

Fine old Leisure! Do not be severe upon him, and judge him by our modern standard: he never went to Exeter Hall, or heard a popular preacher, or read *Tracts for the Times* or *Sartor Resartus*.*

- George Eliot, *Adam Bede* - 1859

*Religious, political, and philosophical works published between 1833 and 1841

Question 2

(Suggested time—35 minutes. This question counts one-third of the total essay section score.)

Some novels and plays seem to advocate changes in social or political attitudes or in traditions. Choose such a novel or play and note briefly the particular attitudes or traditions that the author apparently wishes to modify. Then analyze the techniques the author uses to influence the reader's or audience's views. Avoid plot summary.

You may choose one of the works listed below or another of comparable quality that is appropriate for the question. Do not write about a film or a television program.

The Jungle

An Enemy of the People

A Doll's House

Main Street

Watch on the Rhine

Native Son

Cry, the Beloved Country

The Awakening

Gulliver's Travels

The Crucible

A Raisin in the Sun

Jude the Obscure

Lysistrata

The Grapes of Wrath

Invisible Man

Nineteen Eighty-Four

Hard Times

Catch-22

Sister Carrie

Mrs. Warren's Profession

Mother Courage and Her Children

Candide

Tartuffe

Redburn

Moll Flanders

Uncle Tom's Cabin

**ANSWER KEY AND PERCENT ANSWERING CORRECTLY
SECTION I
1987 AP English Literature and Composition Examination**

The correct answer keys to the multiple-choice questions and the percentage of AP candidates who attempted each question and answered it correctly are given below. As a general rule, candidates who chose the correct answers to each individual question also achieved a higher mean score on the test as a whole than did candidates who chose the wrong answers.

Item No.	Correct Answer	Percent Correct	Item No.	Correct Answer	Percent Correct
1	C	61%	31	D	48%
2	A	51%	32	B	46%
3	C	87%	33	D	53%
4	E	88%	34	A	35%
5	D	88%	35	E	78%
6	D	73%	36	E	64%
7	E	52%	37	B	73%
8	B	73%	38	D	51%
9	E	46%	39	C	56%
10	C	82%	40	C	72%
11	D	83%	41	D	41%
12	B	76%	42	A	60%
13	B	78%	43	B	77%
14	C	69%	44	E	85%
15	A	44%	45	A	38%
16	B	72%	46	B	62%
17	C	77%	47	B	85%
18	E	73%	48	A	59%
19	A	42%	49	C	48%
20	B	81%	50	D	70%
21	E	69%	51	C	32%
22	E	57%	52	B	39%
23	A	50%	53	E	72%
24	A	67%	54	B	58%
25	C	23%	55	A	24%
26	E	95%	56	B	57%
27	D	40%	57	C	61%
28	C	72%	58	D	61%
29	A	59%	59	E	21%
30	B	60%	60	B	45%
			61	A	40%

An answer sheet gridded with the correct responses appears on the next page.

Place your AP label in the box corresponding to the first letter of your last name.

A to I

When placing your AP label, please be careful to place your label within the border of that box.

J to R

SIDE 1

S to Z

**Advanced Placement Program®
THE COLLEGE BOARD
Master ID/Answer Sheet (MIDAS) for May 1987**

Use only a no. 2 pencil. Completely erase errors and stray marks.

Your AP Grade Report will automatically be sent to you and to the principal of your secondary school (and in certain cases, schools and related systems) in July. Your AP Grade Report is sent to a college only upon your request.

A. SIGNATURE
To maintain the security of the examination and the credibility of my AP grade, I will allow no one other than myself to see the multiple-choice questions and, when asked to do so, will seal the Section 1 booklet.

Write your name in the usual manner, as if signing a business letter.

BE SURE EACH MARK IS DARK AND COMPLETELY FILLS THE INTENDED SPACE.
IF A QUESTION HAS ONLY FOUR ANSWER OPTIONS, DO NOT MARK THE OPTION E.

- | | | | | | | | | | |
|----|-----------|----|-----------|----|-----------|-----|-----------|-----|-----------|
| 1 | A B C D E | 31 | A B C D E | 61 | A B C D E | 91 | A B C D E | 121 | A B C D E |
| 2 | A B C D E | 32 | A B C D E | 62 | A B C D E | 92 | A B C D E | 122 | A B C D E |
| 3 | A B C D E | 33 | A B C D E | 63 | A B C D E | 93 | A B C D E | 123 | A B C D E |
| 4 | A B C D E | 34 | A B C D E | 64 | A B C D E | 94 | A B C D E | 124 | A B C D E |
| 5 | A B C D E | 35 | A B C D E | 65 | A B C D E | 95 | A B C D E | 125 | A B C D E |
| 6 | A B C D E | 36 | A B C D E | 66 | A B C D E | 96 | A B C D E | 126 | A B C D E |
| 7 | A B C D E | 37 | A B C D E | 67 | A B C D E | 97 | A B C D E | 127 | A B C D E |
| 8 | A B C D E | 38 | A B C D E | 68 | A B C D E | 98 | A B C D E | 128 | A B C D E |
| 9 | A B C D E | 39 | A B C D E | 69 | A B C D E | 99 | A B C D E | 129 | A B C D E |
| 10 | A B C D E | 40 | A B C D E | 70 | A B C D E | 100 | A B C D E | 130 | A B C D E |
| 11 | A B C D E | 41 | A B C D E | 71 | A B C D E | 101 | A B C D E | 131 | A B C D E |
| 12 | A B C D E | 42 | A B C D E | 72 | A B C D E | 102 | A B C D E | 132 | A B C D E |
| 13 | A B C D E | 43 | A B C D E | 73 | A B C D E | 103 | A B C D E | 133 | A B C D E |
| 14 | A B C D E | 44 | A B C D E | 74 | A B C D E | 104 | A B C D E | 134 | A B C D E |
| 15 | A B C D E | 45 | A B C D E | 75 | A B C D E | 105 | A B C D E | 135 | A B C D E |
| 16 | A B C D E | 46 | A B C D E | 76 | A B C D E | 106 | A B C D E | 136 | A B C D E |
| 17 | A B C D E | 47 | A B C D E | 77 | A B C D E | 107 | A B C D E | 137 | A B C D E |
| 18 | A B C D E | 48 | A B C D E | 78 | A B C D E | 108 | A B C D E | 138 | A B C D E |
| 19 | A B C D E | 49 | A B C D E | 79 | A B C D E | 109 | A B C D E | 139 | A B C D E |
| 20 | A B C D E | 50 | A B C D E | 80 | A B C D E | 110 | A B C D E | 140 | A B C D E |
| 21 | A B C D E | 51 | A B C D E | 81 | A B C D E | 111 | A B C D E | 141 | A B C D E |
| 22 | A B C D E | 52 | A B C D E | 82 | A B C D E | 112 | A B C D E | 142 | A B C D E |
| 23 | A B C D E | 53 | A B C D E | 83 | A B C D E | 113 | A B C D E | 143 | A B C D E |
| 24 | A B C D E | 54 | A B C D E | 84 | A B C D E | 114 | A B C D E | 144 | A B C D E |
| 25 | A B C D E | 55 | A B C D E | 85 | A B C D E | 115 | A B C D E | 145 | A B C D E |
| 26 | A B C D E | 56 | A B C D E | 86 | A B C D E | 116 | A B C D E | 146 | A B C D E |
| 27 | A B C D E | 57 | A B C D E | 87 | A B C D E | 117 | A B C D E | 147 | A B C D E |
| 28 | A B C D E | 58 | A B C D E | 88 | A B C D E | 118 | A B C D E | 148 | A B C D E |
| 29 | A B C D E | 59 | A B C D E | 89 | A B C D E | 119 | A B C D E | 149 | A B C D E |
| 30 | A B C D E | 60 | A B C D E | 90 | A B C D E | 120 | A B C D E | 150 | A B C D E |

	R	W	O
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15			
16			
R	W	O	

B. YOUR NAME Last Name - first 12 letters: _____ Omit spaces, hyphens, apostrophes, and Jr. or II. First Name - first 8 letters: _____ M.I.: _____

C. ENTER YOUR AP NUMBER HERE

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z				
0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9

D. ADMIN. DAY OF MAY

0	1	2	3	4	5	6	7	8	9
---	---	---	---	---	---	---	---	---	---

E. TIME OF DAY

0	1	2	3	4	5	6	7	8	9
---	---	---	---	---	---	---	---	---	---

ETS USE ONLY

0	1	2	3	4	5	6	7	8	9
---	---	---	---	---	---	---	---	---	---

F. AP EXAMINATION TO BE TAKEN OR SUBMITTED WITH THIS ANSWER SHEET

Print examination name: ENGLISH LIT. & COMP.

Blacken the appropriate space below for examination name and number.

07	American History	33	Computer Science	55	German Language	75	Music: Theory
13	Art: History of	36	Eng. Language & Comp.	57	Gov. & Pol.	76	Physics B
14	Art: Studio Drawing	37	Eng. Literature & Comp.	60	Latin	80	Physics C
15	Art: Studio General	43	European History	66	Math. Calculus AB	87	Spanish Language
20	Biology	48	French Language	68	Math. Calculus BC	89	Spanish Literature
25	Chemistry	51	French Literature	73	Music: List. & Lit.		

G. DO NOT COMPLETE THIS SECTION UNLESS INSTRUCTED TO DO SO.

55. If this answer sheet is for the French, German, or Spanish Language Examination, please answer the following questions. (Your responses will not affect your grade.)

1. Have you lived or studied for one month or more in a country where the language of the exam you are now taking is spoken?
 Yes No

2. Do you regularly speak or hear the language at home?
 Yes No

56. Blacken the appropriate space below.
 Yes I will be using a calculator for this examination. I certify that I have cleared all programs and memories from my calculator and will not use any peripheral devices such as magnetic cards or tapes.
 No I will not be using a calculator for this examination.

H.

If you have already completed side 2 of an answer sheet for another 1987 AP Examination, blacken the oval below and DO NOT complete side 2 of this answer sheet.

