

**ADVANCED PLACEMENT  
ENGLISH LITERATURE AND COMPOSITION  
SYLLABUS  
for  
2007 - 2008**

Advanced Placement English is a college-level class with college-level requirements. At the end of the Spring Semester you will have the opportunity to earn college credit by taking the Advanced Placement Examination in English Literature and Composition. The concentration of content of this course is the study of artistic use of language of increasing complexity as employed by skilled authors to achieve specific effects on their readers. Evaluation of your progress will be through in-class and out-of-class writing assignments and content-quizzes over the reading assignments. If you choose not to meet the requirements of this course so as to demonstrate the college-level skills which you are expected to develop, you will not receive the weighted course grade earned by successful AP students.

You will need to provide yourself with a looseleaf notebook that you reserve for this class, college-rule notebook paper, Post-it notes, black erasable pens (EraserMate is best), number-two pencils, a set of highlighter pens in at least five colors, a calendar, a pocket dictionary, and a thesaurus. You will also find it useful to have a reference to mythology and a concordance to the Bible to use in analysis. These reference materials are available on the shelves in the classroom; you may use them at any time.

**Put this syllabus with the other materials in your notebook for this class; you must produce it in class whenever I ask for it in order to make additions, clarifications or adjustments.**

The accompanying SCHEDULE will help you plan your work. **Reading assignments and other assignments are to be completed**, ready for discussion, **on the dates noted**. Reading quizzes will be given periodically on the reading due dates. You are responsible for keeping dated notes on the content of this course in order to measure your progress. Your notes will be checked for efficiency periodically.

Read this syllabus, the Schedule, and the “Directions for Book Analysis and Reading Record Cards” before the first class day and be prepared to ask any questions you may have about the schedule then.

## READING RECORD CARDS

One of the major problems that confronts students taking the Advanced Placement Examinations in Literature is the Free Response question, which requires that the student choose a work from his own reading experience to support his answer. The Book Analysis is one means that you use to prepare for this event; another means is the system called Reading Record Cards.

You will create a computer file in which you will record information about EVERY BOOK that you have *ever read* that is of literary merit, using one-half page (a "Reading Record Card") for each work. You will maintain the file in alphabetical order by author. You will use these as a flashcard review system to prepare for the AP test. To insure that you do not procrastinate, I require that you turn in these sheets for checking during the semester; SEE YOUR SYLLABUS FOR DUE DATES. The first requirement is twenty works, with more to be added later. You will create a Reading Record Card for each Book Analysis and turn it in with the Analysis.

The format for the "cards" is:

Student name and class period	card #
<b>TITLE</b>	<b>AUTHOR</b> (date born-date died/where lived)
publication date of work [original, not current edition]	
<b>SETTING</b> -place/time	
<b>THEME OR MAIN IDEA:</b> [in <b>one declarative sentence</b> ]	
Brief <b>PLOT SYNOPSIS:</b>	
<b>CHARACTERS</b> [with brief descriptions] [identify Protagonist and Antagonist]	
Major <b>SYMBOLS, Patterns of Symbols, or ALLUSIONS</b> present	
<b>DISTINGUISHING CHARACTERISTICS</b> of the work	
<b>A quotation from the work which is representative of the theme of the work as a whole, with page number of source</b>	

**Number** the cards on the front in the top right corner.

The top card in the stack should be a "Table of Contents" for the stack, listing all the works for which you have made cards.

NOTE: "Brief" means "BRIEF": you should not use more than **one-half page** for each work!  
Minimum acceptable font size is 10 point Times.

You may abbreviate, but use standard abbreviations so that you don't forget what they mean. Remember to make a backup copy of this file on disk or other medium separate from the hard drive of your computer, just in case. **Always save and backup before you print. Set your word-processing software to save automatically at intervals of about 10 minutes.**

NOTE: Submitting summaries downloaded from or based on Web sites such as SparkNotes or Pink Monkey constitutes **Plagiarism**, which is **cheating**. This is **NOT acceptable** and will be dealt with **severely**.

P.S.: Students who have used this system faithfully say that it helped them get a better score on the AP test; students who have not used it honestly say that they wish they had.

(The adverb honestly in the sentence above can modify either used or say; the statement is true both ways.)

## THE BOOK ANALYSIS

The Book Analysis assignment closely parallels the Free-Response question of the Advanced Placement English Exam. If you develop skill in writing this assignment, you will do well on this section of the AP Exam. Familiarity with some of the works on these lists is essential to writing the Free-Response Essay. A listing of the "Suggested Works" with the years in which each work was listed in the Advanced Placement Examination in English Literature and Composition, as well as a list of works which may be used on the test in the future, is included for your information. You may choose works from either of these lists for your Book Analyses. You may propose other works for my PRIOR approval. Book analyses on works not on these lists ***will not be accepted without prior approval.***

The Book Analysis is not the sole focus of this course; it does, however, require that you demonstrate your level of mastery of the skills that are taught in the course. As the skills taught increase, the level of competence expected also increases. This is the "English version" of "Show your work"!

Every three to four weeks you will select a work from these lists or from another source with my **prior** approval. For the first paper, you will all read and write about the same book, which I will assign. You will choose the works for the remaining seven book analyses, but **you should not choose more than one work by the same author, or more than two plays.**

You will read the works critically and prepare an **analytic** paper on each work. Each paper will focus on a different element of literature as it is employed by the author. To guide you in this work, you are provided with the "open-ended" questions from prior Advanced Placement Examinations, grouped by focus, and the works suggested for use with each group, as well as a set of guidelines for reading a work of literature for analysis ("Cube Notes" - the pink sheets).

The emphasis of your paper is to be on **your own analysis** of the work rather than a survey of critics' opinions. The papers will be four typed double-spaced pages long and, in addition to the cover sheet described below, will

- identify a question about Life and the Human Condition (an *Ontological Question* – See Cube Notes. Page 13) that the work addresses and discuss how and to what extent the work answers the question; (*This is the **Author's Theme Question***)
- discuss a theme of the work and how the author presents that theme through the events of the **plot**; (*This is part of **your Thesis Statement***)
- discuss **another element** of the work (character, characterization, setting, point of view, style, or other distinguishing element) **as it contributes to the theme** (see Cube Notes) [another way of thinking of this section is, "How does the author use (character, etc.) to convey the theme?" or "How does this element convey the theme in its own way?"]. (*This is the **other part of your Thesis Statement***) **All students will write on the same assigned element, working from the list of elements with focus questions printed below.**
- discuss how the question addressed by the work and the response it proposes is relevant to, or observable in, your life experiences so far (including your experience through movies, television, music, and other books);
- a conclusion that explains why the work should be included in a list of works of high literary merit.

The paper should not include citation of critics or analysis other than your own. The paper should be written in **continuous discourse**, with transitions between sections of content. Do not divide your paper into sections or put each part of the paper on separate pages.

Documentation of references to the work should be punctuated according to the MLA style of internal documentation. Parentheses at the end of a sentence that enclose page references **are followed by** the end punctuation of the sentence.

