CollegeBoard

AP® English Language and Composition Practice Exam

From the 2016 Administration

This exam may not be posted on school or personal websites, nor electronically redistributed for any reason. This Released Exam is provided by the College Board for AP Exam preparation. Teachers are permitted to download the materials and make copies to use with their students in a classroom setting only. To maintain the security of this exam, teachers should collect all materials after their administration and keep them in a secure location.

Further distribution of these materials outside of the secure College Board site disadvantages teachers who rely on uncirculated questions for classroom testing. Any additional distribution is in violation of the College Board's copyright policies and may result in the termination of Practice Exam access for your school as well as the removal of access to other online services such as the AP Teacher Community and Online Score Reports.

Contents

Exam Instructions

Student Answer Sheet for the Multiple-Choice Section

Section I: Multiple-Choice Questions

Section II: Free-Response Questions

Multiple-Choice Answer Key

Free-Response Scoring Guidelines

Scoring Worksheet

Question Descriptors and Performance Data

Note: This publication shows the page numbers that appeared in the *2015–16 AP Exam Instructions* book and in the actual exam. This publication was not repaginated to begin with page 1.

© 2016 The College Board. College Board, Advanced Placement Program, AP, SAT and the acorn logo are registered trademarks of the College Board. All other products and services may be trademarks of their respective owners. Permission to use copyrighted College Board materials may be requested online at: www.collegeboard.com/inquiry/cbpermit.html.

AP® English Language and Composition Exam

Regularly Scheduled Exam Date: Wednesday morning, May 11, 2016

Late-Testing Exam Date: Wednesday afternoon, May 18, 2016

Section I Total Time: 1 hr. Section II Total Time: 2 hr. 15 min.

Section I	Section II
Total Time: 1 hour **Number of Questions:** 54* **Percent of Total Score:** 45% **Writing Instrument:** Pencil required **The number of questions may vary slightly depending on the form of the exam.*	**Total Time:** 2 hours 15 minutes **Number of Questions:** 3 essays *(15-minute reading period, 2-hour writing period)* **Percent of Total Score:** 55% **Writing Instrument:** Pen with black or dark blue ink

What Proctors Need to Bring to This Exam

- Exam packets
- Answer sheets
- AP Student Packs
- *2015-16 AP Coordinator's Manual*
- This book — *AP Exam Instructions*
- AP Exam Seating Chart template(s)
- School Code and Home-School/Self-Study Codes
- Pencil sharpener
- Container for students' electronic devices (if needed)
- Extra No. 2 pencils with erasers
- Extra pens with black or dark blue ink
- Lined paper
- Stapler
- Watch
- Signs for the door to the testing room
  - "Exam in Progress"
  - "Cell phones are prohibited in the testing room"

SECTION I: Multiple Choice

Do not begin the exam instructions below until you have completed the appropriate General Instructions for your group.

Make sure you begin the exam at the designated time. Remember, you must complete a seating chart for this exam. See pages 305–306 for a seating chart template and instructions. See the *2015-16 AP Coordinator's Manual* for exam seating requirements (pages 49–52).

If you are giving the regularly scheduled exam, say:

It is Wednesday morning, May 11, and you will be taking the AP English Language and Composition Exam.

If you are giving the alternate exam for late testing, say:

It is Wednesday afternoon, May 18, and you will be taking the AP English Language and Composition Exam.

In a moment, you will open the packet that contains your exam materials. By opening this packet, you agree to all of the AP Program's policies and procedures outlined in the *2015-16 Bulletin for AP Students and Parents*. You may now remove the shrinkwrap from your exam packet and take out the Section I booklet, but do not open the booklet or the shrinkwrapped Section II materials. Put the white seals aside. . . .

Carefully remove the AP Exam label found near the top left of your exam booklet cover. Now place it on page 1 of your answer sheet on the light blue box near the top right-hand corner that reads "AP Exam Label."

If students accidentally place the exam label in the space for the number label or vice versa, advise them to leave the labels in place. They should not try to remove the label; their exam can still be processed correctly.

Read the statements on the front cover of Section I and look up when you have finished. . . .

Sign your name and write today's date. Look up when you have finished. . . .

Now print your full legal name where indicated. Are there any questions? . . .

Turn to the back cover of your exam booklet and read it completely. Look up when you have finished. . . .

Are there any questions? . . .

You will now take the multiple-choice portion of the exam. You should have in front of you the multiple-choice booklet and your answer sheet. Open your answer sheet to page 2. You may never discuss these specific multiple-choice questions at any time in any form with anyone, including your teacher and other students. If you disclose these questions through any means, your AP Exam score will be canceled.

You must complete the answer sheet using a No. 2 pencil only. Mark all of your responses beginning on page 2 of your answer sheet, one response per question. Completely fill in the circles. If you need to erase, do so carefully and completely. No credit will be given for anything written in the exam booklet. Scratch paper is not allowed, but you may use the margins or any blank space in the exam booklet for scratch work. Are there any questions? . . .

You have 1 hour for this section. Open your Section I booklet and begin.

