

AP[®] English Literature and Composition Practice Exam

From the 2015 Administration

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Note: This publication shows the page numbers that appeared in the *2014–15 AP Exam Instructions* book and in the actual exam. This publication was not repaginated to begin with page 1.

Exam Instructions

The following contains instructions taken from the *2014–15 AP Exam Instructions* book.

AP[®] English Literature and Composition Exam

Regularly Scheduled Exam Date: Wednesday morning, May 6, 2015

Late-Testing Exam Date: Friday morning, May 22, 2015

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

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

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

What Proctors Need to Bring to This Exam

- Exam packets
- Answer sheets
- AP Student Packs
- *2014-15 AP Coordinator's Manual*
- This book — *AP Exam Instructions*
- AP Exam Seating Chart template(s)
- School Code and Home-School/Self-Study Codes
- Pencil sharpener
- Container for students' electronic devices (if needed)
- Extra No. 2 pencils with erasers
- Extra pens with black or dark blue ink
- Lined paper
- Stapler
- Watch
- Signs for the door to the testing room
 - “Exam in Progress”
 - “Cell phones are prohibited in the testing room”

SECTION I: Multiple Choice

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

Make sure you begin the exam at the designated time. Remember: You must complete a seating chart for this exam. See pages 279–280 for a seating chart template and instructions. See the *2014-15 AP Coordinator's Manual* for exam seating requirements (pages 48–50, 88).

If you are giving the regularly scheduled exam, say:

It is Wednesday morning, May 6, 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 22, 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 *2014-15 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? . . .

You will now take the multiple-choice portion of the exam. You should have in front of you the multiple-choice booklet and your answer sheet. You may never discuss these specific multiple-choice questions at any time in any form with anyone, including your teacher and other students. If you disclose these questions through any means, your AP Exam score will be canceled. . . .

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

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



Note Start Time here _____. Note Stop Time here _____. Check that students are marking their answers in pencil on their answer sheets, and that they are not looking at their shrinkwrapped Section II booklets. After 50 minutes, say:

There are 10 minutes remaining.

After 10 minutes, say:

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

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

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

Collect a Section I booklet from each student. Check to be sure that each student has signed the front cover of the sealed Section I booklet.

There is a 10-minute break between Sections I and II. When all Section I materials have been collected and accounted for and you are ready for the break, say:

Please listen carefully to these instructions before we take a 10-minute break. All items you placed under your chair at the beginning of this exam must stay there, and you are not permitted to open or access them in any way. Leave your shrinkwrapped Section II packet on your desk during the break. You are not allowed to consult teachers, other students, or textbooks during the break. You may not make phone calls, send text messages, check email, use a social networking site, or access any electronic or communication device. Remember, you may never discuss the multiple-choice questions at any time in any form with anyone, including your teacher and other students. If you disclose these questions through any means, your AP Exam score will be canceled. Are there any questions? . . .



You may begin your break. Testing will resume at _____.

SECTION II: Free Response

After the break, say:

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

You may now remove the shrinkwrap from the Section II packet, but do not open either the Section II exam booklet or the orange Section II: Free Response, Questions booklet until you are told to do so. . . .

Read the bulleted statements on the front cover of the exam booklet. Look up when you have finished. . . .

Now 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 sheet 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 move on to Question 2.

After 40 minutes, say:

You are advised to move on to Question 3.

After 30 minutes, say:

There are 10 minutes remaining.

After 10 minutes, say:

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

If any students used extra paper for the free-response section, have those students staple the extra sheet(s) to the first page corresponding to that question in their exam booklets. Complete an Incident Report and include any exam booklets with extra sheets of paper in an Incident Report return envelope (see page 57 of the *AP Coordinator's Manual* for details). Then say:

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

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

- Exam booklet front cover: The student placed an AP number label on the shaded box, and printed his or her initials and today's date.
- Exam booklet back cover: The student completed the "Important Identification Information" area.
- The student wrote answers in the 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 Exam score results will be available online in July.

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

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

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

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

Then say:

You are now dismissed.

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

- Fill in the appropriate section number circle in order to access a separate AP Instructional Planning Report (for regularly scheduled exams only) or subject score roster at the class section or teacher level. See "Post-Exam Activities" in the *2014-15 AP Coordinator's Manual*.
- Check your list of students who are eligible for fee reductions and fill in the appropriate circle on their registration answer sheets.

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

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

Student Answer Sheet for the Multiple-Choice Section

Use this section to capture student responses. (Note that the following answer sheet is a sample, and may differ from one used in an actual exam.)

QUESTIONS 76–120

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

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

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

- 106 (A) (B) (C) (D) (E)
- 107 (A) (B) (C) (D) (E)
- 108 (A) (B) (C) (D) (E)
- 109 (A) (B) (C) (D) (E)
- 110 (A) (B) (C) (D) (E)
- 111 (A) (B) (C) (D) (E)
- 112 (A) (B) (C) (D) (E)
- 113 (A) (B) (C) (D) (E)
- 114 (A) (B) (C) (D) (E)
- 115 (A) (B) (C) (D) (E)
- 116 (A) (B) (C) (D) (E)
- 117 (A) (B) (C) (D) (E)
- 118 (A) (B) (C) (D) (E)
- 119 (A) (B) (C) (D) (E)
- 120 (A) (B) (C) (D) (E)

QUESTIONS 121–126

For Students Taking AP Biology

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

121

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

122

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

123

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

124

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

125

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

126

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

QUESTIONS 131–142

For Students Taking AP Physics 1 or AP Physics 2

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

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

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

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



DO NOT WRITE IN THIS AREA

Section I: Multiple-Choice Questions

This is the multiple-choice section of the 2015 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.)

