

American Literature Honors Independent Reading Project

Due Date: August 1st, 2016

In addition to giving your brain an added workout, having read and studied these books may be a *huge* help to you on question #3 on the AP Lit exam as well as in college classes you may take in the future. What to read? You should definitely choose something you will be interested. "Interested" does not mean that the task will be fun in the usual sense. In fact, it may be, should be hard. But doing well and succeeding at something hard can be fun. Please choose from the attached list of authors and titles. As you read, you will complete a 3-part assignment (Reading Journal + AP Test Prep + Creative Project). After the deadline, you will write an AP Lit Question #3 essay using your book. This will be written in class during the first week of school. It is imperative that you know this book – and know it well! You can contact me with any questions you may have at smitchel@tcjackets.net.

Part I: Reading Journal Guidelines

Your journals can be typed (how nice) or handwritten (neatly, in blue or black ink). Please turn in something that screams how proud you are of the work. Each journal has three distinct parts as shown below.

A. Introductory Information

(record all this information in order)

- Title of work and author
- Genre (play, novel, epic poem, nonfiction text); sub-genre, if applicable (example, not just play for Henry V, but history play).
- Historical context, such as the year published, the literary period, or any historical or literary connections worth noting
- Protagonist(s) and description
- Antagonist(s) and description
- Brief (no more than 200 words) plot summary
- Key themes: the main two or three

B. 6 Journal Entries (approximately 500 words total).

As you read, use close reading techniques to improve them. Keep a journal in addition to any notes you may make in that process. Your close reading may and should prompt ideas for journal entries. Use any of the following starters for journal entries. Never summarize the text!! All journal entries are to be analytical exercises. Be sure to vary your entry types (**don't** do the same thing over and over again).

- Start with a quotation from a chapter and comment on it. Why is it important? Extend beyond the text itself. Ex: maybe the passage is important for a character, but how about us?
- Pull out a soliloquy or short scene from a play and analyze it. Why it is important? What is revealed, etc.?
- Reading between the lines. Sometimes it's what characters don't say that matters. Cite a passage and explain what's really going on. Be sure to show how you know it.
- Analyze the development of a dynamic character: how is it she/he grows, learns, etc.? (AP tests are full of passages that show character growth).
- Cite and explain an ironic passage. How does irony function in the work?
- Cite a passage and analyze the author's style: choice of words, syntax, tone, etc. Why do you think the author used this style for this work? How effective is the passage at achieving the author's purpose?
- Cite and agree, disagree or qualify a point of view in the work (best for persuasive nonfiction). Give context for the point of view first.
- Something else? Think of something. We will add to this list as we go.

Important note: any time you cite a passage, it DOES NOT count toward the word count for your journal entry. You do not have to copy an entire passage though. Why not include a photocopy or, if digital, cut and paste.

C. A Final Overview

Choose any of the following (400-500 words) For any of these choices, cite the text in support of what you say.

- Personal reflection: why you liked this book and are glad you read it.
- Recommendation: choose a person you know, and write an email to him or her giving your recommendation. If this person is another student in our class, be sure to share your book and recommendation with him/her.
- What you learned about yourself as a reader? What did you learn from studying this book? Be specific.
- Literature often reflects the time period in which it is created. What have you learned or did you already know about the period in which your work was written?

Part II: Test Prep

Look over the list of Question #3 essays, and choose 5 questions that could be answered by your novel.

Copy each question. Then write a clear, precise thesis statement that could serve as the foundation of a 7+ essay. (In some cases your thesis statement might be two sentences.)

Part III: Creative Project

Your objective is to find a meaningful and creative way to share your novel with the rest of the class. You can focus on theme, character, or another significant aspect of the work. Choose something that will showcase your talent. Although your project may be humorous in nature, you are expected to take the assignment seriously.

Everyone will present this project – We'll sign up for presentation days in the middle of January. And have fun!!!

