

AP[®] English Literature and Composition Practice Exam

From the 2016 Administration

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Note: This publication shows the page numbers that appeared in the *2015–16 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 *2015–16 AP Exam Instructions* book.

AP[®] English Literature and Composition Exam

Regularly Scheduled Exam Date: Wednesday morning, May 4, 2016

Late-Testing Exam Date: Friday morning, May 20, 2016

Section I Total Time: 1 hr. Section II Total Time: 2 hr.

Section I **Total Time:** 1 hour
Number of Questions: 55*
Percent of Total Score: 45%
Writing Instrument: Pencil required
**The number of questions may vary slightly depending on the form of the exam.*

Section II **Total Time:** 2 hours
Number of Questions: 3 essays
Percent of Total Score: 55%
Writing Instrument: Pen with black or dark blue ink

What Proctors Need to Bring to This Exam

- Exam packets
- Answer sheets
- AP Student Packs
- *2015-16 AP Coordinator's Manual*
- This book — *AP Exam Instructions*
- AP Exam Seating Chart template(s)
- School Code and Home-School/Self-Study Codes
- Pencil sharpener
- Container for students' electronic devices (if needed)
- 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. Remember, you must complete a seating chart for this exam. See pages 305–306 for a seating chart template and instructions. See the *2015-16 AP Coordinator's Manual* for exam seating requirements (pages 49–52).

If you are giving the regularly scheduled exam, say:

It is Wednesday morning, May 4, 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 20, 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 *2015-16 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. . . .

Carefully remove the AP Exam label found near the top left of your exam booklet cover. Now place it on page 1 of your answer sheet on the light blue box near the top right-hand corner that reads “AP Exam Label.”

If students accidentally place the exam label in the space for the number label or vice versa, advise them to leave the labels in place. They should not try to remove the label; their exam can still be processed correctly.

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 of your exam booklet and read it completely. Look up when you have finished. . . .

Are there any questions? . . .

You will now take the multiple-choice portion of the exam. You should have in front of you the multiple-choice booklet and your answer sheet. Open your answer sheet to page 2. 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.

You must complete the answer sheet using a No. 2 pencil only. Mark all of your responses beginning on page 2 of 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 50 minutes, say:

There are 10 minutes remaining.

After 10 minutes, 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. Sit quietly while I collect your answer sheets.

Collect an answer sheet from each student. Check that each answer sheet has an AP number label and an AP Exam label. After all answer sheets have been collected, say:

Now you must seal your exam booklet using the white seals you set aside earlier. 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. . . .

Collect a Section I booklet from each student. 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. All items you placed under your chair at the beginning of this exam must stay there, and you are not permitted to open or access them in any way. Leave your shrinkwrapped Section II packet on your desk during the break. You are not allowed to consult teachers, other students, notes, or textbooks 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 may never discuss the 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 may begin your break. Testing will resume at _____.

SECTION II: Free Response

After the break, say:

May I have everyone’s attention? For this section of the exam, you will be using a pen with black or dark blue ink to write your responses. Place your Student Pack on your desk. . . .

You may now remove the shrinkwrap from the Section II packet, but do not open either the Section II exam booklet or the orange Section II: Free Response, Questions 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 take an AP number label from your Student Pack and place it 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 a pen with black or dark blue ink, 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, using your pen, complete 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. . . .

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? . . .

Read the information on the front cover of the orange booklet. Look up when you have finished. . . .

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 may make notes in the orange booklet, but no credit will be given for what is written in the orange booklet. You must write your answers in the exam booklet using a pen with black or dark blue ink. 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 sheet of paper you use, be sure to write only your AP number and the question number you are working on. Do not write your name. Are there any questions? . . .

You may now open the orange booklet and exam booklet and begin.



Note Start Time here _____. Note Stop Time here _____. Check that students are using pens to write their answers in their exam booklets and not in the orange booklets. After 40 minutes, say:

You are advised to move on to Question 2.

After 40 minutes, say:

You are advised to move on to Question 3.

After 30 minutes, say:

There are 10 minutes remaining.

After 10 minutes, say:

Stop working and close your exam booklet and orange booklet. Put your exam booklet on your desk, face up. Put your orange booklet next to it. Do not place your Section II exam booklet inside your orange booklet or vice versa. . . .

If any students used extra paper for a question in the free-response section, have those students staple the extra sheet(s) to the first page corresponding to that question in their exam booklets. Complete an Incident Report. A single Incident Report may be completed for multiple students per exam subject per administration (regular or late testing) as long as all of the required information is provided. Include all exam booklets with extra sheets of paper in an Incident Report return envelope (see page 60 of the *2015-16 AP Coordinator's Manual* for complete details). Then say:

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

Collect a Section II booklet and orange 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.
- The student wrote answers in the Section II exam booklet and not in the orange booklet.

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 or share these specific free-response questions with anyone unless they are released on the College Board website in about two days. Your AP Exam score results will be available online in 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. Your AP Exam score results will be available online in 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. You will need the information on this card to view your scores and order AP score reporting services online.

Then say:

You are now dismissed.

All exam materials must be placed 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 access 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 *2015-16 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.

Be sure to give the completed seating chart to the AP Coordinator. Schools must retain seating charts for at least six months (unless the state or district requires that they be retained for a longer period of time). Schools should not return any seating charts in their exam shipments unless they are required as part of an Incident Report.

■ IMPORTANT: The orange booklets must be returned with the rest of your exam materials. This applies to all exam administrations, including late testing. These booklets are not to be kept at the school, or returned to students or teachers. When sorting exam materials for return, keep the orange booklets separate from the Section II exam booklets. Do not place Section II exam booklets inside the orange booklets or vice versa. The free-response questions for the regularly scheduled exam may not be discussed unless the questions are released on the College Board website two days after the exam.

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.)

Be sure each mark is dark and completely fills the circle. If a question has only four answer options, do not mark option E.

