



AP® English Literature and Composition

Practice Exam

The questions contained in this AP® English Literature and Composition Practice Exam are written to the content specifications of AP Exams for this subject. Taking this practice exam should provide students with an idea of their general areas of strengths and weaknesses in preparing for the actual AP Exam. Because this AP English Literature and Composition Practice Exam has never been administered as an operational AP Exam, statistical data are not available for calculating potential raw scores or conversions into AP grades.

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AP® English Literature and Composition

Directions for Administration

The AP English Literature and Composition Exam is three hours in length and consists of a multiple-choice section and a free-response section.

- The one-hour multiple-choice section contains 55 questions and accounts for 45 percent of the final grade.
- The two-hour free-response section contains 3 questions and accounts for 55 percent of the final grade.

A 10-minute break should be provided after Section I is completed.

The actual AP Exam is administered in one session. Students will have the most realistic experience if a complete morning or afternoon is available to administer this practice exam. If a schedule does not permit one time period for the entire practice exam administration, it would be acceptable to administer Section I one day and Section II on a subsequent day.

Many students wonder whether to guess the answers to the multiple-choice questions about which they are not certain. It is improbable that mere guessing will improve a score. However, if a student has some knowledge of the question and is able to eliminate one or more answer choices as wrong, it may be to the student's advantage to answer such a question.

- The use of calculators, or any other electronic devices, is not permitted during the exam.
- It is suggested that the multiple-choice section of the practice exam be completed using a pencil to simulate an actual administration. Essay responses should be written in blue or black ink.
- Teachers will need to provide paper for the students to write their free-response answers. Teachers should provide directions to the students indicating how they wish the responses to be labeled so the teacher will be able to associate the student's response with the question the student intended to answer.
- Remember that students are not allowed to remove any materials, including scratch work, from the testing site.

Section I

Multiple-Choice Questions

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 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 place the letter of your choice in the corresponding box on the answer sheet.

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

Questions 1-11. Read the following passage carefully before you choose your answers.

To George F. Babbitt, as to most prosperous citizens of Zenith, his motor car was poetry and tragedy, love and heroism. The office was his pirate ship but the car his perilous excursion ashore.

Line 5 Among the tremendous crises of each day none was more dramatic than starting the engine. It was slow on cold mornings; there was the long, anxious whirr of the starter; and sometimes he had to drip ether into the cocks of the cylinders, which was so 10 very interesting that at lunch he would calculate it drop by drop, and orally calculate how much each drop had cost him.

15 This morning he was darkly prepared to find something wrong, and he felt belittled when the mixture exploded sweet and strong, and the car didn't even brush the door-jamb, gouged and splintery with many bruising by fenders, as he backed out of the garage. He was confused. He shouted "Morning!" to Sam Doppelbrau with 20 more cordiality than he had intended.

Babbitt's green and white Dutch Colonial house was one of three in that block on Chatham Road. To the left of it was the residence of Mr. Samuel Doppelbrau, secretary of an excellent firm of 25 bathroom-fixture jobbers. His was a comfortable house with no architectural manners whatever; a large wooden box with a squat tower, a broad porch, and glossy paint yellow as a yolk. Babbitt disapproved of Mr. and Mrs. Doppelbrau as "Bohemian." From their 30 house came midnight music and obscene laughter; there were neighborhood rumors of bootlegged whisky and fast motor rides. They furnished Babbitt with many happy evenings of discussion, during which he announced firmly, "I'm not straitlaced, and 35 I don't mind seeing a fellow throw in a drink once

in a while, but when it comes to deliberately trying to get away with a lot of hell-raising all the while like the Doppelbraus do, it's too rich for my blood!"