**MULTIPLE-CHOICE SCORES AND AP GRADES
1987 AP English Literature and Composition Examination**

Multiple-Choice Score	AP Grade					Total
	1	2	3	4	5	
45 to 61	0 0.0%	15 0.2%	474 5.3%	2,744 30.6%	5,727 63.9%	8,960 100.0% (10.8%)
37 to 44	9 0.1%	261 1.5%	5,117 29.1%	8,695 49.5%	3,499 19.9%	17,581 100.0% (21.2%)
27 to 36	67 0.2%	5,113 16.8%	18,955 62.3%	5,859 19.2%	444 1.5%	30,438 100.0% (36.7%)
15 to 26	1,537 7.0%	13,507 61.9%	6,442 29.5%	321 1.5%	4 0.0%	21,811 100.0% (26.3%)
0 to 14	2,342 57.1%	1,722 42.0%	37 0.9%	0 0.0%	0 0.0%	4,101 100.0% (4.9%)
Total	3,955 4.8%	20,618 24.9%	31,025 37.4%	17,619 21.3%	9,674 11.7%	82,891 100.0% (100.0%)

This table shows the statistical relationship between candidates' AP grades on the 1987 English Literature and Composition Examination and their scores on the multiple-choice portion of the examination. The multiple-choice scores have been divided into five categories, corresponding to the five AP grade levels. Each multiple-choice score category contains approximately the same percentage of the scores as the corresponding AP grade level. The table shows the number and the percentage of the students in each multiple-choice score category who received each AP grade. For example, 8,960 students had multiple-choice scores of 45 to 61, and 5,727 of these students, or 63.9 percent, received an AP grade of 5. The percentages shown in parentheses at the far right of the table indicate the percentage of all the candidates who had multiple-choice scores in each category. For example, 10.8 percent of all the candidates had multiple-choice scores of 45 to 61.

Of the candidates with multiple-choice scores of 45 or higher (corrected for guessing), the majority earned AP grades of 5, while most others earned a 4. Of those with multiple-choice scores of 37 to 44, the largest proportion of candidates earned a 4, while most others earned a 3 or a 5. Of those with multiple-choice scores of 27 to 36, most earned a 3, while most others earned a 2 or a 4. Of those with multiple-choice scores of 15 to 26, the majority earned a 2, while most others earned a 3. Of those with multiple-choice scores of 14 or less, the majority earned a 1, while most others earned a 2.

REPORT OF THE CHIEF READER

Charles Long
Yale University

The Advanced Placement Examination in English Literature and Composition is usually the culmination of an entire year's study in secondary school. It presupposes a learning experience similar to that found in an introductory-level college course in literature and composition. Obviously, such courses vary a great deal from institution to institution, yet they all have at least two common elements: They provide students with practice in the analysis of literary works and practice in the composition of essays based on their reading.

Neither the course nor the examination is concerned with information about specific books and authors or the facts of literary history; rather, both stress the acquisition of reading and writing skills. Without these skills, a college student cannot hope to do well in any course requiring term papers or essay responses to examination questions. The Advanced Placement Examination in English Literature and Composition is designed to test those same skills.

The examination is in two parts: a multiple-choice section that tests the candidate's comprehension of passages in prose and poetry, and a free-response section that requires the candidate to write essays on specified topics. The former is machine-scored and has a time limit of one hour and 15 minutes; the latter is read and scored by English teachers under the supervision of an English teacher who is designated the Chief Reader. The ensuing report is concerned only with the essay or free-response section. The English teachers who score that part of the examination have no access to the multiple-choice section and no knowledge of how well or poorly a candidate has done on it. The scoring process for the two sections is completely separate, although the candidates' performance on both enters into their final grades.

Two kinds of essays appear in the free-response section: those like Question 2 in 1987 which requires the candidates to discuss a general topic in the light of their reading of a particular work; and those like Questions 1 and 3 which require candidates to discuss passages that are printed in the examination. The former kind of question is designed to give the candidates freedom to show how well they understand a work read prior to the exam and how skillful they are at applying literary analysis to that work. The latter kind of question tests the candidates' ability to understand and formulate generalizations about a text that the examination supplies, and to support those generalizations with appropriate details drawn from the text. To do well on both kinds of questions, a candidate must be able to write clear, correct, orderly, and purposeful essays; to do very well, the candidate must also be able to write engaging and persuasive essays.

Notice that the Readers are scoring an examination in English Literature *and* Composition. The secondary school and college courses on which it is based require the student to express his or her ideas about literature in clear, well-organized expository prose. In this respect, both the courses and the examinations in English Literature and Composition and English Language and Composition are alike. In fact, both

exams are prepared by a single Development Committee in English, whose current members are listed on the inside back cover of this booklet. The two exams are developed together, by the same college and secondary school teachers, from the earliest proposals for suitable questions to the final forms of the test taken by students in the spring.

Then in early June more than 400 college and secondary school teachers, most of whom would be comfortable scoring either examination, meet to read the students' essays. Therefore, although the questions and emphases are different, the standards of writing applied by those who develop and those who read these two examinations in English are the same. In fact, until 1986, the two English Advanced Placement Examinations included a free-response question in common. This had been the practice since the first year of the examination in English Language and Composition. It was one way of assuring that the two exams were using exactly the same standards for composition. Each year, it was clear that this was the case. Even though the material on the examinations is now completely separate, the English Development Committee and the Chief Readers of the two exams work closely together to ensure that the standards for composition remain the same.

Setting and Maintaining Standards for the Reading

The qualities tested on the free-response section of the examination in English Literature and Composition are matters of judgment. The Readers are all experienced English teachers chosen for their ability to make good judgments about student writing. However, to prevent the exercise of merely personal or whimsical judgments, all the teachers who score the essays subscribe to a set of common standards and conform consistently to a prescribed regimen. The process of setting standards for the Reading begins long before the examination essays are written. When the Development Committee in English (which includes the Chief Reader) decides to pretest questions, the support staff of Educational Testing Service sends such questions to colleges and universities throughout the country where they are given to classes whose instructors have agreed to use them in test situations. In the spring of each year, the Development Committee meets with a number of experienced Readers to read the pretests that have been given and returned. When the pretests for a particular question have been scored, the committee discusses the usefulness and appropriateness of the particular question. Once a question is chosen for probable inclusion on a future examination, the committee members begin to discuss the scoring guides that will be used when the examination is given. Since they have in front of them the pretests from college populations, the committee has some idea of how the AP students will answer the questions. At the very time, then, that a question is chosen for inclusion on an examination, the standards for reading and scoring that examination begin to take shape. The Chief

Reader makes notes on the comments of the committee and at a later time drafts the scoring guide based on these early comments.

In the spring before the examination is given, the Chief Reader works over a draft of the scoring guide and subsequently takes it to a meeting after the administration at which samples from the actual examination are chosen. This meeting is attended by Chief Readers, Chief Reader Designates, consultants from Educational Testing Service, and some very experienced Readers. These people read hundreds of examinations to familiarize themselves with the patterns of responses to the questions and to look for samples that can be used to train the Question Leaders, Table Leaders, and Readers. As the samples are chosen, the people at this meeting discuss the scoring guide at length and make whatever changes seem necessary in light of the actual examination responses. In other words, a proposed scoring guide is turned into an actual scoring guide in light of the responses themselves. In spite of careful planning and pretesting, it is impossible to be entirely sure how the students—over 80,000 of them—will read and respond to every part of every question.

By the time the samples have been chosen, the scoring guide has been refined. That scoring guide is then presented, along with photocopies of the anonymous sample papers, to individuals called Question Leaders before the reading of the examinations begins. Each Question Leader has the responsibility for leading the reading of one of the essay questions on the examination. The Question Leaders read the samples—usually about 50 for each question—in order to choose which of them will be presented to the Table Leaders and to the Readers to confirm what scores should be assigned to these samples, and to decide whether any changes need to be made in the scoring guides. In the afternoon of that day, the Question Leaders go through the same process with the Table Leaders who are assigned to each table of six to eight Readers. The Table Leaders share with Question Leaders the responsibility for the accurate and reliable reading of the examination.

On the morning of the first day of the Reading, the Question Leaders, Table Leaders, and Readers meet to discuss the exam and the scoring guide to be used with the samples that have been chosen for training. The purpose of the training is to teach the Readers how to apply the scoring guide which has been so carefully refined. The scoring guide is developed in order to increase the likelihood that any given Reader will give the paper the same score as any other Reader. After the Question Leaders are satisfied that the Readers of a particular question grasp the scoring guide and how to apply it to the samples, the Readers begin grading the “live” papers, the examinations themselves. Throughout the Reading, the Table Leaders check the scores of the Readers to be sure that each Reader at the table is grading examinations according to the scoring guide. Several processes of both systematic and spot checking occur throughout the Reading.

The process of reviewing the work of the Readers continues throughout the Reading. The Question Leaders and Table Leaders have the obligation to ensure reliable reading by sampling the grading that is being done. They accomplish this in various ways both by continual use of the samples and by rereading some of the exams read by each Reader.

has difficulty in any aspect of the work, his or her Table Leader has the responsibility of helping the Reader. In short, every effort is made to achieve accurate reading.

Questions, Scoring Guides, and Sample Answers

This report concerns the three free-response questions on the 1987 AP English Literature and Composition Examination:

Question 1: On a passage from *Adam Bede* in which George Eliot discusses the concept of leisure.

Question 2: On the techniques used by an author in a novel or play that seems to be advocating changes in social or political attitudes. (The student may choose the author.)

Question 3: On Sylvia Plath’s poem “Sow.”

The report will discuss these specific questions, the actual scoring guides used by the Readers in scoring them, and sample essays written by the students who took the examination. The sample essays are reprinted here as nearly as possible as they appeared in the students’ free-response answer booklets. These samples are drawn from the large number of photocopied samples used during the Reading itself. All are used with the explicit permission of the students, who understood the uses to which they might anonymously be put. They contain the students’ own spelling and punctuation, but such features as handwriting and strikeouts are not reproduced here, and every effort is made to ignore such elements in the reading.

