
AP English Literature and Composition

Practice Exam

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Note: This publication shows the page numbers that appeared in the **2017–18 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 **2017–18 AP Exam Instructions** book.

AP English Literature and Composition Exam

Regularly Scheduled Exam Date: Wednesday morning, May 9, 2018

Late-Testing Exam Date: Friday morning, May 25, 2018

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

Before Distributing Exams: Check that the title on exam covers is *English Literature and Composition* and is printed in **blue** on the Section I exam booklet covers. (On any large-type or photo-enlarged exams, the exam title will be printed in **black**.) If there are any exam booklets with a different title, contact the AP coordinator immediately.

What Proctors Need to Bring to This Exam

- Exam packets
- Answer sheets
- AP Student Packs
- 2017-18 AP Coordinator's Manual*
- This book—*2017-18 AP Exam Instructions*
- AP Exam Seating Chart template
- School Code and Homeschool/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 during the test administration, including breaks”

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 303–304 for a seating chart template and instructions. See the *2017-18 AP Coordinator's Manual* for exam seating requirements (pages 55–58).

If you are giving the regularly scheduled exam, say:

It is Wednesday morning, May 9, and you will be taking the AP English Literature and Composition Exam.

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

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

If you are giving a regular format *AP English Literature and Composition Exam*, say:

Look at your exam packet and confirm that the exam title is “AP English Literature and Composition” and is printed in blue on the Section I booklet cover. Raise your hand if your exam packet contains any title other than “AP English Literature and Composition,” and I will help you.

If you are giving a large-type or photo-enlarged *AP English Literature and Composition Exam*, say:

Look at your exam packet and confirm that the exam title is “AP English Literature and Composition” and is printed in black. Raise your hand if your exam packet contains any title other than “AP English Literature and Composition,” and I will help you.

Once you confirm that all students have the correct exam, say:

In a moment, you will open the exam packet. By opening this packet, you agree to all of the AP Program’s policies and procedures outlined in the *2017-18 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. Place it on page 1 of your answer sheet on the light blue box near the top right 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.

Listen carefully to all my instructions. I will give you time to complete each step. Please look up after completing each step. Raise your hand if you have any questions.

Give students enough time to complete each step. Don’t move on until all students are ready.

Read the statements on the front cover of the Section I booklet. . . .

Sign your name and write today’s date. . . .

Now print your full legal name where indicated. . . .

Turn to the back cover of your exam booklet and read it completely. . . .

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. You may never discuss the multiple-choice exam content at any time in any form with anyone, including your teacher and other students. If you disclose the multiple-choice exam content through any means, your AP Exam score will be canceled.

Open your answer sheet to page 2. 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 _____ . **Note Stop Time** _____ .

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, faceup. 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, faceup. 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 exam content with

anyone, and if you disclose the content 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 your pen, print the first, middle, and last initials of your legal name in the boxes and print today’s date where indicated. This constitutes your signature and your agreement to the statements on the front cover. . . .

Turn to the back cover and, 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? . . .

If this is your last AP Exam, you may keep your Student Pack. Place it under your chair for now. Otherwise I will collect all Student Packs. . . .

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, 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 _____ . Note Stop Time _____ .

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, faceup. 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 after the exam (see page 67 of the *2017-18 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 their 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.

The orange booklets must be returned with the rest of your exam materials. Keep the orange booklets separate from the Section II exam booklets. Do not place the Section II exam booklets inside the orange booklets or vice versa.

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 the free-response exam content with anyone unless it is 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 content 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.

After-Exam Tasks

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.

NOTE: If you administered exams to students with accommodations, review the *2017-18 AP Coordinator’s Manual* and the *2017-18 AP SSD Guidelines* for information about completing the NAR form, and returning these exams.

The exam proctor should complete the following tasks if asked to do so by the AP coordinator. Otherwise, the AP coordinator must complete these tasks:

- Complete an Incident Report for any students who used extra paper for the free-response section. (Incident Report forms are provided in the coordinator packets sent with the exam shipments.) **These forms must be completed with a No. 2 pencil.** It is best to complete a single Incident Report for multiple students per exam subject, per administration (regular or late testing), as long as all required information is provided. Include all exam booklets with extra sheets of paper in an Incident Report return envelope (see page 67 of the *2017-18 AP Coordinator’s Manual* for complete details).
- Return all exam materials to secure storage until they are shipped back to the AP Program. (See page 26 of the *2017-18 AP Coordinator’s Manual* for more information about secure storage.) 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 *2017-18 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.

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					

Section I: Multiple-Choice Questions

This is the multiple-choice section of the 2018 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

2018

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 4OBP4-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 1-10. Read the following poem carefully before you choose your answers.

Prologue to a Supposed Play

My worthy hearers, have you come tonight
To feast on comedy that's brisk and light,
And gladly spend an idle hour or two
Line In viewing pictures that are just like you?
5 If this is what you want, just let me say
You couldn't turn your heads a better way;
And for each cent you gave to enter here
You should take back a modicum of cheer,
And weigh yourselves so well that you will be
10 Arrayed against your insufficiency.

But this is preaching? Well, the comic stage
Has preached through ridicule to every age.
Man scorns his shallow deed and sordid pelf*
When he's employed in laughing at himself.
15 So let us preach in every way that can
Lift man up to the dignity of man.
Now, don't be too exact, but let good sense
Decide the point of honest eminence;
And bear in mind that what is trite and true,
20 If well managed, is worthy through and through.

But to the play. It comes in five long acts,
In which the weapons used are naked facts.
There is no effort made to polish darts
That find a lodgement in deceitful hearts,
25 Nor to put on the rouge an honest mask,
For that would be, indeed, a fruitless task.
The characters are plain, as you will see,
And richly freighted with humanity;
And, by the way, their actions prove in making
30 A man of noble parts; the undertaking
Is such that nature seldom deigns to run
The same material on from sire to son.

The actors are a queer and jolly set,
Whose fun increases as you fume and fret;
35 So, should they hurl at you eccentric airs,
Just dodge as though they struck you unawares,
Or jesting strive to make a pointed hit,
Just hold your peace and let it pass for wit.
Now, my good hearers, hint what I shall say next.
40 You want to hear no more? Bring on the play next?
Well, here it is, and if you don't grow wiser,
Censure yourselves as well as the advisor.

