

From the 2017 Administration

AP[®] CollegeBoard

English Literature and Composition

Practice Exam

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Note: This publication shows the page numbers that appeared in the **2016–17 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 *2016–17 AP Exam Instructions* book.

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.)

Section I: Multiple-Choice Questions

This is the multiple-choice section of the 2017 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

2017

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 4NBP4-S

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The exam begins on page 4.

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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 1-9. Read the following poem carefully before you choose your answers.

This poem, set in the rural South, was first published during the Harlem Renaissance.

November Cotton Flower

Boll-weevil's* coming, and the winter's cold,
Made cotton-stalks look rusty, seasons old,
And cotton, scarce as any southern snow,
Line Was vanishing; the branch, so pinched and slow,
5 Failed in its function as the autumn rake;
Drouth fighting soil had caused the soil to take
All water from the streams; dead birds were found
In wells a hundred feet below the ground—
Such was the season when the flower bloomed.
10 Old folks were startled, and it soon assumed
Significance. Superstition saw
Something it had never seen before:
Brown eyes that loved without a trace of fear,
Beauty so sudden for that time of year.

"November Cotton Flower," from CANE by Jean Toomer.
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* A boll-weevil is a beetle that feeds on cotton buds.

1. Which description best characterizes the poem?
(A) A meditation on a disappointing outcome
(B) A recollection of a remarkable occurrence
(C) A lament for a vanished way of life
(D) An analysis of a momentous decision
(E) An invitation to celebrate a hard-fought victory
2. The primary purpose of lines 1-8 is to
(A) re-create a contentious situation
(B) develop a comparison between two time periods
(C) foreshadow the poem's implied conclusion
(D) provide a context for the poem's central image
(E) undermine the credibility of the speaker
3. Which device is used in line 3?
(A) Apostrophe
(B) Paradox
(C) Anaphora
(D) Alliteration
(E) Understatement

4. Which best describes the technique used in lines 4-8 (“the branch . . . ground”) ?
- (A) Cases of deprivation are traced back to a single incident.
 - (B) Details of agricultural setbacks provide historical context.
 - (C) Accounts of successive catastrophes establish the poem’s central meaning.
 - (D) Descriptions of hardships among humans mirror those in the animal world.
 - (E) Examples of dearth in nature accumulate to provide emphasis.
5. In line 5, “Failed in its function as” is best understood to mean
- (A) became obsolete as
 - (B) had lost its appeal as
 - (C) would never again be used as
 - (D) was useless as
 - (E) was misused as
6. The statement in line 9 serves to emphasize that the blooming of the flower was
- (A) unnecessary
 - (B) fleeting
 - (C) incongruous
 - (D) misunderstood
 - (E) anticipated
7. For the “Old folks” (line 10), the blooming of the flower was
- (A) a festive and celebratory event
 - (B) a surprising and disheartening symbol
 - (C) an unusual and controversial discovery
 - (D) an unwelcome and alarming premonition
 - (E) an unexpected and profound revelation
8. If the context of the poem is interpreted broadly, the cotton flower most likely symbolizes
- (A) the possibility of miraculous change
 - (B) the superficiality of beautiful objects
 - (C) a vision of extravagant opulence
 - (D) attainment of personal ambitions
 - (E) commitment to a false ideal
9. The poem employs all of the following EXCEPT
- (A) rhyming couplets
 - (B) visual imagery
 - (C) auditory imagery
 - (D) enjambment
 - (E) variable rhythm

Questions 10-22. Read the following passage carefully before you choose your answers.

In Washington, District of Columbia, the “Fall” sun shone, and all that was not evergreen or stone in Rock Creek Cemetery was glowing. Before the Saint Gaudens statue Soames Forsyte sat on his overcoat, with the marble screen to his back, enjoying the seclusion and a streak of sunlight passing between the cypresses.

With his daughter and her husband he had been up here already, the afternoon before, and had taken a fancy to the place. Apart from the general attraction of a cemetery, this statue awakened the connoisseur within him. Though not a thing you could acquire, it was undoubtedly a work of art, and produced a very marked effect. He did not remember a statue that made him feel so thoroughly at home. That great greenish bronze figure of seated woman within the hooding folds of her ample cloak seemed to carry him down to the bottom of his own soul. Yesterday, in the presence of Fleur, Michael, and other people, all gaping like himself, he had not so much noted the mood of the thing as its technical excellence, but now, alone, he could enjoy the luxury of his own sensations. Some called it “Grief,” some “The Adams Memorial.” He didn’t know, but in any case there it was, the best thing he had come across in America, the one that gave him the most pleasure, in spite of all the water he had seen at Niagara and those skyscrapers in New York. Three times he had changed his position on that crescent marble seat, varying his sensations every time. From his present position the woman had passed beyond grief. She sat in a frozen acceptance deeper than death itself, very remarkable! There was something about death! He remembered his own father, James, a quarter of an hour after death, as if—as if he had been told at last!

