



# AP<sup>®</sup> English Literature and Composition Practice Exam

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**From the 2013 Administration**

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**Note:** This publication shows the page numbers that appeared in the *2012–13 AP Exam Instructions* book and in the actual exam. This publication was not repaginated to begin with page 1.

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## **Exam Instructions**

The following contains instructions taken from the *2012–13 AP Exam Instructions* book.

# AP<sup>®</sup> English Literature and Composition Exam

Regularly Scheduled Exam Date: Thursday morning, May 9, 2013

Late-Testing Exam Date: Friday morning, May 24, 2013

## Section I: At a Glance

**Total Time:**

1 hour

**Number of Questions:**

55

**Percent of Total Score:**

45%

**Writing Instrument:**

Pencil required

**Dictionaries:**

None allowed

## Section II: At a Glance

**Total Time:**

2 hours

**Number of Questions:**

3

**Percent of Total Score:**

55%

**Writing Instrument:**

Pen with black or dark blue ink

**Dictionaries:**

None allowed

**Suggested Time:**

40 minutes per question

**Weight:**

The questions are weighted equally.

## Section I: Multiple Choice Booklet Instructions

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

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

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

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

## Section II: Free Response Booklet Instructions

The questions for Section II are printed in 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.

## Section II: Questions Booklet Instructions

This Questions booklet may be used for reference and/or scratch work as you answer the free-response questions, but no credit will be given for the work shown in this booklet. Write your answers in the Section II: Free Response booklet.

### What Proctors Need to Bring to This Exam

- Exam packets
- Answer sheets
- AP Student Packs
- *2012-13 AP Coordinator’s Manual*
- This book — *AP Exam Instructions*
- School Code and Home-School/Self-Study Codes
- Pencil sharpener
- Extra No. 2 pencils with erasers
- Extra pens with black or dark blue ink
- Lined paper
- Stapler
- Watch
- Signs for the door to the testing room
  - “Exam in Progress”
  - “Cell phones are prohibited in the testing room”

## SECTION I: Multiple Choice

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

Make sure you begin the exam at the designated time.

*If you are giving the regularly scheduled exam, say:*

**It is Thursday morning, May 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 24, and you will be taking the AP English Literature and Composition Exam.**

**In a moment, you will open the packet that contains your exam materials. By opening this packet, you agree to all of the AP Program’s policies and procedures outlined in the *2012-13 Bulletin for AP Students and Parents*. You may now remove the shrinkwrap from your exam packet and take out the Section I booklet, but do not open the booklet or the shrinkwrapped Section II materials. Put the white seals aside. . . .**

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

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

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

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

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

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

Are there any questions? . . .

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

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

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



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

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

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

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

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

discuss the multiple-choice section of this exam. If you do not follow these rules, your score could 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 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 place an AP number label on the shaded box. If you don’t have any AP number labels, write your AP number in the box. Look up when you have finished. . . .**

**Read the last statement. . . .**

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

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

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

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

**Read Item 4. . . .**

**Are there any questions? . . .**

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

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

Collect the Student Packs. Then say:

**Are there any questions? . . .**

**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. Write the number of the question you are working on in the box at the top of each page in the exam booklet. If you need more paper during the exam, raise your hand. At the top of each extra piece of paper you use, be sure to write only your AP number and the number of the question you are working on. Do not write your name. Are there any questions? . . .**

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



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

**You are advised to go on to Question 2.**

After 40 minutes, say:

**You are advised to go on to Question 3.**

After 30 minutes, say:

**There are 10 minutes remaining.**

After 10 minutes, say:

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

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

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

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

- Exam booklet front cover: The student placed an AP number label on the shaded box, and printed his or her initials and today's date.
- Exam booklet back cover: The student completed the "Important Identification Information" area.
- The student wrote answers in the correct areas of the Section II exam booklet and not in the orange booklet.

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



*If you are giving the regularly scheduled exam, say:*

**You may not discuss these specific free-response questions with anyone unless they are released on the College Board website in about two days. Your AP score results will be delivered online in July.**

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

**None of the questions in this exam may ever be discussed or shared in any way at any time. Your AP score results will be delivered online in July.**

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

**Please remember to take your AP number card with you. You will need the information on this card to view your scores and order AP score reporting services online.**

Then say:

**You are now dismissed.**

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

- Fill in the appropriate section number circle in order to 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 *2012-13 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.

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

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## **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.)



COMPLETE THIS AREA AT EACH EXAM (IF APPLICABLE)

P. SURVEY QUESTIONS — Answer the survey questions in the AP Student Pack. Do not put responses to exam questions in this section.

- 1 (A) (B) (C) (D) (E) (F) (G) (H) (I)
- 2 (A) (B) (C) (D) (E) (F) (G) (H) (I)
- 3 (A) (B) (C) (D) (E) (F) (G) (H) (I)

- 4 (A) (B) (C) (D) (E) (F) (G) (H) (I)
- 5 (A) (B) (C) (D) (E) (F) (G) (H) (I)
- 6 (A) (B) (C) (D) (E) (F) (G) (H) (I)

- 7 (A) (B) (C) (D) (E) (F) (G) (H) (I)
- 8 (A) (B) (C) (D) (E) (F) (G) (H) (I)
- 9 (A) (B) (C) (D) (E) (F) (G) (H) (I)

Q. LANGUAGE — Do not complete this section unless instructed to do so.

If this answer sheet is for the French Language and Culture, German Language and Culture, Italian Language and Culture, Spanish Language, or Spanish Literature and Culture Exam, please answer the following questions. Your responses will not affect your score.

1. Have you lived or studied for one month or more in a country where the language of the exam you are now taking is spoken?

- Yes
- No

2. Do you regularly speak or hear the language at home?

- Yes
- No

QUESTIONS 1–75

Indicate your answers to the exam questions in this section (pages 2 and 3). Use a No. 2 pencil only. Mark only one response per question. If a question has only four answer options, do not mark option E. Answers written in the multiple-choice booklet will not be scored.

Your answer sheet will be scored by machine. Any improper gridding may affect your score.

- Completely fill in the circle for your response next to the number of the question you are answering.
- Erase carefully and completely. Stray marks and smudges could be read as answers.