(1898)

* pelf: wealth

1. The speaker indicates that the play will include
 - (A) discussions of subjects unfamiliar to the audience
 - (B) mockery of characters similar to the audience
 - (C) ridicule of outdated literary fashions
 - (D) condemnation of society's unsophisticated tastes
 - (E) celebration of the audience's desire to be reassured
2. The speaker anticipates the objection that "preaching" (line 11) is
 - (A) an inadequate examination of the human condition
 - (B) a scandalous feature in a drama
 - (C) an inappropriate element in a comedy
 - (D) an unexpected and annoying interruption
 - (E) a deplorable practice in any social context

3. In both lines 11 and 21, the speaker begins sentences with “But” primarily to
- (A) indicate a personal comment
 - (B) concede an exception
 - (C) signal a shift in the discourse
 - (D) present and then dismiss an objection
 - (E) reflect the confusion inherent in the poem’s argument
4. The speaker suggests that the “naked facts” (line 22) will
- (A) shock naïve audiences with a cynical picture of human nature
 - (B) enable those attending the play to indulge in wishful fantasies
 - (C) challenge playgoers to tolerate the playwright’s bias against hypocrites
 - (D) encourage members of the audience to address their own weaknesses
 - (E) require the audience to rely on their knowledge of history
5. In context, the phrase “richly freighted” (line 28) implies that
- (A) characters’ flaws help make them human
 - (B) riches always carry imperfections with them
 - (C) real humanity is rarely found in characters
 - (D) being human involves unavoidable responsibilities
 - (E) all people carry the burden of personal anxieties
6. The figurative language in the final stanza (lines 33-42) draws most heavily on which activity?
- (A) Philosophical debate
 - (B) Musical performance
 - (C) Religious ritual
 - (D) Public celebration
 - (E) Armed confrontation
7. The speaker expects the audience to have felt all of the following by the end of the performance EXCEPT
- (A) high spirits
 - (B) amusement
 - (C) relief
 - (D) indignation
 - (E) impatience
8. Overall, the speaker characterizes the audience as
- (A) overly hostile to the play’s villainous characters
 - (B) admirably patient with the complexities of the plot
 - (C) ultimately agreeable to reforms of social institutions
 - (D) potentially receptive to humorous satire
 - (E) fundamentally decent despite its tendency to preach
9. Which of the following best describes the effect of the poem’s rhyming couplets?
- (A) They directly illustrate the banality of the poem’s topic.
 - (B) They playfully make the poem’s unpleasant points more palatable.
 - (C) They create a light tone to emphasize the frivolous themes of the play.
 - (D) They explicitly mock the audience’s expectations.
 - (E) They mirror the rapid shifts in the speaker’s thoughts.
10. The poem is best described as
- (A) an elaborate analysis of the social history of comedy
 - (B) an extended reflection on the nature of comedy
 - (C) a passionate monologue about the nobility of human nature
 - (D) a comical complaint about the shortcomings of playwrights
 - (E) an idiosyncratic description of a canonical play

Questions 11-22. Read the following passage carefully before you choose your answers.

Line
5 Mr. Rushworth was from the first struck with the beauty of Miss Bertram, and being inclined to marry, soon fancied himself in love. He was a heavy young man, with not more than common sense; but as there was nothing disagreeable in his figure or address, the young lady was well pleased with her conquest. Being now in her twenty-first year, Maria Bertram was beginning to think matrimony a duty; and as a marriage with Mr. Rushworth would give her the enjoyment of a larger income than her father's, as well as ensure her the house in town, which was now a prime object, it became, by the same rule of moral obligation, her evident duty to marry Mr. Rushworth if she could. Mrs. Norris was most zealous in promoting the match, by every suggestion and contrivance, likely to enhance its desirableness to either party; and, among other means, by seeking an intimacy with the gentleman's mother, who at present lived with him, and to whom she even forced Lady Bertram to go through ten miles of indifferent road, to pay a morning visit. It was not long before a good understanding took place between this lady and herself. Mrs. Rushworth acknowledged herself very desirous that her son should marry, and declared that of all the young ladies she had ever seen, Miss Bertram seemed, by her amiable qualities and accomplishments, the best adapted to make him happy. Mrs. Norris accepted the compliment, and admired the nice discernment of character which could so well distinguish merit. Maria was indeed the pride and delight of them all—perfectly faultless—an angel; and of course, so surrounded by admirers, must be difficult in her choice; but yet as far as Mrs. Norris could allow herself to decide on so short an acquaintance, Mr. Rushworth appeared precisely the young man to deserve and attach her.

35 After dancing with each other at a proper number of balls, the young people justified these opinions, and an engagement, with a due reference to the absent Sir Thomas, was entered into, much to the satisfaction of their respective families, and of the general lookers-on of the neighbourhood, who had, for many weeks past, felt the expediency of Mr. Rushworth's marrying Miss Bertram.

45 It was some months before Sir Thomas's consent could be received; but in the mean while, as no one felt a doubt of his most cordial pleasure in the connection, the intercourse of the two families was

carried on without restraint, and no other attempt made at secrecy, than Mrs. Norris's talking of it every where as a matter not to be talked of at present.

Edmund was the only one of the family who could see a fault in the business; but no representation of his aunt's could induce him to find Mr. Rushworth a desirable companion. He could allow his sister to be the best judge of her own happiness, but he was not pleased that her happiness should centre in a large income; nor could he refrain from often saying to himself, in Mr. Rushworth's company, "If this man had not twelve thousand a year, he would be a very stupid fellow."

