

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

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From the 2014 Administration

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Note: This publication shows the page numbers that appeared in the *2013–14 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 *2013–14 AP Exam Instructions* book.

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

Regularly Scheduled Exam Date: Thursday morning, May 8, 2014

Late-Testing Exam Date: Friday morning, May 23, 2014

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

## What Proctors Need to Bring to This Exam

- Exam packets
- Answer sheets
- AP Student Packs
- *2013-14 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 8, 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 23, 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 *2013-14 Bulletin for AP Students and Parents*. You may now remove the shrinkwrap from your exam packet and take out the Section I booklet, but do not open the booklet or the shrinkwrapped Section II materials. Put the white seals aside. . . .**

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

If students accidentally place the exam label in the space for the number label or vice versa, advise them to leave the labels in place. They should not try to remove the label; their exam 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 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 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 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 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 or share 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 available online in July.**

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

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

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

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

Then say:

**You are now dismissed.**

All exam materials 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 *2013-14 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)

**O. 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)

**P. 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 and Culture, 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). 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.

COMPLETE MARK ●

EXAMPLES OF INCOMPLETE MARKS



You must use a No. 2 pencil and marks must be complete. Do not use a mechanical pencil. It is very important that you fill in the entire circle darkly and completely. If you change your response, erase as completely as possible. Incomplete marks or erasures may affect your score.

- 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)
- 13 (A) (B) (C) (D) (E)
- 14 (A) (B) (C) (D) (E)
- 15 (A) (B) (C) (D) (E)
- 16 (A) (B) (C) (D) (E)
- 17 (A) (B) (C) (D) (E)
- 18 (A) (B) (C) (D) (E)
- 19 (A) (B) (C) (D) (E)
- 20 (A) (B) (C) (D) (E)
- 21 (A) (B) (C) (D) (E)
- 22 (A) (B) (C) (D) (E)
- 23 (A) (B) (C) (D) (E)
- 24 (A) (B) (C) (D) (E)
- 25 (A) (B) (C) (D) (E)

- 26 (A) (B) (C) (D) (E)
- 27 (A) (B) (C) (D) (E)
- 28 (A) (B) (C) (D) (E)
- 29 (A) (B) (C) (D) (E)
- 30 (A) (B) (C) (D) (E)
- 31 (A) (B) (C) (D) (E)
- 32 (A) (B) (C) (D) (E)
- 33 (A) (B) (C) (D) (E)
- 34 (A) (B) (C) (D) (E)
- 35 (A) (B) (C) (D) (E)
- 36 (A) (B) (C) (D) (E)
- 37 (A) (B) (C) (D) (E)
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- 69 (A) (B) (C) (D) (E)
- 70 (A) (B) (C) (D) (E)
- 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





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## Section I: Multiple-Choice Questions

This is the multiple-choice section of the 2014 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

2014

**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.**

### Song

Sweetest love, I do not go  
For weariness of thee,  
Nor in hope the world can show  
A fitter love for me;  
5 But since that I  
Must die at last, 'tis best  
To use myself in jest,  
Thus by feigned deaths to die.

Yesternight the sun went hence,  
10 And yet is here today;  
He hath no desire nor sense,  
Nor half so short a way:  
Then fear not me,  
But believe that I shall make  
15 Speedier journeys, since I take  
More wings and spurs than he.

O how feeble is man's power,  
That if good fortune fall,  
Cannot add another hour,  
20 Nor a lost hour recall!  
But come bad chance,  
And we join to it our strength,  
And we teach it art and length,  
Itself o'er us to advance.

25 When thou sigh'st, thou sigh'st not wind,  
But sigh'st my soul away;  
When thou weep'st, unkindly kind,  
My life's blood doth decay.  
It cannot be  
30 That thou lov'st me, as thou say'st,  
If in thine my life thou waste;  
Thou art the best of me.

Let not thy divining heart  
Forethink me any ill;  
35 Destiny may take thy part,  
And may thy fears fulfill;  
But think that we  
Are but turned aside to sleep;  
They who one another keep  
40 Alive, ne'er parted be.

(1633)

1. The primary intention of the speaker is to
  - (A) reassure and comfort his beloved
  - (B) soothe his own breaking heart
  - (C) chastise his beloved for ignoring his attentions
  - (D) help his beloved to understand the finality of death
  - (E) advise his beloved about the misfortunes of love
2. Lines 1-4 are best understood as an attempt by the speaker to
  - (A) dispel mistaken concerns
  - (B) undermine a romantic bond
  - (C) offer an excuse for repeated wrongdoings
  - (D) acknowledge some unfair allegations
  - (E) explain the reasons for a difficult decision
3. In comparing himself to the Sun in the second stanza, the speaker makes all the following points EXCEPT:
  - (A) The Sun cannot feel as he can.
  - (B) The Sun returns, and so will he.
  - (C) The Sun lacks his passion.
  - (D) The Sun is slower paced than he will be.
  - (E) The Sun has a shorter distance to travel than he does.