*Example: Huck said, "All right, then, I'll go to Hell" (p. 148).*

*Example: Huck decided he could not betray Jim (p. 148).*

( Hint: do not hit the spacebar after a “ or before a ”)

Note: Documentation of references to plays, particularly those of Shakespeare, has a special format. A reference to Hamlet's "To be..." soliloquy would be documented (III, i, 55-89), where III is the Act, i is the scene number, and 55-89 are the lines referenced.

The diction that you employ should be formal, not colloquial. You should avoid informal terms such as "kids" when you mean "children" or "offspring", or "boss" when you mean "employer" or "supervisor", or "Mom" when you mean "mother"

The **cover sheet** will contain, on the lower half of the front page,

your name,

the date,

the number and due date of the book analysis,

**the question which you will answer in your paper, (*This is your Thesis Question*)**

The *Mother of all AP Questions* is, "How does the author use X to do Y?"

Your question should emulate this one. You should formulate this question to focus on the literary techniques employed by the author in writing the work. You may find it helpful to use the AP Exam questions provided below as models.

and a quote from the work which is representative of the theme of the work.

**DO NOT turn in the paper in a folder of any kind.**

Prepare a **Reading Record Card** for the work and attach it to the front of the Book Analysis with a paper-clip. Remember, this card should also contain a quotation representative of the theme of the work as a whole.

Please set your printer to produce "letter- quality" print. You should use a standard typeface or print font, approximately 12 point Times (the same size as this). If your printer ribbon needs to be changed, change it so that it prints dark enough to be read easily.

Computers are available in the school library on Monday, Tuesday and Thursday evenings until 9:30 for those students who do not have access to a computer at home.

Papers will be marked with two grades, **Content** and **Style** (which includes mechanics, diction and syntax). The grading standards for Style are printed below for your convenience. You have been provided with a sheet on which to record my evaluation of your work **before you return your CORRECTED paper to be filed**. Since you will use all these papers for your **final** project of the year, it is imperative that they be kept together.

You **must correct errors** in mechanics, diction, and syntax by writing the correction on

the back of the page that faces the error. A key to the color-coding for errors on the chart of Frequently Marked Errors on the back of the Book Analysis Record Sheet. Keep the Book Analysis Record Sheet with your syllabus in your notebook to note your problem areas and progress. Grammar and Composition references are available in the classroom for you to consult. You have been provided a condensed handbook (the Green Sheets) to use as a home reference.

You are admonished not to use commercially prepared notes as a source for this assignment. ***Plagiarism from any source will be severely penalized.*** Plagiarism is the use of the words or ideas of another without giving appropriate acknowledgement to the original author. These papers are subject to verification by unannounced work-specific reading quizzes. They are also spot-checked against computer sites from which students have been known to plagiarize. **Students who repeatedly plagiarize will be removed from the Advanced Placement course.** The “Scholar’s Code of Ethics” to which successful AP students subscribe expects that each student will do his own thinking and processing of the intellectual content of the course. You may confer with each other about the works you are reading, but you are expected to produce your own independent analysis.

Analytic reading of a work of literature is not the same as reading the observations of another, such as Cliff’s or Monarch Notes, or viewing a movie or television production. **The AP Exam specifically warns against using such “shortcuts”.** Screenwriters often make **significant changes** in a work in preparing it for production; these changes never affect the literary work positively. Often such changes oversimplify the issues addressed by an author or focus on too narrow a segment of the work as a whole. Works of literary merit are thematically rich and complex, rarely focusing on single or simple issues.

**You may schedule a conference with any of us at any time to seek help with selection, analysis, organization, composition, or mechanics.** Preferably, you will request such a conference more than two days before the paper is due. The most successful students are those who take advantage of this opportunity.

**DUE DATES ARE FIRM!** Late papers WILL BE PENALIZED ten points **per school day** that they are late. This is the only situation in which we will record a grade lower than 60. If you turn in a paper late, you must put it in your teacher’s hand at the beginning of your class period so that we can document the extent to which it is late and give you appropriate credit for it.

## GRADING STANDARD FOR STYLE OF BOOK ANALYSES AND EXTENDED PAPERS

**A grade of A indicates outstanding or exceptional work.** An **A** paper treats a significant arguable proposition supported by valid evidence and reasoning. The language used is well-chosen and arranged, artful and extraordinarily appropriate to the topic.

An **A** paper has no

Organizational flaws:

paragraph construction errors,  
illogical thought sequences,  
redundancies,  
irrelevancies;

Diction flaws:

second person constructions ("you"),  
contractions,  
pronoun errors,  
verb errors -  
tense shift,  
disagreement of subject and verb;

Syntax flaws:

sentence fragments,\*  
run-on sentences,  
comma splices;

Mechanical flaws:

spelling errors,  
comma errors,  
end-punctuation errors.

A **B** paper treats an **arguable proposition supported by valid evidence.**

A **B** paper has no

Diction flaws:

second person constructions ("you"),  
contractions,  
pronoun errors,  
verb errors -  
tense shift,  
disagreement of subject and verb;

Syntax flaws:

sentence fragments,\*  
run-on sentences,  
comma splices;

and has **no more than two**

Mechanical flaws:

spelling errors,  
comma errors,  
end-punctuation errors.

A **C** paper has no

sentence fragments \*

and has **no more than five**

Mechanical flaws:

spelling errors,  
comma errors,  
end-punctuation errors.

\* *A paper with sentence fragments must have those fragments corrected before it will receive a grade.*

## AP Test Questions Grouped by Focus

These questions are provided to show you how to develop broad questions about a work of literature. Do not simply answer one of these questions as your book analysis; develop your own question using these as models.

When each book analysis is assigned, you will be told what the focus of the analysis is to be. You will then choose a work from that focus-list, read the work, and formulate a question suitable for the work you have read. The format of the paper is detailed above.

### Questions Dealing with Character

791. Choose a complex and important character in a novel or 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.

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

923. 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 a *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 another of comparable quality. Do not write on a poem or short story.

943. 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.

953. 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.

993. The eighteenth century British novelist Laurence Sterne wrote, "Nobody, 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 contrary directions 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.

013. 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 ---

Novelists and playwrights have often seen madness with a "discerning Eye." Select a novel or 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.

023. 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.

033. According to critic Northrup 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.

053. 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.

073. 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.

