

01	☐ A	☐ B	☐ C	☐ D	☐ E
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38	☐ A	☐ B	☐ C	☐ D	☐ E
39	☐ A	☐ B	☐ C	☐ D	☐ E

PRACTICE QUESTIONS

College Board AP - United Kingdom

APELT

AP English Literature and Composition

EDITION

Demo

QUESTIONS

9

FORMAT

Limited Edition PDF

Before you begin

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9 practice questions for College Board AP - United Kingdom **APELT**, each with its answer key and an explanation. Answer a question before you read its key — the explanation is worth more once you have committed.

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QUESTION 1

SINGLE CHOICE

In Chinua Achebe's **Things Fall Apart**, the depiction of the locust swarm serves primarily to:

- ☐ A Foreshadow the arrival of British colonial administrators in Umuofia
- ☒ B Symbolize the communal abundance and shared bounty of Igbo life before its disruption by colonial forces
- ☐ C Represent the ecological consequences of yam farming on the surrounding environment
- ☐ D Illustrate the protagonist Okonkwo's personal control over natural forces

ANSWER B

WHY The locust swarm is widely taught as a communal image in which villagers gather the insects together; the allegory commonly drawn is to a people who lack for nothing in shared life. This symbolic reading is supported in critical discussions of the novel's depiction of pre-colonial Igbo society.

QUESTION 2

SINGLE CHOICE

In the opening of William Wordsworth's **The Prelude** (Book I), 'the vision of [his] early days' is recalled through a series of images whose primary poetic effect is to:

- ☐ A Create a static portrait of rural English life as it actually existed
- ☒ B Use sensory and recollected experience to depict the growth of the speaker's mind
- ☐ C Employ blank-verse iambic pentameter to imitate classical epic heroism
- ☐ D Establish a satirical contrast between pastoral innocence and urban industrialism

ANSWER B

WHY **The Prelude** is subtitled 'Growth of a Poet's Mind' and traces the speaker's development through recollected experiences. The opening images of Book I are part of this developmental arc rather than static description or satire.

QUESTION 3

SINGLE CHOICE

In Shakespeare's **Hamlet**, the play-within-a-play (the 'Mousetrap') is structurally important because it:

- ☐ A Provides comic relief that resets the audience's emotional tension before the final act
- ☐ B Conforms the action to the classical unities of time, place, and action
- ☒ C Allows Hamlet to confirm Claudius's guilt and sets in motion the events leading to the catastrophe
- ☐ D Establishes Fortinbras as the rightful heir to the Danish throne

ANSWER C

WHY The 'Mousetrap' is the mechanism by which Hamlet observes Claudius's reaction (the 'guilty creature sitting at a play') and resolves the question of regicide, propelling the plot toward the final confrontation. Its structural function is causal within the tragedy, not comic or classical-unity related.

QUESTION 4

SINGLE CHOICE

In Toni Morrison's **Beloved**, the character Beloved herself is most accurately described as:

- ☐ A A straightforwardly supernatural intruder who threatens Sethe and her home
- ☐ B A fully allegorical figure representing the United States government
- ☒ C An embodiment of Sethe's repressed grief over her murdered child, returned to the human world
- ☐ D A free-floating symbol of feminist revolt against nineteenth-century patriarchy

ANSWER C

WHY Beloved is widely read as a personification of the daughter Sethe killed, returned to the living; the novel's central moral question concerns how the protagonist can confront and lay to rest that embodied memory. Reading her as purely a government allegory or feminist abstraction flattens the novel's focal psychological and historical concerns.

QUESTION 5

MULTIPLE CHOICE

In Charlotte Brontë's *Jane Eyre*, the red-room episode in which the young Jane is locked away as punishment functions to do which of the following? (Choose two.)