On the other side of Babbitt lived Howard

- 40 Littlefield, Ph.D., in a strictly modern house whereof the lower part was dark red tapestry brick, with a leaded oriel, the upper part of pale stucco like spattered clay, and the roof red-tiled. Littlefield was the Great Scholar of the neighborhood; the authority 45 on everything in the world except babies, cooking, and motors. He was a Bachelor of Arts of Blodgett College, and a Doctor of Philosophy in economics of Yale. He was the employment-manager and publicity-counsel of the Zenith Street Traction 50 Company. He could, on ten hours' notice, appear before the board of aldermen or the state legislature and prove, absolutely, with figures all in rows and with precedents from Poland and New Zealand, that the street car company loved the Public and yearned 55 over its employees; that all its stock was owned by Widows and Orphans; and that whatever it desired to do would benefit property-owners by increasing rental values, and help the poor by lowering rents. All his acquaintances turned to Littlefield when they desired 60 to know the date of the battle of Saragossa, the definition of the word "sabotage," the future of the German mark, the translation of "*hinc illae lachrimae,*"* or the number of products of coal tar. He awed Babbitt by confessing that he often sat up 65 till midnight reading the figures and footnotes in Government reports, or skimming (with amusement at the author's mistakes) the latest volumes of chemistry, archeology, and ichthyology.

*a Latin phrase from the Roman playwright Terence meaning "hence those tears"

- The passage as a whole serves primarily to
 - portray Babbitt's philosophy of work and leisure
 - portray controversial characters sympathetically
 - introduce Babbitt and his social and physical setting
 - condemn snobbery
 - illustrate class differences
- The first two paragraphs (lines 1-12) suggest that, for Babbitt, his car was a
 - substitute for human role models
 - source of adventure and fascination
 - means of escape from dealing with other people
 - harrowing danger but also a necessity
 - reward for hard work and self-sacrifice
- In lines 3-4, "The office was his pirate ship" is an example of
 - metaphor
 - personification
 - understatement
 - oxymoron
 - allusion
- In the second paragraph (lines 5-12), the narrator characterizes Babbitt as
 - superstitious
 - pessimistic
 - meticulous
 - matter-of-fact
 - idealistic
- Why does Babbitt regret having greeted Doppelbrau "with more cordiality than he had intended" (lines 19-20) ?
 - He prefers not to show his emotions.
 - He does not want to mislead his neighbor.
 - He and Doppelbrau are competitors.
 - He disapproves of his neighbor.
 - He likes to be precise.
- In context, the phrase "no architectural manners whatever" (line 26) suggests that the house
 - is undistinguished in its features
 - is conservative in its design
 - breaks accepted rules of building
 - has garish adornments
 - seems particularly uninviting
- Babbitt uses the term "Bohemian" (line 29) to describe neighbors that he believes are
 - wasteful
 - unsophisticated
 - intentionally malevolent
 - refreshingly carefree
 - morally lax
- The capitalization of "Great Scholar" (line 44), "Public" (line 54), and "Widows and Orphans" (line 56) suggests that these terms
 - are used only in reference to other terms
 - have different meanings to Babbitt than to other people
 - are meant to be read ironically
 - have been translated from another language
 - signal the pride state legislators take in their work
- The narrator suggests that Howard Littlefield's presentations "before the board of aldermen or the state legislature" (line 51) are characterized by
 - engaging, casual anecdotes
 - subtle, malicious inconsistencies
 - daring, idealistic proposals
 - elaborate, slanted data
 - earnest, irrefutable research
- In lines 66-67, the phrase in parentheses implies that Littlefield is actually
 - forgiving
 - curious
 - self-important
 - witty
 - erratic
- The narrator suggests that Littlefield's acquaintances, including Babbitt, are characterized by
 - jealous suspicion of Littlefield's accomplishments
 - naïve trust in Littlefield's expertise
 - mild annoyance at Littlefield's intellectual snobbery
 - envious respect for Littlefield's wealth
 - perverse curiosity about Littlefield's background

GO ON TO THE NEXT PAGE.

Questions 12-22. Read the following poem carefully before you choose your answers.

To Autumn

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
Line 5 With fruit the vines that round the thatch-eaves run;
To bend with apples the mossed cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
10 Until they think warm days will never cease,
For Summer has o'er-brimmed their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
15 Thy hair soft-lifted by the winnowing wind;
Or on a half-reaped furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spares the next swath and all its twinéd flowers:
And sometimes like a gleaner thou dost keep
20 Steady thy laden head across a brook;
Or by a cider-press, with patient look,
Thou watchest the last oozings hours by hours.

