

ENGLISH LANGUAGE AND COMPOSITION

SECTION I

Time—1 hour

Directions: This part consists of selections from prose works and questions on their content, form, and style. After reading each passage, choose the best answer to each question and completely fill in the corresponding oval on the answer sheet.

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

Questions 1-17. Read the following passage carefully before you choose your answers.

(The following passage is from an essay by a nineteenth-century British writer.)

Line With Imagination in the popular sense, command
of imagery and metaphorical expression, Bentham*
was, to a certain degree, endowed. For want, indeed,
5 of poetical culture, the images with which his fancy
supplied him were seldom beautiful, but they were
quaint and humorous, or bold, forcible, and intense:
passages might be quoted from him both of playful
irony, and of declamatory eloquence, seldom surpassed
10 in the writings of philosophers. The Imagination which
he had not, was that to which the name is generally
appropriated by the best writers of the present day;
that which enables us, by a voluntary effort, to con-
ceive the absent as if it were present, the imaginary as
15 if it were real, and to clothe it in the feelings which, if
it were indeed real, it would bring along with it. This
is the power by which one human being enters into
the mind and circumstances of another. This power
constitutes the poet, in so far as he does anything but
20 melodiously utter his own actual feelings. It constitutes
the dramatist entirely. It is one of the constituents of
the historian; by it we understand other times; by it
Guizot interprets to us the middle ages; Nisard, in his
beautiful *Studies on the later Latin poets*, places us in
25 the Rome of the Caesars; Michelet disengages the
distinctive characters of the different races and gen-
erations of mankind from the facts of their history.
Without it nobody knows even his own nature, further
than circumstances have actually tried it and called it
out; nor the nature of his fellow-creatures, beyond
30 such generalizations as he may have been enabled to
make from his observation of their outward conduct.

By these limits, accordingly, Bentham's knowledge
of human nature is bounded. It is wholly empirical;
and the empiricism of one who has had little experi-
35 ence. He had neither internal experience nor external;
the quiet, even tenor of his life, and his healthiness of

mind, conspired to exclude him from both. He never
knew prosperity and adversity, passion nor satiety: he
never had even the experiences which sickness gives:
40 he lived from childhood to the age of eighty-five in
boyish health. He knew no dejection, no heaviness of
heart. He never felt life a sore and a weary burthen.
He was a boy to the last. Self-consciousness, that
dæmon of the men of genius of our time, from
45 Wordsworth to Byron, from Goethe to Chateaubriand,
and to which this age owes so much both of its cheerful
and its mournful wisdom, never was awakened in
him. How much of human nature slumbered in him
he knew not, neither can we know. He had never been
50 made alive to the unseen influences which were acting
on himself, nor consequently on his fellow-creatures.
Other ages and other nations were a blank to him for
purposes of instruction. He measured them but by one
standard; their knowledge of facts, and their capability
55 to take correct views of utility, and merge all other
objects in it. His own lot was cast in a generation of
the leanest and barrenest men whom England had yet
produced, and he was an old man when a better race
came in with the present century. He saw accordingly
60 in man little but what the vulgarest eye can see;
recognised no diversities of character but such as he
who runs may read. Knowing so little of human
feelings, he knew still less of the influences by which
those feelings are formed; all the more subtle workings
65 both of the mind upon itself, and of external things
upon the mind, escaped him; and no one, probably,
who, in a highly instructed age, ever attempted to
give a rule to all human conduct, set out with a more
limited conception either of the agencies by which
70 human conduct *is*, or of those by which it *should* be,
influenced.

* Jeremy Bentham (1748-1832) was an English philosopher and the founder of Utilitarianism, the theory that the aim of action should be the greatest happiness of the greatest number.