Note Start Time here _____. Note Stop Time here _____. Check that students are marking their answers in pencil on their answer sheets and that they are not looking at their shrinkwrapped Section II booklets. After 50 minutes, say:

There are 10 minutes remaining.

After 10 minutes, say:

Stop working. Close your booklet and put your answer sheet on your desk, face up. Make sure you have your AP number label and an AP Exam label on page 1 of your answer sheet. Sit quietly while I collect your answer sheets.

Collect an answer sheet from each student. Check that each answer sheet has an AP number label and an AP Exam label. After all answer sheets have been collected, say:

> **Now you must seal your exam booklet using the white seals you set aside earlier. Remove the white seals from the backing and press one on each area of your exam booklet cover marked "PLACE SEAL HERE." Fold each seal over the back cover. When you have finished, place the booklet on your desk, face up. I will now collect your Section I booklet. . . .**

Collect a Section I booklet from each student. Check that each student has signed the front cover of the sealed Section I booklet.

There is a 10-minute break between Sections I and II. When all Section I materials have been collected and accounted for and you are ready for the break, say:

> **Please listen carefully to these instructions before we take a 10-minute break. All items you placed under your chair at the beginning of this exam must stay there, and you are not permitted to open or access them in any way. Leave your shrinkwrapped Section II packet on your desk during the break. You are not allowed to consult teachers, other students, notes, or textbooks during the break. You may not make phone calls, send text messages, check email, use a social networking site, or access any electronic or communication device. Remember, you may never discuss the multiple-choice questions at any time in any form with anyone, including your teacher and other students. If you disclose these questions through any means, your AP Exam score will be canceled. Are there any questions? . . .**
>
> **You may begin your break. Testing will resume at _____.**

SECTION II: Free Response

After the break, say:

> **May I have everyone's attention? For this section of the exam, you will be using a pen with black or dark blue ink to write your responses. Place your Student Pack on your desk. . . .**
>
> **You may now remove the shrinkwrap from the Section II packet, but do not open either the Section II exam booklet or the orange Section II: Free Response, Questions and Sources booklet until you are told to do so. . . .**
>
> **Read the bulleted statements on the front cover of the exam booklet. Look up when you have finished. . . .**
>
> **Now take an AP number label from your Student Pack and place it on the shaded box. If you don't have any AP number labels, write your AP number in the box. Look up when you have finished. . . .**
>
> **Read the last statement. . . .**
>
> **Using a pen with black or dark blue ink, print the first, middle, and last initials of your legal name in the boxes and print today's date where indicated. This constitutes your signature and your agreement to the statements on the front cover. . . .**

Turn to the back cover and, using your pen, complete Item 1 under "Important Identification Information." Print the first two letters of your last name and the first letter of your first name in the boxes. Look up when you have finished. . . .

In Item 2, print your date of birth in the boxes. . . .

In Item 3, write the school code you printed on the front of your Student Pack in the boxes. . . .

Read Item 4. . . .

Are there any questions? . . .

I need to collect the Student Pack from anyone who will be taking another AP Exam. You may keep it only if you are not taking any other AP Exams this year. If you have no other AP Exams to take, place your Student Pack under your chair now. . . .

Read the information on the back cover of the exam booklet. Do not open the exam booklet until you are told to do so. Look up when you have finished. . . .

Collect the Student Packs. Then say:

Are there any questions? . . .

Read the information on the front cover of the orange booklet. Look up when you have finished. . . .

The total Section II time is 2 hours and 15 minutes. This includes a 15-minute reading period. The reading period is designed to provide you with time to develop thoughtful, well-organized responses. During the reading period you are advised to read Question 1, analyzing and evaluating the sources, and planning your answer. You may read the other essay questions at this time. You may begin writing your responses before the reading period is over. You may make notes in the orange booklet, but your responses must be written in the free-response booklet using a pen with black or dark blue ink.

Write the number of the question you are working on in the box at the top of each page in the exam booklet. If you need more paper to complete your responses, raise your hand. At the top of each extra sheet of paper you use, be sure to write only:

- **your AP number, and**
- **the question number you are working on.**

You may now open the orange booklet and exam booklet and begin the 15-minute reading period.

Note Start Time here _____. Note Stop Time here _____. Check that students are writing any notes in the orange booklet. After 15 minutes, say:

The reading period is over. You have 2 hours remaining to complete Section II.

Note Start Time here _____. Note Stop Time here _____. Check that students are using pens and that they are writing their answers in their exam booklets and not in their orange booklets. After 40 minutes, say:

You are advised to move on to Question 2.

After 40 minutes, say:

You are advised to move on to Question 3.

After 30 minutes, say:

There are 10 minutes remaining.

After 10 minutes, say:

Stop working and close your exam booklet and orange booklet. Put your exam booklet on your desk, face up. Put your orange booklet next to it. Do not place your Section II exam booklet inside your orange booklet or vice versa. . . .

If any students used extra paper for a question in the free-response section, have those students staple the extra sheet(s) to the first page corresponding to that question in their exam booklets. Complete an Incident Report. A single Incident Report may be completed for multiple students per exam subject per administration (regular or late testing) as long as all of the required information is provided. Include all exam booklets with extra sheets of paper in an Incident Report return envelope (see page 60 of the *2015-16 AP Coordinator's Manual* for complete details). Then say:

Remain in your seat, without talking, while the exam materials are collected. . . .