- 1 (A) (B) (C) (D) (E)
- 2 (A) (B) (C) (D) (E)
- 3 (A) (B) (C) (D) (E)
- 4 (A) (B) (C) (D) (E)
- 5 (A) (B) (C) (D) (E)
- 6 (A) (B) (C) (D) (E)
- 7 (A) (B) (C) (D) (E)
- 8 (A) (B) (C) (D) (E)
- 9 (A) (B) (C) (D) (E)
- 10 (A) (B) (C) (D) (E)
- 11 (A) (B) (C) (D) (E)
- 12 (A) (B) (C) (D) (E)
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- 14 (A) (B) (C) (D) (E)
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- 71 (A) (B) (C) (D) (E)
- 72 (A) (B) (C) (D) (E)
- 73 (A) (B) (C) (D) (E)
- 74 (A) (B) (C) (D) (E)
- 75 (A) (B) (C) (D) (E)



DO NOT WRITE IN THIS AREA



COMPLETE THIS AREA ONLY ONCE.

**R. YOUR MAILING ADDRESS** Use the address abbreviations from your AP Student Pack. Fill in only one circle per column. Indicate a space in your address by leaving a blank box; do not grid that column.

STREET ADDRESS (include street number, street name, apartment number, etc.)		CITY		ZIP OR POSTAL CODE		COUNTRY CODE	
A	A	A	A	A	A	A	A
B	B	B	B	B	B	B	B
C	C	C	C	C	C	C	C
D	D	D	D	D	D	D	D
E	E	E	E	E	E	E	E
F	F	F	F	F	F	F	F
G	G	G	G	G	G	G	G
H	H	H	H	H	H	H	H
I	I	I	I	I	I	I	I
J	J	J	J	J	J	J	J
K	K	K	K	K	K	K	K
L	L	L	L	L	L	L	L
M	M	M	M	M	M	M	M
N	N	N	N	N	N	N	N
O	O	O	O	O	O	O	O
P	P	P	P	P	P	P	P
Q	Q	Q	Q	Q	Q	Q	Q
R	R	R	R	R	R	R	R
S	S	S	S	S	S	S	S
T	T	T	T	T	T	T	T
U	U	U	U	U	U	U	U
V	V	V	V	V	V	V	V
W	W	W	W	W	W	W	W
X	X	X	X	X	X	X	X
Y	Y	Y	Y	Y	Y	Y	Y
Z	Z	Z	Z	Z	Z	Z	Z
0	0	0	0	0	0	0	0
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9

**V. SEX**

Female  
 Male

**W. WHICH LANGUAGE DO YOU KNOW BEST?**

English  
 English and another language about the same  
 Another language

**X. ETHNICITY/RACE**

American Indian or Alaska Native  
 Asian, Asian American or Pacific Islander  
 Black or African American  
 Mexican or Mexican American  
 Puerto Rican  
 Other Hispanic, Latino or Latin American  
 White  
 Other

**Y. PARENTAL EDUCATION LEVEL**

Father/Male Guardian:  Grade school  Some high school  High school diploma or equivalent  Business or trade school  Some college  Associate or two-year degree  Bachelor's or four-year degree  Some graduate or professional school  Graduate or professional degree

Mother/Female Guardian:  Grade school  Some high school  High school diploma or equivalent  Business or trade school  Some college  Associate or two-year degree  Bachelor's or four-year degree  Some graduate or professional school  Graduate or professional degree

**T. STUDENT IDENTIFIER (Student ID Number)**

STATE	MI	NY	VT	AK	HI	AL	IA	AR	ID	AZ	IL	CA	IN	CO	KS	CT	KY	DC	LA	DE	MA	FL	MD	GA	ME	NV	VA
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

State or Province: \_\_\_\_\_ City: \_\_\_\_\_ Country: \_\_\_\_\_

**S. FOR STUDENTS OUTSIDE THE UNITED STATES ONLY**

If your address does not fit in the spaces provided in item R, fill in as many circles as you can, then fill in the circle in item S and print the remainder of your address in the spaces provided.

Address: \_\_\_\_\_

City: \_\_\_\_\_ State or Province: \_\_\_\_\_ Country: \_\_\_\_\_

**U. EMAIL ADDRESS**

By providing your email address, you are granting the College Board permission to use your email in accordance with the policies in the 2012-13 Bulletin for AP Students and Parents.

Address: \_\_\_\_\_

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## **Section I: Multiple-Choice Questions**

This is the multiple-choice section of the 2013 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<sup>®</sup> English Literature and Composition Exam

## SECTION I: Multiple Choice

2013

**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.



The test begins on page 4.

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

# ENGLISH LITERATURE AND COMPOSITION

## SECTION I

Time—1 hour

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

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

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

Like as the waves make towards the pebbled shore,  
So do our minutes hasten to their end;  
Each changing place with that which goes before,  
In sequent toil all forwards do contend.

Line

5 Nativity, once in the main of light,  
Crawls to maturity, wherewith being crowned,  
Crooked eclipses 'gainst his glory fight,  
And Time that gave doth now his gift confound.  
Time doth transfix the flourish set on youth  
10 And delves the parallels in beauty's brow,  
Feeds on the rarities of nature's truth,  
And nothing stands but for his scythe to mow.  
And yet to times in hope, my verse shall stand  
Praising thy worth, despite his cruel hand.

(1609)

1. Which of the following best describes the structure of the poem as a whole?
  - (A) Three increasingly ominous representations of a process, followed by an optimistic assertion
  - (B) An extended comparison, in which two concepts are eventually shown to be at odds
  - (C) Four contrasting views of an emotion, with no final resolution
  - (D) A dispassionate analysis of an event, devoid of personal reference until the final image
  - (E) Three different conceits about the power of an idea, followed by a generalization about its ultimate fragility

2. The first twelve lines of the poem primarily focus on the
  - (A) fragility of beauty
  - (B) painfulness of death
  - (C) saving power of poetry
  - (D) relentlessness of time
  - (E) courage to resist fate
3. The action of the waves in lines 1-4 is best described as
  - (A) an inexorable procession
  - (B) a remorseless competition
  - (C) a reassuring monotony
  - (D) a mysterious transformation
  - (E) a confused jumble
4. The subject of lines 1-4 is best described as the
  - (A) predictability of the tides
  - (B) power of natural forces
  - (C) necessity of toil
  - (D) memories of our youth fading
  - (E) minutes of our lives elapsing
5. In line 5, "Nativity" refers primarily to the
  - (A) youth of the speaker
  - (B) birth of Jesus
  - (C) rising of the Sun
  - (D) speaker's original home
  - (E) earliest stage of life