4. The “wings and spurs” mentioned in line 16 are best understood to represent
- (A) the speaker’s desires to allay his anxieties about death
  - (B) desire for the beloved that the speaker carries with him
  - (C) jokes by the speaker regarding his own mortality
  - (D) the beloved’s criticisms of the speaker’s previous behavior
  - (E) the beloved’s apprehensions about the faithfulness of the speaker
5. The observation in the third stanza is that
- (A) good fortune and bad fortune are equally to be expected in our experience
  - (B) good fortune has more impact on our lives than bad fortune
  - (C) good fortune cannot be prolonged, but we help bad fortune to endure
  - (D) good fortune should be recollected in times of bad fortune
  - (E) good fortune is what we hope for when bad fortune strikes
6. In lines 25-28, the speaker’s images suggest that
- (A) the speaker is profoundly affected by the beloved’s every emotion
  - (B) the speaker sighs and weeps for the beloved
  - (C) the beloved perceives and struggles to accept that the speaker is near death
  - (D) the beloved has betrayed the speaker
  - (E) the beloved is a better person than the speaker
7. Lines 27-28 contain an instance of
- (A) anaphora
  - (B) malapropism
  - (C) non sequitur
  - (D) oxymoron
  - (E) ellipsis
8. In line 31, “thine” refers to
- (A) the beloved’s blood
  - (B) the beloved’s love
  - (C) the beloved’s life
  - (D) the speaker’s life
  - (E) the speaker’s blood
9. Lines 33-34 suggest that the speaker’s beloved
- (A) has spiritual aspirations
  - (B) worries about future events
  - (C) keeps secrets
  - (D) is remote and unapproachable
  - (E) is manipulative
10. Lines 35-36 suggest that destiny may
- (A) take the beloved’s life
  - (B) grant the beloved’s wishes
  - (C) act in the beloved’s stead
  - (D) carry out what the beloved anticipates
  - (E) subvert the beloved’s fears
11. The form of the poem may best be described as a
- (A) lyric in free verse
  - (B) ballad without a refrain
  - (C) series of abbreviated sonnets
  - (D) series of octaves with fixed metrical and rhyming patterns
  - (E) series of enjambed stanzas with irregular meter but regular rhyming

**Questions 12-23. Read the following passage carefully before you choose your answers.**

Line The progress of the friendship between Catherine  
and Isabella was quick as its beginning had been  
warm, and they passed so rapidly through every  
gradation of increasing tenderness, that there was  
5 shortly no fresh proof of it to be given to their  
friends or themselves. They called each other by  
their Christian name, were always arm in arm when  
they walked, pinned up each other's train for the  
dance, and were not to be divided in the set; and if  
10 a rainy morning deprived them of other enjoyments,  
they were still resolute in meeting in defiance of  
wet and dirt, and shut themselves up, to read novels  
together. Yes, novels;—for I will not adopt that  
ungenerous and impolitic custom so common with  
15 novel writers, of degrading by their contemptuous  
censure the very performances, to the number of  
which they are themselves adding—joining with  
their greatest enemies in bestowing the harshest  
epithets on such works, and scarcely ever permitting  
20 them to be read by their own heroine, who, if she  
accidentally take up a novel, is sure to turn over its  
insipid pages with disgust. Alas! if the heroine of  
one novel be not patronized by the heroine of another,  
from whom can she expect protection and regard?  
25 I cannot approve of it. Let us leave it to the Reviewers  
to abuse such effusions of fancy at their leisure, and  
over every new novel to talk in threadbare strains of  
the trash with which the press now groans. Let us not  
desert one another; we are an injured body. Although  
30 our productions have afforded more extensive and  
unaffected pleasure than those of any other literary  
corporation in the world, no species of composition  
has been so much decried. From pride, ignorance, or  
fashion, our foes are almost as many as our readers.  
35 And while the abilities of the nine-hundredth abridger  
of the History of England, or of the man who collects  
and publishes in a volume some dozen lines of  
Milton, Pope, and Prior, with a paper from the  
Spectator, and a chapter from Sterne, are eulogized  
40 by a thousand pens,—there seems almost a general  
wish of decrying the capacity and undervaluing  
the labour of the novelist, and of slighting the  
performances which have only genius, wit, and taste  
to recommend them. 'I am no novel reader—I seldom  
45 look into novels—Do not imagine that I often read  
novels—It is really very well for a novel.'—Such  
is the common cant.—'And what are you reading,  
Miss—?' 'Oh! it is only a novel!' replies the young  
lady; while she lays down her book with affected

50 indifference, or momentary shame.—'It is only  
Cecilia, or Camilla, or Belinda;' or, in short, only  
some work in which the greatest powers of the mind  
are displayed, in which the most thorough knowledge  
of human nature, the happiest delineation of its  
55 varieties, the liveliest effusions of wit and humour are  
conveyed to the world in the best chosen language.

(1818)

12. The absence of “fresh proof” (line 5) suggests which of the following about Catherine and Isabella?
- (A) Their friendship had developed fully.
  - (B) Their relationship was puzzling to outsiders.
  - (C) Their feelings toward one another were beginning to change.
  - (D) They gave no outward sign of their mutual affection.
  - (E) They constantly sought reassurance from one another.
13. In context, the statement “Yes, novels” (line 13) does all of the following EXCEPT
- (A) call attention to the subject of a digression
  - (B) introduce a commentary about a practice common to writers of fiction
  - (C) mark a shift from third-person to first-person narration
  - (D) imply that the previous sentence may contain surprising information
  - (E) suggest that an earlier observation is inaccurate
14. From line 13 on, the narrator is speaking primarily as
- (A) a defensive reader
  - (B) the heroine of a novel
  - (C) an indignant reviewer
  - (D) a novelist
  - (E) an editor