### Works Listed

- Achebe, Chinua: Things Fall Apart, 1991, 1997, 2003  
Albee, Edward: Who’s Afraid of Virginia Woolf?, 1988, 1994, 2000, 2004, 2007  
Albee, Edward: The Zoo Story, 1982, 2001  
Atwood, Margaret: The Blind Assassin, 2007  
Atwood, Margaret: Cat’s Eye, 1994  
Atwood, Margaret: The Handmaid’s Tale, 1992, (also "Authors List", 1993)  
Austen, Jane: Persuasion, 1990, 2005, 2007 (also "Authors List", 1993)  
Austen, Jane: Pride and Prejudice, 1983, 1988, 1992  
Balzac, Honore de: Pere Goriot, 2002  
Beckett, Samuel: Waiting for Godot, 1985, 1986, 1989, (also "Authors List", 1993), 1994, 2001  
Bronte, Charlotte: Jane Eyre, 1979, 1980, 1988, 1991, 1994, 1995, 1999, 2007  
Bronte, Emily: Wuthering Heights, 1979, 1982, 1983, 1986, 1989, 1990, 1991, 1992, 1997, 1999, 2001, 2006, 2007  
Bulosan, Carlos: America is in the Heart, 1995  
Camus, Albert: The Plague, 2002  
Camus, Albert: The Stranger, 1979, 1982, 1986  
Cervantes Saavedra, Miguel de: Don Quixote de la Mancha, 1992, 2001, 2004, 2006  
Chopin, Kate: The Awakening, 1987, 1988, 1991, 1992, 1995, 1999, 2002, 2007  
Conrad, Joseph: Heart of Darkness, 1991, 1994, 1996, 2000, 2001, 2002, 2004 (*Not for Book Analysis*)  
Conrad, Joseph: Lord Jim, 2003, 2007  
Conrad, Joseph: Victory, 1983  
Defoe, Daniel: Moll Flanders, 1986, 1987, 1995  
Dickens, Charles: Bleak House, 1994  
Dickens, Charles: David Copperfield, 1983, 2006 (also "Authors List", 1993)  
Dickens, Charles: Great Expectations, 1979, 1980, 1988, 1989, 1992, 1995, 1996, 2000, 2001, 2002, 2004, 2007  
Doctorow, E. L.: Ragtime, 2003, 2007

Dostoevski, Fyodor: Crime and Punishment, 1979, 1980, 1982, 1988, 1999, 2001, 2002, 2003, 2004  
Dreiser, Theodore: An American Tragedy, 1982, 1995, 2003  
Dreiser, Theodore: Sister Carrie, 1987, 2002, 2004  
Eliot, George: The Mill on the Floss, 1990, 1992, 1995  
Eliot, George: Silas Marner, 2002  
Eliot, T.S.: Murder in the Cathedral, 1980, 1985, 1995  
Ellison, Ralph: Invisible Man, 1982, 1983, 1985, 1986, 1987, 1988, 1989, 1991, 1994, 1995, 1996, 1997, 2001, 2004, 2005  
Erdrich, Louise: Love Medicine, 1995  
Euripides: Medea, 1982, 1992, 1995, 2001, 2003  
Faulkner, William: As I Lay Dying, 1989, 1990, (also "Authors List", 1993), 1994, 2001  
Faulkner, William: The Bear, 1994, 2006  
Faulkner, William: Light in August, 1979, 1981, 1982, 1983, 1985, 1995, 1999, 2003  
Faulkner, William: The Sound and the Fury, 1986, 1997, 2001, 2004  
Fitzgerald, F. Scott: The Great Gatsby, 1982, 1983, 1988, 1991, 1992, 2002, 2004, 2007 (*Not for Book Analysis*)  
Forster, E. M.: A Passage to India, 1988, 1991, 1992, 2007  
Friel, Brian: Dancing at Lughnasa, 2001  
Gaines, Ernest J.: A Lesson Before Dying, , 1999  
Goethe, Johann Wolfgang Von: Faust, 2002, 2003  
Golding, William: Lord of the Flies, 1985, 1992 (*Not for Book Analysis*)  
Greene, Graham: Brighton Rock, 1979  
Greene, Graham: The Power and the Glory, 1995  
Hansberry, Lorraine: A Raisin in the Sun, 1987, 1990, 1991, 1992, 1994, 1999  
Hardy, Thomas: Jude, the Obscure, 1980, 1985, 1987, 1991, 1995  
Hardy, Thomas: The Mayor of Casterbridge, 1994, 2002  
Hardy, Thomas: Tess of the D'Urbervilles, 1982, 1991, 2003, 2006, 2007  
Hawthorne, Nathaniel: The Scarlet Letter, 1983, 1988, 1991, 1999, 2002, 2004, 2005, 2006  
Heller, Joseph: Catch-22, 1982, 1985, 1987, 1989, 1994, 2001, 2005  
Hemingway, Ernest: The Sun Also Rises, 1985, 1991, 1995, 2004, 2005  
Hemingway, Ernest: A Farewell to Arms, 1991, 1999  
Hemingway, Ernest: For Whom the Bell Tolls, 2003 , 2006  
Hosseini, Khaled: The Kite Runner, 2007  
Hwang, David Henry: M. Butterfly, 1995  
Ibsen, Henrik: A Doll's House, 1983, 1987, 1988, 1995, 2005 (*Not for Book Analysis*)  
Ibsen, Henrik: Enemy of the People, 1987, 1999, 2001, 2007  
Ibsen, Henrik: Hedda Gabler, 1979, 1992, 2002, 2003  
James, Henry: The American, 2005, 2007  
James, Henry: The Portrait of a Lady, 1988, 1992, 2005 (also "Authors List", 1993)  
James, Henry: The Turn of the Screw, 1992, 1994, 2000, 2002, 2004 (*See me first*)  
Jen, Gish: Typical American, 2002, 2005  
Johnson, James Weldon: The Autobiography of an Ex-Colored Man, 2002, 2005  
Jonson, Ben: Volpone, 1983, (also "Authors List", 1993)  
Joyce, James: A Portrait of the Artist as a Young Man, 1980, 1981, 1986, 1988, 1996, 1999, 2004, 2005  
Kesey, Ken: One Flew Over the Cuckoo's Nest, 2001  
Kogawa, Joy: Obasan, 1994, 1995, 2004, 2005, 2006, 2007  
Lawrence, D. H.: The Optimist's Daughter, 1994  
Laurence, Margaret: The Diviners, 1995  
Lee, Chang-Rae: A Gesture Life, 2005, 2007  
Lee, Chang-Rae: Native Speaker, 1999, 2007  
MacLeish, Archibald: J.B., 1981, 1994  
MacLennan, Hugh: The Watch That Ends the Night, 1992