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too,—
25 While barréd clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river sallows, borne aloft
Or sinking as the light wind lives or dies;
30 And full-grown lambs loud bleat from hilly bourn;
Hedge crickets sing; and now with treble soft
The redbreast whistles from a garden-croft;
And gathering swallows twitter in the skies.

12. Lines 1-11 characterize autumn as a
(A) fickle god of vegetation
(B) natural force created to satisfy human needs
(C) period of over-ripeness and decay
(D) time of preparation for winter months
(E) benevolent agent of earthly abundance

13. In line 3, “Conspiring” refers to
(A) a plot between the farmer and nature
(B) a figurative alliance between autumn and the sun
(C) the combined efforts of the sun and the moon
(D) the secret influence of a pagan deity
(E) the literal interactions of the sun and the earth

14. In lines 8-11 (“to set . . . cells”), the bees are presented as
(A) intimidated by the hard work awaiting them
(B) uncomfortably hot and crowded in their hives
(C) needing rest after their summer labors
(D) rejoicing in their overflow of honey
(E) incapable of appreciating seasonal changes

15. In context, the repetition of the “m” sound in line 11 is suggestive of the
(A) satisfied hum of the bees
(B) stifling atmosphere of summer
(C) numbing effect of a bee sting
(D) monotony of the bees’ days
(E) dripping of honey spilling over

16. Which of the following is true of the rhyme scheme in the first stanza?
(A) The rhyme scheme of lines 1-4 is abba.
(B) The final words of lines 5-7 are the basis for rhymes with lines 8-11.
(C) Rhyme is abandoned in lines 5-11.
(D) Lines 7-11 repeat the rhymes established in lines 1-4.
(E) Line 11 completes a couplet.

17. In line 12, the word “store” most likely refers to
- (A) a warehouse containing a cider press
 - (B) a business selling the autumn’s harvest
 - (C) an accumulation of nature’s bounty
 - (D) an imperceptibly slow passage of time
 - (E) an abundant supply of seeds for future years
18. In context, “winnowing” (line 15) is best understood to mean
- (A) diluting
 - (B) cooling
 - (C) sifting
 - (D) penetrating
 - (E) invigorating
19. The speaker’s answer to the questions posed in line 23 expresses mainly
- (A) pained yearning for the carefree joys of spring
 - (B) persistent denial of the realities of time and death
 - (C) full recognition of the muted beauties of autumn
 - (D) youthful exaggeration of nature’s rugged beauty
 - (E) sardonic amusement at autumn’s inharmonious sounds
20. The poem’s three stanzas suggest autumn’s
- (A) typical morning, midday, and evening activities
 - (B) cycle of birth, death, and rebirth
 - (C) periods of sowing, reaping, and feasting
 - (D) phases of maturity, harvest, and surcease
 - (E) rhythms of work, indulgence, and atonement
21. The poem is notable for its sustained use of
- (A) parody
 - (B) personification
 - (C) allegory
 - (D) Biblical allusion
 - (E) classical allusion
22. In the poem, the speaker presents
- (A) a nostalgic longing for autumn’s arrival
 - (B) a discredited fantasy of an ideal world
 - (C) a mournful elegy for a ravaged landscape
 - (D) an appreciative catalog of autumn’s attributes
 - (E) a romantic celebration of rural life

GO ON TO THE NEXT PAGE.

Questions 23-33. Read the following passage carefully before you choose your answers.

The name "New York" glittered in front of her like the silver in the shops on Michigan Boulevard. It was silver, and it was solid, and it was remote: Line 5 it was behind glass, it was behind bright glass like the silver in the shops, it was not for her. Yet.

When she was out walking, and with grating iron swish a train whipped by, off, above, its passengers were always, for her comfort, New York-bound. She sat inside with them. She leaned back in the plush. She sped past farms, through tiny towns, where people slept, kissed, quarreled, ate midnight snacks; unfortunate folk who were not New York-bound and never would be.

