



AP[®] English Literature and Composition Practice Exam

From the 2012 Administration

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Contents

Exam Instructions

Student Answer Sheet for the Multiple-Choice Section

Section I: Multiple-Choice Questions

Section II: Free-Response Questions

Multiple-Choice Answer Key

Free-Response Scoring Guidelines

Scoring Worksheet

Note: This publication shows the page numbers that appeared in the *2011–12 AP Exam Instructions* book and in the actual exam. This publication was not repaginated to begin with page 1.

Exam Instructions

The following contains instructions taken from
the ***2011–12 AP Exam Instructions*** book.

AP[®] English Literature and Composition Exam

Regularly Scheduled Exam Date: Thursday morning, May 10, 2012

Late-Testing Exam Date: Friday morning, May 25, 2012

Section I: At a Glance

Total Time:

1 hour

Number of Questions:

55

Percent of Total Score:

45%

Writing Instrument:

Pencil required

Dictionaries:

None allowed

Section II: At a Glance

Total Time:

2 hours

Number of Questions:

3

Percent of Total Score:

55%

Writing Instrument:

Pen with black or dark blue ink

Dictionaries:

None allowed

Suggested Time:

40 minutes per question

Weight:

The questions are weighted equally.

Section I: Multiple Choice Booklet Instructions

Section I of this exam contains 55 multiple-choice questions. Fill in only the circles for numbers 1 through 55 on your answer sheet.

Indicate all of your answers to the multiple-choice questions on the answer sheet. No credit will be given for anything written in this exam booklet, but you may use the booklet for notes or scratch work. After you have decided which of the suggested answers is best, completely fill in the corresponding circle on the answer sheet. Give only one answer to each question. If you change an answer, be sure that the previous mark is erased completely.

Use your time effectively, working as quickly as you can without losing accuracy. Do not spend too much time on any one question. Go on to other questions and come back to the ones you have not answered if you have time. It is not expected that everyone will know the answers to all of the multiple-choice questions.

Your total score on the multiple-choice section is based only on the number of questions answered correctly. Points are not deducted for incorrect answers or unanswered questions.

Section II: Free Response Booklet Instructions

The questions for Section II are printed in this booklet. You may use the pages the questions are printed on to organize your answers and for scratch work, but you must write your answers on the lined pages.

Section II of this exam requires answers in essay form. Each essay will be judged on its clarity and effectiveness in dealing with the assigned topic and on the quality of the writing. In responding to Question 3, select only a work of literary merit that will be appropriate to the question. A general rule is to use works of the same quality as those you have been reading during your AP year(s). After completing each question, you should check your essay for accuracy of punctuation, spelling, and diction; you are advised, however, not to attempt many longer corrections. Quality is far more important than quantity.

Write clearly and legibly. Number each answer as the question is numbered in the exam. Begin each answer on a new page. Do not skip lines. Cross out any errors you make; crossed-out work will not be scored.

Manage your time carefully. The proctor will announce the suggested time for each question, but you may proceed freely from one question to the next. You may review your responses if you finish before the end of the exam is announced.

What Proctors Need to Bring to This Exam

- Exam packets
- Answer sheets
- AP Student Packs
- *2011-12 AP Coordinator's Manual*
- This book — *AP Exam Instructions*
- School Code and Home-School/Self-Study Codes
- Pencil sharpener
- Extra No. 2 pencils with erasers
- Extra pens with black or dark blue ink
- Lined paper
- Stapler
- Watch
- Signs for the door to the testing room
 - “Exam in Progress”
 - “Cell phones are prohibited in the testing room”

SECTION I: Multiple Choice

- **Do not begin the exam instructions below until you have completed the appropriate**
 ● **General Instructions for your group.**

Make sure you begin the exam at the designated time.

If you are giving the regularly scheduled exam, say:

It is Thursday morning, May 10, and you will be taking the AP English Literature and Composition Exam.

If you are giving the alternate exam for late testing, say:

It is Friday morning, May 25, and you will be taking the AP English Literature and Composition Exam.

In a moment, you will open the packet that contains your exam materials. By opening this packet, you agree to all of the AP Program's policies and procedures outlined in the *2011-12 Bulletin for AP Students and Parents*. You may now remove the shrinkwrap from your exam packet and take out the Section I booklet, but do not open the booklet or the shrinkwrapped Section II materials. Put the white seals aside. . . .

Look at page 1 of your answer sheet and locate the dark blue box near the top right-hand corner that states, “Take the AP Exam label from your Section I booklet and place the label here.” . . .

Now look at the front cover of your exam booklet and locate the AP Exam label near the top left of the cover. . . .

Carefully peel off the AP Exam label and place it on your answer sheet on the dark blue box that we just identified. . . .

Now read the statements on the front cover of Section I and look up when you have finished. . . .

Sign your name and write today's date. Look up when you have finished. . . .

Now print your full legal name where indicated. Are there any questions? . . .

Turn to the back cover and read it completely. Look up when you have finished. . . .

Are there any questions? . . .

Section I is the multiple-choice portion of the exam. You may never discuss these specific multiple-choice questions at any time in any form with anyone, including your teacher and other students. If you disclose these questions through any means, your AP Exam score will be canceled. Are there any questions? . . .

You must complete the answer sheet using a No. 2 pencil only. Mark all of your responses on your answer sheet, one response per question. Completely fill in the circles. If you need to erase, do so carefully and completely. No credit will be given for anything written in the exam booklet. Scratch paper is not allowed, but you may use the margins or any blank space in the exam booklet for scratch work. Are there any questions? . . .

You have 1 hour for this section. Open your Section I booklet and begin.



Note Start Time here _____. Note Stop Time here _____. Check that students are marking their answers in pencil on their answer sheets, and that they are not looking at their shrinkwrapped Section II booklets. After 1 hour, say:

Stop working. Close your booklet and put your answer sheet on your desk, face up. Make sure you have your AP number label and an AP Exam label on page 1 of your answer sheet. I will now collect your answer sheet.

Collect an answer sheet from each student. Check that each answer sheet has an AP number label and an AP Exam label. Then say:

Now you must seal your exam booklet. Remove the white seals from the backing and press one on each area of your exam booklet cover marked "PLACE SEAL HERE." Fold each seal over the back cover. When you have finished, place the booklet on your desk, face up. I will now collect your Section I booklet. . . .

Check to be sure that each student has signed the front cover of the sealed Section I booklet. There is a 10-minute break between Sections I and II. When all Section I materials have been collected and accounted for and you are ready for the break, say:

Please listen carefully to these instructions before we take a 10-minute break. Everything you placed under your chair at the beginning of the exam must stay there. Leave your shrinkwrapped Section II packet on your desk during the break. You are not allowed to consult teachers, other students, or textbooks about the exam during the break. You may not make phone calls, send text messages, check email, use a social networking site, or access any electronic or communication device. Remember, you are not allowed to

discuss the multiple-choice section of this exam. Failure to adhere to any of these rules could result in cancellation of your score. Are there any questions? . . .



You may begin your break. Testing will resume at _____.

SECTION II: Free Response

After the break, say:

May I have everyone's attention? Place your Student Pack on your desk. . . .

You may now remove the shrinkwrap from the Section II packet, but do not open the exam booklet until you are told to do so. . . .

Read the bulleted statements on the front cover of the exam booklet. Look up when you have finished. . . .

Now place an AP number label on the shaded box. If you don't have any AP number labels, write your AP number in the box. Look up when you have finished. . . .

Read the last statement. . . .

Using your pen, print the first, middle and last initials of your legal name in the boxes and print today's date where indicated. This constitutes your signature and your agreement to the statements on the front cover. . . .

Turn to the back cover and read Item 1 under "Important Identification Information." Print the first two letters of your last name and the first letter of your first name in the boxes. Look up when you have finished. . . .

In Item 2, print your date of birth in the boxes. . . .