15. The statement in lines 22-24 (“Alas . . . regard”) produces its effect primarily by
- (A) describing a technical goal of many novelists
  - (B) overstating the extent of an aesthetic problem
  - (C) implying a type of conspiracy among female authors
  - (D) expressing disapproval of the public’s taste in literature
  - (E) imagining a kind of sisterhood among fictional protagonists
16. In line 23, “patronized” is best interpreted to mean
- (A) condescended to
  - (B) taken as a model
  - (C) lionized
  - (D) scrutinized
  - (E) supported
17. The narrator’s attitude toward “Reviewers” (line 25) is best characterized as
- (A) appreciative
  - (B) conciliatory
  - (C) dispassionate
  - (D) scornful
  - (E) fearful
18. The narrator uses the word “body” (line 29) primarily to
- (A) exalt the status of a group
  - (B) reinforce a feeling of community
  - (C) justify a concern for self-interest
  - (D) emphasize a physical danger
  - (E) demand immediate help
19. All of the following are used to refer to novels EXCEPT
- (A) “performances” (line 16)
  - (B) “effusions of fancy” (line 26)
  - (C) “strains” (line 27)
  - (D) “trash” (line 28)
  - (E) “productions” (line 30)
20. The narrator suggests that the abridgements and collections referred to in lines 35-40 are
- (A) widely read
  - (B) aesthetically pleasing
  - (C) excessively praised
  - (D) factually inaccurate
  - (E) stylistically pretentious
21. In context, the friendship between Catherine and Isabella is best understood as a
- (A) reaffirmation of wisdom typically expressed in popular novels
  - (B) reflection of the narrator’s hostility toward other novelists
  - (C) contrast to the lack of loyalty novelists show to one another
  - (D) parallel to the relationship between novelists and reviewers
  - (E) protest against the lack of realism in novels
22. Which of the following best states the narrator’s central point about novelists?
- (A) They are unfairly represented in popular fiction.
  - (B) They inappropriately malign their own profession.
  - (C) They are less talented than writers of nonfiction.
  - (D) They present an unrealistic vision of ordinary life.
  - (E) They place their own interests above those of readers.
23. Taken as a whole, the passage is best characterized as
- (A) an elaborate joke
  - (B) an impassioned defense
  - (C) a philosophical inquiry
  - (D) a personal attack
  - (E) a scholarly argument

**Questions 24-32. Read the following passage carefully before you choose your answers.**

*The following is an excerpt from a novel set on the Caribbean island of Trinidad.*

Line 5 It must have been about in Third Standard that Helen came into existence. For by then I used to look forward to the library van on Saturdays with the greatest of impatience, having usually read the two books by Monday morning.

Books transported you always into the familiar solidity of chimneys and apple trees, the enviable normality of real Girls and Boys who went a-sleighting and built snowmen, ate potatoes, not rice, went about in socks and shoes from morning until night and called things by their proper names, never saying ‘washicong’ for plimsoll\* or ‘crapaud’ when they meant a frog. Books transported you always into Reality and Rightness, which were to be found Abroad.

Thus it was that I fashioned Helen, my double. She was my age and height. She spent the summer holidays at the sea-side with her aunt and uncle who had a delightful orchard with apple trees and pear trees in which sang chaffinches and blue tits, and where one could wander on terms of the closest familiarity with cowslips and honeysuckle. Helen loved to visit her Granny for then they sat by the fireside and had tea with delicious scones and home-made strawberry jam. . . . Helen entered and ousted all the other characters in the unending serial that I had been spinning for Toddan and Doolarie from time immemorial.

At one time I took to putting on shoes the moment I woke up on mornings and not removing them again until bedtime. This caused some hilarity in the household— ‘What happen, Ma-Davis, yu really takin’ -in with ol’-age, eh?’ enquired Mikey solicitously. But when one day I started to put on socks to go to the shop, Tantie was not amused.

‘Look, Madam, when yu start to wash yu own clothes then yu could start to play the monkey—you ever put-on socks to go down in the shop? What it is take yu at-all?’

I loved rainy mornings, for then I could pretend it was winter as I left for school bundled up in an old jacket.

Helen wasn’t even my double. No, she couldn’t be called my double. She was the Proper Me. And me, I was her shadow hovering about in incompleteness.

For doubleness, or this particular kind of doubleness, was a thing to be taken for granted. Why, the whole of life was like a piece of cloth, with a rightside and a wrongside. Just as there was a way you spoke and a way you wrote, so there was the daily existence which you led, which of course amounted only to marking time and makeshift, for there was the Proper daily round, not necessarily more agreeable, simply the valid one, the course of which encompassed things like warming yourself before a fire and having tea at four o’clock; there were the human types who were your neighbours and guardians and playmates—but you were all marginal together, for there were the beings whose validity loomed at you out of every book, every picture.

\*A plimsoll is a canvas sneaker.

From *Crick Crack, Monkey* by Merle Hodge, copyright © 1970 by Merle Hodge. Used by permission of the publisher, Carlton Books.