Collect a Section II booklet and an orange booklet from each student. Check for the following:

- Exam booklet front cover: The student placed an AP number label on the shaded box and printed his or her initials and today's date.
- Exam booklet back cover: The student completed the "Important Identification Information" area.
- The student wrote answers in the Section II exam booklet and not in the orange booklet.

When all exam materials have been collected and accounted for, return to students any electronic devices you may have collected before the start of the exam.

If you are giving the regularly scheduled exam, say:

You may not discuss or share these specific free-response questions with anyone unless they are released on the College Board website in about two days. Your AP Exam score results will be available online in July.

If you are giving the alternate exam for late testing, say:

None of the questions in this exam may ever be discussed or shared in any way at any time. Your AP Exam score results will be available online in July.

If any students completed the AP number card at the beginning of this exam, say:

Please remember to take your AP number card with you. You will need the information on this card to view your scores and order AP score reporting services online.

Then say:

You are now dismissed.

All exam materials must be placed in secure storage until they are returned to the AP Program after your school's last administration. Before storing materials, check the "School Use Only" section on page 1 of the answer sheet and:

- Fill in the appropriate section number circle in order to access a separate AP Instructional Planning Report (for regularly scheduled exams only) or subject score roster at the class section or teacher level. See "Post-Exam Activities" in the *2015-16 AP Coordinator's Manual*.
- Check your list of students who are eligible for fee reductions and fill in the appropriate circle on their registration answer sheets.

Be sure to give the completed seating chart to the AP Coordinator. Schools must retain seating charts for at least six months (unless the state or district requires that they be retained for a longer period of time). Schools should not return any seating charts in their exam shipments unless they are required as part of an Incident Report.

IMPORTANT: The orange booklets must be returned with the rest of your exam materials. This applies to all exam administrations, including late testing. These booklets are not to be kept at the school, or returned to students or teachers. When sorting exam materials for return, keep the orange booklets separate from the Section II exam booklets. Do not place Section II exam booklets inside the orange booklets or vice versa. The free-response questions for the regularly scheduled exam may not be discussed unless the questions are released on the College Board website two days after the exam.

Student Answer Sheet for the Multiple-Choice Section

Use this section to capture student responses. (Note that the following answer sheet is a sample, and may differ from one used in an actual exam.)

Section I: Multiple-Choice Questions

This is the multiple-choice section of the 2016 AP exam.
It includes cover material and other administrative instructions
to help familiarize students with the mechanics of the exam.
(Note that future exams may differ in look from the following content.)

AP® English Language and Composition Exam

SECTION I: Multiple Choice

2016

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE TOLD TO DO SO.

At a Glance

Total Time
1 hour
Number of Questions
55
Percent of Total Score
45%
Writing Instrument
Pencil required

Instructions

Section I of this exam contains 55 multiple-choice questions. Fill in only the circles for numbers 1 through 55 on your answer sheet.

Indicate all of your answers to the multiple-choice questions on the answer sheet. No credit will be given for anything written in this exam booklet, but you may use the booklet for notes or scratch work. After you have decided which of the suggested answers is best, completely fill in the corresponding circle on the answer sheet. Give only one answer to each question. If you change an answer, be sure that the previous mark is erased completely. Here is a sample question and answer.

Sample Question	Sample Answer
Chicago is a (A) state (B) city (C) country (D) continent (E) village	Ⓐ ● Ⓒ Ⓓ Ⓔ

Use your time effectively, working as quickly as you can without losing accuracy. Do not spend too much time on any one question. Go on to other questions and come back to the ones you have not answered if you have time. It is not expected that everyone will know the answers to all of the multiple-choice questions.

Your total score on the multiple-choice section is based only on the number of questions answered correctly. Points are not deducted for incorrect answers or unanswered questions.

Form I
Form Code 4MBP4-S
36

The exam begins on page 4.

The inclusion of source material in this exam is not intended as an endorsement by the College Board or ETS of the content, ideas, or values expressed in the material. The material has been selected by the English faculty who serve on the AP English Language and Composition Development Committee. In their judgment, the material printed here reflects various aspects of the course of study on which this exam is based and is therefore appropriate to use to measure the skills and knowledge of this course.

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 circle on the answer sheet.

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

Questions 1-15. Read the following passage carefully before you choose your answers.

(The following essay by a British writer was first published in 1900.)

We may talk about our troubles to those persons who can give us direct help, but even in this case we ought as much as possible to come to a provisional conclusion before consultation; to be perfectly clear to ourselves within our own limits. Some people have a foolish trick of applying for aid before they have done anything whatever to aid themselves, and in fact try to talk themselves into perspicuity. The only way in which they can think is by talking, and their speech consequently is not the expression of opinion already and carefully formed, but the manufacture of it.