In reading and thinking about these sample essays please keep in mind that they were written under examination conditions and within strict time limits. They are therefore very different from essays written at home and from essays that have been carefully edited and typed or composed at a word-processor. Students have no books or dictionaries in front of them, do not know beforehand what questions will be asked, and in the “open” question must face the special challenge of discussing a work of their own choosing that is appropriate to the question. Readers are expected to assign scores consistent with those conditions, and to take those conditions into account when encountering mechanical errors. They are trained to weigh the quality of each essay as a whole rather than try to separate it into content and style or count the number of errors a student makes. Furthermore, Readers are asked generally to reward the writers for what they do well in response to the question rather than to penalize them for what they do poorly or what they omit. Year after year, the Readers who understand the test conditions and view the students’ responses in that context are impressed with the general level of the students’ essays and astonished by the quality of the best ones.

For each question, samples are given representing the high, middle, and low range of the actual students’ responses. The nine essays included provide a wide range of quality and represent a number of common strengths and weaknesses. As the scoring guides indicate, Readers actually give scores from 9 to 1 on the essays they read, but the precise score assigned

is not important for the purposes of this report, and it would have little meaning in so small a group of samples. It is enough to say here that high refers to scores 9, 8, and 7; middle refers to scores 6, 5, and 4; and low refers to scores 3, 2, and 1. You will see that 5 is relatively isolated in the scoring guide. This is done to encourage Readers to determine whether an essay is better or worse than average, and to discourage assigning a compromise middle score. The scoring guides make clear what each of the scores means for the given question. One important feature of the scoring guides is to ensure that the same level of writing is likely to receive the same score regardless of the question. Furthermore, if you compare these to the ones published in the report of the Chief Reader in English Language and Composition you will find similar language describing the various levels of the students' ability to write clear expository prose. Finally, remember that the scoring guides are only guides; they are not meant to be employed mechanically or to make less demanding the task of evaluating and scoring the students' essays. Each response deserves and gets the considered judgment of a professional teacher of English literature experienced in teaching Advanced Placement studies. The scoring guides are designed to ensure that those teachers are consistently applying the same standards when they make those individual judgments.

Question 1— Commentary

The question asked the student to do two related things: (1) *describe* Eliot's views on "old Leisure" and on leisure as it exists in the society of her own time and (2) *discuss* the stylistic devices she uses to convey those views. There is some help to the student in the question, in that it underlines the presence of two kinds of leisure, one of which has disappeared or "lost its place." However, students still had to confront two abstract concepts and deal with two periods of time before their own. Furthermore, although the language is by no means antiquarian the passage contains a number of contemporary references that one would not expect a college freshman to understand, so it challenges the students' ability to understand by inference the meaning and significance of historical information. The passage is rich in connotative and ironic language; some of it is easy to spot: "only creates a *vacuum* for *eager* thought"; some of it is more subtle: "*Ingenious* philosophers." As the passage develops, it becomes clear that Eliot has little use for those modern, superficial idlers, "prone" to this and that, including "cursory peeps" through one of the most important scientific devices of her time. Even students of the 1980s can perceive the implicitly presented charm of slow wagons on sunny afternoons over the heavily qualified advantages of steam engines. However, Eliot's lavish and even loving personification of the contemplative, innocent Old Leisure enjoying the scent of apricots in the morning sunshine is so compelling that it requires of the student a particular sensitivity to language in order to recognize the deadening self-satisfaction that is also part of his personality.

The student writers generally responded extremely well to this question, and very few of them were puzzled or thrown by the historical complexity. Most were apparently able to set

aside their own views of leisure and describe those of George Eliot. Nearly every student managed to present an accurate contrast between the two views of leisure, and almost as many were able to point to the techniques Eliot used to present them. Most of the students concentrated on the most obvious literary device, the central personification of Old Leisure, though only the very best dealt with his flaws as well as they did his more endearing features. It seemed to most Readers that the very best students had the ability to recognize and describe the subtle connotations of words in specific contexts, the ironic effect of understatement, and the full implication of questionable behavior presented in a predominantly positive light. This ability separated them from students with excellent skills at reading comprehension but less developed literary sensibilities and less skill at presenting nuances of meaning.

Question 1—Scoring Guide

General Directions: This scoring guide will be useful for most of the essays you read, but for cases in which it seems inadequate, consult your Table Leader. The score you assign should reflect your judgment of the quality of the essay as a whole. Reward the writers for what they do well. The score for a particularly well written essay may be raised by 1 point from the score otherwise appropriate. In no case may a poorly written essay be scored higher than 4. Essays with no response or essays unrelated to the question should not be scored but given to your Table Leader.

9-8 These well-written essays accurately describe Eliot's own views on some of the social aspects of leisure in the past and in her own time. They point specifically to some of the devices Eliot used to characterize the old and new leisure, such as personification, contrast, connotative diction, and irony. Writers of these essays demonstrate stylistic maturity by an effective command of sentence structure, diction, and organization. The writing need not be without flaws, but it reveals the writer's ability to choose from and control a wide range of the elements of effective writing.

7-6 These essays also accurately describe Eliot's views on the old and new leisure, but they do so with less accuracy and clarity than do the essays in the top range. Their discussion of the devices Eliot uses to present her views will be less thorough and less specific. These essays are well written in an appropriate style, but with less maturity than the top papers. Some lapses in diction or syntax may appear, but the writing demonstrates sufficient control over the elements of composition to present the writer's ideas clearly.

5 These essays discuss Eliot's views and the elements of the passage that convey them, but they do so imprecisely or less effectively than essays in the 7-6 range. The discussion of the devices Eliot uses to convey those views will be less specific. They are adequately written, but may demonstrate inconsistent control over the elements of composition. Organization is evident, but it may not be fully realized or particularly effective.

- 4-3 These essays discuss Eliot's views but do so either inaccurately or without the support of specific or convincing evidence. They might fail to discuss both the old and the new leisure, or they might confuse Eliot's time with our own. The discussion of Eliot's devices may be vague or concentrate on only one feature. They may limit their discussion to mere paraphrase. The writing is sufficient to convey the writer's ideas, but it suggests weak control over diction, syntax, or organization. These essays may reveal some flaws in grammar or consistent spelling errors.
- 2-1 These essays either ignore Eliot's views or misrepresent them in some significant way; or they may make some accurate observations about the passage, but supply little or no evidence for their assertions. They generally omit discussion of Eliot's devices. Essays in this range are poorly written on several counts or unacceptably brief. The writing reveals consistent weaknesses in grammar or another of the basic elements of composition.

Question 1—Sample Essays and Comments

HIGH SCORE

George Eliot's attitude toward Old Leisure seems an odd mixture of affection and disapproval. She seems to have quite a sentimental attachment to it revealed in the way she chooses to personify it. Old Leisure is a comfortable, content, cheerful middle-aged gentleman. He is slow, unruffled, genial and complacent-happy under the country sunshine and untroubled by any concerns beyond his simple unhurried enjoyment of pleasure. In this light, Old Leisure seems a nice fellow enough, a pleasant friend, and his loss seems regrettable.

However, there is a subtle undercurrent of irony which betrays another, perhaps deeper-buried feeling for the gentleman. He was incurious ("undiseased by hypothesis"), ignorant and undisturbed by it, and went through life with no "doubts or qualms." His interest in religion was as token as it could safely be; he "kept up his charter by going to church." Closely examined, the portrait of leisure depicts an out-of-touch, self-centered, mentally dormant and spiritually comatose man who took life as created specially for his enjoyment, cared for nothing that was not intimately connected with said enjoyment, and "slept the sleep of the irresponsible."

But if Eliot seems dissatisfied with Old Leisure, classing it with out-of-date and wasteful things like spinning wheels, pack-horses and slow wagons, she seems wary of modern leisure for different reasons. Though idleness is eager, its eagerness is for "amusement," and seems seek after things that at bottom are frivolous or pretentious. It is "prone to scientific theorising, and cursory peeps through microscopes." If Old Leisure knew nothing of science or the arts, new leisure is a dilettante, a dabbler in art, literature, and

technology, a busybody with no attention span and little if any brain power. Eliot speaks of "Exeter Hall" and Tracts For The Times and Sartor Resartus with condescending irony including them in a "modern standard" that seem to her the product of a giddy and slightly ludicrous "enlightened" age.

This essay gets right to the point by describing Eliot's attitudes toward the first of the two kinds of leisure she presents. It reveals a perceptive understanding of the central personification and uses terms accurately and effectively. In contrast to most responses to this question, even good ones, this essay recognizes the sentimentality of the portrait of Old Leisure and penetrates the superficial pleasantness of that portrait to describe his very real defects of ignorance and self-satisfaction. After a full description of these flaws, it moves to the newer manifestation of leisure, effectively using the portrait of Old Leisure to contrast with the more modern intellectual dabbler and busybody. It becomes clear that this student is able to see the balance in Eliot's commentary, bringing the last paragraph and the whole essay to a conclusion by suggesting that Eliot sees the "modern standard" in an ironic way.

Most of the essays in the high range were longer than this one, but the reader can have no doubt that this student understood the passage and addressed both aspects of the question. The essay describes Eliot's attitudes as a mixture of affection and disapproval of the old, balanced leisure by a critical and wary view of the new. It also discusses her techniques of personification, ironic undercurrent, and contrast. It is also clear that the student commands a wide range of compositional skills. The essay is well organized; its paragraphs develop logically; and although it is not without flaws, its sentences demonstrate syntactic complexity through the use of adjectives or phrases in series, effective subordination, and unobtrusive variety. Perhaps most striking, the student seems able to find the right words and can therefore express ideas accurately, clearly, and effectively.

MIDDLE SCORE

George Eliot's concept of "old" and "new" leisure are strikingly different. Old leisure is time that is spent relaxed and content with the world. It is personified to be "happy in his inability to know the causes of things, preferring the things themselves." The author expresses old leisure sentimentally and nostalgically referring him (old leisure) to simple times. He relaxed in the country peacefully "sheltering himself under the orchard boughs at noon." "He knew nothing of weekday services and thought none the worse of the Sunday sermon if it allowed him to sleep."

On the other hand, "new leisure" would feel guilty and "irresponsible" if his "Sunday charter" wasn't kept up. New leisure isn't really leisure at all. It's "idleness is eager for amusement" and even when new leisure attempts to relax, it can't because it's mind "is a vacuum for eager new thought to rush in." New leisure is always rushing, pondering, inquisitive and "being made squeamish by doubts and qualms of lofty aspirations."