PLACE SEAL HERE

AP[®] English Literature and Composition Exam

SECTION I: Multiple Choice

2015

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.

PLACE SEAL HERE

Form I
Form Code 4KBP6-S

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PLACE SEAL HERE

DO NOT seal answer sheet inside

The exam begins on page 4.

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

ENGLISH LITERATURE AND COMPOSITION

SECTION I

Time—1 hour

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

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

Questions 1-13. Read the following poem carefully before you choose your answers.

To the Same Flower¹

With little here to do or see
Of things that in the great world be,
Daisy! again I talk to thee,
For thou art worthy,
5 Thou unassuming Common-place
Of Nature, with that homely face,
And yet with something of a grace
Which love makes for thee!

Oft on the dappled turf at ease
10 I sit, and play with similes,
Loose types of things through all degrees,
Thoughts of thy raising:
And many a fond and idle name
I give to thee, for praise or blame,
15 As is the humour of the game,
While I am gazing.

A nun demure of lowly port;
Or sprightly maiden, of Love's court,
In thy simplicity the sport
20 Of all temptations;
A queen in crown of rubies drest;
A starveling in a scanty vest;
Are all, as seems to suit thee best,
Thy appellations.

25 A little Cyclops with one eye
Staring to threaten and defy.
That thought comes next—and instantly
The freak² is over,
The shape will vanish—and behold
30 A silver shield with boss of gold,
That spreads itself, some faery bold
In fight to cover!

I see thee glittering from afar—
And then thou art a pretty star;
35 Not quite so fair as many are
In heaven above thee!
Yet like a star, with glittering crest,
Self-poised in air thou seem'st to rest;—
May peace come never to his nest,
40 Who shall reprove thee!

Bright *Flower!* for by that name at last,
When all my reveries are past,
I call thee, and to that cleave fast,
Sweet silent creature!
45 That breath'st with me in sun and air,
Do thou, as thou art wont, repair
My heart with gladness, and a share
Of thy meek nature!

(1807)

¹ An earlier poem by this writer was titled "To the Daisy."

² whim

1. In the first stanza, the speaker views the daisy as
 - (A) a worthy adversary for his arguments
 - (B) an example of God's glory
 - (C) an ordinary yet beloved natural object
 - (D) a beautiful yet uncomprehending part of nature
 - (E) a common yet controversial object of devotion
2. In the first two stanzas, the speaker implies that the poem's setting is
 - (A) fictitious and idealized
 - (B) urban and bustling
 - (C) idyllic and luxurious
 - (D) agricultural and crowded
 - (E) rural and tranquil

3. In the second stanza, the speaker presents the daisy as
- (A) a positive influence on humankind
 - (B) a source of his own inventiveness
 - (C) a symbol of inconstancy
 - (D) an indecipherable enigma
 - (E) an emblem of divine benevolence
4. Collectively, the images in the third stanza (lines 17-24) are distinguished by their
- (A) commonness
 - (B) passivity
 - (C) diversity
 - (D) musicality
 - (E) severity
5. In the third stanza, the first three lines contain how many stressed syllables compared to the fourth line?
- (A) Two versus three
 - (B) Three versus two
 - (C) Four versus three
 - (D) Four versus two
 - (E) Five versus three
6. In lines 27-29 (“—and instantly . . . vanish—”), the speaker depicts the
- (A) ephemeral quality of the daisy
 - (B) vividness of human experience
 - (C) far-fetched nature of his similes
 - (D) inadequacy of his skill as a poet
 - (E) mercurial nature of his imagination
7. How does the image of the daisy in the fifth stanza (lines 33-40) differ from the previous images?
- (A) It is more beguiling.
 - (B) It is more playful.
 - (C) It is more changeable.
 - (D) It is grimmer.
 - (E) It is loftier.
8. In lines 39-40, the speaker asks that
- (A) anyone who criticizes the daisy find no peace
 - (B) any bird who disturbs the daisy find no rest
 - (C) no other flower challenge the beauty of the daisy
 - (D) only he may reprove the daisy
 - (E) peace come to the daisy at last
9. Which best characterizes the shift that occurs in lines 41-43 ?
- (A) The speaker wearies of the natural world.
 - (B) The speaker returns to the reality of the moment.
 - (C) The speaker’s persona becomes more forceful.
 - (D) The daisy loses its appeal for the speaker.
 - (E) The daisy transforms into a fantastical object.
10. In line 43, “fast” is best understood to mean
- (A) quickly
 - (B) firmly
 - (C) prematurely
 - (D) recklessly
 - (E) chaotically
11. At the end of the poem, the speaker reveals that he values the daisy most as a
- (A) pretext for daydreaming
 - (B) stimulus for creativity
 - (C) refreshment to the spirit
 - (D) model for morality
 - (E) symbol of beauty
12. Which line contains an example of apostrophe?
- (A) Line 25
 - (B) Line 28
 - (C) Line 33
 - (D) Line 39
 - (E) Line 41
13. The poem is characterized by all of the following EXCEPT
- (A) first-person utterance
 - (B) reference to a specific context
 - (C) direct address to a specific audience
 - (D) the justification of a life decision
 - (E) the representation of a state of mind

Questions 14-24. Read the following passage carefully before you choose your answers.