Maud Martha loved it when her magazines said "New York," described "good" objects there, wonderful people there, recalled fine talk, the bristling or the creamy or the tactfully shimmering ways of life. They showed pictures of rooms with wood paneling, softly glowing, touched up by the compliment of a spot of auburn here, the low burn of a rare binding there. There were ferns in these rooms, and Chinese boxes; bits of dreamlike crystal; a taste of leather. In the advertisement pages, you saw where you could buy six Italian plates for 25 eleven hundred dollars—and you must hurry, for there was just the one set; you saw where you could buy antique French bisque figurines (pale blue and gold) for—for—Her whole body became a hunger, she would pore over these pages. The clothes interested her, too, especially did she care for the pictures of women wearing carelessly, as if they were rags, dresses that were plain but whose prices were not. And the foolish food (her mother's description) enjoyed by New Yorkers fascinated her. They paid 30 ten dollars for an eight-ounce jar of Russian caviar; they ate things called anchovies, and capers; they ate little diamond-shaped cheeses that paprika had but breathed on; they ate bitter-almond macaroons; they ate papaya packed in rum and syrup; they ate 35 peculiar sauces, were free with honey, were lavish with butter, wine and cream.

She bought the New York papers downtown, read of the concerts and plays, studied the book reviews, was intent over the announcements of auctions. She

45 liked the sound of "Fifth Avenue," "Town Hall," "B. Altman," "Hammacher Schlemmer." She was on Fifth Avenue whenever she wanted to be, and she it was who rolled up, silky or furry, in the taxi, was assisted out, and stood, her next step nebulous, 50 before the theaters of the thousand lights, before velvet-lined impossible shops; she it was.

New York, for Maud Martha, was a symbol. Her idea of it stood for what she felt life ought to be. Jeweled. Polished. Smiling. Poised. Calmly 55 rushing! Straight up and down, yet graceful enough.

(1953)

23. Which of the following best characterizes Maud Martha?

- (A) Romantic and imaginative
- (B) Well traveled and self-aware
- (C) Streetwise and ambitious
- (D) Selfish and materialistic
- (E) Opinionated and critical

24. The overlap and repetition of particular phrases in lines 1-5 suggest that Maud Martha is

- (A) confused
- (B) spellbound
- (C) surprised
- (D) slow to react
- (E) easy to fool

25. Lines 3-5 ("It was . . . Yet") suggest that Maud Martha is

- (A) regretful about having to give up on her lifelong goals
- (B) nearing the age when she will relinquish her childish fantasies
- (C) struggling to reconcile a desire for adventure with her love of home
- (D) simultaneously enthralled and repelled by her own aspirations
- (E) currently but not permanently prevented from realizing her dreams

26. It can be inferred that the train passengers “were always . . . New York-bound” (line 8) because
- (A) so many trains went to New York
 - (B) so many people are attracted to New York
 - (C) so many people never get to New York
 - (D) Maud Martha imputes her desired destination to them
 - (E) Maud Martha wishes everyone could experience New York as she has
27. In lines 14-23, the images that so impress Maud Martha are suggestive of
- (A) mysterious emptiness
 - (B) fiery passions
 - (C) eccentricity and humor
 - (D) darkness and intrigue
 - (E) style and opulence
28. The reference in line 33 to “foolish food (her mother’s description)” is best understood to reveal
- (A) Maud Martha’s experience with sophisticated foods
 - (B) Maud Martha’s embarrassment at her mother’s outspokenness
 - (C) the mother’s dissatisfaction with her own standard of living
 - (D) the mother’s disdain for what intrigues Maud Martha
 - (E) the narrator’s dismissal of Maud Martha’s preferences
29. Which of the following is most similar to “She was on Fifth Avenue” (lines 46-47) as a device that characterizes the way Maud Martha experiences New York?
- (A) “It was silver, and it was solid, and it was remote” (line 3)
 - (B) “She sat inside with them” (line 9)
 - (C) “Maud Martha loved it when her magazines said ‘New York’” (lines 14-15)
 - (D) “There were ferns in these rooms, and Chinese boxes” (lines 21-22)
 - (E) “Her whole body became a hunger, she would pore over these pages” (lines 28-29)
30. Which of the following does Maud Martha actually experience?
- (A) “She sat inside with them” (line 9)
 - (B) “She leaned back in the plush” (lines 9-10)
 - (C) “She sped past farms” (line 10)
 - (D) “She bought the New York papers downtown” (line 42)
 - (E) “she it was who rolled up . . . in the taxi” (line 48)
31. The final paragraph does all of the following EXCEPT to
- (A) state the passage’s central themes
 - (B) echo the imagery of the first paragraph
 - (C) explicate a symbol’s meaning
 - (D) reveal a particular irony
 - (E) employ varied syntax
32. The phrase “Calmly rushing” (lines 54-55) is an example of
- (A) a euphemism
 - (B) an apostrophe
 - (C) an oxymoron
 - (D) assonance
 - (E) hyperbole
33. The most persistent effect of the passage’s content and style is to convey a sense of
- (A) agitated movement
 - (B) thoughtful introspection
 - (C) intense longing
 - (D) repressed passion
 - (E) frustrated desire