A red-oak leaf fell on to his lapel, another on to his knee; Soames did not brush them off. Easy to sit still in front of that thing! They ought to make America sit there once a week!

He rose, crossed towards the statue, and gingerly touched a fold in the green bronze, as if questioning the possibility of everlasting nothingness.

“Got a sister living in Dallas—married a railroad man down there as a young girl. Why! Texas is a wonderful State. I know my sister laughs at the idea that the climate of Texas isn’t about right.”

Soames withdrew his hand from the bronze, and returned to his seat. Two tall thin elderly figures were entering the sanctuary. They moved into the middle and stood silent. Presently one said “Well!” and they moved out again at the other end. A little stir of wind fluttered some fallen leaves at the base of the statue.

Soames shifted along to the extreme left. From there the statue was once more woman—very noble! And he sat motionless in his attitude of a thinker, the lower part of his face buried in his hand.

Considerably browned and distinctly healthy-looking, he was accustomed to regard himself as worn out by his long travel, which, after encircling the world, would end, the day after tomorrow, by embarkation on the *Adelphic*. This three-day run to Washington was the last straw, and he was supporting it very well. The city was pleasing; it had some fine buildings and a great many trees with the tints on; there wasn’t the rush of New York, and plenty of houses that people could live in, he should think. Of course the place was full of Americans, but that was unavoidable. He was happy about Fleur too; she had quite got over that unpleasant Ferrar business, seemed on excellent terms with young Michael, and was looking forward to her home and her baby again. There was, indeed, in Soames a sense of culmination and of peace—a feeling of virtue having been its own reward, and beyond all, the thought that he would soon be smelling English grass and seeing again the river flowing past his cows. Annette, even, might be glad to see him—he had bought her a really nice emerald bracelet in New York. To such general satisfaction this statue of “Grief” was putting the finishing touch.

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10. The primary purpose of the passage is to
- (A) describe the atmosphere of the cemetery
 - (B) advance a view about the United States
 - (C) discuss the nature of Soames’s relationships
 - (D) reveal aspects of Soames’s character
 - (E) offer speculations about Soames’s motivations
11. In the first paragraph (lines 1-7), the cemetery is presented as
- (A) oppressive
 - (B) austere
 - (C) fecund
 - (D) sublime
 - (E) idyllic

12. Which of the following responses is part of the “marked effect” (line 14) that the statue has on Soames?
- (A) He is overcome with grief.
 - (B) He meditates on mortality.
 - (C) He feels alone in the world.
 - (D) He reconsiders his ambitions.
 - (E) He accepts his failures.
13. In the context of the passage as a whole, the description of Soames as feeling “thoroughly at home” (line 15) in front of the statue is
- (A) ironic, since Soames has been traveling for a long time and looks forward to returning home
 - (B) paradoxical, since Soames feels somewhat disoriented when he looks at the statue
 - (C) surprising, since Soames typically does not find art affecting
 - (D) exaggerated, since Soames quickly loses interest in the statue
 - (E) apt, since Soames possesses a scholarly interest in funerary sculpture
14. Lines 18-23 (“Yesterday . . . sensations”) describe a change from
- (A) begrudging admiration to fervent approbation
 - (B) careful consideration to impulsive action
 - (C) public commendation to private aversion
 - (D) aesthetic rumination to logical evaluation
 - (E) intellectual appreciation to affective reaction
15. In line 22, the word “luxury” is best interpreted as suggesting that Soames
- (A) thinks of art only in monetary terms
 - (B) expects to have his whims catered to
 - (C) views emotions as experiences to be savored
 - (D) regards his grief as frivolous and undignified
 - (E) refuses to consider the fact that he will die
16. According to the passage, which statement about the statue is true?
- (A) Its technical excellence initially prevented Soames from recognizing its power.
 - (B) Its location leads Soames to see it as more somber than it might otherwise appear.
 - (C) Its effect on Soames diminishes the longer he views it.
 - (D) Its meaning to Soames varies with his angle of perspective.
 - (E) Its significance to Soames depends largely on his mood.
17. In lines 30-33 (“From . . . remarkable”), the narrator suggests that the woman appears to have
- (A) been overwhelmed by suffering
 - (B) found comfort in her memories
 - (C) learned to suppress her grief
 - (D) grown weary of her life
 - (E) reached a point of acquiescence
18. Lines 33-35 (“He remembered . . . last”) describe death as though it were
- (A) a revelation
 - (B) a metamorphosis
 - (C) a reprieve
 - (D) a surrender
 - (E) an embarrassment
19. The narrator mentions the oak leaves in lines 36-37 to emphasize that Soames is
- (A) aloof
 - (B) fascinated
 - (C) obdurate
 - (D) callous
 - (E) stoic
20. Taken together, the two paragraphs in lines 40-46 most directly present
- (A) a contrast between idealism and pragmatism
 - (B) a comparison of the universal with the particular
 - (C) a juxtaposition of the profound and the mundane
 - (D) an analogy linking personal reflection with public debate
 - (E) an incongruity between private morality and the common good
21. Soames’s attitude toward “Americans” (line 67) is best described as
- (A) resigned tolerance
 - (B) lasting perplexity
 - (C) emphatic dismissal
 - (D) eager curiosity
 - (E) prudent wariness
22. The final paragraph (lines 57-80) primarily presents Soames as
- (A) ecstatic
 - (B) wistful
 - (C) determined
 - (D) contented
 - (E) grateful

Questions 23-32. Read the following poem carefully before you choose your answers.

