

Welcome to AP English Literature and Composition. Your eight-month course of study (culminating with the AP Lit exam during the first week of May) begins today.

This packet contains everything you will need to have completed by your first day of AP Lit. In total, the work contained within should take you between six and seven hours (please note the suggested time for each section). Below you will find a checklist of information to complete as you go through your work and a list of items to bring with you on the first day of class. Please make sure that you are attentive to these details and are prepared to "hit the ground running" on day #1.

PLEASE NOTE: IN ORDER TO ANNOTATE THE DOCUMENTS CONTAINED WITHIN, YOU WILL NEED TO PRINT THIS ENTIRE PACKET.

PLEASE NOTE: NONE OF THE WORK CONTAINED IN THIS PACKET SHOULD BE COMPLETED WITH A PEER.

TEACHER INFORMATION

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ITEMS to DOWNLOAD/PRINT FROM TEACHER'S WEBSITE

<u>SYLLABUS</u>	<u>AP CONTRACT</u>	<u>STUDENT SURVEY</u>
<u>LINED PAPER</u>	<u>BLANK MWDS WITH RUBRIC</u>	<u>CLASSROOM EXPECTATIONS</u>

SUMMER READING ASSIGNMENT CHECKLIST

CHECK	TASK	EXPLANATION AND PURPOSE
	Email teacher	The email should be brief. Introduce yourself and explain to your teacher why you chose to take AP Lit. When your teacher responds, archive the email. Now you both have a saved email in your folder to facilitate future communication.
	Visit teacher's website	Poke around a little. Open all the tabs. I can't tell you how many students still didn't know how to find resources in May. They're listed on the website very clearly!
	Sign up for Google Classroom/Turnitin	I will have the codes ready on the main AP Lit tab before school starts. Make sure you sign up for YOUR class so you get all the right material.
	Read introductory material from <i>Perrine's</i>	Read the Preface, Foreword to Students, "Why Write about Literature?" and "For Whom Do You Write?". This introductory material is from the textbook we use in class, <i>Perrine's Literature: Structure, Sound & Sense</i> . Annotate as you see fit.
	Read and annotate the excerpts from <i>How to Read Literature Like a Professor</i> .	Foster's text presents a casual approach to reading, analyzing, and appreciating literature. You will read the Introduction ("How'd He Do That?") and chapter 24 ("Don't Read with Your Eyes"). OPTIONAL: Choose another chapter that interests you from Foster's text. There are some pretty interesting focuses; feel free to read the rest of the book!
	Complete the multiple choice diagnostic	College Board basically gives you a minute per question. This includes reading and interacting with the passage. Try to finish this diagnostic in 15 minutes or less.
	Read the rubrics for the FRQs	Know what you're supposed to write before you do so!
	Download and familiarize yourself with the MWDS and rubric	For each novel, you'll need to type and submit a completed Major Works Data Sheet. You must also submit your work to turnitin.com. I will post a completed MWDS exemplar from the previous school year.
	Literature study choice	Choose between <i>The Catcher in the Rye</i> (Salinger) or <i>Their Eyes Were Watching God</i> (Hurston). You will use your choice to complete Question 3 of your practice exam (see below). Annotate your novel as you see fit. You will be assessed on your novel within the first two weeks of school. While the MWDS is not mandatory for your summer assignment, you will be tasked with completing one within the first week of school on your novel. Feel free to get a head start.
	Complete the practice exam in 2 hours.	Answer all three questions in essay format. Use the lined paper included in a separate document to handwrite your essays in blue or black pen.

PART ONE: Essential Texts

SUGGESTED TIME: 1 hour

1. Introductory material from *Perrine's*: Read the Preface, Foreword to Students, "Why Write about Literature?" and "For Whom Do You Write?"
2. Excerpts from *How to Read Literature Like a Professor*: Introduction ("How'd He Do That?") and chapter 24 ("Don't Read with Your Eyes"). **OPTIONAL:** Choose another chapter that interests you from Foster's text (or read the entire book).

Preface



In preparing this tenth edition of *Perrine's Literature: Structure, Sound, and Sense*, we have striven to be true to the principles established by Laurence Perrine more than fifty years ago, while at the same time acknowledging the developing nature of literature. The book as always works to balance the classic with the contemporary, to represent a wide diversity of writers, and to emphasize the importance of the close reading of literature as the avenue to enjoying and appreciating it. While there are many flourishing approaches to literature and its effects, we believe that the initial step must be understanding the basic elements of fiction, poetry, and drama.

This book is addressed to the student who is beginning a serious study of imaginative literature. It seeks to give that student a sufficient grasp of the nature and variety of fiction, poetry, and drama; some reasonable means for reading with appreciative understanding; and a few primary ideas of how to evaluate literature. One important principle established in the earliest editions is the need for conciseness and compactness so that the book will have a friendly, welcoming appeal and will not seem daunting in its comprehensiveness. In matters of theory, in an introductory textbook some issues are undoubtedly simplified, but none we hope seriously so, and some more sophisticated theoretical approaches have had to be excluded in the interests of space. Another principle is that the elements of literature are presented in a progression in which each new topic builds on what preceded it. The separate chapters gradually introduce the student to the elements of the three genres, putting the emphasis always on *how* and *why*: *How* can the reader use these elements to get at the meaning of the work, to interpret it sensibly, and to respond to it adequately? *Why* does the writer use these elements? What values have they for the writer and reader?

The tenth edition of *Literature* maintains the balance between classic and modern writers, and continues to offer a wide sampling of vicarious experiences through the works of women as well as men, ethnic minorities as well as authors representing the varieties of American and world literatures. The structure of the book reflects the step-by-step approach to understanding literature. Each chapter

contains two parts: (1) a discussion of the topic indicated by the chapter title, with illustrative works, and (2) a relevant selection of works with study questions for further illustration of the topic.

Although the book emphasizes the study of literature, not writers, we have continued the practice of representing some authors with a sufficient number of works to support the study of them as individual artists. In the fiction section we include three stories each by one of the classic pioneers in the short story form (James Joyce), by a great twentieth-century writer (Flannery O'Connor), and by a major contemporary author (Joyce Carol Oates). In this edition, there are also three poets amply represented: Emily Dickinson, John Donne, and Robert Frost. The table of contents gathers the titles of their poems in a boxed format for easy reference.

New to this edition is the presentation of a "Contemporary Collection," five poets represented by six poems each placed throughout the text. These, too, are identified in a boxed format in the table of contents. One of them, Adrienne Rich, does not permit us to supply study questions for her poems, but the Instructor's Manual available to teachers using the book has study questions as well as the usual explanatory discussions of the poems. In addition, to provide an introduction to the further works of individual poets, the book contains at least three poems each by eighteen poets, both classic and modern. These poems can easily be referenced in the index of the book.

In the drama section we have expanded the number of one-act plays so as to provide a wider range of dramatic styles and approaches, and to provide more contemporary playwrights of diverse backgrounds.

Again in the interests of space, we have not provided extended biographical information about the writers, but instructors and students who feel the need for such material are urged to consult Wadsworth's valuable "Literature Resource Center" at <http://trials.galegroup.com/thomson>.

Through the ten editions of a book that originated in the middle of the twentieth century, *Perrine's Literature: Structure, Sound, and Sense* has evolved in many ways, responding to shifts in interest, concern, and taste expressed by its users. But certain abiding principles remain as relevant to this century as they were in the last. Among these are the conviction that the close reading of a text is basic to the understanding and appreciation of literature; that to understand the means by which a work achieves its ends is an essential part of experiencing it fully; and that reading literature is important to the development of the whole person. The first assumptions of this book are that literature needs to be read carefully and thought about considerably and that, when so read, gives its readers continuing rewards in experience and understanding.