We may also tell our troubles to those who are suffering if we can lessen their own. It may be a very great relief to them to know that others have passed through trials equal to theirs and have survived. There are obscure, nervous diseases, hypochondriac fancies, almost uncontrollable impulses, which terrify by their apparent singularity. If we could believe that they are common, the worst of the fear would vanish.

But, as a rule, we should be very careful for our own sake not to speak much about what distresses us. Expression is apt to carry with it exaggeration, and this exaggerated form becomes henceforth that under which we represent our miseries to ourselves, so that they are thereby increased. By reserve, on the other hand, they are diminished, for we attach less importance to that which it was not worth while to mention. Secrecy, in fact, may be our salvation.

It is injurious to be always treated as if something were the matter with us. It is health-giving to be dealt with as if we were healthy, and the man who imagines his wits are failing becomes stronger and sounder by being entrusted with a difficult problem than by all the assurances of a doctor.

They are poor creatures who are always craving for pity. If we are sick, let us prefer conversation upon any subject rather than upon ourselves. Let it turn on matters that lie outside the dark chamber, upon the last new discovery, or the last new idea. So shall we seem still to be linked to the living world. By perpetually asking for sympathy an end is put to real friendship. The friend is afraid to intrude anything which has no direct reference to the patient's condition lest it should be thought irrelevant. No love even can long endure without complaint, silent it may be, against an invalid who is entirely self-centered; and what an agony it is to know that we are tended simply as a duty by those who are nearest to us, and that they will really be relieved when we have departed! From this torture we may be saved if we early apprentice ourselves to the art of self-suppression and sternly apply the gag to eloquence upon our own woes. Nobody who really cares for us will mind waiting on us even to the long-delayed last hour if we endure in fortitude.

There is no harm in confronting our disorders or misfortunes. On the contrary, the attempt is wholesome. Much of what we dread is really due to indistinctness of outline. If we have the courage to say to ourselves, What *is* this thing, then? let the worst come to the worst, and what then? we shall frequently find that after all it is not so terrible. What we have to do is to subdue tremulous, nervous, insane fright. Fright is often prior to an object; that is to say, the fright comes first and something is invented or discovered to account for it. There are certain states of body and mind which are productive of objectless fright, and the most ridiculous thing in the world is able to provoke it to activity. It is perhaps not too much to say that any calamity the moment it is apprehended by the reason alone loses nearly all its power to disturb and unfix us. The conclusions which are so alarming are not those of the reason, but, to use Spinoza's words, of the "affects."

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

1. The author most likely assumes which of the following about his audience?

   (A) It has had little experience of emotional pain.
   (B) It is interested in learning how to deal with personal problems.
   (C) It is overly concerned with keeping up appearances.
   (D) Its views are vehemently opposed to his own.
   (E) It is indifferent to the effect of its actions on others.

2. The author implies that the speech of "Some people" (line 5) is likely to be

   (A) polite and refined
   (B) imaginative and original
   (C) ill-considered and impetuous
   (D) frivolous and tiresome
   (E) awkward and inarticulate

3. In the first paragraph, the author draws a distinction between

   (A) reserve and deceit
   (B) thinking and speaking
   (C) recollecting and suppressing
   (D) reason and emotion
   (E) knowledge and opinion

4. In the second paragraph, the author suggests that one way to lessen the suffering of others is to get them to believe that their troubles are

   (A) largely self-created
   (B) likely to be short-lived
   (C) not unique to them
   (D) not without cause
   (E) not likely to return

5. Which of the following are contrasted in the third paragraph?

   (A) Speech and distress
   (B) Expression and reserve
   (C) Exaggeration and unhappiness
   (D) Expression and exaggeration
   (E) Secrecy and salvation

6. In the third paragraph, the author is mainly concerned with

   (A) defending the verbosity of people who are experiencing personal difficulties
   (B) chastising people who exaggerate their troubles to gain sympathy from others
   (C) revealing the selflessness of those who conceal their own suffering from others
   (D) affirming the value of patience by explaining the psychological benefits of listening to others
   (E) urging verbal restraint by highlighting the impact of speech on the speaker's sense of reality

7. The author introduces the figure of the "man who imagines his wits are failing" (lines 31-32) primarily in order to

   (A) emphasize the importance of maintaining people's confidence in their own abilities
   (B) appeal for greater sensitivity to be shown to people with mental afflictions
   (C) lament the extent to which people's self-esteem depends on others' opinion of them
   (D) illustrate the necessity of self-reliance in coping with mental affliction
   (E) point to a decline in the cultural authority of medical professionals

8. The use of the passive voice in the sentence "By . . . friendship" (lines 40-42) has which of the following effects?

   (A) It shifts the purpose of the paragraph.
   (B) It calls into question the author's sincerity.
   (C) It throws a different light on the central thesis.
   (D) It makes a generalization seem less personal.
   (E) It emphasizes the author's authority on the subject.

9. In line 50, "this torture" refers to the

   (A) inability to care properly for a loved one
   (B) failure to recognize another person's pain
   (C) inability to express our true feelings
   (D) sense that we have been a burden to others
   (E) belief that we create our own troubles

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

The passage is reprinted for your use in answering the remaining questions.

(The following essay by a British writer was first published in 1900.)