Line
5 Clytie cooked the three meals on the stove, for they all ate different things, and set the three trays. She had to carry them in proper order up the stairs. She frowned in concentration, for it was hard to keep all the dishes straight, to make them come out right in the end, as Old Lethy could have done. They had had to give up the cook long ago when their father suffered the first stroke. Their father had been fond of Old Lethy, she had been his nurse in childhood, and she had come back out of the country to see him when she heard he was dying. Old Lethy had come and knocked at the back door. And as usual, at the first disturbance, front or back, Octavia had peered down from behind the curtain and cried, "Go away! Go away! What the devil have you come here for?" And although Old Lethy and their father had both pleaded that they might be allowed to see each other, Octavia had shouted as she always did, and sent the intruder away. Clytie had stood as usual, speechless in the kitchen, until finally she had repeated after her sister, "Lethy, go away." But their father had not died. He was, instead, paralyzed, blind, and able only to call out in unintelligible sounds and to swallow liquids. Lethy still would come to the back door now and then, but they never let her in, and the old man no longer heard or knew enough to beg to see her. There was only one caller admitted to his room. Once a week the barber came by appointment to shave him. On this occasion not a word was spoken by anyone.

30 Clytie went up to her father's room first and set the tray down on a little marble table they kept by his bed. "I want to feed Papa," said Octavia, taking the bowl from her hands.

"You fed him last time," said Clytie.

35 Relinquishing the bowl, she looked down at the pointed face on the pillow. Tomorrow was the barber's day, and the sharp black points, at their longest, stuck out like needles all over the wasted cheeks. The old man's eyes were half closed. It was impossible to know what he felt. He looked as though he were really far away, neglected, free. . . . Octavia began to feed him.

45 Without taking her eyes from her father's face, Clytie suddenly began to speak in rapid, bitter words to her sister, the wildest words that came to her head. But soon she began to cry and gasp, like a small child who has been pushed by the big boys into the water.

"That is enough," said Octavia.

50 But Clytie could not take her eyes from her father's unshaven face and his still-open mouth.

"And I'll feed him tomorrow if I want to," said Octavia. She stood up. The thick hair, growing back after an illness and dyed almost purple, fell over her forehead. Beginning at her throat, the long accordion pleats which fell the length of her gown opened and closed over her breasts as she breathed. "Have you forgotten Gerald?" she said. "And I am hungry too."

55 Clytie went back to the kitchen and brought her sister's supper.

60 Then she brought her brother's.

Excerpt from "Clytie" in *A CURTAIN OF GREEN AND OTHER STORIES*, copyright 1941 and renewed 1969 by Eudora Welty, reproduced by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

14. The portion of the narrative involving Lethy (lines 11-21) serves primarily to
- (A) characterize Lethy's motivations
 - (B) show what Octavia is like
 - (C) suggest a mutual dislike between Lethy and the father
 - (D) underscore the importance of Lethy to the family
 - (E) present a memory of Clytie's as a flashback
15. What does the cooking of three separate meals primarily reveal about Clytie?
- (A) How unlike Lethy she is
 - (B) The high priority she gives to her own needs
 - (C) Her position as the head of the family
 - (D) Her comical reaction to her ailing family
 - (E) Her acquiescence to a seemingly unreasonable requirement
16. In lines 43-50, the description of Clytie's lingering attention to her father's face suggests her
- (A) growing realization of his impending death
 - (B) remorse about her past lack of concern for him
 - (C) disgust at his gaunt and deathly appearance
 - (D) need for some sign of affection from him
 - (E) repressed antagonism for the years he neglected her