In Item 3, write the school code you printed on the front of your Student Pack in the boxes. . . .

Read Item 4. . . .

Are there any questions? . . .

I need to collect the Student Pack from anyone who will be taking another AP Exam. You may keep it only if you are not taking any other AP Exams this year. If you have no other AP Exams to take, place your Student Pack under your chair now. . . .

While Student Packs are being collected, read the information on the back cover of the exam booklet. Do not open the booklet until you are told to do so. Look up when you have finished. . . .

Collect the Student Packs. Then say:

Are there any questions? . . .

You have 2 hours to complete Section II. You are responsible for pacing yourself, and may proceed freely from one question to the next. You must write your answers in the exam booklet using a pen. Write the number of the question you are working on in the box at the top of each page in the exam booklet. If you need more paper during the exam, raise your hand. At the top of each extra piece of paper you use, be sure to write only your AP number and the number of the question you are working on. Do not write your name. Are there any questions? . . .

You may begin.



Note Start Time here _____. Note Stop Time here _____. Check that students are using pens to write their answers in their exam booklets. After 40 minutes, say:

You are advised to go on to Question 2.

After 40 minutes, say:

You are advised to go on to Question 3.

After 30 minutes, say:

There are 10 minutes remaining.

After 10 minutes, say:

Stop working and close your exam booklet. Place it on your desk, face up. . . .

If any students used extra paper for the free-response section, have those students staple the extra sheet/s to the first page corresponding to that question in their exam booklets. Then say:

Remain in your seat, without talking, while the exam materials are collected. . . .

Collect a Section II booklet from each student. Check for the following:

- Exam booklet front cover: The student placed an AP number label on the shaded box, and printed his or her initials and today's date.
- Exam booklet back cover: The student completed the "Important Identification Information" area.

When all exam materials have been collected and accounted for, return to students any electronic devices you may have collected before the start of the exam.

If you are giving the regularly scheduled exam, say:

You may not discuss these specific free-response questions with anyone unless they are released on the College Board website in about two days. You should receive your score report in the mail about the third week of July.

If you are giving the alternate exam for late testing, say:

None of the questions in this exam may ever be discussed or shared in any way at any time. You should receive your score report in the mail about the third week of July.

If any students completed the AP number card at the beginning of this exam, say:

Please remember to take your AP number card with you.

Then say:

You are now dismissed.

All exam materials should be put in secure storage until they are returned to the AP Program after your school's last administration. Before storing materials, check the "School Use Only" section on page 1 of the answer sheet and:

- Fill in the appropriate section number circle in order to view a separate AP Instructional Planning Report (for regularly scheduled exams only) or Subject Score Roster at the class section or teacher level. See "Post-Exam Activities" in the *2011-12 AP Coordinator's Manual*.
- Check your list of students who are eligible for fee reductions and fill in the appropriate circle on their registration answer sheets.

GO ON TO THE NEXT PAGE.

Student Answer Sheet for the Multiple-Choice Section

Use this section to capture student responses. (Note that the following answer sheet is a sample, and may differ from one used in an actual exam.)

Take an AP Number label from your AP Student Pack and place the label here

Take the AP Exam label from your Section I booklet and place the label here.



B123456789T

NAME AND EXAM AREA — COMPLETE THIS AREA AT EVERY EXAM:

To maintain the security of the exam and the validity of my AP score, I will allow no one else to see the multiple-choice questions. I will seal the multiple-choice booklet when asked to do so, and I will not discuss these questions with anyone at any time after the completion of the section. I am aware of and agree to the AP Program's policies and procedures as outlined in the *2011-12 Bulletin for AP Students and Parents*, including using testing accommodations (e.g., extended time, computer, etc.) only if I have been preapproved by College Board Services for Disabilities.

A. SIGNATURE		Date
Sign your legal name as it will appear on your college applications.		

[illegible]

USE NO. 2 PENCIL ONLY

[illegible]

Print Exam Name:

Print Form:	Print Form Code:
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**H. AP EXAM I AM TAKING
USING THIS ANSWER SHEET**

STUDENT INFORMATION AREA — COMPLETE THIS AREA ONLY ONCE.

J. SEX			<input type="radio"/> Female <input type="radio"/> Male								
L. SOCIAL SECURITY NUMBER (Optional)											
0	0	0	0	0	0	0	0	0	0	0	0
1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9

K. CURRENT GRADE LEVEL		<input type="radio"/> Pre-9th <input type="radio"/> 9th <input type="radio"/> 10th <input type="radio"/> 11th <input type="radio"/> 12th <input type="radio"/> Post-12th
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M. EXPECTED DATE OF COLLEGE ENTRANCE		<input type="radio"/> Fall <input type="radio"/> Winter/Spring <input type="radio"/> Summer <input type="radio"/> Undecided
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N. STUDENT SERVICE®		I want the College Board to send information about me to colleges, universities and government scholarship programs interested in students like me. <input type="radio"/> Yes <input type="radio"/> No
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O. WHICH LANGUAGE DO YOU KNOW BEST?		<input type="radio"/> English <input type="radio"/> English and another language about the same <input type="radio"/> Another language
--	--	--

P. ETHNICITY/RACE		<input type="radio"/> American Indian or Alaska Native <input type="radio"/> Asian, Asian American or Pacific Islander <input type="radio"/> Black or African American <input type="radio"/> Mexican or Mexican American <input type="radio"/> Puerto Rican <input type="radio"/> Other Hispanic, Latino or Latin American <input type="radio"/> White <input type="radio"/> Other
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Q. PARENTAL EDUCATION LEVEL		Father/ Male Guardian <input type="radio"/> Grade school <input type="radio"/> Some high school <input type="radio"/> High school diploma or equivalent <input type="radio"/> Business or trade school <input type="radio"/> Some college <input type="radio"/> Associate or two-year degree <input type="radio"/> Bachelor's or four-year degree <input type="radio"/> Some graduate or professional school <input type="radio"/> Graduate or professional degree
------------------------------------	--	---

R. PARENTAL EDUCATION LEVEL		Mother/ Female Guardian <input type="radio"/> Grade school <input type="radio"/> Some high school <input type="radio"/> High school diploma or equivalent <input type="radio"/> Business or trade school <input type="radio"/> Some college <input type="radio"/> Associate or two-year degree <input type="radio"/> Bachelor's or four-year degree <input type="radio"/> Some graduate or professional school <input type="radio"/> Graduate or professional degree
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SCHOOL USE ONLY										ETS USE ONLY									
Section Number										Exam									
1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	
Fee Reduction Granted										Exam									
1 Option 1 2 Option 2										0	1	2	3	4	5	6	7	8	9

DO NOT WRITE IN THIS AREA

106	(A)	(B)	(C)	(D)	(E)
107	(A)	(B)	(C)	(D)	(E)
108	(A)	(B)	(C)	(D)	(F)
109	(A)	(B)	(C)	(D)	(E)
110	(A)	(B)	(C)	(D)	(E)
111	(A)	(B)	(C)	(D)	(E)
112	(A)	(B)	(C)	(D)	(E)
113	(A)	(B)	(C)	(D)	(E)
114	(A)	(B)	(C)	(D)	(E)
115	(A)	(B)	(C)	(D)	(E)
116	(A)	(B)	(C)	(D)	(E)
117	(A)	(B)	(C)	(D)	(E)
118	(A)	(B)	(C)	(D)	(E)
119	(A)	(B)	(C)	(D)	(E)
120	(A)	(B)	(C)	(D)	(E)

X. FOR STUDENTS OUTSIDE THE UNITED STATES ONLY
If the address gridded above is not complete enough for delivery of your score report, please fill in this circle and print your complete address below.

Y. EMAIL ADDRESS

By providing your email address, you are granting the College Board permission to use your email in accordance with the policies in the 2011-12 Bulletin for AP Students and Parents.