The Forerunners¹

The harbingers are come. See, see their mark;
White is their colour, and behold my head.
But must they have my brain? Must they dispart
Line Those sparkling notions, which therein were bred?
5 Must dulnesse turn me to a clod?
Yet have they left me, *Thou art still my God.*

Good men ye be, to leave me my best room,
Ev'n all my heart, and what is lodged there:
I passe² not, I, what of the rest become,
10 So *Thou art still my God*, be out of fear.³
He will be pleased with that dittie;
And if I please him, I write fine and wittie.

Farewell sweet phrases, lovely metaphors.
But will ye leave me thus? when ye before
15 Of stews⁴ and brothels onely knew the doores,
Then did I wash you with my tears, and more,
Brought you to Church well drest and clad:
My God must have my best, ev'n all I had.

Louely enchanting language, sugar-cane,
20 Hony of roses, whither wilt thou flie?
Hath some fond⁵ lover tic'd⁶ thee to thy bane?⁷
And wilt thou leave the Church, and love a stie?
Fie, thou wilt soil thy broider'd coat,
And hurt thy self, and him that sings the note.

Let foolish lovers, if they will love dung,
With canvas, not with arras⁸ clothe their shame:
Let follie speak in her own native tongue.
True beautie dwells on high: ours is a flame
But borrow'd thence to light us thither.
30 Beautie and beauteous words should go together.

Yet if you go, I passe not; take your way:
For, *Thou art still my God*, is all that ye
Perhaps with more embellishment can say.
Go birds of spring: let winter have his fee,
35 Let a bleak palenesse chalk the doore,
So all within be livelier then before.

(1633)

¹ an advance guard that traveled ahead of an important visitor to secure suitable lodgings, the door of which would then be marked with white chalk.

² care

³ *be . . . fear*: is not endangered

⁴ houses of prostitution

⁵ foolish

⁶ enticed

⁷ ruin

⁸ rich fabric

23. In lines 1-2, the speaker describes

- (A) an absent lover
- (B) a sign of old age
- (C) the approach of winter
- (D) the loss of religious faith
- (E) the universality of death

24. In line 6, the speaker suggests that his relationship with God

- (A) cannot be expressed except in poetry
- (B) became important only as he neared death
- (C) requires that he stop writing secular poems
- (D) is like that of a lover and an absent beloved
- (E) will withstand his mortal decline

25. In the first stanza (lines 1-6), the speaker expresses dismay at the possibility that he will

- (A) be forgotten by his lover
- (B) be abandoned by his friends
- (C) soon be dead
- (D) lose his creative powers
- (E) forget his religious duties

26. Which of the following lines is written in tetrameter?
- (A) Line 2
 - (B) Line 3
 - (C) Line 4
 - (D) Line 5
 - (E) Line 6
27. The speaker's references to "Church" in lines 17 and 22 primarily serve to
- (A) underscore the laudable purpose of his poetic work
 - (B) contrast his artistic intentions with his actual poetry
 - (C) rationalize his focus on profane poetic subjects
 - (D) assuage his fear of his accomplishments being forgotten
 - (E) highlight the casualness of his religious commitment
28. In the fourth stanza, the speaker addresses "Louely enchanting language" (line 19) from the perspective of
- (A) an erstwhile friend
 - (B) an envious rival
 - (C) a frustrated teacher
 - (D) a penitent spouse
 - (E) a spurned lover
29. Lines 25-27 present a criticism of
- (A) secular prose
 - (B) light verse
 - (C) romantic painting
 - (D) sensuous love poetry
 - (E) solemn religious sermons
30. In line 30, the speaker does which of the following?
- (A) Confesses a deeply held personal prejudice
 - (B) Proposes a standard for novice poets to follow
 - (C) Praises the beauty of religious abstractions
 - (D) Conceptualizes an ideal that can never be fully realized
 - (E) Asserts a connection between the subject of poetry and its execution
31. In lines 31-33, the speaker implies that
- (A) the theme of his poems remains the same
 - (B) his love of poetry undermines his love of God
 - (C) his writings are intended to convert nonbelievers
 - (D) literary language can be used to conceal truth
 - (E) no poetry can adequately describe religious faith
32. The statement "*Thou art still my God*" (lines 6, 10, and 32) is best described as
- (A) a lament
 - (B) a refrain
 - (C) a summons
 - (D) an epilogue
 - (E) an aside

Questions 33-44. Read the following passage carefully before you choose your answers.