Malamud, Bernard: The Fixer, 2007  
Marlowe, Christopher: Doctor Faustus, 1979, 1986, 1999, 2004  
McEwan, Ian: Atonement, 2007  
Melville, Herman: Billy Budd, 1979, 1981, 1983, 1985, 1999, 2002, 2005  
Melville, Herman: Moby-Dick, 1979, 1980, 1989, 1994, 2001, 2003, 2004, 2007  
Miller, Arthur: The Crucible, 1983, 1987, 2005 (*Not for Book Analysis*)  
Miller, Arthur: Death of a Salesman, 1986, 1988, 1994, 2003, 2004, 2005, 2007 (*Not for Book Analysis*)  
Moliere: The Misanthrope, 1992  
Morrison, Toni: Beloved, 1999, 2001, 2003, 2007  
Morrison, Toni: The Bluest Eye, 1995  
Morrison, Toni: Sula, 1992, 1997, 2002, 2004  
Mukherjee, Bharati: Jasmine, 1999  
Nabokov, Vladimir: Pale Fire, 2001  
O'Brien, Tim: Going After Cacciato, 2001  
O'Connor, Flannery: Wise Blood, 1982, 1989, 1995  
O'Neill, Eugene: Long Day's Journey into Night, 1990, 2003, 2007  
Okada, John: No-No Boy, 1995  
Ondaatje, Michael: Coming Through Slaughter, 2001  
Orwell, George: Nineteen Eighty-Four, 1987, 1994 (*Not for Book Analysis*)  
Paton, Alan: Cry, the Beloved Country, 1985, 1987, 1991, 1995, 2007  
Racine: Phedre, 1992, 2003  
Rhys, Jean: Wide Sargasso Sea, 1989, 1992  
Richler, Mordecai: Apprenticeship of Duddy Kravitz, 1994  
Rushdie, Salman: The Moor's Last Sigh, 2007  
Salinger, J. D. : The Catcher in the Rye, 2001  
Shaffer, Peter: Equus, 1992, 2001  
Shakespeare, William: As You Like It, 1992, 2005, 2006  
Shakespeare, William: Hamlet, 1988, 1994, 1999 (*Not for Book Analysis*)  
Shakespeare, William: Henry V, 2002  
Shakespeare, William: King Lear, 1982, 1988, 1989, 1990, 2001, 2003, 2004, 2005, 2006  
Shakespeare, William: Macbeth, 1983, 1999, 2003 (*Not for Book Analysis*)  
Shakespeare, William: The Merchant of Venice, 1985, 1991, 1995, 2002  
Shakespeare, William: Othello, 1979, 1985, 1988, 1992, 1995  
Shakespeare, William: Richard III, 1979  
Shakespeare, William: Romeo and Juliet, 1990, 1992  
Shakespeare, William: The Tempest, 2007  
Shakespeare, William: Twelfth Night, 1985, 1994  
Shaw, George Bernard: Major Barbara, 1979, 2004  
Shaw, George Bernard: Mrs. Warren's Profession, 1987, 1990, 1995, 2002  
Shaw, George Bernard: Pygmalion, 1992  
Shaw, George Bernard: Saint Joan, 1995  
Shelley, Mary: Frankenstein, 1989, 2000, 2003, 2006  
Silko, Leslie: Ceremony, 1994, 1999, 2001, 2006  
Solzhenitsyn: One Day in the Life of Ivan Denisovich, 2005  
Sophocles: Antigone, 1979, 1980, 1990, 1994, 1999, 2003  
Sophocles: Oedipus Rex, 1985, 1988, 2000, 2003, 2004  
Steinbeck, John: The Grapes of Wrath, 1981, 1985, 1987, 1995, 2006  
Stoppard, Tom: Rosencrantz and Guildenstern Are Dead, 1981, (also "Authors List", 1993), 1994, 2004, 2005 (*Not for Book Analysis*)  
Strindberg, August: The Father, 2001  
Swift, Jonathan: Gulliver's Travels, 1987, 1989, 2001, 2004 (also "Authors List", 1993)

Tolstoy, Leo: Anna Karenina, 1980, 1991, 1999, 2002, 2003, 2006  
Twain, Mark: The Adventures of Huckleberry Finn, 1980, 1982, 1985, 1991, 1992, (also "Authors List", 1993), 1994, 1995, 1999, 2005, 2006 (*Not for Book Analysis*)  
Valdez, Luis: Zoot Suit, 1995  
Villareal, Jose Antonio: Pocho, 2002  
Walker, Alice: The Color Purple, 1992, 1994, 1997, 2005  
Warren, Robert Penn: All the King's Men, 2000, 2002, 2004, 2007  
Welch, James: Winter in the Blood, 1995  
Wharton, Edith: The Age of Innocence, 1997, 2002, 2005  
Wharton, Edith: Ethan Frome, 2003, 2005, 2006, 2007  
Wharton, Edith: House of Mirth, 2007  
Wideman, John Edgar: Sent for You Yesterday, 2003  
Wilde, Oscar: The Picture of Dorian Gray, 2002  
Williams, Tennessee: The Glass Menagerie, 1990, 1994, 1999, 2002  
Williams, Tennessee: A Streetcar Named Desire, 1991, 1992, 2001, 2007  
Wilson, August: Fences, 2002, 2003  
Wilson, August: The Piano Lesson, 1999, 2007  
Woolf, Virginia: Mrs. Dalloway, 1994, 2005, 2007  
Wright, Richard: Native Son, 1979, 1982, 1985, 1987, 1995, 2001

### Questions dealing with Conflict/Action

803. A recurring theme in literature is "the classic war between 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 any 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 on the character, and its significance to the work.

823. 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.

903. 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.

### Works Listed

Austen, Jane: Persuasion, 1990, 2005, 2007 (also "Authors List", 1993)  
Bronte, Charlotte: Jane Eyre, 1979, 1980, 1988, 1991, 1994, 1995, 2007  
Dickens, Charles: Great Expectations, 1979, 1980, 1988, 1989, 1992, 1995, 1996, 2000, 2001, 2002, 2004, 2007  
Dostoevski, Fyodor: Crime and Punishment, 1979, 1980, 1982, 1988, 1999, 2001, 2002, 2003, 2004  
Eliot, T.S.: Murder in the Cathedral, 1980, 1985, 1995  
Flaubert, Gustave: Madame Bovary, 1980, 1985, 2005, 2006  
Hardy, Thomas: Jude, the Obscure, 1980, 1985, 1987, 1991, 1995  
Homer: The Iliad, 1980  
Ibsen, Henrik: An Enemy of the People, 1980, 1987, 2001, 2007  
Joyce, James: A Portrait of the Artist as a Young Man, 1980, 1981, 1986, 1988, 1996, 1999, 2004, 2005  
Melville, Herman: Moby-Dick, 1979, 1980, 1989, 1994, 2001, 2003, 2004, 2007  
Shakespeare, William: Antony and Cleopatra, 1980, 1991, (also "Authors List", 1993)

Shakespeare, William: Henry IV, Parts 1&2, 1980, 1990  
Shaw, George Bernard: Candida, 1980, (also "Authors List", 1993)  
Sophocles: Antigone, 1979, 1980, 1990, 1994  
Tolstoy, Leo: Anna Karenina, 1980, 1991, 1999, 2002, 2003, 2006  
Twain, Mark: The Adventures of Huckleberry Finn, 1980, 1982, 1985, 1991, 1992, (also "Authors List", 1993), 1994, 1995, 1999, 2005, 2006 (*Not for Book Analysis*)  
Wharton, Edith: Ethan Frome, 1980, 1985, 2005, 2006, 2007

### Questions Dealing with Style

813. The meaning of some literary works is often enhanced by sustained allusion to myths, the Bible, or other works of literature. Select a literary work that makes use of such a sustained reference. Then 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.