1. In the passage, the author's overall attitude toward Bentham can best be described as
 - (A) grudgingly appreciative
 - (B) cleverly nonjudgmental
 - (C) bitterly disillusioned
 - (D) viciously sarcastic
 - (E) essentially negative
2. Which of the following best describes the function of the second sentence (lines 3-9) in the first paragraph?
 - (A) It qualifies and expands the opening sentence.
 - (B) It focuses on qualities Bentham's language lacks.
 - (C) It compares Bentham's skills to those of other writers.
 - (D) It provides an example of a brief digression.
 - (E) It signals a transition in thought from the opening sentence.
3. The author's discussion of Bentham's ability to use imagery (lines 1-9) is best described as one of
 - (A) dispassionate advice
 - (B) contemptuous dismissal
 - (C) witty defense
 - (D) profuse commendation
 - (E) qualified appreciation
4. "This power" (line 17) refers to
 - (A) "command of imagery" (lines 1-2)
 - (B) "poetical culture" (line 4)
 - (C) "declamatory eloquence" (line 8)
 - (D) "Imagination" (line 9)
 - (E) "voluntary effort" (line 12)
5. The author indicates that a writer's ability to work with metaphor and imagery is less important than
 - (A) a high sense of morality
 - (B) intellectual brilliance
 - (C) awareness of the artist's role in society
 - (D) the power to empathize with others
 - (E) the imparting of pleasure to the reader
6. The references in lines 20-26 ("It is . . . history") serve to
 - (A) establish the author's credentials as a historian
 - (B) clarify the previous sentence
 - (C) provide illustrative examples
 - (D) suggest the longevity of poetry as an art
 - (E) differentiate historians from poets
7. One purpose of the first paragraph is to
 - (A) suggest that beauty is not an essential element of good art
 - (B) discount the importance of imaginative thinking
 - (C) distinguish between two types of imagination
 - (D) suggest that artistic creativity is compromised by social responsibility
 - (E) reinforce popular views of creative imagination
8. Which of the following best describes the relationship between the first paragraph and the second paragraph?
 - (A) The second paragraph uses the claims made at the end of the first paragraph to examine an individual.
 - (B) The second paragraph continues to expand the definition of imagination begun in the first paragraph.
 - (C) The second paragraph supports the claim in the opening sentence of the first paragraph.
 - (D) The second paragraph presents a more balanced view of Bentham than does the first paragraph.
 - (E) The second paragraph supports the theme of the first paragraph by references to scholarly research.
9. The stylistic feature most evident in lines 32-62 ("By these . . . may read") is the use of
 - (A) series of prepositional phrases
 - (B) repeated syntactical patterns
 - (C) metaphor
 - (D) analogy
 - (E) allusion

10. Which of the following rhetorical devices is used in lines 35-38 ("He had neither . . . satiety")?
- (A) Antithesis
 - (B) Oxymoron
 - (C) Euphemism
 - (D) Personification
 - (E) Apostrophe
11. In lines 35-48 ("He had neither . . . in him"), the author suggests that Bentham
- (A) writes without a clear purpose
 - (B) has a fear of human aberration
 - (C) cannot understand strong human feelings
 - (D) does not value information based on observation
 - (E) has little respect for others' opinions
12. In the context of lines 43-48, "Self-consciousness" means
- (A) awkwardness
 - (B) caution
 - (C) shame
 - (D) idealism
 - (E) introspection
13. The author most likely includes the clause "He saw accordingly in man little but what the vulgar-est eye can see" (lines 59-60) in order to
- (A) convey the limitation of Bentham's perception
 - (B) illustrate Bentham's preoccupation with base and coarse actions
 - (C) suggest that Bentham could see nothing good in others
 - (D) imply that Bentham had no sympathy for others' misfortunes
 - (E) suggest that Bentham understood the common people best
14. The author's attitude toward Bentham's abilities as a writer might be best described as
- (A) dismissive because of the narrowness of Bentham's experience and understanding
 - (B) jealous because of Bentham's undeserved success and happiness
 - (C) undecided because of the paucity of information about Bentham's life
 - (D) disapproving because of the uniformly serious tone of Bentham's prose
 - (E) appreciative because of the accuracy of Bentham's observations
15. The author characterizes Bentham primarily as an individual who
- (A) has been wrongly ignored
 - (B) lacks poetic insight
 - (C) is too uncompromising
 - (D) has a childlike sense of fantasy
 - (E) has a highly idiosyncratic style
16. The area of experience of which Bentham is said to be most ignorant is the
- (A) intellectual
 - (B) practical
 - (C) emotional
 - (D) analytical
 - (E) moral
17. The passage as a whole is best characterized as
- (A) a personal reminiscence
 - (B) a treatise on style
 - (C) a critical evaluation
 - (D) an ironic attack
 - (E) a factual report

Questions 18-31. Read the following passage carefully before you choose your answers.

(The following passage is excerpted from a 1940 autobiographical essay.)

