

AP LITERATURE AND COMPOSITION MULTIPLE CHOICE EXAM REVIEW

AP LITERATURE AND COMPOSITION STUDENT PREPARATION SESSION

PFLUGERVILLE, TEXAS

April 18, 2015

**Parts of a Multiple-choice Question**

Who sent the first internet email using the "@" symbol? > Stem

- a. Al Gore
- b. Douglas Engelbart
- c. Ray Tomlinson
- d. Vint Cerf

"Distractors"

Answer

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**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 identified 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

| <b>Words</b>                  | <b>1982</b> | <b>1987</b> | <b>1991</b> | <b>1994</b> | <b>1999</b> | <b>2004</b> | <b>2009</b> |
|-------------------------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| 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           |



|                               |    |    |    |    |    |    |    |
|-------------------------------|----|----|----|----|----|----|----|
| 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                                 | capricious      |
| admonition                             | chaos           |
| admonition                             | charlatans      |
| adversity                              | chastise        |
| advocacy                               | chastisement    |
| alienated                              | chronic         |
| alienation                             | chronicles      |
| altered                                | circumspect     |
| altruism                               | clamorous       |
| ambiguity                              | complicated     |
| ambivalence                            | composure       |
| ambivalence                            | compulsion      |
| ambivalent                             | conceited       |
| ambivalent                             | conciliatory    |
| amorous                                | concomitants    |
| amorphous                              | condemnation    |
| analogous                              | condescending   |
| animistic                              | condescension   |
| annihilation                           | confinement     |
| antiromantic                           | congenital      |
| apologetic                             | consolation     |
| arbiter                                | constraints     |
| ardor                                  | contemplation   |
| arrogant                               | contemplation   |
| artificiality                          | contemporaneity |
| ascetic                                | contentment     |
| assail                                 | contradict      |
| assuaging                              | contradictory   |
| assumption                             | conventional    |
| astuteness                             | convinced       |
| aura                                   | convivial       |
| aura                                   | corruptible     |
| autonomy                               | criteria        |
| awe                                    | cultivated      |
| balanced sentence (vocabulary/grammar) | cynical         |
| berating                               | cynical         |
| biases                                 | cynicism        |
| brevity                                | deceptive       |
| brevity                                | dedication      |
| brilliant                              | deem            |
| cajoles                                | defensible      |
| camaraderie                            | defiance        |
| candidly                               | deliberate      |

delicacy  
deluded  
delusions  
demeaning  
denigrating  
deposition  
deprivation  
derives  
despicable  
despondency  
desultory  
detachment  
deterred  
devious  
devout  
dictates  
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             | meditation                    |
| implicitly               | meditation                    |
| inclination              | melancholy                    |
| incomprehensible         | melancholy                    |
| incongruous              | menace                        |
| inconsequential          | mendacious                    |
| inconspicuous            | meticulous                    |
| incorrigible             | meticulousness                |
| indignant                | mirthful                      |
| Industrial Revolution    | misconstrued                  |
| industriousness          | mocks                         |
| industriousness          | modifies (vocabulary/grammar) |
| ineffectual              | molded                        |
| inexplicable             | monotony                      |
| inherently               | moral purpose                 |
| insensitivity            | moralist                      |
| insights                 | murmuring                     |
| insistent                | muse                          |
| instability              | naïveté                       |
| intact                   | naïveté                       |
| integral                 | negligible                    |
| integrity                | nostalgic                     |
| interrelated impressions | oblique                       |
| interrogation            | obsessed                      |
| intervening              | obsession                     |
| intuitive                | obsolete                      |
| invariably               | ominous                       |
| ironic                   | ominous                       |
| ironic                   | omnipotence                   |
| irrelevant               | oppressively                  |
| irrepressible            | optimism                      |
| irresistible             | optimistic                    |
| irreverent               | ostentation                   |
| justification            | overweening                   |
| justification            | pace                          |
| liturgies                | paradoxical                   |
| lustrous                 | pastoral                      |
| lute                     | pastoral                      |
| lyrical                  | patriarch                     |
| Maladies                 | pedantic                      |
| malady                   | perceive                      |
| malicious                | perception                    |
| meditation               | 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                               | seditionousness                     |
| 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              | <b>Impossible</b>   |
| 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              | <b>Impossible</b>   |
| <b>4</b>        | <b>37</b>               | <b>45.4064</b>    | <b>67.3%</b>      | <b>6</b>      | <b>6</b>      | <b>6</b>      | <b>100</b>      | <b>Possible</b>     |
| 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        |