842. 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 reason for its effectiveness.

Select a work of literary merit. Do not base your essay on a work you know about only from having seen a movie or television production of it. (No list of suggested works)

893. In questioning the value of literary realism, Flannery O'Connor has written, "I am interested in making 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. Base your essay on a work from the following list or choose another work of comparable merit that you know well. 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.

933. "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.  
(Note: rather than a list of works, a list of authors was provided as suggested source)

983. 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 school, 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 now 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.

(Note: No list of suggested works or authors was provided.)

003. 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.

## Works Listed

- Albee, Edward: Who's Afraid of Virginia Woolf?, 1988, 1994, 2000, 2004, 2007
- Atwood, Margaret: Alias Grace, 2000, 2004
- Beckett, Samuel: Waiting for Godot, 1985, 1986, 1989, (also "Authors List", 1993), 1994, 2001
- Bonville, Jon: Ghosts, 2000
- Bronte, Charlotte: Jane Eyre, 1979, 1980, 1988, 1991, 1994, 1995, 1996, 1997, 2000, 2007
- Bronte, Emily: Wuthering Heights, 1979, 1982, 1983, 1986, 1989, 1990, 1991, 1992, 1997, 1999, 2001, 2006, 2007
- Cao, Lan: Monkey Bridge, 2000
- Conrad, Joseph: Heart of Darkness, 1991, 1994, 1996, 2000, 2001, 2002, 2004 (*Not for Book Analysis*)
- Davies, Robertson: Fifth Business, 2000, 2007
- Dickens, Charles: Bleak House, 1994, 2000
- Dickens, Charles: Great Expectations, 1979, 1980, 1988, 1989, 1992, 1995, 1996, 2000, 2001, 2002, 2004, 2007
- Dostoevski, Fyodor: Crime and Punishment, 1979, 1980, 1982, 1988, 1999, 2001, 2002, 2003, 2004
- Dostoevski, Fyodor: Notes from the Underground, 1989
- Ellison, Ralph: Invisible Man, 1982, 1983, 1985, 1986, 1987, 1988, 1989, 1991, 1994, 1995, 1996, 1997, 2001, 2004, 2005
- Eliot, T. S.: The Wasteland, 1981 (*Not for Book Analysis*)
- Faulkner, William: Absalom, Absalom, 2000, 2007
- Faulkner, William: As I Lay Dying, 1989, 1990, (also "Authors List", 1993), 1994, 2001
- Faulkner, William: Light in August, 1979, 1981, 1982, 1983, 1985, 1995
- Fielding, Henry: Tom Jones, 1990, 2000, 2006
- Fitzgerald, F. Scott: The Great Gatsby, 1982, 1983, 1988, 1991, 1992, 2002, 2004, 2007 (*Not for Book Analysis*)
- Ford, Ford Maddux: The Good Soldier, 2000
- Garcia-Marquez, Gabriel: One Hundred Years of Solitude, 1989
- Gaines, Ernest J.: A Gathering of Old Men, 2000
- Glaspell, Susan: Trifles, 2000 (*Not for Book Analysis*)
- Guterson, David: Snow Falling on Cedars, 2000
- Hardy, Thomas: The Mayor of Casterbridge, 1994, 2000
- Hawthorne, Nathaniel: House of Seven Gables, 1989
- Heller, Joseph: Catch-22, 1982, 1985, 1987, 1989, 1994, 2001, 2005
- Huxley, Aldous: Brave New World, 1989, 2005 (also "Authors List", 1993) (*Not for Book Analysis*)
- Ibsen, Henrik: Ghosts, 2000, 2004
- Ibsen, Henrik: Hedda Gabler, 2000
- Ishiguro, Kazuo: The Remains of the Day, 2000
- James, Henry: The Turn of the Screw, 1992, 1994, 2000, 2002, 2004 (*See me first*)
- Joyce, James: A Portrait of the Artist as a Young Man, 1980, 1981, 1986, 1988, 1996, 1999, 2004, 2005
- Kafka, Franz: The Metamorphosis, 1989, (also "Authors List", 1993) (*Not for Book Analysis*)
- Kafka, Franz: The Trial, 1988, 2000
- MacLeish, Archibald: J.B., 1981, 1994
- Melville, Herman: Benito Cereno, 1989
- Melville, Herman: Billy Budd, 1979, 1981, 1983, 1985, 1999, 2002, 2005
- Melville, Herman: Moby-Dick, 1979, 1980, 1989, 1994, 2001, 2003, 2004, 2007
- Morrison, Toni: Song of Solomon, 1981, 1988, 2000
- O'Brien, Tim: In the Lake of the Woods, 2000
- O'Connor, Flannery: Wise Blood, 1982, 1989, 1995
- O'Neill, Eugene: Desire Under The Elms, 1981
- Pielmeier, John: Agnes of God, 2000
- Pinter, Harold: The Birthday Party, 1989, (also "Authors List", 1993)
- Pope, Alexander: The Rape of the Lock, 1981, (also "Authors List", 1993)
- Rhys, Jean: Wide Sargasso Sea, 1989, 1992

Shaffer, Peter: Equus, 1992, 2000, 2001  
Shakespeare, William: Hamlet, 1988, 1994, 1997, 1999, 2000 (*Not for Book Analysis*)  
Shakespeare, William: King Lear, 1982, 1988, 1989, 1990, 2001, 2003, 2004, 2005, 2006  
Shakespeare, William: The Winter's Tale, 1986, 1989, 2006  
Shaw, George Bernard: Man and Superman, 1981  
Shelley, Mary: Frankenstein, 1989, 2000, 2003, 2006  
Sophocles: Oedipus Rex, 1985, 1988, 2000, 2003, 2004  
Steinbeck, John: The Grapes of Wrath, 1981, 1985, 1987, 1995, 2006  
Stoppard, Tom: Rosencrantz and Guildenstern Are Dead, 1981, (also "Authors List", 1993), 1994, 2004, 2005 (*Not for Book Analysis*)  
Swift, Jonathan: Gulliver's Travels, 1987, 1989, 2001, 2004 (also "Authors List", 1993)  
Updike, John: The Centaur, 1981  
Warren, Robert Penn: All the King's Men, 2000, 2004, 2007  
Waugh, Evelyn: The Loved One, 1989, (also "Authors List", 1993) (*Not for Book Analysis*)  
West, Nathaniel: Miss Lonelyhearts, 1989 \* (*Not for Book Analysis*)  
Williams, Tennessee: Cat on a Hot Tin Roof, 2000  
Wilson, August: Joe Turner's Come and Gone, 2000, 2004

#### Authors Suggested, 1993 Examination

Aristophanes	Aldous Huxley	Alexander Pope
Margaret Atwood	Henry James	Barbara Pym
Jane Austen	Ben Jonson	George Bernard Shaw
Samuel Beckett	Franz Kafka	William Shakespeare
Lord Byron	Margaret Lawrence	Tom Stoppard
Geoffrey Chaucer	Bobbie Ann Mason	Jonathan Swift
Charles Dickens	Moliere	Anthony Trollope
T. S. Eliot	Vladimir Nabokov	Mark Twain
William Faulkner	Gloria Naylor	Evelyn Waugh
Henry Fielding	Walker Percy	Oscar Wilde
Zora Neale Hurston	Harold Pinter	Voltaire

#### Questions Dealing with Reader's Response

853. 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. Do not base your essay on a movie, television program, or other adaptation of a work.