6. In line 6, the word “Crawls” serves primarily to
- (A) suggest both the timidity of infants and the feebleness of the aged
  - (B) allude to the gradual process by which some individuals arrive at greatness
  - (C) evoke both a baby’s movements and the idea that in youth the years pass slowly
  - (D) exaggerate the difficulties of the long journey from immaturity to maturity
  - (E) foreshadow the speaker’s long apprenticeship followed by worldly triumph
7. The image of “Crooked eclipses” (line 7) is most closely linked to which other image in the poem?
- (A) “the pebbled shore” (line 1)
  - (B) “sequent toil” (line 4)
  - (C) “the main of light” (line 5)
  - (D) “beauty’s brow” (line 10)
  - (E) “nature’s truth” (line 11)
8. In context, the phrase “transfix the flourish” (line 9) is best understood to mean
- (A) preserve the growth
  - (B) raise the hopes
  - (C) satisfy the desires
  - (D) thwart the ambition
  - (E) diminish the vitality
9. The verbs in lines 9-12—“transfix,” “delves,” “Feeds on,” and “mow”—serve to dramatize
- (A) the speaker’s control over his fate
  - (B) the speaker’s heightened sensitivity
  - (C) the speaker’s despair that his art will not endure
  - (D) time’s absolute control over human life
  - (E) time’s inability to destroy art
10. Line 12, “And nothing stands but for his scythe to mow,” is best paraphrased as
- (A) nature both exalts and mocks human beings
  - (B) everything exists only to be destroyed
  - (C) human accomplishments cannot last
  - (D) external beauty is fleeting but internal beauty persists
  - (E) labor is the only meaningful act of human existence
11. The end rhymes of the poem divide it formally into
- (A) an octave and a sestet
  - (B) two sestets and a couplet
  - (C) three quatrains and a couplet
  - (D) an octave and three couplets
  - (E) traditional ballad stanzas

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

Isabel Archer was a young person of many theories; her imagination was remarkably active. It had been her fortune to possess a finer mind than most of the persons among whom her lot was cast; to have a larger perception of surrounding facts and to care for knowledge that was tinged with the unfamiliar. It is true that among her contemporaries she passed for a young woman of extraordinary profundity; for these excellent people never withheld their admiration from a reach of intellect of which they themselves were not conscious, and spoke of Isabel as a prodigy of learning, a creature reported to have read the classic authors—in translations. Her paternal aunt, Mrs. Varian, once spread the rumour that Isabel was writing a book—Mrs. Varian having a reverence for books, and averred that the girl would distinguish herself in print. Mrs. Varian thought highly of literature, for which she entertained that esteem that is connected with a sense of privation. Her own large house, remarkable for its assortment of mosaic tables and decorated ceilings, was unfurnished with a library, and in the way of printed volumes contained nothing but half a dozen novels in paper on a shelf in the apartment of one of the Miss Varians. Practically, Mrs. Varian’s acquaintance with literature was confined to *The New York Interviewer*; as she very justly said, after you had read the *Interviewer* you had lost all faith in culture. Her tendency, with this, was rather to keep the *Interviewer* out of the way of her daughters; she was determined to bring them up properly, and they read nothing at all. Her impression with regard to Isabel’s labours was quite illusory; the girl had never attempted to write a book and had no desire for the laurels of authorship. She had no talent for expression and too little of the consciousness of genius; she only had a general idea that people were right when they treated her as if she were rather superior. Whether or no she were superior, people were right in admiring her if they thought her so; for it seemed to her often that her mind moved more quickly than theirs, and this encouraged an impatience that might easily be confounded with superiority. It may be affirmed without delay that Isabel was probably very liable to the sin of self-esteem; she often surveyed with complacency the field of her own nature; she was in the habit of taking for granted, on scanty evidence, that she was right; she treated herself to occasions of homage. Meanwhile her errors and delusions were frequently such as a biographer interested in

preserving the dignity of his subject must shrink from specifying. Her thoughts were a tangle of vague outlines which had never been corrected by the judgement of people speaking with authority. In matters of opinion she had had her own way, and it had led her into a thousand ridiculous zigzags. At moments she discovered she was grotesquely wrong, and then she treated herself to a week of passionate humility. After this she held her head higher than ever again; for it was of no use, she had an unquenchable desire to think well of herself.

(1881)

12. Isabel Archer is characterized primarily as
- (A) naïve and self-centered
  - (B) gracious and retiring
  - (C) refined but mischievous
  - (D) erudite but inconsiderate
  - (E) selfish and malevolent
13. The first three sentences (lines 1-13) do which of the following?
- (A) Imply that Isabel Archer’s peers overlook her faults.
  - (B) Signal that Isabel Archer is a politically progressive young woman.
  - (C) Indicate that Isabel Archer is more materialistic than her social peers.
  - (D) Suggest that Isabel Archer is devoted to philosophy.
  - (E) Imply that Isabel Archer is less profound than she appears to her contemporaries.
14. The narrator suggests that Isabel Archer’s “active” (line 2) imagination is most directly revealed in her
- (A) interest in little-known information
  - (B) proclivity for classic authors
  - (C) collection of literature
  - (D) musical taste
  - (E) style of writing
15. Isabel Archer “passed for a young woman of extraordinary profundity” (lines 7-8) because she was
- (A) extremely sensitive
  - (B) intelligent but reticent
  - (C) part of a relatively unintellectual social circle
  - (D) envied by her peers
  - (E) popular with an unusually wealthy group

16. The phrase “in translations” (line 13) provides an ironic effect because it
- (A) states as fact what is actually the opposite of the truth
  - (B) suggests that the narrator is unreliable as an authority
  - (C) comments satirically on the need for educational reform
  - (D) undermines the effect of a previous complimentary characterization
  - (E) subtly reveals the narrator’s disgust with a social class
17. Mrs. Varian’s opinions about literature and culture are meant to seem
- (A) admirable but unsophisticated
  - (B) overzealous but well-meant
  - (C) offensive but consistent
  - (D) pretentiously self-serving
  - (E) shallow and unenlightened
18. In the context of the entire passage, the observation that Isabel Archer “was probably very liable to the sin of self-esteem” (lines 43-44) can best be considered
- (A) high praise
  - (B) poetic license
  - (C) an understatement
  - (D) a rumor
  - (E) a digression
19. The narrator differs most from “a biographer” (line 49) by focusing on Isabel Archer’s
- (A) characteristic weaknesses
  - (B) idealistic philosophy
  - (C) dismay at her own mistakes
  - (D) lack of formal education
  - (E) active imagination
20. The phrase “a thousand ridiculous zigzags” (line 55) most likely refers to Isabel Archer’s
- (A) exertions on behalf of her friends
  - (B) extremely rigid moral views
  - (C) repudiations of former loyalties
  - (D) elaborate explanations for ill-conceived views
  - (E) practice of probing deeply into minutiae
21. Which of the following lines best reveals Isabel Archer’s opinion of herself?
- (A) “She had no talent . . . genius” (lines 34-35)
  - (B) “Whether or no . . . her so” (lines 37-39)
  - (C) “Meanwhile her errors . . . specifying” (lines 48-51)
  - (D) “Her thoughts were a tangle . . . authority” (lines 51-53)
  - (E) “In matters of opinion . . . way” (lines 53-54)
22. The information in the passage suggests that which of the following is a disadvantage in Isabel Archer’s life?
- (A) Her lack of independence
  - (B) The unavailability of worthwhile reading material
  - (C) Society’s censure of women writers
  - (D) The absence of loving relationships
  - (E) The lack of interaction with someone more informed than herself