T. R. A. and G. J.

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Foreword to Students



You've been reading stories ever since you learned to read; your first exposure to verse came with "Pat-a-cake, pat-a-cake, baker's man"; you've been watching dramatized life since your family planted you in front of the TV. You've developed your own tastes and your own attitudes toward what these varieties of "literature" can give you. In a sense, there's no need to take an introductory course in reading literature, because you've moved beyond the "introductory" phase. Let's say, then, that it's time to become familiar and friendly with the literary arts.

But let's take stock of where you stand. What have you been getting out of the things that you enjoy reading and watching? For most people, the first answer is "vicarious experience," the impression that you are temporarily able to live in some other world than your own private one—a world that may be as familiar as your own neighborhood or as alien to your experience as space travel in some future time or the adventures of explorers of the past. What you want is for the author to take you to where you have never been, so that you can imagine yourself as a person in a world other than your own.

You probably also want to be able to "relate" to the characters in the things you read or watch, discovering in them some features of yourself or some qualities that you would like to have. Or you like to share vicariously the excitements, joys, and sorrows of people who are not very much like you, but whose lives seem rich and interesting. Or you get a lift from watching some characters making major mistakes with their lives, and turning themselves around just in time—or maybe you are thrilled to see such people brought to justice and punished for misdeeds.

Whatever the sources of your pleasure and enjoyment from reading, you may now be ready to find both broader and deeper reasons for continuing that pastime. No matter how much experience you bring to the study of these works, you're in for a few surprises. Some of them will be the surprises that come from broadening your vicarious experience, from "traveling" with us to India and Russia and Nigeria, to Rome and Pittsburgh and Dublin, to sixteenth-century London and seventeenth-century Massachusetts and nineteenth-century Wall Street. Some will be the surprises that come from penetrating to the secret recesses of the human mind and soul in joys and agonies, from observing

people whom you have never met or imagined and with whom you have nothing in common but your humanness.

And, we hope, there will be the surprises and pleasures that come from feeling yourself growing in control or even mastery of your responses and reactions as you learn how literature does what it does. This, of course, is what the formal study of literature can bring you. We all know how we feel when we first read through a work. We probably start by thinking "I like this" or "it doesn't say much to me" or "what in the world is that supposed to mean?" If you could, you'd act on your first reaction and read the work again, or try to see what it's trying to say, or drop it and go on to do something more pleasurable.

But you're in a special situation. You're taking a course (either by your own choice or because you're required to), and one of the rules of the game is that you're supposed to move from your initial reaction to some sort of "serious" response that will satisfy your teacher. If you like something and want to reread it, your teacher will pester you with wanting to know why you liked it, and might even insist that you offer reasons why other people should like it too. If you are only a little bit curious about it, or think that it is a waste of time, your teacher will lead (or nudge, or bash) you into finding things in it that might change your first opinion. In any case, the terms of your special situation, as a student in a course with a grade on the horizon, make it necessary for you to have more than an initial reaction. You'll need to have a developing understanding of the work, and you'll need to show in discussion or writing both what you understand and how the work itself led to that understanding.

That's where this book will help. In addition to a systematic guide for discovering how and what a literary work means, we've provided you with suggestions for writing at the ends of the chapters and standards for your written work in the first section of the book.

Why is writing so important? It's the most straightforward way of sorting out your feelings and ideas, putting them into shape, nailing down your own experience. All writing about literature has a double motive—it sharpens your grasp of the work, and it helps you to lead other people to share your experience. Writing about literature is writing persuasively, and persuading others to see what you see helps you to see it more clearly.

So at the most basic level, we want to help you with reading and writing. But you have every right to ask, "Why literature?" That's a good question, because in our world there are so many ways of gaining experience and insight into our lives and the lives of others that focusing on one resource based on the spoken and written word may seem narrow

and old-fashioned. We're willing to grant that, and we'll go even further: in a sense, it is also elitist, and turning to literature as a source of experience will set you apart from the majority of people. Thus, literature provides not only vicarious experience and opportunities to relate to others' lives, but it also permits you to join a special group of scholars, instructors, critics, and other students who share in the wealth of enjoyment and intellectual challenge that it has to offer.

I. Why Write about Literature?

Written assignments in a literature class have two purposes: (1) to give you additional practice in writing clearly and persuasively, and (2) to deepen your understanding of literary works by leading you to read and think about a few works more searchingly than you might otherwise do. But these two purposes are private. To be successful, your paper must have a public purpose as well: it should be written to enlighten others besides yourself. Even if no one else ever reads your paper, you should never treat it as a private note to your instructor. You should write every paper as if it were intended for publication.

II. For Whom Do You Write?

The audience for whom you write will govern both the content and the expression of your paper. You need to know something about your readers' backgrounds—national, racial, social, religious—and be able to make intelligent guesses about their knowledge, interests, and previous reading. In writing about George Herbert's "Peace" (page 735) for a Hindu audience, you would need to include explanations of Christian belief and biblical stories that would be unnecessary for a western European or American audience. In presenting Graham Greene's "The Destructors" (page 111), your editors have felt it necessary to provide information (in footnotes) that would not be needed by a British audience; for "Los Vendidos" by Luis Valdez (page 1207), footnotes provide translations and explanations that would not be necessary for an audience familiar with the Spanish-language slang of contemporary America. But the most crucial question about an audience is: *Has it read the work you are writing about?* The book reviewer in your Sunday paper generally writes about a newly published book that the audience has not read. A reviewer's purpose is to let readers know something of what the book is about and to give them some notion of whether they will enjoy or profit from reading it. At an opposite extreme, the scholar writing in a specialized scholarly journal can generally assume an audience that has read the work, that has a knowledge of previous interpretations of the work, and that is familiar with other works in its period or genre. The scholar's purpose, not infrequently, is to persuade this audience that some new information or some new way of looking at the work appreciably deepens or alters its meaning or significance.

I. Why Write about Literature?	3
II. For Whom Do You Write?	3
III. Two Basic Approaches	5
1. Explication	5
2. Analysis	6
IV. Choosing a Topic	7
1. Papers That Focus on a Single Literary Work	7
2. Papers of Comparison and Contrast	8
3. Papers on a Number of Works by a Single Author	9
4. Papers on a Number of Works with Some Feature Other Than Authorship in Common	10
V. Proving Your Point	10
VI. Writing the Paper	12
VII. Writing In-Class Essays or Essay Tests	15
VIII. Introducing Quotations (Q1-Q11)	16
IX. Documentation	23
1. Textual Documentation (TD1-TD5)	24
2. Parenthetical Documentation (PD1-PD6)	25
3. Documentation by Works Cited	28
4. Documentation of Electronic Sources	30
X. Stance and Style (S1-S6)	32
XI. Grammar, Punctuation, and Usage: Common Problems	35
1. Grammar (G1-G2)	35
2. Punctuation (P1-P5)	35
3. Usage (U1-U2)	37
XII. Writing Samples	40
1. Fiction Explication: The Indeterminate Ending in "Where Are You Going, Where Have You Been?"	40
2. Fiction Analysis: The Function of the Frame Story in "Once upon a Time"	43
3. Poetry Explication: "A Study of Reading Habits"	46
4. Poetry Analysis: Diction in "Pathos of Manners"	48
5. Drama Explication: Iago's First Soliloquy	51
6. Drama Analysis: Othello's Race	55