Line Touchwood's bad temper is of the contradicting
5 pugnacious sort. He is the honourable gentleman in
opposition, whatever proposal or proposition may be
broached, and when others join him he secretly damns
their superfluous agreement, quickly discovering that
his way of stating the case is not exactly theirs. An
invitation or any sign of expectation throws him into
an attitude of refusal. Ask his concurrence in a
benevolent measure: he will not decline to give it,
10 because he has a real sympathy with good aims; but
he complies resentfully, though where he is let alone
he will do much more than any one would have
thought of asking for. No man would shrink with
greater sensitiveness from the imputation of not
15 paying his debts, yet when a bill is sent in with any
promptitude he is inclined to make the tradesman wait
for the money he is in such a hurry to get. One sees
that this antagonistic temper must be much relieved
by finding a particular object, and that its worst
20 moments must be those where the mood is that of
vague resistance, there being nothing specific to
oppose. Touchwood is never so little engaging as
when he comes down to breakfast with a cloud on his
brow, after parting from you the night before with an
affectionate effusiveness at the end of a confidential
25 conversation which has assured you of mutual
understanding. Impossible that you can have
committed any offence. If mice have disturbed him,
that is not your fault; but, nevertheless, your cheerful
greeting had better not convey any reference to the
30 weather, else it will be met by a sneer which, taking
you unawares, may give you a crushing sense that you
make a poor figure with your cheerfulness, which was
not asked for. Some daring person perhaps introduces
another topic, and uses the delicate flattery of
35 appealing to Touchwood for his opinion, the topic
being included in his favourite studies. An indistinct
muttering, with a look at the carving-knife in reply,
teaches that daring person how ill he has chosen a
market for his deference. If Touchwood's behaviour
40 affects you very closely you had better break your leg
in the course of the day: his bad temper will then
vanish at once; he will take a painful journey on your
behalf; he will sit up with you night after night; he

45 will do all the work of your department so as to save
you from any loss in consequence of your accident; he
will be even uniformly tender to you till you are well
on your legs again, when he will some fine morning
insult you without provocation, and make you wish
50 that his generous goodness to you had not closed your
lips against retort.

(1879)

33. The narrator suggests that agreeing with Touchwood on a given subject is a way to
- (A) achieve a kind of victory over him
 - (B) change his grouchiness to good humor
 - (C) earn his grudging intellectual respect
 - (D) throw him into confusion and embarrassment
 - (E) cause him to alter his original approach
34. Which of the following is true of the adjective "superfluous" as it is used in line 5 ?
- (A) It reflects Touchwood's point of view.
 - (B) It exposes the narrator as unreliable.
 - (C) It undermines a previous assertion.
 - (D) It creates a solemn tone in the sentence.
 - (E) It conjures a specific image.
35. In context, Touchwood's reaction to "An invitation" (lines 6-7) is best described as
- (A) justifiable
 - (B) spontaneous
 - (C) self-serving
 - (D) sadistic
 - (E) perverse
36. According to the narrator, when is Touchwood LEAST contented?
- (A) When he fails to agree with an opponent
 - (B) When a tradesman presents him with a bill
 - (C) When he fails to get a peaceful night's sleep
 - (D) When he lacks a specific object to challenge
 - (E) When he is unable to achieve a benevolent end

37. What is the most likely reason that Touchwood “is inclined to make the tradesman wait for the money” (lines 16-17) ?
- (A) He enjoys doing harm to other people.
 - (B) He fears for his own financial security.
 - (C) He refuses to respond to another’s prompting.
 - (D) He is extremely wary of being cheated.
 - (E) He is uncertain about the legitimacy of others’ demands.
38. The use of the second person (“you”) starting in line 24 has which of the following effects?
- (A) It offers the reader insight into Touchwood’s personality.
 - (B) It allows the reader to take Touchwood’s side.
 - (C) It involves the reader more intimately in the passage.
 - (D) It confronts the reader with his or her own personal failings.
 - (E) It allows the speaker to mask his or her personal feelings.
39. Lines 27-29 (“Impossible . . . fault”) primarily serve to
- (A) offer feeble excuses
 - (B) present contradictory explanations
 - (C) acknowledge personal responsibility
 - (D) imagine and reject possible provocations
 - (E) describe and deny public allegations
40. In lines 30-31, the narrator uses “any reference to the weather” as an example of
- (A) an inoffensive remark
 - (B) a curious inquiry
 - (C) an ironic comment
 - (D) an indirect challenge
 - (E) a fatuous joke
41. In lines 40-51 (“If Touchwood’s . . . against retort”), the narrator primarily makes use of which of the following?
- (A) A hypothetical scenario
 - (B) An extended metaphor
 - (C) A personal anecdote
 - (D) An objective analysis
 - (E) An ironic digression
42. At the end of the passage, the narrator suggests that the person who has had the “accident” (line 46) will
- (A) become Touchwood’s friend for life
 - (B) be reluctant to respond to verbal attacks from Touchwood
 - (C) tend to avoid Touchwood’s company at any cost
 - (D) have only kindly feelings toward Touchwood
 - (E) have a lower opinion of Touchwood than before the accident
43. In the passage as a whole, the speaker’s tone can best be described as one of
- (A) scholarly seriousness
 - (B) weary compliance
 - (C) lofty condescension
 - (D) reluctant disapproval
 - (E) wry amusement
44. With regard to genre, the passage can best be classified as a
- (A) personal narrative
 - (B) political satire
 - (C) case history
 - (D) character sketch
 - (E) cultural commentary