1. Create life-sized models of two of your favorite characters and dress them as they are dressed in the book. Crouch down behind your character and describe yourself as the character. Tell what your role is in the book and how you relate to the other character you have made.
2. Create a sculpture of a character. Use any combination of soap, wood, clay, sticks, wire, stones, old toy pieces, or any other object. An explanation of how this character fits into the book should accompany the sculpture.
3. Interview a character from your book. Write at least ten questions that will give the character the opportunity to discuss his/her thoughts and feelings about his/her role in the story. However you choose to present your interview is up to you.
4. Write a diary that one of the story's main characters might have kept before, during, or after the book's events. Remember that the character's thoughts and feelings are very important in a diary.
5. Give a sales talk, pretending the students in the class are clerks in a bookstore and you want them to push this book.
6. Build a miniature stage setting of a scene in the book. Include a written explanation of the scene.
7. Construct puppets and present a show of one or more interesting parts of the book.
8. Dress as one of the characters and act out a characterization or scene or monologue
9. Construct a diorama (three-dimensional scene which includes models of people, buildings, plants, and animals) of one of the main events of the book. Include a written description of the scene.
10. Write a FULL (physical, emotional, relational) description of three of the characters in the book. Draw a portrait to accompany each description.
11. After reading a book of history or historical fiction, make an illustrated timeline showing events of the story and draw a map showing the location(s) where the story took place.
12. Read another book on the same subject and compare and contrast them.
13. Create a mini-comic book relating a chapter of the book.
14. Make three posters about the book using two or more of the following media: paint, crayons, chalk, paper, ink, real materials.
15. Write and perform an original song that tells the story of the book.
16. Be a TV or radio reporter, and give a report of a scene from the book as if it is happening "live".
17. Create a newspaper for your book. Summarize the plot in one article, cover the weather in another, do a feature story on one of the more interesting characters in another. Include an editorial and a collection of ads that would be pertinent to the story.
18. Do a collage/poster showing pictures or 3-d items that related to the book, and then write a sentence or two beside each one to show its significance.

19. Do a book talk. Talk to the class about your book by saying a little about the author, explain who the characters are and explain enough about the beginning of the story so that everyone will understand what they are about to read. Finally, read an exciting, interesting, or amusing passage from your book. Stop reading at a moment that leaves the audience hanging and add "If you want to know more you'll have to read the book." If the book talk is well done almost all the students want to read the book.
20. Make a mobile about the story.
21. Write a different ending for your story or beginning or scene.
22. Make an action wheel.
23. Write a diary that one of the story's main characters might have kept before, during, or after the book's events. Remember that the character's thoughts and feelings are very important in a diary.
24. Make a newspaper about the book, with all a newspaper's parts—comics, ads, weather, letter to the editor, etc.
25. Plan a party for one or all of the characters involved – every detail must be symbolic/theme-related.
26. Create a radio ad for your book. Write out the script and tape record it as it would be presented. Don't forget background music!
27. Make a "wanted" poster for one of the characters or objects in your book. Include the following: (a) a drawing or cut out picture of the character or object, (b) a physical description of the character or object, (c) the character's or object's misdeeds (or deeds?), (d) other information about the character or object which is important, (e) the reward offered for the capture of the character or object.
28. Design an advertising campaign to promote the sale of the book you read. Include each of the following: a poster, a radio or TV commercial, a magazine or newspaper ad, a bumper sticker, and a button.
29. Find the top 10 web sites a character in your book would most frequently visit. Include 2-3 sentences for each on why your character likes each of the sites.
30. Write a scene that could have happened in the book you read but didn't. After you have written the scene, explain how it would have changed the outcome of the book.
31. Create a board game based on events and characters in the book you read. By playing your game, members of the class should learn what happened in the book. Your game must include the following: a game board, a rule sheet and clear directions, events and characters from the story.
32. Make models of three objects which were important in the book you read. On a card attached to each model, tell why that object was important in the book.
33. Design a movie poster for the book you read. Cast the major character in the book with real actors and actresses. Include a scene or dialogue from the book in the layout of the poster. Remember, it should be PERSUASIVE; you want people to come see the movie.
34. If the book you read involves a number of locations within a country or geographical area, plot the events of the story on a map. Make sure the map is large enough for us to read the main events clearly. Attach a legend to your map. Write a paragraph that explains the importance of each event indicated on the your map.
35. Complete a series of five drawings that show five of the major events in the plot of the book you read. Write captions for each drawing so that the illustrations can be understood by someone who did not read the book.
36. Plan a party for the characters in the book you read. In order to do this, complete each of the following tasks: (a) Design an invitation to the party which would appeal to all of the characters. (b) Imagine that you are five of the characters in the book and tell what each would wear to the party. (c) Tell what food you would serve and why. (d) Tell what games or entertainment you will provide and why your choices are appropriate. (e) Tell how three of the characters will act at the party. (f) What kind of a party is this? (birthday, housewarming, un-birthday, anniversary, etc.)
37. Imagine that you have been given the task of conducting a tour of the town in which the book you read is set. Make a tape describing the homes of your characters and the places where important events in the book took place. You may want to use a musical background for your tape.
38. Write the copy for a newspaper front page that is devoted entirely to the book you read. The front page should look as much like a real newspaper page as possible. The articles on the front page should be based on events and characters in the book.
39. Make a time line of the major events in the book you read. Be sure the divisions on the time line reflect the time period in the plot. Use drawings or magazine cutouts to illustrate events along the time line. You could present this to the class, taking us through time—event by event, for more marks.
40. Retell the plot of the book you read as it might appear in a third-grade reading book. Be sure that the vocabulary you use is appropriate for that age group. Present your book via storytime!
41. After reading a book, design a game, based on that book as its theme. Will you decide on a board game, card game, and concentration? The choices are only limited to YOUR CREATIVITY! Be sure to include clear directions and provide everything needed to play.