**Questions 23-35. Read the following excerpt carefully before you choose your answers.**

Yonder's a work now, of that famous youth  
The Urbinate<sup>1</sup> who died five years ago.  
( 'Tis copied, George Vasari sent it me.)  
Well, I can fancy how he did it all,  
Pouring his soul, with kings and popes to see,  
Reaching, that heaven might so replenish him,  
Above and through his art—for it gives way;  
That arm is wrongly put—and there again—  
A fault to pardon in the drawing's lines,  
10 Its body, so to speak: its soul is right,  
He means right—that, a child may understand.  
Still, what an arm! and I could alter it:  
But all the play, the insight and the stretch—  
Out of me, out of me! And wherefore out?  
15 Had you enjoined them on me, given me soul,  
We might have risen to Rafael, I and you!  
Nay, Love, you did give all I asked, I think—  
More than I merit, yes, by many times.  
But had you—oh, with the same perfect brow,  
20 And perfect eyes, and more than perfect mouth,  
And the low voice my soul hears, as a bird  
The fowler's pipe, and follows to the snare—  
Had you, with these the same, but brought a mind!  
Some women do so. Had the mouth there urged  
25 "God and the glory! never care for gain.  
The present by the future, what is that?  
Live for fame, side by side with Agnolo!<sup>2</sup>  
Rafael is waiting: up to God, all three!"  
I might have done it for you. So it seems:  
30 Perhaps not. All is as God over-rules.  
Beside, incentives come from the soul's self;  
The rest avail not. Why do I need you?  
What wife had Rafael, or has Agnolo?  
In this world, who can do a thing, will not;  
35 And who would do it, cannot, I perceive:  
Yet the will's somewhat—somewhat, too, the power—  
And thus we half-men struggle. At the end,  
God, I conclude, compensates, punishes.  
'Tis safer for me, if the award be strict,

- 40 That I am something underrated here,  
 Poor this long while, despised, to speak the truth.  
 [. . .]  
 If you would sit thus by me every night  
 I should work better, do you comprehend?  
 I mean that I should earn more, give you more.
- 45 See, it is settled dusk now; there's a star;  
 Morello's<sup>3</sup> gone, the watch-lights show the wall,  
 The cue-owls speak the name we call them by.  
 Come from the window, love,—come in, at last,  
 Inside the melancholy little house
- 50 We built to be so gay with. God is just.

(1855)

<sup>1</sup> Rafael, Italian painter (1483-1520)

<sup>2</sup> Michelangelo, Italian painter and sculptor (1475-1564)

<sup>3</sup> A mountain north of Florence

23. These lines are taken from which of the following?
- (A) A heroic epic  
 (B) A pastoral elegy  
 (C) A dramatic monologue  
 (D) A celebratory ode  
 (E) A narrative ballad
24. The speaker is talking to
- (A) a fellow worker  
 (B) a student  
 (C) his teacher  
 (D) his mistress  
 (E) his wife
25. In saying “and I could alter it” (line 12), the speaker is
- (A) expressing a desire to change his way of life  
 (B) commenting on the social conditions of his time  
 (C) regretting his failure to act  
 (D) resolving to become as great as Rafael  
 (E) asserting his own technical superiority
26. The speaker's attitude toward Rafael's work is best described as alternating between
- (A) irony and envy  
 (B) criticism and admiration  
 (C) awe and revulsion  
 (D) pleasure and despair  
 (E) indifference and scorn
27. The contrast that the speaker sees in Rafael's work is best described as one between
- (A) technical skill and spiritual power  
 (B) aesthetic excellence and commercial worth  
 (C) scholarly depth and popular appeal  
 (D) critical judgment and spontaneous expression  
 (E) religious piety and worldly success
28. In line 14, “out of me” is best paraphrased as
- (A) from within myself  
 (B) copied from me  
 (C) away from myself  
 (D) not of my doing  
 (E) beyond my capacity

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

Yonder's a work now, of that famous youth  
The Urbinate<sup>1</sup> who died five years ago.  
( 'Tis copied, George Vasari sent it me.)  
*Line* Well, I can fancy how he did it all,  
5 Pouring his soul, with kings and popes to see,  
Reaching, that heaven might so replenish him,  
Above and through his art—for it gives way;  
That arm is wrongly put—and there again—  
A fault to pardon in the drawing's lines,  
10 Its body, so to speak: its soul is right,  
He means right—that, a child may understand.  
Still, what an arm! and I could alter it:  
But all the play, the insight and the stretch—  
Out of me, out of me! And wherefore out?  
15 Had you enjoined them on me, given me soul,  
We might have risen to Rafael, I and you!  
Nay, Love, you did give all I asked, I think—  
More than I merit, yes, by many times.  
But had you—oh, with the same perfect brow,  
20 And perfect eyes, and more than perfect mouth,  
And the low voice my soul hears, as a bird  
The fowler's pipe, and follows to the snare—  
Had you, with these the same, but brought a mind!  
Some women do so. Had the mouth there urged  
25 "God and the glory! never care for gain.  
The present by the future, what is that?  
Live for fame, side by side with Agnolo!<sup>2</sup>  
Rafael is waiting: up to God, all three!"  
I might have done it for you. So it seems:  
30 Perhaps not. All is as God over-rules.  
Beside, incentives come from the soul's self;  
The rest avail not. Why do I need you?  
What wife had Rafael, or has Agnolo?  
In this world, who can do a thing, will not;  
35 And who would do it, cannot, I perceive:  
Yet the will's somewhat—somewhat, too, the power—  
And thus we half-men struggle. At the end,  
God, I conclude, compensates, punishes.  
'Tis safer for me, if the award be strict,



40 That I am something underrated here,  
 Poor this long while, despised, to speak the truth.  
 [. . .]  
 If you would sit thus by me every night  
 I should work better, do you comprehend?  
 I mean that I should earn more, give you more.