Because the author relates old and new leisure to the actions that appear and annoy the reader, an effective style is created. The descriptions of old leisure having the time to do things that modern society doesn't have the time for, truly enforces the main idea; "leisure is gone."

This essay is representative of the middle range of papers in that it recognizes the general outlines of Eliot's views and correctly contrasts the old leisure with the new, but it does so with less precision and accuracy than does the better essay above. The writer of this essay points to many of Eliot's telling phrases and details, but often simply by quoting them without specifying exactly what they mean or just how Eliot is employing them. The essay is well organized and comes to an accurate and sensible conclusion, that in effect all leisure is gone, but it does not reach that conclusion persuasively or very effectively. The student doesn't make very effective use of evidence from the text.

The essay shows stylistic complexity in spots, but it often seems quite uncertain in its command of sentence structure, and it frequently makes inaccurate or ambiguous references to the text, as when it says: "It is *personified to be happy* in his inability to know the causes of things.... "It" probably refers to "Old Leisure," but may refer to "time" in the previous sentence, and the pronoun awkwardly switches to "his" in the quotation. Similarly, the student accurately recognizes the sentimentality and nostalgia of the passage, but the syntax of the sentence that reveals this is ambiguous, and the phrase "referring him...to simple times" uses "referring" in an inaccurate and unidiomatic way. The reader can understand generally what the writer means yet recognize that he or she is not saying it accurately. Readers of Advanced Placement Examinations are tolerant of punctuation errors that do not cloud meaning, but the misused commas and semicolon in the last sentence confirm the student's shaky control over some basic compositional skills.

LOW SCORE

Elliot describes "old Leisure" metaphorically through out the section. She sees leisure us the time when everything and everyone had a laid-back attitude toward life. Her view of "old leisure" was set off like a microcasm, in that not much traveling was done, and that people didn't really communicate much with people outside their town (or microcasm.) Elliot does not agree with the ingenious philosophers of her time, when they say that new technology (steam engine) will create new leisure for mankind. She believes that new inventions and technology will cause a sudden influx of eager thought and actions. This sudden on slaught, will cause much hardships and stress, which will defeat the purpose of supposedly creating more leisure for mankind.

This essay is not without some virtues. It distinguishes between "old Leisure" and the new, it makes a valid point about the shortcomings of the ingenious philosophers who are characteristic of the modern age, and it recognizes one of

Eliot's techniques: her metaphoric presentation of Old Leisure. In every respect, however, this disappointing essay falls short of the standards set for Advanced Placement students. "Laid-back attitude" is too casual and imprecise a way to characterize Eliot's representation of Old Leisure, and the somewhat better description of the effects of the new technology make no real use of Eliot's examples. Instead, the essay presents some abstract and imprecise notions of hardship and stress. With respect to its analysis of Eliot's techniques, the essay is particularly thin. The student would not have been penalized for failing to use the term "personification," but mere mention of a literary term—in this case metaphor—falls short of the discussion of Eliot's stylistic devices called for by the question. Finally, the series of causal connections in the last two sentences seem only loosely connected to the evidence in the text.

The writing in this essay reflects the lack of precision and clarity in the ideas it presents. The term "microcosm" is ambiguously applied both to the isolated town and to Eliot's viewpoint. It is difficult to know whether this is a conceptual or a syntactical confusion, but the effect on the essay is to weaken what might have been an important observation. The essay contains no glaring grammatical or mechanical errors, but it demonstrates weak control over such elements of composition as syntax and organization. Essays this short never earn high scores, but quantity is not an overriding virtue, and length alone did not keep this essay from the middle range.

Question 2—Commentary

This kind of question is sometimes called the "open question" in the Literature and Composition Examination, since it asks the student to respond to a question by discussing a novel, play, or other work of his or her own choice. This particular question asserts that some novels and plays seem to advocate changes in the social or political attitudes of their readers or audience. It does not assume that a reader can determine exactly what the author intended in the work, but it does ask the student to choose a work in which the author *apparently* wishes to modify particular attitudes or traditions, and asks the student to analyze the specific techniques the author uses to influence the reader's or the audience's views. In an open question the choice of work can make a significant difference in the quality of the essay. The Development Committee always chooses an open question that can be effectively answered with a wide range of choices, from older literature to new, from classics in translation to modern American, and usually from either plays or novels. However, students who have at their command only a very few works are likely to be at a disadvantage in an open question, particularly a question like this one, which applies much better to some works than to others.

As usual, Readers found that students were able to write excellent essays on a large number of works, including many that are not on the suggested list. Of course, those who chose appropriate works—distinguished novels and plays that seem clearly to advocate changes in society—were better able to answer the question effectively. In this way, the question seemed to the Readers appropriately restrictive. Students had

to choose a work that fit the question rather than write about the last long work they discussed in class. They also had to address the question at hand rather than write generally—however intelligently—about the chosen work. It turned out that almost every student found a work that fit the question and spoke directly to the social issues it contains. Fewer proved able to discuss the literary techniques effectively, partly because it is always difficult to discuss in detail a work from memory and partly because it is inherently difficult to write about the intersection of social and literary issues.

Despite the difficulties presented, most students were able to write very well on this question. In fact, they seemed to welcome the acknowledgment that works of literature are not written in a vacuum, but are part of the society from which they emerge. Since the question focused on the literary techniques rather than on the conditions that inspired the novel or play, students did not need much historical background in order to do well in their essays. Consequently, students were more likely to stress general themes and attitudes, such as the importance of unified effort in the face of economic hardship (*Grapes of Wrath*), than to address specific issues, such as the need for pure food and drug laws (*The Jungle*). Nonetheless, students seemed to have the historical knowledge they needed to write responsive essays on the assigned topic.

The largest flaw demonstrated by the essays on this question, as is often the case in the open question, despite the admonition to the contrary, was the students' tendency to summarize the plot. Of course the line between plot analysis and plot summary is sometimes difficult to draw, especially when the student correctly sees the sequence of events as integral to the author's technique, but the better students followed both parts of the directions carefully: (1) they identified the particular attitudes or traditions the author apparently wished to modify, and (2) they analyzed the techniques the author used to shape the reader's or audience's views. As in most essays on literature, the best students concentrated on showing the *how* of the work rather than the *what*: analyzing how the author shapes material rather than merely discussing what he or she wrote.

Question 2—Scoring Guide

General Directions: This scoring guide will be useful for most of the essays you read, but for cases in which it seems inadequate, consult your Table Leader. The score you assign should reflect your judgment of the quality of the essay as a whole. Reward the writers for what they do well. The score for a particularly well written essay may be raised by 1 point from the score otherwise appropriate. In no case may a poorly written essay be scored higher than 4. Essays with no response or essays unrelated to the question should not be scored but given to your Table Leader.

9-8 These well-written essays accurately identify the treatment of social or political issues in an appropriately chosen work. They also analyze with apt and specific references to the text the techniques used by the author to advocate changes in the attitudes or traditions presented. Writers of these essays demonstrate stylistic maturity by

an effective command of sentence structure, diction, and organization. The writing need not be without flaws, but it reveals the writer's ability to choose from and control a wide range of the elements of effective writing.

- 7-6** These essays discuss the treatment of changes in social or political attitudes in the work, but they do so in a less accurate or convincing way. They deal directly with the techniques the author uses, but they do so with less precision than is the case in the top essays. They are well written in an appropriate style, but with less maturity than the top papers. Some lapses in diction or syntax may appear, but the writing demonstrates sufficient control over the elements of composition to present the writer's ideas clearly. Statements are supported by relevant evidence, but with less specificity or effectiveness than in essays in the 9-8 range.
- 5** These essays deal with social or political issues, but in a more general way, and they may deal only minimally with the techniques the author uses to present those issues. They are adequately written, but may demonstrate inconsistent control over the elements of composition. Organization is evident, but it may not be fully realized or particularly effective. Supporting evidence may be somewhat vague or unpersuasive.
- 4-3** These essays discuss some social or political issues, but they do so either inaccurately, or without dealing specifically with the way they are presented. They might have chosen an inappropriate work for the purposes of the question, or their presentation is largely plot-summary. The writing is sufficient to convey the writer's ideas, but it suggests weak control over diction, syntax, or organization. These essays may contain consistent spelling errors or some flaws in grammar.
- 2-1** These essays either fail to present a clear description of social or political issues, or they completely avoid discussing the techniques the author uses to present them. They attempt to respond to the question and may make some reasonable observations about the work, but they supply little or no evidence for their assertions. Essays in this range are unacceptably brief or poorly written on several counts. The writing reveals consistent weaknesses in grammar or another of the basic elements of composition.

Question 2—Sample Essays and Comments

HIGH SCORE

Huckleberry Finn, by Mark Twain, is an excellent example of social criticism intermixed with simply pleasurable reading. At first reading, Huckleberry Finn can be construed as merely an amusing picaresque, involving the escapades of its youthful hero. Yet on another, deeper level, the reader also finds that Twain is making some very serious statements about society and its mores and traditions.

First of all, Twain's idea of placing Huck alone with Jim on a raft in the middle of a river is significant. By himself and Jim, Huck must learn to deal with himself. As he comes into contact with other people [society in general] when he goes on shore, Huck has to take his time by himself to sort out the effects of his contact with society, to learn to evaluate their significance from each encounter, and therefore, gradually assimilate for himself attitudes and views which he can believe for himself.

One example of Huck's need to accept or reject society's attitudes is his encounter with the two con-men. Although Huck's upbringing has taught him to respect and obey adults, and Jim has been trained to view white men as his superiors, both Huck and Jim rapidly realize that what they have been taught is erroneous. Instead of being worthy people, the Duke and Dauphin are revealed as corrupt, greedy, small-minded confidence men, who place little value on loyalty, friendship, or honesty. Twain's hidden criticism of these two men's behaviors is that Southern society in particular, was especially insular. The Southern aristocrats were overly materialistic and avaricious, and viewed themselves as quite superior to the slaves who worked for them. Indeed, children are looked down upon as well, and as they grow, *they* in turn are trained to uphold these beliefs of money, influence, and superiority. By having the Duke and Dauphin personify these characteristics, Twain is obviously disgusted by the corruption and petty-mindedness that the moneyed society often displays. Yet, it is up to Huck himself to realize that society is thus tainted, and it is also up to Huck to decide whether he can or cannot accept the corruption and petty mindedness to integrate into himself.