42. Choose an interesting character from your book. Consider the character's personality, likes and dislikes. Decide on a gift for him or her... something he or she would really like and use. Design a greeting card to go along with your gift. In the greeting, explain to your friend from the book why you selected the gift.
43. Design a poster to advertise your book. Be creative...use detail...elaborate...use color! Can you make it 3-D or movable?
44. Make a large poster that could be a cover for that book. Imagine that you are the book and plan a way to introduce yourself. Make the group feel they would like to know you better. Organize your best points into an introduction to present to the class. Be sure to "wear" yo ur cover!
45. Read the classifieds or Craigslist. Find something a character in your book was looking for or would like. Cut out the classified. Write a short paragraph telling why he or she needs/wants the item. Would the one advertised be a good buy for him or her? Why or Why not?

Or another project of your own design (with teacher approval)

The following is a list of the top 100 American Literature novels. Choose a novel from this list for your project. You may **not** use any novel that you have read in school. You should also omit *The Great Gatsby*, *The Scarlet Letter*, *The Poisonwood Bible*, *Death of a Salesman*, *A Lesson Before Dying*, and *Native Son* as these are books that we will read in class. If there is a book not on the list that you would like to read for this project, just contact me at my email address to get approval.

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| <ol style="list-style-type: none"> 1. The Great Gatsby
F. Scott Fitzgerald 2. The Scarlet Letter
Nathaniel Hawthorne 3. The Adventures of Huckleberry Finn
Mark Twain 4. Of Mice and Men
John Steinbeck 5. To Kill a Mockingbird
Harper Lee 6. The Catcher in the Rye
J.D. Salinger 7. The Grapes of Wrath
John Steinbeck 8. Their Eyes Were Watching God
Zora Neale Hurston 9. The Crucible
Arthur Miller 10. The Things They Carried
Tim O'Brien 11. The Awakening
Kate Chopin 12. Ethan Frome
Edith Wharton | <ol style="list-style-type: none"> 51. The Color of Water: A Black Man's Tribute to His White Mother
James McBride 52. Maggie
Stephen Crane 53. Song of Solomon
Toni Morrison 54. The Turn of the Screw and Other Short Novels
Henry James 55. Alas, Babylon
Pat Frank 56. Annie John
Jamaica Kincaid 57. The Call of the Wild
Jack London 58. Cold Mountain
Charles Frazier 59. Fallen Angels
Walter Dean Myers 60. For Whom the Bell Tolls
Ernest Hemingway 61. The Fountainhead
Ayn Rand 62. Into the Wild
Jon Krakauer |
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13. **Fahrenheit 451**
Ray Bradbury
14. **A Raisin in the Sun**
Lorraine Hansberry
15. **The Red Badge of Courage**
Stephen Crane
16. **The House on Mango Street**
Sandra Cisneros
17. **The Jungle**
Upton Sinclair
18. **A Separate Peace**
John Knowles
19. **The Sun Also Rises**
Ernest Hemingway
20. **Anthem**
Ayn Rand
21. **The Old Man and the Sea**
Ernest Hemingway
22. **As I Lay Dying**
William Faulkner
23. **The Color Purple**
Alice Walker
24. **A Farewell to Arms**
Ernest Hemingway
25. **The Secret Life of Bees**
