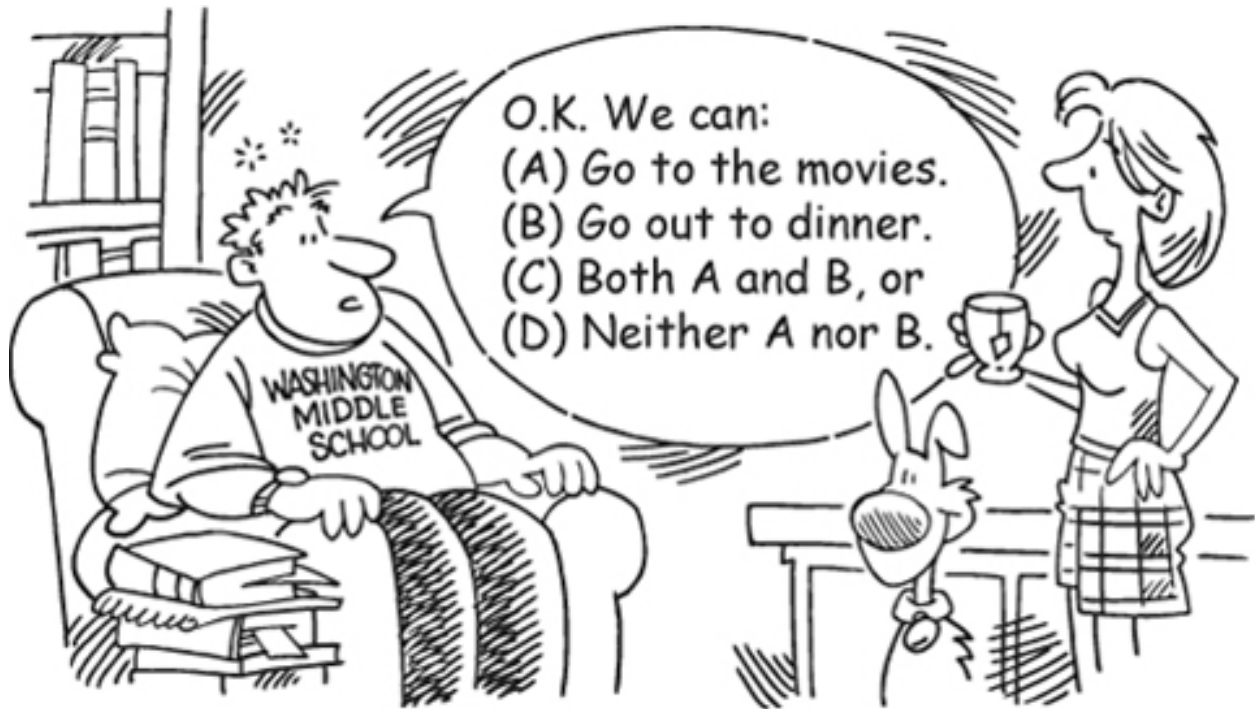# AP LITERATURE AND COMPOSITION MULTIPLE CHOICE EXAM REVIEW

AP LITERATURE AND COMPOSITION STUDENT PREPARATION SESSION

PFLUGERVILLE, TEXAS

March 29, 2014

JERRY BROWN

www.jerrywbrown.com

General Instructions: The multiple choice section of the recent exams consists of 50-55 questions on four to six passages which have to be answered in one hour. Strategies that help students consist of reading comprehension practices and familiarity with the exam structure.

1. Quickly survey ALL of the reading passages and note the number of questions attached to each one. Start with the passage that you think you might understand the best AND has a significant number of questions attached to it. After you have worked through that passage, attack the passage that is your second favorite, and so on. This means that you might complete the last passage first if you think that is your best passage, while leaving the first passage for last (because you feel it is your weakest).

2. Skim the questions, not the choices or distracters, to identify what the constructors of the test think is important in the passage.

3. The directions are always the same for each section: "Read the following passage carefully before you choose your answer." **Remember** that the questions that say "Not, Least, and Except are really well crafted true/false or yes/no questions which are **time bandits**.

4. Aggressively attack the questions. Remember that questions do NOT become more difficult as they progress.

5. Don't be afraid to use the test as a source of information. Sometimes, another question will help you answer the one you are stuck on.