We may talk about our troubles to those persons who can give us direct help, but even in this case we ought as much as possible to come to a provisional conclusion before consultation; to be perfectly clear to ourselves within our own limits. Some people have a foolish trick of applying for aid before they have done anything whatever to aid themselves, and in fact try to talk themselves into perspicuity. The only way in which they can think is by talking, and their speech consequently is not the expression of opinion already and carefully formed, but the manufacture of it.

We may also tell our troubles to those who are suffering if we can lessen their own. It may be a very great relief to them to know that others have passed through trials equal to theirs and have survived. There are obscure, nervous diseases, hypochondriac fancies, almost uncontrollable impulses, which terrify by their apparent singularity. If we could believe that they are common, the worst of the fear would vanish.

But, as a rule, we should be very careful for our own sake not to speak much about what distresses us. Expression is apt to carry with it exaggeration, and this exaggerated form becomes henceforth that under which we represent our miseries to ourselves, so that they are thereby increased. By reserve, on the other hand, they are diminished, for we attach less importance to that which it was not worth while to mention. Secrecy, in fact, may be our salvation.

It is injurious to be always treated as if something were the matter with us. It is health-giving to be dealt with as if we were healthy, and the man who imagines his wits are failing becomes stronger and sounder by being entrusted with a difficult problem than by all the assurances of a doctor.

They are poor creatures who are always craving for pity. If we are sick, let us prefer conversation upon any subject rather than upon ourselves. Let it turn on matters that lie outside the dark chamber, upon the last new discovery, or the last new idea. So shall we seem still to be linked to the living world. By perpetually asking for sympathy an end is put to real friendship. The friend is afraid to intrude anything which has no direct reference to the patient's condition lest it should be thought irrelevant. No love even can long endure without complaint, silent it may be, against an invalid who is entirely self-centered; and what an agony it is to know that we are tended simply as a duty by those who are nearest to us, and that they will really be relieved when we have departed! From this torture we may be saved if we early apprentice ourselves to the art of self-suppression and sternly apply the gag to eloquence upon our own woes. Nobody who really cares for us will mind waiting on us even to the long-delayed last hour if we endure in fortitude.

There is no harm in confronting our disorders or misfortunes. On the contrary, the attempt is wholesome. Much of what we dread is really due to indistinctness of outline. If we have the courage to say to ourselves, What *is* this thing, then? let the worst come to the worst, and what then? we shall frequently find that after all it is not so terrible. What we have to do is to subdue tremulous, nervous, insane fright. Fright is often prior to an object; that is to say, the fright comes first and something is invented or discovered to account for it. There are certain states of body and mind which are productive of objectless fright, and the most ridiculous thing in the world is able to provoke it to activity. It is perhaps not too much to say that any calamity the moment it is apprehended by the reason alone loses nearly all its power to disturb and unfix us. The conclusions which are so alarming are not those of the reason, but, to use Spinoza's words, of the "affects."

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

10. In context, "eloquence" (line 52) most closely reiterates the meaning of which of the following words used earlier in the passage?

(A) "fancies" (line 16)
(B) "Expression" (line 22)
(C) "Secrecy" (line 28)
(D) "assurances" (line 34)
(E) "complaint" (line 45)

11. In line 60, italicization is used to

(A) emphasize a difference between appearance and reality
(B) signal an ironic point of view
(C) cite a specific source
(D) underscore the author's own sincerity
(E) suggest a conventional way to understand a situation

12. In context, the series of adjectives before "fright" (line 63) is meant to

(A) convey the author's surprise on experiencing an emotion
(B) insinuate the foolishness of betraying an emotion
(C) evoke the mounting intensity of an emotion
(D) question the wisdom of concealing emotion
(E) appeal to the audience's sense of compassion

13. In the context of the passage as a whole, the final paragraph serves to

(A) restate an earlier point by way of an analogy between reason and medicine
(B) qualify the earlier argument by considering the value of directly engaging one's troubles
(C) persuade the audience by demonstrating facility with contemporary psychological theory
(D) outline some of the difficulties that the author's discussion leaves unresolved
(E) note a contradiction in the author's advice about exercising discretion

14. The author uses which of the following to develop his ideas in the passage?

(A) Anecdotes drawn from his own experience
(B) An extended metaphor for describing the nature of suffering
(C) A series of assertions followed by counterexamples
(D) Logical argument in support of several different theses
(E) A series of generalizations supported by reasoning and hypothetical instances

15. In the passage as a whole, the author recommends that "we" adopt which of the following personal characteristics?

(A) Sincerity and forthrightness
(B) Generosity and charitableness
(C) Humility and deference
(D) Circumspection and self-reliance
(E) Independence and aloofness

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

Questions 16-31. Read the following passage carefully before you choose your answers.

(This passage is taken from a recent book about the reading and writing habits of American women in the nineteenth century.)

Literary activities not only permeated daily life; they did so in ways that were at once participatory and collaborative.[1] From early ages, middle-class boys and girls were expected to produce written work. In addition to school essays, there were poems written to order for family celebrations as well as word games, like writing nonsense verses in alternate lines, all of which required verbal facility. These circumstances were of singular importance for women.