Sue Monk Kidd
26. **Invisible Man**
Ralph Ellison
27. **Native Son**
(abridged)
Richard Wright
28. **My Antonia**
Willa Cather
29. **Narrative of the Life of Frederick Douglass, an American Slave**
Frederick Douglass
30. **Beloved**
Toni Morrison
63. **The Last of the Mohicans**
James Fenimore Cooper
64. **A Prayer for Owen Meany**
John Irving
65. **Pudd'nhead Wilson**
Mark Twain
66. **The Road**
Cormac McCarthy
67. **Sula**
Toni Morrison
68. **When I Was Puerto Rican: A Memoir**
Esmeralda Santiago
69. **The Namesake: A Novel**
Jhumpa Lahiri
70. **The Absolutely True Diary of a Part-Time Indian**
Sherman Alexie
71. **All the Pretty Horses**
Cormac McCarthy
72. **Ceremony**
Leslie Marmon Silko
73. **The Five People You Meet in Heaven**
Mitch Albom
74. **The Freedom Writers Diary**
Erin Gruwell
75. **Johnny Got His Gun**
Dalton Trumbo
76. **The Light in the Forest**
Conrad Richter
77. **O Pioneers!**
Willa Cather
78. **Out of the Dust**
Karen Hesse
79. **McTeague**
Frank Norris
80. **The Lone Ranger and Tonto Fistfight In Heaven**
Sherman Alexie
81. **Dreaming in Cuban**
Cristina Garcia

31. **Hiroshima**
John Hersey
32. **Moby Dick**
Herman Melville
33. **One Flew over the Cuckoo's Nest**
Ken Kesey
34. **Black Boy**
Richard Wright
35. **Bless Me, Ultima**
Rudolfo Anaya
36. **Death of a Salesman**
Arthur Miller
37. **In Cold Blood: A True Account of a Multiple Murder and Its Consequences**
Truman Capote
38. **A Lesson Before Dying**
Ernest J. Gaines
39. **Slaughterhouse-Five**
Kurt Vonnegut Jr.
40. **The Poisonwood Bible**
Barbara Kingsolver
41. **The Bluest Eye**
Toni Morrison
42. **The Sound and the Fury**
William Faulkner
43. **The Adventures of Tom Sawyer**
Mark Twain
44. **Catch-22**
Joseph Heller
45. **The Chosen**
Chaim Potok
46. **East of Eden**
John Steinbeck
47. **I Know Why the**
82. **Before We Were Free**
Julia Alvarez
83. **The Autobiography of Malcolm X**
Malcolm X with Alex Haley
84. **The Autobiography of Miss Jane Pittman**
Ernest J. Gaines
85. **Caramelo**
Sandra Cisneros
86. **The Dollmaker**
Harriette Anrow
87. **Ellen Foster**
Kaye Gibbons
88. **Fences**
August Wilson
89. **A Gathering of Old Men**
Ernest J. Gaines
90. **The Glass Castle**
Jeanette Walls
91. **Going After Cacciato**
Tim O'Brien
92. **How the Garcia Girls Lost Their Accents**
Julia Alvarez
93. **Kindred**
Octavia E. Butler
94. **Little Women**
Louisa May Alcott
95. **A Streetcar Named Desire**
Tennessee Williams
96. **A Yellow Raft in Blue Water**
Michael Dorris
97. **Our Town**
Thornton Wilder
98. **Go Tell It on the Mountain**
James Baldwin
99. **Mule Bone: A Comedy of Negro Life**
Langston Hughes & Zora Neale Hurston

Caged Bird Sings

Maya Angelou

48. **Walden and Other Writings**

Henry David Thoreau

49. **The Bean Trees**

Barbara Kingsolver

50. **Billy Budd**

Herman Melville

100. **If Beale Street Could Talk**

James Baldwin

AP Literature – Question #3

1970 AP Question: Choose a character from a work of recognized literary merit and write an essay in which you (a) briefly describe the standards of the fictional society in which the character exists and (b) show how the character is affected by and responds to those standards. In your essay do not merely summarize the plot.