Clearly, essays written for such different audiences and with such different purposes differ considerably in content, organization, and style. Book reviewers reviewing a new novel will include a general idea of its plot while being careful not to reveal the outcome. Scholars will assume that readers already know the plot, and will have no compunction about discussing its outcome. Reviewers will try to write interestingly and engagingly about the novel and to persuade readers that they have valid grounds for their opinions of its worth, but their manner will generally be informal. Scholars are more interested in presenting a cogent argument, logically arranged and solidly based on evidence. They will be more formal, and may use critical terms and refer to related works that would be unfamiliar to nonspecialized readers. In documentation the two types of essays will be quite different. Reviewers' only documentation is normally the identification of the novel's title, author, publisher, and price, at the top of the review. For other information, opinions, they hope that a reader will rely on their intelligence, knowledge, and judgment. Scholars, on the other hand, may furnish an elaborate array of citations of other sources of information, allowing the reader to verify the accuracy or basis of any important part of their argument. Scholars expect to be challenged, and they see to it that all parts of their arguments are buttressed.

For whom, then, should you write? Unless your instructor stipulates (or you request) a different audience, the best plan is to assume that you are writing for the other members of your class. Pretend that your class publishes a journal of which it also constitutes the readership. Your instructor is the editor and determines editorial policy. If you write on a work that has been assigned for class reading, you assume that your audience is familiar with it. (This kind of paper is generally of the greatest educational value, for it is most open to challenge and class discussion and places on you a heavier burden of proof.) If you compare an assigned work with one that has not been assigned, you must gauge what portion of your audience is familiar with the unassigned work and proceed accordingly. If the unassigned story were A. Conan Doyle's "The Adventure of the Speckled Band," you would probably not need to explain that "Sherlock Holmes is a detective" and that "Dr. Watson is his friend," for you can assume that *this* audience, through movies, TV, or reading, is familiar with these characters; but you could not assume familiarity with this particular story. You know that, as members of the same class, your readers have certain backgrounds and interests in common and are at comparable levels of education. Anything you know about your audience may be important for how you write your paper and what you put in it.

Assuming members of your class as your audience carries another advantage: you can also assume that they are familiar with the definitions and examples given in this book, and therefore you can avoid wasting space by quoting or paraphrasing the book. There will be no need to tell them that an indeterminate ending is one in which the central conflict is left unresolved, or that Emily Dickinson's poems are untitled, or that Miss Brill is an unmarried Englishwoman living in France.

III. Two Basic Approaches

In a beginning study of literature, most writing will focus on a careful reading of details of the assigned work as the basis for any further exploration. Traditionally, the approach will be structured as an *explication* or an *analysis*.

I. Explication

An *explication* (literally, an "unfolding") is a detailed elucidation of a work, sometimes line by line or word by word, which is interested not only in *what* that work means but in *how* it means what it means. It thus considers all relevant aspects of a work—speaker or point of view, connotative words and double meanings, images, figurative language, allusions, form, structure, sound, rhythm—and discusses, if not all of these, at least the most important. (There is no such thing as exhausting the meanings and the ways to those meanings in a complex piece of literature, and the explication must settle for something less than completeness.) Explication follows from what we sometimes call "close reading"—looking at a piece of writing, as it were, through a magnifying glass.

Clearly, the kinds of literature for which an explication is appropriate are limited. First, the work must be rich enough to repay the kind of close attention demanded. One would not think of explicating "Little Jack Horner" (page 785) unless for purposes of parody, for it has no meanings that need elucidation and no "art" worthy of comment. Second, the work must be short enough to be encompassed in a relatively brief discussion. A thorough explication of *Othello* would be much longer than the play itself and would tire the patience of the most dogged reader. Explications work best with short poems. (Sonnets like Shakespeare's "That time of year" [page 885] and Frost's "Design"

Introduction

*

How'd He Do That?

MR. LINDNER? THAT MILQUETOAST?

Right. Mr. Lindner the milquetoast. So what did you think the devil would look like? If he were red with a tail, horns, and cloven hooves, any fool could say no.

The class and I are discussing Lorraine Hansberry's *A Raisin in the Sun* (1959), one of the great plays of the American theater. The incredulous questions have come, as they often do, in response to my innocent suggestion that Mr. Lindner is the devil. The Youngers, an African American family in Chicago, have made a down payment on a house in an all-white neighborhood. Mr. Lindner, a meekly apologetic little man, has been dispatched from the neighborhood association, check in hand, to buy out the family's claim on the house. At first, Walter Lee

Younger, the protagonist, confidently turns down the offer, believing that the family's money (in the form of a life insurance payment after his father's recent death) is secure. Shortly afterward, however, he discovers that two-thirds of that money has been stolen. All of a sudden the previously insulting offer comes to look like his financial salvation.

Bargains with the devil go back a long way in Western culture. In all the versions of the Faust legend, which is the dominant form of this type of story, the hero is offered something he desperately wants—power or knowledge or a fast-ball that will beat the Yankees—and all he has to give up is his soul. This pattern holds from the Elizabethan Christopher Marlowe's *Dr. Faustus* through the nineteenth-century Johann Wolfgang von Goethe's *Faust* to the twentieth-century's Stephen Vincent Benét's "The Devil and Daniel Webster" and *Damn Yankees*. In Hansberry's version, when Mr. Lindner makes his offer, he doesn't demand Walter Lee's soul; in fact, he doesn't even know that he's demanding it. He is, though. Walter Lee can be rescued from the monetary crisis he has brought upon the family; all he has to do is admit that he's not the equal of the white residents who don't want him moving in, that his pride and self-respect, his *identity*, can be bought. If that's not selling your soul, then what is it?

The chief difference between Hansberry's version of the Faustian bargain and others is that Walter Lee ultimately resists the satanic temptation. Previous versions have been either tragic or comic depending on whether the devil successfully collects the soul at the end of the work. Here, the protagonist psychologically makes the deal but then looks at himself and at the true cost and recovers in time to reject the devil's—Mr. Lindner's—offer. The resulting play, for all its tears and anguish, is structurally comic—the tragic downfall threatened but avoided—and Walter Lee grows to heroic stature in wres-

ting with his own demons as well as the external one, Lindner, and coming through without falling.

A moment occurs in this exchange between professor and student when each of us adopts a look. My look says, "What, you don't get it?" Theirs says, "We don't get it. And we think you're making it up." We're having a communication problem. Basically, we've all read the same story, but we haven't used the same analytical apparatus. If you've ever spent time in a literature classroom as a student or a professor, you know this moment. It may seem at times as if the professor is either inventing interpretations out of thin air or else performing parlor tricks, a sort of analytical sleight of hand.

Actually, neither of these is the case; rather, the professor, as the slightly more experienced reader, has acquired over the years the use of a certain "language of reading," something to which the students are only beginning to be introduced. What I'm talking about is a grammar of literature, a set of conventions and patterns, codes and rules, that we learn to employ in dealing with a piece of writing. Every language has a grammar, a set of rules that govern usage and meaning, and literary language is no different. It's all more or less arbitrary, of course, just like language itself. Take the word "arbitrary" as an example: it doesn't mean anything inherently; rather, at some point in our past we agreed that it would mean what it does, and it does so only in English (those sounds would be so much gibberish in Japanese or Finnish). So too with art: we decided to agree that perspective—the set of tricks artists use to provide the illusion of depth—was a good thing and vital to painting. This occurred during the Renaissance in Europe, but when Western and Oriental art encountered each other

in the 1700s, Japanese artists and their audiences were serenely untroubled by the lack of perspective in their painting. No one felt it particularly essential to the experience of pictorial art.