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

The Female Philosopher

You tell me, fair one, that you ne'er can love,
And seem with scorn to mock the dangerous fire;
But why, then, trait'ress, do you seek to move
In others what *your* breast can ne'er inspire?

Line

5 You tell me, you my *friend* alone will be,
Yet speak of friendship in a voice so sweet,
That, while I struggle to be coldly free,
I feel my heart with wildest throbbings beat.

Vainly indiff'rence would you bid us feel,
10 While so much languor in those eyes appear;
Vainly the stoic's happiness reveal,
While soft emotion all your features wear.

O, form'd for love! O, wherefore should you fly
From the seducing charm it spreads around?
15 O why enshrine your soul with apathy?
Or wish in frozen fetters to be bound?

Life is a darksome and a dreary day,
The solitary wretch no pleasure knows;
Love is the star that lights him on his way,
20 And guides him on to pleasure and repose.

But oft, forgetful of thy plan severe,
I've seen thee fondly gaze—I've heard thee sigh;
I've mark'd thy strain of converse, sadly dear,
While softest rapture lighten'd from thine eye.

25 Then have I thought some wayward youth employ'd
Thy secret soul, but left thee to despair,
And oft with pleasing sorrow have enjoy'd
The task of chasing thy corrosive care.

Yet pride must save me from a dastard love,
30 A grov'ling love, that cannot hope return:
A soul like mine was never form'd to prove
Those viler passions with which some can burn.

Then fear not me; for since it is thy will,
Adhere with stubborn coolness to thy vow;
35 Grant me thy philosophic friendship still—
I'll grant thee *mine* with all the powers I know.

(1805)

45. The phrase “dangerous fire” (line 2) refers most directly to
- (A) irresponsible actions
 - (B) the instability of social status
 - (C) the fervor of love
 - (D) a mythic perspective
 - (E) an illicit entanglement
46. The purpose of the speaker’s question in lines 3-4 (“But . . . inspire”) is to
- (A) accuse the lady of fickleness and inconstancy
 - (B) rationalize the speaker’s position as one of many ill-treated victims
 - (C) object to the lady’s imperious control of all men
 - (D) deplore the unjust circumstances that the lady has forced upon the speaker
 - (E) reproach the lady’s encouragement in others of what she will not feel
47. In context, the word “alone” (line 5) primarily serves to
- (A) emphasize the loneliness felt by the speaker
 - (B) define the limits of the relationship
 - (C) imply that the future will be happier than the present
 - (D) highlight the exclusiveness of the friendship
 - (E) suggest that a platonic relationship will foster deeper love
48. The second stanza (lines 5-8) primarily reveals the
- (A) lady’s false piety
 - (B) lady’s cruel trickery
 - (C) speaker’s past disloyalty
 - (D) speaker’s internal conflict
 - (E) speaker’s vacillating behavior
49. The repetition of “Vainly” in the third stanza (lines 9-12) serves primarily to emphasize the extent to which the
- (A) lady’s discouragement fails to affect her suitors
 - (B) lady refuses to maintain an aloof perspective
 - (C) suitors’ heartfelt pleas fail to move the lady
 - (D) suitors yield to the lady’s idealistic demands
 - (E) speaker succumbs to the lady’s desire to be admired

50. The tone of the questions in lines 13-16 (“O, wherefore . . . bound”) is best described as
- (A) alarmed
 - (B) patronizing
 - (C) imploring
 - (D) spiteful
 - (E) incensed
51. Which of the following statements best summarizes the meaning of the fifth stanza (lines 17-20) ?
- (A) Life is gloomy and onerous, and only love illuminates one’s path to a gratifying peace.
 - (B) As long as life proves bleak, love can help by adding richness and diversion.
 - (C) Although life may seem overwhelming, love provides the test that proves one’s strength.
 - (D) When life seems unduly painful, love can comfort those who are patient.
 - (E) If life’s tasks become burdensome, they can be balanced by existential comforts.
52. The phrases “pleasing sorrow” (line 27) and “corrosive care” (line 28) are both examples of
- (A) assonance
 - (B) oxymoron
 - (C) sarcasm
 - (D) hyperbole
 - (E) onomatopoeia
53. In lines 31-32 (“A soul . . . burn”), the speaker does which of the following?
- (A) Realizes that his religion will prevent him from experiencing ordinary love
 - (B) Hopes to provide an example of the vulgar suitors he has known
 - (C) Proclaims that he cannot by nature tolerate a lack of dignity in love
 - (D) Understands that his way of loving may be judged by others to be weak
 - (E) Expresses certainty that philosophy and reason are stronger than passion
54. In lines 33-34 (“Then . . . vow”), the statement by the speaker is best described as
- (A) giving the lady an ultimatum
 - (B) freeing the lady to love another
 - (C) asserting his superiority to other suitors
 - (D) acceding to the lady’s requirements
 - (E) reverting to his original position
55. Which of the following best describes the overall development of the poem?
- (A) The speaker makes an extended, reasoned complaint to the lady before providing himself some thoughtful consolation.
 - (B) The speaker imagines a dialogue with the lady, which provides him some measure of understanding.
 - (C) The speaker enumerates the reasons that he should distance himself from the lady before finally parting from her.
 - (D) The speaker uses varied strategies of questions and assertions in an effort to win the lady’s affections.
 - (E) The speaker describes how his views are similar to those of the lady, then reverses his stance.