(1814)

11. In the first sentence of the passage, the narrator implies which of the following about Mr. Rushworth?
 - (A) If he had not thought that Miss Bertram was beautiful, he might nonetheless have been inclined to marry her.
 - (B) If he had already been married when he met Miss Bertram, he would not have thought that she was beautiful.
 - (C) If he had not been disposed to get married, he might not have thought himself in love with Miss Bertram.
 - (D) If he had known much about Miss Bertram other than her physical beauty, he would not have thought he was in love with her.
 - (E) If he had truly loved Miss Bertram, he would have wanted to marry her even if she were not beautiful.
12. Which statement best describes the narrative technique employed in lines 3-6 ("He was . . . conquest")?
 - (A) The narrator generates humor by means of hyperbole.
 - (B) The narrator uses negation to convey mere adequacy.
 - (C) The narrator cites a particular instance as the basis for a generalization.
 - (D) The narrator uses an oxymoron to highlight a contradiction.
 - (E) The narrator underscores a point with a redundant reiteration.

13. In line 10, “enjoyment” is best understood to mean
- (A) extravagance
 - (B) appraisal
 - (C) diversion
 - (D) interest
 - (E) use
14. The attraction that Miss Bertram feels for Mr. Rushworth is best characterized as
- (A) material
 - (B) physical
 - (C) idealistic
 - (D) intellectual
 - (E) moral
15. The “understanding” (line 22) between Mrs. Norris and Mrs. Rushworth is marked by
- (A) wary distrust
 - (B) veiled hostility
 - (C) mutual flattery
 - (D) genuine fondness
 - (E) subtle rivalry
16. The narrator’s attitude toward the characters presented in the first paragraph (lines 1-36) is best described as
- (A) jovial enthusiasm
 - (B) reluctant admiration
 - (C) scientific curiosity
 - (D) wry amusement
 - (E) scornful disrespect
17. By noting that Mr. Rushworth and Miss Bertram “justified these opinions” (line 38), the narrator implies that they
- (A) rapidly fell in love with each other despite warnings to be cautious
 - (B) dispassionately assessed the advantages of their marriage
 - (C) seemed to have no other serious marital prospects
 - (D) were widely praised as an attractive young couple
 - (E) were viewed by members of their social circle as an appropriate match
18. Lines 49-51 (“and no . . . present”) suggest that Mrs. Norris did which of the following?
- (A) Lent credibility to a rumor by vigorously denying it
 - (B) Implied a fact by conspicuously refusing to discuss it
 - (C) Spread gossip by pretending to be a mere messenger
 - (D) Quelled a scandal by decisively forbidding it to be talked of
 - (E) Bragged about an event by feigning ignorance of its significance
19. In line 53, “representation” is best understood to mean
- (A) likeness
 - (B) symbol
 - (C) argument
 - (D) version
 - (E) delegation
20. It can be inferred from the passage that the narrator regards Edmund’s assessment of Mr. Rushworth (lines 52-61) as
- (A) excessively charitable
 - (B) surprisingly naïve
 - (C) essentially correct
 - (D) unfairly biased
 - (E) overly negative
21. The thoughts described in lines 58-61 (“nor . . . fellow’”) most directly support which view of Mr. Rushworth?
- (A) Money is more important to him than is intelligence.
 - (B) His wealth makes him the undeserving target of criticism.
 - (C) He denies that Miss Bertram is marrying him for his money.
 - (D) Although foolish in other respects, he is financially astute.
 - (E) People respect him only because he is wealthy.
22. Mrs. Norris’s role in the passage is that of
- (A) an enthusiastic intermediary
 - (B) an exasperating meddler
 - (C) a thoughtless instigator
 - (D) a self-serving critic
 - (E) a detached observer

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

On Imagination

Thy various works, imperial queen, we see,
How bright their forms! how deck'd with pomp by thee!
Thy wond'rous acts in beauteous order stand,
And all attest how potent is thine hand.

Line

5 From *Helicon*'s¹ refulgent heights attend,
Ye sacred choir, and my attempts befriend:
To tell her glories with a faithful tongue,
Ye blooming graces,² triumph in my song.

10 Now here, now there, the roving Fancy flies,
Till some lov'd object strikes her wand'ring eyes,
Whose silken fetters all the senses bind,
And soft captivity involves the mind.

15 *Imagination!* who can sing thy force?
Or who describe the swiftness of thy course?
Soaring through air to find the bright abode,
Th' empyreal palace of the thund'ring God,
We on thy pinions³ can surpass the wind,
And leave the rolling universe behind:
20 From star to star the mental optics rove,
Measure the skies, and range the realms above.
There in one view we grasp the mighty whole,
Or with new worlds amaze th' unbounded soul.

25 Though *Winter* frowns to *Fancy*'s raptur'd eyes
The fields may flourish, and gay scenes arise;
The frozen deeps may break their iron bands,
And bid their waters murmur o'er the sands.
Fair *Flora*⁴ may resume her fragrant reign,
And with her flow'ry riches deck the plain;
30 *Sylvanus*⁵ may diffuse his honours round,
And all the forest may with leaves be crown'd:
Show'rs may descend, and dews their gems disclose,
And nectar sparkle on the blooming rose.

35 Such is thy pow'r, nor are thine orders vain,
O thou the leader of the mental train:
In full perfection all thy works are wrought,
And thine the sceptre o'er the realms of thought.
Before thy throne the subject-passions bow,
Of subject-passions sov'reign ruler Thou,
At thy command joy rushes on the heart,
40 And through the glowing veins the spirits dart.

Fancy might now her silken pinions try
To rise from earth, and sweep th' expanse on high;
From *Tithon*'s bed now might *Aurora* rise,
Her cheeks all glowing with celestial dyes,
45 While a pure stream of light o'erflows the skies.
The monarch of the day I might behold,
And all the mountains tipt with radiant gold,
But I reluctant leave the pleasing views,
Which *Fancy* dresses to delight the *Muse*;
50 *Winter* austere forbids me to aspire,
And northern tempests damp the rising fire;
They chill the tides of *Fancy*'s flowing sea,
Cease then, my song, cease the unequal lay.⁶

(1773)

¹Mount Helicon, the home of the nine Muses

²Greek and Roman goddesses of beauty and charm

³wings

⁴Roman goddess of flowers

⁵Roman god of woodlands, fields, and flocks

⁶song

23. Which statement best characterizes lines 1-4 (“Thy . . . hand”)?
- (A) Classical allusions set the tone for the poem.
 - (B) Strong assertions announce a challenge to other poets.
 - (C) Exclamations reflect the exaggeration implicit in classical myths.
 - (D) Elevated diction evokes the splendor and power of the poem’s subject.
 - (E) Heroic couplets accentuate the poem’s frivolous subject matter.
24. In context, “attend” (line 5) is best understood to mean
- (A) wait
 - (B) prepare
 - (C) listen
 - (D) take charge
 - (E) be disposed