W. COLLEGE TO RECEIVE YOUR AP SCORE REPORT			
COLLEGE CODE		Using the college code listed in the AP Student Pack, indicate the ONE college that you want to receive your AP score report.	
0	0	0	0
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
		College Name	
		City	
		State	
		Country	

GO ON TO THE NEXT PAGE.

Section I: Multiple-Choice Questions

This is the multiple-choice section of the 2012 AP exam. It includes cover material and other administrative instructions to help familiarize students with the mechanics of the exam. (Note that future exams may differ in look from the following content.)

PLACE SEAL HERE

AP[®] English Literature and Composition Exam

SECTION I: Multiple Choice

2012

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE TOLD TO DO SO.

At a Glance

Total Time

1 hour

Number of Questions

55

Percent of Total Score

45%

Writing Instrument

Pencil required

Dictionaries

None allowed

Instructions

Section I of this exam contains 55 multiple-choice questions. Fill in only the circles for numbers 1 through 55 on your answer sheet.

Indicate all of your answers to the multiple-choice questions on the answer sheet. No credit will be given for anything written in this exam booklet, but you may use the booklet for notes or scratch work. After you have decided which of the suggested answers is best, completely fill in the corresponding circle on the answer sheet. Give only one answer to each question. If you change an answer, be sure that the previous mark is erased completely. Here is a sample question and answer.

Sample Question Sample Answer

Chicago is a

(A) ☒ (B) ☐ (C) ☐ (D) ☐ (E) ☐

(A) state

(B) city

(C) country

(D) continent

(E) village

Use your time effectively, working as quickly as you can without losing accuracy. Do not spend too much time on any one question. Go on to other questions and come back to the ones you have not answered if you have time. It is not expected that everyone will know the answers to all of the multiple-choice questions.

Your total score on the multiple-choice section is based only on the number of questions answered correctly. Points are not deducted for incorrect answers or unanswered questions.

PLACE SEAL HERE



Minimum 20% post-consumer waste

PLACE SEAL HERE

DO NOT seal answer sheet inside

Form I
Form Code 4IBP4-S

37

The test begins on page 4.

The inclusion of source material in this exam is not intended as an endorsement by the College Board or ETS of the content, ideas, or values expressed in the material. The material has been selected by the English Literature faculty who serve on the AP English Literature Development Committee. In their judgment, the material printed here reflects various aspects of the course of study on which this exam is based and is therefore appropriate to use to measure the skills and knowledge of this course.

ENGLISH LITERATURE AND COMPOSITION

SECTION I

Time—1 hour

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

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

Questions 1-14. Read the following poem carefully before you choose your answers.

Remembrance

Cold in the earth—and the deep snow piled above
thee,
Far, far removed, cold in the dreary grave!
Have I forgot, my only Love, to love thee,
Severed at last by Time's all-severing wave?

Line 5 Now, when alone, do my thoughts no longer hover
Over the mountains, on that northern shore,
Resting their wings where heath and fern-leaves
cover
Thy noble heart for ever, ever more?

10 Cold in the earth—and fifteen wild Decembers,
From those brown hills, have melted into spring:
Faithful, indeed, is the spirit that remembers
After such years of change and suffering!

15 Sweet Love of youth, forgive, if I forget thee,
While the world's tide is bearing me along;
Other desires and other hopes beset me,
Hopes which obscure, but cannot do thee wrong!

20 No later light has lightened up my heaven,
No second morn has ever shone for me;
All my life's bliss from thy dear life was given,
All my life's bliss is in the grave with thee.

But, when the days of golden dreams had perished,
And even Despair was powerless to destroy;
Then did I learn how existence could be cherished,
Strengthened and fed without the aid of joy.

25 Then did I check the tears of useless passion—
Weaned my young soul from yearning after thine;
Sternly denied its burning wish to hasten
Down to that tomb already more than mine.

30 And, even yet, I dare not let it languish,
Dare not indulge in memory's rapturous pain;
Once drinking deep of that divinest anguish,
How could I seek the empty world again?

(1846)

1. The poem deals with all of the following EXCEPT the
 - (A) aftermath of a terrible loss
 - (B) discipline required to address grief
 - (C) power of time to alter grief
 - (D) emotions experienced as grief abates
 - (E) happiness that follows after grief has passed
2. The second stanza (lines 5-8) primarily serves to
 - (A) dramatize the power of thoughts to sustain romantic feelings in the speaker
 - (B) indicate how loneliness causes the speaker to dwell on the past
 - (C) ponder the current connection between the speaker and the loved one
 - (D) communicate the speaker's ongoing devotion to a treasured childhood memory
 - (E) compare the loved one to a bird that has departed for northern latitudes
3. Which best describes the speaker's implication in lines 11-12 ?
 - (A) Only someone remarkably devoted can retain the memory of an absent loved one over time.
 - (B) Only people who embrace a higher faith can successfully live with their grief.
 - (C) Pain strengthens the soul so that the sufferer can move forward.
 - (D) The bereaved must choose to forget the past in order to bear their losses.
 - (E) People who dwell on the past are usually unable to move beyond their personal losses.

4. In the fourth stanza (lines 13-16), the speaker's explanation is best described as one of
 - (A) sarcasm and self-mockery
 - (B) rationalization and apology
 - (C) exaggeration and deception
 - (D) equivocation and defensiveness
 - (E) moralizing and invective
5. In context, "but cannot do thee wrong" (line 16) is best understood to express the speaker's
 - (A) certainty that the loved one will forgive any transgressions
 - (B) concern that an act of betrayal would be morally wrong
 - (C) hope that the temptations of the world will not cause unfaithfulness
 - (D) belief that no future love will supplant the former one
 - (E) fear that the loved one is beyond caring about their relationship
6. In line 17, "later light" most likely refers to a
 - (A) new love
 - (B) rekindled hope
 - (C) flash of awareness
 - (D) second thought
 - (E) spiritual awakening
7. The fifth stanza (lines 17-20) makes use of all of the following EXCEPT
 - (A) metaphor
 - (B) repetition
 - (C) synecdoche
 - (D) consonance
 - (E) parallelism
8. In context, "check" (line 25) most nearly means
 - (A) mark
 - (B) staunch
 - (C) influence
 - (D) examine
 - (E) ascertain
9. The last three stanzas (lines 21-32) are best understood to suggest that remembering the loved one is
 - (A) necessary but addictive
 - (B) important but dangerous
 - (C) unpleasant but unavoidable
 - (D) painful but instructive
 - (E) tempting but destructive
10. Which is the best paraphrase of line 26 ?
 - (A) Trained myself not to miss you
 - (B) Taught myself to forgive you
 - (C) Freed myself from suffering
 - (D) Wished that I could help you
 - (E) Prayed that I could be free of you
11. The speaker's "burning wish" (line 27) is for a
 - (A) visit to the loved one's grave
 - (B) glimpse of the loved one's feelings
 - (C) second chance at love
 - (D) reunion in death
 - (E) respite from fear
12. The pronoun "it" (line 29) refers to the speaker's
 - (A) "Despair" (line 22)
 - (B) "passion" (line 25)
 - (C) "soul" (line 26)
 - (D) "wish" (line 27)
 - (E) "tomb" (line 28)
13. The concept of "divinest anguish" (line 31) is most like that of
 - (A) "dear life" (line 19)
 - (B) "golden dreams" (line 21)
 - (C) "useless passion" (line 25)
 - (D) "burning wish" (line 27)
 - (E) "rapturous pain" (line 30)
14. Which of the following best describes a central paradox of the poem?
 - (A) The speaker, attempting to grow closer to a lost love, becomes even more distant from the loved one.
 - (B) The speaker, in the act of remembering a childhood love, comes to an increasing awareness of mortality.
 - (C) The speaker, in the act of mourning, is able to experience a newfound joy.
 - (D) The speaker, worrying over forgetting a deceased lover, reveals the extent of that loved one's continuing memory.
 - (E) The speaker, mourning the death of a loved one, begins to recognize the extent of an attraction to a present acquaintance.