Twain also uses a few instances of dramatic irony in order to prod Huck onto a different path than that which society expects him to take. These instances involve Huck's dealings with Jim. As a white boy, Huck has also been taught that slaves such as Jim are worth nothing—they are not human; they have no feelings, emotions, or intelligence; they are not worthy of any attention, regard, or respect; in fact they are simply pieces of property that are *there*. Yet, during his long raft journey, Huck begins to shed some of his superior attitude, as he repeatedly sees examples of Jim's humanity: his devotion to Huck, his concern for the young boy, his ability to laugh, to cry and to feel pain, his loyalty and his honesty with Huck. As Huck is not an ignorant or imbecilic child, he begins to perceive that, perhaps that ingrained attitude towards slaves may be incorrect as well. Yet, as the attitude towards blacks is such a strongly-rooted quality in Huck's background that he often finds himself in uncomfortable situations when trying to deal with Jim. Huck always cares enough for Jim to aid him, to stand up and try to protect him when he can, even though his mind is screaming to him that, in society's eyes at least, his behavior is gravely wrong.

The struggle which Huck feels within himself concerning Jim is precisely an attitude which Twain had criticized of Southern society. The belief that Huck emerges with is, of course, that which Twain himself advocated, that to help a fellow human being because he *is* a human being is worth going "to hell." Again, Twain is critical of society's behavior towards Jim, and blacks in general. People can be terribly *inhuman*, almost enjoying being predatory and cruel towards fellow human beings. The struggle that Huck had also reveals that, even within such an inherently good person as Huck, that ability for cruelty and intolerance towards others was possible, and that he had to fight within himself to suppress it. The dramatic irony thus occurs each time when Huck helps Jim each time, even when he believes that he will "go to hell" for his actions, while in truth, his actions are deserving of praise and recognition.

Thus, working through Huck, Twain presents a few criticisms about societies such as Huck lives in. People are cruel, intolerant, materialistic, corrupt, and petty-minded. Often they are mindlessly abusive of each other, such as the senseless feud between two families which Huck witnessed, and sometimes there is deliberate infliction of pain, such as tarring and feathering of the Duke and Dauphin. Although Twain is criticizing these elements of society, the reader feels that it is apparent that the tendencies to be so evil and corrupt are within each human being. Each person has the potential capability to become intolerant and petty-minded, and when a whole society of people becomes thus, then there is serious trouble.

Choosing this sample for inclusion has a disadvantage, since it is much longer than most essays, even excellent ones, written for the Advanced Placement Examination. One should not infer that a student must write this much for a high score on the examination. Still, this essay reveals just how fluent the students who take this exam can be. The essay is by no means perfect. In fact, it could have profited from some editing it did not get. However, as the scoring guides indicate, Readers are expected to reward students for what they do well, and this student did an amazing amount well. *Huckleberry Finn* is not the easiest book to use in response to the question, and some might argue about the degree of advocacy contained in the book. This student does a careful job, however, of defining certain social attitudes apparently under attack and showing how Twain undertakes the attack.

Notice that the student does not simply give the Reader a lengthy plot summary. The essay begins with the point of the book most important to this essay: with Huck and Jim alone on the raft, where Huck has to perceive and to account for Jim by himself, separated from the society that has created his values and attitudes. The student also uses effectively the picaresque structure of Huck's encounters with individuals along the river, deriving from specific examples generalizations about Southern society of that time. By tracing certain social attitudes through the incidents of the book, the student shows how Huck is forced to reevaluate that society, particularly as it

contrasts to his perception of the appealing nature of his slave companion.

This student also writes effectively about Twain's use of irony to strengthen his point, as Huck learns to reevaluate what his society has taught him about "humanity." Jim is thus transformed in his mind from the nonhuman, black slave to the embodiment of humanity, standing sharply in contrast to the inhuman individuals they encounter on their travels. Finally, the student draws from the particulars a defensible, though somewhat forced, conclusion about the society reflected in Huck's experiences, namely that the widespread cruel and abusive behavior he has witnessed reflects the capacity for intolerance and petty-mindedness in each of us.

The writing in this long essay is not without flaws, but the general command of syntax and vocabulary, the ability to subordinate sentences into logical parts of an argument, and the capacity to organize ideas into a persuasive essay carry the student through. What is valuable about the essay, however, is its general fluency and its ability to focus on the question and to convey in an organized way a number of accurate and interesting observations about the novel.

MIDDLE SCORE

In a *Doll's House*, Ibsen shows the attitude that was present in his time about women's roles in society.

The play begins with everything at the house being perfect. The wife in the play is called several nicknames like "my little bird" or "my little squirrel" by her husband. He treats her as if he was her father. For example, he watches her weight for her by not letting her eat macaroons. In this case, Ibsen shows how the wife is trapped by her husband's ludicrous rules. Another example of the women's role is the way she acts with her children. The mother does exactly what her husband did to her, but she does it with the children. She gave her boys guns and other violent toys usually associated with boys for Christmas while she gave her daughter a doll.

The wife's attitude begins to change when her old friend comes to visit. Her friend is very independent. The wife feels that she must be independent too. She finds that she is actually pretending to be happy, but she really doesn't even love her husband. The only way that she finds independence in her marriage is by spending money and taking out a loan. This, we found out, is not enough to make her happy. She feels that in order to love anyone, she must have her independence. This is seen when she ends up leaving her husband and her children. This shocked the audience because a woman has an obligation to the family. This last scene advocated a change in the attitude that women played in society.

Ibsen uses symbols to help get across certain themes of the play. For example, he uses the Christmas tree that is falling apart to show the decay that is occurring in the family. The weather is also important. For instance, the play opens during winter when everything is cold and dreary.

A *Doll's House*, in conclusion, shows the attitude that changes for the women in society.

A large number of students wrote about *A Doll's House*, testifying to its popularity in the classroom as well as its appropriateness to the question. This student responds as did many, by making an implicit contrast between the role of women in Ibsen's day and in our own. Clearly then, it addresses the question and makes some valid observations about the role of women as they are reflected by Nora and by her husband's attitude toward her. Another strength in the essay is its use of details. Although the student does a better job presenting details of observable action (the use of nicknames, the weight-watching) than details of internal attitudes (Nora's feeling she must be independent, her pretence at happiness), he or she keeps an eye on the text of the play. Although the student does not consistently draw out the implications of those details, he or she does try to adduce evidence for the assertions in the essay. The student also speaks directly to the author's literary techniques, particularly by mentioning the symbolic use of the Christmas tree and the weather.

On the other hand, the conclusions drawn from the details are seldom specific or precise. The logical connection between Nora's giving her boys guns and her husband's treatment of her is not clearly indicated. Similarly, it is not clear how leaving her husband and children is a way to achieve love through independence. The opening and closing assertions are telling, in that the student begins with the claim that Ibsen was portraying a contemporary attitude about women's roles and ends with a claim that the play "shows the attitude that changes for the women." These somewhat inconsistent assertions mix attitudes about and of women and reveal the lack of a clearly developed argument in the essay. So, despite a good general awareness of the issues in the play and some specific observations about the play's details, this essay is less clear and informative than the essays in the high range.

The writing in this essay is similarly less precise than is expected for a high score. The command of syntax is inconsistent. For the most part, the sentences are simple ones, and when the student ventures into a more complex formulation, as in the sentences that try to compare the mother's and husband's similar treatment of others, the necessary control and flexibility are simply absent. This is an essay with considerable promise, but it does not give the reader confidence that the student has learned to command the subtleties of language present in the play or needed for a good essay on a work of literature.

LOW SCORE

Jude the Obscure, written by Thomas Hardy, had many attitudes and traditions in the excellent novel. One of the attitudes of the novel was that if a person, in this case Jude, was not born in the upper class, he was not suppose to be anything great. He was suppose to work servial jobs, which Jude did. This attitude towards people in the lower classes could also be considered a tradition throughout England. For

many centuries people believed that the lower class was only on earth to do the servial jobs.

Another attitude in the novel was not giving a job to Jude, because he was living with Sue. People in England strongly disapproved of these living arrangements. The tradition of England was to marry the person. Also it was very unheard of to divorce anybody, but Jude and Arabella divorced, therefore, breaking an old tradition.

A tradition in the novel was that women acted calm and were silent. They were suppose to agree to anything the man said and never talk back to him. Arabella, of course, broke this tradition by working as a barmaid and then helping her dad bill pigs. Eventhough Arabella pretended to be sweet and innocent, Jude knew the truth about her. Sue, on the other hand, was nice and sweet; just like a lady should have been.

The writer of this essay apparently did not really understand how to answer the question. The student correctly identifies a number of social attitudes and traditions reflected in the novel, but the essay becomes little more than a list of dated social conventions. It contains virtually no indication of what the author's views of these conventions and attitudes are, although the writer seems to recognize that Hardy disapproves of many of them. Furthermore, the essay omits any mention of the techniques Hardy uses to influence the reader's view of those traditions. Assuming, as I think one can, that this student understood the novel and read the directions, it is unfortunate that he or she spent so little time addressing the question or following those directions.

Notice that in all of the questions on this examination, the Development Committee specifies what the student is expected to do. The Chief Reader in turn uses these directions as the basis for the standards Readers will apply in scoring the essay. Following those directions closely, therefore, is the first and most important task of the student writing the exam. In this case there are two separate but related tasks: to note the attitudes that the author apparently wishes to modify, and to analyze the techniques the author uses to influence the reader. This essay completely ignores the second, and with respect to the first, it omits any clear indication of how the author seems to feel about the attitudes listed.