6. Read the questions CAREFULLY! Many wrong answers stem from misreading the question; know what is being asked.

7. Read the introductory paragraph and the last paragraph and mark the key topic.

8. Mark any rhetorical shifts usually indentified with conjunctions such as But, Although, Since, etc.

9. Read the passages actively by circling the items that seem to be addressed in the questions. Draw lines from the question to the line reference in the passage to save time finding the lines later.

10. Read a few lines before and a few lines after a line question (usually a sentence) to make sure your inference is correct.

11. Be deliberate in your reading; words are there for a reason. Do not imagine what isn't there.

12. Read the questions crossing out obvious wrong answers: a question that contradicts the passage, is irrelevant to the passage, or repeats the same information in more than one question. Remember: Read all the choices, but there is only **one right answer**: mark and move on.

13. All questions follow the order of appearance in the passage; nothing is out of sequence.

14. In paired passages the first questions address the first passage; then, the second passage is addressed. Questions that deal with both passages are at the end of the selection.

15. Watch your time by avoiding a re-reading the passage. READ CAREFULLY the first time.

16. Do not linger, obsess, or dither over any one question. You should move at a brisk, but comfortable pace throughout the questions.

17. Go over the test when you are finished. When you go over the test, make sure you read the question correctly and that you answered what it asked. Do not change answers unless you are certain that you made a mistake. If you are not absolutely sure the answer you want to change is incorrect, go with your first impression. Almost without fail, first associations are correct.

18. With approximately 90 seconds left to go in this one-hour section, pick a letter and bubble in any remaining answers. You should complete the test as thoughtfully as possible for 58-59 minutes and then fill in any remaining empty bubbles in the last 90 seconds.

Since this is a **skill-based test**: there is little chance that you will have seen the passages before, but the questions the test asks focus on **higher-level reading skills**.

Helpful Reminder: Until your brain is warm and focused, you will have a tendency to miss questions. So, be very careful with your first few questions of the test and your first couple of questions on a new passage.

Reminder Two: Students tend to lose focus and confidence during this section of the test. As a result, students will miss a series of questions because of lost concentration and internal doubts.

For this first section of the AP Literature exam, you are allotted 1 hour to answer between 45 and 55 objective questions on five to seven prose and poetry selections. The prose passages may come from works of fiction or drama. You can expect the poems to be complete and from different time periods and of different styles and forms. In other words, you will not find two Shakespearean sonnets on the same exam.

These are not easy readings. They are representative of the college-level work you have been doing throughout the year. You will be expected to:

• Follow sophisticated syntax
• Respond to diction
• Be comfortable with upper-level vocabulary
• Be familiar with literary terminology
• Make inferences
• Be sensitive to irony and tone
• Recognize components of style

The multiple choice questions are designed to assess your understanding of:
The meaning of the selection,
Your ability to draw inferences,
Your ability to see implications,
How a writer develops ideas;
Therefore, the questions will be **factual, technical, analytical, and inferential**

Some Other Tips for Multiple-Choice Tests

Multiple choice items consist of a question or an incomplete statement, called the "stem," followed by five choices. Most often only one is the correct or "best" answer and the others are called distracters or decoys. A few strategies can help you do your best on multiple choice tests.

First, cover the answers to an item and read only the stem of the question. See if you can provide the correct answer without having to be prompted by the choices. If an answer comes to mind, then look at the choices and select it if it is listed there.

If you apply the first strategy and no answer pops into your head, try the second: join each choice to the question or the stem and consider it as a true/false item. The answer that sounds most valid or "most true" should be your choice.

And third, test designers are often limited in their "supply of decoys," and as a result will make up terms to use for that purpose or utilize obscure terms. If you have been studying regularly and have done a good job of preparing for the test, you should not choose an answer that sounds totally new to you.

Remember that the "distracters" are usually written as almost correct. It is your task to effectively think through the question to make sure that you select the correct answer.

If you find yourself having to guess on multiple-choice items, you might keep the following tip in mind.

If two of the choices have balanced phrasing or echo each other, choose one or the other. Again, human nature comes into play in this tendency. If the correct answer on a nursing test on the effect of a given drug is "lowers body temperature," it might be logical for the first decoy item that pops into the teacher's mind to be "raises body temperature." When researchers analyzed a wide range of teachers' tests, they found that the correct answer is often one of the phrases that has a parallel or "echoed" decoy item.

Types of Questions

Below are broad categories of AP Literature and Composition multiple-choice questions and question stems. Examine the list. Determine which types of question give you the most difficulty.