1971 AP Question: The significance of a title such as *The Adventures of Huckleberry Finn* is easy to discover. However, in other works (for example, *Measure for Measure*) the full significance of the title becomes apparent to the reader only gradually. Choose *two* works and show how the significance of their respective titles is developed through the authors' use of devices such as contrast, repetition, allusion, and point of view.

1972 AP Question: In retrospect, the reader often discovers that the first chapter of a novel or the opening scene of a drama introduces some of the major themes of the work. Write an essay about the opening scene of a drama or the first chapter of a novel in which you explain how it functions in this way.

1973 AP Question: An effective literary work does not merely stop or cease; it concludes. In the view of some critics, a work that does not provide the pleasure of significant "closure" has terminated with an artistic fault. A satisfactory ending is not, however, always conclusive in every sense; significant closure may require the reader to abide with or adjust to ambiguity and uncertainty. In an essay, discuss the ending of a novel or play of acknowledged literary merit. Explain precisely how and why the ending appropriately or inappropriately concludes the work. Do not merely summarize the plot.

1974 AP Question: Choose a work of literature written before 1900. Write an essay in which you present arguments for and against the work's relevance for a person in 1974. Your own position should emerge in the course of your essay. You may refer to works of literature written after 1900 for the purpose of contrast or comparison.

1975 AP Question: Although literary critics have tended to praise the unique in literary characterization, many authors have employed the stereotyped character successfully. Select one work of acknowledged literary merit and, in a well-written essay, show how the conventional or stereotyped character or characters function to achieve the author's purpose.

1976 AP Question: The conflict created when the will of an individual opposes the will of the majority is the recurring theme of many novels, plays, and essays. Select the work of an essayist who is in opposition to his or her society; or from a work of recognized literary merit, select a fictional character who is in opposition to his or her society. In a critical essay, analyze the conflict and discuss the moral and ethical implications for both the individual and the society. Do not summarize the plot or action of the work you choose.

1977 AP Question: In some novels and plays certain parallel or recurring events prove to be significant. In an essay, describe the major similarities and differences in a sequence of parallel or recurring events in a novel or play and discuss the significance of such events. Do not merely summarize the plot.

1978 AP Question: Choose an implausible or strikingly unrealistic incident or character in a work of fiction or drama of recognized literary merit. Write an essay that explains how the incident or character is related to the more realistic or plausible elements in the rest of the work. Avoid plot summary.

1979 AP Question: Choose a complex and important character in a novel or a play of recognized literary merit who might—on the basis of the character's actions alone—be considered evil or immoral. In a well-organized essay, explain both how and why the full presentation of the character in the work makes us react more sympathetically than we otherwise might. Avoid plot summary.

1980 AP Question: A recurring theme in literature is "the classic war between a passion and responsibility." For instance, a personal cause, a love, a desire for revenge, a determination to redress a wrong, or some other emotion or drive may conflict with moral duty.

Choose a literary work in which a character confronts the demands of a private passion that conflicts with his or her responsibilities. In a well-written essay show clearly the nature of the conflict, its effects upon the character, and its significance to the work.

1981 AP Question: The meaning of some literary works is often enhanced by sustained allusions to myths, the Bible, or other works of literature. Select a literary work that makes use of such a sustained reference. Write a well-organized essay in which you explain the allusion that predominates in the work and analyze how it enhances the work's meaning.

1982 AP Question: In great literature, no scene of violence exists for its own sake. Choose a work of literary merit that confronts the reader or audience with a scene or scenes of violence. In a well-organized essay, explain how the scene or scenes contribute to the meaning of the complete work. Avoid plot summary.

1983 AP Question: From a novel or play of literary merit, select an important character who is a villain. Then, in a well-organized essay, analyze the nature of the character's villainy and show how it enhances meaning in the work. Do not merely summarize the plot.

1984 AP Question: Select a line or so of poetry, or a moment or scene in a novel, epic poem, or play that you find especially memorable. Write an essay in which you identify the line or the passage, explain its relationship to the work in which it is found and analyze the reasons for its effectiveness. Do not base your essay on a work that you know about only from having seen a television or movie production of it. Select a work of recognized literary merit.