Line A man in the European sixteenth century was born
not simply in the valley of the Thames or Seine, but in
a certain social class and the environment of that class
made and limited his world. He was then, consciously
5 or not, not fully a man; he was an artisan and until he
complied with the limitations of that class he was
continually knocking his hands, head and heart
against an environment, composed of other classes,
which limited what he could and could not do and
10 what he must do; and this greater group environment
was not a matter of mere ideas and thought; it was
embodied in muscles and armed men, in scowling
faces, in the majesty of judge and police and in human
law which became divine.

15 Much as I knew of this class structure of the world,
I should never have realized it vividly and fully if I
had not been born into its modern counterpart, racial
segregation; first into a world composed of people
with colored skins who remembered slavery and
20 endured discrimination; and who had to a degree their
own habits, customs, and ideals; but in addition to this
I lived in an environment which I came to call the
white world. I was not an American; I was not a man;
I was by long education and continual compulsion
25 and daily reminder, a colored man in a white world;
and that white world often existed primarily, so far as
I was concerned, to see with sleepless vigilance that I
was kept within bounds. All this made me limited in
physical movement and provincial in thought and
30 dream. I could not stir, I could not act, I could not
live, without taking into careful daily account the
reaction of my white enviroing world. How I
traveled and where, what work I did, what income I
received, where I ate, where I slept, with whom I
35 talked, where I sought recreation, where I studied,
what I wrote and what I could get published—all
this depended and depended primarily upon an
overwhelming mass of my fellow citizens in the
United States, from whose society I was largely
40 excluded.

Of course, there was no real wall between us.
I knew from the days of my childhood and in the
elementary school, on through my walks in the
Harvard yard and my lectures in Germany, that in
45 all things in general, white people were just the
same as I: their physical possibilities, their mental
processes were no different from mine; even the
difference in skin color was vastly overemphasized
and intrinsically trivial. And yet this fact of racial
50 distinction based on color was the greatest thing in
my life and absolutely determined it, because this
surrounding group, in alliance and agreement with the
white European world, was settled and determined
upon the fact that I was and must be a thing apart.
55 It was impossible to gainsay this. It was impossible
for any time and to any distance to withdraw myself
and look down upon these absurd assumptions with
philosophical calm and humorous self-control. If, as
happened to a friend of mine, a lady in a Pullman car
60 ordered me to bring her a glass of water, mistaking
me for a porter, the incident in its essence was a joke
to be chuckled over; but in its hard, cruel significance
and its unending inescapable sign of slavery, it was
something to drive a man mad.

18. The speaker's primary purpose in the passage is to
- (A) justify the need for class structures in the modern world
 - (B) seek restitution for wrongs committed against him
 - (C) establish the major distinctions between race issues and class issues
 - (D) convey the psychological impact of a system of segregation
 - (E) condemn physical force as a means of maintaining segregation

19. Line 7 ("continually knocking his hands, head and heart") provides an example of
- (A) antithesis
 - (B) alliteration
 - (C) apostrophe
 - (D) analogy
 - (E) anticlimax
20. The series of phrases in lines 12-14 ("in muscles . . . became divine") suggests the
- (A) uncertainty that people felt about their own social class
 - (B) internal conflicts rampant in a rigid class system
 - (C) many ways that class structure was maintained
 - (D) inability of government to rule without the support of religion
 - (E) transition from a society ruled by force to one ruled by law
21. In relation to the rest of the passage, the first paragraph provides
- (A) historical information that illuminates the speaker's own circumstances
 - (B) an analogy that puts the reader in the same situation as that in which the speaker exists
 - (C) a comparison between the life of sixteenth-century artisans and twentieth-century artists
 - (D) conflicting statements about the social position of artisans in Europe
 - (E) a personal reminiscence that alters the speaker's views
22. The second paragraph is significant in that the speaker
- (A) cites a counterexample to that in the opening paragraph
 - (B) makes use of the power of personal experience
 - (C) outlines his assumptions about the reader's experiences
 - (D) traces the history of modern discrimination
 - (E) utilizes eyewitness accounts to document claims
23. The word "education" (line 24) refers to
- (A) formal learning in school
 - (B) independent learning gained from personal reading
 - (C) learning acquired through recitation
 - (D) learning obtained through experience
 - (E) learning influenced by parents
24. In context, the phrase "sleepless vigilance" (line 27) suggests
- (A) a nervous inability to sleep
 - (B) an obsessive concern for safety
 - (C) the relentless desire for freedom
 - (D) the disruptive ferment of new ideas
 - (E) the determined enforcement of a system
25. The speaker uses lines 30-40 ("I could not . . . largely excluded") primarily to
- (A) emphasize the effects of racism by cataloging his experiences
 - (B) criticize past social practices in discriminatory countries
 - (C) signal a shift in focus that will be discussed subsequently
 - (D) illustrate the fear that made it difficult for him to write
 - (E) decry the injustices suffered by all peoples in subordinate stations
26. As used in line 55, "gainsay" is best interpreted to mean
- (A) deny
 - (B) deplore
 - (C) articulate
 - (D) reiterate
 - (E) emphasize