17. Clytie's behavior in lines 43-47 suggests that she
- (A) is revealing an undefined hatred of her father
 - (B) is overcome by a sense of powerlessness
 - (C) has remembered an extremely painful experience
 - (D) fears for her safety
 - (E) realizes her attachment to Lethy
18. By describing Clytie's "words" (line 44) rather than quoting them, the author primarily
- (A) reveals the sense of peace that follows Clytie's release
 - (B) conceals Clytie's rebellious plans
 - (C) suggests a conspiracy between Clytie and Octavia
 - (D) emphasizes Clytie's anguished emotions
 - (E) shows Clytie's growing sense of self-awareness
19. In lines 52-56 ("The thick . . . breathed"), the physical description of Octavia primarily conveys
- (A) her coarse vitality
 - (B) her hidden vulnerability
 - (C) her mature beauty
 - (D) apparent wealth
 - (E) a family resemblance
20. Octavia's dialogue with Clytie is characterized by
- (A) a repetitiousness that conveys forgetfulness
 - (B) a discursiveness that conveys distractedness
 - (C) a brevity that conveys insecurity
 - (D) an ardor that conveys imagination
 - (E) a terseness that conveys dominance
21. The last line of the passage accomplishes which of the following?
- I. It provides structural closure.
 - II. It reveals the sisters' feelings toward Gerald.
 - III. It suggests an unvaried pattern.
- (A) I only
 - (B) II only
 - (C) I and III only
 - (D) II and III only
 - (E) I, II, and III
22. In the passage, Clytie's character is best described as
- (A) affectionate
 - (B) cruel
 - (C) independent
 - (D) dutiful
 - (E) jealous
23. The passage features all of the following contrasts EXCEPT
- (A) speech and restraint
 - (B) joy and despondence
 - (C) kindness and cruelty
 - (D) duty and devotion
 - (E) control and compliance
24. The passage primarily focuses on the
- (A) dying father's last relationships with family and servants
 - (B) tyranny of Octavia over her father and brother
 - (C) mental and physical worlds of Clytie as her father is dying
 - (D) vengeance visited on the family by those they have wronged
 - (E) relationship of the family to the outside world during the father's illness

Questions 25-32. Read the following poem carefully before you choose your answers.

The Fair Singer

To make a final conquest of all me,
Love did compose so sweet an enemy,
In whom both beauties to my death agree,
Line Joining themselves in fatal harmony;
5 That while she with her eyes my heart does bind,
She with her voice might captivate my mind.

I could have fled from one but singly fair:
My disentangled soul itself might save,
Breaking the curled trammels of her hair.
10 But how should I avoid to be her slave,
Whose subtle art invisibly can wreath
My fetters of the very air I breathe?

It had been easy fighting in some plain,
Where victory might hang in equal choice,
15 Who has th' advantage both of eyes and voice,
But all resistance against her is vain,
And all my forces needs must be undone,
She having gainèd both the wind and sun.

(1681)

25. The speaker presents himself as
- (A) unworthy of the woman's affection
 - (B) jilted by an unfaithful lover
 - (C) unable to overcome his personal weaknesses
 - (D) determined to emerge a conqueror
 - (E) overwhelmed by a powerful adversary
26. The phrase "both beauties" (line 3) refers to
- (A) life and death
 - (B) pleasure and pain
 - (C) a lover and a foe
 - (D) the woman's eyes and voice
 - (E) the speaker's heart and mind
27. In the poem, death is equated with
- (A) ending a romance
 - (B) losing one's faith
 - (C) falling in love
 - (D) winning a battle
 - (E) ceasing to suffer
28. In the context of the poem, the word "trammels" (line 9) suggests
- (A) deception and defeat
 - (B) hindrance and restraint
 - (C) artistic accomplishment
 - (D) military conquest
 - (E) poetic inspiration
29. In line 18, "wind and sun" are mentioned as
- (A) obstacles to love
 - (B) symbols of peace
 - (C) impediments that hinder clear understanding
 - (D) images that contrast with artistic creations
 - (E) elements that benefit one side in a battle

30. In the poem, the fair singer is characterized mainly as

- (A) remote and introspective
- (B) affectionate and doting
- (C) powerful and alluring
- (D) jealous and possessive
- (E) spiteful and cruel

31. The poem personifies which of the following?

- (A) Love
- (B) Death
- (C) War
- (D) The woman's hair
- (E) The wind and sun

32. The speaker says that he might have avoided his present state if

- (A) he had accepted his flaws and tried to improve
- (B) he had employed a more persuasive strategy
- (C) he had addressed his situation with greater conviction
- (D) the woman had possessed only one powerful attribute
- (E) the woman had made less use of nature than of art

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

Line Mrs. Jennings was a widow, with an ample
5 jointure.¹ She had only two daughters, both of whom
she had lived to see respectably married, and she had
now therefore nothing to do but to marry all the rest
of the world. In the promotion of this object she was
zealously active, as far as her ability reached; and
missed no opportunity of projecting weddings among
all the young people of her acquaintance. She was
remarkably quick in the discovery of attachments, and
10 had enjoyed the advantage of raising the blushes and
the vanity of many a young lady by insinuations of
her power over such a young man; and this kind of
discernment enabled her soon after her arrival at
Barton decisively to pronounce that Colonel Brandon
15 was very much in love with Marianne Dashwood. She
rather suspected it to be so, on the very first evening
of their being together, from his listening so
attentively while she sang to them; and when the visit
was returned by the Middletons' dining at the cottage,
20 the fact was ascertained by his listening to her again.
It must be so. She was perfectly convinced of it. It
would be an excellent match, for he was rich and she
was handsome. Mrs. Jennings had been anxious to see
Colonel Brandon well married, ever since her
25 connection with Sir John first brought him to her
knowledge; and she was always anxious to get a good
husband for every pretty girl.

The immediate advantage to herself was by no
means inconsiderable, for it supplied her with endless
30 jokes against them both. At the park she laughed at
the colonel, and in the cottage at Marianne. To the
former her raillery was probably, as far as it regarded
only himself, perfectly indifferent; but to the latter it
was at first incomprehensible; and when its object
35 was understood, she hardly knew whether most to
laugh at its absurdity, or censure its impertinence, for
she considered it as an unfeeling reflection on the
colonel's advanced years, and on his forlorn condition
as an old bachelor.