24. The books the narrator gets from the library van are significant to her because they
- (A) transport her to an earlier era
  - (B) require her to read at an advanced level
  - (C) describe a world that does not really exist
  - (D) are written mostly by Caribbean writers who live in exile
  - (E) describe things and activities that are outside of her everyday experience
25. The author uses capital letters for some words in the second paragraph (lines 6-15) primarily to
- (A) emphasize the ominous tone of the paragraph
  - (B) call attention to the idealized notions of the narrator as a young girl
  - (C) demonstrate the narrator’s youthful enthusiasm
  - (D) reveal the narrator’s lack of sophistication as a writer
  - (E) emphasize the narrator’s playful attitude as a young girl
26. The idea that “Books transported you always into Reality” (lines 13-14) is best described as
- (A) self-evident
  - (B) comical
  - (C) subversive
  - (D) paradoxical
  - (E) cliché

27. The creation of Helen reflects the narrator's
- (A) disenchantment with life on the island of Trinidad
  - (B) desire to become a creative writer
  - (C) sense that all people have alter egos
  - (D) need for a true friend and confidante
  - (E) eagerness to make amends with Tantie
28. In context, the expression "play the monkey" (line 37) likely means to
- (A) deny one's own humanity
  - (B) contort one's features
  - (C) act like a fool
  - (D) make fun of the elders
  - (E) try to amuse the family
29. It can be inferred from lines 34-39 ("But when . . . at-all' ") that Tantie considers the narrator's behavior to be
- (A) weird and threatening
  - (B) amusing and harmless
  - (C) endearing and childlike
  - (D) silly and affected
  - (E) aberrant and condescending
30. The narrator rejects the term "double" (line 43) most likely because it
- (A) calls up a conflict she had tried to suppress
  - (B) implies an equality she did not experience
  - (C) denotes a similarity she was unwilling to acknowledge
  - (D) carries a responsibility she was not ready to face
  - (E) hints at a sentiment she was embarrassed to express
31. Which of the following would the narrator most likely identify as an example of the "wrongside" (line 49) ?
- (A) Having "read the two books by Monday morning" (lines 4-5)
  - (B) Eating "potatoes, not rice" (line 9)
  - (C) Using the word "'washicong' for plimsoll" (line 12)
  - (D) Spending "the summer holidays at the sea-side" (lines 17-18)
  - (E) Putting on shoes the moment she woke up (lines 29-30)
32. The word "loomed" (line 60) primarily suggests the narrator's feeling of
- (A) anger
  - (B) horror
  - (C) resignation
  - (D) despair
  - (E) insignificance

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

*A little learning* is a dangerous thing;  
Drink deep, or taste not the Pierian spring.\*  
There shallow draughts intoxicate the brain,  
Line And drinking largely sobers us again.  
5 Fired at first sight with what the Muse imparts,  
In fearless youth we tempt the heights of Arts,  
While from the bounded level of our mind  
Short views we take, nor see the lengths behind;  
But more advanced, behold with strange surprise  
10 New distant scenes of endless science rise!  
So pleased at first the towering Alps we try,  
Mount o'er the vales, and seem to tread the sky,  
Th' eternal snows appear already past,  
And the first clouds and mountains seem the last;  
15 But, those attained, we tremble to survey  
The growing labors of the lengthened way,  
Th' increasing prospect tires our wandering eyes,  
Hills peep o'er hills, and Alps on Alps arise!  
A perfect judge will read each work of wit  
20 With the same spirit that its author writ:  
Survey the WHOLE, nor seek slight faults to find  
Where nature moves, and rapture warms the mind;  
Nor lose, for that malignant dull delight,  
The generous pleasure to be charmed with wit.  
25 But in such lays as neither ebb, nor flow,  
Correctly cold, and regularly low,  
That shunning faults, one quiet tenor keep,  
We cannot blame indeed—but we may sleep.  
In wit, as nature, what affects our hearts  
30 Is not th' exactness of peculiar parts;  
'Tis not a lip, or eye, we beauty call,  
But the joint force and full result of all.  
Thus when we view some well-proportioned dome,  
(The world's just wonder, and even thine, O Rome!)  
35 No single parts unequally surprise,  
All comes united to th' admiring eyes;  
No monstrous height, or breadth, or length appear;  
The whole at once is bold, and regular.  
Whoever thinks a faultless piece to see,  
40 Thinks what ne'er was, nor is, nor e'er shall be.  
In every work regard the writer's end,  
Since none can compass more than they intend;  
And if the means be just, the conduct true,  
Applause, in spite of trivial faults, is due;

45 As men of breeding, sometimes men of wit,  
T' avoid great errors, must the less commit:  
Neglect the rules each verbal critic lays,  
For not to know some trifles, is a praise.  
Most critics, fond of some subservient art,  
50 Still make the whole depend upon a part:  
They talk of principles, but notions prize,  
And all to one loved folly sacrifice.

(1711)

\* a spring sacred to the Muses

33. In lines 1-18, mountain climbing is used primarily as
- (A) a metaphor for acquiring knowledge
  - (B) an analogy illustrating the struggle for self-knowledge
  - (C) a simile describing the relationship between human beings and nature
  - (D) an image of the difficulty of all human endeavor
  - (E) a symbol of the poet's own creative process
34. In lines 1-18, the speaker suggests that the more one knows
- (A) the more harmoniously one writes
  - (B) the more one finds there is to know
  - (C) the more creative one is likely to become
  - (D) the better one is able to evaluate art
  - (E) the fewer flaws one allows in one's work
35. According to lines 3-4, in order to become sober one should
- (A) refrain completely from further drinking
  - (B) drink only water from the spring
  - (C) study rather than drink
  - (D) drink only in small quantities
  - (E) drink a great amount
36. In line 5, "Fired" is best interpreted as meaning
- (A) tempted
  - (B) dismissed
  - (C) inspired
  - (D) fatigued
  - (E) bedeviled