- 76 (A) (B) (C) (D) (E)
- 77 (A) (B) (C) (D) (E)
- 78 (A) (B) (C) (D) (E)
- 79 (A) (B) (C) (D) (E)
- 80 (A) (B) (C) (D) (E)
- 81 (A) (B) (C) (D) (E)
- 82 (A) (B) (C) (D) (E)
- 83 (A) (B) (C) (D) (E)
- 84 (A) (B) (C) (D) (E)
- 85 (A) (B) (C) (D) (E)
- 86 (A) (B) (C) (D) (E)
- 87 (A) (B) (C) (D) (E)
- 88 (A) (B) (C) (D) (E)
- 89 (A) (B) (C) (D) (E)
- 90 (A) (B) (C) (D) (E)

- 91 (A) (B) (C) (D) (E)
- 92 (A) (B) (C) (D) (E)
- 93 (A) (B) (C) (D) (E)
- 94 (A) (B) (C) (D) (E)
- 95 (A) (B) (C) (D) (E)
- 96 (A) (B) (C) (D) (E)
- 97 (A) (B) (C) (D) (E)
- 98 (A) (B) (C) (D) (E)
- 99 (A) (B) (C) (D) (E)
- 100 (A) (B) (C) (D) (E)
- 101 (A) (B) (C) (D) (E)
- 102 (A) (B) (C) (D) (E)
- 103 (A) (B) (C) (D) (E)
- 104 (A) (B) (C) (D) (E)
- 105 (A) (B) (C) (D) (E)

- 106 (A) (B) (C) (D) (E)
- 107 (A) (B) (C) (D) (E)
- 108 (A) (B) (C) (D) (E)
- 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)

QUESTIONS 121–126

For Students Taking AP Biology

Write your answer in the boxes at the top of the griddable area and fill in the corresponding circles. Mark only one circle in any column. You will receive credit only if the circles are filled in correctly.

121

		/	/	/	
-
	0	0	0	0	0
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9

122

		/	/	/	
-
	0	0	0	0	0
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9

123

		/	/	/	
-
	0	0	0	0	0
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9

124

		/	/	/	
-
	0	0	0	0	0
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9

125

		/	/	/	
-
	0	0	0	0	0
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9

126

		/	/	/	
-
	0	0	0	0	0
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9

QUESTIONS 131–142

For Students Taking AP Physics 1 or AP Physics 2

Mark two responses per question. You will receive credit only if both correct responses are selected.

- 131 (A) (B) (C) (D)
- 132 (A) (B) (C) (D)
- 133 (A) (B) (C) (D)
- 134 (A) (B) (C) (D)

- 135 (A) (B) (C) (D)
- 136 (A) (B) (C) (D)
- 137 (A) (B) (C) (D)
- 138 (A) (B) (C) (D)

- 139 (A) (B) (C) (D)
- 140 (A) (B) (C) (D)
- 141 (A) (B) (C) (D)
- 142 (A) (B) (C) (D)



DO NOT WRITE IN THIS AREA

Section I: Multiple-Choice Questions

This is the multiple-choice section of the 2016 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 I: Multiple Choice

2016

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) ● (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.

Form I
Form Code 4MBP4-S

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

Line
5 The quality of her birth oozed into Katharine's consciousness from a dozen different sources as soon as she was able to perceive anything. Above her nursery fireplace hung a photograph of her grandfather's tomb in Poets' Corner,* and she was told in one of those moments of grown-up confidence which are so tremendously impressive to the child's mind, that he was buried there because he was a "good and great man." Later, on an anniversary, she was taken by her mother through the fog in a hansom cab, and given a large bunch of bright, sweet-scented flowers to lay upon his tomb. The candles in the church, the singing and the booming of the organ, were all, she thought, in his honor. Again and again she was brought down into the drawing-room to receive the blessing of some awful distinguished old man, who sat, even to her childish eye, somewhat apart, all gathered together and clutching a stick, unlike an ordinary visitor in her father's own armchair, and her father himself was there, unlike himself, too, a little excited and very polite. These formidable old creatures used to take her in their arms, look very keenly in her eyes, and then to bless her, and tell her that she must mind and be a good girl, or detect a look in her face something like Richard's as a small boy. That drew down upon her her mother's fervent embrace, and she was sent back to the nursery very proud, and with a mysterious sense of an important and unexplained state of things, which time, by degrees, unveiled to her.

30 There were always visitors—uncles and aunts and cousins "from India," to be revered for their relationship alone, and others of the solitary and formidable class, whom she was enjoined by her parents to "remember all your life." By these means,

and from hearing constant talk of great men and their works, her earliest conceptions of the world included an august circle of beings to whom she gave the names of Shakespeare, Milton, Wordsworth, Shelley, and so on, who were, for some reason, much more nearly akin to the Hilberys than to other people. They made a kind of boundary to her vision of life, and played a considerable part in determining her scale of good and bad in her own small affairs. Her descent from one of these gods was no surprise to her, but matter for satisfaction, until, as the years wore on, the privileges of her lot were taken for granted, and certain drawbacks made themselves very manifest. Perhaps it is a little depressing to inherit not lands but an example of intellectual and spiritual virtue; perhaps the conclusiveness of a great ancestor is a little discouraging to those who run the risk of comparison with him. It seems as if, having flowered so splendidly, nothing now remained possible but a steady growth of good, green stalk and leaf. For these reasons, and for others, Katharine had her moments of despondency. The glorious past, in which men and women grew to unexampled size, intruded too much upon the present, and dwarfed it too consistently, to be altogether encouraging to one forced to make her experiment in living when the great age was dead.

*an area of Westminster Abbey where important British writers are memorialized

Excerpt from Chapter III in NIGHT AND DAY by Virginia Woolf, copyright 1920 by Harcourt Brace & Company and renewed 1948 by Leonard Woolf, reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

1. The word “oozed” (line 1) serves to suggest both
 - (A) Katharine’s gradual perception of her family legacy and the growing presence of that legacy in her life
 - (B) Katharine’s growing understanding of her lack of control and the perniciousness of adults’ control over her
 - (C) Katharine’s dawning awareness of her heritage and her increasing confidence in her own abilities
 - (D) the illustriousness of Katharine’s recent ancestors and the humble beginnings of her ancestry
 - (E) the universality of Katharine’s experience and the ultimate messiness of certain aspects of human nature

2. Lines 5-9 (“and she . . . man”) suggest a contrast between
 - (A) Katharine’s childhood interests and her family’s expectations for her future
 - (B) Katharine’s youthful innocence and her mature understanding of complex situations
 - (C) Katharine’s feelings about her grandfather and the adults’ opinion of him
 - (D) the impact that a statement had on Katharine and the statement’s simplistic content
 - (E) memories that Katharine had of her grandfather and the public reputation he left behind

3. The description of an old man as sitting “somewhat apart” (lines 17-18) primarily serves to emphasize his
 - (A) inability to communicate with ordinary people
 - (B) desire to instruct the younger members of the family
 - (C) timidity in certain kinds of social situations
 - (D) distant and mistrustful relationship with Katharine
 - (E) status compared with that of other people who visit the family