883. Choose a distinguished novel 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.

#### Works Listed

Beckett, Samuel: Waiting for Godot, 1985, 1986, 1989, (also "Authors List", 1993), 1994, 2001  
Brecht, Berthold: Mother Courage and Her Children, 1985, 1987  
Browning, Robert: "My Last Duchess", 1985  
Eliot, T. S.: "The Love Song of J. Alfred Prufrock", 1985, (also "Authors List", 1993)  
Eliot, T.S.: Murder in the Cathedral, 1980, 1985, 1995

Ellison, Ralph: Invisible Man, 1982, 1983, 1985, 1986, 1987, 1988, 1989, 1991, 1994, 1995, 1996, 1997, 2001, 2004, 2005

Faulkner, William: Light in August, 1979, 1981, 1982, 1983, 1985, 1995

Flaubert, Gustave: Madame Bovary, 1980, 1985, 2005, 2006

Golding, William: Lord of the Flies, 1985, 1992 (*Not for Book Analysis*)

Hardy, Thomas: Jude, the Obscure, 1980, 1985, 1987, 1991, 1995

Heller, Joseph: Catch-22, 1982, 1985, 1987, 1989, 1994, 2001, 2005

Hellman, Lillian: The Little Foxes, 1985, 1990

Hemingway, Ernest: The Sun Also Rises, 1985, 1991, 1995, 2004, 2005

Melville, Herman: Billy Budd, 1979, 1981, 1983, 1985, 1999, 2002, 2005

Miller, Arthur: All My Sons, 1985, 1990

Milton, John: Paradise Lost, 1985, 1986

Paton, Alan: Cry, the Beloved Country, 1985, 1987, 1991, 1995, 2007

Pinter, Harold: The Caretaker, 1985

Shakespeare, William: The Merchant of Venice, 1985, 1991, 1995

Shakespeare, William: Othello, 1979, 1985, 1988, 1992, 1995

Shakespeare, William: Twelfth Night, 1985, 1994

Sophocles: Oedipus Rex, 1985, 1988, 2000, 2003, 2004

Steinbeck, John: The Grapes of Wrath, 1981, 1985, 1987, 1995, 2006

Twain, Mark: The Adventures of Huckleberry Finn, 1980, 1982, 1985, 1991, 1992, (also "Authors List", 1993), 1994, 1999, 2005, 2006 (*Not for Book Analysis*)

Wharton, Edith: Ethan Frome, 1980, 1985, 2005, 2006, 2007

Wright, Richard: Native Son, 1979, 1982, 1985, 1987, 1995, 2001

### Questions Dealing with Setting

863. 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 base your essay on a movie, television program, or other adaptation of a work.

913. 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.

973. Novels and play 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.

063. 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. The write an essay in which you analyze how the country setting functions in the work as a whole. Do not merely summarize the plot.

### Works Listed

Achebe, Chinua: Things Fall Apart, 1991, 1997

Anaya, Rudolfo: Bless Me, Ultima, 1996, 1997, 2005, 2006 (*Not for Book Analysis*)

Arnot, Harriet: The Dollmaker, 1991

Austen, Jane: Pride and Prejudice, 1983, 1988, 1992, 1997

Austen, Jane: Mansfield Park, 2006  
Beckett, Samuel: Waiting for Godot, 1985, 1986, 1989, (also "Authors List", 1993), 1994, 2001  
Bronte, Charlotte: Jane Eyre, 1979, 1980, 1988, 1991, 1994, 1995, 1997, 2007  
Bronte, Emily: Wuthering Heights, 1979, 1982, 1983, 1986, 1989, 1990, 1991, 1992, 1997, 1999, 2001, 2006, 2007  
Camus, Albert: The Stranger, 1979, 1982, 1986  
Cather, Willa: O Pioneers! 2006  
Cervantes Saavedra, Miguel de: Don Quixote de la Mancha, 1992, 2001, 2004, 2006  
Chekhov, Anton: The Cherry Orchard, 2006, 2007  
Chopin, Kate: The Awakening, 1987, 1988, 1991, 1992, 1995, 1997, 2007  
Conrad, Joseph: Heart of Darkness, 1991, 1994, 1996, 2000, 2001, 2002, 2004 (*Not for Book Analysis*)  
Conrad, Joseph: Lord Jim, 1986, 2007  
Defoe, Daniel: Moll Flanders, 1986, 1987, 1995  
Dickens, Charles: A Tale of Two Cities, 1982, 1991  
Dickens, Charles: David Copperfield, 1983, 2006 (also "Authors List", 1993)  
Dinesen, Isak: Out of Africa, 2006  
Eliot, George: Adam Bede, 2006  
Ellison, Ralph: Invisible Man, 1982, 1983, 1985, 1986, 1987, 1988, 1989, 1991, 1994, 1995, 1996, 1997, 2001, 2004, 2005  
Faulkner, William: As I Lay Dying, 2006  
Faulkner, William: The Bear, 2006  
Faulkner, William: The Sound and the Fury, 1986, 1997, 2001, 2004  
Fielding, Henry: Joseph Andrews, 1991, (also "Authors List", 1993)  
Fielding, Henry: Tom Jones, 1990, 2000, 2006  
Fitzgerald, F. Scott: The Great Gatsby, 1982, 1983, 1988, 1991, 1992, 2002, 2004, 2007 (*Not for Book Analysis*)  
Flaubert, Gustave: Madame Bovary, 1980, 1985, 2005, 2006  
Forster, E. M.: A Passage to India, 1988, 1991, 1992, 2007  
Goldsmith, Oliver: Vicar of Wakefield, 2006  
Hansberry, Lorraine: A Raisin in the Sun, 1987, 1990, 1991, 1992, 1994  
Hardy, Thomas: Jude, the Obscure, 1980, 1985, 1987, 1991, 1995  
Hardy, Thomas: Tess of the D'Urbervilles, 1982, 1991, 2003, 2006, 2007  
Hawthorne, Nathaniel: The Scarlet Letter, 1983, 1988, 1991, 1999, 2002, 2004, 2005, 2006  
Hemingway, Ernest: A Farewell to Arms, 1991  
Hemingway, Ernest: For Whom the Bell Tolls, 2003, 2006  
Hemingway, Ernest: The Sun Also Rises, 1985, 1991, 1995, 2004, 2005  
Homer: The Odyssey, 1986  
Hurston, Zora: Their Eyes Were Watching God, 1988, 1990, 1991, 1996, 2004, 2005, 2006, 2007 (also "Authors List", 1993)  
James, Henry: Daisy Miller, 1997  
Joyce, James: A Portrait of the Artist as a Young Man, 1980, 1981, 1986, 1988, 1996, 1999, 2004, 2005  
Kingston, Maxine Hong: Woman Warrior, 1991  
Kogawa, Joy: Obasan, 1994, 1995, 2004, 2005, 2006, 2007  
MacCarthy, Cormac: All the Pretty Horses, 1996, 2006  
Marlowe, Christopher: Doctor Faustus, 1979, 1986, 1999, 2004  
McCullers, Carson: Member of the Wedding, 1997  
Miller, Arthur: Death of a Salesman, 1986, 1988, 1994, 2003, 2004, 2005, 2007 (*Not for Book Analysis*)  
Milton, John: Paradise Lost, 1985, 1986  
Momaday, N. Scott: House Made of Dawn, 2006  
Morrison, Toni: Sula, 1992, 1997, 2002, 2004  
Nabokov, Vladimir: Pnin., 1997  
Paton, Alan: Cry, the Beloved Country, 1985, 1987, 1991, 1995, 2007  
Pinter, Harold: The Birthday Party  
Proulx, Annie: Shipping News  
Richardson, Samuel: Pamela, 1986