Questions 15-23. Read the following passage carefully before you choose your answers.

Line
5 Now when I had mastered the language of this water and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry had gone out of the majestic river! I still keep in mind a certain wonderful sunset which I witnessed when steam-
10 boating was new to me. A broad expanse of the river was turned to blood; in the middle distance the red hue brightened into gold, through which a solitary log came floating, black and conspicuous; in one place a long, slanting mark lay sparkling upon the water; in
15 another the surface was broken by boiling, tumbling rings, that were as many-tinted as an opal; where the ruddy flush was faintest, was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately traced; the shore on our left was densely
20 wooded, and the somber shadow that fell from this forest was broken in one place by a long, ruffled trail that shone like silver; and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor
25 that was flowing from the sun. There were graceful curves, reflected images, woody heights, soft distances; and over the whole scene, far and near, the dissolving lights drifted steadily, enriching it, every passing moment, with new marvels of coloring.
30 I stood like one bewitched. I drank it in, in a speechless rapture. The world was new to me, and I had never seen anything like this at home. But as I have said, a day came when I began to cease from noting the glories and the charms which the moon
35 and the sun and the twilight wrought upon the river's face; another day came when I ceased altogether to note them. Then, if that sunset scene had been repeated, I should have looked upon it without rapture, and should have commented upon it,
40 inwardly, after this fashion: This sun means that we are going to have wind tomorrow; that floating log means that the river is rising, small thanks to it; that slanting mark on the water refers to a bluff reef which is going to kill somebody's steamboat one of these
45 nights, if it keeps on stretching out like that; those

tumbling "boils" show a dissolving bar and a changing channel there; the lines and circles in the slick water over yonder are a warning that that troublesome place is shoaling up dangerously; that
50 silver streak in the shadow of the forest is the "break" from a new snag, and he has located himself in the very best place he could have found to fish for steamboats; that tall dead tree, with a single living branch, is not going to last long, and then how is a
55 body ever going to get through this blind place at night without the friendly old landmark?

(1883)

15. In context, "the language of this water" (lines 1-2) is best understood to mean the
- (A) indications of change in the motion of the river
 - (B) signals of approaching riverboats
 - (C) indicators of the fastest channels in the river
 - (D) characteristics of life on the river
 - (E) movement of fish and fowl along the current
16. By learning the language of the river, the speaker gains
- (A) command of a riverboat, but loses the innocence of youth
 - (B) pride in his profession, but loses a broader interest in the world
 - (C) technical knowledge, but loses an appreciation of the river's beauty
 - (D) awareness of the river's dangers, but loses a sense of confidence
 - (E) assurance of his abilities, but loses respect for the river's might

17. The statement “A broad expanse of the river was turned to blood” (lines 10-11) contains an example of
- (A) allegory
 - (B) personification
 - (C) simile
 - (D) onomatopoeia
 - (E) metaphor
18. All of the following are found in the sentence in lines 10-25 (“A broad expanse . . . the sun”) EXCEPT
- (A) similes
 - (B) alliteration
 - (C) an accumulation of clauses
 - (D) regular rhythm
 - (E) an abundance of adjectives
19. In line 20, “somber” is best interpreted to mean
- (A) serious
 - (B) silent
 - (C) calm
 - (D) dull
 - (E) dark
20. In the second paragraph, the natural aspects of the river are viewed as
- (A) impressions
 - (B) signs
 - (C) metaphors
 - (D) allusions
 - (E) speculations
21. Which of the following best describes the relationship between the first paragraph and the second?
- (A) The first paragraph is mainly concerned with aesthetic issues, and the second, with pragmatic ones.
 - (B) The diction is sophisticated in the first paragraph and simple in the second.
 - (C) The point of view in the first paragraph is mainly subjective; in the second, it is mostly objective.
 - (D) The romantic tone of the first paragraph becomes rather arrogant in the second.
 - (E) A question posed in the first paragraph is answered in the second.
22. As used in lines 38 and 39, “should” is best interpreted to mean
- (A) could
 - (B) ought to
 - (C) would
 - (D) might
 - (E) had to
23. The passage primarily suggests that
- (A) although the speaker loves the river, he must leave it in order to challenge himself
 - (B) as the speaker becomes obsessed with the river, he increasingly fears and mistrusts it
 - (C) as the speaker becomes more familiar with the river, his attitude toward it becomes more practical
 - (D) when the speaker reflects on the past, he finds himself growing nostalgic
 - (E) because the speaker is eager to improve his navigational skills, he is willing to abandon other pleasures

Questions 24-33. Read the following lines carefully before you choose your answers.

Now to the ascent of that steep savage hill
Satan had journeyed on, pensive and slow;
But further way found none; so thick entwined,
Line As one continued brake, the undergrowth
5 Of shrubs and tangling bushes had perplexed
All path of man or beast that passed that way.
One gate there only was, and that looked east
On the other side: which when the Arch-Felon saw,
Due entrance he disdained, and, in contempt,
10 At one slight bound high overleaped all bound
Of hill or highest wall, and sheer within
Lights on his feet. As when a prowling wolf,
Whom hunger drives to seek new haunt for prey,
Watching where shepherds pen their flocks at eve,
15 In hurdled cotes amid the field secure,
Leaps o'er the fence with ease into the fold;
Or as a thief bent to unhoard the cash
Of some rich burgher, whose substantial doors,
Cross-barred and bolted fast, fear no assault,
20 In at the window climbs, or o'er the tiles:
So clomb this first grand Thief into God's fold;
So since into his Church lewd hirelings climb.

(1667)

24. Satan's action is best described as

- (A) trespass
- (B) usurpation
- (C) betrayal
- (D) dream
- (E) consecration

25. In line 5, "perplexed" is best interpreted to mean

- (A) widened
- (B) complicated
- (C) questioned
- (D) endangered
- (E) discovered

26. According to the passage, why does Satan not enter the garden by the gate?

- (A) The gate is protected by God.
- (B) The gate is hidden by overgrown shrubbery.
- (C) He is too large to fit through the gate.
- (D) He is contemptuous of proper procedures.
- (E) He fears an encounter with other creatures.

27. In which of the following lines does an epic simile begin?

- (A) Line 1
- (B) Line 4
- (C) Line 10
- (D) Line 12
- (E) Line 20

28. Which of the following lines contains a play on words?

- (A) Line 3
- (B) Line 6
- (C) Line 10
- (D) Line 14
- (E) Line 20

29. In line 15, "hurdled cotes" refers to

- (A) blocked paths
- (B) natural obstacles
- (C) fenced enclosures
- (D) wool garments
- (E) steep hills

30. In line 18, the "rich burgher" is analogous to

- (A) a wolf
- (B) Satan
- (C) God
- (D) a traveler
- (E) a hireling

31. The subject of “fear” (line 19) is

- (A) “shepherds” (line 14)
- (B) “flocks” (line 14)
- (C) “thief” (line 17)
- (D) “burgher” (line 18)
- (E) “doors” (line 18)

32. Which of the following lines most probably contains a commentary on the poet’s own era?

- (A) Line 2
- (B) Line 7
- (C) Line 9
- (D) Line 10
- (E) Line 22

33. The imagery in the passage suggests all of the following about Satan EXCEPT his

- (A) pride
- (B) stealthiness
- (C) rapaciousness
- (D) stupidity
- (E) unscrupulousness

Questions 34-47. Read the following passage carefully before you choose your answers.