Literature has its grammar, too. You knew that, of course. Even if you didn't know that, you knew from the structure of the preceding paragraph that it was coming. How? The grammar of the essay. You can read, and part of reading is knowing the conventions, recognizing them, and anticipating the results. When someone introduces a topic (the grammar of literature), then digresses to show other topics (language, art, music, dog training—it doesn't matter what examples; as soon as you see a couple of them, you recognize the pattern), you know he's coming back with an application of those examples to the main topic (voilà!). And he did. So now we're all happy, because the convention has been used, observed, noted, anticipated, and fulfilled. What more can you want from a paragraph?

Well, as I was saying before I so rudely digressed, so too in literature. Stories and novels have a very large set of conventions: types of characters, plot rhythms, chapter structures, point-of-view limitations. Poems have a great many of their own, involving form, structure, rhythm, rhyme. Plays, too. And then there are conventions that cross genre lines. Spring is largely universal. So is snow. So is darkness. And sleep. When spring is mentioned in a story, a poem, or a play, a veritable constellation of associations rises in our imaginative sky: youth, promise, new life, young lambs, children skipping . . . on and on. And if we associate even further, that constellation may lead us to more abstract concepts such as rebirth, fertility, renewal.

Okay, let's say you're right and there is a set of conventions, a key to reading literature. How do I get so I can recognize these?

Same way you get to Carnegie Hall. Practice.

When lay readers encounter a fictive text, they focus, as they should, on the story and the characters: who are these people, what are they doing, and what wonderful or terrible

things are happening to them? Such readers respond first of all, and sometimes only, to their reading on an emotional level; the work affects them, producing joy or revulsion, laughter or tears, anxiety or elation. In other words, they are emotionally and instinctively involved in the work. This is the response level that virtually every writer who has ever set pen to paper or fingertip to keyboard has hoped for when sending the novel, along with a prayer, to the publisher. When an English professor reads, on the other hand, he will accept the affective response level of the story (we don't mind a good cry when Little Nell dies), but a lot of his attention will be engaged by other elements of the novel. Where did that effect come from? Whom does this character resemble? Where have I seen this situation before? Didn't Dante (or Chaucer, or Merle Haggard) say that? If you learn to ask these questions, to see literary texts through these glasses, you will read and understand literature in a new light, and it'll become more rewarding and fun.

Memory. Symbol. Pattern. These are the three items that, more than any other, separate the professorial reader from the rest of the crowd. English professors, as a class, are cursed with memory. Whenever I read a new work, I spin the mental Rolodex looking for correspondences and corollaries—where have I seen his face, don't I know that theme? I can't not do it, although there are plenty of times when that ability is not something I want to exercise. Thirty minutes into Clint Eastwood's *Pale Rider* (1985), for instance, I thought, Okay, this is *Shane* (1953), and from there I didn't watch another frame of the movie without seeing Alan Ladd's face. This does not necessarily improve the experience of popular entertainment.

Professors also read, and think, symbolically. Everything is a symbol of something, it seems, until proven otherwise. We

ask, Is this a metaphor? Is that an analogy? What does the thing over there signify? The kind of mind that works its way through undergraduate and then graduate classes in literature and criticism has a predisposition to see things as existing in themselves while simultaneously also representing something else. Grendel, the monster in the medieval epic *Beowulf* (eighth century A.D.), is an actual monster, but he can also symbolize (a) the hostility of the universe to human existence (a hostility that medieval Anglo-Saxons would have felt acutely) and (b) a darkness in human nature that only some higher aspect of ourselves (as symbolized by the title hero) can conquer. This predisposition to understand the world in symbolic terms is reinforced, of course, by years of training that encourages and rewards the symbolic imagination.

A related phenomenon in professorial reading is pattern recognition. Most professional students of literature learn to take in the foreground detail while seeing the patterns that the detail reveals. Like the symbolic imagination, this is a function of being able to distance oneself from the story, to look beyond the purely affective level of plot, drama, characters. Experience has proved to them that life and books fall into similar patterns. Nor is this skill exclusive to English professors. Good mechanics, the kind who used to fix cars before computerized diagnostics, use pattern recognition to diagnose engine troubles: if this and this are happening, then check that. Literature is full of patterns, and your reading experience will be much more rewarding when you can step back from the work, even while you're reading it, and look for those patterns. When small children, very small children, begin to tell you a story, they put in every detail and every word they recall, with no sense that some features are more important than others. As they grow, they begin to display a greater sense of the plots of their stories—what elements actually add to the significance and which do not. So too with readers. Beginning students are

often swamped with the mass of detail; the chief experience of reading *Dr. Zhivago* (1957) may be that they can't keep all the names straight. Wily veterans, on the other hand, will absorb those details, or possibly overlook them, to find the patterns, the routines, the archetypes at work in the background.

Let's look at an example of how the symbolic mind, the pattern observer, the powerful memory combine to offer a reading of a nonliterary situation. Let's say that a male subject you are studying exhibits behavior and makes statements that show him to be hostile toward his father but much warmer and more loving toward, even dependent on, his mother. Okay, that's just one guy, so no big deal. But you see it again in another person. And again. And again. You might start to think this is a pattern of behavior, in which case you would say to yourself, "Now where have I seen this before?" Your memory may dredge up something from experience, not your clinical work but a play you read long ago in your youth about a man who murders his father and marries his mother. Even though the current examples have nothing to do with drama, your symbolic imagination will allow you to connect the earlier instance of this pattern with the real-life examples in front of you at the moment. And your talent for nifty naming will come up with something to call this pattern: the Oedipal complex. As I said, not only English professors use these abilities. Sigmund Freud "reads" his patients the way a literary scholar reads texts, bringing the same sort of imaginative interpretation to understanding his cases that we try to bring to interpreting novels and poems and plays. His identification of the Oedipal complex is one of the great moments in the history of human thought, with as much literary as psychoanalytical significance.

What I hope to do, in the coming pages, is what I do in class: give readers a view of what goes on when professional students of literature do their thing, a broad introduction to the codes and patterns that inform our readings. I want my students not

only to agree with me that, indeed, Mr. Lindner is an instance of the demonic tempter offering Walter Lee Younger a Faustian bargain; I want them to be able to reach that conclusion without me. I know they can, with practice, patience, and a bit of instruction. And so can you.

1

Every Trip Is a Quest (Except When It's Not)

OKAY, SO HERE'S THE DEAL: let's say, purely hypothetically, you're reading a book about an average sixteen-year-old kid in the summer of 1968. The kid—let's call him Kip—who hopes his acne clears up before he gets drafted, is on his way to the A&P. His bike is a one-speed with a coaster brake and therefore deeply humiliating, and riding it to run an errand for his mother makes it even worse. Along the way he has a couple of disturbing experiences, including a minorly unpleasant encounter with a German shepherd, topped off in the supermarket parking lot where he sees the girl of his dreams, Karen, laughing and horsing around in Tony Vauxhall's brand-new Barracuda. Now Kip hates Tony already because he has a name like Vauxhall and not like Smith, which Kip thinks is

not grow up watching *Animaniacs*. The aunts have provided a meal beyond their limited means, in which they feed exotic and expensive produce to a substantial number of guests. Celery does not grow in Ireland in January, and the fruit is from *America* and therefore quite expensive. They have gone to considerable expense on Epiphany, the second most important day of the Christmas season, the day the Christ child was revealed to the wise men. In addition to its religious significance, the evening is also the old ladies' one big extravagance of the year, the party by which they cling to a fading gentility and memories of greater comfort as members of the middle class. We cannot understand their anxiety over the success of this gathering unless we see how important it is in their lives.