Questions 34-44. Read the following poem carefully before you choose your answers.

Read history: so learn your place in Time;
And go to sleep: all this was done before;
We do it better, fouling every shore;
Line We disinfect, we do not probe, the crime.
5 Our engines plunge into the seas, they climb
Above our atmosphere: we grow not more
Profound as we approach the ocean's floor;
Our flight is lofty, it is not sublime.
Yet long ago this Earth by struggling men
10 Was scuffed, was scraped by mouths that bubbled mud;
And will be so again, and yet again;
Until we trace our poison to its bud
And root, and there uproot it: until then,
Earth will be warmed each winter by man's blood.

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34. The poem is best described as

- (A) a sestina
- (B) an English (Shakespearean) sonnet
- (C) an Italian (Petrarchan) sonnet
- (D) an ode
- (E) a ballad

35. The initial clauses in lines 1-2 ("Read . . . sleep") are best described as

- (A) declarations
- (B) commands
- (C) boasts
- (D) concessions
- (E) apologies

36. The tone of the statement in line 3 is best characterized as

- (A) contemplative
- (B) understated
- (C) laudatory
- (D) apologetic
- (E) ironic

37. Line 4 suggests that "We" respond to "the crime"

- (A) superficially
- (B) evenhandedly
- (C) surreptitiously
- (D) painstakingly
- (E) instantaneously

38. Lines 5-8 draw a contrast between

- (A) technological and moral understanding
- (B) physical and emotional suffering
- (C) past and present misfortune
- (D) moral and immoral action
- (E) forgotten and remembered transgression

39. The primary purpose of lines 5-8 is to

- (A) dramatize the power of the engines of modern technology
- (B) separate base motives from lofty ones
- (C) emphasize the increasing range and universality of human endeavor
- (D) allege that humans fail at both sublimity and profundity
- (E) argue that human achievements are worthless

40. In lines 9-14, the speaker suggests that “this Earth” will likely
- (A) witness positive and negative extremes of human behavior
 - (B) endure previously unimaginable trials and tribulations
 - (C) enter a new phase of intellectual achievement
 - (D) be marred by recurring violence and suffering
 - (E) be renewed by the sacrifice of noble soldiers
41. Line 10 is notable for its use of all of the following EXCEPT
- (A) alliteration
 - (B) assonance
 - (C) consonance
 - (D) internal rhyme
 - (E) iambic meter
42. The phrase “our poison” (line 12) most likely refers to
- (A) unbridled greed
 - (B) restless movement
 - (C) aggressive instincts
 - (D) unrelenting skepticism
 - (E) cowardly acts
43. What course of action would the speaker most wish people to take?
- (A) Resign the struggle and just learn their place in history
 - (B) Stop fouling every shore with human pollution
 - (C) Overcome obstacles to individual success and prosperity
 - (D) Accept the fact of inevitable human bloodshed
 - (E) Understand the sources of violence and work to change them
44. Taken as a whole, the poem is best understood to be
- (A) an apology
 - (B) an admonition
 - (C) a eulogy
 - (D) a parable
 - (E) a reminiscence