Line It flattered him; snubbed as he had been, it
soothed him that Mrs. Ramsay should tell him this.
Charles Tansley revived . . . she made him feel better
pleased with himself than he had done yet, and he
5 would have liked, had they taken a cab, for example,
to have paid for it. As for her little bag, might he not
carry that? No, no she said, she always carried *that*
herself. She did too. Yes, he felt that in her. He felt
many things, something in particular that excited
10 him and disturbed him for reasons which he could
not give. He would like her to see him, gowned and
hooded, walking in a procession. A fellowship, a
professorship, he felt capable of anything and saw
himself—but what was she looking at? At a man
15 pasting a bill. The vast flapping sheet flattened itself
out, and each shove of the brush revealed fresh legs,
hoops, horses, glistening reds and blues, beautifully
smooth, until half the wall was covered with the adver-
tisement of a circus; a hundred horsemen, twenty
20 performing seals, lions, tigers . . . Craning forwards,
for she was shortsighted, she read it out . . . “will visit
this town,” she read. It was terribly dangerous work
for a one-armed man, she exclaimed, to stand on top
of a ladder like that—his left arm had been cut off in
25 a reaping machine two years ago.

“Let us all go!” she cried, moving on, as if all
those riders and horses had filled her with childlike
exultation and made her forget her pity.

“Let’s go,” he said, repeating her words, clicking
30 them out, however, with a self-consciousness that
made her wince. “Let us go to the circus.” No. He
could not feel it right. But why not? she wondered.
What was wrong with him then? She liked him
warmly, at the moment. Had they not been taken,
35 she asked, to circuses when they were children?
Never, he answered, as if she asked the very thing
he wanted; had been longing all these days to say,
how they did not go to circuses. It was a large family,
nine brothers and sisters, and his father was a work-
40 ingman. “My father is a chemist, Mrs. Ramsay. He
keeps a shop.” He himself had paid his own way since
he was thirteen. Often he went without a great coat in
winter. He could never “return hospitality” (those
were his parched stiff words) at college. He had to
45 make things last twice the time other people did; he

smoked the cheapest tobacco; shag; the same the old
men did in the quays. He worked hard—seven hours
a day; his subject was now the influence of some-
thing upon somebody—they were walking on and
50 Mrs. Ramsay did not quite catch the meaning, only
the words here and there . . . dissertation . . . fellow-
ship . . . readership . . . lectureship. She could not
follow the ugly academic jargon, that rattled itself
off so glibly, but said to herself that she saw now why
55 going to the circus had knocked him off his perch,
poor little man, and why he came out, instantly, with
all that about his father and mother and brothers and
sisters, and she would see to it that they didn’t laugh
at him anymore; she would tell Prue about it. What he
60 would have liked, she supposed, would have been to
say how he had gone not to the circus but to Ibsen
with the Ramsays. He was an awful prig—oh yes, an
insufferable bore. For, though they had reached the
town now and were in the main street, with carts
65 grinding past on the cobbles, still he went on talking,
about settlements, and teaching, and workmen, and
helping our own class, and lectures, till she gathered
that he had got back entire self-confidence, had
recovered from the circus, and was about (and now
70 again she liked him warmly) to tell her—but here, the
houses falling away on both sides, they came out on
the quay, and the whole bay spread before them and
Mrs. Ramsay could not help exclaiming, “Oh, how
beautiful!” For the great plateful of blue water was
75 before her; the hoary Lighthouse, distant, austere, in
the midst; and on the right, as far as the eye could see,
fading and falling, in soft low pleats, the green sand
dunes with the wild flowing grasses on them, which
always seemed to be running away into some moon
80 country, uninhabited of men.

Excerpt from *To The Lighthouse* by Virginia Woolf, copyright 1927 by
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34. It can be inferred from lines 1-6 that

Charles Tansley

- (A) defends his views aggressively
- (B) is a sophisticated man of the world
- (C) is vain about his physical appearance
- (D) is sensitive to the way other people treat him
- (E) is a person of rather shallow intellect

35. Charles Tansley interprets Mrs. Ramsay's refusal to allow him to carry her "little bag" (line 6) as evidence of her
- (A) independent, capable nature, which he admires
 - (B) suspicious, wary character, which he deplores
 - (C) gregarious personality, which he envies
 - (D) desire to remain aloof from him, which he regrets
 - (E) conventional manners, which he deplores
36. The sentence "She did too" (line 8) conveys which of the following?
- (A) Mrs. Ramsay's point of view
 - (B) Charles Tansley's perception of Mrs. Ramsay's character
 - (C) A reply of Mrs. Ramsay to Charles Tansley
 - (D) A comment Charles Tansley makes to Mrs. Ramsay
 - (E) The narrator's criticism of Charles Tansley's naïveté
37. The passage suggests that Charles Tansley would like Mrs. Ramsay "to see him, gowned and hooded, walking in a procession" (lines 11-12) because
- (A) he would like her to understand the conflict within him
 - (B) only when so dressed could he reveal his true feelings to her
 - (C) he believes that, in such a costume, he would appear to be more conventional
 - (D) he believes she would be favorably impressed with his status
 - (E) he fears that the clothes he is wearing betray his humble origins
38. Charles Tansley's sense of the words "fellowship" and "professorship" (lines 12-13) stands in ironic contrast to
- (A) his attitude toward Mrs. Ramsay
 - (B) his view of himself as an academic
 - (C) his inability to "return hospitality" (line 43)
 - (D) Mrs. Ramsay's own intellectual accomplishments
 - (E) Mrs. Ramsay's reference to "ugly academic jargon" (line 53)
39. The use of the dash in line 14 indicates that
- (A) Mrs. Ramsay has become infatuated with Charles Tansley
 - (B) there has been a sudden shift in attitude on the part of the narrator
 - (C) the narrative point of view has shifted from that of Charles Tansley to that of Mrs. Ramsay
 - (D) Charles Tansley is aware that Mrs. Ramsay had become critical of him
 - (E) Charles Tansley realizes that Mrs. Ramsay is no longer paying complete attention to him
40. In the sentence "Never . . . circuses" (lines 36-38), which of Charles Tansley's qualities is most apparent?
- (A) A desire for sympathy
 - (B) Intellectual snobbery
 - (C) Fearless candor
 - (D) Genuine empathy
 - (E) A capacity for self-deception

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

Line It flattered him; snubbed as he had been, it
soothed him that Mrs. Ramsay should tell him this.
Charles Tansley revived . . . she made him feel better
pleased with himself than he had done yet, and he
5 would have liked, had they taken a cab, for example,
to have paid for it. As for her little bag, might he not
carry that? No, no she said, she always carried *that*
herself. She did too. Yes, he felt that in her. He felt
many things, something in particular that excited
10 him and disturbed him for reasons which he could
not give. He would like her to see him, gowned and
hooded, walking in a procession. A fellowship, a
professorship, he felt capable of anything and saw
himself—but what was she looking at? At a man
15 pasting a bill. The vast flapping sheet flattened itself
out, and each shove of the brush revealed fresh legs,
hoops, horses, glistening reds and blues, beautifully
smooth, until half the wall was covered with the adver-
tisement of a circus; a hundred horsemen, twenty
20 performing seals, lions, tigers . . . Craning forwards,
for she was shortsighted, she read it out . . . “will visit
this town,” she read. It was terribly dangerous work
for a one-armed man, she exclaimed, to stand on top
of a ladder like that—his left arm had been cut off in
25 a reaping machine two years ago.

“Let us all go!” she cried, moving on, as if all
those riders and horses had filled her with childlike
exultation and made her forget her pity.