25. In lines 5-8 (“From . . . song”), the speaker conveys all of the following EXCEPT
- (A) the sanctity and power of music
 - (B) an invocation of the Muses
 - (C) the intention to praise Imagination
 - (D) a rejection of classical icons
 - (E) a desire for poetic success
26. Which of the following statements most precisely characterizes the significance of the imagery in the fifth stanza (lines 23-32) ?
- (A) The reality of winter intensifies the resurgence of hope that attends the arrival of spring.
 - (B) Two personifications—one harsh, one inspirational—confront each other in a mythic struggle for victory.
 - (C) A nonclassical deity, recognized in full magnificence, finally joins the classical deities.
 - (D) Classical divinities of nature illustrate the fallacy that nature sympathizes with human emotion.
 - (E) Envisioned as powerful even over nature, Imagination seems to transform winter into spring.
27. Which of the following literary devices is most obvious in lines 27-28 (“Fair . . . plain”) ?
- (A) Hyperbole
 - (B) Oxymoron
 - (C) Caesura
 - (D) Alliteration
 - (E) Irony
28. The quality most emphasized in lines 29-32 (“*Sylvanus* . . . rose”) is
- (A) opulence
 - (B) dominance
 - (C) intensity
 - (D) movement
 - (E) reverence
29. The imagery in lines 37-40 (“Before . . . dart”) most clearly likens Imagination to
- (A) a miner navigating rich caverns
 - (B) a soldier enduring a long war
 - (C) a monarch sending an army into battle
 - (D) the winner of a hotly contested race
 - (E) the physician of a gravely ill patient
30. The tone of lines 48-53 (“But . . . lay”) is most accurately characterized as
- (A) celebratory
 - (B) determined
 - (C) resigned
 - (D) apprehensive
 - (E) vindictive
31. The poem’s final line (“Cease . . . lay”) provides an ironic antithesis of which previous phrase?
- (A) “From *Helicon*’s refulgent heights” (line 5)
 - (B) “triumph in my song” (line 8)
 - (C) “who can sing thy force?” (line 13)
 - (D) “bid their waters murmur” (line 26)
 - (E) “sweep th’ expanse on high” (line 42)
32. In the poem as a whole, the classical allusions serve most significantly to
- (A) imply that poets’ access to the power of Imagination is diminishing over time
 - (B) signal the speaker’s unconventional treatment of traditional poetic subjects and forms
 - (C) highlight the intense contrast between the grand imaginary realm and the speaker’s everyday reality
 - (D) dramatize a complex set of stories that illustrate humankind’s role in the universe
 - (E) encourage readers to find significant connections between past and present poetic modes

Questions 33-45. Read the following passage carefully before you choose your answers.

The following is an excerpt from an autobiography written in the third person by Henry Adams, a prominent Bostonian.

Line 5 The chief charm of New England was harshness of contrasts and extremes of sensibility—a cold that froze the blood, and a heat that boiled it—so that the pleasure of hating—one’s self if no better victim offered—was not its rarest amusement; but the charm was a true and natural child of the soil, not a cultivated weed of the ancients. The violence of the contrast was real and made the strongest motive of education. The double exterior nature gave life its relative values. Winter and summer, cold and heat, town and country, force and freedom, marked two modes of life and thought, balanced like lobes of the brain. Town was winter confinement, school, rule, discipline; straight, gloomy streets, piled with six feet of snow in the middle; frosts that made the snow sing under wheels or runners; thaws when the streets became dangerous to cross; society of uncles, aunts, and cousins who expected children to behave themselves, and who were not always gratified; above all else, winter represented the desire to escape and go free. Town was restraint, law, unity. Country, only seven miles away, was liberty, diversity, outlawry, the endless delight of mere sense impressions given by nature for nothing, and breathed by boys without knowing it.

Boys are wild animals, rich in the treasures of sense, but the New England boy had a wider range of emotions than boys of more equable climates. He felt his nature crudely, as it was meant. To the boy Henry Adams, summer was drunken. Among senses, smell was the strongest—smell of hot pine-woods and sweet-fern in the scorching summer noon; of new-mown hay; of ploughed earth; of box hedges; of peaches, lilacs, syringas¹; of stables, barns, cow-yards; of salt water and low tide on the marshes; nothing came amiss. Next to smell came taste, and the children knew the taste of everything they saw or touched, from pennyroyal and flagroot² to the shell of a pignut and the letters of a spelling-book—the taste of A-B, AB, suddenly revived on the boy’s tongue sixty years afterwards. Light, line, and color as sensual pleasures, came later and were as crude as the rest. The New England light is glare, and the atmosphere harshens color. The boy was a full man before he ever knew what was meant by atmosphere; his idea of pleasure in light was the blaze of a

New England sun. His idea of color was a peony, with the dew of early morning on its petals. The intense blue of the sea, as he saw it a mile or two away, from the Quincy hills; the cumuli³ in a June afternoon sky; the strong reds and greens and purples of colored prints and children’s picture-books, as the American colors then ran; these were ideals. The opposites or antipathies, were the cold grays of November evenings, and the thick, muddy thaws of Boston winter. With such standards, the Bostonian could not but develop a double nature. Life was a double thing. After a January blizzard, the boy who could look with pleasure into the violent snow-glare of the cold white sunshine, with its intense light and shade, scarcely knew what was meant by tone. He could reach it only by education.

Winter and summer, then, were two hostile lives, and bred two separate natures. Winter was always the effort to live; summer was tropical license.

(1918)

¹Syringas are ornamental shrubs.

²Pennyroyal is a mint plant; flagroot is the root of a particular herb.

³Cumuli are thick clouds.