40 Mrs. Dashwood, who could not think a man five
years younger than herself, so exceedingly ancient as
he appeared to the youthful fancy of her daughter,
ventured to clear Mrs. Jennings from the probability
of wishing to throw ridicule on his age.

45 "But at least, mama, you cannot deny the absurdity
of the accusation, though you may not think it
intentionally ill-natured. Colonel Brandon is certainly
younger than Mrs. Jennings, but he is old enough to
be *my* father; and if he were ever animated enough to
50 be in love, must have long outlived every sensation of
the kind. It is too ridiculous! When is a man to be safe
from such wit, if age and infirmity will not protect
him?"

"Infirmity!" said Elinor,² "do you call Colonel
55 Brandon infirm? I can easily suppose that his age may
appear much greater to you than to my mother; but
you can hardly deceive yourself as to his having the
use of his limbs!"

"Did not you hear him complain of the
60 rheumatism? and is not that the commonest infirmity
of declining life?"

"My dearest child," said her mother laughing, "at
this rate you must be in continual terror of *my* decay;
and it must seem to you a miracle that my life has
65 been extended to the advanced age of forty."

"Mama, you are not doing me justice. I know very
well that Colonel Brandon is not old enough to make
his friends yet apprehensive of losing him in the
course of nature. He may live twenty years longer.
70 But thirty-five has nothing to do with matrimony."

(1811)

¹ a financial settlement providing for a wife after her husband's death

² Marianne's sister

33. The tone of the passage is best described as

- (A) scathingly ironic
- (B) subtly moralizing
- (C) playfully satiric
- (D) strongly sentimental
- (E) darkly comic

34. The narrator presents Mrs. Jennings as all of the following EXCEPT

- (A) confident
- (B) selfless
- (C) enthusiastic
- (D) meddling
- (E) manipulative

35. The statements "It must be so" (line 21) and "It would be an excellent match" (lines 21-22) express the beliefs of

- (A) the narrator
- (B) Mrs. Jennings
- (C) Colonel Brandon
- (D) Mrs. Dashwood
- (E) Marianne Dashwood

36. Lines 21-23 ("It would . . . handsome") evaluate marriage in terms of

- (A) romantic passion
- (B) personal fulfillment
- (C) domestic habits
- (D) superficial considerations
- (E) ethical obligations

37. Lines 23-27 (“Mrs. Jennings . . . girl”) suggest that Mrs. Jennings is motivated by both
- (A) personal interest and general principle
 - (B) material gain and social convention
 - (C) emotional need and intellectual vanity
 - (D) romantic idealism and mundane pragmatism
 - (E) private ambition and moral duty
38. In context, “indifferent” (line 33) is best interpreted to mean
- (A) inconsistent
 - (B) unbiased
 - (C) apathetic
 - (D) insignificant
 - (E) moderate
39. It can be inferred from lines 35-39 (“she hardly . . . bachelor”) that Marianne primarily considers Mrs. Jennings’ “raillery” (line 32) to be
- (A) impulsive
 - (B) misleading
 - (C) insensitive
 - (D) hypocritical
 - (E) old-fashioned
40. The references to Colonel Brandon’s “advanced years” and “forlorn condition as an old bachelor” (lines 38-39) are best described as
- (A) overstatements
 - (B) concessions
 - (C) euphemisms
 - (D) oxymorons
 - (E) archaisms
41. Marianne emphasizes the “absurdity” (line 45) of Mrs. Jennings’ beliefs because she
- (A) thinks that Colonel Brandon is near death
 - (B) regards Mrs. Jennings as an untrustworthy busybody
 - (C) does not want to admit that she is in love with Colonel Brandon
 - (D) cannot believe that Colonel Brandon could still feel romantic love
 - (E) hopes to provoke Mrs. Jennings into soliciting Colonel Brandon’s feelings directly
42. Elinor’s response to Marianne (lines 54-58) is best described as
- (A) respectful
 - (B) indulgent
 - (C) bemused
 - (D) condescending
 - (E) incredulous
43. Why is Mrs. Dashwood amused by Marianne’s remarks about Colonel Brandon?
- (A) As she is no friend of Colonel Brandon’s, Mrs. Dashwood enjoys hearing him criticized.
 - (B) As she is older than Colonel Brandon, Mrs. Dashwood is entertained by the notion that he is elderly.
 - (C) As she does not agree that Colonel Brandon has intentions, Mrs. Dashwood finds the situation ludicrous.
 - (D) As she has no desire for Marianne to marry, Mrs. Dashwood cannot be serious about the prospect of Colonel Brandon as a suitor.
 - (E) As she is familiar with Marianne’s concerns, Mrs. Dashwood tries to put Colonel Brandon’s intentions in the best light.
44. Mrs. Dashwood’s reference to her own “advanced age” (line 65) is best described as
- (A) facetious
 - (B) deceptive
 - (C) self-effacing
 - (D) solemn
 - (E) concerned
45. Lines 66-70 are best understood as an attempt by Marianne to
- (A) clarify her views about Colonel Brandon
 - (B) reconsider her objections to Colonel Brandon
 - (C) demonstrate her maturity to Mrs. Dashwood
 - (D) express her frustration with Mrs. Dashwood
 - (E) display her intelligence to Elinor

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

A January Dandelion

All Nashville is a-chill! And everywhere,
As wind-swept sands upon the deserts blow,
There is, each moment, sifted through the air
A powered blast of January snow.