Sartre, Jean-Paul: No Exit, 1986  
Shakespeare, William: Antony and Cleopatra, 1980, 1991, (also "Authors List", 1993)  
Shakespeare, William: As You Like It, 2006  
Shakespeare, William: Julius Caesar, 1982, 1997  
Shakespeare, William: Hamlet, 1988, 1994, 1997  
Shakespeare, William: King Lear, 1982, 1988, 1989, 1990, 2001, 2003, 2004, 2005, 2006  
Shakespeare, William: The Merchant of Venice, 1985, 1991, 1995  
Shakespeare, William: A Midsummer Night's Dream, 2006  
Shakespeare, William: Romeo and Juliet, 1990, 1992, 1997  
Shakespeare, William: The Winter's Tale, 1986, 1989, 2006  
Shelley, Mary: Frankenstein, 1989, 2000, 2003, 2006  
Silko, Leslie Marmon: Ceremony, 1997, 2001, 2006  
Smiley, Jane: A Thousand Acres, 2006  
Steinbeck, John: East of Eden, 2006  
Steinbeck, John: The Grapes of Wrath, 1981, 1985, 1987, 1995, 2006  
Sterne, Laurence: Tristram Shandy, 1986  
Tan, Amy: The Bonesetter's Daughter, 2006, 2007  
Tan, Amy: The Joy Luck Club, 1997  
Tolstoy, Leo: Anna Karenina, 1980, 1991, 1999, 2002, 2003, 2006  
Tolstoy, Leo: The Death of Ivan Ilyich, 1986  
Trollope, Anthony: The Way We Live Now, 2006  
Twain, Mark: The Adventures of Huckleberry Finn, 1980, 1982, 1985, 1991, 1992, (also "Authors List", 1993), 1994, 1999, 2005, 2006 (*Not for Book Analysis*)  
Tyler, Ann: Dinner at the Homesick Restaurant, 1997  
Voltaire: Candide, 1986, 1987, 1991, 2004 (also "Authors List", 1993)  
Vonnegut, Kurt: Slaughterhouse Five, 1991  
Walker, Alice: The Color Purple, 1992, 1994, 1997, 2005  
Welty, Eudora: Delta Wedding, 1997  
Wharton, Edith: Ethan Frome, 1980, 1985, 2003, 2005, 2006, 2007  
Wilder, Thornton: Our Town, 1986  
Williams, Tennessee: A Streetcar Named Desire, 1991, 1992, 2001, 2007  
Woolf, Virginia: To the Lighthouse, 1986, 1988  
Wright, Richard: Black Boy, 2006

### Questions Dealing with Author's Purpose

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

Do not base your essay on a movie, television program, or other adaptation of a work.

043. 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.

### Works Listed

Aristophanes: Lysistrata, 1987, (also "Authors List", 1993)  
Atwood, Margaret: Alias Grace, 2000, 2004  
Brecht, Bertold: Mother Courage and Her Children, 1985, 1987  
Chopin, Kate: The Awakening, 1987, 1988, 1991, 1992, 1995, 2007

Defoe, Daniel: Moll Flanders, 1986, 1987, 1995  
Dickens, Charles: Hard Times, 1987, 1990  
Dreiser, Theodore: Sister Carrie, 1987, 2002, 2004  
Eliot, George: Middlemarch, 2004, 2005, 2007  
Ellison, Ralph: Invisible Man, 1982, 1983, 1985, 1986, 1987, 1988, 1989, 1991, 1994, 1995, 1996, 1997, 2001, 2004, 2005  
Hansberry, Lorraine: A Raisin in the Sun, 1987, 1990, 1991, 1992, 1994  
Hardy, Thomas: Jude, the Obscure, 1980, 1985, 1987, 1991, 1995  
Heller, Joseph: Catch-22, 1982, 1985, 1987, 1989, 1994, 2001, 2005  
Hellman, Lillian: Watch on the Rhine, 1987  
Ibsen, Henrik: A Doll's House, 1983, 1987, 1988, 1995, 2005 (*Not for Book Analysis*)  
Ibsen, Henrik: An Enemy of the People, 1980, 1987, 2001, 2007  
Lewis, Sinclair: Main Street, 1987  
Melville, Herman: Redburn, 1987  
Miller, Arthur: The Crucible, 1983, 1987, 2005 (*Not for Book Analysis*)  
Moliere: Tartuffe, 1987, (also "Authors List", 1993)  
O'Brien, Tim: The Things They Carried, 2004  
Orwell, George: Nineteen Eighty-Four, 1987, 1994 (*Not for BA*)  
Paton, Alan: Cry, the Beloved Country, 1985, 1987, 1991, 1995, 2007  
Shakespeare, William: King Lear, 1982, 1988, 1989, 1990, 2001, 2003, 2004, 2005, 2006  
Shaw, George Bernard: Mrs. Warren's Profession, 1987, 1990, 1995  
Sinclair, Upton: The Jungle, 1987  
Steinbeck, John: The Grapes of Wrath, 1981, 1985, 1987, 1995, 2006  
Stowe, Harriet Beecher: Uncle Tom's Cabin, 1987  
Swift, Jonathan: Gulliver's Travels, 1987, 1989, 2001, 2004 (also "Authors List", 1993)  
Voltaire: Candide, 1986, 1987, 1991, 2004 (also "Authors List", 1993)  
Warren, Robert Penn: All the King's Men, 2000, 2002, 2004, 2007  
Woolf, Virginia: Orlando, 2004  
Wright, Richard: Native Son, 1979, 1982, 1985, 1987, 1995, 2001

ANALYTIC READING LIST  
for Advanced Placement English

The works or authors listed below may appear as "Suggested Works" for answering the Free-Response Essay on the Advanced Placement English Literature/Composition Examination.