33. Which of the following best describes the narrator’s main purpose in the passage?
- (A) To reflect nostalgically on his childhood experiences
 - (B) To re-create the childhood environment that shaped his perceptions of the world
 - (C) To detail how the hardships of living in New England contributed to a sense of disillusionment
 - (D) To describe the influence that boyhood friends had on his character
 - (E) To relate a particularly memorable summer in New England
34. In the context of the passage as a whole, the phrase “chief charm” (line 1) is best interpreted to mean
- (A) unsurpassed elegance
 - (B) unexplainable magic
 - (C) defining characteristic
 - (D) unwavering virtue
 - (E) main resource

35. Lines 2-5 (“a cold . . . amusement”) primarily suggest that
- (A) New England residents can easily dismiss hardship in favor of merriment
 - (B) the nature of New England society breeds a perverse enjoyment of misfortune
 - (C) the New England weather produces a coldness of character and a profound self-loathing
 - (D) New England seasonal contrasts produce the capacity to discover a counterintuitive pleasure in adversity
 - (E) the sharpness of New England weather causes residents to repress reality and to delight in fantasy
36. The statement in lines 5-7 (“the charm . . . ancients”) most clearly implies which of the following about New England contrasts?
- (A) They are the undesirable result of outdated customs.
 - (B) They came about naturally, not from established social customs.
 - (C) They often conflict with conventional practices.
 - (D) They tend to make people forget the teachings of their elders.
 - (E) They foster local agricultural methods rather than hinder them.
37. The phrase “To the boy Henry Adams” (lines 29-30) functions primarily as
- (A) a device meant to encourage the reader’s empathy
 - (B) a clarification of the point of view of the preceding lines
 - (C) an indication of a narrative shift from general to specific
 - (D) a means of introducing structural irony in the passage
 - (E) an implication that one boy’s point of view is unique and radical
38. Which of the following best characterizes lines 30-41 (“Among . . . afterwards”) ?
- (A) Language that is understated and spare
 - (B) Associations that are enriched by metaphors and analogies
 - (C) Evocative details that are arranged systematically
 - (D) An argument that is provocative but ultimately specious
 - (E) A description that alternates between subjective impressions and fact
39. In line 42 “crude” is best interpreted to mean
- (A) shallow
 - (B) literal
 - (C) imperfect
 - (D) unrefined
 - (E) obscure
40. In the context of the passage, the words “atmosphere” (line 45) and “tone” (line 61) suggest
- (A) unattainable insights into nature
 - (B) overwhelming states of awareness
 - (C) distorted perceptions of one’s surroundings
 - (D) subtle aspects of one’s environment
 - (E) concrete physical manifestations
41. Which of the following most accurately conveys the meaning of “these were ideals” (line 53) ?
- (A) Henry’s sensory perceptions were vague and inaccurate.
 - (B) Henry’s sensory perceptions were defined by books.
 - (C) The objects Henry observed were mostly the products of his imagination.
 - (D) The objects and colors of summer existed for Henry, not as reality, but as symbols.
 - (E) The intense qualities of Henry’s surroundings represented unqualified standards.
42. In context, “reach” (line 61) is best understood to mean
- (A) strain after
 - (B) arrive at
 - (C) extend
 - (D) influence
 - (E) encompass

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

The following is an excerpt from an autobiography written in the third person by Henry Adams, a prominent Bostonian.

Line
5 The chief charm of New England was harshness of contrasts and extremes of sensibility—a cold that froze the blood, and a heat that boiled it—so that the pleasure of hating—one’s self if no better victim offered—was not its rarest amusement; but the charm was a true and natural child of the soil, not a cultivated weed of the ancients. The violence of the contrast was real and made the strongest motive of education. The double exterior nature gave life its
10 relative values. Winter and summer, cold and heat, town and country, force and freedom, marked two modes of life and thought, balanced like lobes of the brain. Town was winter confinement, school, rule, discipline; straight, gloomy streets, piled with six feet
15 of snow in the middle; frosts that made the snow sing under wheels or runners; thaws when the streets became dangerous to cross; society of uncles, aunts, and cousins who expected children to behave themselves, and who were not always gratified; above
20 all else, winter represented the desire to escape and go free. Town was restraint, law, unity. Country, only seven miles away, was liberty, diversity, outlawry, the endless delight of mere sense impressions given by nature for nothing, and breathed by boys without
25 knowing it.

Boys are wild animals, rich in the treasures of sense, but the New England boy had a wider range of emotions than boys of more equable climates. He felt his nature crudely, as it was meant. To the boy
30 Henry Adams, summer was drunken. Among senses, smell was the strongest—smell of hot pine-woods and sweet-fern in the scorching summer noon; of new-mown hay; of ploughed earth; of box hedges; of peaches, lilacs, syringas¹; of stables, barns, cow-
35 yards; of salt water and low tide on the marshes; nothing came amiss. Next to smell came taste, and the children knew the taste of everything they saw or touched, from pennyroyal and flagroot² to the shell of a pignut and the letters of a spelling-book—the taste
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45 before he ever knew what was meant by atmosphere; his idea of pleasure in light was the blaze of a

New England sun. His idea of color was a peony, with the dew of early morning on its petals. The intense blue of the sea, as he saw it a mile or two away, from
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55 evenings, and the thick, muddy thaws of Boston winter. With such standards, the Bostonian could not but develop a double nature. Life was a double thing. After a January blizzard, the boy who could look with pleasure into the violent snow-glare of the cold white
60 sunshine, with its intense light and shade, scarcely knew what was meant by tone. He could reach it only by education.

Winter and summer, then, were two hostile lives, and bred two separate natures. Winter was always the
65 effort to live; summer was tropical license.

(1918)

¹Syringas are ornamental shrubs.

²Pennyroyal is a mint plant; flagroot is the root of a particular herb.

³Cumuli are thick clouds.

43. In context, “tropical license” (line 65) is best interpreted to mean

- (A) irresponsible wandering
- (B) undeserved privilege
- (C) exotic novelty
- (D) sanctioned indulgence
- (E) extravagant freedom

44. The author sets up all of the following contrasts in the passage explicitly EXCEPT

- (A) hot versus cold
- (B) urban versus rural
- (C) moral versus immoral
- (D) domesticated versus unrestrained
- (E) vivid versus drab

45. Which of the following quotations most accurately conveys the central theme of the passage?

- (A) “The double exterior nature gave life its relative values” (lines 9-10)
- (B) “winter represented the desire to escape” (line 20)
- (C) “the endless delight of mere sense impressions” (lines 22-23)
- (D) “Boys are wild animals” (line 26)
- (E) “the atmosphere harshens color” (lines 43-44)

Questions 46-55. Read the following poem carefully before you choose your answers.