1985 AP Question: A critic has said that one important measure of a superior work of literature is its ability to produce in the reader a healthy confusion of pleasure and disquietude.

Select a literary work that produces this "healthy confusion." Write an essay in which you explain the sources of the "pleasure and disquietude" experienced by the readers of the work.

1986 AP Question: Some works of literature use the element of time in a distinct way. The chronological sequence of events may be altered, or time may be suspended or accelerated.

Choose a novel, an epic, or a play of recognized literary merit and show how the author's manipulation of time contributes to the effectiveness of the work as a whole. Do not merely summarize the plot.

1987 AP Question: Some novels and plays seem to advocate changes in social and political attitudes or in traditions. Choose such a novel or play and note briefly the particular attitudes or traditions that the author apparently wishes to modify. Then analyze the techniques the author uses to influence the reader's or audience's views. Avoid plot summary.

1988 AP Question: Choose a distinguished novel or play in which some of the most significant events are mental or psychological; for example, awakenings, discoveries, changes in consciousness. In a well-organized essay, describe how the author manages to give these internal events the sense of excitement, suspense, and climax usually associated with external action. Do not merely summarize the plot.

1989 AP Question: In questioning the value of literary realism, Flannery O'Connor has written, "I am pleased to make a good case for distortion because I am coming to believe that it is the only way to make people see."

Write an essay in which you "make a good case for distortion," as distinct from literary realism. Analyze how important elements of the work you choose are "distorted" and explain how these distortions contribute to the effectiveness of the work. Avoid plot summary.

1990 AP Question: Choose a novel or play that depicts a conflict between a parent (or a parental figure) and a son or daughter. Write an essay in which you analyze the sources of the conflict and explain how the conflict contributes to the meaning of the work. Avoid plot summary.

22. 1991 AP Question: Many plays and novels use contrasting places (for example, two countries, two cities or towns, two houses, or the land and the sea) to represent opposed forces or ideas that are central to the meaning of the work.

Choose a novel or a play that contrasts two such places. Write an essay explaining how the places differ, what each place represents, and how their contrast contributes to the meaning of the work.

1992 AP Question: In a novel or play, a *confidant* (male) or a *confidante* (female) is a character, often a friend or relative of the hero or heroine, whose role is to be present when the hero or heroine needs a sympathetic listener to confide in. Frequently the result is, as Henry James remarked, that the *confidant* or *confidante* can be as much "the reader's friend as the protagonist's" However, the author sometimes uses this character for other purposes as well.

Choose a confidant or confidante from a novel or play of recognized literary merit and write an essay in which you discuss the various ways this character functions in the work. You may write your essay on one of the following novels or plays or on another of comparable quality. Do not write on a poem or short story.

1993 AP Question: "The true test of comedy is that it shall awaken thoughtful laughter." -- George Meredith

Choose a novel, play, or long poem in which a scene or character awakens "thoughtful laughter" in the reader. Write an essay in which you show why this laughter is "thoughtful" and how it contributes to the meaning of the work.

1994 AP Question: In some works of literature, a character who appears briefly, or does not appear at all, is a significant presence. Choose a novel or play of literary merit and write an essay in which you show how such a character functions in the work. You may wish to discuss how the character affects action, theme, or the development of other characters. Avoid plot summary.

1995 AP Question: Writers often highlight the values of a culture or a society by using characters who are alienated from that culture or society because of gender, race, class, or creed.

Choose a play or novel in which such a character plays a significant role and show how that character's alienation reveals the surrounding society's assumptions and moral values.

1996 AP Question: The British novelist Fay Weldon offers this observation about happy endings:

"The writers, I do believe, who get the best and most lasting response from readers are the writers who offer a happy ending through moral development. By a happy ending, I do not mean mere fortunate events -- a marriage or a last-minute rescue from death -- but some kind of spiritual reassessment or moral reconciliation, even with the self, even at death.

Choose a novel or play that has the kind of ending Weldon describes. In a well-written essay, identify the "spiritual reassessment or moral reconciliation" evident in the ending and explain its significance in the work as a whole. You may select a work from the list below or another novel or play of literary merit.