Literary Technique

Questions about technique ask that students examine devices and style.

• What dominant technique/rhetorical strategy is the speaker using in lines…

• All of the following may be found in the passage EXCEPT

• The rhetorical strategy employed in lines…is best described as….

• The style of the passage is best determined as…

Main Ideas

Questions about main ideas often require students to make a generalization about the passage or section of a passage based on key details presented. Examine the first and last sentence of each paragraph and the first and last paragraph. Read around key details mentioned in a passage to put the phrases in context.

• The speaker is concerned with…

• The first seventeen lines deal with…

• The narrator would argue that…

• The first paragraph highlights which of the following concerns of the narrator…

• The point of the speaker's statement is…

• The speaker's primary purpose in the passage is…

Inference

Inference questions ask students to define words, read for main ideas and understand tone.
Words, Phrases, Lines

Remember to read around the line numbers in order to establish context.

• In context line 28 most nearly means…

• In line 22, the word "other" most probably refers to…

Paragraphs/Sections

These questions require close reading over the course of a section.

• The metaphor developed in the second paragraph suggests primarily that…

• The speaker emphasizes in lines 20-30 that…

Tone/Mood/Style

Examine the first and last sentence of each paragraph and the first and last paragraph.

• The tone of the passage is best described as…

• The atmosphere established in the passage is mainly one of…

Organization/Grammar

Questions of this sort examine the patterns, order and grammar in the passage.

• The phrase_____ signals a shift from_____to_____....

• The phrase_____refers to which of the following?

2009 MC stems

1. The use of the present tense throughout the poem helps reinforce the speaker's
2. The speaker experiences a tension primarily between
3. The speaker considers her work at the _____ to be
4. Lines _____ seem to suggest the
5. The interjection in line ____ serves primarily to
6. In line ___, the description of the _____ helps to do which of the following
   emphasize/link/convey/cause/show
7. Which of the following lines best conveys the speaker's sense of time which at the _____?
8. Which two lines come closest to contradicting each other?
9. The speaker and the _____ _____ are portrayed through descriptions of their
   mannerisms/attitudes/clothing/relationships/tastes
10. Which of the following literary devices is most used in the poem?
11. In line ___, "_____" refers to
12. The first sentence makes use of which of the following literary techniques?
13. The description of the _____ in lines ___ ("_____") functions as sustained metaphor that
    effectively
14. All of the following verbs have the same subject EXCEPT
15. Lines ____ ("_____") are primarily characterized by
16. Which of the following is true of the sentence "_____" (lines ___)?
17. Which of the following best describes the author's figurative treatment of "_____" (lines ___)?
18. The description of the "_____" as "_____" (line___) suggests which of the following?
19. The passage establishes a mood of
20. the primary purpose of the passage is
21. Which of the following best describes the tone of the passage?
22. In line ___ "_____" most directly means
23. In context, "____" (line ___) suggests which of the following?
24. The brief sentence in line ___ emphasizes the
25. The "_____" (line___) most directly refers to the
26. The central metaphor in the _____ stanza compares the _____ to
27. Which statement best defines the role of the _____ stanza? It shifts/amplifies/reveals/re-
    creates/anticipates
28. The image of the _____ in lines _____ is that of both a
29. All of the following convey a striking visual effect produced by the _____ EXCEPT lines
30. "_____" (lines _____) emphasizes the _____'s
31. The final _____ line ("_____") suggest that _____ can
32. The last two lines of each stanza comprise
33. The tone of the speaker is best described as
34. In the context of the paragraph in which it appears, "_____" (line___) connotes all of the
    following EXCEPT
35. The reference to "_____" (lines___) serves to introduce/comment/describe/present/establish