The Dream

Image of her whom I love, more than she,
Whose fair impression in my faithful heart,
Makes me her medal, and makes her love me,
Line As kings do coins, to which their stamps impart
5 The value: go, and take my heart from hence,
Which now is grown too great and good for me:
Honours oppress weak spirits, and our sense
Strong objects dull; the more, the less we see.

When you are gone, and reason gone with you,
10 Then fantasy is queen and soul, and all;
She can present joys meaner¹ than you do;
Convenient, and more proportional.
So, if I dream I have you, I have you,
For, all our joys are but fantastical.
15 And so I 'scape the pain, for pain is true;
And sleep which locks up sense, doth lock out all.

After a such fruition I shall wake,
And, but the waking, nothing shall repent;
And shall to love more thankful sonnets make,
20 Than if more honour, tears, and pains were spent.
But dearest heart, and dearer image stay;
Alas, true joys at best are dream enough;
Though you stay here you pass too fast away:
For even at first life's taper is a snuff.²

25 Filled with her love, may I be rather grown
Mad with much heart, than idiot with none.

(1633)

¹more moderate

²candle end; burned-out piece of wick

46. The image in lines 2-5 (“Whose . . . value”) suggests that the beloved’s love for the speaker is
- (A) reverent
 - (B) self-serving
 - (C) flattering
 - (D) class-conscious
 - (E) mercenary
47. In the context of the second stanza, “When you are gone” (line 9) implies the
- (A) beloved’s death
 - (B) beloved’s rejection of the speaker
 - (C) speaker’s destruction
 - (D) speaker’s falling asleep
 - (E) speaker’s feelings of loneliness
48. In the second stanza (lines 9-16), the speaker finds relief in all of the following EXCEPT
- (A) joys
 - (B) sense
 - (C) sleep
 - (D) dream
 - (E) fantasy
49. The repetition of “all” at the end of lines 10 and 16 highlights an opposition between
- (A) fantasy and truth
 - (B) sense and pain
 - (C) fantasy and soul
 - (D) sense and reason
 - (E) joys and dreams
50. Lines 13-14 (“So, if . . . fantastical”) convey the idea that
- (A) the dream is frustrating
 - (B) the speaker is anticipating the future
 - (C) dreaming creates new desires
 - (D) dreaming and reality seem equivalent
 - (E) the speaker has awakened
51. The argument of the second stanza (lines 9-16) is that ultimately
- (A) fantasy governs the waking lover’s mind
 - (B) joy is strongest when it is least expected
 - (C) love brings the purest form of joy
 - (D) sense precludes the joys supplied by fantasy
 - (E) the joy of love makes one forget the pain

52. As used in line 18, “but” most nearly means
- (A) before
 - (B) upon
 - (C) despite
 - (D) except for
 - (E) in addition to
53. In lines 22-24, the speaker suggests that “true joys” are “dream enough” in that
- (A) as time goes by, memories of childhood inevitably fade
 - (B) because life is fleeting, its joys are necessarily temporary
 - (C) once true joys have been experienced, dreams become irrelevant
 - (D) even lovers who remain together can find that their love gradually diminishes
 - (E) true joys can only be found after the end of one’s earthly life
54. The final couplet creates emphasis in part through the use of
- (A) consonance
 - (B) assonance
 - (C) oxymoron
 - (D) enjambment
 - (E) synesthesia
55. By the end of the poem, the speaker arrives at which of the following resolutions to his dilemma?
- (A) Love is not worth all the suffering it entails.
 - (B) Sense and reason are often aligned with love.
 - (C) Love and truth are preferable to fantasy and dream.
 - (D) The joys of love are too brief and illusory to be valued.
 - (E) One should love a real person at all costs, not one’s own image.

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.

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Section II: Free-Response Questions

This is the free-response section of the 2018 AP Exam.
It includes cover material and other administrative instructions
to help familiarize students with the mechanics of the exam.
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AP[®] English Literature and Composition Exam

SECTION II: Free Response

2018

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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.

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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 4OBP4-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 published in 1896 by Paul Laurence Dunbar. Read the poem carefully. Then, in a well-developed essay, analyze how the speaker explores the nature of his own existence and arrives at conclusions about it. You may wish to consider such elements as figurative language, syntax, and repetition.

The Mystery

I was not; now I am—a few days hence
I shall not be; I fain would look before
And after, but can neither do; some Power
Line Or lack of power says “no” to all I would.
5 I stand upon a wide and sunless plain,
Nor chart nor steel to guide my steps aright.
Whene’er, o’ercoming fear, I dare to move,
I grope without direction and by chance.
Some feign to hear a voice and feel a hand
10 That draws them ever upward thro’ the gloom.
But I—I hear no voice and touch no hand,
Tho’ oft thro’ silence infinite I list,
And strain my hearing to supernal sounds;
Tho’ oft thro’ fateful darkness do I reach,
15 And stretch my hand to find that other hand.
I question of th’ eternal bending skies
That seem to neighbor with the novice earth;
But they roll on, and daily shut their eyes
On me, as I one day shall do on them,
20 And tell me not the secret that I ask.

Question 2

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

The following passage, from C. E. Morgan’s novel *All the Living* (2009), describes a young girl’s experience moving away from her extended family in rural Appalachia. Read the passage carefully. Then write a well-developed essay in which you analyze how the author employs literary elements to convey Aloma’s complex responses to her changing environment.

Line She was sent to the mission school the month
before she turned a thankless twelve, not because her
5 aunt and uncle couldn’t handle her anymore, but
because there were nine in the house now—the
adults, their five children, one foster child, and
Aloma. Her aunt and uncle had always been fine to
her, they possessed a kind of hollow-headed decency
that couldn’t be disparaged. When they told her of the
10 school, they were gentle as doctors, and their voices
said, This won’t hurt a bit, and in fact, it had not
really, at least not that Aloma could recall. Only that
first night she found that her eyes stung and to make
them stop she turned facedown into her pillow and let
15 them tear with her mouth open ragged against the
cotton ticking, but in the morning her eyes were better
and she did not cry again, at least not over that.