By the late nineteenth century, diary and letter writing had become predominantly female arts. If women did not monopolize them, they were thought to have special talents or responsibilities for their performance. Once a common spiritual exercise for both sexes, diary keeping had evolved into something of a calling for female adolescents of the comfortable classes. Often presented by parents as gifts to girls in their early teens, diaries were sanctioned as a technique for promoting discipline and character, a practice that might aid in the transition from sometimes ornery adolescence to more pliant womanhood. In their pages, girls recorded, sometimes painfully, their struggles to "be good," to settle gnawing religious doubts, to subdue their pride or resentment at parental authority. Whatever the intent of adults, by fostering exploration of inner lives, diaries often promoted self-reflection of an individualistic sort in ways that allowed for a more assertive female subjectivity. In their (presumably) secret pages, girls could express anger and try out a variety of identities, some of them at least mildly subversive. Perhaps critics were right to consider diaries sufficiently dangerous to warn against them, as some did in the 1870s.[2]

Diaries assumed their greatest importance during adolescence, but women of all ages were often prodigious letter writers. As those charged with the emotional well-being of extended as well as nuclear families, women kept in touch with absent members and distant relatives. The pattern began in youth: boys might be expected to write letters, but their lapses were more readily tolerated than those of their sisters. In a mobile society that detached people from their points of origin, women's letters often constituted the primary means of communication between family members. As the principal letter writers, women not only demonstrated their vaunted verbal facility but gained authority in negotiating family matters.[3]

Diary keeping and letter writing originated in gendered obligations. But they were often so much more. In addition to any personal satisfaction they brought, these genres enhanced powers of observation and self-reflection. Self-conscious about their letters, which they knew would be read aloud or passed around among family members, young women labored over their literary productions. Observant correspondents like Alice Hamilton became vivid storytellers who set their scenes with care, created characters out of themselves and the people they met, and adjusted their narratives to fit their intended audience.[4] Earlier in the century, in just this manner, letter writing proved to be an important training ground for Harriet Beecher Stowe, who incorporated techniques she had perfected in her correspondence into her domestic fiction.[5] In creating themselves in and through their diaries and letters (that is, both for themselves and for others), women often drew on models available to them from literature. In this way reading and writing converged.

---

[1] For an admirably thorough and wide-ranging study of literary practices in everyday life that draws on a vast array of archival sources for an earlier period, see Ronald J. Zboray and Mary Saracino Zboray, *Everyday Ideas: Socioliterary Experience among Antebellum New Englanders* (Knoxville: University of Tennessee Press, 2006).

[2] On diaries, see Jane H. Hunter, "Inscribing the Self in the Heart of the Family: Diaries and Girlhood in Late-Victorian America," *American Quarterly* 44 (March 1992): 51-81. Diaries are usually considered Protestant undertakings, but Melissa R. Klapper has uncovered numerous diaries kept by middle-class Jewish girls during the period; *Jewish Girls Coming of Age in America, 1860–1920* (New York: New York University Press, 2005). For a later period, see Joan Jacobs Brumberg, "The 'Me' of Me: Voices of Jewish Girls in Adolescent Diaries of the 1920s and 1950s," in *Talking Back: Images of Jewish Women in American Popular Culture*, ed. Joyce Antler (Hanover, N.H.: Brandeis University Press, 1998), 53-67.

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

[3] In a study that highlights women's letter writing in maintaining family ties, Marilyn Ferris Motz observes that letters were widely viewed as "a characteristically feminine occupation." Not only did magazines promote the view that "a good letter . . . is eminently woman's forte and function," but men's reluctance to write them seems to have been accepted by the women in her sample; *True Sisterhood: Michigan Women and Their Kin, 1820–1920* (Albany: State University of New York Press, 1983), 5-6, 8-9, 52-81, quotations on 53, 62. For a stimulating analysis of women's emotional work in the late twentieth century, see Micaela di Leonardo, "The Female World of Cards and Holidays: Women, Family, and the Work of Kinship," *Signs* 12 (Spring 1987): 440-53.

[4] See Barbara Sicherman, *Alice Hamilton: A Life in Letters* (Cambridge, Mass.: Harvard University Press, 1984), esp. 211-17.

[5] Joan D. Hedrick, in "Parlor Literature: Harriet Beecher Stowe and the Question of 'Great Women Artists,'" *Signs* 17 (Winter 1992): 275-303, elaborates on a tradition of domestically based literary production she calls "parlor literature." Her focus is on the antebellum period, but the tradition continued into the Gilded Age, even as the conditions of authorship and publishing were becoming more professionalized.

16. The author uses the "not only" construction in line 1 to

(A) minimize the importance of everyday literary activities
(B) convey a heightened degree of involvement in shared literary activities during a period
(C) recommend ways of giving literary activities a broader cultural significance
(D) suggest that literary activities were best reserved for group settings
(E) argue that literary activities should reflect common values rather than personal ones

17. Which statement best describes the main idea of the first paragraph (lines 1-10) ?

(A) Literary demands on children increased as they grew older.
(B) Children's educational opportunities differed based on social class.
(C) Writing tasks featured prominently in children's lives.
(D) Creative writing was performed at home rather than at school.
(E) Women rather than men studied literature throughout their lives.