4. In line 26, “drew” is best interpreted to mean
 - (A) struck
 - (B) bent
 - (C) brought
 - (D) passed
 - (E) took

5. The “fervent embrace” (line 27) suggests that Katharine’s mother is
 - (A) impressed by the dignity of an illustrious visitor
 - (B) overcome by memories of happier times
 - (C) proud of her daughter’s many accomplishments
 - (D) thrilled by her daughter’s confidence in an imposing situation
 - (E) pleased by her daughter’s resemblance to a famous ancestor

6. The description of Katharine in the first paragraph (lines 1-30) primarily emphasizes her
 - (A) mature view of complicated family relationships
 - (B) passive participation in events she cannot fully understand
 - (C) feelings of confusion about her parents’ changeable attitudes
 - (D) growing unease regarding the nature of her grandfather’s accomplishments
 - (E) unquestioning belief that her family’s past will ensure her future success

7. In lines 38-39, the phrase “to whom she gave the names of” primarily emphasizes Katharine’s
 - (A) sense of connection to an exalted literary tradition
 - (B) inventiveness in creating her own imaginary world
 - (C) growing interest in great literary figures
 - (D) lack of respect for the work of certain well-known authors
 - (E) inability to distinguish between the works of various authors

8. The sentence in lines 53-55 (“It seems . . . leaf”) makes use of
 - (A) euphemism
 - (B) hyperbole
 - (C) personification
 - (D) parallel structure
 - (E) imagery

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

Line
5 The quality of her birth oozed into Katharine's
consciousness from a dozen different sources as
soon as she was able to perceive anything. Above
her nursery fireplace hung a photograph of her
grandfather's tomb in Poets' Corner,* and she was
told in one of those moments of grown-up confidence
which are so tremendously impressive to the child's
mind, that he was buried there because he was a
"good and great man." Later, on an anniversary, she
10 was taken by her mother through the fog in a hansom
cab, and given a large bunch of bright, sweet-scented
flowers to lay upon his tomb. The candles in the
church, the singing and the booming of the organ,
were all, she thought, in his honor. Again and again
15 she was brought down into the drawing-room to
receive the blessing of some awful distinguished old
man, who sat, even to her childish eye, somewhat
apart, all gathered together and clutching a stick,
unlike an ordinary visitor in her father's own arm-
20 chair, and her father himself was there, unlike
himself, too, a little excited and very polite. These
formidable old creatures used to take her in their
arms, look very keenly in her eyes, and then to bless
her, and tell her that she must mind and be a good
25 girl, or detect a look in her face something like
Richard's as a small boy. That drew down upon her
her mother's fervent embrace, and she was sent back
to the nursery very proud, and with a mysterious
sense of an important and unexplained state of things,
30 which time, by degrees, unveiled to her.

There were always visitors—uncles and aunts
and cousins "from India," to be revered for their
relationship alone, and others of the solitary and
formidable class, whom she was enjoined by her
35 parents to "remember all your life." By these means,

40 and from hearing constant talk of great men and their
works, her earliest conceptions of the world included
an august circle of beings to whom she gave the
names of Shakespeare, Milton, Wordsworth, Shelley,
and so on, who were, for some reason, much more
nearly akin to the Hilberys than to other people. They
made a kind of boundary to her vision of life, and
played a considerable part in determining her scale of
good and bad in her own small affairs. Her descent
45 from one of these gods was no surprise to her, but
matter for satisfaction, until, as the years wore on, the
privileges of her lot were taken for granted, and
certain drawbacks made themselves very manifest.
Perhaps it is a little depressing to inherit not lands but
50 an example of intellectual and spiritual virtue; perhaps
the conclusiveness of a great ancestor is a little
discouraging to those who run the risk of comparison
with him. It seems as if, having flowered so
splendidly, nothing now remained possible but a
55 steady growth of good, green stalk and leaf. For these
reasons, and for others, Katharine had her moments of
despondency. The glorious past, in which men and
women grew to unexampled size, intruded too much
upon the present, and dwarfed it too consistently, to
60 be altogether encouraging to one forced to make her
experiment in living when the great age was dead.

*an area of Westminster Abbey where important British writers are memorialized

Excerpt from Chapter III in NIGHT AND DAY by Virginia Woolf, copyright 1920 by Harcourt Brace & Company and renewed 1948 by Leonard Woolf, reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

9. The main shift in the passage occurs within which of the following sentences?
- (A) “Again . . . polite” (lines 14-21)
 - (B) “There . . . life” (lines 31-35)
 - (C) “By these . . . people” (lines 35-41)
 - (D) “Her descent . . . manifest” (lines 44-48)
 - (E) “For these . . . despondency” (lines 55-57)

10. Which of the following statements best captures the central irony presented in the passage?
- (A) Intense devotion to a child can teach neediness rather than confidence.
 - (B) An effort to recapture past glory can lead to ignoble actions in the present.
 - (C) A distinguished family background may actually be a burden in some ways.
 - (D) Accomplished artists often create havoc in their personal lives.
 - (E) Events that seem ordinary in childhood can later appear bizarre.

11. Taken as a whole, the passage is best described as
- (A) a study of a flaw in character
 - (B) a lament for the innocence of childhood
 - (C) an explanation for a puzzling behavior
 - (D) an homage to a bygone era
 - (E) an account of a gradual realization

Questions 12-21. Read the following poem carefully before you choose your answers.

This poem was written for The North Star, a nineteenth-century antislavery newspaper. The North Star was founded and edited by African American abolitionist Frederick Douglass, who had escaped slavery in Maryland by fleeing to the North.

The North Star

Star of the North! whose steadfast ray
Pierces the sable pall of night,
Forever pointing out the way
Line That leads to freedom's hallowed light:
5 The fugitive lifts up his eye
To where thy rays illumine the sky.

That steady, calm, unchanging light,
Through dreary wilds and trackless dells,
Directs his weary steps aright
10 To the bright land where freedom dwells;
And spreads, with sympathizing breast,
Her aegis over the oppressed;

Though other stars may round thee burn,
With larger disk and brighter ray,
15 And fiery comets round thee turn,
While millions mark their blazing way;
And the pale moon and planets bright
Reflect on us their silvery light.

Not like that moon, now dark, now bright,
20 In phase and place forever changing;
Or planets with reflected light,
Or comets through the heavens ranging;
They all seem varying in our view,
While thou art ever fixed and true.

25 So may that other bright North Star,
Beaming with truth and freedom's light,
Pierce with its cheering ray afar;
The shades of slavery's gloomy night;
And may it never cease to be
30 The guard of truth and liberty.