Or take this situation. James Baldwin's wonderful short story "Sonny's Blues" deals with a rather uptight math teacher in Harlem in the 1950s whose brother serves time in prison for heroin possession. At the end of the story there's a scene we looked at in an earlier chapter, where the brother, Sonny, has returned to playing in a club and the math teacher, our narrator, goes to hear him for the first time ever. There's been a lot of tension throughout the story since the two don't comprehend each other and the math teacher really can't fathom the troubles that drive Sonny and his music and his drug problem. Nor does he understand jazz; the only jazz name he can come up with is Louis Armstrong, proving to Sonny that he's hopelessly square. As the brother sits listening to Sonny with the jazz combo, however, he begins to hear in this beautiful, troubled music the depths of feeling and suffering and joy that lie behind it. So he sends an offering, a scotch and milk, that indicates understanding and brotherhood; Sonny sips, sets the drink back on the piano, and acknowledges the gift, which shimmers like "the very cup of trembling," in the closing words of the story. It's deep and emotional and biblical, with a resonance that very few stories ever achieve—about as close

Don't Read with Your Eyes

REMEMBER THE TWELFTH NIGHT party in Joyce's story "The Dead" that we looked at earlier? To a child of late-twentieth-century America (or early-twenty-first, for that matter), the meal is no big deal. Except for the goose. Not that many households in this country roast a goose for the holiday, or any holiday. But the rest looks pretty ordinary to us. A vase with stalks of celery, American apples and oranges on the sideboard, floury potatoes. Nothing very remarkable. Unless you live, as do the old ladies who provide the meal, in preelectrification Dublin, where it happens to be the sixth of January. So if you're going to understand the ladies, and the meal, and the story, you have to read through eyes that are not your own, eyes that, while not those of Aunts Kate and Julia, can take in the meaning of the meal they have provided. And those eyes did

to perfection as we're likely to encounter. Now here's where the business of interpretation gets interesting. At my school, there are sociology/social work classes on substance abuse. And two or three times I've had a recent student in said substance abuse classes show up at discussions of "Sonny's Blues," very earnestly saying something like, "You should never give alcohol to a recovering addict." Perfectly true, I'm sure. In this context, though, not helpful. This story was published in 1957, using the best information Baldwin had at that time, and it is meant as a study of relations between brothers, not as a treatise on addiction. It's about redemption, not recovery. If you read it as the latter, that is, if you don't adjust your eyes and mind to transport you from contemporary reality to Baldwin's 1957, whatever the ending has to offer will be pretty well lost on you.

We all have our own blind spots, and that's normal. We expect a certain amount of verisimilitude, of faithfulness to the world we know, in what we watch and what we read. On the other hand, a too rigid insistence on the fictive world corresponding on all points to the world we know can be terribly limiting not only to our enjoyment but to our understanding of literary works. So how much is too much? What can we reasonably demand of our reading?

That's up to you. But I'll tell you what I think, and what I try to do. It seems to me that if we want to get the most out of our reading, as far as is reasonable, we have to try to take the works as they were intended to be taken. The formula I generally offer is this: **don't read with your eyes**. What I really mean is, don't read only from your own fixed position in the Year of Our Lord two thousand and some. Instead try to find a reading perspective that allows for sympathy with the historical moment of the story, that understands the text as having been written against its own social, historical, cultural, and personal background. There are dangers in this, and I'll return to them. I also need to acknowledge here that there is a different model

of professional reading, *deconstruction*, that pushes skepticism and doubt to its extreme, questioning nearly everything in the story or poem at hand, to deconstruct the work and show how the author is not really in charge of his materials. The goal of these deconstructive readings is to demonstrate how the work is controlled and reduced by the values and prejudices of its own time. As you will have discerned, this is an approach with which I have limited sympathy. At the end of the day, I prefer to like the works I analyze. But that's another story.

Let's return for a moment to Baldwin's math teacher and Sonny's addiction. The comment about giving alcohol to an addict betrays a certain mind-set about social problems as well as a unique history of artistic and popular culture experiences on the part of the reader that are at odds with the story's own goals. "Sonny's Blues" is about redemption, but not the one students have been conditioned to expect. So much of our popular culture—daytime talk shows, made-for-television movies, magazine articles—leads us to think in terms of identifying a problem, such as addiction, and seeking a simple, direct solution. In its place, such thinking makes perfect sense. On the other hand, Baldwin is only slightly interested in Sonny's addiction in and of itself; what he really cares about is the brother's emotional turmoil. Everything in the story points to this interest. The point of view (the brother's), the depth of detail about the brother's life relative to Sonny's, the direct access to the brother's thoughts, all remind us this is about the narrator and not the jazzman. Most tellingly, it is the brother who is removed from his world, taken out of his comfort zone, when he follows Sonny to meet with other musicians and then to hear Sonny play. If you want to put pressure on a character to cause him to change or crumble, take him away from home, make him inhabit an alien world. For the middle-class math teacher, the world of jazz might as well be Neptune.

Here's why this business of the reader's perspective matters.

This story falls into that very large category that I call "last-chance-for-change" stories. Not a terribly scientific name, I'll grant, but that's what they are. Here's how they work: the character—sufficiently old to have experienced a number of opportunities to grow, to reform, to get it right, but of course he never has—is presented with one more chance, one last opportunity to educate himself in this most important area (and it varies with the story) where up to now he has remained stunted. The reason he's older is just the opposite of why the quester is typically younger: his possibilities for growth are limited and time is running out. In other words, there is a time imperative, a sort of urgency as the sands run out. And then the situation in which he finds himself needs to be compelling. Our guy? He's never understood or sympathized with his brother, even to the point of not visiting him in prison. When the narrator's daughter dies and Sonny writes a caring letter of sympathy, he makes the narrator (I'm sorry he doesn't have a name) feel even greater guilt. Now that Sonny is out of prison and not using heroin, the narrator has a chance to get to know his younger, troubled brother as he never has before. If he can't do that this time, he never will. And this leads us to the point of the last-chance-for-change story, which is always the same: **can this person be saved?** This is the question Baldwin is asking in the story, but he's not asking it about Sonny. In fact (such is the heartlessness of authors), for the question to really matter to us in terms of the narrator, Sonny's own future must be very cloudy. Whether he can do the one thing in the world he's good at and not be drawn back into the addiction that is rife within the jazz community, we cannot know. Our doubts on his behalf add to the urgency of the narrator's growth; anyone can love and understand a reformed junkie, but one who may not be reformed, who admits the perils are still there for him, offers real difficulties. Now if we read the story through the filter of daytime talk shows and social work classes, we not only miss the focus of the story, we misun-

derstand it at its most basic level. Sonny's trouble is interesting, of course, but it's merely the hook to draw us in; the real issues the story raises all concern the narrator/brother. If we see it as Sonny's story, the resolution will be profoundly dissatisfying. If we understand it as the brother's, it works beautifully.