37. At line 19, the subject matter shifts from
- (A) labor to amusement
  - (B) science to morality
  - (C) study to criticism
  - (D) nature to art
  - (E) pedantry to humor
38. In line 23, “that malignant dull delight” refers to
- (A) finding faults
  - (B) writing verse
  - (C) being witty
  - (D) reading poetry
  - (E) being entertained
39. The speaker makes a humorous comment in which of the following lines?
- (A) Line 11
  - (B) Line 17
  - (C) Line 21
  - (D) Line 28
  - (E) Line 31
40. Which of the following lines contains an example of the poetic device apostrophe?
- (A) Line 18
  - (B) Line 22
  - (C) Line 28
  - (D) Line 34
  - (E) Line 37
41. Lines 31-38 suggest that the appropriate way to appreciate a work of art is to consider its
- (A) nobility of purpose
  - (B) flawlessness
  - (C) wit
  - (D) balance and unity
  - (E) creativity and inspiration
42. In context, the word “end” (line 41) is best understood to refer to the
- (A) final lines of a work
  - (B) resolution of the plot
  - (C) author’s finished product
  - (D) author’s demise
  - (E) author’s aim in a work
43. Lines 41-42 suggest that an author
- (A) accomplishes more than he or she can imagine
  - (B) intends more than a critic can comprehend
  - (C) cannot anticipate how a work will affect readers
  - (D) cannot create what he or she cannot conceive
  - (E) need not write to please a critic
44. The speaker believes that the “verbal critic” (line 47) is
- (A) essentially objective in his or her evaluations
  - (B) a good guide for poets to follow
  - (C) overly concerned with trivial rules
  - (D) too idealistic to understand most real poetry
  - (E) essentially naïve
45. The speaker believes that the success of a work is achieved through
- (A) qualities not immediately perceptible on the surface
  - (B) the individual success of each of its component parts
  - (C) the harmony among its parts, in spite of their individual weaknesses
  - (D) the regularity of each of its component parts
  - (E) an author’s capacity to conceal its most serious flaws



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

Our ability to measure and apportion time affords an almost endless source of comfort.

Line “Synchronize watches at oh six hundred,” says the  
5 infantry captain, and each of his huddled lieutenants  
finds a respite from fear in the act of bringing two tiny  
pointers into jeweled alignment while tons of heavy  
artillery go fluttering overhead: the prosaic, civilian-  
looking dial of the watch has restored, however  
10 briefly, an illusion of personal control. Good, it  
counsels, looking tidily up from the hairs and veins  
of each terribly vulnerable wrist; fine: so far,  
everything’s happening right on time.

“I’m afraid I’m booked solid through the end of the  
15 month,” says the executive, voluptuously nestling the  
phone at his cheek as he thumbs the leaves of his  
appointment calendar, and his mouth and eyes at that  
moment betray a sense of deep security. The crisp,  
plentiful, day-sized pages before him prove that  
nothing unforeseen, no calamity of chance or fate can  
20 overtake him between now and the end of the month.  
Ruin and pestilence have been held at bay, and death  
itself will have to wait; he is booked solid.

“Oh, let me see now,” says the ancient man, tilting  
his withered head to wince and blink at the sun in  
25 bewildered reminiscence, “my first wife passed away  
in the spring of—” and for a moment he is touched  
with terror. The spring of what? Past? Future? What is  
any spring but a mindless rearrangement of cells in  
the crust of the spinning earth as it floats in endless  
30 circuit of its sun? What is the sun itself but one of a  
billion insensible stars forever going nowhere into  
nothingness? Infinity! But soon the merciful valves  
and switches of his brain begin to do their tired work,  
and “The spring of Nineteen-Ought-Six,” he is able to  
35 say. “Or no, wait—” and his blood runs cold again as  
the galaxies revolve. “Wait! Nineteen-Ought—Four.”  
Now he is sure of it, and a restorative flood of well-  
being brings his hand involuntarily up to slap his  
thigh in satisfaction. He may have forgotten the shape  
40 of his first wife’s smile and the sound of her voice in  
tears, but by imposing a set of numerals on her death  
he has imposed coherence on his own life, and on life  
itself. Now all the other years can fall obediently into  
place, each with its orderly contribution to the whole.  
45 Nineteen-Ten, Nineteen-Twenty—Why, of course he  
remembers!—Nineteen-Thirty, Nineteen-Forty, right  
on up to the well-deserved peace of his present and on  
into the gentle promise of his future. The earth can  
safely resume its benevolent stillness—Smell that

50 new grass!—and it’s the same grand old sun that has  
hung there smiling on him all these years. “Yes sir,”  
he can say with authority, “Nineteen-Ought-Four,”  
and the stars tonight will please him as tokens of his  
ultimate heavenly rest. He has brought order out of  
55 chaos.

From *Revolutionary Road* by Richard Yates, copyright © 1961, copyright renewed 1989 by Richard Yates. Used by permission of Vintage Books, a division of Random House, Inc.