18. Lines 12-15 ("If women . . . performance") state that women were

(A) viewed as oddities if they did not write more entertaining letters than men did
(B) judged critically if they did not write as much correspondence as they received
(C) entrusted with more household obligations if they excelled in practical forms of writing
(D) regarded as responsible for the most important correspondence despite being less likely to write
(E) considered to have a particular facility for writing letters and diary entries

19. In lines 26-35 ("Whatever . . . 1870s"), the author suggests that

(A) diaries helped girls experiment privately with different personas
(B) girls were punished for voicing rebellious thoughts in their diaries
(C) girls exchanged diaries to communicate with each other confidentially
(D) girls became socially ambitious as a result of diary keeping
(E) diary keeping declined once critics spoke out against the practice

20. What is the effect of putting the word "presumably" (line 30) in parentheses?

(A) To indicate that a possibility is not worth considering
(B) To acknowledge the strength of an opposing viewpoint
(C) To raise doubts about whether an assumption is warranted
(D) To underscore a compelling rationale for an argument
(E) To draw attention to additional evidence

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

The passage is reprinted for your use in answering the remaining questions.

(This passage is taken from a recent book about the reading and writing habits of American women in the nineteenth century.)

Literary activities not only permeated daily life; they did so in ways that were at once participatory and collaborative.[1] From early ages, middle-class boys and girls were expected to produce written work. In addition to school essays, there were poems written to order for family celebrations as well as word games, like writing nonsense verses in alternate lines, all of which required verbal facility. These circumstances were of singular importance for women.

By the late nineteenth century, diary and letter writing had become predominantly female arts. If women did not monopolize them, they were thought to have special talents or responsibilities for their performance. Once a common spiritual exercise for both sexes, diary keeping had evolved into something of a calling for female adolescents of the comfortable classes. Often presented by parents as gifts to girls in their early teens, diaries were sanctioned as a technique for promoting discipline and character, a practice that might aid in the transition from sometimes ornery adolescence to more pliant womanhood. In their pages, girls recorded, sometimes painfully, their struggles to "be good," to settle gnawing religious doubts, to subdue their pride or resentment at parental authority. Whatever the intent of adults, by fostering exploration of inner lives, diaries often promoted self-reflection of an individualistic sort in ways that allowed for a more assertive female subjectivity. In their (presumably) secret pages, girls could express anger and try out a variety of identities, some of them at least mildly subversive. Perhaps critics were right to consider diaries sufficiently dangerous to warn against them, as some did in the 1870s.[2]

Diaries assumed their greatest importance during adolescence, but women of all ages were often prodigious letter writers. As those charged with the emotional well-being of extended as well as nuclear families, women kept in touch with absent members and distant relatives. The pattern began in youth: boys might be expected to write letters, but their lapses were more readily tolerated than those of their sisters. In a mobile society that detached people from their points of origin, women's letters often constituted the primary means of communication between family members. As the principal letter writers, women not only demonstrated their vaunted verbal facility but gained authority in negotiating family matters.[3]

Diary keeping and letter writing originated in gendered obligations. But they were often so much more. In addition to any personal satisfaction they brought, these genres enhanced powers of observation and self-reflection. Self-conscious about their letters, which they knew would be read aloud or passed around among family members, young women labored over their literary productions. Observant correspondents like Alice Hamilton became vivid storytellers who set their scenes with care, created characters out of themselves and the people they met, and adjusted their narratives to fit their intended audience.[4] Earlier in the century, in just this manner, letter writing proved to be an important training ground for Harriet Beecher Stowe, who incorporated techniques she had perfected in her correspondence into her domestic fiction.[5] In creating themselves in and through their diaries and letters (that is, both for themselves and for others), women often drew on models available to them from literature. In this way reading and writing converged.

---

[1] For an admirably thorough and wide-ranging study of literary practices in everyday life that draws on a vast array of archival sources for an earlier period, see Ronald J. Zboray and Mary Saracino Zboray, *Everyday Ideas: Socioliterary Experience among Antebellum New Englanders* (Knoxville: University of Tennessee Press, 2006).

[2] On diaries, see Jane H. Hunter, "Inscribing the Self in the Heart of the Family: Diaries and Girlhood in Late-Victorian America," *American Quarterly* 44 (March 1992): 51-81. Diaries are usually considered Protestant undertakings, but Melissa R. Klapper has uncovered numerous diaries kept by middle-class Jewish girls during the period; *Jewish Girls Coming of Age in America, 1860–1920* (New York: New York University Press, 2005). For a later period, see Joan Jacobs Brumberg, "The 'Me' of Me: Voices of Jewish Girls in Adolescent Diaries of the 1920s and 1950s," in *Talking Back: Images of Jewish Women in American Popular Culture*, ed. Joyce Antler (Hanover, N.H.: Brandeis University Press, 1998), 53-67.