28. The effectiveness of the final paragraph is primarily a result of its

- (A) demand for immediate action
- (B) reliance on extended metaphor
- (C) use of specific example
- (D) tone of defensiveness
- (E) investigation of a claim

29. The final sentence of the passage (lines 58-64) moves from

- (A) conveying a private awareness of an injustice to covering up its public aftermath
- (B) relating an incident to decrying its implications
- (C) citing universal truths to searching for exceptions
- (D) expressing an idea to demanding punishment for an action
- (E) showing forgiveness to taking personal responsibility for a mistake

30. The speaker's tone might best be described as

- (A) callous and reckless
- (B) petulant and critical
- (C) resigned and reconciled
- (D) detached but hopeful
- (E) civil but angry

31. The primary imagery of the passage is that of

- (A) flight
- (B) creation
- (C) confinement
- (D) darkness
- (E) punishment

Section I

Questions 32-45. Read the following passage carefully before you choose your answers.

(This passage is excerpted from a recent work that examines Benjamin Franklin, an eighteenth-century thinker, political leader, and scientist, from a contemporary perspective.)

Franklin has a particular resonance in twenty-first-century America. A successful publisher and consummate networker with an inventive curiosity, he would have felt right at home in the information revolution, and his unabashed striving to be part of an upwardly mobile meritocracy made him, in social critic David Brooks's phrase, "our founding Yuppie." We can easily imagine having a beer with him after work, showing him how to use the latest digital device, sharing the business plan for a new venture, and discussing the most recent political scandals or policy ideas. He would laugh at the latest joke We would admire both his earnestness and his self-aware irony. And we would relate to the way he tried to balance, sometimes uneasily, the pursuit of reputation, wealth, earthly virtues, and spiritual values.¹

Some who see the reflection of Franklin in the world today fret about a shallowness of soul and a spiritual complacency that seem to permeate a culture of materialism. They say that he teaches us how to live a practical and pecuniary life, but not an exalted existence. Others see the same reflection and admire the basic middle-class values and democratic sentiments that now seem under assault from elitists, radicals, reactionaries, and other bashers of the bourgeoisie. They regard Franklin as an exemplar of the personal character and civic virtue that are too often missing in modern America.

Much of the admiration is warranted, and so too are some of the qualms. But the lessons from Franklin's life are more complex than those usually drawn by either his fans or his foes. Both sides

too often confuse him with the striving pilgrim he portrayed in his autobiography. They mistake his genial moral maxims for the fundamental faiths that motivated his actions.

¹David Brooks, "Our Founding Yuppie," *Weekly Standard*, Oct. 23, 2000, 31. The word "meritocracy" is an argument-starter, and I have employed it sparingly in this book. It is often used loosely to denote a vision of social mobility based on merit and diligence, like Franklin's. The word was coined by British social thinker Michael Young (later to become, somewhat ironically, Lord Young of Darlington) in his 1958 book *The Rise of the Meritocracy* (New York: Viking Press) as a dismissive term to satirize a society that misguidedly created a new elite class based on the "narrow band of values" of IQ and educational credentials. The Harvard philosopher John Rawls, in *A Theory of Justice* (Cambridge: Harvard University Press, 1971), 106, used it more broadly to mean a "social order [that] follows the principle of careers open to talents."