(1853)

12. Which of the following contrasts is most developed in the first stanza (lines 1-6) ?
- (A) Solitude and society
 - (B) Sanctity and irreverence
 - (C) Freedom and conformity
 - (D) Dark and light
 - (E) Earth and sky
13. Which of the following statements best describes the effect of the line "Pierces the sable pall of night" (line 2) ?
- (A) Negative diction creates an ominous tone.
 - (B) The vividness of the verb conveys the star's power.
 - (C) The concluding monosyllables suggest an immutable reality.
 - (D) Personification emphasizes the human dimension in the poem.
 - (E) Alliteration highlights a pervasive darkness in the poem.
14. Lines 7-10 describe the North Star primarily as
- (A) a celestial curiosity
 - (B) a fading power
 - (C) an unknown benefactor
 - (D) a civilizing influence
 - (E) a navigational guide
15. In context, the use of "aegis" (line 12) most clearly implies
- (A) symbolic repose
 - (B) magical power
 - (C) classical weaponry
 - (D) condescending support
 - (E) heroic protection
16. The comparisons in the third and fourth stanzas (lines 13-24) emphasize the importance of the North Star's
- (A) luminosity
 - (B) constancy
 - (C) purity
 - (D) invincibility
 - (E) independence

17. The dominant literary device in lines 25-28 is
- (A) epithet
 - (B) hyperbole
 - (C) paradox
 - (D) synecdoche
 - (E) metaphor
18. The concluding stanza (lines 25-30) functions primarily to
- (A) associate the brilliance of truth with the light of liberty
 - (B) present a request for nature's help in human affairs
 - (C) emphasize the need for political action, given the situation dramatized earlier in the poem
 - (D) establish a similarity between the abolitionist newspaper and the celestial North Star
 - (E) reconsider assertions about the celestial North Star made earlier in the poem
19. Which of the following words or phrases signals the most significant shift in focus in the poem?
- (A) "Though" (line 13)
 - (B) "While" (line 16)
 - (C) "Not like" (line 19)
 - (D) "So" (line 25)
 - (E) "And may" (line 29)
20. Which of the following best describes the poem's primary metrical pattern?
- (A) Blank verse
 - (B) Heroic couplets
 - (C) Iambic tetrameter
 - (D) Trochaic pentameter
 - (E) Alternating iambic trimeter and hexameter
21. Which of the following oppositions does NOT appear in the poem?
- (A) Gloom versus hope
 - (B) Variability versus steadfastness
 - (C) Natural law versus human law
 - (D) Freedom versus oppression
 - (E) North Star versus other stars

Questions 22-33. Read the following poem carefully before you choose your answers.

Their Lonely Betters

As I listened from a beach-chair in the shade
To all the noises that my garden made,
It seemed to me only proper that words
Should be withheld from vegetables and birds.

Line

5 A robin with no Christian name ran through
The Robin-Anthem which was all it knew,
And rustling flowers for some third party waited
To say which pairs, if any, should get mated.

10 Not one of them was capable of lying,
There was not one which knew that it was dying
Or could have with a rhythm or a rhyme
Assumed responsibility for time.

15 Let them leave language to their lonely betters
Who count some days and long for certain letters;
We, too, make noises when we laugh or weep:
Words are for those with promises to keep.

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22. The tone of the poem is best described as
- (A) whimsical but pensive
 - (B) jocular but morose
 - (C) breezy but dismissive
 - (D) bemused but cynical
 - (E) mischievous but scathing
23. The poem contains an important contrast between
- (A) speech and writing
 - (B) knowledge and ignorance
 - (C) morality and custom
 - (D) order and chaos
 - (E) sound and silence
24. The primary effect of lines 1-2 (“As . . . made”) in the poem as a whole is to
- (A) imply that the speaker’s thoughts should not be taken seriously
 - (B) underscore the misanthropic quality of the speaker’s musings
 - (C) indicate the casual and impromptu nature of the speaker’s reflections
 - (D) raise the possibility that the speaker’s ideas are unusually self-indulgent
 - (E) introduce an incongruity between the speaker’s perceptions and objective fact
25. In the poem as a whole, the speaker suggests that the “noises” (line 2) are
- (A) annoying
 - (B) enigmatic
 - (C) cheerful
 - (D) ominous
 - (E) unthinking

26. In line 3, “proper” is best understood to mean
- (A) genteel
 - (B) precise
 - (C) fitting
 - (D) excellent
 - (E) peculiar
27. In line 5, “ran through” is best understood to mean
- (A) hastened through
 - (B) persisted through
 - (C) performed
 - (D) spread
 - (E) pierced
28. Which of the following statements is most consistent with the idea conveyed in line 9 (“Not . . . lying”)?
- (A) Plants and animals continuously practice virtue.
 - (B) Truth is the most valuable virtue.
 - (C) The beauty of flowers is a kind of truth.
 - (D) Lying upsets the natural order.
 - (E) Plants and animals have no understanding of deceit.
29. The third stanza draws an implicit contrast between the
- (A) speaker and other people
 - (B) robin and the rest of the natural world
 - (C) flowers and other plants
 - (D) flowers and the robin
 - (E) natural world and human beings
30. Line 13 (“Let . . . betters”) makes use of which literary technique?
- (A) Hyperbole
 - (B) Euphemism
 - (C) Onomatopoeia
 - (D) Alliteration
 - (E) Caesura
31. In the final stanza, the speaker most directly suggests that
- (A) language is essential to what it means to be human
 - (B) language is less reliable than people believe
 - (C) people’s feelings can be expressed only in language
 - (D) people wrongly believe that language separates them from nature
 - (E) language tends to make people less sympathetic to one another
32. The poem is characterized by its use of
- (A) irregular rhyme
 - (B) internal rhyme
 - (C) broken rhyme
 - (D) rhymed couplets
 - (E) alternately-rhymed quatrains
33. The poem as a whole is best interpreted as suggesting that
- (A) language often makes humans feel estranged from one another
 - (B) animals live richer lives than humans do because they do not fear death
 - (C) loneliness is the inherent condition of all living things
 - (D) only humans have the burden of consciousness
 - (E) most humans long to be less alienated from nature

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

Line
5 Your Kentuckian of the present day is a good illustration of the doctrine of transmitted instincts and peculiarities. His fathers were mighty hunters,—men who lived in the woods, and slept under the free, open heavens, with the stars to hold their candles; and their descendant to this day always acts as if the house were his camp,—wears his hat at all hours, tumbles himself about, and puts his heels on the tops of chairs or mantel-pieces, just as his father rolled on the green sward, and put his upon trees and logs,—keeps all the windows and doors open, winter and summer, that he may get air enough for his great lungs,—calls everybody “stranger,” with nonchalant bonhomie, and is altogether the frankest, easiest, most jovial creature
15 living.