Line

5

O thoughtless dandelion! to be misled
By a few warm days to leave thy natural bed
Was folly growth and blooming over soon.
And yet, thou blasted, yellow-coated gem!
Full many hearts have but a common boon
10 With thee, now freezing on thy slender stem.
When once the heart-blooms by love's fervid breath
Is left, and chilling snow is sifted in,
It still may beat, but there is blast and death
To all that blooming life that might have been.

(1916)

46. The form of the poem is most accurately described as

- (A) a sestina
- (B) a sonnet
- (C) a pastoral elegy
- (D) a dramatic monologue
- (E) an English ode

47. Lines 1-4 (“All . . . snow”) function primarily to

- (A) identify the location of the poem
- (B) offer a lament for a bygone era
- (C) establish the setting and the mood of the poem
- (D) provide a characterization of the poem’s speaker
- (E) convey the central contradiction of the poem

48. The simile in line 2 (“As . . . blow”) achieves which of the following effects?

- I. It provides a striking visual image.
 - II. It conveys a sense of barrenness.
 - III. It creates an atmosphere of danger.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II only
 - (E) I, II, and III

49. The image of “sands” (line 2) most clearly serves to evoke the

- (A) snow blown aloft by the wind
- (B) dandelion’s seeds floating in the air
- (C) bed in which the dandelion grows
- (D) time that slips away moment by moment
- (E) multitude of dandelions blooming

50. In line 5, “thoughtless” is best understood to mean

- (A) remiss
- (B) indifferent
- (C) shallow
- (D) inconsiderate
- (E) unaware

51. In lines 8-10 (“And yet . . . stem”), the speaker primarily does which of the following?

- (A) Offers a lament for the dandelion’s lonely status.
- (B) Curses the dandelion for its untimely and gaudy display of color.
- (C) Exhorts the dandelion to take responsibility for its own circumstances.
- (D) Introduces a comparison between the dandelion’s fate and human experience.
- (E) Suggests that humankind should look to the dandelion for inspiration and comfort.

52. The last four lines of the poem (“When . . . been”) primarily imply that

- (A) the bereft heart lives but will never recover from its loss
- (B) unlike the dandelion, the human heart will ultimately prevail
- (C) even when love is gone, the beauty it leaves behind remains
- (D) love is the only protection against the world’s hardships
- (E) sorrow and lost potential are the inevitable consequences of love

53. Which best describes the role of the dandelion in the poem?

- (A) It serves as a symbol for humankind’s place in nature.
- (B) It presents a contrast to the harshness of human experience.
- (C) It represents the poet’s long-standing love of nature.
- (D) It signals the promise of new beginnings.
- (E) It provides an occasion for reflection on lost love.

54. Which best describes the speaker's attitude toward the dandelion?
- (A) Affection for its naïve optimism
 - (B) Empathy for its predicament
 - (C) Envy of its ability to persevere
 - (D) Exasperation at its audacity
 - (E) Distress at its apparent callousness

55. The overall tone of the poem is best described as
- (A) nostalgic
 - (B) determined
 - (C) melancholy
 - (D) apologetic
 - (E) sardonic

S T O P

END OF SECTION I

**IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY
CHECK YOUR WORK ON THIS SECTION.**

DO NOT GO ON TO SECTION II UNTIL YOU ARE TOLD TO DO SO.

MAKE SURE YOU HAVE DONE THE FOLLOWING.

- **PLACED YOUR AP NUMBER LABEL ON YOUR ANSWER SHEET**
- **WRITTEN AND GRIDDED YOUR AP NUMBER CORRECTLY ON YOUR ANSWER SHEET**
- **TAKEN THE AP EXAM LABEL FROM THE FRONT OF THIS BOOKLET AND PLACED IT ON YOUR ANSWER SHEET**

Section II: Free-Response Questions

This is the free-response section of the 2015 AP exam.
It includes cover material and other administrative instructions
to help familiarize students with the mechanics of the exam.
(Note that future exams may differ in look from the following content.)

AP[®] English Literature and Composition Exam

SECTION II: Free Response

2015

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 4KBP6-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.)

Read carefully the following poem by Julia Alvarez. Then write a well-organized essay in which you analyze how Alvarez conveys the speaker's discoveries. You may wish to consider such poetic devices as tone, imagery, and selection of detail.

On Not Shoplifting Louise Bogan's* *The Blue Estuaries*

Connecticut College, fall 1968

Your book surprised me on the bookstore shelf—
swans gliding on a blueblack lake;
no blurbs by the big boys on back;
Line no sassy, big-haired picture
5 to complicate the achievement;
no mentors musing
over how they had discovered
you had it in you
before you even knew
10 you had it in you.
The swans posed on a placid lake,
your name blurred underwater
sinking to the bottom.