32. The device used in lines 8-17 ("We can . . . values") to convey Franklin's character is

- (A) allusion
- (B) hypothetical examples
- (C) extended simile
- (D) refutation of assumed traits
- (E) argument based on personal attack

33. The rhetorical purpose of lines 14-17 ("And we . . . values") is to

- (A) assert that the contemporary view of Franklin distorts his accomplishments
- (B) suggest that Franklin did not balance his pursuits particularly well
- (C) encourage the reader to analyze present-day leaders in the light of Franklin
- (D) make Franklin seem more morally upright than he may actually have been
- (E) prompt the reader to feel kinship with Franklin on the basis of the challenges he faced

Item 34 was not scored.

35. The first paragraph characterizes people in the contemporary United States primarily as

- (A) charitable yet exacting
- (B) zealous yet deceitful
- (C) self-effacing yet proud
- (D) genial yet self-interested
- (E) mean-spirited yet honest

36. "They" in line 21 of the passage refers to people who

- (A) disagree that Franklin's life exemplifies commercial values
- (B) want to reevaluate the importance of Franklin's writings
- (C) believe that Franklin's legacy is not appreciated sufficiently
- (D) have reservations about Franklin's values
- (E) want others to be as inspired by Franklin as they have been

37. The misunderstanding discussed in lines 35-37 is that many who study Franklin

- (A) ascribe greater geniality to Franklin than his actions support
- (B) confuse Franklin's public statements with his private beliefs
- (C) believe that Franklin had a fundamental faith that in fact he lacked
- (D) do not study the public Franklin enough to understand him thoroughly
- (E) rely too much on government records in their analysis of Franklin

38. The final paragraph (lines 30-37) functions as

- (A) a repetition of the views previously established
- (B) a diatribe against those who devalue Franklin
- (C) an authorial judgment about a preceding discussion
- (D) a critique of Franklin's autobiography
- (E) a controversial conclusion to a contentious debate

39. Which of the following sentences best represents the author's main point in the passage?

- (A) "Franklin has a particular resonance in twenty-first-century America." (lines 1-2)
- (B) "We would admire both his earnestness and his self-aware irony." (lines 13-14)
- (C) "Some who see the reflection of Franklin in the world today fret about a shallowness of soul and a spiritual complacency that seem to permeate a culture of materialism." (lines 18-21)
- (D) "They regard Franklin as an exemplar of the personal character and civic virtue that are too often missing in modern America." (lines 27-29)
- (E) "Both sides too often confuse him with the striving pilgrim he portrayed in his autobiography." (lines 33-35)

40. This passage is most probably excerpted from

- (A) an article about Franklin in a business journal
- (B) a work of cultural criticism attacking Franklin for the decay of traditional values
- (C) a book about Franklin's scientific research
- (D) a biography of Franklin intended for a general audience
- (E) a newspaper account of historians' conflicting views of Franklin

43. In lines 7-8 of the footnote, the author uses the phrase "somewhat ironically" primarily to
- (A) satirize a rival author's narrow view of what constitutes merit
 - (B) disparage an author's claim to being the inventor of a phrase
 - (C) engage the reader in thinking about the limits of the role of social thinkers
 - (D) elicit support from readers who do not approve of the British monarchy
 - (E) comment on the apparent disparity between an author's views and his social rank
44. In the last sentence of the footnote, the word "it" refers to
- (A) "Yuppie" (line 1 of the footnote)
 - (B) "meritocracy" (line 2 of the footnote)
 - (C) "vision" (line 4 of the footnote)
 - (D) "social mobility" (line 5 of the footnote)
 - (E) "dismissive term" (line 10 of the footnote)
45. Which of the following is an accurate reading of the source for the quotation in the last sentence of the footnote: "social order [that] follows the principle of careers open to talents"?
- (A) Brooks, David. "Our Founding Yuppie," *Weekly Standard*, Oct. 23, 2000, 31.
 - (B) Brooks, David. *A Theory of Justice*. Cambridge: Harvard University Press, 106.
 - (C) Young, Michael. *The Rise of the Meritocracy*. New York: Viking Press, 1958.
 - (D) Rawls, John. *A Theory of Justice*. Cambridge: Harvard University Press, 1971, 106.
 - (E) Rawls, John, and David Brooks. Found in *Weekly Standard* and *A Theory of Justice*. Reprinted by permission.

Section I

Questions 46-53. Read the following passage carefully before you choose your answers.

(This passage is from an essay by a contemporary American writer.)