It was not that her aunt and uncle hadn’t cared for
her—they had never made her feel guilty for their
20 taking her in when they had no money—but they’d
cared in a middling, impersonal way that instinctively
reserved their best for their own. During her first year
at the school, they made their small familial efforts,
they phoned her once a month on Sunday afternoons
25 and sent little cartooned magazines from their church
about crossing a wide river in a phalanx of other
refugees or about Ruth and her numerous losses. Until
she began to play piano, Aloma read these again and
again, carefully, stacked them in neat piles under her
30 steel-framed bed. She wondered what it meant to
uncover a man’s feet, to sleep in his bed, to travel to a
far country, to see enemies drowned. She wondered
what kind of luck was required to be someone other
than the person you were born to be.

The school carried her into a deeper cleavage of the
35 mountains than the one she had known at her uncle’s
trailer, which jagged out like an aluminum finger
from a limestone wall topped by firs, bone out of
bone. There the night carried on and on until ten in
the morning, then the tip of the finger finally burned
40 with its first sun. When she arrived at the school,
Aloma shared a small concrete room with two other
girls and here too the mountain walls staggered and

45 threatened up over them all. The sun did not appear in
the wound of the holler* until long past eleven where
it remained until Spar Mountain, like a curtain of
earth, cut the light before it could naturally sputter
out. It was a chasmed world without the twin
ceremonies of morning and evening.

Aloma lived in this dark place, a dark county in a
50 dark state, and it pressed on her ceaselessly as a girl
until she finally realized in a moment of prescience
that someday adulthood would come with its great
shuddering release and she would be free. Then she
would leave and find a riseless place where nothing
55 impeded the progress of the sun from the moment it
rose in the east until it died out easily, dismissed into
the west. That was what she wanted. That more than
family, that more than friendship, that more than love.
Just the kind of day that couldn’t be recalled into
60 premature darkness by the land.

The only thing she remembered fondly from her
years at her uncle’s trailer was a piano, old with a
tiger-eye top, its weight causing the linoleum floor to
sag. Her aunt played on Sundays after church and the
65 children were made to sit, the restless grappling mass
of them, and sing along. But the churchy songs soon
bored Aloma, hymns were not enough, they contained
the sound in a too-small box of predictable chords.
She wanted to see her aunt’s fingers spider up and
70 down the length of the keyboard, from the woody
lows to the tiny baby sounds of the upper register. She
always wanted more than she was given and secretly
wished her aunt’s hands would slip and press two
neighbor keys at once. It was always dissonance that
75 she liked best.

*holler: hollow; a small valley

Excerpt from *All the Living* by C. E. Morgan. Copyright ©2009
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Question 3

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

“. . . the beauty of the world . . . has two edges, one of laughter,
one of anguish, cutting the heart asunder.”
—Virginia Woolf, *A Room of One's Own*

When applied to literature, Woolf's statement suggests that a literary work achieves its greatest power by blending humor and suffering, laughter and anguish. Select a novel or play in which such a blending occurs. Then write an essay in which you analyze the interaction of humor and suffering in the work and the effect of this interaction on the meaning of the work as a whole. Do not merely summarize the plot.

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

Adventures of Huckleberry Finn

All the King's Men

The Amazing Adventures of Kavalier & Clay

Anna Karenina

Arcadia

As I Lay Dying

The Brief Wondrous Life of Oscar Wao

Broken for You

Cat on a Hot Tin Roof

Catch-22

The Color Purple

The Country Wife

Empire Falls

Extremely Loud and Incredibly Close

Great Expectations

Gulliver's Travels

The Inheritance of Loss

Invisible Man

Mama Day

Miss Lonelyhearts

On Beauty

One Hundred Years of Solitude

Pale Fire

Pride and Prejudice

Pygmalion

Reservation Blues

Rhinoceros

Rosencrantz and Guildenstern Are Dead

Sent for You Yesterday

Sula

The Taming of the Shrew

To the Lighthouse

Tom Jones

Tracks

Twelfth Night

Waiting for Godot

White Noise

Who's Afraid of Virginia Woolf?

Wise Blood

The World According to Garp

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

Free-Response Scoring Guidelines

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

AP[®] ENGLISH LITERATURE AND COMPOSITION

2018 SCORING GUIDELINES

Question 1

(Paul Laurence Dunbar, “The Mystery”)

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 explores the nature of his own existence and arrives at conclusions about it. Using apt and specific textual support, they demonstrate consistent and effective control over the elements of composition in language appropriate to the discussion of poetry. Although these well-focused essays may not be error-free, they are perceptive in their analysis and demonstrate writing that is clear and effectively organized. Essays scored a nine (9) have especially convincing analysis and effective control of language.

7-6 These essays offer a reasonable analysis of how the speaker explores the nature of his own existence and arrives at conclusions about it. Using textual support, they are organized and demonstrate control over the elements of composition in language appropriate to the discussion of poetry. These focused essays show insight in their analysis, and they offer clear and controlled analysis and writing. Essays scored a seven (7) present solidly developed analysis and consistent control of organization and language.

5 These essays respond to the assigned task with a plausible discussion of how the speaker explores the nature of his own existence and arrives at conclusions about it, but the analysis may be superficial and thinly developed. They often rely on paraphrase or general textual support that includes some analysis, implicit or explicit. Their analysis and discussion may be vague, formulaic, or minimally supported. These essays demonstrate some control of language, but they may be marred by surface errors. These essays have difficulty presenting a cohesive idea, clear organization, or sustained development of analysis.

4-3 These lower-half essays fail to offer an adequate analysis of the poem. The analysis of how the speaker explores the nature of his own existence and arrives at conclusions about it may be partial, unconvincing, oversimplified, or irrelevant. Evidence from the poem may be slight or misconstrued, or the essays may rely on paraphrase only. The essays often demonstrate 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 several writing weaknesses. Although these essays make some attempt to respond to the prompt, they are often unacceptably brief or incoherent in presenting their ideas. The essays may be poorly written on several counts; they may contain pervasive errors that interfere with understanding. The ideas 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.