20 Into such an assembly of the free and easy our traveller entered. He was a short, thick-set man, carefully dressed, with a round, good-natured countenance, and something rather fussy and particular in his appearance. He was very careful of his valise and umbrella, bringing them in with his own hands, and resisting, pertinaciously, all offers from the various servants to relieve him of them. He
25 looked round the bar-room with rather an anxious air, and, retreating with his valuables to the warmest corner, disposed them under his chair, sat down, and looked rather apprehensively up at the worthy whose heels illustrated the end of the mantel-piece, who was spitting from right to left, with a courage and energy
30 rather alarming to gentlemen of weak nerves and particular habits.

“I say, stranger, how are ye?” said the aforesaid gentleman, firing an honorary salute of tobacco-juice in the direction of the new arrival.

35 “Well, I reckon,” was the reply of the other, as he dodged, with some alarm, the threatening honor.

34. The first sentence of the passage serves to
- (A) provide a theoretical frame for the description that follows
 - (B) introduce the regional dialect spoken by the characters
 - (C) evoke nostalgic images of a simpler, more innocent time
 - (D) contrast a technical idiom with informal speech
 - (E) establish the tone and mood of the scene
35. The phrase “with the stars to hold their candles” (line 5) is used to suggest that the “men” (line 3)
- (A) were too proud to acknowledge a higher power
 - (B) lived without the benefit of artificial illumination
 - (C) were independent minded and did not ask others for help
 - (D) cursed those who suffered under the shackles of civilization
 - (E) exploited nature without worrying about the consequences
36. In line 10, “sward” is best interpreted to mean
- (A) weapon
 - (B) cloth
 - (C) meadow
 - (D) hearth
 - (E) pathway
37. In the series of comparisons in the first paragraph, “trees and logs” (line 10) are analogous to
- (A) “heels” (line 8)
 - (B) “chairs or mantel-pieces” (lines 8-9)
 - (C) “windows and doors” (line 11)
 - (D) “winter and summer” (line 11)
 - (E) “great lungs” (line 12)

38. In line 13, the phrase “nonchalant bonhomie” is best understood to mean
- (A) unspoken greeting
 - (B) fluent speech
 - (C) native intelligence
 - (D) meddlesome intimacy
 - (E) casual friendliness
39. In the context of the passage, the first paragraph serves primarily to
- (A) indicate that the narrator is an unsympathetic participant
 - (B) censure the character of Kentuckians
 - (C) establish a character that will be contrasted with that of the traveller
 - (D) celebrate the romance of the American frontier
 - (E) foreshadow the sinister events about to take place
40. The narrator accounts for the behavior of present-day Kentuckians by
- (A) explaining that it is a response to a changing environment
 - (B) evoking philosophical doctrines of free will
 - (C) referencing fate and the power of the stars
 - (D) claiming that it has been inherited
 - (E) acknowledging the complex influences that caused it
41. In lines 17-31, the series of three sentences beginning with “He” serves to
- (A) reveal a congenial relationship
 - (B) explore a character’s motivations
 - (C) accumulate suspenseful images
 - (D) reiterate an ominous warning
 - (E) develop a humorous contrast
42. The behavior of the traveller with regard to his “valise and umbrella” (line 21) is used as
- (A) an example of the traveller’s fastidious character
 - (B) a sign of the traveller’s desire to remain inconspicuous
 - (C) an explanation of the traveller’s role in the story
 - (D) a warning about the lure of material possessions
 - (E) a reminder of the hostile atmosphere in the room
43. In line 28, “illustrated” most nearly means
- (A) pictured
 - (B) reproduced
 - (C) decorated
 - (D) exemplified
 - (E) explicated
44. The narrator’s attitude toward the “aforesaid gentleman” (lines 32-33) is best characterized as
- (A) unbounded admiration
 - (B) amused indulgence
 - (C) feigned indifference
 - (D) overt contempt
 - (E) stunned disbelief

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

The Triple Fool

I am two fools, I know,
For loving, and for saying so
In whining poetry;
Line But where's that wise man, that would not be I,
5 If she would not deny?
Then as th' earth's inward narrow crooked lanes
Do purge sea water's fretful salt away,
I thought, if I could draw my pains
Through rhyme's vexation, I should them allay.
10 Grief brought to numbers cannot be so fierce,
For he tames it, that fetters it in verse.

But when I have done so,
Some man, his art and voice to show,
Doth set and sing my pain;
15 And, by delighting many, frees again
Grief, which verse did restrain.
To love and grief tribute of verse belongs,
But not of such as pleases when 'tis read.
Both are increased by such songs,
20 For both their triumphs so are published,
And I, which was two fools, do so grow three.
Who are a little wise, the best fools be.

45. The poem as a whole is best characterized as which of the following?
- (A) An ode
 - (B) A complaint
 - (C) A satire
 - (D) A plea
 - (E) A celebration
46. In context, the speaker is made a fool of for a third time as a result of
- (A) ridicule by his mistress
 - (B) his own desire for fame
 - (C) the public response to his verse
 - (D) the wit of a rival poet
 - (E) the scorn of literary critics
47. The speaker describes his poetry as “whining” (line 3) because he believes it is
- (A) flawed in technique
 - (B) unlearned
 - (C) unoriginal
 - (D) old-fashioned
 - (E) undignified
48. In context, lines 4-5 suggest which of the following about the speaker's situation?
- (A) His love is insincere.
 - (B) His love is unrequited.
 - (C) His ardor has begun to cool.
 - (D) He will soon abandon his mistress.
 - (E) His mistress is unworthy of him.
49. In lines 6-11, the speaker suggests that he composes poetry primarily to
- (A) inform others of his pain
 - (B) experiment with poetic technique
 - (C) assuage his lovesickness
 - (D) woo the woman he loves
 - (E) indulge his own grief