Line It is a fact that, to that other, nothing ever happens.
I, a mortal woman, move through my life with the
excited interest of a swimmer in uncharted waters—
5 my predilections are few, but intense—while she,
the other, is a mere shadow, a blur, a figure glimpsed
in the corner of the eye. Rumors of “JCO”* come to
me thirdhand and usually unrecognizable, arguing,
absurdly, for her historical existence. But while
writing exists, writers do not—as all writers know.
10 It’s true, I see her photograph—my “likeness”—yet
it is rarely the same “likeness” from photograph to
photograph, and the expression is usually one of faint
bewilderment. “I acknowledge that I share a name
and a face with “JCO,” this expression suggests,
15 but this is a mere convenience. Please don’t be
deceived!”

“JCO” is not a person, nor even a personality, but a
process that has resulted in a sequence of texts. Some
of the texts are retained in my (our) memory, but
20 some have bleached out, like pages of print left
too long in the sun. Many of the texts have been
translated into foreign languages, which is to say
into texts at another remove from the primary—
sometimes even the author’s name, on the dust jacket
25 of one of these texts, is unrecognizable by the author.
I, on the contrary, am fated to be “real”—“physical”—
“corporeal”—to “exist in Time.” I continue to age
year by year, if not hour by hour, while “JCO,” the
other, remains no fixed age—in spiritual essence,
30 perhaps, forever poised between the fever of idealism
and the chill of cynicism, a precocious eighteen
years old. Yet, can a process be said to have an age?
an impulse, a strategy, an obsessive tracery, like
planetary orbits to which planets, “real” planets, must
35 conform?

No one wants to believe this obvious truth: the
“artist” can inhabit any individual, for the individual
is irrelevant to “art.” (And what is “art”? A firestorm
rushing through Time, arising from no visible source
40 and conforming to no principles of logic or causality.)
“JCO” occasionally mines, and distorts, my personal
history; but only because the history is close at hand,
and then only when some idiosyncrasy about it suits
her design, or some curious element of the symbolic.
45 If you, a friend of mine, should appear in her work,
have no fear—you won’t recognize yourself, any
more than I would recognize you.

It would be misleading to describe our relationship
as hostile in any emotional sense, for she, being
50 bodiless, having no existence, has no emotions: we
are more helpfully defined as diamagnetic, the one
repulsing the other as magnetic poles repulse each
other, so that “JCO” eclipses me, or, and this is less
frequent, I eclipse “JCO,” depending upon the
55 strength of my will.

If one or the other of us must be sacrificed, it
has always been me.

And so my life continues through the decades . . .
not connected in the slightest with that conspicuous
60 other with whom, by accident, I share a name and
a likeness. The fact seems self-evident that I was but
the door through which she entered—“it” entered—
but any door would have done as well. Does it matter
which entrance you use to enter a walled garden?
65 Once you’re inside and have closed the door?

For once, not she but I am writing these pages.
Or so I believe.

*Joyce Carol Oates

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46. In line 1, the phrase “to that other” primarily does which of the following?
- (A) It explains why the statement “nothing ever happens” (line 1) is true.
 - (B) It identifies the one to whom “nothing ever happens” (line 1).
 - (C) It indicates uncertainty by inverting normal word order.
 - (D) It suggests that what appears to be a fact is not.
 - (E) It undermines a generally accepted view.
47. In relation to the first sentence (line 1), the second sentence (lines 2-6) serves to
- (A) introduce a persona that contrasts with the one introduced in the first sentence
 - (B) simplify the figurative language used in the first sentence
 - (C) explain how the oxymoron found in the first sentence is not really true
 - (D) use metaphorical language subtly to contradict the first sentence
 - (E) undermine the distinction between fact and fiction that was stated in the first sentence