AP[®] ENGLISH LITERATURE AND COMPOSITION

2018 SCORING GUIDELINES

Question 2

(C. E. Morgan, *All The Living*)

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 Morgan employs literary elements to convey Aloma’s complex responses to her changing environment. Using apt and specific textual support, the essays demonstrate consistent and effective control over the elements of composition in language appropriate to the discussion of prose. Although these well-focused essays may not be error-free, their perceptive analysis is apparent in writing that is clear and effectively organized. Essays scored a nine (9) have especially convincing analysis and effective control of language.

7–6 These essays offer a reasonable analysis of how Morgan employs literary elements to convey Aloma’s complex responses to her changing environment. Using textual support, they are organized and demonstrate control over the elements of composition in language appropriate to the discussion of prose. These focused essays show insight in their analysis, and they offer clear and controlled analysis and writing. Essays scored a seven (7) have solidly developed analysis and consistent control of organization and language.

5 These essays respond to the assigned task with a plausible reading of how Morgan employs literary elements to convey Aloma’s complex responses to her changing environment, but the analysis may be superficial and thinly developed. They often rely on paraphrase or general textual support that may include some analysis, implicit or explicit. Their analysis and discussion may be vague, formulaic, or minimally supported. These essays demonstrate some control of language, but they may be marred by surface errors. These essays have difficulty presenting a cohesive idea, clear organization, or sustained development of analysis.

4–3 These lower-half essays fail to offer an adequate analysis of the passage. The analysis of how Morgan employs literary elements to convey Aloma’s complex responses may be partial, unconvincing, oversimplified, or irrelevant; the essays may ignore Morgan’s use of literary elements or the portrayal of Aloma’s complex responses. Evidence from the passage may be slight or misconstrued, or the essays may rely only on paraphrase. The essays often demonstrate 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 several writing weaknesses. Although they make some attempt to respond to the prompt, they are often unacceptably brief or incoherent in presenting their ideas. The essays may be poorly written on several counts; they may contain pervasive errors that interfere with understanding. Ideas may be 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

2018 SCORING GUIDELINES

Question 3

(Humor and Suffering)

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 the interaction of humor and suffering in a literary work and the effect of this interaction on the meaning of the work as a whole. Using apt and specific textual support, these essays demonstrate consistent and effective control over the elements of composition and language appropriate to their discussion. Although these well-focused essays may not be error-free, they make a strong case for their interpretation and discuss the literary work with insight and understanding in writing that is clear and effectively organized. Essays scored a nine (9) have especially convincing analysis and effective control of language.

7-6 These essays offer a reasonable analysis of the interaction of humor and suffering in a literary work and the effect of this interaction on the meaning of the work as a whole. Using textual support, these essays are organized and demonstrate control over the elements of composition and language appropriate to their discussion. These focused essays show insight in their analysis, and they offer clear and controlled analysis and writing. Essays scored a seven (7) have solidly developed analysis and consistent command of the elements of effective composition.

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 includes some analysis, implicit or explicit. Although the essays attempt to analyze the interaction of humor and suffering and how such interaction contributes to the meaning of the work, they may demonstrate a rather simplistic understanding of the work. While these essays demonstrate adequate control of language, they may be marred by surface errors. They have difficulty presenting a cohesive idea, clear organization, or sustained development of analysis.

4-3 These lower-half essays fail to offer an adequate reading of the interaction of humor and suffering in a literary work and the effect of this interaction on the meaning of the work as a whole. The analysis may be partial, unsupported, oversimplified, or irrelevant, and the essays may reflect an incomplete understanding of the interaction and its effects. They may rely on plot summary that is not in service to a clear idea. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors; they may lack control over the elements of composition. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

2-1 These essays compound several writing weaknesses. Often, they are unacceptably brief or incoherent in presenting their ideas. They may be poorly written on several counts; they may contain pervasive errors that interfere with understanding. 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.

2018 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
108-150	5
93-107	4
78-92	3
54-77	2
0-53	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.

2018 AP English Literature and Composition Question Descriptors and Performance Data

Multiple-Choice Questions

Question	Topic	Key	% Correct
1	Comprehension	B	79
2	Interpretation	C	46
3	Interpretation	C	69
4	Interpretation	D	36
5	Interpretation	A	67
6	Interpretation	E	52
7	Interpretation	C	44
8	Interpretation	D	70
9	Interpretation	B	40
10	Interpretation	B	41
11	Interpretation	C	61
12	Recognition of Literary Technique	B	54
13	Comprehension	E	48
14	Comprehension	A	86
15	Interpretation	C	55
16	Interpretation	D	57
17	Interpretation	E	53
18	Interpretation	B	43
19	Comprehension	C	68
20	Interpretation	C	61
21	Interpretation	E	54
22	Interpretation	A	47
23	Interpretation	D	57
24	Comprehension	C	43
25	Comprehension	D	70
26	Interpretation	E	48
27	Recognition of Literary Technique	D	63
28	Interpretation	A	33
29	Interpretation	C	77
30	Interpretation	C	66
31	Interpretation	B	73
32	Interpretation	C	48
33	Interpretation	B	68
34	Comprehension	C	78
35	Interpretation	D	33
36	Interpretation	B	80
37	Interpretation	C	61
38	Interpretation	C	54
39	Comprehension	D	47

2018 AP English Literature and Composition Question Descriptors and Performance Data

Question	Topic	Key	% Correct
40	Interpretation	D	28
41	Interpretation	E	21
42	Comprehension	B	51
43	Interpretation	E	38
44	Comprehension	C	66
45	Interpretation	A	70
46	Interpretation	B	38
47	Interpretation	D	16
48	Comprehension	B	71
49	Interpretation	A	65
50	Comprehension	D	49
51	Comprehension	D	29
52	Comprehension	D	32
53	Interpretation	B	47
54	Recognition of Literary Technique	D	36
55	Interpretation	C	50

AP English Literature and Composition

The College Board

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