And this is a fairly recent story. How much harder to understand the mind-set behind, say, *Moby-Dick*. *The Last of the Mohicans*. *The Iliad*. All that violence. A diet that is almost purely carnivorous. Blood sacrifices. Looting. Multiple gods. Concupines. Those readers who have been raised in a monotheistic culture (which is all of us, whatever our religious persuasion or lack thereof, who live within the Western tradition) might have a little trouble with the piety of the Greeks, whose chief implementation of religious practice is the carving knife. Indeed, the very setup of the epic, in which Achilles throws a fit and withdraws from the war because his sex slave has been taken from him, does not engage our sympathies as it would have those of the ancient Greek audience. For that matter, his "redemption," in which he proves he's back on track by slaughtering every Trojan in sight, strikes us as distinctly barbaric. So what can this "great work" and its spirituality, sexual politics, code of machismo, and overwrought violence teach us? Plenty, if we're willing to read with the eyes of a Greek. A really, really old Greek. Achilles destroys the thing he holds most dear, his lifelong friend Patroclus, and dooms himself to an early death by allowing excessive pride to overrule his judgment. Even great men must learn to bend. Anger is unbecoming. One day our destiny will come for us, and even the gods can't stop it. There are lots of useful lessons in *The Iliad*, but while it may at times read like an episode of *The Jerry Springer Show*, we'll miss most of them if we read it through the lens of our own popular culture.

Now, about that danger I mentioned earlier. Too much acceptance of the author's viewpoint can lead to difficulties. Do we have to accept the values of a three-thousand-year-old blood

culture as depicted in the Homeric epics? Absolutely not. I think we should frown on the wanton destruction of societies, on the enslavement of conquered peoples, on keeping concubines, on wholesale slaughter. At the same time, though, we need to understand that the Mycenaean Greeks did not. So if we would understand *The Iliad* (and it is worth understanding), we have to accept those values for those characters. Must we accept the novel that is full of racial hatred, that vilifies persons of African or Asian or Jewish ancestry? Of course not. Is *The Merchant of Venice* anti-Semitic? Probably. More or less so than its historical moment? Much less, I should think. Shylock, while hardly a glowing picture of the Jew, is at least given reasons for being as he is, is invested with a kind of humanity that many nonfiction tracts of the Elizabethan period do not credit Jews with having. Shakespeare does not blame him for the Crucifixion, nor does he recommend burning Jews at the stake (as was happening in the century of the play's composition in other parts of Europe). So accept the play or reject it? Do as you see fit. What I would suggest is that we see Shylock's villainy in the context of the difficult and complex situation Shakespeare creates for him, see if he makes sense as an individual and not merely as a type or representative of a hated group, see if the play works independently of whatever bigotry might lie behind it or if it requires that bigotry to function as art. For me, if it must rely on hatred in order to function, it has to go. I don't see *Merchant* working only or even primarily as a product of bigotry, and I will go on reading it, although there are many works by Shakespeare that I like better and return to more regularly. Each reader or viewer must decide this one for himself. The one thing I find unacceptable is to reject it, or any work, sight unseen.

Let's take, briefly, a more recent and more troubling example. The *Cantos* of Ezra Pound have some marvelous passages, but they also contain some very ugly views of Jewish culture and Jewish people. More to the point, they are the product of

a man who was capable of being much more anti-Semitic than he is in the poems, as he proved in his wartime broadcasts on Italian radio. I sort of weaseled my way around the issue with Shakespeare, claiming that he was somewhat less bigoted than his time; I can make no such claim for Pound. Moreover, that he made such statements at precisely the time that millions of Jews were being put to death by the Nazis only compounds our sense of outrage toward him. Nor can we write it off as insanity, which is what the defense counsel did at his trial for treason (he was charged with broadcasting for the enemy). So what about the poetry? Well, you decide. I know Jewish readers who still read Pound and claim to gain something from the experience, others who refuse to have anything to do with him, and still others who read him but rant against him all the while. Nor does one have to be Jewish. I do still read Pound, some. I find much that is astonishing, beautiful, haunting, powerful. Very much worthwhile. I also find, with some regularity, myself asking, How could someone so talented be so blind, so arrogant, so bigoted? The answer is, I don't know. The more time I spend with him, the more I'm astonished by his capacity for folly. It's unfortunate that genius was harnessed to someone who may not have worn it well. I find the *Cantos*, for all its brilliance, a very flawed masterpiece; flawed for reasons other than the anti-Semitism, but certainly more flawed because of it. It remains one of the half dozen or so most important works in my field of specialization, however, so I can't turn my back on it even if I want to. I've been telling you earlier in this chapter that you generally want to adopt the worldview the work requests of its audience. Sometimes, though, as in the case of Pound and his *Cantos*, the work asks too much.

Now here is where I envy you. If you are a professor, you have to deal with some pretty unsavory characters and some questionable works. If you only want to read like one, you can walk away whenever you want to.

PART TWO: Multiple Choice Diagnostic

SUGGESTED TIME: 15 minutes

- 1. Read and annotate the passage.**
- 2. Complete the MC questions.**

Questions 45-55. Read the following passage carefully before you choose your answers.

Line
5
10
15
20
25
30
35
40

There are not many people—and as it is desirable that a story-teller and a story-reader should establish a mutual understanding as soon as possible, I beg it to be noticed that I confine this observation neither to young people nor to little people, but extend it to all conditions of people: little and big, young and old: yet growing up, or already growing down again—there are not, I say, many people who would care to sleep in a church. I don't mean at sermon-time in warm weather (when the thing has actually been done, once or twice), but in the night, and alone. A great multitude of persons will be violently astonished, I know, by this position, in the broad bold Day. But it applies to Night. It must be argued by night. And I will undertake to maintain it successfully on any gusty winter's night appointed for the purpose, with any one opponent chosen from the rest, who will meet me singly in an old churchyard, before an old church door; and will previously empower me to lock him in, if needful to his satisfaction, until morning.

For the night wind has a dismal trick of wandering round and round a building of that sort, and moaning as it goes; and of trying with its unseen hand, the windows and the doors; and seeking out some crevices by which to enter. And when it has got in; as one not finding what it seeks, whatever that may be, it wails and howls to issue forth again; and not content with stalking through the isles,* and gliding round and round the pillars, and tempting the deep organ, soars up to the roof, and strives to rend the rafters; then flings itself despairingly upon the stones below, and passes, muttering, into the vaults. Anon, it comes up stealthily, and creeps along the walls, seeming to read, in whispers, the Inscriptions sacred to the Dead. At some of these, it breaks out shrilly, as with laughter; and at others, moans and cries as if it were lamenting. It has a ghostly sound too, lingering within the altar; where it seems to chant in its wild way, of Wrong and Murder done, and false Gods worshipped, in defiance of the Tables of the Law, which look so fair and smooth, but are so flawed and broken. Ugh! Heaven preserve us, sitting snugly round the fire! It has an awful voice, that wind at Midnight, singing in a church!

*aisles

45. The narrator of the passage is best described as
- (A) an engaging raconteur
 - (B) an inexperienced observer
 - (C) a sanctimonious moralizer
 - (D) a passionate advocate
 - (E) a cruel satirist
46. The long interruption in the first sentence serves to
- (A) rebuff criticism and attack skeptical critics
 - (B) generate amusement and draw in the reader
 - (C) broach a theory and qualify an assertion
 - (D) clarify a misstatement and propose a revision
 - (E) establish a formal tone and compliment the reader
47. Lines 9-11 ("I don't . . . alone") contain an instance of
- (A) historical allusion
 - (B) sly understatement
 - (C) refined diction
 - (D) formal invocation
 - (E) dramatic aside
48. The function of lines 11-14 ("A great . . . by night") is to
- (A) emphasize the paucity of evidence for a position
 - (B) highlight the complexity of a particular line of reasoning
 - (C) defend the veracity of a claim on empirical grounds
 - (D) claim widespread support for a seemingly counterintuitive view
 - (E) limit the scope of a claim in anticipation of objections
49. In lines 14-20, the narrator uses which approach in maintaining that "there are not . . . many people who would care to sleep in a church" (lines 8-9) ?
- (A) Drawing an analogy
 - (B) Citing a precedent
 - (C) Issuing a dare
 - (D) Discussing personal experience
 - (E) Offering factual evidence

GO ON TO THE NEXT PAGE.