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 2017 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

2017

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

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 4NBP4-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.)

The following poem was written by Elizabeth Stoddard. Read the poem carefully. Then, in a well-organized essay, analyze how the speaker's questions reveal her thoughts about her marriage. You may wish to consider elements such as structure, imagery, and tone.

The Wife Speaks

Husband, to-day could you and I behold
The sun that brought us to our bridal morn
Rising so splendid in the winter sky
Line (We thought fair spring returned), when we were wed;
5 Could the shades vanish from these fifteen years,
Which stand like columns guarding the approach
To that great temple of the double soul
That is as one—would you turn back, my dear,
And, for the sake of Love's mysterious dream,
10 As old as Adam and as sweet as Eve,
Take me, as I took you, and once more go
Towards that goal which none of us have reached?
Contesting battles which but prove a loss,
The victor vanquished by the wounded one;
15 Teaching each other sacrifice of self,
True immolation to the marriage bond;
Learning the joys of birth, the woe of death,
Leaving in chaos all the hopes of life—
Heart-broken, yet with courage pressing on
20 For fame and fortune, artists needing both?
Or, would you rather—I will acquiesce—
Since we must choose what is, and are grown gray,
Stay in life's desert, watch our setting sun,
Calm as those statues in Egyptian sands,
25 Hand clasping hand, with patience and with peace,
Wait for a future which contains no past?

(1895)

Question 2

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

The following passage is from a 1990 novel by Jamaica Kincaid. In this excerpt, the narrator describes the beginning of a new phase in her life. Read the passage carefully. Then, in a well-written essay, analyze how the narrator's new situation challenges her sense of self. You may wish to discuss literary elements such as detail, metaphor, and tone.

Line
5 I got into an elevator, something I had never done before, and then I was in an apartment and seated at a table, eating food just taken from a refrigerator. In the place I had just come from, I always lived in a house, and my house did not have a refrigerator in it. Everything I was experiencing—the ride in the elevator, being in an apartment, eating day-old food that had been stored in a refrigerator—was such a good idea that I could imagine I would grow used to it and like it very much, but at first it was all so new that I had to smile with my mouth turned down at the corners. I slept soundly that night, but it wasn't because I was happy and comfortable—quite the opposite; it was because I didn't want to take in anything else.

10 That morning, the morning of my first day, the morning that followed my first night, was a sunny morning. It was not the sort of bright sun-yellow making everything curl at the edges, almost in fright, that I was used to, but a pale-yellow sun, as if the sun had grown weak from trying too hard to shine; but still it was sunny, and that was nice and made me miss my home less. And so, seeing the sun, I got up and put on a dress, a gay dress made out of madras cloth—the same sort of dress that I would wear if I were at home and setting out for a day in the country. It was all wrong. The sun was shining but the air was cold. It was the middle of January, after all. But I did not know that the sun could shine and the air remain cold; no one had ever told me. What a feeling that was! How can I explain? Something I had always known—the way I knew my skin was the color brown of a nut rubbed repeatedly with a soft cloth, or the way I knew my own name—something I took completely for granted, “the sun is shining, the air is warm,” was not so. I was no longer in a tropical zone, and this realization now entered my life like a flow of water dividing formerly dry and solid ground, creating two banks, one of which was my past—so familiar and predictable that even my unhappiness then made me happy now just to think of it—the other my future, a gray blank, an overcast seascape on which rain was falling and no boats were in sight. I was no longer in a tropical zone and I felt cold inside and out, the first time such a sensation had come over me.

50 In books I had read—from time to time, when the plot called for it—someone would suffer from homesickness. A person would leave a not very nice situation and go somewhere else, somewhere a lot better, and then long to go back where it was not very nice. How impatient I would become with such a person, for I would feel that I was in a not very nice situation myself, and how I wanted to go somewhere else. But now I, too, felt that I wanted to be back where I came from. I understood it, I knew where I stood there. If I had had to draw a picture of my future then, it would have been a large gray patch surrounded by black, blacker, blackest.