“Let’s go,” he said, repeating her words, clicking
30 them out, however, with a self-consciousness that
made her wince. “Let us go to the circus.” No. He
could not feel it right. But why not? she wondered.
What was wrong with him then? She liked him
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35 she asked, to circuses when they were children?
Never, he answered, as if she asked the very thing
he wanted; had been longing all these days to say,
how they did not go to circuses. It was a large family,
nine brothers and sisters, and his father was a work-
40 ingman. “My father is a chemist, Mrs. Ramsay. He
keeps a shop.” He himself had paid his own way since
he was thirteen. Often he went without a great coat in
winter. He could never “return hospitality” (those
were his parched stiff words) at college. He had to
45 make things last twice the time other people did; he

smoked the cheapest tobacco; shag; the same the old
men did in the quays. He worked hard—seven hours
a day; his subject was now the influence of some-
thing upon somebody—they were walking on and
50 Mrs. Ramsay did not quite catch the meaning, only
the words here and there . . . dissertation . . . fellow-
ship . . . readership . . . lectureship. She could not
follow the ugly academic jargon, that rattled itself
off so glibly, but said to herself that she saw now why
55 going to the circus had knocked him off his perch,
poor little man, and why he came out, instantly, with
all that about his father and mother and brothers and
sisters, and she would see to it that they didn’t laugh
at him anymore; she would tell Prue about it. What he
60 would have liked, she supposed, would have been to
say how he had gone not to the circus but to Ibsen
with the Ramsays. He was an awful prig—oh yes, an
insufferable bore. For, though they had reached the
town now and were in the main street, with carts
65 grinding past on the cobbles, still he went on talking,
about settlements, and teaching, and workingmen, and
helping our own class, and lectures, till she gathered
that he had got back entire self-confidence, had
recovered from the circus, and was about (and now
70 again she liked him warmly) to tell her—but here, the
houses falling away on both sides, they came out on
the quay, and the whole bay spread before them and
Mrs. Ramsay could not help exclaiming, “Oh, how
beautiful!” For the great plateful of blue water was
75 before her; the hoary Lighthouse, distant, austere, in
the midst; and on the right, as far as the eye could see,
fading and falling, in soft low pleats, the green sand
dunes with the wild flowing grasses on them, which
always seemed to be running away into some moon
80 country, uninhabited of men.

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41. Which of the following has an effect on Mrs. Ramsey similar to that of the circus advertisement in the first paragraph?
- (A) “a shop” (line 41)
 - (B) “the cheapest tobacco; shag” (line 46)
 - (C) “dissertation . . . fellowship . . . readership . . . lectureship” (lines 51-52)
 - (D) “Ibsen” (line 61)
 - (E) “the whole bay” (line 72)
42. For which of the following reasons are the words “dissertation . . . fellowship . . . readership . . . lectureship” (lines 51-52) attractive to Charles Tansley?
- (A) He thinks the terms will be universally understood.
 - (B) He associates the terms with advancement in his career.
 - (C) They are terms that have a fresh, new sound to him.
 - (D) Mrs. Ramsay often employs such terms.
 - (E) Mrs. Ramsay has made a point of encouraging his academic aspirations.
43. In lines 59-62, Mrs. Ramsay’s conjectures about going to the circus and going to a play by Ibsen serve to indicate her
- (A) view of the decline in popular taste
 - (B) love of modern theater
 - (C) inability to criticize Charles Tansley
 - (D) impatience with Charles Tansley’s tolerance of avant-garde art
 - (E) recognition of Charles Tansley’s need to be seen as a cultured person
44. Compared with the style of lines 38-47, the style of lines 63-80 is best described as
- (A) more learned and scholarly
 - (B) more lyrical and expansive
 - (C) more simple and relaxed
 - (D) less reflective and philosophical
 - (E) less complex and intricate
45. The final sentence (lines 74-80) differs from the rest of the passage in that it
- (A) uses a more colloquial style
 - (B) has a more didactic tone
 - (C) makes greater use of metaphoric language
 - (D) introduces a new narrator
 - (E) offers a summary of previous exposition
46. Which of the following best describes the way the passage is narrated?
- (A) The reader’s perspective is limited to Mrs. Ramsay’s point of view.
 - (B) The reader views the scene the way that Charles Tansley does.
 - (C) The narrator comments directly on the moral significance of events.
 - (D) The narrator shifts the point of view from one character to the other.
 - (E) The narrator maintains an ironic distance from both characters.
47. Which of the following is true of Mrs. Ramsay’s attitude toward Charles Tansley throughout the passage?
- (A) It changes from bemused tolerance to passionate longing.
 - (B) It vacillates between liking and disliking.
 - (C) It becomes increasingly mocking.
 - (D) It changes suddenly from contempt to pity.
 - (E) It alternates between admiration and indifference.

Questions 48-55. Read the following poem carefully before you choose your answers.

The Frog in the Swimming Pool

A wet green velvet scums the swimming pool,
furring the cracks. The deep end swims
in a hatful of rain, not enough to float

- Line the bedspring barge, the tug of shopping cart.
5 Green-wet himself, the bullfrog holds his court,
sounding the summons to a life so low
- he's yet to lure a mate. Under the lip
of concrete slab he reigns, a rumble of rock,
a flickering of sticky tongue that's licked
- 10 at any morsel winging into view.
How would he love her? Let me count the waves*
that scrape the underside of night and then
- let go, the depth of love unplumbed, the breadth,
the height of the pool all he needs to know.
- 15 How do I love him? Let me add the weight
- of one hush to another, the mockingbird
at midnight echoing itself, not him,
one silence torn in two, sewn shut again.
- Down to his level in time wings everything.
- 20 He calls the night down on his unlovely head,
on the slimy skin that breathes the slimy air—
- the skin that's shed and still he is the same,
the first voice in the world, the last each night.
His call has failed to fill the empty house
- 25 across the street, the vacant swing that sways
halfheartedly, the slide slid into rust,
the old griefs waiting burial by the new.

* Lines 11-14 allude to the Elizabeth Barrett Browning (1806-1861) sonnet that begins, "How do I love thee? Let me count the ways."

From *Off-Season at the Edge of the World*. Copyright 1994 by Debora Greger. Used with permission of the poet and the University of Illinois Press.

48. In the poem, the frog is mainly depicted as
- (A) isolated and unattractive
 - (B) regal and dignified
 - (C) fearsome and dangerous
 - (D) lovable because of his appearance
 - (E) alienated but deserving of his lot
49. Lines 1-4 ("A wet . . . cart") incorporate all of the following EXCEPT
- (A) unconventional verbs
 - (B) regular meter
 - (C) visual imagery
 - (D) tactile imagery
 - (E) metaphor
50. Line 6 contains which of the following?
- (A) Onomatopoeia
 - (B) Antithesis
 - (C) Alliteration
 - (D) A simile
 - (E) An oxymoron
51. The effect of the allusion in lines 11-14 is to
- (A) enhance understanding of a natural phenomenon
 - (B) invest a secular object with spiritual qualities
 - (C) evoke images of antiquity
 - (D) dignify a common occurrence
 - (E) introduce an element of sympathetic humor
52. Lines 20-21 ("He calls . . . air") suggest that the frog
- (A) regrets having chosen a life of nonconformity
 - (B) inhabits a form inconsistent with his inner qualities
 - (C) longs to escape his repetitive existence
 - (D) is naturally linked to the scene he inhabits
 - (E) has an insidious power to charm

53. The last four lines (24-27) suggest that the frog
- (A) chooses to ignore the momentous obligations placed on him
 - (B) lacks the power to affect the course of human events
 - (C) is the cause of the suffering that surrounds him
 - (D) has become attuned to the rhythm of the natural world
 - (E) rejects the former dissipation of his life
54. The poem makes use of which of the following?
- I. Tercet stanzas
 - II. Run-on lines
 - III. Refrains
- (A) I only
 - (B) II only
 - (C) I and II only
 - (D) I and III only
 - (E) I, II, and III
55. In the poem, the speaker is most concerned with representing the
- (A) irrepressible vitality of nature
 - (B) failure of human beings to respect the environment
 - (C) search for forgiveness and redemption
 - (D) lack of understanding between humans and animals
 - (E) pervasiveness of loneliness and decay

S T O P

END OF SECTION I

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

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

MAKE SURE YOU HAVE DONE THE FOLLOWING.