PART THREE: Free Response Question (FRQ) Rubrics

SUGGESTED TIME: 15 minutes

1. Question 1 (poetry analysis) rubric
 2. Question 2 (prose passage analysis) rubric
 3. Question 3 (free-response) rubric
-

AP[®] ENGLISH LITERATURE AND COMPOSITION
2011 SCORING GUIDELINES (Form B)

Question 1

(Robert Pack's "An Echo Sonnet")

The score reflects the quality of the essay as a whole — its content, style, and mechanics. Students are rewarded for what they do well. The score for an exceptionally well-written essay may be raised by 1 point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

- 9–8** These essays offer a persuasive analysis of the relationship between form and meaning in Pack's poem. They offer a well-organized interpretation of the sonnet, addressing such literary techniques as tone, point of view, imagery, diction, syntax, rhyme, and structure. With apt and specific textual references, they provide convincing readings of how these techniques contribute to the meaning of the poem. They sustain consistent control over the elements of effective composition, including the language appropriate to the analysis of poetry. Though they may not be error-free, these essays are perceptive in their analysis. Essays scored a 9 reveal more sophisticated analysis and more effective control of language than do essays scored an 8.
- 7–6** These essays offer a reasonable analysis of the relationship between form and meaning in Pack's poem. They offer insight and understanding, but the analysis is less thorough, less perceptive, or less specific in supporting detail than that of essays in the 9–8 range. These essays demonstrate the student's ability to express ideas clearly with references to the text, although they do not exhibit the same level of effective writing as the 9–8 responses. Essays scored a 7 present better developed analysis and more consistent command of the elements of effective composition than do essays scored a 6.
- 5** These essays respond to the assigned task with a plausible reading of the poem, but they tend to be superficial in their understanding of how literary techniques contribute to its meaning. Their analysis of the poem may be vague, formulaic, or inadequately supported by references to the text. They often rely on paraphrase that contains some analysis, implicit or explicit. There may be minor misinterpretations of the poem. These essays demonstrate some control of language, but the writing may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7–6 essays.
- 4–3** These lower-half essays fail to offer an adequate analysis of Pack's poem. The analysis may be partial, unconvincing, or irrelevant. Evidence from the poem may be slight or misconstrued or may rely on paraphrase only. The writing often demonstrates a lack of control over the conventions of composition: inadequate development of ideas, an accumulation of errors, or an argument that is unclear, inconsistent, or repetitive. Essays scored a 3 may contain significant misreading and/or demonstrate inept writing.
- 2–1** These essays compound the weaknesses of those in the 4–3 range. Although some attempt has been made to respond to the prompt, the student's assertions are presented with little clarity, organization, or support from the poem. These essays may contain serious errors in grammar and mechanics. They may offer a complete misreading or be unacceptably brief. Essays scored a 1 contain little coherent discussion of the poem.
- 0** These essays do no more than make a reference to the task.
- These essays are either left blank or are completely off topic.

AP[®] ENGLISH LITERATURE AND COMPOSITION

2007 SCORING GUIDELINES

Question 2

(Dalton Trumbo's *Johnny Got His Gun*)

The score reflects the quality of the essay as a whole—its content, its style, its mechanics. Students are rewarded for what they do well. The score for an exceptionally well-written essay may be raised by 1 point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

- 9–8** These essays offer a persuasive analysis of how the author uses literary techniques to characterize the relationship between the young man and his father. The students make a strong case for their interpretation of the passage. They explore possibilities of character and situation; consider techniques such as point of view, selection of detail, syntax, characterization, diction, and tone; and engage the text through apt and specific references. Although these essays may not be error-free, their perceptive analysis is apparent in writing that is clear, precise, and effectively organized. Generally, essays scored a 9 reveal more sophisticated analysis and more effective control of language than do essays scored an 8.
- 7–6** These essays offer a reasonable analysis of how the author uses literary techniques to characterize the relationship between the young man and his father. The students provide a sustained, competent reading of the passage, with attention to techniques such as point of view, selection of detail, syntax, characterization, diction, and tone. Although these essays may not be error-free and may be less perceptive or less convincing than 9–8 essays, the students present their ideas with clarity and control and refer to the text for support. Generally, essays scored a 7 present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a 6.
- 5** These essays respond to the assigned task with a plausible reading of the passage but tend to be superficial or undeveloped in their treatment of how the author uses literary techniques to characterize the relationship between the young man and his father. While exhibiting some analysis of the passage, implicit or explicit, the discussion of how literary techniques contribute to the author's characterization of the relationship may be slight, and support from the passage may be thin or tend toward paraphrase. While these students demonstrate adequate control of language, their essays may be marred by surface errors. Generally, essays scored a 5 lack the more effective organization and the more sustained development characteristic of 7–6 papers.
- 4–3** These essays offer a less than thorough understanding of the task or a less than adequate treatment of how the author uses literary techniques to characterize the relationship between the young man and his father. Often relying on plot summary or paraphrase, the students may fail to articulate a convincing basis for understanding situation and character, or they may misread the passage. These papers may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Generally, essays scored a 4 exhibit better control over the elements of composition than those scored a 3.
- 2–1** These essays compound the weaknesses of the papers in the 4–3 range. They may persistently misread the passage or be unacceptably brief. They may contain pervasive errors that interfere with understanding. Although some attempt has been made to respond to the prompt, the ideas are presented with little clarity, organization, or support from the passage. Essays that are especially inept or incoherent are scored a 1.
- 0** These essays make no more than a reference to the task.
- These essays are either left blank or are completely off topic.

AP[®] ENGLISH LITERATURE AND COMPOSITION

2013 SCORING GUIDELINES

Question 3 (Pivotal Moment)

The score reflects the quality of the essay as a whole — its content, style, and mechanics. **Students are rewarded for what they do well.** The score for an exceptionally well-written essay may be raised by 1 point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

- 9–8** These essays offer a well-focused and persuasive analysis of a single pivotal moment in the psychological or moral development of the protagonist in a bildungsroman and how that single moment shapes the meaning of the work as a whole. Using apt and specific textual support, these essays analyze how the pivotal moment shapes the entire work. Although these essays may not be error-free, they make a strong case for their interpretation and discuss the literary work with significant insight and understanding. Essays scored a 9 reveal more sophisticated analysis and more effective control of language than do essays scored 8.
- 7–6** These essays offer a reasonable analysis of a single pivotal moment in the psychological or moral development of the protagonist in a bildungsroman and how that single moment shapes the meaning of the work as a whole. These essays analyze how the pivotal moment shapes the entire work. While these essays show insight and understanding, their analysis is less thorough, less perceptive, and/or less specific in supporting detail than that of the 9–8 essays. Essays scored a 7 present better developed analysis and more consistent command of the elements of effective composition than do essays scored a 6.
- 5** These essays respond to the assigned task with a plausible reading, but they tend to be superficial or thinly developed in analysis. They often rely upon plot summary that contains some analysis, implicit or explicit. Although these essays display an attempt to analyze a single pivotal moment in the psychological or moral development of the protagonist in a bildungsroman and how the pivotal moment shapes the work as a whole, they may demonstrate a rather simplistic understanding and support from the text may be too general. While these essays demonstrate adequate control of language, they may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7–6 essays.
- 4–3** These lower-half essays fail to offer an adequate analysis of a single pivotal moment in the psychological or moral development of the protagonist of a bildungsroman and how that pivotal moment shapes the work as a whole. The analysis may be partial, unsupported, or irrelevant, and the essays may reflect an incomplete or oversimplified understanding of the pivotal moment. They may not develop an analysis of the significance of the pivotal moment for the work as a whole, or they may rely on plot summary alone. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors; they may lack control over the elements of college-level composition. Essays scored a 3 may contain significant misreading, demonstrate inept writing, or do both.