45 See, it is settled dusk now; there's a star;  
 Morello's<sup>3</sup> gone, the watch-lights show the wall,  
 The cue-owls speak the name we call them by.  
 Come from the window, love,—come in, at last,  
 Inside the melancholy little house

50 We built to be so gay with. God is just.

(1855)

<sup>1</sup> Rafael, Italian painter (1483-1520)

<sup>2</sup> Michelangelo, Italian painter and sculptor (1475-1564)

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29. In lines 15-30, the speaker blames “you” (line 15) for not
- (A) loving him with enough fervor
  - (B) coming to his aid in despair
  - (C) teaching him the difference between right and wrong
  - (D) curbing his soaring ambition
  - (E) encouraging him to fulfill a higher vision
30. In lines 30-41 the speaker is best characterized as doing which of the following?
- (A) Appealing to his listener’s prejudice
  - (B) Thinking and reasoning aloud
  - (C) Arguing from a false premise
  - (D) Describing by means of metaphor
  - (E) Constructing a personal narrative
31. Lines 34-35 are based on a distinction between
- (A) talent and genius
  - (B) success and failure
  - (C) ability and desire
  - (D) pretense and reality
  - (E) present and future
32. The speaker probably believes that it is “safer” (line 39) for him to be “something underrated here” (line 40) because thus he
- (A) can inspire pity in those closest to him
  - (B) may be better rewarded after death
  - (C) is less likely to inspire jealousy in others
  - (D) can strive for improvement during his lifetime
  - (E) will be less prone to egotism and self-love
33. Lines 45-50 primarily serve to
- (A) present a problem
  - (B) evoke an atmosphere
  - (C) draw a moral
  - (D) portray a character
  - (E) narrate a sequence of events
34. The phrase “Inside . . . with” (lines 49-50) suggests that the speaker’s
- (A) career is coming to an end
  - (B) work will not prosper
  - (C) mood has begun to brighten
  - (D) home is his chief solace
  - (E) expectations have not been fulfilled
35. The excerpt closes on a note of
- (A) despair
  - (B) satisfaction
  - (C) hopefulness
  - (D) resignation
  - (E) anger

**Questions 36-44. Read the following poem carefully before you choose your answers.**

### **The Race**

When I got to the airport I rushed up to the desk,  
bought a ticket, ten minutes later  
they told me the flight was cancelled, the doctors  
*Line* had said my father would not live through the night  
5 and the flight was cancelled. A young man  
with a dark blond moustache told me  
another airline had a non-stop  
leaving in seven minutes. See that  
elevator over there, well go  
10 down to the first floor, make a right, you'll  
see a yellow bus, get off at the  
second Pan Am terminal, I  
ran, I who have no sense of direction  
raced exactly where he'd told me, a fish  
15 slipping upstream deftly against  
the flow of the river. I jumped off that bus with those  
bags I had thrown everything into  
in five minutes, and ran, the bags  
wagged me from side to side as if  
20 to prove I was under the claims of the material,  
I ran up to a man with a white flower on his breast,  
I who always go to the end of the line, I said  
*Help me*. He looked at my ticket, he said  
Make a left and then a right, go up the moving stairs and then  
25 run. I lumbered up the moving stairs,  
at the top I saw the corridor,  
and then I took a deep breath, I said  
Goodbye to my body, goodbye to comfort,  
I used my legs and heart as if I would  
30 gladly use them up for this,  
to touch him again in this life. I ran, and the  
bags banged me, wheeled and coursed  
in skewed orbits, I have seen pictures of  
women running, their belongings tied  
35 in scarves grasped in their fists, I blessed my  
long legs he gave me, my strong  
heart I abandoned to its own purpose,  
I ran to Gate 17 and they were  
just lifting the thick white  
40 lozenge of the door to fit it into  
the socket of the plane. Like the one who is not  
too rich, I turned sideways and  
slipped through the needle's eye,<sup>1</sup> and then

I walked down the aisle toward my father. The jet  
 45 was full, and people's hair was shining, they were  
 smiling, the interior of the plane was filled with a  
 mist of gold endorphin<sup>2</sup> light,  
 I wept as people weep when they enter heaven,  
 in massive relief. We lifted up  
 50 gently from one tip of the continent  
 and did not stop until we set down lightly on the  
 other edge. I walked into his room  
 and watched his chest rise slowly  
 and sink again, all night  
 55 I watched him breathe.

"The Race" from *The Father* by Sharon Olds, copyright © 1992 by  
 Sharon Olds. Used by permission of Alfred A. Knopf, a division of  
 Random House, Inc.

<sup>1</sup> "It is easier for a camel to go through the eye of a needle, than for a rich man to enter the  
 kingdom of God." Mark 10:25

<sup>2</sup> A hormone that reduces the sensation of pain

36. The poem is best classified as a brief
- (A) ode
  - (B) elegy
  - (C) narrative
  - (D) lyric
  - (E) pastoral
37. The syntax of the first sentence (lines 1-5) establishes the speaker's
- (A) hopeless resignation
  - (B) sense of purpose
  - (C) breathless desperation
  - (D) ambivalent emotions
  - (E) lack of confidence
38. The speaker's description of herself as "a fish / slipping upstream deftly against / the flow of the river" (lines 14-16) helps to characterize her action as
- (A) awkward and emotional
  - (B) purposeful and instinctive
  - (C) sincere but ineffectual
  - (D) coolly indifferent
  - (E) unintentionally comic
39. In line 22, "I who always go to the end of the line" suggests that the speaker is usually
- (A) not very assertive
  - (B) not very successful
  - (C) inclined to overanalyze her feelings
  - (D) late for appointments
  - (E) uncertain of her place in the world
40. In line 30, "this" refers to which of the following?
- (A) "moving stairs" (line 25)
  - (B) "goodbye to comfort" (line 28)
  - (C) "legs and heart" (line 29)
  - (D) "to touch him again in this life" (line 31)
  - (E) "my strong / heart" (lines 36-37)
41. The speaker's feeling that she is not in complete control is most directly suggested by the image of the
- (A) yellow bus (line 11)
  - (B) bags (lines 17-20)
  - (C) moving stairs (line 25)
  - (D) pictures of women (lines 33-34)
  - (E) plane's interior (lines 44-47)

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

### The Race

When I got to the airport I rushed up to the desk,  
bought a ticket, ten minutes later  
they told me the flight was cancelled, the doctors  
*Line* had said my father would not live through the night  
5 and the flight was cancelled. A young man  
with a dark blond moustache told me  
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elevator over there, well go  
10 down to the first floor, make a right, you'll  
see a yellow bus, get off at the  
second Pan Am terminal, I  
ran, I who have no sense of direction  
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the flow of the river. I jumped off that bus with those  
bags I had thrown everything into  
in five minutes, and ran, the bags  
wagged me from side to side as if  
20 to prove I was under the claims of the material,  
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25 run. I lumbered up the moving stairs,  
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in skewed orbits, I have seen pictures of  
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35 in scarves grasped in their fists, I blessed my  
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heart I abandoned to its own purpose,  
I ran to Gate 17 and they were  
just lifting the thick white  
40 lozenge of the door to fit it into  
the socket of the plane. Like the one who is not  
too rich, I turned sideways and  
slipped through the needle's eye,<sup>1</sup> and then

I walked down the aisle toward my father. The jet  
45 was full, and people's hair was shining, they were  
smiling, the interior of the plane was filled with a  
mist of gold endorphin<sup>2</sup> light,  
I wept as people weep when they enter heaven,  
in massive relief. We lifted up  
50 gently from one tip of the continent  
and did not stop until we set down lightly on the  
other edge. I walked into his room  
and watched his chest rise slowly  
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55 I watched him breathe.