50. In context, “numbers” (line 10) refers to which of the following?
- (A) “fools” (line 1)
 (B) “lanes” (line 6)
 (C) “salt” (line 7)
 (D) “pains” (line 8)
 (E) “verse” (line 11)
51. In lines 12-16, what happens to the poetry the speaker has composed?
- (A) It is published in an anthology.
 (B) It is widely imitated by other poets.
 (C) It is quickly forgotten.
 (D) It is publicly performed.
 (E) It is mocked by the speaker’s friends.
52. According to the speaker, the “man” in line 13 is motivated chiefly by
- (A) the promise of monetary gain
 (B) the desire to display his own talents
 (C) jealousy of the speaker’s poetry
 (D) plans to woo the speaker’s mistress
 (E) sympathy for the speaker’s plight
53. In the second stanza, the dissemination of “such songs” (line 19) leads to which of the following?
- (A) A renewal of the speaker’s sorrow
 (B) The ridicule of the speaker’s love by others
 (C) An improvement in the speaker’s reputation as a poet
 (D) A validation of the speaker’s poetic intentions
 (E) The end of the speaker’s ability to love
54. In context, line 22 is best interpreted to mean that
- (A) wisdom can transcend the pain of love
 (B) wisdom can open new avenues of foolishness
 (C) only the wisest fool believes in love
 (D) fools are often wiser than they appear to be
 (E) even fools can become great poets
55. In the context of the poem as a whole, the speaker can be characterized as all of the following EXCEPT
- (A) lucid
 (B) contemplative
 (C) resentful
 (D) envious
 (E) self-deprecating

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**

Section II: Free-Response Questions

This is the free-response section of the 2016 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

2016

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

4. Unless I check the box below, I grant the College Board the unlimited right to use, reproduce, and publish my free-response materials, both written and oral, for educational research and instructional purposes. My name and the name of my school will not be used in any way in connection with my free-response materials. I understand that I am free to mark "No" with no effect on my score or its reporting.

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Instructions

The questions for Section II are printed in the orange Questions booklet. You may use that booklet to organize your answers and for scratch work, but you must write your answers in this Section II: Free Response booklet. No credit will be given for any work written in the Questions booklet.

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.

Form I
Form Code 4MBP4-S

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 Mary Robinson (1758–1800), the speaker describes a summer morning in London. Read the poem carefully. Then write a well-developed essay in which you analyze how the speaker characterizes the city as a source of inspiration for the poet. You may wish to consider such literary elements as imagery, structure, and tone.

London's Summer Morning

Who has not wak'd to list¹ the busy sounds
Of summer's morning, in the sultry smoke
Of noisy London? On the pavement hot
Line The sooty chimney-boy, with dingy face
5 And tatter'd covering, shrilly bawls his trade,
Rousing the sleepy housemaid. At the door
The milk-pail rattles, and the tinkling bell
Proclaims the dustman's office;² while the street
Is lost in clouds impervious. Now begins
10 The din of hackney-coaches, waggons, carts;
While tinmen's shops, and noisy trunk-makers,
Knife-grinders, coopers, squeaking cork-cutters,
Fruit-barrows, and the hunger-giving cries
Of vegetable venders, fill the air.
15 Now ev'ry shop displays its varied trade,
And the fresh-sprinkled pavement cools the feet
Of early walkers. At the private door
The ruddy housemaid twirls the busy mop,
Annoying the smart 'prentice, or neat girl,
20 Tripping with band-box³ lightly. Now the sun
Darts burning splendour on the glitt'ring pane,
Save where the canvas awning throws a shade
On the gay merchandize. Now, spruce and trim,
In shops (where beauty smiles with industry),
25 Sits the smart damsel; while the passenger

Peeps thro' the window, watching ev'ry charm.
Now pastry dainties catch the eye minute
Of humming insects, while the limy snare
Waits to enthrall them. Now the lamp-lighter
30 Mounts the tall ladder, nimbly vent'rous,
To trim the half-fill'd lamp; while at his feet
The pot-boy⁴ yells discordant! All along
The sultry pavement, the old-clothes-man cries
In tones monotonous, and side-long views
35 The area for his traffic: now the bag
Is sllily open'd, and the half-worn suit
(Sometimes the pilfer'd treasure of the base
Domestic spoiler), for one half its worth,
Sinks in the green abyss. The porter now
40 Bears his huge load along the burning way;
And the poor poet wakes from busy dreams,
To paint the summer morning.

(1800)

¹listen to

²work of the garbage collector

³hatbox

⁴drink server

Question 2

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

The following passage is the opening of Kiran Desai’s novel *The Inheritance of Loss*. Read the passage carefully. Then, in a well-written essay, analyze how Desai establishes a particular mood and setting through the use of such elements as selection of detail and figurative language.

Line All day, the colors had been those of dusk, mist
5 moving like a water creature across the great flanks of
mountains possessed of ocean shadows and depths.
Briefly visible above the vapor, Kanchenjunga was a
5 far peak whittled out of ice, gathering the last of the
light, a plume of snow blown high by the storms at its
summit.

10 Sai, sitting on the veranda, was reading an article
about giant squid in an old *National Geographic*.
Every now and then she looked up at Kanchenjunga,
observed its wizard phosphorescence with a shiver.
The judge sat at the far corner with his chessboard,
playing against himself. Stuffed under his chair where
she felt safe was Mutt the dog, snoring gently in her
15 sleep. A single bald lightbulb dangled on a wire
above. It was cold, but inside the house, it was still
colder, the dark, the freeze, contained by stone walls
several feet deep.

20 Here, at the back, inside the cavernous kitchen, was
the cook, trying to light the damp wood. He fingered
the kindling gingerly for fear of the community of
scorpions living, loving, reproducing in the pile. Once
he’d found a mother, plump with poison, fourteen
babies on her back.

25 Eventually the fire caught and he placed his kettle
on top, as battered, as encrusted as something dug up
by an archeological team, and waited for it to boil.
The walls were singed and sodden, garlic hung by
muddy stems from the charred beams, thickets of soot
30 clumped batlike upon the ceiling. The flame cast a
mosaic of shiny orange across the cook’s face, and
his top half grew hot, but a mean gust tortured his
arthritis knees.

35 Up through the chimney and out, the smoke
mingled with the mist that was gathering speed,
sweeping in thicker and thicker, obscuring things in
parts—half a hill, then the other half. The trees turned
into silhouettes, loomed forth, were submerged again.
Gradually the vapor replaced everything with itself,
40 solid objects with shadow, and nothing remained that
did not seem molded from or inspired by it. Sai’s
breath flew from her nostrils in drifts, and the
diagram of a giant squid constructed from scraps
of information, scientists’ dreams, sank entirely into
45 the murk.

50 She shut the magazine and walked out into the
garden. The forest was old and thick at the edge of the
lawn; the bamboo thickets rose thirty feet into the
gloom; the trees were moss-slung giants, bunioned
and misshapen, tentacled with the roots of orchids.
The caress of the mist through her hair seemed
human, and when she held her fingers out, the vapor
took them gently into its mouth. She thought of Gyan,
the mathematics tutor, who should have arrived an
55 hour ago with his algebra book.