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

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

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

*aisles

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

50. In line 18, “singly” is best understood to mean
- (A) for only one purpose
 - (B) in particular
 - (C) for the first time
 - (D) only once
 - (E) alone
51. The use of “previously” in line 19 suggests the narrator’s belief that the opponent
- (A) has never been in an actual country churchyard before
 - (B) will meet with him before visiting the churchyard
 - (C) has little to fear from being locked inside the church
 - (D) might lose his courage in the churchyard at night
 - (E) might very well encounter a real ghost
52. The relation between the first paragraph and the second is best described as
- (A) assertion and explanation
 - (B) observation and deduction
 - (C) cause and effect
 - (D) theory and practice
 - (E) action and reflection
53. In the second paragraph, the wind is characterized as a
- (A) weak recluse
 - (B) thwarted spirit
 - (C) lonely wayfarer
 - (D) onetime friend
 - (E) sinister tyrant
54. The tone of lines 41-44 (“Ugh! . . . church!”) is best described as one of
- (A) abject humiliation
 - (B) satiric humor
 - (C) wry aversion
 - (D) weary dismissal
 - (E) stern admonition
55. The passage as a whole is most indebted to which literary tradition?
- (A) The Gothic
 - (B) The pastoral
 - (C) Surrealism
 - (D) Naturalism
 - (E) Classicism

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.

Section II

Free-Response Questions

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 Henry Vaughan, the speaker looks back on his earliest days. Read the poem carefully. Then, in a well-written essay, explain how Vaughan uses poetic elements such as imagery, tone, and structure to explore the contrast between the speaker's present and past states.

The Retreat

Happy those early days! when I
Shined in my angel infancy.
Before I understood this place
Line Appointed for my second race,¹
5 Or taught my soul to fancy aught
But a white, celestial thought;
When yet I had not walked above
A mile or two from my first love,²
And looking back, at that short space,
10 Could see a glimpse of His bright face;
When on some gilded cloud or flower
My gazing soul would dwell an hour,
And in those weaker glories spy
Some shadows of eternity;
15 Before I taught my tongue to wound
My conscience with a sinful sound,
Or had the black art to dispense
A several sin to every sense,
But felt through all this fleshly dress
20 Bright shoots of everlastingness.
O, how I long to travel back,
And tread again that ancient track!
That I might once more reach that plain
Where first I left my glorious train,
25 From whence th' enlightened spirit sees
That shady city of palm trees.³
But, ah! my soul with too much stay
Is drunk, and staggers in the way.
Some men a forward motion love;
30 But I by backward steps would move,
And when this dust falls to the urn,
In that state I came, return.

(1650)

¹ mortal path

² object of spiritual devotion, Jesus Christ

³ the New Jerusalem, the Heavenly City

GO ON TO THE NEXT PAGE.

Question 2

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

The following excerpt from Thomas Hardy's novel *Tess of the d'Urbervilles* (1891) describes Tess Durbeyfield, a young woman who leaves her parents' home to work on a dairy farm. Read the passage carefully. Then, in a well-written essay, analyze how Hardy's narrator characterizes the relationship between Tess and her new environment.

Tess Durbeyfield, then, in good heart, and full of zest for life, descended the Egdon slopes lower and lower towards the dairy of her pilgrimage.

Line
The marked difference, in the final particular,
5 between the rival vales now showed itself. The secret of Blackmoor was best discovered from the heights around: to read aright the valley before her it was necessary to descend into its midst. When Tess had accomplished this feat she found herself to be
10 standing on a carpeted level, which stretched to the east and west as far as the eye could reach.

15 The river had stolen from the higher tracts and brought in particles to the vale all this horizontal land; and now, exhausted, aged, and attenuated, lay serpentine along through the midst of its former spoils.