- **PLACED YOUR AP NUMBER LABEL ON YOUR ANSWER SHEET**
- **WRITTEN AND GRIDDED YOUR AP NUMBER CORRECTLY ON YOUR ANSWER SHEET**
- **TAKEN THE AP EXAM LABEL FROM THE FRONT OF THIS BOOKLET AND PLACED IT ON YOUR ANSWER SHEET**

GO ON TO THE NEXT PAGE.

Section II: Free-Response Questions

This is the free-response section of the 2012 AP exam. It includes cover material and other administrative instructions to help familiarize students with the mechanics of the exam. (Note that future exams may differ in look from the following content.)

AP[®] English Literature and Composition Exam

SECTION II: Free Response

2012

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE TOLD TO DO SO.

At a Glance

Total Time

2 hours

Number of Questions

3

Percent of Total Score

55%

Writing Instrument

Pen with black or dark blue ink

Dictionaries

None allowed

Suggested Time

40 minutes per question

Weight

The questions are weighted equally.

IMPORTANT Identification Information

PLEASE PRINT WITH PEN:

1. First two letters of your last name

First letter of your first name

2. Date of birth

Month Day Year

3. Six-digit school code

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No, I do not grant the College Board these rights. ☐

Instructions

The questions for Section II are printed in this booklet. You may use the pages the questions are printed on to organize your answers and for scratch work, but you must write your answers on the lined pages.

Section II of this exam requires answers in essay form. Each essay will be judged on its clarity and effectiveness in dealing with the assigned topic and on the quality of the writing. In responding to Question 3, select only a work of literary merit that will be appropriate to the question. A general rule is to use works of the same quality as those you have been reading during your AP year(s). After completing each question, you should check your essay for accuracy of punctuation, spelling, and diction; you are advised, however, not to attempt many longer corrections. Quality is far more important than quantity.

Write clearly and legibly. Number each answer as the question is numbered in the exam. Begin each answer on a new page. Do not skip lines. Cross out any errors you make; crossed-out work will not be scored.

Manage your time carefully. The proctor will announce the suggested time for each question, but you may proceed freely from one question to the next. You may review your responses if you finish before the end of the exam is announced.



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Form I
Form Code 4IBP-S2

37

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.)

In the following poem by Sir Philip Sidney (1554-1586), the speaker addresses the subject of desire. Read the poem carefully. Then write a well-developed essay in which you analyze how poetic devices help to convey the speaker's complex attitude toward desire.

Thou Blind Man's Mark

Thou blind man's mark,¹ thou fool's self-chosen snare,
Fond fancy's scum, and dregs of scattered thought;
Band of all evils, cradle of causeless care;
Line Thou web of will, whose end is never wrought;
5 Desire, desire! I have too dearly bought,
With price of mangled mind, thy worthless ware;
Too long, too long, asleep thou hast me brought,
Who should my mind to higher things prepare.
But yet in vain thou hast my ruin sought;
10 In vain thou madest me to vain things aspire;
In vain thou kindlest all thy smoky fire;
For virtue hath this better lesson taught—
Within myself to seek my only hire,²
Desiring naught but how to kill desire.

¹ target

² reward

Question 2

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

Carefully read the following excerpt from the novel *Under the Feet of Jesus* by Helena María Viramontes. Then write a well-organized essay in which you analyze the development of Estrella's character. In your analysis, you may wish to consider such literary elements as selection of detail, figurative language, and tone.

So what is this?

Line
5 When Estrella first came upon Perfecto's red tool chest like a suitcase near the door, she became very angry. So what is this about? She had opened the tool chest and all that jumbled steel inside the box, the iron bars and things with handles, the funny-shaped objects, seemed as confusing and foreign as the alphabet she could not decipher. The tool chest stood guard by the door and she slammed the lid closed on the secret. For days she was silent with rage. The mother believed her a victim of the evil eye.

15 Estrella hated when things were kept from her. The teachers in the schools did the same, never giving her the information she wanted. Estrella would ask over and over, So what is this, and point to the diagonal lines written in chalk on the blackboard with a dirty fingernail. The script A's had the curlicue of a pry bar, a hammerhead split like a V. The small i's resembled nails. So tell me. But some of the teachers were more concerned about the dirt under her fingernails. They inspected her head for lice, parting her long hair with ice cream sticks. They scrubbed her fingers with a toothbrush until they were so sore she couldn't hold a pencil properly. They said good luck to her when the pisca¹ was over, reserving the desks in the back of the classroom for the next batch of migrant children. Estrella often wondered what happened to all the things they boxed away in tool chests and kept to themselves.

30 She remembered how one teacher, Mrs. Horn, who had the face of a crumpled Kleenex and a nose like a hook—she did not imagine this—asked how come her mama never gave her a bath. Until then, it had never occurred to Estrella that she was dirty, that the wet towel wiped on her resistant face each morning, the vigorous brushing and tight braids her mother neatly weaved were not enough for Mrs. Horn. And for the first time, Estrella realized words could become as excruciating as rusted nails piercing the heels of her bare feet.

45 The curves and tails of the tools made no sense and the shapes were as foreign and meaningless to her as chalky lines on the blackboard. But Perfecto Flores was a man who came with his tool chest and stayed, a man who had no record of his own birth except for the year 1917 which appeared to him in a dream. He had a history that was unspoken, memories that only surfaced in nightmares. No one remembered knowing him before his arrival, but everyone used his name to describe a job well done.

50 He opened up the tool chest, as if bartering for her voice, lifted a chisel and hammer; aquí, pegarle aquí,² to take the hinge pins out of the hinge joints when you want to remove a door, start with the lowest hinge, tap the pin here, from the top, tap upwards. When there's too many layers of paint on the hinges, tap straight in with the screwdriver at the base, here, where the pins widen. If that doesn't work, because your manitas³ aren't strong yet, fasten the vise pliers, these, then twist the pliers with your hammer.

60 Perfecto Flores taught her the names that went with the tools: a claw hammer, he said with authority, miming its function; screwdrivers, see, holding up various heads and pointing to them; crescent wrenches, looped pliers like scissors for cutting chicken or barbed wire; old wood saw, new hacksaw, a sledgehammer, pry bar, chisel, axe, names that gave meaning to the tools. Tools to build, bury, tear down, rearrange and repair, a box of reasons his hands took pride in. She lifted the pry bar in her hand, felt the coolness of iron and power of function, weighed the significance it awarded her, and soon she came to understand how essential it was to know these things. That was when she began to read.

¹ harvest

² here, hit it here

³ little hands

From *Under the Feet of Jesus* by Helena María Viramontes, copyright © 1995 by Helena María Viramontes. Used by permission of Dutton, a division of Penguin Group (USA) Inc.

Question 3

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

“And, after all, our surroundings influence our lives and characters as much as fate, destiny or any supernatural agency.” Pauline Hopkins, *Contending Forces*

Choose a novel or play in which cultural, physical, or geographical surroundings shape psychological or moral traits in a character. Then write a well-organized essay in which you analyze how surroundings affect this character and illuminate 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.

Absalom, Absalom!
The Age of Innocence
Another Country
Brideshead Revisited
Ceremony
The Color Purple
Daisy Miller
Death of a Salesman
The Glass Menagerie
The Grapes of Wrath
Great Expectations
Heart of Darkness
Invisible Man
King Lear
Maggie: A Girl of the Streets
M. Butterfly
A Midsummer Night's Dream
My Ántonia
Native Son

No Exit
One Flew Over the Cuckoo's Nest
One Hundred Years of Solitude
Oryx and Crake
A Passage to India
The Piano Lesson
The Plague
The Poisonwood Bible
Pride and Prejudice
A Raisin in the Sun
Snow Falling on Cedars
Sula
The Sun Also Rises
Tess of the D'Urbervilles
Waiting for Godot
When the Emperor Was Divine
The Women of Brewster Place
Wuthering Heights

STOP

END OF EXAM

THE FOLLOWING INSTRUCTIONS APPLY TO THE COVERS OF THE SECTION II BOOKLET.