But it was 4:30 already and she excused him with
the thickening mist.

60 When she looked back, the house was gone; when
she climbed the steps back to the veranda, the garden
vanished. The judge had fallen asleep and gravity
acting upon the slack muscles, pulling on the line of
his mouth, dragging on his cheeks, showed Sai
exactly what he would look like if he were dead.

65 “Where is the tea?” he woke and demanded of her.
“He’s late,” said the judge, meaning the cook with the
tea, not Gyan.

“I’ll get it,” she offered.

70 The gray had permeated inside, as well, settling on
the silverware, nosing the corners, turning the mirror
in the passageway to cloud. Sai, walking to the
kitchen, caught a glimpse of herself being smothered
and reached forward to imprint her lips upon the
surface, a perfectly formed film star kiss. “Hello,”
she said, half to herself and half to someone else.

75 No human had ever seen an adult giant squid alive,
and though they had eyes as big as apples to scope the
dark of the ocean, theirs was a solitude so profound
they might never encounter another of their tribe. The
melancholy of this situation washed over Sai.

80 Could fulfillment ever be felt as deeply as loss?
Romantically she decided that love must surely
reside in the gap between desire and fulfillment, in the
lack, not the contentment. Love was the ache, the
anticipation, the retreat, everything around it but the
85 emotion itself.

Excerpt from *The Inheritance of Loss*, copyright © 2006 by Kiran Desai.
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Question 3

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

In *The Defence of Poesy* (1595), Sir Philip Sidney asserts that the purpose of imaginative literature is “to teach and delight.” He writes that “the poet” may sugarcoat a serious message:

[H]e cometh unto you, with a tale which holdeth children from play, and old men from the chimney corner. And, pretending no more, doth intend the winning of the mind from wickedness to virtue—even as the child is often brought to take most wholesome things by hiding them in such other as have a pleasant taste. . . .

Choose a novel or play that seems intended both “to teach and delight” and then write a well-organized essay in which you show how the author pursues the dual purposes of instructing and pleasing the reader in the work as a whole. Avoid mere plot summary.

You may select a work from the list below or another novel or play of comparable literary merit.

Adventures of Huckleberry Finn
Alice’s Adventures in Wonderland
The Bluest Eye
The Brief Wondrous Life of Oscar Wao
Candide
Catch-22
The Color Purple
The Crucible
Don Quixote
The Edible Woman
Emma
Gulliver’s Travels
A Handful of Dust
Life of Pi
Lysistrata
Man and Superman
Midnight’s Children

Moby-Dick
Moll Flanders
One Flew Over the Cuckoo’s Nest
The Piano Lesson
The Pilgrim’s Progress
The Portrait of a Lady
A Portrait of the Artist as a Young Man
The Prime of Miss Jean Brodie
Rasselas
Rosencrantz and Guildenstern Are Dead
Siddhartha
Tartuffe
Their Eyes Were Watching God
Twelfth Night
Uncle Tom’s Cabin
Waiting for Godot
Who’s Afraid of Virginia Woolf?

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 ON THE COVER.**
- **MAKE SURE YOU HAVE USED THE SAME SET OF AP NUMBER LABELS ON ALL AP EXAMS YOU HAVE TAKEN THIS YEAR.**

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**

Question 1: A	Question 29: E
Question 2: D	Question 30: D
Question 3: E	Question 31: A
Question 4: C	Question 32: D
Question 5: E	Question 33: D
Question 6: B	Question 34: A
Question 7: A	Question 35: B
Question 8: E	Question 36: C
Question 9: D	Question 37: B
Question 10: C	Question 38: E
Question 11: E	Question 39: C
Question 12: D	Question 40: D
Question 13: B	Question 41: E
Question 14: E	Question 42: A
Question 15: E	Question 43: C
Question 16: B	Question 44: B
Question 17: E	Question 45: B
Question 18: D	Question 46: C
Question 19: D	Question 47: E
Question 20: C	Question 48: B
Question 21: C	Question 49: C
Question 22: A	Question 50: E
Question 23: B	Question 51: D
Question 24: C	Question 52: B
Question 25: E	Question 53: A
Question 26: C	Question 54: B
Question 27: C	Question 55: D
Question 28: E	

Free-Response Scoring Guidelines

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

AP[®] ENGLISH LITERATURE AND COMPOSITION

2016 SCORING GUIDELINES

Question 1

(Mary Robinson, “London’s Summer Morning”)

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your table leader. The score that you assign should reflect your judgment of the quality of the essay as a whole—its content, style, and mechanics. **Reward the writers for what they do well.** The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a three (3).

9-8 These essays offer a persuasive analysis of Robinson’s use of literary elements such as imagery, structure, and tone to convey the speaker’s perspective on the city. The writers of these essays offer a range of interpretations; they provide convincing readings of both the perspective on the city and Robinson’s use of literary elements. 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 nine (9) essay, especially persuasive.

7-6 These essays offer a reasonable analysis of Robinson’s use of literary elements such as imagery, structure, and tone to convey the speaker’s perspective on the city. They are less thorough or less precise in their discussion of the speaker’s perspective on the city and Robinson’s use of poetic techniques, and their analysis of the relationship between the two is less thorough or convincing. These essays demonstrate the writer’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 papers. Essays scored a seven (7) present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

5 These essays respond to the assigned task with a plausible reading of Robinson’s use of literary elements such as imagery, structure, and tone to convey the speaker’s perspective on the city, but tend to be superficial or pedestrian in their analysis of the perspective and of the literary elements. They often rely on paraphrase, which may contain some analysis, implicit or explicit. Their analysis of the relationship of the speaker’s perspective or of Robinson’s use of literary elements may be vague, formulaic, or minimally supported by references to the text. There may be minor misinterpretations of the poem. These writers demonstrate some control of language, but their essays 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 may ignore the complexity of the speaker’s perspective on the city or Robinson’s use of techniques. 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 three (3) may contain significant misreading 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 writer’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 one (1) contain little coherent discussion of the poem.

0 These essays give a response that is completely off topic or inadequate; there may be some mark or a drawing or a brief reference to the task.

-- These essays are entirely blank.

AP[®] ENGLISH LITERATURE AND COMPOSITION

2016 SCORING GUIDELINES

Question 2

(Kiran Desai, *The Inheritance of Loss*)

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your table leader. The score that you assign should reflect your judgment of the quality of the essay as a whole—its content, style, and mechanics. **Reward the writers for what they do well.** The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a three (3).