60 What a surprise this was to me, that I longed to be back in the place that I came from, that I longed to sleep in a bed I had outgrown, that I longed to be with people whose smallest, most natural gesture would call up in me such a rage that I longed to see them all dead at my feet. Oh, I had imagined that with my one swift act—leaving home and coming to this new place—I could leave behind me, as if it were an old garment never to be worn again, my sad thoughts, my sad feelings, and my discontent with life in general as it presented itself to me. In the past, the thought of being in my present situation had been a comfort, but now I did not even have this to look forward to, and so I lay down on my bed and dreamt I was eating a bowl of pink mullet and green figs cooked in coconut milk,* and it had been cooked by my grandmother, which was why the taste of it pleased me so, for she was the person I liked best in all the world and those were the things I liked best to eat also.

*Caribbean seafood dish

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Question 3

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

“Courage is not the absence of fear, but rather the judgment that something else is more important than one’s fear.”
—Ambrose Hollingworth Redmoon

Choose a character from a novel, play, or epic poem who makes a judgment that “something else” is more important than fear. Then, in a well-written essay, analyze what that judgment reveals about that character’s dreams, goals, or values in relation to the meaning of the work as a whole. You may choose a work from the list below or one of comparable literary merit. Do not merely summarize the plot.

Adventures of Huckleberry Finn

Antigone

Beloved

Brave New World

Cat on a Hot Tin Roof

Catch-22

A Doll House

Equus

A Gathering of Old Men

The Handmaid’s Tale

Jane Eyre

Life of Pi

Lord Jim

Macbeth

Moby-Dick

1984

One Flew Over the Cuckoo’s Nest

The Plague

A Prayer for Owen Meany

Purple Hibiscus

A Raisin in the Sun

The Red Badge of Courage

The Road

Sophie’s Choice

A Tale of Two Cities

Their Eyes Were Watching God

A Thousand Splendid Suns

The Women of Brewster Place

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

2017 SCORING GUIDELINES

Question 1

(Elizabeth Stoddard, "The Wife Speaks")

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 the speaker's questions reveal her thoughts about her marriage. These essays offer a range of interpretations; they provide a convincing analysis of the speaker's thoughts about her marriage, using poetic elements such as structure, imagery, and tone. 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 essays offer a reasonable discussion of how the speaker's questions reveal her thoughts about her marriage. They are less thorough or less precise in their discussion of the speaker's thoughts about her marriage or of poetic elements such as structure, imagery and tone. Their analysis is less convincing. These essays demonstrate the student's ability to express ideas clearly, making references to the text, although they do not exhibit the same level of effective writing as the 9–8 papers. 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 discussion of how the speaker's questions reveal her thoughts about her marriage, but they tend to be superficial in their discussion and analysis. They often rely on paraphrase, which may contain some analysis, implicit or explicit. Their discussion of the speaker's questions or the analysis of poetic devices may be vague, formulaic, or minimally supported by references to the text. There may be minor misinterpretations of the poem. These essays demonstrate some control of language, but they may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7–6 essays.

4–3 These lower-half essays fail to offer an adequate analysis of the poem. The analysis may be partial, unconvincing, or irrelevant, or it may ignore the speaker's questions, her thoughts about her marriage, or the poetic elements. Evidence from the poem may be slight or misconstrued, or the essays may rely on paraphrase only. The writing often demonstrates a lack of control over the conventions of composition: inadequate development of ideas, accumulation of errors, or a focus that is unclear, inconsistent, or repetitive. Essays scored a 3 may contain significant misreading and/or demonstrate inept writing.

2–1 These essays compound the weaknesses of the papers in the 4–3 range. Although some attempt has been made to respond to the prompt, the student's assertions are presented with little clarity, organization, or support from the poem. These essays may contain serious errors in grammar and mechanics. They may offer a complete misreading or be unacceptably brief. Essays scored a 1 contain little coherent discussion of the poem.

0 These essays 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

2017 SCORING GUIDELINES

Question 2

(Jamaica Kincaid, *Lucy*)

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 Kincaid's use of literary elements such as detail, metaphor, and tone reveals how the narrator's new situation challenges her sense of self. The writers make a strong case for their interpretation of how the narrator's new situation challenges her sense of self. They may consider how the literary elements inform 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 Kincaid's use of literary elements such as detail, metaphor, and tone reveals how the narrator's new situation challenges her sense of self. The writers provide a sustained, competent reading of the passage, with attention to literary elements such as detail, metaphor, and tone. 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 thin in their analysis of how Kincaid's use of literary elements such as detail, metaphor, and tone reveals how the narrator's new situation challenges her sense of self. They often rely on summary or paraphrase, which may contain some analysis, implicit or explicit. The discussion of how literary elements reveal the narrator's sense of self may be slight. 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 the narrator's new situation or the challenges to her sense of self or the use of literary elements. These essays may be characterized by an unfocused or repetitive presentation of ideas or an accumulation of errors. Evidence from the passage may be slight or misconstrued, or the essays may rely on paraphrase only. 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