I had begun to haunt
15 the poetry shelf at the college store—
thin books crowded in by texts,
reference tomes and a spread
of magazines for persistent teens
on how to get their boys,
20 Chaucer-Milton-Shakespeare-Yeats.
Your name was not familiar,
I took down the book and read.

Page after page, your poems
were stirring my own poems—
25 words rose, breaking the surface,
shattering an old silence.
I leaned closer to the print
until I could almost feel
the blue waters drawn
30 into the tip of my pen.

I bore down on the page,
the lake flowed out again,
the swans, the darkening sky.
For a moment I lost my doubts,
35 my girl's voice, my coming late
into this foreign alphabet.
I read and wrote as I read.

I wanted to own this moment.
My breath came quickly, thinking it over—
40 I had no money, no one was looking.
The swans posed on the cover,
their question-mark necks arced
over the dark waters.
I was asking them what to do . . .

45 The words they swam over answered.
I held the book closed before me
as if it were something else,
a mirror reflecting back
someone I was becoming.
50 The swans dipped their alphabet necks
in the blueblack ink of the lake.
I touched their blank, downy sides, musing,
and I put the book back.

* poet (1897–1970)

From *The Other Side/El Otro Lado*. Copyright © 1995 by Julia Alvarez. Published by Plume/Penguin, a division of Penguin Group (USA). By permission of Susan Bergholz Literary Services, New York, NY and Lamy, NM. All rights reserved.

Question 2

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

In the following excerpt from the novel *Moon Tiger* (1987) by Penelope Lively, a brother and sister are searching for fossils while their mother waits nearby. Read the passage carefully. Then write a well-organized essay in which you analyze how Lively uses literary devices to dramatize the complex relationship among the three characters.

Line She climbs a little higher, on to another sliding
shelving plateau of the cliff, and squats searching
furiously the blue grey fragments of rock around her,
5 hunting for those enticing curls and ribbed whorls,
pouncing once with a hiss of triumph—an ammonite,
almost whole. The beach, now, is quite far below; its
shrill cries, its barkings, its calls are clear and loud but
from another world, of no account.

10 And all the time out of the corner of her eye she
watches Gordon, who is higher yet, tap-tapping at an
outcrop. He ceases to tap; she can see him examining
something. What has he got? Suspicion and rivalry
burn her up. She scrambles through little bushy
plants, hauls herself over a ledge.

15 ‘This is my bit,’ cries Gordon. ‘You can’t come
here. I’ve bagged it.’

‘I don’t care,’ yells Claudia. ‘Anyway I’m going up
higher—it’s much better further up.’ And she hurls
herself upwards over skinny plants and dry stony soil
20 that cascades away downwards under her feet, up
towards a wonderfully promising enticing grey
expanse she has spotted where surely *Asteroceras* is
lurking by the hundred.

25 Below, on the beach, unnoticed, figures scurry to
and fro; faint bird-like cries of alarm waft up.

She must pass Gordon to reach that alluring upper
shelf. ‘*Mind . . .*’ she says. ‘Move your *leg . . .*’

‘Don’t *shove*,’ he grumbles. ‘Anyway you can’t
come here. I said this is my bit, you find your own.’

30 ‘Don’t shove yourself. I don’t want your stupid
bit . . .’

His leg is in her way—it thrashes, she thrusts, and
a piece of cliff, of the solid world which evidently is
not so solid after all, shifts under her clutching hands
35 . . . crumbles . . . and she is falling thwack backwards
on her shoulders, her head, her outflung arm, she is
skidding rolling thumping downwards. And comes to
rest gasping in a thorn bush, hammered by pain, too
affronted even to yell.

40 He can feel her getting closer, encroaching, she is
coming here on to his bit, she will take all the best
fossils. He protests. He sticks a foot to impede. Her
hot infuriating limbs are mixed up with his.

‘You’re *pushing* me,’ she shrieks.

45 ‘I’m not,’ he snarls. ‘It’s you that’s shoving.
Anyway this is my place so go somewhere else.’
‘It’s not your stupid place,’ she says. ‘It’s anyone’s
place. Anyway I don’t . . .’

50 And suddenly there are awful tearing noises and
thumps and she is gone, sliding and hurtling down,
and in horror and satisfaction he stares.

‘He pushed me.’

‘I didn’t. Honestly mother, I didn’t. She slipped.’

‘He pushed me.’

55 And even amid the commotion—the clucking
mothers and nurses, the improvised sling, the
proffered smelling salts—Edith Hampton can marvel
at the furious tenacity of her children.

‘Don’t argue. Keep still, Claudia.’

60 ‘Those are *my* ammonites. Don’t let him get them,
mother.’

‘I don’t *want* your ammonites.’

‘Gordon, be quiet!’

65 Her head aches; she tries to quell the children and
respond to advice and sympathy; she blames the
perilous world, so unreliable, so malevolent. And the
intransigence of her offspring whose emotions seem
the loudest sound on the beach.

Excerpt from *Moon Tiger*, copyright © 1987 by Penelope Lively. Used
by permission of Grove/Atlantic, Inc. and David Higham Associates.