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<sup>1</sup> "It is easier for a camel to go through the eye of a needle, than for a rich man to enter the kingdom of God." Mark 10:25

<sup>2</sup> A hormone that reduces the sensation of pain

42. In lines 41-43, "Like the one who is not / too rich, I turned sideways and / slipped through the needle's eye" is best seen as an example of

- (A) personification
- (B) hyperbole
- (C) allusion
- (D) synecdoche
- (E) onomatopoeia

44. In the poem, the speaker experiences all of the following EXCEPT

- (A) fear that she will not reach her father
- (B) resentment at her father's illness
- (C) an awareness of a tie to her father
- (D) a sense of the limitations of her strength
- (E) a feeling of dependence on others

43. Taken as a whole, the poem depicts a

- (A) resolution of anxiety
- (B) joyful reunion
- (C) moment of self-discovery
- (D) search for the truth
- (E) contest of wills

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

Line  
5 For many years Henry Kitteridge was a pharmacist in the next town over, driving every morning on snowy roads, or rainy roads, or summertime roads, when the wild raspberries shot their new growth in  
10 brambles along the last section of town before he turned off to where the wider road led to the pharmacy. Retired now, he still wakes early and remembers how mornings used to be his favorite, as though the world were his secret, tires rumbling softly  
15 beneath him and the light emerging through the early fog, the brief sight of the bay off to his right, then the pines, tall and slender, and almost always he rode with the window partly open because he loved the smell of the pines and the heavy salt air, and in the winter he loved the smell of the cold.

The pharmacy was a small two-story building attached to another building that housed separately a hardware store and a small grocery. Each morning Henry parked in the back by the large metal bins, and  
20 then entered the pharmacy's back door, and went about switching on the lights, turning up the thermostat, or, if it was summer, getting the fans going. He would open the safe, put money in the register, unlock the front door, wash his hands, put on  
25 his white lab coat. The ritual was pleasing, as though the old store—with its shelves of toothpaste, vitamins, cosmetics, hair adornments, even sewing needles and greeting cards, as well as red rubber hot water bottles, enema pumps—was a person altogether  
30 steady and steadfast. And any unpleasantness that may have occurred back in his home, any uneasiness at the way his wife often left their bed to wander through their home in the night's dark hours—all this receded like a shoreline as he walked through the  
35 safety of his pharmacy. Standing in the back, with the drawers and rows of pills, Henry was cheerful when the phone began to ring, cheerful when Mrs. Merriman came for her blood pressure medicine, or old Cliff Mott arrived for his digitalis, cheerful when  
40 he prepared the Valium for Rachel Jones, whose husband ran off the night their baby was born. It was Henry's nature to listen, and many times during the week he would say, "Gosh, I'm awful sorry to hear that," or "Say, isn't that something?"

45 Inwardly, he suffered the quiet trepidations of a man who had witnessed twice in childhood the nervous breakdowns of a mother who had otherwise cared for him with stridency. And so if, as rarely happened, a customer was distressed over a price, or

50 irritated by the quality of an Ace bandage or ice pack, Henry did what he could to rectify things quickly. For many years Mrs. Granger worked for him; her husband was a lobster fisherman, and she seemed to carry with her the cold breeze of the open water, not  
55 so eager to please a wary customer. He had to listen with half an ear as he filled prescriptions, to make sure she was not at the cash register dismissing a complaint. More than once he was reminded of that same sensation in watching to see that his wife, Olive,  
60 did not bear down too hard on Christopher over a homework assignment or a chore left undone; that sense of his attention hovering—the need to keep everyone content. When he heard a briskness in Mrs. Granger's voice, he would step down from his  
65 back post, moving toward the center of the store to talk with the customer himself. Otherwise, Mrs. Granger did her job well. He appreciated that she was not chatty, kept perfect inventory, and almost never called in sick. That she died in her sleep one  
70 night astonished him, and left him with some feeling of responsibility, as though he had missed, working alongside her for years, whatever symptom might have shown itself that he, handling his pills and syrups and syringes, could have fixed.

"Pharmacy," © copyright 2008 by Elizabeth Strout, from *Olive Kitteridge* by Elizabeth Strout. Used by permission of Random House, Inc.

45. Which feature is most prominent in the passage?
- (A) A sustained symbol
  - (B) A series of dramatic shifts
  - (C) Stream of consciousness narration
  - (D) Realistic description
  - (E) Elevated diction
46. The images in the first paragraph serve primarily to
- (A) introduce a central conflict
  - (B) evoke long-standing loyalties
  - (C) represent pleasant memories
  - (D) enhance a sense of mystery
  - (E) suggest a tumultuous setting

47. In context, lines 8-9 (“as though . . . secret”) primarily emphasize Henry’s
- (A) need to disclose certain information
  - (B) feelings about a particular routine
  - (C) apprehensions about a future event
  - (D) yearning for a more fulfilling life
  - (E) sense of personal isolation
48. Lines 16-25 (“The pharmacy . . . coat”) primarily suggest that Henry is
- (A) engaged but unsatisfied
  - (B) cheerful but obsessive
  - (C) methodical and reliable
  - (D) generous and deferential
  - (E) sedate and uncommunicative
49. The comparison in lines 33-34 (“all this . . . shoreline”) implies that for Henry, the pharmacy represents
- (A) power
  - (B) escape
  - (C) affluence
  - (D) respectability
  - (E) amusement
50. The reference to Henry’s home life in lines 30-35 (“And . . . pharmacy”) serves mainly to
- (A) contextualize his feelings about his time at work
  - (B) characterize him as being estranged from his family
  - (C) suggest an insincerity in his dealings with others
  - (D) anticipate a contrast between his wife and Mrs. Granger
  - (E) foreshadow an event later in the passage
51. Lines 35-41 (“Standing . . . born”) portray Henry’s behavior as displaying
- (A) jarring impropriety
  - (B) unwelcome familiarity
  - (C) insincere friendliness
  - (D) fundamental consistency
  - (E) aloof professionalism
52. The third paragraph reveals that Henry often feels
- (A) angry
  - (B) homesick
  - (C) jealous
  - (D) worried
  - (E) skeptical
53. The reference to a “breeze” in lines 53-54 (“she seemed . . . water”) implies that Mrs. Granger was
- (A) accessible
  - (B) unpredictable
  - (C) easygoing
  - (D) lighthearted
  - (E) austere
54. The passage most clearly characterizes Henry as someone who
- (A) has an overly active imagination
  - (B) would prefer to work in the outdoors
  - (C) strongly dislikes conflict and discord
  - (D) is a strict disciplinarian and manager
  - (E) is generally oblivious to the problems of others
55. The narrator’s attitude toward Henry is best described as
- (A) broadly sympathetic
  - (B) vaguely amused
  - (C) grudgingly tolerant
  - (D) mildly disapproving
  - (E) sharply critical