36. In lines _____ ("_____"), the narrator is most concerned with providing a sense of the

37. The use of the word "_____" in lines __ and __ serves to disparage/emphasize/convey/point out/suggest

38. Lines _____ imply that "_____" likely experienced feelings of

39. Lines ___ ("_____") serve to emphasize/link/signal/develop/juxtapose

40. The two views described in line _____ can be characterized as

41. In the _____ paragraph, the response of the _____ to the _____ is best described as

42. The phrase "_____" (line __) emphasizes which quality of the _____?

43. Which of the following best describes how _____ regards his own situation?

44. The tone of the last paragraph is best described as

45. Which of the following happens at the end of the passage?

46. The speaker's question in line__ is justified based on the logic of

47. In line __, the speaker refers to one who

48. In context, "_____" (line__) most nearly mean

49. The second stanza (lines _____)suggests the relationship between

50. Which of the following best paraphrases lines ____?

51. The "_____ " (line __) refers to the _____'s

52. In lines _____, the speaker explains that he would have disrespected/disappointed/demeaned/denied/shortchanged

53. In the final stanza (lines _____), the speaker claims that he will support/maintain/win/revel/try

54. In the final stanza (lines _____), the speaker's attitude toward his situation is best described as

55. The poem can best be described as the speaker's attack/plea/lament/argument/defense

Jerry W Brown

Words	1982	1987	1991	1994	1999	2004	2009
according	4	4					
as a whole	3			4		2	
author	5		1			1	1
best	18	12	6	11	8	9	11
best be described	2	1		1	1		1
best characteristic (ized)		1		1			
best contrast	1						
best conveys						1	1
best defines				1			1
best describe(s)	7	3	2	3	2	1	3
best described	1	3	1	1	1	4	4
best interpreted (as) to mean		2	2	2	2		
best paraphrases (ed)	1			2	1		1
best read	1						
best restates	1		1				
best sums	1	0					
best taken to mean		1					
best understood	3	1			1	2	
best viewed						1	
contrast(s)	2		1	1	2	2	
effect(s)(ively)	3		1	4	2	2	2
express(es)(ed)/expression	2		1	2	2	1	
function(s)	2	1	2	2	2	1	1
image(s)/imagery	2	1	1	1	3	1	1
implicit	1						
imply/implies	3	1	3	1	2	1	1
in context	1	3	1	2		3	2
indicate(s)	1	1	1			1	
infer(red)		3	1	1	2	1	
irony/ironic(ally)			1	3		1	
literally	1						
mean(s)/meaning/meant	3	4	4	5	5	3	2
metaphor(s)/metaphorical(ly)	4	1			1		2

	1	2	3	4	5	6	7
narrator				3	2	4	1
paraphrase(s)(ed)	1			2	1		1
personified/personification				1		1	
phrase(s)	6	6	2	7	1	2	1
primary	1		1		2		
primary purpose							1
purpose			1	1		1	
refers (red)/reference	6	4	4	5	5	5	5
relationship	1	1		1		1	2
speaker	8	21	11	12	8	12	12
suggest/suggesting/suggestion	5	5		4	4	11	6
syntax	1						
tone	1	1	1	1			3
which	25	17	15	15	13	14	17
which of the following	21	17	14	15	13	11	12

Vocabulary from all released MC Literature and Composition Exams

abject

admonition

admonition

adversity

advocacy

alienated

alienation

altered

altruism

ambiguity

ambivalence

ambivalence

ambivalent

ambivalent

amorous

amorphous

analogous

animistic

annihilation

antiromantic

apologetic

arbiter

ardor

arrogant

artificiality

ascetic

assail

assuaging

assumption

astuteness

aura

aura

autonomy

awe

balanced sentence (vocabulary/grammar)

berating

biases

brevity

brevity

brilliant

cajoles

camaraderie

candidly

capricious

chaos

charlatans

chastise

chastisement

chronic

chronicles

circumspect

clamorous

complicated

composure

compulsion

conceited

conciliatory

concomitants

condemnation

condescending

condescension

confinement

congenital

consolation

constraints

contemplation

contemplation

contemporaneity

contentment

contradict

contradictory

conventional

convinced

convivial

corruptible

criteria

cultivated

cynical

cynical

cynicism

deceptive

dedication

deem

defensible

defiance

deliberate

delicacy
deluded
delusions
demeaning
denigrating
deposition
deprivation
derives
despicable
despondency
desultory
detachment
deterred
devious
devout
dictates
didactic
didactic
didactic
digression
digression
dilemma
discretion
discriminate
disdain
dismayed
disparate
dissipation
diversions
duality
duplicitous
dwindles
dynamic
efficacy
egotism
elegant
elusive
enchanting
enigma
ennobles
enumerate
ephemeral
epigrammatic

epiphany
epitomizes
equivocating
exhaust
exhortation
exploited
exposition
expounds
exultation
facade
fallibility
feigned
ferocity
fluctuating
foreboding
fraudulence
frigid
frivolity
functional
futility
glee
gluttony
Golden Rule
gratification
gullible
habitually
hackneyed
haphazard sentence that scrambles and repeats its topics (vocabulary/grammar)
hypocritical
hypocritical
hysterical
idiosyncratic
idolatrous
idyllic
illustrate
immobility
impartial
impassive
impede
impingement
impish
implication

