O.K. We can:
(A) Go to the movies.
(B) Go out to dinner.
(C) Both A and B, or
(D) Neither A nor B.
**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/recreates/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 "_____
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
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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
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
despotic
despondency
desultory
detachment
deterrred
devious
devout
dictates
didactic
didactic
didactic
digression
digression
dilemma
discernion
discriminate
disdain
dismayed
disparate
dissipation
diversions
duality
duplicilous
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
irrelevant
irrepressible
irresistible
irreverent
justification
justification
liturgies
lustrous
lute
lyrical
Maladies
malady
malicious
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
Physic
pinnacles
pious
piousness
pitiable
plight
plight
pompous
possessive pronoun (vocabulary/grammar)
pragmatic
 precariously
precision
predictable
pristine
prowess
pulsating
quarry
quasi-religious
rabble
recapitulate
reckless
reclusive
reclusive
refute
relevant
remorse
remoteness
remoteness
renounce
repentant
repetition
repressing
reproof
resentment
resignation
retribution
rhetoric
rhymesters
ridicule
ridicule
ridiculous
rollicking
ruefully
ruination
salvage
sarcasm
sarcasm
sarcasm  
sarcastic (vocabulary/devise)
scaightly
scorn
seclusion
seditiousness
seductiveness
segregation
self-awareness
self-deluded
self-demeaning
self-effacement
self-indulgence
self-respect
sensuality
sensuousness
sentimental
sentimental
serendipitous appeal
shift in tense (vocabulary/grammar)
sinister
sinister
smug
solace
solitude
somber
somber
soothe
sophistication
sterile
stylistic
subtlety
subtly
subvert
summarize
supercilious
superficiality
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
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<tr>
<th>Projected Score</th>
<th>Multiple Choice Correct</th>
<th>Weighted Score MC</th>
<th>Multiple Choice %</th>
<th>Essay 1 Score</th>
<th>Essay 2 Score</th>
<th>Essay 3 Score</th>
<th>Composite Score</th>
<th>Possible/Impossible</th>
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<td>51.5424</td>
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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

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<th>Composite Score Range</th>
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<td>98-113</td>
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<td>81-97</td>
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<td>53-80</td>
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