- ☒ **A** Establish Jane's early sense of being treated unjustly within the household
- ☐ **B** Introduce the novel's treatment of dreams, visions, and the boundary between the rational and the supernatural
- ☒ **C** Foreshadow the gothic atmospheres of Thornfield and the madwoman Bertha Mason
- ☐ **D** Indicate that Jane's uncle John Reed had formally adopted her as his heir

ANSWER A - C

WHY Option A: The red-room is the novel's foundational scene of injustice against Jane and motivates her resistance throughout the text. Option B is plausible-sounding but the episode is not principally about dreams. Option C: The red-room's locked, ancestral, emotionally charged space typologically foreshadows Thornfield's hidden rooms and the revelation of Bertha. Option D is contradicted by the novel: it is precisely because Jane is *not* heir that she is treated so harshly.

QUESTION 6

SINGLE CHOICE

Which of the following best describes the tonal shift between the first three stanzas and the final stanza of Wilfred Owen's 'Dulce et Decorum Est'?

- ☐ **A** From patriotic enthusiasm to comic irony about civilian life back home
- ☒ **B** From detached, lyrical description of suffering to direct, bitter address accusing the reader of lying
- ☐ **C** From detached documentary observation to a quiet elegy for fallen soldiers
- ☐ **D** From grim naturalism to the elevated heroism of classical Latin verse

ANSWER B

WHY The first twenty-six lines render the soldiers in deliberately classical, lyrical diction ('Gas! GAS! Quick, boys!'), while the final two lines break the spell with a direct second-person invective against 'the old Lie: dulce et decorum est / pro patria mori.' The shift is from observed suffering to accusatory address.

QUESTION 7

SINGLE CHOICE

In F. Scott Fitzgerald's *The Great Gatsby*, Gatsby's refusal to put the phone on parties after the first time Tom Buchanan answers it serves primarily to:

- ☐ A Indicate that Gatsby has lost interest in hosting large gatherings
- ☒ B Signal the fragility of his social construction and his fear of its collapse on contact with established wealth like Tom's
- ☐ C Demonstrate that Gatsby secretly prefers small, intimate gatherings to public spectacle
- ☐ D Reveal his dependence on modern technology as a key part of his identity

ANSWER B

WHY Gatsby's party is built around the possibility that Daisy will appear; Tom's voice on the line intrudes a reality (class, history, possession) that the performance cannot absorb. Gatsby's later avoidance of the phone therefore dramatizes how fragile the theatrical self he has constructed is when confronted by the world it was made to charm.

QUESTION 8

MULTIPLE CHOICE

Which of the following pairings correctly groups authors commonly taught together on the basis of shared subject matter or formal concern in the AP English Literature tradition? (Choose two.)

- ☒ **A** Edith Wharton and Henry James — the surfaces and pressures of late-nineteenth- and early-twentieth-century urban social life
- ☒ **B** Langston Hughes and Claude McKay — Harlem Renaissance poetry engaging questions of race and identity
- ☐ **C** Cormac McCarthy and Virginia Woolf — pastoral realism versus modernist interior monologue
- ☐ **D** Philip Larkin and Samuel Beckett — nihilistic, anti-romantic twentieth-century depictions of modern life

ANSWER **A • B**

WHY Option A: Wharton and James are frequently paired for their shared focus on social performance, manners, and money in the same period. Option B: Hughes and McKay are canonical Harlem Renaissance poets who treat race, identity, and Black experience. Option C is a forced pairing of unrelated authors and genres; Option D pairs two writers whose styles and concerns only loosely overlap.

QUESTION 9

SINGLE CHOICE

Emily Dickinson's 'Because I could not stop for Death —' uses the form of a hymn meter but inverts its usual religious function. The most accurate consequence of this inversion is:

- ☐ A The poem's speaker rejects belief in an afterlife and treats death as a final annihilation
- ☒ B The familiar hymn-like frame lets readers recognize the genre even as its content quietly domesticates mortality as a courteous carriage ride
- ☐ C The hymn meter undermines the poem's seriousness and turns it into a parody of devotional verse
- ☐ D Dickinson is following strictly Petrarchan sonnet conventions for the first time in her career

ANSWER B

WHY Dickinson appropriates the cadence and four-line stanzaic shape associated with hymn meter and uses it to stage a perfectly mannered encounter with Death, who 'kindly stopped for me.' The humor and civility register does not negate mortality — it defangs the genre's usual solemnity so the content can quietly reframe it.