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2013 SCORING GUIDELINES

Question 3 (continued)

- 2–1** Although these essays make some attempt to respond to the prompt, they compound the weaknesses of the papers in the 4–3 score range. Often, they are unacceptably brief or incoherent in presenting their ideas. They may be poorly written on several counts and contain distracting errors in grammar and mechanics. Remarks may be presented with little clarity, organization, or supporting evidence. Essays scored a 1 contain little coherent discussion of the text.
- 0** These essays give a response that is completely off topic or inadequate; there may be some mark or a drawing or a brief reference to the task.
- These essays are entirely blank.

PART FOUR: The FRQs

SUGGESTED TIME: 2 hours

- 1. Question 1 (poetry analysis)**
- 2. Question 2 (prose passage analysis)**
- 3. Question 3 (free-response)**
- 4. Paper to write your essays on (separate document)
(hand-written in ink)**

NOTES:

- The suggested time for completing the FRQs is 2 hours (so about 40 minutes per essay).
- Please note the start and stop times for your “test” on this page.
- You should consider these essays to be drafts. You will have an opportunity to revise them as we go through the curriculum. This does not mean you do not put forth full effort, but it does mean that you should make mistakes and that you will improve.
- Please do not consult released essays for these FRQs. This process is meant to be evaluative of your current ability. It is meant to be a benchmark on which you will gradually improve. That process will be skewed if you seek outside help.

START: _____

STOP: _____

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

Read carefully the following poem by Robert Pack, paying close attention to the relationship between form and meaning. Then, in a well-written essay, analyze how the literary techniques used in this poem contribute to its meaning.

AN ECHO SONNET

To an Empty Page

	Voice:	Echo:
	How from emptiness can I make a start?	Start
	And starting, must I master joy or grief?	Grief
	But is there consolation in the heart?	Art
Line	Oh cold reprieve, where's natural relief?	Leaf
5	Leaf blooms, burns red before delighted eyes.	Dies
	Here beauty makes of dying, ecstasy.	See
	Yet what's the end of our life's long disease?	Ease
	If death is not, who is my enemy?	Me
	Then are you glad that I must end in sleep?	Leap
10	I'd leap into the dark if dark were true.	True
	And in that night would you rejoice or weep?	Weep
	What contradiction makes you take this view?	You
	I feel your calling leads me where I go.	Go
	But whether happiness is there, you know.	No

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Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

Read carefully the following passage from Dalton Trumbo's novel *Johnny Got His Gun* (1939). Then write a well-organized essay in which you analyze how Trumbo uses such techniques as point of view, selection of detail, and syntax to characterize the relationship between the young man and his father.

The campfire was built in front of a tent and the tent was under an enormous pine. When you slept inside the tent it seemed always that it was raining outside because the needles from the pine kept falling.
5 Sitting across from him and staring into the fire was his father. Each summer they came to this place which was nine thousand feet high and covered with pine trees and dotted with lakes. They fished in the lakes and when they slept at night the roar of water
10 from the streams which connected the lakes sounded in their ears all night long.

They had been coming to this place ever since he was seven. Now he was fifteen and Bill Harper was going to come tomorrow. He sat in front of the fire
15 and looked across at his father and wondered just how he was going to tell him. It was a very serious thing. Tomorrow for the first time in all their trips together he wanted to go fishing with someone other than his father. On previous trips the idea had never occurred
20 to him. His father had always preferred his company to that of men and he had always preferred his father's company to that of the other guys. But now Bill Harper was coming up tomorrow and he wanted to go fishing with him. He knew it was something that
25 had to happen sometime. Yet he also knew that it was the end of something. It was an ending and a beginning and he wondered just how he should tell his father about it.

30 So he told him very casually. He said Bill Harper's coming up tomorrow and I thought maybe I'd go out with him. He said Bill Harper doesn't know very much about fishing and I do so I think if you don't

mind I'll get up early in the morning and meet Harper and he and I will go fishing.

35 For a little while his father didn't say a thing. Then he said why sure go along Joe. And then a little later his father said has Bill Harper got a rod? He told his father no Bill hasn't a rod. Well said his father why don't you take my rod and let Bill use yours? I don't
40 want to go fishing tomorrow anyhow. I'm tired and I think I'll rest all day. So you use my rod and let Bill use yours.

It was as simple as that and yet he knew it was a great thing. His father's rod was a very valuable one.
45 It was perhaps the only extravagance his father had had in his whole life. It had amber leaders and beautiful silk windings. Each spring his father sent the rod away to a man in Colorado Springs who was an expert on rods. The man in Colorado Springs
50 carefully scraped the varnish off the rod and rewound it and revarnished it and it came back glistening new each year. There was nothing his father treasured more. He felt a little lump in his throat as he thought that even as he was deserting his father for Bill
55 Harper his father had volunteered the rod.

They went to sleep that night in the bed which lay against a floor of pine needles. They had scooped the needles out to make a little hollow place for their hips. He lay awake quite a while thinking about tomorrow
60 and his father who slept beside him. Then he fell asleep. At six o'clock Bill Harper whispered to him through the tent flap. He got up and gave Bill his rod and took his father's for himself and they went off without awakening his father.

Question 3

(Suggested time —40 minutes. This question counts as one-third of the total essay section score.)

A bildungsroman, or coming-of-age novel, recounts the psychological or moral development of its protagonist from youth to maturity, when this character recognizes his or her place in the world. Select a single pivotal moment in the psychological or moral development of the protagonist of a bildungsroman. Then write a well-organized essay that analyzes how that single moment shapes 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.

The Adventures of Augie March
Adventures of Huckleberry Finn
All the Pretty Horses
Atonement
Black Boy
Breath, Eyes, Memory
Brown Girl, Brownstones
■ *The Catcher in the Rye* ■
Cat's Eye
The Chosen
The Cider House Rules
The Color Purple
David Copperfield
The God of Small Things
The Grapes of Wrath
Great Expectations
The House on Mango Street
Invisible Man
Jane Eyre

Jasmine
The Joy Luck Club
The Joys of Motherhood
The Namesake
A Portrait of the Artist as a Young Man
Purple Hibiscus
The Secret Life of Bees
A Separate Peace
Siddhartha
Song of Solomon
The Sorrows of Young Werther
The Sound and the Fury
The Story of Edgar Sawtelle
■ *Their Eyes Were Watching God* ■
A Thousand Splendid Suns
To Kill a Mockingbird
A Tree Grows in Brooklyn
The Woman Warrior

STOP

END OF EXAM