implications

implicitly

inclination

incomprehensible

incongruous

inconsequential

inconspicuous

incorrigible

indignant

Industrial Revolution

industriousness

industriousness

ineffectual

inexplicable

inherently

insensitivity

insights

insistent

instability

intact

integral

integrity

interrelated impressions

interrogation

intervening

intuitive

invariably

ironic

ironic

irrelevant

irrepressible

irresistible

irreverent

justification

justification

liturgies

lustrous

lute

lyrical

Maladies

malady

malicious

meditation

meditation

meditation

melancholy

melancholy

menace

mendacious

meticulous

meticulousness

mirthful

misconstrued

mocks

modifies (vocabulary/grammar)

molded

monotony

moral purpose

moralist

murmuring

muse

naïveté

naïveté

negligible

nostalgic

oblique

obsessed

obsession

obsolete

ominous

ominous

omnipotence

oppressively

optimism

optimistic

ostentation

overweening

pace

paradoxical

pastoral

pastoral

patriarch

pedantic

perceive

perception

permanence

philistinism	rollicking
Physic	ruefully
pinnacles	ruination
pious	salvage
piousness	sarcasm
pitiable	sarcasm
plight	sarcastic (vocabulary/devise)
plight	scathingly
pompous	scorn
possessive pronoun (vocabulary/grammar)	seclusion
pragmatic	seditiousness
precariously	seductiveness
precision	segregation
predictable	self-awareness
pristine	self-deluded
prowess	self-demeaning
pulsating	self-effacement
quarry	self-indulgence
quasi-religious	self-respect
rabble	sensuality
recapitulate	sensuousness
reckless	sentimental
recluse	sentimental
reclusive	serendipitous appeal
reclusive	shift in tense (vocabulary/grammar)
refute	sinister
relevant	sinister
remorse	smug
remoteness	solace
remoteness	solitude
renounce	somber
repentant	somber
repetition	soothe
repressing	sophistication
reproof	sterile
resentment	stylistic
resignation	subtlety
retribution	subtly
rhetoric	subvert
rhymesters	summarize
ridicule	supercilious
ridicule	superficiality
ridiculous	suppress

susceptible
syntactically complex (vocabulary/grammar)
systematically
tactfulness
tactile
talon
tedious
temperamental
temporal
tentative
testy
the Golden Age
the Iron Age
the Renaissance
timid
tranquility
tranquility
transience
trite
trivial
triviality
trivializes
ultimatum
understated
undiscriminating
unique
unwavering
vanity
vengefulness
vexes
Victorian
vindictive
vivid
volcanic
whimsical
witty repartee

Projected Score	Multiple Choice Correct	Weighted Score MC	Multiple Choice %	Essay 1 Score	Essay 2 Score	Essay 3 Score	Composite Score	Possible/ Impossible
3	42	51.5424	76.4%	3	3	3	79	**Impossible**
3	44	53.9968	80%	3	3	3	81	Possible
3	36	44.1792	65.6%	4	4	4	81	Possible
3	29	35.5888	52.7%	5	5	5	81	Possible
3	26	31.9072	47.3%	5	5	6	81	Possible
4	45	55.224	81.8%	4	5	5	98	Possible
4	38	46.6336	69.1%	5	6	6	99	Possible
4	37	45.4064	67.3%	5	6	6	97	**Impossible**
4	**37**	**45.4064**	**67.3%**	**6**	**6**	**6**	**100**	**Possible**
4	37	45.4064	67.3%	7	6	6	103	Possible
5	41	50.3152	74.5%	7	7	7	114	Possible

To Calculate your Score

Multiple-Choice
Number Correct_____ x 1.2272 = _____
 (out of 55)   (Do not round)

Question 1 _____ x 3.0556 = _____
                                      (Do not round)
Question 2 _____ x 3.0556 = _____
                                      (Do not round)
Question 3 _____ x 3.0556 = _____
                                      (Do not round)
                    Sum =   _____
                                      (Do not round)

Composite Score _____ + _____ = _____
                    Multiple Choice   Essays   Composite Score

AP Score Conversion
Composite Score Range   AP Score
114-150   5
98-113   4
81-97   3
53-80   2
0-52   1