46. Which best describes the overall structure of the passage?
- (A) A pronouncement is made and its implications are addressed.
  - (B) A hypothesis is advanced and its accuracy is debated.
  - (C) A maxim is offered and its origins are described.
  - (D) A cliché is cited and systematically debunked.
  - (E) A claim is made and illustrated with multiple examples.
47. The narrator implies that keeping track of time provides
- (A) a useful reminder of the fragility of life
  - (B) a false sense of one’s power over the world
  - (C) an inducement to use one’s time more wisely
  - (D) an awareness that life involves constant change
  - (E) a continuous sense of progress and achievement
48. In context, “jeweled” (line 6) is best understood to connote
- (A) frivolous
  - (B) affluent
  - (C) radiant
  - (D) ostentatious
  - (E) delicate
49. The narrator’s tone in lines 21-22 (“Ruin . . . solid”) is best characterized as
- (A) wry
  - (B) reproachful
  - (C) didactic
  - (D) reverent
  - (E) despondent

50. The man is “touched with terror” (lines 26-27) because of his
- (A) need to relive a personal tragedy
  - (B) complicity in a shameful event
  - (C) fear of committing an unforgivable social gaffe
  - (D) failure to recall the timing of a notable occurrence
  - (E) feeling of imminent physical threat
51. Which best describes the series of questions and the exclamation in lines 27-32 (“The spring . . . Infinity!”) ?
- (A) They reflect an increasingly broad set of anxieties.
  - (B) They reveal a progressively more sophisticated outlook.
  - (C) They reflect a growing faith in human autonomy.
  - (D) They pinpoint several issues of universal concern.
  - (E) They pursue a line of reasoning to a flawed conclusion.
52. Which of the following is best understood to be ironic?
- (A) “each terribly vulnerable wrist” (line 11)
  - (B) “thumbs the leaves of his appointment calendar” (lines 15-16)
  - (C) “a mindless rearrangement of cells in the crust of the spinning earth” (lines 28-29)
  - (D) “his blood runs cold again as the galaxies revolve” (lines 35-36)
  - (E) “He has brought order out of chaos” (lines 54-55)
53. The reference to the “shape of his first wife’s smile and the sound of her voice in tears” (lines 39-41) suggests that
- (A) the man idealizes his first marriage
  - (B) the man regrets his treatment of his wife
  - (C) the man does not recall intimate details about his wife
  - (D) the man’s first wife was emotionally unstable
  - (E) the man’s first wife was a demanding presence in his life
54. In context, the interjection in lines 49-50 (“Smell that new grass!”) serves to
- (A) convey a renewed sense of optimism
  - (B) demonstrate respect for the natural world
  - (C) advocate a change in attitude
  - (D) give voice to a heartfelt request
  - (E) issue a stern command
55. The final sentence in each long paragraph (lines 9-12, lines 21-22, and lines 54-55) is best understood to
- (A) humorously implicate the reader in a belief
  - (B) gently mock a character’s sense of security
  - (C) obliquely note humankind’s true purpose
  - (D) ironically comment on humankind’s destructiveness
  - (E) enthusiastically celebrate the beauty of the world

# **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 2014 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

2014

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE TOLD TO DO SO.

### At a Glance

**Total Time**

2 hours

**Number of Questions**

3

**Percent of Total Score**

55%

**Writing Instrument**

Pen with black or dark blue ink

**Dictionaries**

None allowed

**Suggested Time**

40 minutes per question

**Weight**

The questions are weighted equally.

### IMPORTANT Identification Information

PLEASE PRINT WITH PEN:

1. First two letters of your last name   
First letter of your first name
2. Date of birth  
    
Month Day Year
3. Six-digit school code
4. Unless I check the box below, I grant the College Board the unlimited right to use, reproduce, and publish my free-response materials, both written and oral, for educational research and instructional purposes. My name and the name of my school will not be used in any way in connection with my free-response materials. I understand that I am free to mark "No" with no effect on my score or its reporting.  
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### Instructions

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

Section II of this exam requires answers in essay form. Each essay will be judged on its clarity and effectiveness in dealing with the assigned topic and on the quality of the writing. In responding to Question 3, select only a work of literary merit that will be appropriate to the question. A general rule is to use works of the same quality as those you have been reading during your AP year(s). After completing each question, you should check your essay for accuracy of punctuation, spelling, and diction; you are advised, however, not to attempt many longer corrections. Quality is far more important than quantity.

Write clearly and legibly. Number each answer as the question is numbered in the exam. Begin each answer on a new page. Do not skip lines. Cross out any errors you make; crossed-out work will not be scored.

Manage your time carefully. The proctor will announce the suggested time for each question, but you may proceed freely from one question to the next. You may review your responses if you finish before the end of the exam is announced.

Form I  
Form Code Z-4GBP2-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.)

Carefully read the following poem by the poet and novelist John Updike. Then, using specific references to the poem's language and techniques, write a well-organized essay analyzing how Updike conveys the complex relationship between the novelist and the characters in the novel.

#### Marching Through a Novel

Each morning my characters  
greet me with misty faces  
willing, though chilled, to muster  
*Line* for another day's progress  
5 through the dazzling quicksand,  
the marsh of blank paper.  
With instant obedience  
they change clothes and mannerisms,  
drop a speech impediment,  
10 develop a motive backwards  
to suit the deed that's done.  
They extend skeletal arms  
for the handcuffs of contrivance,  
slog through docilely  
15 maneuvers of coincidence,  
look toward me hopefully,  
their general and quartermaster,  
for a clearer face, a bigger heart.  
I do what I can for them,  
20 but it is not enough.  
*Forward* is my order,  
though their bandages unravel  
and some have no backbones  
and some turn traitor  
25 like heads with two faces  
and some fall forgotten  
in the trenchwork of loose threads,  
poor puffs of cartoon flak.  
*Forward*. Believe me, I love them  
30 though I march them to finish them off.