Albee: compare two plays

\*Anouilh: Becket, with Eliot, Murder in the Cathedral

Bellow: Henderson, the Rain King, Herzog, Augie March, Seize the Day

Camus: The Fall,

Chaucer: Canterbury Tales - at least two contrasting tales, with prologues (poetry)

Cheever: three short works

Crane: three short novels (not Red Badge of Courage)

Dante: The Divine Comedy: Purgatory, Inferno, Paradise (difficult poetry - see me first)

\*Euripides: The Bacchae

Fitzgerald: This Side of Paradise, The Beautiful and the Damned,

Forster: Howard's End, Room With a View (Style analysis only)

Hardy: Far from the Madding Crowd

Hawthorne: The Marble Faun,

Hemingway: Death in the Afternoon,

Hesse: Demian, Steppenwolf, Narcissus and Goldman,

Lewis, C. S.: Out of the Silent Planet, Perelandra, That Hideous Strength (Do NOT use the Chronicles of Narnia)

Lewis, Sinclair: Babbitt, Arrowsmith, Elmer Gantry  
Nabokov: Invitation to a Beheading (difficult)  
\*O'Neill: Desire Under the Elms, Mourning Becomes Electra [consult  
Hamilton, Mythology]  
Saint-Exupery: The Little Prince (very difficult - save it for Spring)  
\*Sartre: The Flies [consult Hamilton],  
\*Shakespeare: a comedy or tragedy other than those done in class  
\*Shaw: Devil's Disciple, Antony and Cleopatra  
\*Sheridan: School for Scandal  
Solzhenitsyn: One Day in the Life of Ivan Denisovich  
Steinbeck: Winter of Our Discontent,  
Tolkien: The Hobbit, any one of the Ring trilogy  
Tolstoy: War and Peace  
Twain: Innocents Abroad, Letters from the Earth, A Connecticut Yankee in King Arthur's Court  
\*Wilder: The Skin of Our Teeth, Theophilus North  
\*Williams: Summer and Smoke

\* denotes plays or playwrights

During the year, we will cover the following works in class, so **do not use** them for independent analysis:

Conrad: *Heart of Darkness*  
Golding: *Lord of the Flies*  
Hesse: *Siddhartha*  
Kafka: *Metamorphosis*  
Miller: *Death of a Salesman*  
Ibsen: *A Doll's House*

If there are works that you feel merit addition to this list, please recommend them to me. We will add works to this list throughout the year.

The following works have been listed on the Advanced Placement Examination as works which could be used to address the "open-ended" question. The years listed are those in which the work was suggested. You will note that some works appear often on the test.

#### SUGGESTED WORKS FOR OPEN-ENDED QUESTIONS, AP ENGLISH LIT EXAM 1979-2007

\*\* AP 1984 and AP 1998 had no List.

Achebe, Chinua: Things Fall Apart, 1991, 1997, 2003  
Aeschylus: The Oresteia, 1990  
Aeschylus: The Eumenides, 1996  
Albee, Edward: The Zoo Story, 1982, 2001  
Albee, Edward: Who's Afraid of Virginia Woolf?, 1988, 1994, 2000, 2004, 2007  
Anaya, Rudolfo: Bless Me, Ultima, 1996, 1997, 2005, 2006 (*Not for Book Analysis*)  
Aristophanes: Lysistrata, 1987, (also "Authors List", 1993)  
Arnot, Harriet: The Dollmaker, 1991  
Atwood, Margaret: Alias Grace, 2000, 2004  
Atwood, Margaret: The Handmaid's Tale, 1992, (also "Authors List", 1993)  
Atwood, Margaret: Cat's Eye, 1994  
Austen, Jane: Emma, 1996  
Austen, Jane: Mansfield Park, 2006  
Austen, Jane: Persuasion, 1990, 2005, 2007 (also "Authors List", 1993)  
Austen, Jane: Pride and Prejudice, 1983, 1988, 1992, 1997

Baldwin, James: Go Tell It on the Mountain, 1988, 1990, 2005  
Balzac, Honore de: Pere Goriot, 2002  
Beckett, Samuel: Waiting for Godot, 1985, 1986, 1989, (also "Authors List", 1993), 1994, 2001  
Bonville, Jon: Ghosts, 2000  
Brecht, Berthold: Mother Courage and Her Children, 1985, 1987  
Bronte, Charlotte: Jane Eyre, 1979, 1980, 1988, 1991, 1994, 1995, 1996, 1997, 1999, 2000, 2007  
Bronte, Emily: Wuthering Heights, 1979, 1982, 1983, 1986, 1989, 1990, 1991, 1992, 1996, 1997, 1999, 2001, 2006, 2007  
Browning, Robert: "My Last Duchess", 1985  
Bulosan, Carlos: America is in the Heart, 1995  
Camus, Albert: The Stranger, 1979, 1982, 1986  
Camus, Albert: The Plague, 2002  
Cao, Lan: Monkey Bridge, 2000  
Cather, Willa: O Pioneers! 2006  
Cervantes Saavedra, Miguel de: Don Quixote de la Mancha, 1992, 2001, 2004, 2006  
Chekhov, Anton: The Cherry Orchard, 2006, 2007  
Chopin, Kate: The Awakening, 1987, 1988, 1991, 1992, 1995, 1997, 1999, 2002, 2007  
Conrad, Joseph: Heart of Darkness, 1991, 1994, 1996, 2000, 2001, 2002, 2004 (*Not for Book Analysis*)  
Conrad, Joseph: Lord Jim, 1986, 2003, 2007  
Conrad, Joseph: Victory, 1983  
Davies, Robertson: Fifth Business, 2000, 2007  
Defoe, Daniel: Moll Flanders, 1986, 1987, 1995  
Dickens, Charles: Bleak House, 1994, 2000  
Dickens, Charles: David Copperfield, 1983, 2006 (also "Authors List", 1993)  
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Woolf, Virginia: Orlando, 2004  
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#### Authors Suggested, 1993 Examination

Aristophanes	Anthony Trollope
Margaret Atwood	Mark Twain
Jane Austen	Voltaire
Samuel Beckett	Evelyn Waugh
Lord Byron	Oscar Wilde
Geoffrey Chaucer	
Charles Dickens	
T. S. Eliot	
William Faulkner	
Henry Fielding	
Zora Neale Hurston	
Aldous Huxley	
Henry James	
Ben Jonson	
Franz Kafka	
Margaret Lawrence	
Bobbie Ann Mason	
Moliere	
Vladimir Nabokov	
Gloria Naylor	
Walker Percy	
Harold Pinter	
Alexander Pope	
Barbara Pym	
Mordecai Richler	
William Shakespeare	
George Bernard Shaw	
Tom Stoppard	
Jonathan Swift	

## Notes



**Advanced Placement English Literature and Composition**

**Directions for Book Analysis  
and  
Reading Record Cards**

**with  
Reading Lists**

**and  
Questions**

**Advanced Placement English Literature  
Round Rock High School, 2007-08**

Mr. Brown  
Ms. Fowler  
Mrs. Hilsabeck