# **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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**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**



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## **Section II: Free-Response Questions**

This is the free-response section of the 2013 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<sup>®</sup> English Literature and Composition Exam

## SECTION II: Free Response

2013

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 4JBP4-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 two sonnets below address death and remembrance, but from different perspectives. Read the poems carefully. Then write a well-organized essay in which you compare and contrast how the poets use literary techniques to explore the grieving process.

**Remember**

Remember me when I am gone away,  
Gone far away into the silent land;  
When you can no more hold me by the hand,  
*Line* Nor I half turn to go yet turning stay.  
*5* Remember me when no more day by day  
You tell me of our future that you planned:  
Only remember me; you understand  
It will be late to counsel then or pray.  
Yet if you should forget me for a while  
*10* And afterwards remember, do not grieve:  
For if the darkness and corruption leave  
A vestige of the thoughts that once I had,  
Better by far you should forget and smile  
Than that you should remember and be sad.

1862 —Christina Rossetti (1830–1894)

**The Cross of Snow**

In the long, sleepless watches of the night,  
A gentle face—the face of one long dead—  
Looks at me from the wall, where round its head  
*Line* The night-lamp casts a halo of pale light.  
*5* Here in this room she died; and soul more white  
Never through martyrdom of fire was led  
To its repose; nor can in books be read  
The legend of a life more benedict.\*  
There is a mountain in the distant West  
*10* That, sun-defying, in its deep ravines  
Displays a cross of snow upon its side.  
Such is the cross I wear upon my breast  
These eighteen years, through all the changing scenes  
And seasons, changeless since the day she died.

1879 —Henry Wadsworth Longfellow (1807–1882)

\*blessed

## Question 2

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

Carefully read the following excerpt from the short story “Mammita’s Garden Cove” by Cyril Dabydeen. Then write a well-organized essay in which you analyze how Dabydeen uses literary techniques to convey Max’s complex attitudes toward place.

Line  
5  
10  
‘Where d’you come from?’ Max was used to the question; used to being told no as well. He walked away, feet kicking hard ground, telling himself that he must persevere. More than anything else he knew he must find a job before long. In a way being unemployed made him feel prepared for hell itself even though he knew too that somewhere there was a sweet heaven waiting for him. How couldn’t it be? After all he was in Canada. He wanted to laugh all of a sudden.

15  
20  
He continued walking along, thoughts drifting back to the far-gone past. Was it that far-gone? He wasn’t sure . . . yet his thoughts kept going back, to the time he was on the island and how he used to dream about being in Canada, of starting an entirely new life. He remembered those dreams clearly now; remembered too thinking of marrying some sweet island-woman with whom he’d share his life, of having children and later buying a house. Maybe someday he’d even own a cottage on the edge of the city. He wasn’t too sure where one built a cottage, but there had to be a cottage. He’d then be in the middle class; life would be different from the hand-to-mouth existence he was used to.

25  
30  
35  
His heels pressed into the asphalt, walking on. And slowly he began to sense a revulsion for everything around him. Maybe he was really happy on the island—more than he realised. Once more he thought about a job; if he didn’t find one soon he might starve. But as the reality of this dawned on him he began laughing. No! No one starved in Canada; that only happened in such places as India or Africa. But definitely not Canada! A growling in his stomach reminded him of reality. A slight panic. Max stepped quickly, walking, looking around, feeling like a fugitive.

40  
He decided to return home to his room in the ramshackle rooming house. There for a while he’d find solace. He always did, staring at the walls, and thinking.

Christ! Same thing again, day-dreaming. And he remembered his cronies on the island, their faces reappearing, their words clear and fresh in his ears.

45  
‘Max, when you get to that cold-cold place, you’d have ice freezin’ yuh up yuh insides . . . freezin’ yuh, you hear me!’ A burst of loud laughter. Max didn’t reply. And when they started again he laughed loudly too. West Indian laughter was always contagious—how couldn’t it be?

50  
55  
60  
65  
Another, cynically said, ‘Put on some weight, Max. You must, man!’ More laughter. The voice continued, ‘But imagine Max becoming fat though . . .’ The laughter rose louder—in Max’s head now. He pictured the faces of the fellas on the island, still lazing around while they sat in Mammita’s Garden Cove. He remembered how he used to go there, often with a novel in his hand; the others used to call him a ‘bookworm’. Max never minded; he’d only smile and think that he wasn’t really a bookworm. They’d say to him, ‘Hey, bookworm, tell us what yuh readin’ about! What’s goin through that head o’ yours, eh?’ Max would merely smile; he loved reading, loved escaping into the world of fantasy. Mammita’s turn: she’d look at him, then turn to the others, her body shaking as she’d say, ‘At least Max knows where he’s goin’! . . . He’ll get far . . . far I tell yuh!’

70  
Max wished he’d gotten far: and he thought that Mammita would really be surprised to see him living half-starved in a ramshackle rooming house in downtown Toronto with the last few dollars in his pocket and still wondering whether he’d have enough for the next week’s rent. He wished more than anything else that a job would fall into his lap. Oh, how he wished this could happen!

From *Still Close to the Island* by Cyril Dabydeen, copyright © 1980 by Cyril Dabydeen and Commoners’ Publishing. Used by permission of Commoners’ Publishing.

### Question 3

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

Some works of literature focus on the conflict that can arise when characters of different generations respond to the same situation. Select a novel or play in which such contrasting perspectives play a pivotal role. Then write a well-organized essay in which you analyze how the opposing viewpoints and values of older and younger characters contribute to the meaning of the work as a whole. Do not merely summarize the plot.