9-8 These essays offer a persuasive analysis of how mood and setting are established through elements such as selection of detail and figurative language in Kiran Desai's *The Inheritance of Loss*. The writers make a strong case for their interpretation, 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 nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).

7-6 These essays offer a reasonable analysis of how mood and setting are established through elements such as selection of detail and figurative language. The writers provide a sustained, competent reading of the passage, with attention to the function of the various elements in establishing mood and setting. Although these essays may not be error-free and are less perceptive or less convincing than 9-8 essays, the writers present their ideas with clarity and control and refer to the text for support. Essays scored a seven (7) present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

5 These essays respond to the assigned task with a plausible reading of the passage, but tend to be superficial or pedestrian in their analysis of how mood and setting are established through elements such as selection of detail and figurative language. While containing some analysis of the passage, implicit or explicit, the discussion of how elements such as selection of detail and figurative language contribute to the establishment of mood and setting may be slight, and support from the passage may tend toward summary or paraphrase. While these writers demonstrate adequate control of language, their essays 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 passage. The analysis may be partial, unconvincing, or irrelevant; the writers may ignore mood, setting, or the use of elements to establish them. 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 three (3) may contain significant misreading and/or demonstrate inept writing.

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 writer's ideas are presented with little clarity, organization, or support from the passage. Essays scored a one (1) contain little coherent discussion of the passage.

0 These essays give a response that is completely off topic or inadequate; there may be some mark or a drawing or a brief reference to the task.

-- These essays are entirely blank.

AP[®] ENGLISH LITERATURE AND COMPOSITION

2016 SCORING GUIDELINES

Question 3

(Works that Teach and Delight)

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your table leader. The score that you assign should reflect your judgment of the quality of the essay as a whole—its content, style, and mechanics. **Reward the writers for what they do well.** The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a three (3).

9-8 These detailed, well-written essays offer a persuasive analysis of a text that seems intended “to teach and delight” and persuasively explain how the author pursues the dual purposes of instructing and pleasing the reader. Using apt and specific examples, these essays show both aspects of the novel or play. These essays need not be flawless. Nonetheless, they exhibit the writer’s ability to sustain a thesis while discussing a literary work with understanding and insight. Essays scored a nine (9) will demonstrate the writer’s ability to write with greater clarity and sophistication.

7-6 These essays offer a reasonable analysis of a text that seems intended “to teach and delight” and discuss how the author achieves this dual purpose. Although these essays may contain some insight, the analysis in 7-6 essays will be less thorough, less perceptive, or less specific than essays in the 9-8 range. References to the text may be fewer or less aptly chosen. These essays demonstrate the writer’s ability to express ideas clearly, but they do not exhibit the same level of mastery, maturity, or control, and are likely to be briefer, less incisive, and less well supported than the 9-8 essays.

5 These essays offer a plausible reading but tend to be superficial in their analysis. They may refer to a text and offer some discussion of its intended purpose “to teach and delight”; however, these essays will not specifically discuss how the author achieves the dual purposes in sufficient depth or with sufficient development. They may rely on unsubstantiated generalizations. The analysis, though not inaccurate, tends to be thin and may rely on mere plot summary that contains some analysis, implicit or explicit. These essays typically reveal unsophisticated thinking or immature writing. While these essays demonstrate adequate control of language, they may be marred by surface errors, and are not as well conceived, organized, or well developed as essays scored 7-6.

4-3 These lower-half essays fail to offer an adequate analysis of the author’s intent both “to teach and delight.” The analysis may be partial, unsupported, or irrelevant, and the essays may reflect an incomplete or oversimplified understanding of the task. 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 demonstrate a lack of control over the elements of college-level composition. Essays scored a three (3) may contain significant misreading and/or demonstrate particularly inept writing.

2-1 Although these essays make some attempt to respond to the prompt, they compound the weaknesses of the essays in the 4-3 range. They may seriously misread the text. Often they are unacceptably brief. They may be poorly written on several counts and may contain distracting errors in grammar and mechanics. Essays that contain little coherent writing or discussion of the text should be scored a one (1).

0 These essays give a response that is completely off topic or inadequate; there may be some mark or a drawing or a brief reference to the task.

-- These essays are entirely blank.

Scoring Worksheet

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

2016 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

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

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

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

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

Composite Score

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

AP Score Conversion Chart
English Literature and Composition

Composite Score Range	AP Score
107-150	5
93-106	4
78-92	3
52-77	2
0-51	1

Question Descriptors and Performance Data

The following contains tables showing the content assessed, the correct answer, and how AP students performed on each question.

2016 AP English Literature and Composition Question Descriptors and Performance Data

Multiple-Choice Questions

Question	Topic	Key	% Correct
1	Interpretation	A	74
2	Comprehension	D	49
3	Interpretation	E	64
4	Comprehension	C	64
5	Interpretation	E	53
6	Interpretation	B	65
7	Interpretation	A	55
8	Recognition of Literary Technique	E	48
9	Recognition of Literary Technique	D	49
10	Interpretation	C	69
11	Comprehension	E	70
12	Interpretation	D	72
13	Recognition of Literary Technique	B	81
14	Comprehension	E	88
15	Comprehension	E	68
16	Interpretation	B	75
17	Recognition of Literary Technique	E	47
18	Comprehension	D	36
19	Interpretation	D	37
20	Recognition of Literary Technique	C	46
21	Interpretation	C	73
22	Interpretation	A	51
23	Interpretation	B	55
24	Interpretation	C	81
25	Comprehension	E	57
26	Comprehension	C	91
27	Comprehension	C	65
28	Interpretation	E	78
29	Comprehension	E	84
30	Recognition of Literary Technique	D	77
31	Comprehension	A	49
32	Recognition of Literary Technique	D	83
33	Interpretation	D	61
34	Interpretation	A	68
35	Interpretation	B	65
36	Comprehension	C	67
37	Interpretation	B	76
38	Comprehension	E	87

2016 AP English Literature and Composition Question Descriptors and Performance Data

Question	Topic	Key	% Correct
39	Interpretation	C	74
40	Comprehension	D	64
41	Interpretation	E	48
42	Interpretation	A	57
43	Comprehension	C	64
44	Interpretation	B	40
45	Recognition of Literary Technique	B	26
46	Comprehension	C	50
47	Interpretation	E	55
48	Interpretation	B	70
49	Comprehension	C	38
50	Comprehension	E	40
51	Comprehension	D	54
52	Interpretation	B	69
53	Comprehension	A	58
54	Interpretation	B	38
55	Interpretation	D	39

AP English Literature and Composition

The College Board

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