"Marching Through a Novel," from *Collected Poems 1953-1993* by John Updike, copyright © 1993 by John Updike. Used by permission of Alfred A. Knopf, a division of Random House, Inc.

## Question 2

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

The following passage is from Charlotte Brontë’s novel *Shirley* (1849). In the passage, the narrator describes the age of eighteen as an important threshold. In a well-organized essay, analyze how Brontë uses literary techniques to characterize the phases of life her protagonist is leaving and entering.

Line  
5 Caroline Helstone was just eighteen years old; and at eighteen the true narrative of life is yet to be commenced. Before that time, we sit listening to a tale, a marvellous fiction; delightful sometimes, and  
10 sad sometimes; almost always unreal. Before that time, our world is heroic; its inhabitants half-divine or semi-demon; its scenes are dream-scenes: darker woods and stranger hills; brighter skies, more dangerous waters; sweeter flowers, more tempting  
15 fruits: wider plains, drearier deserts, sunnier fields than are found in nature, over-spread our enchanted globe. What a moon we gaze on before that time! How the trembling of our hearts at her aspect bears witness to its unutterable beauty! As to our sun, it is  
20 a burning heaven—the world of gods.

At that time—at eighteen, drawing near the confines of illusive, void dreams, Elf-land lies behind us, the shores of Reality rise in front. These shores are yet distant: they look so blue, soft, gentle, we long to reach them. In sunshine we see a greenness beneath the azure, as of spring meadows; we catch glimpses of silver lines, and imagine the roll of living waters. Could we but reach this land, we think to hunger and thirst no more: whereas many a wilderness, and often  
25 the flood of Death, or some stream of sorrow as cold and almost as black as Death, is to be crossed ere true bliss can be tasted. Every joy that life gives must be earned ere it is secured; and how hardly earned, those

30 only know who have wrestled for great prizes. The heart’s blood must gem with red beads the brow of the combatant, before the wreath of victory rustles over it.

At eighteen, we are not aware of this. Hope, when she smiles on us, and promises happiness to-morrow, is implicitly believed;—Love, when he comes  
35 wandering like a lost angel to our door, is at once admitted, welcomed, embraced: his quiver is not seen; if his arrows penetrate, their wound is like a thrill of new life: there are no fears of poison, none  
40 of the barb which no leech’s hand can extract: that perilous passion—an agony ever in some of its phases; with many, an agony throughout—is believed to be an unqualified good: in short, at eighteen, the school of Experience is to be entered, and her  
45 humbling, crushing, grinding, but yet purifying and invigorating lessons are yet to be learnt.

Alas, Experience! No other mentor has so wasted and frozen a face as yours: none wears a robe so black, none bears a rod so heavy, none with hand  
50 so inexorable draws the novice so sternly to his task, and forces him with authority so resistless to its acquirement. It is by your instructions alone that man or woman can ever find a safe track through life’s wilds; without it, how they stumble, how they stray!  
55 On what forbidden grounds do they intrude, down what dread declivities are they hurled!

### Question 3

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

In many works of literature, relationships between siblings (brothers or sisters) create, clarify, or complicate central themes of the work. Choose a novel or play in which a sibling relationship—positive or negative—functions to deepen a central theme. Write a well-organized essay in which you analyze how the sibling relationship contributes 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 choose another novel or play of comparable literary merit.

*Absalom, Absalom!*  
*All the King's Men*  
*Antigone*  
*Arcadia*  
*Beloved*  
*The Blind Assassin*  
*The Bonesetter's Daughter*  
*Brideshead Revisited*  
*The Brothers Karamazov*  
*The Catcher in the Rye*  
*The Comedy of Errors*  
*Crime and Punishment*  
*Death of a Salesman*  
*East of Eden*  
*Fences*  
*The Glass Menagerie*  
*The Grapes of Wrath*  
*The Homecoming*  
*Housekeeping*

*The Importance of Being Earnest*  
*Just Above My Head*  
*King Lear*  
*The Kite Runner*  
*The Mill on the Floss*  
*The Piano Lesson*  
*The Poisonwood Bible*  
*Pride and Prejudice*  
*A Raisin in the Sun*  
*Sister of My Heart*  
*Song of Solomon*  
*The Sound and the Fury*  
*The Story of Edgar Sawtelle*  
*A Thousand Acres*  
*Three Sisters*  
*Tom Jones*  
*The Turn of the Screw*  
*Wuthering Heights*  
*A Yellow Raft in Blue Water*

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

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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

## 2014 SCORING GUIDELINES

### Question 1

(John Updike's "Marching Through a Novel")

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 well-conceived essays offer a persuasive analysis of Updike's use of language and literary techniques to convey his ideas about the complex relationship between the novelist and the characters in the novel. Although the writers offer a range of interpretations and/or choose to address different literary devices (figurative language, tone, and structure), they provide convincing readings of how the poet's devices reflect his point of view. 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 competent essays offer a reasonable analysis of the poet's use of language and literary techniques to convey his ideas about the complex relationship between the novelist and the characters in the novel. They are less thorough or less precise in their discussion of how the poet's devices reflect his point of view, and their analysis of the poem is less convincing. These essays demonstrate the writer's ability to express ideas clearly with references to the text, although they do not exhibit the same level of effective writing as the 9-8 essays. While essays scored 7-6 are generally well-written, those scored a seven (7) demonstrate more sophistication in both substance and style.