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

*All My Sons*  
*Antigone*  
*As I Lay Dying*  
*Cat on a Hot Tin Roof*  
*The Catcher in the Rye*  
*Cat's Eye*  
*Death of a Salesman*  
*The Dew Breaker*  
*Digging to America*  
*East of Eden*  
*Great Expectations*  
*The House of Mirth*  
*In the Time of the Butterflies*  
*Jasmine*  
*The Joy Luck Club*  
*King Lear*

*A Midsummer Night's Dream*  
*The Namesake*  
*Noah's Compass*  
*The Poisonwood Bible*  
*A Raisin in the Sun*  
*Snow Flower and the Secret Fan*  
*Song of Solomon*  
*Sula*  
*Their Eyes Were Watching God*  
*Things Fall Apart*  
*A Thousand Acres*  
*A Thousand Splendid Suns*  
*Typical American*  
*The Women of Brewster Place*  
*Wuthering Heights*

**STOP**

**END OF EXAM**

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

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

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## **Multiple-Choice Answer Key**

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

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

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

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## **Free-Response Scoring Guidelines**

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



# AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION

## 2013 SCORING GUIDELINES

### Question 1

(Christina Rossetti's "Remember" and Henry Wadsworth Longfellow's "The Cross of Snow")

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 comparison and contrast of Rossetti's and Longfellow's use of literary techniques to explore the grieving process. The writers of these essays offer a range of interpretations; they provide convincing readings of how both Rossetti and Longfellow use literary techniques to explore the grieving process. They demonstrate consistent and effective control over the elements of composition in language appropriate to the analysis of poetry. Their textual references are apt and specific. Though they may not be error-free, these essays are perceptive in their analysis and demonstrate writing that is clear and sophisticated, and in the case of a nine (9) essay, especially persuasive.

**7-6** These essays offer a reasonable comparison and contrast of Rossetti's and Longfellow's use of literary techniques to explore the grieving process. They are less thorough or less precise in their discussion of Rossetti's and Longfellow's use of literary techniques to explore the grieving process, and their analysis of the relationship between the two is less thorough or convincing. These essays demonstrate the writer's ability to express ideas clearly, making references to the text, although they do not exhibit the same level of effective writing as the 9-8 papers. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

**5** These essays respond to the assigned task with a plausible comparison and contrast of Rossetti's and Longfellow's use of literary techniques to explore the grieving process, but tend to be superficial in their analysis of the literary techniques and how they are used. They often rely on paraphrase, which may contain some comparison and contrast, implicit or explicit. Their analysis of Rossetti's and/or Longfellow's use of devices may be vague, formulaic, or minimally supported by references to the text. There may be minor misinterpretations of the poems. These writers demonstrate some control of language, but their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

**4-3** These lower-half essays fail to offer an adequate comparison and contrast of how the literary techniques are used by Rossetti and Longfellow to explore the grieving process. The comparison and contrast may be partial, unconvincing, or irrelevant, or may ignore Rossetti's and/or Longfellow's use of literary techniques. Evidence from the poem may be slight or misconstrued, or the essays may rely on paraphrase only. The writing often demonstrates a lack of control over the conventions of composition: inadequate development of ideas, accumulation of errors, or a focus that is unclear, inconsistent, or repetitive. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

**AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION**  
**2013 SCORING GUIDELINES**

**Question 1 (continued)**

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

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

-- These essays are entirely blank.

# AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION

## 2013 SCORING GUIDELINES

### Question 2

(Cyril Dabydeen’s “Mammita’s Garden Cove”)

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 Dabydeen conveys Max’s complex attitudes toward place through literary techniques. The writers make a strong case for their interpretation of Max’s complex attitudes toward place and how they are conveyed through literary techniques. They may consider a variety of literary techniques, and they engage the text through apt and specific references. Although these essays may not be error-free, their perceptive analysis is apparent in writing that is clear and effectively organized. Essays scored a nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).

**7-6** These essays offer a reasonable analysis of how Dabydeen conveys Max’s complex attitudes toward place through literary techniques. The writers provide a sustained, competent reading of the passage, with attention to a variety of literary techniques. 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 discussion of how Dabydeen conveys Max’s complex attitudes towards place through literary techniques. While containing some analysis of how Dabydeen conveys Max’s complex attitudes toward place, either implicit or explicit, the discussion of how literary techniques contribute to how Max’s attitudes are conveyed may be slight, and support from the passage may tend toward summary or paraphrase. While these writers demonstrate adequate control of language, their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

**4-3** These lower-half essays fail to offer an adequate analysis of the passage. The analysis may be partial, unconvincing, or irrelevant; the writers may ignore Max’s complex attitudes toward place or the use of literary techniques to convey them. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

**2-1** These essays compound the weaknesses of the papers in the 4-3 range. They may persistently misread the passage or be unacceptably brief. They may contain pervasive errors that interfere with understanding. Although some attempt has been made to respond to the prompt, the writer’s ideas are presented with little clarity, organization, or support from the passage. Essays scored a one (1) contain little coherent discussion of the passage.

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

-- These essays are entirely blank.

# AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION

## 2013 SCORING GUIDELINES

### Question 3

(Different Generations)

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 the opposing viewpoints and values of older and younger characters toward the same situation and how these opposing viewpoints contribute to the meaning of the work as a whole. Using apt and specific textual support, these essays analyze how the characters of different generations respond to the same situation in different ways. 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 scores 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 the opposing viewpoints and values of older and younger characters toward the same situation and how these opposing viewpoints contribute to the meaning of the work as a whole. These essays analyze how the characters of different generations respond to the same situation in different ways. 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 discuss the opposing viewpoints and values of older and younger characters toward the same situation and how these opposing viewpoints contribute to the meaning of the work as a whole, they may demonstrate a rather simplistic understanding of the characters' viewpoints and values, 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 the opposing viewpoints and values of older and younger characters toward the same situation and how these opposing viewpoints contribute to the meaning of the work as a whole. The analysis may be partial, unsupported, or irrelevant, and the essays may reflect an incomplete or oversimplified understanding of the characters' viewpoints and values. They may not develop an analysis of the significance of the opposing viewpoints and values for the work as a whole, or they may rely on plot summary alone. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors; they may lack control over the elements of college-level composition. Essays scored a 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.

**AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION  
2013 SCORING GUIDELINES**

**Question 3 (continued)**

**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.

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## **Scoring Worksheet**

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

# 2013 AP English Literature and Composition Scoring Worksheet

## Section I: Multiple Choice

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

## Section II: Free Response

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

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

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

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

## Composite Score

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

AP Score Conversion Chart  
English Literature and Composition

Composite Score Range	AP Score
113-150	5
98-112	4
81-97	3
52-80	2
0-51	1

# AP English Literature and Composition

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## **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.

**Visit the College Board on the Web: [www.collegeboard.org](http://www.collegeboard.org).**