The writing of this essay is also significantly flawed. The redundancy and careless syntax of the opening sentence are telling. The sentence reveals that the student will merely list the many attitudes that appear in the novel rather than call attention to the particular ones Hardy wished to modify. It also suggests minimal control over syntax. Throughout the essay the writing shows weaknesses of various kinds. Readers do not penalize students for occasional misspellings, vocabulary errors, or mistakes in syntax and punctuation, but this essay shows consistent flaws in several of these areas. Whether "servial" is a misspelling of "servile" or a conflation of that word and "menial" hardly matters. The repeated use of "suppose" as a participle is probably indicative of more than a spelling or aural problem, and this is confirmed by the heavy use of linking rather than active verbs throughout the essay.

Finally, the essay exhibits virtually no organization. Not only does it lack an organizing theme or principle, each paragraph stands virtually alone. "Another tradition" is a transition of sorts between the first and second paragraphs, but even that kind of a link is missing between the second and final ones. This writing is below the standard expected of Advanced Placement students.

Question 3—Commentary

Question 3 presents an entire poem and asks the student to write an essay analyzing the presentation of the poem's subject: a prodigious sow. The narrator of the poem relates one small incident: an evening when a farmer who has raised this sow virtually in secret leads some of his curious neighbors to view the animal in all her grotesque and oversized magnificence. The poem is composed primarily of the narrator's rich poetic description of the sow. She first reveals how different the sow is from the ordinary pigs one encounters in piggy banks, on the dinner table, or surrounded by piglets in the barnyard. Then, through metaphors, similes, and allusions, including literary images drawn from epic romance and fable, the narrator describes the sow as it appeared to her.

The directions were demanding but clear. They presented the student with a basic and focused task: to analyze the presentation of the sow. The directions actually provided a helpful structure for a reading of the poem. They asked the student to consider first how the language of the poem reflects the neighbor's and the narrator's presumably different perceptions of the sow and then how that language influences the reader's perceptions. Thus guided, all but a few students were at least able to follow the narration through the poem's rich imaginative texture. Focusing on a contrast between two viewpoints sharpened the student's ability to recognize and describe the romantic and realistic sides of the sow's portrayal. The directions further reminded the student that discussion of poetic language should include such typical components as allusions, devices of sound, and images.

Readers generally felt that this question was one of the most challenging they had seen. The vocabulary and syntax of the poem are sophisticated, the images are dense and complex, and the question demanded a great deal of reading, thinking, and writing in a short period of time. Furthermore, the poem appeared last of the three free-response questions on the examination, rather than first, as is usually the case with poetry. Although students are free to answer questions in any order, most choose to tackle them in the given order, and thus may have been more anxious and tired than usual when asked to face a complex poem.

Not surprisingly, students who seemed most sensitive to language wrote the best essays on this poem. The poem includes some difficult vocabulary (e.g., "larkspurred," "blowzy," "cuirass"), but then so do most poems sufficiently challenging for Advanced Placement students. No student need know all of the words in a difficult poem to have a clear understanding of it, but in this poem careful reading even of common words was required to keep one's bearings in the rush of images. For example, "gape" is the first word used to

The sow is presented as superior in the following lines, "This vast Brobdingnag bulk of a sow lounged belly-bedded on the black compost, Fat-ruttid eyes, Drum-filmed." The author's word choice again glorifies the sow with "Brobdingnag bulk" being primary as an allusion taken from *Gulliver's Travels*. The awesomeness of the pig is seen in the word Brobdingnag, meaning the giants in the novel *Gulliver's Travels*.

Another image of the sow that could be represented as that of god-like is seen in, "Proceeded to swill the seven troughed seas and every earthquaking continent." This symbolism of great commanding power is clearly noticed in that passage. The sow seems to have an aura of strength about her.

The attitude of the narrator and neighbor also reflect the greatness of the sow. The neighbor is in awe of the animal, "God knows how our neighbor managed to breed this great sow: Whatever his secret, he kept it hid in the same way he kept the sow—impounded from public stare, prize ribbon and pig show." The secretiveness of the sow also presents an image of greatness.

The author's use of language throughout the poem present a total feeling of greatness about the pig to the reader. Her use of word choice and imagery help to impress this image and feeling.

This student was able to read the poem, but with little comprehension of the complexity of the sow's portrayal and only slightly better understanding of the means Plath uses to achieve that portrayal. The opening paragraph blends rather than separates the narrator's, the farmer's, and the reader's perceptions of the sow. This is indicative of the rest of the essay, which fails to distinguish among the various images Plath uses, concentrating instead on pointing to words or allusions that convey the sow's "greatness" in a general way. This lack of precision and analysis persists. In the second paragraph, the student seems to recognize that this sow is "beyond compare" to other kinds of sows, but doesn't clarify the device of contrast Plath uses to make that superiority evident. Later, in a discussion of the various images that constitute what the student finally calls the "total feeling of greatness," the student recognizes the general, but never the particular, effect of those images.

Furthermore, the language of the essay reveals a similar lack of precision and accuracy. The meaning of the phrase "being primary as an allusion taken from *Gulliver's Travels*" is unclear, both syntactically and as a way of indicating what the allusion is actually doing, since the previous sentence lists a number of elements, including that allusion, and asserts that the word choice "glorified the sow." Again without making the case clearly or persuasively, the student begins the next paragraph by claiming that the image of the seven seas confers "god-like" qualities on the sow, yet ends that paragraph by reducing that image of the sow to "an aura of strength." The writing shows a number of similar inaccuracies and lapses, with inaccurate subject-verb agreement, weak idioms, awkward syntax, and some poor word choices. There are lots of

enlarging adjectives, but they are finally not descriptive, "splendid word choice," "great commanding power," and "total feeling of greatness."

It is clear that this student was able to follow the poem and has a sufficient command of language to convey ideas, but the essay does not respond to the question in an effective way. Of course, the same consideration for the difficulty of the poem and the task set them applies to students in the middle range as well as at the top, so this student was given a middle score, despite the essay's flaws. But it is unquestionably inferior to those in the top category.

LOW SCORE

The sow presented in this poem is a mystery until line 10. The reader realizes that there is something very unusual about this certain sow. This is shown by the mere fact that it was "impounded from public stare," not to mention that God had helped his neighbor breed it. The mystery of seeing the Sow is enhanced by the fact that it is not quite light when they venture into the "maze of barns." The diction in line 10 shows the reader that the narrator is quite astonished—"gape". From line 15 throughout the rest of the poem the narrator uses alliteration often with the consonants 'b' and 'h' - 'm'. The diction becomes even shorter and jaunty, the tone becomes quite harsh "Glorified for prime flesh and golden crackling" is a very base image. And the fact that God is mentioned in line one with the creation of the sow is suddenly lost. No longer is the sow something special. "Mire-smirched, blowzy, Maunching thistle..." the alliteration is very effective here to give a continuing tone of unpleasantness. The diction in line 21-23 is especially harsh and base with the words "her hulk to halt for a swig at the pink teats." This is also the case in line 25—"Fat-ruttid eyes."

Suddenly the diction becomes even shorter with line 28 yet it filled with a sort of excitement. The diction and alliteration then again returns to a tone of scorn.—"By a grisly-bristled Boar,..." The imagery here is quite base in the fact that the poet discusses the sow mating with a boar.

The narrator and neighbor obviously take two very different views of the sow. The narrator is quite disgusted with the sow as is shown by the base language and harsh alliteration. The neighbor obviously considers it his prize and even values it so much that he won't remove it from its stall.

The writer of this essay has done a number of things right. He or she has recognized a distinction between the attitudes of the narrator and farmer, has responded both to the setting ("the maze of barns") and to the language of the poem ("grisly bristled Boar"). The student also shows the ability to infer attitude from the poem's language, by recognizing the astonishment suggested by "gape," and tries very hard to draw conclusions from the striking imagery and alliteration of the poem. However, it seems clear that the student never fully

grasped the poem, because the essay never gets beyond the base language and imagery to see the imaginative play and genuine wonder of the narrator.

This writer makes some mistakes common to students who know literary terms but not how to use those elements to discuss poetry. He or she draws unreasonable conclusions about the effect of alliteration (“to give a continuing tone of unpleasantness”) and characterizes diction by using subjective and somewhat arbitrary terms (“harsh” and “base”) rather than by undertaking an explanation of why or how certain images have particular effects. It is by no means wrong to see harshness and baseness in these images, but by stressing only the unglorified ones and failing to discuss in detail what the images actually convey, the writer draws the inaccurate conclusion that the narrator is only disgusted.

The writing of this essay is in itself not very effective. It is sufficiently grammatical and literate, but its lack of subtlety mirrors the student’s one-sided view of the content of the poem. The following sentences typify the shortcomings of this essay: “The diction becomes even shorter and jaunty, the tone becomes quite harsh ‘Glorified for prime flesh and golden crackling’ is a very base image.” “Even shorter” than what? Is shorter diction the same as shorter words? How can diction be jaunty? What happened to the comparative in this sentence where “jaunty” is not modified by “more”? Why is “Glorified for prime flesh and golden crackling” a base image? Finally, by using this line to characterize the sow, the student seems not to realize that the narrator is speaking about what this sow is not. In short, the student attempts to run through this poem before being able to walk. Readers of this question found many students who were puzzled by much of the poem but were still able to deal with the basic differences between the narrator’s and the farmer’s attitudes, were able to recognize that the sow was presented through a number of very different and striking images, including the contrasting images of ordinary pigs, and revealed an understanding of the poem that was reasonably clear and valid. This essay, despite its writer’s close reading and attention to specific detail, does not achieve these goals.

DISTRIBUTION OF SCORES SECTION II

1987 AP English Literature and Composition Examination

Score	Free-Response Questions		
	1 (9*)	2 (9*)	3 (9*)
9	183	611	120
8	2,061	4,030	1,102
7	7,835	11,088	3,654
6	18,073	20,008	8,760
5	17,118	18,861	13,666
4	22,843	17,285	20,788
3	10,991	7,690	18,072
2	3,070	2,227	11,500
1	571	569	3,943
0	146	522	1,286
Total Number of Candidates	82,891	82,891	82,891
Mean	4.80	5.15	3.87
Standard Deviation	1.45	1.55	1.63
Mean as % of Max. Possible Score	53.36	57.23	42.98

*Maximum possible score

HOW THE AP GRADES IN ENGLISH LITERATURE AND COMPOSITION ARE DETERMINED

The candidates' scores on the three free-response questions and the multiple-choice section are entered in a computer. These scores are weighted according to formulas determined in advance by the Development Committee to yield a single raw composite score for each candidate. In English Literature and Composition, the three essay questions in the free-response section are weighted equally to form the total free-response score. The total free-response score is then weighted to contribute 60 percent and the total multiple-choice score is weighted to contribute 40 percent in forming the raw composite score, for which the maximum value was 150 in 1987. The Chief Reader is responsible for converting the composite scores into the five-point scale on which AP grades are reported.