20 Not quite sure of her direction Tess stood still upon the hemmed expanse of verdant flatness, like a fly on a billiard-table of indefinite length, and of no more consequence to the surroundings than that fly. The sole effect of her presence upon the placid valley so far had been to excite the mind of a solitary heron, which, after descending to the ground not far from her path, stood with neck erect looking at her.

25 Suddenly there arose from all parts of the lowland a prolonged and repeated call: "Waow! waow! waow!" From the furthest east to the furthest west the cries spread as if by contagion, accompanied in some cases by the barking of a dog. It was not the

30 expression of the valley's consciousness that beautiful Tess had arrived, but the ordinary announcement of milking-time, half-past four o'clock, when the dairymen set about getting in the cows.
35 The red and white herd nearest at hand, which had been phlegmatically waiting for the call, now trooped towards the steading in the background, their great bags of milk swinging under them as they walked. Tess followed slowly in their rear, and entered the barton by the open gate through which they had
40 entered before her. Long thatched sheds stretched round the enclosure, their slopes encrusted with vivid green moss, and their eaves supported by wooden posts rubbed to a glassy smoothness by the flanks of infinite cows and calves of bygone years, now passed to an oblivion almost inconceivable in its profundity.
45 Between the posts were ranged the milchers,* each exhibiting herself at the present moment to a whimsical eye in the rear as a circle on two stalks, down the centre of which a switch moved pendulum-wise; while the sun, lowering itself behind this patient row, threw their shadows accurately inwards upon the wall. Thus it threw shadows of these obscure and homely figures every evening with as much care over each contour as if it had been the profile of a court
50 beauty on a palace wall; copied them as diligently as it had copied Olympian shapes on marble facades long ago; or the outline of Alexander, Caesar, and the Pharaohs.

* milk cows

Question 3

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

In many works of literature, a main character has a mentor or mentor-like acquaintance whose influence dramatically changes how the character views not only himself or herself, but the world as well. Choose a novel or play in which a mentor exhibits such a strong influence, either beneficial or harmful, on one of the main characters. Then, in a well-organized essay, discuss the nature of the mentor's influence and its significance to the work as a whole.

You may choose either a work from the list below or another appropriate novel or play of similar literary quality. Avoid mere plot summary.

Adventures of Huckleberry Finn

The Awakening

Bless Me, Ultima

Brave New World

The Centaur

China Boy

The Cider House Rules

The Color Purple

Death of a Salesman

Emma

Frankenstein

The Grapes of Wrath

Great Expectations

Intruder in the Dust

Joseph Andrews

King Lear

"Master Harold" . . . and the boys

Middlemarch

Native Speaker

Othello

The Picture of Dorian Gray

Pygmalion

A Raisin in the Sun

Song of Solomon

Sons and Lovers

Things Fall Apart

STOP

END OF EXAM

AP® English Literature and Composition
Student Answer Sheet for Multiple-Choice Section

No.	Answer
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AP® English Literature and Composition
Multiple-Choice Answer Key

No.	Correct Answer
1	C
2	B
3	A
4	C
5	D
6	A
7	E
8	C
9	D
10	C
11	B
12	E
13	B
14	D
15	A
16	B
17	C
18	C
19	C
20	D
21	B
22	D
23	A
24	B
25	E
26	D
27	E
28	D
29	B
30	D

No.	Correct Answer
31	D
32	C
33	C
34	C
35	B
36	E
37	A
38	A
39	D
40	D
41	D
42	C
43	E
44	B
45	A
46	B
47	B
48	E
49	C
50	E
51	D
52	A
53	B
54	C
55	A

AP® English Literature and Composition

Free-Response Scoring Guidelines

Question 1

(Henry Vaughan’s “The Retreat”)