2017 SCORING GUIDELINES

Question 3

(Courage)

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 well-focused and persuasive analysis of what a character's judgment that "something else" is more important than fear reveals about that character's dreams, goals, or values in relation to the meaning of the work as a whole. These essays use apt and specific textual support in addressing the prompt. Although these essays may not be error-free, they make a strong case for their interpretation and discuss the literary work with significant insight and understanding. Essays scored a 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 what a character's judgment that "something else" is more important than fear reveals about that character's dreams, goals, or values in relation to the meaning of the work as a whole. While these papers have insight and understanding, their analysis is less thorough, less perceptive, and/or less specific in supporting detail than that of the 9-8 essays. Essays scored a 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, but they tend to be superficial or thinly developed in analysis. They often rely upon plot summary that contains some analysis, implicit or explicit. Although the writers attempt to analyze what a character's judgment that "something else" is more important than fear reveals about that character's dreams, goals, or values in relation to the meaning of the work as a whole, they may demonstrate a rather simplistic understanding of the judgment, and support from the text may be too general. 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 what a character's judgment that "something else" is more important than fear reveals about that character's dreams, goals, or values in relation to the meaning of the work as a whole. The analysis may be partial, unsupported, or irrelevant, and/or the essays may reflect an incomplete or oversimplified understanding of the judgment. These essays may be characterized by an unfocused or repetitive presentation of ideas or an accumulation of errors; they may lack control over the elements of college-level composition. Evidence from the passage may be slight or misconstrued, or the essays may rely on plot summary only. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

2–1 Although these essays make some attempt to respond to the prompt, they compound the weaknesses of the papers in the 4-3 range. Often, they are unacceptably brief or incoherent in presenting their ideas. They may be poorly written on several counts and contain distracting errors in grammar and mechanics. The writers' remarks may be presented with little clarity, organization, or supporting evidence. Essays scored a one (1) contain little coherent discussion of the text.

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

-- These essays are entirely blank.

Scoring Worksheet

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

2017 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

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

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

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

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

Composite Score

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

AP Score Conversion Chart
English Literature and Composition

Composite Score Range	AP Score
106-150	5
92-105	4
77-91	3
53-76	2
0-52	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.

2017 AP English Literature and Composition Question Descriptors and Performance Data

Multiple-Choice Questions

Question	Topic	Key	% Correct
1	Comprehension	B	70
2	Interpretation	D	68
3	Recognition of Literary Technique	D	74
4	Interpretation	E	43
5	Comprehension	D	63
6	Interpretation	C	50
7	Interpretation	E	70
8	Interpretation	A	80
9	Recognition of Literary Technique	C	76
10	Interpretation	D	63
11	Interpretation	E	39
12	Comprehension	B	55
13	Interpretation	A	74
14	Comprehension	E	39
15	Interpretation	C	89
16	Comprehension	D	70
17	Interpretation	E	49
18	Interpretation	A	73
19	Interpretation	B	59
20	Interpretation	C	55
21	Interpretation	A	73
22	Interpretation	D	63
23	Comprehension	B	49
24	Comprehension	E	55
25	Comprehension	D	36
26	Recognition of Literary Technique	D	41
27	Interpretation	A	20
28	Interpretation	E	60
29	Interpretation	D	49
30	Comprehension	E	43
31	Interpretation	A	33
32	Recognition of Literary Technique	B	41
33	Interpretation	E	51
34	Interpretation	A	57
35	Interpretation	E	25
36	Comprehension	D	42
37	Interpretation	C	69
38	Recognition of Literary Technique	C	74

**2017 AP English Literature and Composition
Question Descriptors and Performance Data**

Question	Topic	Key	% Correct
39	Comprehension	D	42
40	Interpretation	A	45
41	Recognition of Literary Technique	A	62
42	Comprehension	B	53
43	Interpretation	E	42
44	Recognition of Literary Technique	D	68
45	Interpretation	C	82
46	Interpretation	E	41
47	Interpretation	B	49
48	Comprehension	D	68
49	Interpretation	A	27
50	Interpretation	C	47
51	Comprehension	A	75
52	Recognition of Literary Technique	B	80
53	Interpretation	C	54
54	Interpretation	D	33
55	Interpretation	A	39

AP English Literature and Composition

The College Board

The College Board is a mission-driven not-for-profit organization that connects students to college success and opportunity. Founded in 1900, the College Board was created to expand access to higher education. Today, the membership association is made up of over 6,000 of the world's leading educational institutions and is dedicated to promoting excellence and equity in education. Each year, the College Board helps more than seven million students prepare for a successful transition to college through programs and services in college readiness and college success — including the SAT® and the Advanced Placement Program®. The organization also serves the education community through research and advocacy on behalf of students, educators, and schools. The College Board is committed to the principles of excellence and equity, and that commitment is embodied in all of its programs, services, activities, and concerns.