48. In line 9, the author argues that the difference between “writing” and “writers” is primarily that the
- (A) person doing the writing can never really understand the truth expressed in the writing
 - (B) person doing the writing has more in common with other writers than with the writing that she or he produces
 - (C) person doing the writing is perceived as less real than the writing that is produced
 - (D) writing can be perfect but the person doing the writing can be flawed
 - (E) writing itself is never as vital as the person doing the writing
49. Which best describes the syntax of lines 17-18 (“JCO . . . texts”) ?
- (A) A list of problems followed by a possible solution
 - (B) A pair of negations followed by an assertion
 - (C) A statement that balances known and unknown ideas
 - (D) A complex sentence that makes use of hyperbole
 - (E) An unusual construction with no clear subject
50. Lines 18-21 (“Some . . . sun”) rely primarily on
- (A) repetition
 - (B) analogy
 - (C) classical allusion
 - (D) ironic commentary
 - (E) appeal to authority
51. It can be inferred from the passage that people ignore the “obvious truth” (line 36) for which of the following reasons?
- (A) They are too intimidated to disagree with famous writers like the author.
 - (B) They do not want other people to tell them how they should view art.
 - (C) They conclude too quickly that there is a difference between good and bad art.
 - (D) They are unwilling to accept that art is something that can be bought and sold.
 - (E) They misunderstand the relationship between an artistic creation and its creator.
52. Lines 48-55 (“It . . . will”) have all of the following EXCEPT
- (A) a comparison
 - (B) a metaphor
 - (C) verbs in the imperative mood
 - (D) a subordinate clause
 - (E) scientific diction
53. The primary purpose of the questions in lines 63-65 is to
- (A) reveal the author’s confusion about how people view her
 - (B) explore the author’s feelings of suspicion and rejection
 - (C) ask the reader to put aside personal judgments when reading “JCO’s” work
 - (D) question the extent to which anyone can understand the thoughts of another
 - (E) reinforce the author’s position that art functions independently of individuals

END OF SECTION I

Chapter III: Answers to the 2007 AP English Language and Composition Exam

- Section I: Multiple Choice
 - Section I Answer Key and Percent Answering Correctly
 - Analyzing Your Students' Performance on the Multiple-Choice Section
 - Diagnostic Guide for the 2007 AP English Language and Composition Exam
- Section II: Free Response
 - Comments from the Chief Reader

- Scoring Guidelines, Sample Student Responses, and Commentary

Section I: Multiple Choice

Listed below are the correct answers to the multiple-choice questions, the percent of AP students who answered each question correctly by AP grade, and the total percent answering correctly.

Section I Answer Key and Percent Answering Correctly

Item No.	Correct Answer	Percent Correct by Grade					Total Percent Correct
		5	4	3	2	1	
1	E	79	61	42	24	14	40
2	A	91	82	71	56	35	66
3	E	85	70	57	48	42	58
4	D	94	88	81	75	60	80
5	D	84	65	44	27	20	44
6	C	90	78	64	48	34	61
7	C	70	46	30	22	22	33
8	A	91	78	59	37	20	55
9	B	93	87	76	58	35	70
10	A	63	54	45	34	22	43
11	C	99	96	90	76	52	84
12	E	87	70	46	25	14	44
13	A	95	87	75	58	35	70
14	A	96	89	76	58	36	70
15	B	85	70	52	34	21	50
16	C	95	92	85	73	51	80
17	C	93	86	76	64	49	73
18	D	98	94	86	71	44	80
19	B	94	89	82	71	54	78
20	C	92	80	63	40	23	58
21	A	76	69	58	43	28	54
22	B	98	95	90	79	51	84
23	D	96	93	88	81	63	85
24	E	95	86	69	42	18	61
25	A	92	87	82	75	55	79
26	A	82	77	71	63	48	68
27	E	93	88	81	71	50	77

Item No.	Correct Answer	Percent Correct by Grade					Total Percent Correct
		5	4	3	2	1	
28	C	96	92	85	68	40	77
29	B	97	92	82	66	43	76
30	E	90	85	81	73	55	77
31	C	99	97	91	78	55	85
32	B	98	94	85	65	40	77
33	E	86	74	59	39	20	54
34	-	*	*	*	*	*	*
35	D	83	69	53	36	21	50
36	D	80	68	53	32	15	48
37	B	73	61	51	43	28	50
38	C	77	55	33	16	12	34
39	A	41	32	23	14	10	22
40	D	65	48	36	28	22	37
41	A	80	64	47	28	16	44
42	A	80	70	62	50	31	58
43	E	92	79	58	33	16	53
44	B	99	96	87	66	33	78
45	D	97	93	83	61	30	74
46	B	87	78	65	47	28	60
47	A	74	60	49	38	23	47
48	C	89	82	67	45	22	60
49	B	95	83	61	31	14	54
50	B	87	78	64	42	21	57
51	E	94	82	65	43	20	59
52	C	65	46	30	17	12	30
53	E	84	61	35	16	8	36

* Although 53 multiple-choice items were administered in Section I, Item # 34 was not used in scoring.