A variety of information is available to assist the Chief Reader in judging which papers have scored high enough to receive each of the grades. Computer printouts with complete

distributions of scores on each portion of the multiple-choice and free-response sections of the examination are provided along with totals for each section and the composite score total. With these figures and special statistical tables presenting score distributions from previous years, the Chief Reader can calibrate the examination against the results of other years and can evaluate the section-by-section performance within the current examination. Assessments are also made of the examination itself as well as the reliability of the grading. Finally, computer rosters containing the complete breakdown of scores for thousands of candidates enable the Chief Reader to analyze patterns of performance. On the basis of professional judgment regarding the quality of performance represented by the achieved scores, the Chief Reader determines the final AP grades for the candidates.

The grade distributions for the 1987 AP Examination in English Literature and Composition are shown below.

	Examination Grade	Number of Students	Percent at Grade
Extremely well qualified	5	9,674	11.7
Well qualified	4	17,619	21.3
Qualified	3	31,025	37.4
Possibly qualified	2	20,618	24.9
No recommendation	1	3,955	4.8
Total Number of Students		82,891	
Mean Grade		3.10	
Standard Deviation		1.05	

SCORING WORKSHEET

1987 AP English Literature and Composition Examination

SECTION I: MULTIPLE-CHOICE (TOTAL):

$$\frac{\text{Number correct}}{\text{Number correct}} - \left(\frac{1}{4} \times \frac{\text{Number wrong}}{\text{Number wrong}} \right) = \frac{\text{Multiple-choice score}}{\text{Multiple-choice score}}$$

(Round to nearest whole number.
If less than zero, enter zero.)

SECTION II: FREE-RESPONSE:

$$\frac{\text{Question 1 (out of 9)}}{\text{Question 1 (out of 9)}} + \frac{\text{Question 2 (out of 9)}}{\text{Question 2 (out of 9)}} + \frac{\text{Question 3 (out of 9)}}{\text{Question 3 (out of 9)}} = \frac{\text{Free-response score}}{\text{Free-response score}}$$

COMPOSITE SCORE:

$$.984 \times \frac{\text{Multiple-choice score}}{\text{Multiple-choice score}} = \frac{\text{Weighted Section I score}}{\text{Weighted Section I score}}$$

(Do not round.)

$$3.333 \times \frac{\text{Free-response score}}{\text{Free-response score}} = \frac{\text{Weighted Section II score}}{\text{Weighted Section II score}}$$

(Do not round.)

$$\frac{\text{Weighted Section I score}}{\text{Weighted Section I score}} + \frac{\text{Weighted Section II score}}{\text{Weighted Section II score}} = \frac{\text{Composite score}}{\text{Composite score}}$$

(Round to the nearest whole number.)

<u>AP Grade</u>	<u>Composite Score Range</u>
5	100 - 150
4	86 - 99
3	68 - 85
2	46 - 67
1	0 - 45

COMPARING THE PERFORMANCE OF COLLEGE STUDENTS WITH THAT OF ADVANCED PLACEMENT CANDIDATES ON AP EXAMINATIONS

CARL H. HAAG

Overview

The Advanced Placement Examinations require students to demonstrate achievement at the college level. While independent data attest to the rigor of the AP Examinations and their grading, the validity of the AP assessment procedures can be verified by administering the examinations to groups of college students. Within the past several years, multiple-choice sections of AP Examinations in eight subjects have been administered to college students who had not been AP candidates, and their grades on the AP Examinations and in college courses were compared with the grades received by AP students on the AP Examinations.

Method

College faculty members were asked to administer the multiple-choice sections of the Biology, Calculus AB, Calculus BC, Chemistry, English Language and Composition, French Language, German Language, Physics C — Mechanics, Physics C — Electricity and Magnetism, and Spanish Language examinations to their students, usually as a part of the final exam. In English, one essay question from the 1980 AP Examination was also given to each student. The positive response from faculty at many institutions made it possible to obtain data for representative groups of from 500 to over 3,000 college students. Generally, the students were college freshmen; however, in French, German, and Spanish, second- and third-year students were tested. The examinations were administered at or near the end of the course, and they usually tested a complete year of study. In physics, with two exam modules, a single semester's work could be tested. Course grades of the college students also were collected.

Institutions Involved

The colleges and universities that participated in the validity studies are among the 150 institutions receiving over 70 percent of Advanced Placement candidates annually. The institutions listed below are among those that provided the data used in the summary report printed on the next page; some were involved in more than one study.

Auburn University
Bowdoin College
Brigham Young University
Brown University
Bryn Mawr College
California Institute of Technology
Carnegie-Mellon University
Case Western Reserve University
Clemson University
Colby College

College of William and Mary
Colorado State University
Cooper Union
Cornell University
Douglass College
Duke University
Eastern Michigan University
Emory University
Furman University
Georgia Institute of Technology

Harvard College
Hofstra University
Indiana University
Kansas State University
Kenyon College
Lafayette College
Lehigh University
Miami University (Ohio)
Michigan State University
Middlebury College
Mount Holyoke College
Muhlenberg College
Northwestern University
Oberlin College
Occidental College
Ohio State University
Pennsylvania State University
Pomona College
Princeton University
Rice University
Rutgers University
San Jose State University
Smith College
State University of New York—Albany
State University of New York—Buffalo
Texas A & M University
Trinity College (Hartford)

Tufts University
University of Alabama
University of California
University of Cincinnati
University of Colorado
University of Connecticut
University of Illinois
University of Indiana
University of Kansas
University of Maryland
University of Massachusetts
University of Miami
University of Michigan
University of Oklahoma
University of Oregon
University of Pennsylvania
University of Southern California
University of Texas
University of Utah
University of Vermont
University of Virginia
U.S. Coast Guard Academy
Vassar College
Washington University
Wesleyan University
Wheaton College
Yale University

Results

In each comparison, Advanced Placement candidates performed at a higher level than the college students on the AP Examinations. However, it was evident that a greater percentage of college students received high grades in their courses than did the slightly superior group of AP students on the AP Examinations. For example, 55 percent of all college students in the Calculus AB validity study received an A or B in their courses while only 35 percent of the AP candidates were granted the two top grades of 5 and 4. Conversely, although only 15 percent of the college Calculus group received a grade below C, 34 percent of the AP candidates — more than twice as many — received a grade below 3.

The data from the validity studies confirm that high standards of grading have been maintained in the Advanced Placement Program. For example, AP candidates with grades of 3 are comparable to college students receiving B, while an AP grade of 4 most often is similar to a college A. It appears that in many subjects an AP grade of 2 corresponds to a grade of C at college, suggesting that AP candidates with grades of 2 should be given special consideration to make certain they are appropriately placed and credited for their achievement.

Summary of Comparisons of College Students with Advanced Placement Candidates

Mean AP Examination Scores of College Students and AP Candidates

The average score of end-of-course college students and AP candidates on the multiple-choice sections of AP Examinations are presented below.

	Students Enrolled In:			AP Candidates	Maximum Possible Score
	1st-Year College Courses	2nd-Year College Courses	3rd-Year College Courses		
Biology	41.7	—	—	65.3	120
Calculus AB	16.5	—	—	24.5	45
Calculus BC	15.4	—	—	23.5	45
Chemistry	31.1	—	—	41.1	80
English					
Lang. & Comp.	17.4	—	—	23.9	42
French Language ...	—	18.4	29.9	32.3	79
German Language ..	—	23.1	35.4	40.7	78
Physics C					
Mechanics	13.2	—	—	15.3	35
Elec. & Mag.	10.9	—	—	11.2	35
Spanish Language ..	—	38.1	51.1	51.4	88

In each instance, Advanced Placement students achieved a higher mean score than did college students, indicating at least slightly superior performance to that of college students.

Percentage Distributions of Grades of College Students and AP Candidates

The percentage distributions in the next column provide data for comparing the grades received by college students in their courses with the grades AP candidates received on the AP Examinations, and the AP grades (estimated on the basis of their multiple-choice section scores) that college students would have received on the AP Examinations. For instance, in third-year French Language, 30 percent of the college students received an A, while 12 percent of the AP candidates received the highest grade of 5; however, only 5 percent of the college students would have received a grade of 5 on the AP Examinations. Further, only 4 percent of the college students received a grade lower than C in their third-year French courses, whereas 36 percent would have received an AP grade lower than 3 on the AP Examination.