- **MAKE SURE YOU HAVE COMPLETED THE IDENTIFICATION INFORMATION AS REQUESTED ON THE FRONT AND BACK COVERS OF THE SECTION II BOOKLET.**
- **CHECK TO SEE THAT YOUR AP NUMBER LABEL APPEARS IN THE BOX(ES) ON THE COVER(S).**
- **MAKE SURE YOU HAVE USED THE SAME SET OF AP NUMBER LABELS ON ALL AP EXAMS YOU HAVE TAKEN THIS YEAR.**

Write in the box the number of the question you are answering on this page as it is designated in the examination.

[illegible]

Write in the box the number of the question you are answering on this page as it is designated in the examination.

[illegible]

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Write in the box the number of the question you are answering on this page as it is designated in the examination.

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Write in the box the number of the question you are answering on this page as it is designated in the examination.

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Write in the box the number of the question you are answering on this page as it is designated in the examination.

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Write in the box the number of the question you are answering on this page as it is designated in the examination.

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Write in the box the number of the question you are answering on this page as it is designated in the examination.

[illegible]

Multiple-Choice Answer Key

The following contains the answers to the
multiple-choice questions in this exam.

Answer Key for AP English Literature and Composition Practice Exam, Section I

Multiple-Choice Questions	
Question #	Key
1	E
2	C
3	A
4	B
5	D
6	A
7	C
8	B
9	E
10	A
11	D
12	C
13	E
14	D
15	A
16	C
17	E
18	D
19	E
20	B
21	A
22	C
23	C
24	A
25	B
26	D
27	D

28	C
29	C
30	C
31	E
32	E
33	D
34	D
35	A
36	B
37	D
38	E
39	E
40	A
41	E
42	B
43	E
44	B
45	C
46	D
47	B
48	A
49	B
50	C
51	E
52	D
53	B
54	C
55	E

Free-Response Scoring Guidelines

The following contains the scoring guidelines
for the free-response questions in this exam.

AP[®] ENGLISH LITERATURE AND COMPOSITION

2012 SCORING GUIDELINES

Question 1

(Sir Philip Sidney's "Thou Blind Man's Mark")

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 Sidney's use of poetic devices to convey the speaker's complex attitude toward desire. The essays offer a range of interpretations; they provide convincing readings of both the complex attitude and Sidney's use of poetic devices. They demonstrate consistent and effective control over the elements of composition in language appropriate to the analysis of poetry. Their textual references are apt and specific. Though they may not be error-free, these essays are perceptive in their analysis and demonstrate writing that is clear and sophisticated, and in the case of a score of 9, especially persuasive.
- 7–6** These essays offer a reasonable analysis of Sidney's use of poetic devices to convey the speaker's complex attitude toward desire. The essays are less thorough or less precise in their discussion of the attitude toward desire and of Sidney's use of poetic devices, and their analysis of the relationship between the two is less thorough or convincing. These essays demonstrate the student's ability to express ideas clearly, making 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 Sidney's use of poetic devices to convey the speaker's attitude toward desire but tend to be superficial in their analysis of the attitude and of the devices. They often rely on paraphrase, which may contain some analysis, implicit or explicit. Their analysis of the speaker's attitude or of Sidney's use of devices may be vague, formulaic, or minimally supported by references to the text. 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 the poem. The analysis may be partial, unconvincing, or irrelevant, or it may ignore the complexity of the speaker's attitude toward desire or Sidney's use of devices. Evidence from the poem may be slight or misconstrued, or the essays may rely on paraphrase only. The writing often demonstrates a lack of control over the conventions of composition: inadequate development of ideas, accumulation of errors, or a focus 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 are 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.

AP[®] ENGLISH LITERATURE AND COMPOSITION

2012 SCORING GUIDELINES

Question 2

(Helena María Viramontes's *Under the Feet of Jesus*)

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 Viramontes's development of Estrella's character through literary elements. The essays make a strong case for their interpretation of Estrella's character and its development in the passage. They consider literary devices such as selection of detail, figurative language, and tone, and they 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 and effectively organized. 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 Viramontes's development of Estrella's character through literary elements. They provide a sustained, competent reading of the passage, with attention to devices such as selection of detail, figurative language, and tone. Although these essays may not be error-free and are less perceptive or less convincing than 9–8 essays, they present ideas with clarity and control, and refer to the text for support. 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 thin in their discussion of Viramontes's development of Estrella's character through literary elements. Although the essays contain some analysis of the passage, implicit or explicit, the discussion of how literary devices contribute to the portrayal of character may be slight, and support from the passage may tend toward summary or paraphrase. These essays demonstrate adequate control of language but may be marred by surface errors. They 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 the passage. The analysis may be partial, unconvincing, or irrelevant; the responses may ignore the development of Estrella's character or the use of literary elements to develop the character. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. 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. 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 scored a 1 contain little coherent discussion of the passage.
- 0** These essays are 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.

AP[®] ENGLISH LITERATURE AND COMPOSITION

2012 SCORING GUIDELINES

Question 3

(Surroundings)

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 how cultural, physical, or geographical surroundings shape psychological or moral traits in a character and illuminate the meaning of the work as a whole. Using apt and specific textual support, these essays analyze how the character responds to, or is shaped by, his or her surroundings. Although they may not be error-free, these essays 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 an 8.
- 7–6** These essays offer a reasonable analysis of how cultural, physical, or geographical surroundings shape psychological or moral traits in a character and illuminate the meaning of the work as a whole. They analyze how the character responds to, or is shaped by, her or his surroundings. Although these responses have insight and understanding, their analysis is less thorough, less perceptive, 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 on plot summary that contains some analysis, implicit or explicit. Although these responses display an attempt to discuss how a character is shaped by his or her surroundings and how these surroundings illuminate the meaning of the work as a whole, they may demonstrate a rather simplistic understanding of the character or the influence of the surroundings, and support from the text may be too general. Although 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 how cultural, physical, or geographical surroundings shape psychological or moral traits in a character and illuminate the meaning of 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 character’s relations to her or his surroundings. They may not develop an analysis of the significance of the surroundings 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 and/or demonstrate inept writing.
- 2–1** Although these essays make some attempt to respond to the prompt, they compound the weaknesses of those in the 4–3 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.

AP[®] ENGLISH LITERATURE AND COMPOSITION
2012 SCORING GUIDELINES

Question 3 (continued)

- 0** These essays are 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.

GO ON TO THE NEXT PAGE.

Scoring Worksheet

The following provides a worksheet and conversion table
used for calculating a composite score of the exam.

2012 AP English Literature and Composition Scoring Worksheet

Section I: Multiple Choice

$$\frac{\text{Number Correct}}{\text{(out of 55)}} \times 1.2272 = \frac{\text{Weighted Section I Score}}{\text{(Do not round)}}$$

Section II: Free Response

$$\text{Question 1 } \frac{\text{_____}}{\text{(out of 9)}} \times 3.0556 = \frac{\text{_____}}{\text{(Do not round)}}$$

$$\text{Question 2 } \frac{\text{_____}}{\text{(out of 9)}} \times 3.0556 = \frac{\text{_____}}{\text{(Do not round)}}$$

$$\text{Question 3 } \frac{\text{_____}}{\text{(out of 9)}} \times 3.0556 = \frac{\text{_____}}{\text{(Do not round)}}$$

$$\text{Sum} = \frac{\text{Weighted Section II Score}}{\text{(Do not round)}}$$

Composite Score

$$\frac{\text{Weighted Section I Score}}{\text{_____}} + \frac{\text{Weighted Section II Score}}{\text{_____}} = \frac{\text{Composite Score}}{\text{(Round to nearest whole number)}}$$

AP Score Conversion Chart
English Literature and Composition

Composite Score Range	AP Score
111-150	5
98-110	4
81-97	3
55-80	2
0-54	1

AP English Literature and Composition

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