Question 3

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

Names are often keys to the significance of literary characters. Select a novel or play in which a central figure's name gives access to that character's ambiguity or complexity. Then write a well-organized essay analyzing how the name illuminates that character and informs the meaning of the work as a whole.

You may choose a work from the list below or another work of comparable literary merit. Do not merely summarize the plot.

1984
Alentejo Blue
Beloved
Brave New World
The Brief Wondrous Life of Oscar Wao
Cat on a Hot Tin Roof
Catch-22
The Color Purple
Death of a Salesman
Erewhon
A Gesture Life
Great Expectations
The Handmaid's Tale
The Importance of Being Earnest
Invisible Man
Jasmine
Light in August
Lolita

Man and Superman
Moby-Dick
The Namesake
Native Son
One Hundred Years of Solitude
Orlando
A Portrait of the Artist as a Young Man
A Prayer for Owen Meany
The Scarlet Letter
Shalimar the Clown
Song of Solomon
A Streetcar Named Desire
The Tempest
Their Eyes Were Watching God
Volpone
Waiting for Godot
The Women of Brewster Place

STOP

END OF EXAM

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

- **MAKE SURE YOU HAVE COMPLETED THE IDENTIFICATION INFORMATION AS REQUESTED ON THE FRONT AND BACK COVERS OF THE SECTION II BOOKLET.**
- **CHECK TO SEE THAT YOUR AP NUMBER LABEL APPEARS IN THE BOX(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.**

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

Free-Response Scoring Guidelines

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

AP[®] ENGLISH LITERATURE 2015 SCORING GUIDELINES

Question 1

(Julia Alvarez, “On Not Shoplifting Louise Bogan’s *The Blue Estuaries*”)

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 Alvarez’s use of poetic devices to convey the speaker’s discoveries. The writers of these essays offer a range of interpretations; they provide convincing readings of both the discoveries and Alvarez’s use of poetic devices. They demonstrate consistent and effective control over the elements of composition in language appropriate to the analysis of poetry. Their textual references are apt and specific. Though they may not be error-free, these essays are perceptive in their analysis and demonstrate writing that is clear and sophisticated, and in the case of a nine (9) essay, especially persuasive.

7-6 These essays offer a reasonable analysis of Alvarez’s use of poetic devices to convey the speaker’s discoveries. They are less thorough or less precise in their discussion of the attitude toward the discoveries and Alvarez’s use of poetic devices, and their analysis of the relationship between the two is less thorough or convincing. These essays demonstrate the writer’s ability to express ideas clearly, making references to the text, although they do not exhibit the same level of effective writing as the 9-8 papers. Essays scored a seven (7) present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

5 These essays respond to the assigned task with a plausible reading of Alvarez’s use of poetic devices to convey the speaker’s discoveries, but tend to be superficial in their analysis of the discoveries and of the devices. They often rely on paraphrase, which may contain some analysis, implicit or explicit. Their analysis of the relationship of the speaker’s discoveries or of Alvarez’s use of devices may be vague, formulaic, or minimally supported by references to the text. There may be minor misinterpretations of the poem. These writers demonstrate some control of language, but their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

4-3 These lower-half essays fail to offer an adequate analysis of the poem. The analysis may be partial, unconvincing, or irrelevant, or may ignore the complexity of the speaker’s discoveries or Alvarez’s use of poetic devices. Evidence from the poem may be slight or misconstrued, or the essays may rely on paraphrase only. The writing often demonstrates a lack of control over the conventions of composition: inadequate development of ideas, accumulation of errors, or a focus that is unclear, inconsistent, or repetitive. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

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

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

— These essays are entirely blank.

AP[®] ENGLISH LITERATURE 2015 SCORING GUIDELINES

Question 2

(Penelope Lively, *Moon Tiger*)

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 Lively uses literary devices to dramatize the complex relationship among the three characters. The writers make a strong case for their interpretation of how the relationship is revealed through the use of various literary devices. They engage the text with 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 Lively uses literary elements to dramatize the complex relationship among the three characters. The writers provide a sustained, competent reading of the passage, with attention to particular literary elements. 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 Lively uses literary elements to dramatize the complex relationship among the three characters. While containing some analysis of the passage, implicit or explicit, the discussion of how literary elements contribute to the dramatization of the relationship 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 how Lively dramatizes the relationship or the use of literary elements. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

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

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

— These essays are entirely blank.

AP[®] ENGLISH LITERATURE 2015 SCORING GUIDELINES

Question 3

(Names As Keys to Character)

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 how a character's name illuminates the character and informs the meaning of the work as a whole. Using apt and specific textual support, these essays analyze how the meaning of the work as a whole is influenced by the significance of the character's name. 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 how a character's name illuminates the character and informs the meaning of the work as a whole. These essays analyze how the work as a whole is influenced by the significance of the character's name. 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 how a character's name contributes to the meaning of the work as a whole, they may demonstrate a rather simplistic understanding of the significance of the character's name, 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 how a character's name contributes 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 significance of the name or its meaning in the work. They may not develop an analysis of how the name contributes to the meaning of 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.

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

— These essays are entirely blank.

Scoring Worksheet

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

2015 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
111-150	5
97-110	4
81-96	3
53-80	2
0-52	1

AP English Literature and Composition

The College Board

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