1997 AP Question: Novels and plays often include scenes of weddings, funerals, parties, and other social occasions. Such scenes may reveal the values of the characters and the society in which they live. Select a novel or play that includes such a scene and, in a focused essay, discuss the contribution the scene makes to the meaning of the work as a whole.

1998 AP Question: In his essay "Walking," Henry David Thoreau offers the following assessment of literature:

"In literature it is only the wild that attracts us. Dullness is but another name for tameness. It is the uncivilized free and wild thinking in Hamlet and The Iliad, in all scriptures and mythologies, not learned in schools, that delights us."

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

1999 AP Question: The eighteenth-century British novelist Laurence Sterne wrote, "No body, but he who has felt it, can conceive what a plaguing thing it is to have a man's mind torn asunder by two projects of equal strength, both obstinately pulling in a contrary direction at the same time."

From a novel or play choose a character (not necessarily the protagonist) whose mind is pulled in conflicting directions by two compelling desires, ambitions, obligations, or influences. Then, in a well-organized essay, identify each of the two conflicting forces and explain how this conflict within one character illuminates the meaning of the work as a whole. You may use one of the novels or plays listed below or another novel or play of similar literary quality.

2000 AP Question: Many works of literature not readily identified with the mystery or detective story genre nonetheless involve the investigation of a mystery. In these works, the solution to the mystery may be less important than the knowledge gained in the process of its investigation. Choose a novel or play in which one or more of the characters confront a mystery. Then write an essay in which you identify the mystery and explain how the investigation illuminates the meaning of the work as a whole. Do not merely summarize the plot.

2001 AP Question: One definition of madness is "mental delusion or the eccentric behavior arising from it." But Emily Dickinson wrote

Much madness is divinest Sense—

To a discerning Eye—

Novelist and playwrights have often seen madness with a "discerning Eye." Select a novel or a play in which a character's apparent madness or irrational behavior plays an important role. Then write a well-organized essay in which you explain what this delusion or eccentric behavior consists of and how it might be judged reasonable. Explain the significance of the "madness" to the work as a whole. Do not merely summarize the plot.

2002 AP Question: Morally ambiguous characters—characters whose behavior discourages readers from identifying them as purely evil or purely good—are at the heart of many works of literature. Choose a novel or play in which a morally ambiguous character plays a pivotal role. Then write an essay in which you explain how the character can be viewed as morally ambiguous and why his or her moral ambiguity is significant to the work as a whole. Avoid mere plot summary.

2002 (B): Often in literature a character's success in achieving goals depends on keeping a secret and divulging it only at the right moment, if at all.

Choose a novel or play of literary merit that requires a character to keep a secret. In a well-organized essay, briefly explain the necessity for secrecy and how the character's choice to reveal or keep the secret affects the plot and contributes to the meaning of the work as a whole.

2003: According to critic Northrop Frye, "Tragic heroes are so much the highest points in their human landscape that they seem the inevitable conductors of the power about them, great trees more likely to be struck by lightning than a clump of grass. Conductors may of course be instruments as well as victims of the divine lightning."

Select a novel or play in which a tragic figure functions as an instrument of the suffering of others. Then write an essay in which you explain how the suffering brought upon others by that figure contributes to the tragic vision of the work as a whole.

2003 (B): Novels and plays often depict characters caught between colliding cultures—national, regional, ethnic, religious, institutional. Such collisions can call a character's sense of identity into question. Select a novel or play in which a character responds to such cultural collisions. Then write a well-organized essay in which you describe the character's response and explain its relevance to the work as a whole.

2004: Critic Roland Barthes has said, "Literature is the question minus the answer." Choose a novel or play and, considering Barthes' observation, write an essay in which you analyze a central question the work raises and the extent to which it offers any answers. Explain how the author's treatment of this question affects your understanding of the work as a whole. Avoid plot summary.

2004 (B): The most important themes in literature are sometimes developed in scenes in which a death or deaths take place. Choose a novel or play and write a well-organized essay in which you show how a specific death scene helps to illuminate the meaning of the work as a whole.