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

- 9–8** These essays offer a persuasive analysis of the ways in which Vaughan uses elements of poetry to establish the contrast between the speaker’s present and past states. Although these essays offer a range of interpretations and choose to emphasize different elements of poetry, they are convincing in establishing the relationship between technique and meaning. 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 9 essay, especially persuasive.
- 7–6** These competent essays offer a reasonable analysis of the ways in which Vaughan uses elements of poetry to establish the contrast between the speaker’s present and past states. They are less thorough or less precise in their interpretations and in their discussion of elements of poetry, and they establish the relationship between technique and meaning less clearly, than essays in the 9–8 score range. These essays demonstrate the ability to express ideas clearly with references to the text, although they do not exhibit the same level of effective writing as the 9–8 papers. While essays scored 7–6 are generally well written, those scored a 7 demonstrate more sophistication in both substance and style.
- 5** These essays may respond to the assigned task with a plausible reading of the poem, but they may be superficial in analysis of meaning and technique. They often rely on paraphrase, but paraphrase that contains some analysis, implicit or explicit. Their analysis of the ways in which Vaughan uses elements of poetry may be vague, formulaic, or inadequately supported by references to the text. There may be minor misinterpretations. These essays demonstrate 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 ways in which Vaughan uses elements of poetry to establish a contrast between the speaker’s present and past states. The analysis may be partial, unconvincing, or irrelevant. 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 misreadings and/or demonstrate inept writing.
- 2–1** These essays compound the weaknesses of the papers in the 4–3 range. Although some attempt has been made to respond to the prompt, the assertions are presented with little clarity, organization, or support from the poem. The 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 give a response with no more than a reference to the task.
- These essays are either left blank or are completely off topic.

AP® English Literature and Composition
Free-Response Scoring Guidelines

Question 2

(Thomas Hardy's *Tess of the d'Urbervilles*)

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

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

AP® English Literature and Composition

Free-Response Scoring Guidelines

Question 3

(The Influence of a Mentor on a Main Character)

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

- 9–8** These essays offer a well-focused and persuasive analysis of how a main character learns about himself or herself and the world through the influence of a mentor and how this influence contributes to the meaning of the work as a whole. Using apt and specific textual support, these essays fully explore that influence. Although not without flaws, these essays make a strong case for their interpretation and discuss the literary work with significant insight and understanding. Generally, essays scored a 9 reveal more sophisticated analysis and more effective control of language than do essays scored an 8.
- 7–6** These essays offer a reasonable analysis of how a main character learns about himself or herself and the world through the influence of a mentor and how this influence contributes to the meaning of the work as a whole. With some appropriate support, these essays explore that influence. The essays have insight and understanding, but the analysis is less thorough, less perceptive, and/or less specific in supporting detail than that of the 9–8 essays. Generally, essays scored a 7 present better-developed analysis and more consistent command of the elements of effective composition than those scored a 6.
- 5** These essays respond to the assigned task with a plausible reading, but they tend to be superficial or underdeveloped in analysis. They often rely upon plot summary that contains some analysis, implicit or explicit. Although the students attempt to discuss how a main character learns through the influence of a mentor and how this influence contributes to the work as a whole, they may demonstrate a rather simplistic understanding of the work. Typically, these essays reveal unsophisticated thinking and/or immature writing. The essays demonstrate adequate control of language but lack effective organization and may be marred by surface errors.
- 4–3** These lower-half essays offer a less than thorough understanding of the task or a less than adequate treatment of it. They reflect an incomplete or oversimplified understanding of the work, or they may fail to establish the nature of the mentor’s influence on a character. The students may not address or develop a response to how the mentor’s influence contributes to the work as a whole, or they may rely on plot summary alone. Their assertions may be unsupported or even irrelevant. Often wordy, elliptical, or repetitious, these essays may lack control over the elements of composition. Essays scored a 3 may contain significant misreadings and demonstrate inept writing.
- 2–1** Although these essays make some attempt to address a mentor’s influence on a character, they compound the weaknesses of the papers in the 4–3 range. They are often unacceptably brief or are incoherent in presenting their ideas. These essays may be poorly written on several counts and contain distracting errors in grammar and mechanics. The students’ remarks are presented with little clarity, organization, or supporting evidence. Particularly inept and/or incoherent essays must be scored a 1.
- 0** These essays make no more than a reference to the task.
- These essays either are left blank or are completely off topic.