Percentage of Students in Each Grade Level

A	B	C	D	E
or 5	or 4	or 3	or 2	or 1

BIOLOGY (1977)						
Course Grades Earned by College Students	(A-E)	22	33	28	13	4
College Students' Estimated AP Grades	(5-1)	4	10	27	23	37
AP Grades Earned by AP Candidates	(5-1)	19	22	39	14	6
CALCULUS AB (1977)						
Course Grades Earned by College Students	(A-E)	24	31	30	13	3
College Students' Estimated AP Grades	(5-1)	3	9	23	31	34
AP Grades Earned by AP Candidates	(5-1)	14	21	31	22	12
CALCULUS BC (1974)						
Course Grades Earned by College Students	(A-E)	29	34	27	8	2
College Students' Estimated AP Grades	(5-1)	1	3	15	36	46
AP Grades Earned by AP Candidates	(5-1)	28	20	23	20	9
CHEMISTRY (1978)						
Course Grades Earned by College Students	(A-E)	19	31	37	11	2
College Students' Estimated AP Grades	(5-1)	5	9	33	24	29
AP Grades Earned by AP Candidates	(5-1)	15	21	35	17	12
ENGLISH LANG. AND COMP. (1980)						
Course Grades Earned by College Students	(A-E)	9	45	39	7	0
College Students' Estimated AP Grades	(5-1)	5	7	30	39	19
AP Grades Earned by AP Candidates	(5-1)	13	16	40	27	4
FRENCH LANGUAGE (1974)						
Course Grades Earned by College Students	(A-E)	30	47	19	2	2
College Students' Estimated AP Grades	(5-1)	5	22	37	23	13
AP Grades Earned by AP Candidates	(5-1)	12	23	35	17	13
GERMAN LANGUAGE (1980)						
Course Grades Earned by College Students	(A-E)	33	41	21	4	1
College Students' Estimated AP Grades	(5-1)	6	11	45	29	9
AP Grades Earned by AP Candidates	(5-1)	25	17	34	18	6
PHYSICS C — MECHANICS (1974)						
Course Grades Earned by College Students	(A-E)	25	33	29	10	3
College Students' Estimated AP Grades	(5-1)	7	12	32	28	19
AP Grades Earned by AP Candidates	(5-1)	15	21	32	22	10
PHYSICS C — ELEC. AND MAG. (1974)						
Course Grades Earned by College Students	(A-E)	26	32	31	9	2
College Students' Estimated AP Grades	(5-1)	5	18	35	24	18
AP Grades Earned by AP Candidates	(5-1)	6	23	33	19	20
SPANISH LANGUAGE (1977)						
Course Grades Earned by College Students	(A-E)	34	43	18	4	1
College Students' Estimated AP Grades	(5-1)	7	36	26	24	7
AP Grades Earned by AP Candidates	(5-1)	11	33	25	20	11

*The year following the name of the examination is the year in which the study was done.

The results of the studies suggest that it is easier for college students to receive a C or higher than for the slightly superior group of AP candidates to receive a grade of 3 or higher. Thus, the academic strength of AP candidates has been substantiated in these validity studies, as it has in various institutional studies.

READERS OF AP ENGLISH EXAMINATIONS* — 1987

Table Leader

Lee Abbott
Case Western Reserve University
Cleveland, Ohio

Richard Abcarian
California State University
Northridge, California

James Addison
Western Carolina University
Cullowhee, North Carolina

Jeanne Alsup
The Kinkaid School
Houston, Texas

Carlton Anderson
Park Rapids High School
Park Rapids, Minnesota

Lucille Anderson
St. Thomas Aquinas High School
Dover, New Hampshire

William Anderson
Mt. Ararat School
Topsham, Maine

Marilyn Arling
Farmington High School
Farmington, Connecticut

Table Leader

Jack Armistead
University of Tennessee
Knoxville, Tennessee

Marilyn Aronson
Tottenville High School
Staten Island, New York

Champneys Atlee
The Lawrenceville School
Lawrenceville, New Jersey

Kenneth Autrey
University of South Carolina
Columbia, South Carolina

Bruce Badrigian
Morro Bay High School
Morro Bay, California

Scott Baird
Trinity University
San Antonio, Texas

Warren Baird
Kingswood-Oxford School
West Hartford, Connecticut

Joseph Ball
Staples High School
Westport, Connecticut

Ophelia Barnes
Atholton High School
Columbia, Maryland

Henry Bartkowski
Springville Griffith Institute
Springville, New York

Walter Beale
University of North Carolina
Greensboro, North Carolina

John Beall
St. Mark's School of Texas
Dallas, Texas

Karl Beason
Greer High School
Greer, South Carolina

Bruce Beck
Thomas Carr Howe High School
Indianapolis, Indiana

Patricia Beimford
Granada High School
Livermore, California

Joyce Bell
Thomas Jefferson High School
Dallas, Texas

Patrick Berger
Parkway South Senior High School
Manchester, Missouri

Ann Berkman
East Stroudsburg University
East Stroudsburg, Pennsylvania

Louise Berry
University of Tennessee
Knoxville, Tennessee

Table Leader

Charles Berryman
University of Southern California
Los Angeles, California

Question Leader

Jo Berryman
California Institute of the Arts
Valencia, California

Carol Billings
Ann Arbor Huron High School
Ann Arbor, Michigan

Dale Billingsley
University of Louisville
Louisville, Kentucky

Ann Birr
Pine Crest School
Fort Lauderdale, Florida

Linda Bixler
Washington Park High School
Racine, Wisconsin

Question Leader

Roberta Blackburn
Taft School
Watertown, Connecticut

Lincoln Blaisdell
Williamsville East High School
East Amherst, New York

Table Leader

Mildred Blaisdell
Williamsville East High School
East Amherst, New York

Table Leader

Thomas Bonner
Xavier University of Louisiana
New Orleans, Louisiana

Douglas Bonzo
Cedar City High School
Cedar City, Utah

Richard Braithwaite
Savannah Country Day School
Savannah, Georgia

Carl Bredahl
University of Florida
Gainesville, Florida

Brian Bremen
Princeton University
Princeton, New Jersey

Charles Bressler
Houghton College
Houghton, New York

Julia Britt
The Charlotte Country Day Schools
Charlotte, North Carolina

Barbra Brooks
Los Angeles High School
Los Angeles, California

Jerome Brooks
City College of New York
New York, New York

Carolyn Brown
Highland Park High School
Dallas, Texas

Jane Brown
Trenton State College
Trenton, New Jersey

Richard Brucher
University of Maine at Orono
Orono, Maine

Thomas Buell
Portland State University
Portland, Oregon

*This list contains Readers of both the English Literature and English Language Examinations.

James Bulman
Allegheny College
Meadville, Pennsylvania

Catherine Burkhart
La Serna High School
Whittier, California

Robert Burkholder
Pennsylvania State University
University Park, Pennsylvania

Robert Burrows
University of Wisconsin
Whitewater, Wisconsin

JoAnn Campbell
University of Texas
Austin, Texas

Effie Cannon
Auburn High School
Auburn, Alabama

James Carlin
Mainland Senior High School
Daytona Beach, Florida

Jane Carlson
Boulder High School
Boulder, Colorado

Carol Case
Jessie Jones Senior High School
Houston, Texas

Table Leader
Allan Casson
University of Southern California
Los Angeles, California

Nancy Cavender
College of Marin
Kentfield, California

Genevieve Chenault
St. Catherine's School
Richmond, Virginia

Table Leader
Wilsonia Cherry
National Endowment for the Humanities
Washington, DC

Peter Clarke
Herkimer County Community College
Herkimer, New York

William Cobau
Wittenberg University
Springfield, Ohio

Jean Cobb
E. C. Glass High School
Lynchburg, Virginia

Hamilton Cochrane
Canisius College
Buffalo, New York

Nancy Cocks
George School
Newtown, Pennsylvania

Murray Cohen
The College Preparatory School
Oakland, California

Table Leader
Joseph Comprone
University of Louisville
Louisville, Kentucky

Sandy Conlon
Steamboat Springs High School
Steamboat Springs, Colorado

Benjamin Cooper
Kent Denver Country Day School
Englewood, Colorado

Kay Cornelius
Virgil I. Grissom High School
Huntsville, Alabama

Maureen Corrigan
Bryn Mawr College
Bryn Mawr, Pennsylvania

Table Leader
Richard Corum
Dartmouth College
Hanover, New Hampshire

Robert Cosgrove
Saddleback College
Mission Viejo, California

Beekman Cottrell
Carnegie-Mellon University
Pittsburgh, Pennsylvania

Mary Coulter
George C. Marshall High School
Falls Church, Virginia

Table Leader
Patricia Cruser
Philadelphia College of Art
Philadelphia, Pennsylvania

Question Leader
Keith Cushman
University of North Carolina
Greensboro, North Carolina

Table Leader
Donald Daiker
Miami University
Oxford, Ohio

Daniel Daly
Central High School
Omaha, Nebraska

Walter Daniel
University of Missouri
Columbia, Missouri

Charles Davis
Duke University
Durham, North Carolina

Daniel Davis
Brookfield Academy
Brookfield, Wisconsin

W. Eugene Davis
Purdue University
West Lafayette, Indiana

John Day
St. Olaf College
Northfield, Minnesota

James DeCamp
Charles H. Roth High School
Henrietta, New York

Mary Delaney
Gwynedd-Mercy College
Gwynedd Valley, Pennsylvania

Thomas Derrick
Indiana State University
Terre Haute, Indiana

Ann DeVenezia
Parsippany High School
Parsippany, New Jersey

Mary Dillard
Highland Park High School
Dallas, Texas

Table Leader
Ronald DiLorenzo
St. Louis University
St Louis, Missouri

Harold Donnelly
Western Reserve Academy
Hudson, Ohio

Mary Doyle
Divine Word College
Epworth, Iowa

Lorraine Drazba
Hamden High School
Hamden, Connecticut

Peter Drowniany
Germantown Academy
Fort Washington, Pennsylvania

Carol Drowota
Baptist College
Charleston, South Carolina

Walter Dudek
Fullerton College
Fullerton, California

Louise Dunn
Cass Technical High School
Detroit, Michigan

Eddie DuPriest
Westminster Schools
Atlanta, Georgia

Elizabeth Eaton
Great Valley High School
Malvern, Pennsylvania

NOTES

DEVELOPMENT COMMITTEE AND CHIEF READERS IN ENGLISH

1986-1987

Chair: Barbara Pollard, La Guardia High School of Music and the Arts, New York,
New York

Allen Casson, University of Southern California
Wilsonia E. D. Cherry, National Endowment for the Humanities
Walter C. Daniel, University of Missouri
George Gadda, University of California: Los Angeles
Jennifer O. Krugman, Coral Gables High School, Coral Gables, Florida
T. Finlay McQuade, Sewickley Academy, Sewickley, Pennsylvania
Thomas E. Walker, The Hockaday School, Dallas, Texas

Chief Reader, Literature and Composition: Charles Long, Yale University
Chief Reader, Language and Composition: Ejner J. Jensen, University of Michigan
Chief Reader Designate, Language and Composition: Jack Shuttleworth,
United States Air Force Academy
ETS Consultants: Robert J. Jones, Marilyn Sudlow, Eric Wimmers, Roberta Camp