2005: In Kate Chopin's *The Awakening* (1899), protagonist Edna Pontellier is said to possess "that outward existence which conforms, the inward life which questions." In a novel or play that you have studied, identify a character who conforms outwardly while questioning inwardly. Then write an essay in which you analyze how this tension between outward conformity and inward questioning contributes to the meaning of the work. Avoid mere plot summary.

2005 (B): One of the strongest human drives seems to be a desire for power. Write an essay in which you discuss how a character in a novel or a drama struggles to free himself or herself from the power of others or seeks to gain power over others. Be sure to demonstrate in your essay how the author uses this power struggle to enhance the meaning of the work.

<p>2006: Many writers use a country setting to establish values within a work of literature. For example, the country may be a place of virtue and peace or one of primitivism and ignorance. Choose a novel or play in which such a setting plays a significant role. Then write an essay in which you analyze how the country setting functions in the work as a whole. Do not merely summarize the plot.</p>
<p>2006 (B): In many works of literature, a physical journey—the literal movement from one place to another—plays a central role. Choose a novel, play, or epic poem in which a physical journey is an important elements and discuss how the journey adds to the meaning of the work as a whole. You may write your essay on one of the following works or on another of comparable quality. Avoid mere plot summary.</p>
<p>2007: In many works of literature, past events can affect, positively or negatively, the present actions, attitudes, or values of a character. Choose a novel or play in which a character must contend with some aspect of the past, either personal or societal. Then write an essay in which you show how the character’s relationship to the past contributes to the meaning of the work as a whole. Avoid mere plot summary.</p>
<p>2007 (B): Works of literature often depict acts of betrayal. Friends and even family may betray a protagonist; main characters may likewise be guilty of treachery or may betray their own values. Select a novel or play that includes such acts of betrayal. Then, in a well-written essay, analyze the nature of the betrayal and show how it contributes to the meaning of the work as a whole. Avoid mere plot summary.</p>
<p>2008: In a literary work, a minor character, often known as a foil, possesses traits that emphasize, by contrast or comparison, the distinctive characteristics and qualities of the main character. For example, the ideas or behavior of the minor character might be used to highlight the weaknesses or strengths of the main character.</p> <p>Choose a novel or play in which a minor characters serves as a foil to a main character. Then write an essay in which you analyze how the relation between the minor character and the major character illuminates the meaning of the work.</p>
<p>2008 (B): In some works of literature, childhood and adolescence are portrayed as times graced by innocence and a sense of wonder; in other works, they are depicted as times of tribulation and terror. Focusing on a single novel or play, explain how its representation of childhood or adolescence shapes the meaning of the work as a whole.</p>
<p>2009: A symbol is an object, action, or event that represents something or that creates a range of associations beyond itself. In literary works a symbol can express an idea, clarify meaning, or enlarge literal meaning.</p> <p>Select a novel or play and, focusing on one symbol, write an essay analyzing how that symbol functions in the work and what it reveals about the characters or themes of the work as a whole. Do not merely summarize the plot.</p>
<p>2009 (B): Many works of literature deal with political or social issues. Choose a novel or play that focuses on a political or social issue. Then write an essay in which you analyze how the author uses literary elements to explore this issue and explain how the issue contributes to the meaning of the work as a whole. Do not merely summarize the plot.</p>
<p>2010: Palestinian American literary theorist and cultural critic Edward Said has written that “Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted.” Yet Said has also said that exile can become “a potent, even enriching” experience.</p> <p>Select a novel, play, or epic in which a character experiences such a rift and becomes cut off from “home,” whether that home is the character’s birthplace, family, homeland, or other special place. Then write an essay in which you analyze how the character’s experience with exile is both alienating and enriching, and how this experience illuminates the meaning of the work as a whole. You may choose a work from the list below or one of comparable literary merit. Do not merely summarize the plot.</p>
<p>2010 (B): Sonsyrea Tate’s statement suggests that “home” may be conceived of as a dwelling, a place, or a state of mind. It may have positive or negative associations, but in either case, it may have a considerable influence on an individual.</p> <p>Choose a novel or play in which a central character leaves home yet finds that home remains significant. Write a well-developed essay in which you analyze the importance of “home” to this character and the reasons for its continuing influence. Explain how the character’s idea of home illuminates the larger meaning of the work. Do not merely summarize plot.</p>