**5** These essays respond to the assigned task with a plausible reading of the poem, but they may be superficial in their understanding of how the poet uses language and literary devices to convey his ideas about the complexity that exists between the novelist and his characters. Their analysis of the poem may be vague, formulaic, or inadequately supported by references to the text. There may be minor misinterpretations of the poem. These writers demonstrate control of language, but the writing may be marred by surface errors. These essays are not as well-conceived, organized, or developed as 7-6 essays.

**4-3** These lower-half essays fail to offer an adequate analysis of John Updike's poem. The analysis may be partial, unconvincing, or irrelevant. Evidence from the poem may be slight or misconstrued, or may rely on paraphrase only. The writing often demonstrates a lack of control over the conventions of composition: inadequate development of ideas, accumulations of errors, or an argument that is unclear, inconsistent, or repetitive. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

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**2014 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 poem. They may contain serious errors in grammar and mechanics. These essays 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.

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## 2014 SCORING GUIDELINES

### Question 2

(Charlotte Brontë's "Shirley")

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 Charlotte Brontë uses literary techniques to characterize the phases of life her protagonist is leaving and entering. The writers make a strong case for their interpretation of the passage. They recognize the narrator considers eighteen an important threshold, and they include in their analysis a variety of literary techniques, i.e. diction, imagery, tone, selection of detail, and syntax. The writers sustain their arguments through apt and specific references. Although these essays may not be error-free, their perceptive analysis is apparent in writing that is clear, precise, and effectively organized. Generally, essays scored a 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 Charlotte Brontë uses literary techniques to characterize the phases of life her protagonist is leaving and entering. The writers provide a sustained, competent reading of the passage, with attention to such literary techniques as diction, imagery, tone, selection of detail, and syntax. Although these essays may not be error-free and may be 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. Generally, essays scored a seven (7) present better developed 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 undeveloped in their treatment of how the author uses literary techniques to characterize the phases of life her protagonist is leaving and entering. While exhibiting some analysis of the passage, implicit or explicit, the discussion of how the author uses literary techniques may be slight, and support from the text may be thin or tend towards paraphrase. While these writers demonstrate adequate control of language, their essays may be marred by surface errors. Generally, essays scored a five (5) lack the more effective organization and more sustained development characteristic of 7-6 essays.

**4-3** These essays offer a less than thorough understanding of the task and a less than adequate treatment of how the author uses literary techniques to characterize her protagonist's phases of life. Often relying on plot summary or paraphrase, the writers may misread the passage or fail to articulate a convincing understanding of the importance of turning eighteen. These papers may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Generally, essays scored a four (4) exhibit better control over the elements of composition than those scored a three (3).

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2014 SCORING GUIDELINES**

**Question 2 (continued)**

**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) are especially inept or incoherent.

**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

## 2014 SCORING GUIDELINES

### Question 3

(Sibling Relationships)

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 well-focused and persuasive essays analyze how the sibling relationship, positive or negative, contributes to the meaning of the work as a whole. Using apt and specific textual support, these essays explore how the relationships between siblings create, clarify, or complicate the central themes of the work. Although not without flaws, these essays exhibit the writer's ability to discuss a literary work with significant insight and understanding, to sustain control over a thesis, and to write with clarity, precision, coherence--and in the case of a nine (9) essay, with particular persuasiveness and/or stylistic flair.

**7-6** These competent essays analyze how the sibling relationship, positive or negative, contributes to the meaning of the work as a whole. These essays explain how the relationships between siblings create, clarify, or complicate the central themes of the work, but the analysis is less thorough, less perceptive, and/or less specific in supporting detail, than that of the 9-8 essays. References to the text may not be as apt or as persuasive. Essays scored a seven (7) demonstrate more sophistication in substance and in style than those scored a six (6), though both are generally well-written and free from significant or prolonged misinterpretations.

**5** These essays respond to the assigned task, but tend to be superficial in analysis. They often rely upon plot summary that contains some analysis, implicit or explicit. Although the writers attempt to analyze how the sibling relationship contributes to the meaning of the work, they may demonstrate a rather simplistic understanding of the sibling relationship. Typically, these essays reveal unsophisticated thinking and/or immature writing. The writers demonstrate adequate control of language, but their essays lack effective organization and may be marred by surface errors.

**4-3** These lower-half essays reflect an incomplete or oversimplified understanding of the work. While they may identify a sibling relationship in a novel or play, they fail to establish how that relationship functions to deepen a central theme. They may rely on plot summary alone and may not explain how the sibling relationship contributes to the meaning of the work. Their assertions may be unsupported or even irrelevant. Often wordy, vague, or repetitious, these essays lack control over the elements of college-level composition. Essays scored a three (3) may contain significant misreading and 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 are poorly written and contain distracting errors in grammar and mechanics. The writer's observations are presented with little clarity, organization, or supporting evidence. Inept, vacuous, and/or incoherent essays must be scored a one (1).



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2014 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 scoring worksheet and conversion table used for calculating a composite score of the exam.

# 2014 AP English Literature and Composition Scoring Worksheet

## Section I: Multiple Choice

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

## Section II: Free Response

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

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

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

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

## Composite Score

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

AP Score Conversion Chart  
English Literature and Composition

Composite Score Range	AP Score
114-150	5
98-113	4
80-97	3
52-79	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.