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

[3] In a study that highlights women's letter writing in maintaining family ties, Marilyn Ferris Motz observes that letters were widely viewed as "a characteristically feminine occupation." Not only did magazines promote the view that "a good letter . . . is eminently woman's forte and function," but men's reluctance to write them seems to have been accepted by the women in her sample; *True Sisterhood: Michigan Women and Their Kin, 1820–1920* (Albany: State University of New York Press, 1983), 5-6, 8-9, 52-81, quotations on 53, 62. For a stimulating analysis of women's emotional work in the late twentieth century, see Micaela di Leonardo, "The Female World of Cards and Holidays: Women, Family, and the Work of Kinship," *Signs* 12 (Spring 1987): 440-53.

[4] See Barbara Sicherman, *Alice Hamilton: A Life in Letters* (Cambridge, Mass.: Harvard University Press, 1984), esp. 211-17.

[5] Joan D. Hedrick, in "Parlor Literature: Harriet Beecher Stowe and the Question of 'Great Women Artists,'" *Signs* 17 (Winter 1992): 275-303, elaborates on a tradition of domestically based literary production she calls "parlor literature." Her focus is on the antebellum period, but the tradition continued into the Gilded Age, even as the conditions of authorship and publishing were becoming more professionalized.

21. Which of the following best describes the rhetorical function of the last sentence of the second paragraph ("Perhaps . . . 1870s") ?

(A) It rejects the authority of "critics" (line 33) while noting that they were relatively progressive compared to their contemporaries.
(B) It endorses the views of "critics" (line 33) while conceding that contemporary readers may no longer find such views tenable.
(C) It ironically acknowledges the perceptiveness of "critics" (line 33) while implicitly criticizing their efforts to regulate female conduct.
(D) It disputes the assumption that contemporary critics possess a more accurate understanding of the effects of diary keeping than nineteenth-century "critics" (line 33).
(E) It suggests that nineteenth-century "critics" (line 33) were more liberal in their views of girls' education than is often assumed.

22. Note 2 primarily promotes the exploration of which topic?

(A) The reasons why women privileged diary keeping over letter writing
(B) The diary entry's influence on a specific literary genre
(C) The influence of diary keeping on successive generations
(D) The prevalence of diary keeping in particular groups
(E) Religious arguments raised by critics of diary keeping

23. In line 41, the "pattern" refers to the

(A) disapproval voiced toward individuals who failed to correspond regularly
(B) responsibility women had for maintaining family connections
(C) expectation for men to travel and for women to stay at home
(D) tendency for family members to move increasingly farther apart
(E) admiration that men felt for women's skillful letter writing

24. The third paragraph (lines 36-49) asserts that letter writing was significant because it

(A) provided women with a means of exercising power as individuals
(B) caused women to feel resentment for the roles they were forced to assume
(C) kept women from exploring other challenges outside the home
(D) presented women with the opportunity to become professional writers
(E) gave women a vehicle for building close personal relationships

25. In note 3, the author states that Motz's work

(A) studies a broad segment of the population in the nineteenth-century United States
(B) presents historical evidence that women were more closely identified with letter writing than were men
(C) analyzes the style and structure of women's letters that were written on a variety of domestic topics
(D) provides an intellectual basis for di Leonardo's review of women's writing in the home
(E) shows how magazines influenced the writing techniques of nineteenth-century women

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

The passage is reprinted for your use in answering the remaining questions.

(This passage is taken from a recent book about the reading and writing habits of American women in the nineteenth century.)

Literary activities not only permeated daily life; they did so in ways that were at once participatory and collaborative.[1] From early ages, middle-class boys and girls were expected to produce written work. In addition to school essays, there were poems written to order for family celebrations as well as word games, like writing nonsense verses in alternate lines, all of which required verbal facility. These circumstances were of singular importance for women.

By the late nineteenth century, diary and letter writing had become predominantly female arts. If women did not monopolize them, they were thought to have special talents or responsibilities for their performance. Once a common spiritual exercise for both sexes, diary keeping had evolved into something of a calling for female adolescents of the comfortable classes. Often presented by parents as gifts to girls in their early teens, diaries were sanctioned as a technique for promoting discipline and character, a practice that might aid in the transition from sometimes ornery adolescence to more pliant womanhood. In their pages, girls recorded, sometimes painfully, their struggles to "be good," to settle gnawing religious doubts, to subdue their pride or resentment at parental authority. Whatever the intent of adults, by fostering exploration of inner lives, diaries often promoted self-reflection of an individualistic sort in ways that allowed for a more assertive female subjectivity. In their (presumably) secret pages, girls could express anger and try out a variety of identities, some of them at least mildly subversive. Perhaps critics were right to consider diaries sufficiently dangerous to warn against them, as some did in the 1870s.[2]

Diaries assumed their greatest importance during adolescence, but women of all ages were often prodigious letter writers. As those charged with the emotional well-being of extended as well as nuclear families, women kept in touch with absent members and distant relatives. The pattern began in youth: boys might be expected to write letters, but their lapses were more readily tolerated than those of their sisters. In a mobile society that detached people from their points of origin, women's letters often constituted the primary means of communication between family members. As the principal letter writers, women not only demonstrated their vaunted verbal facility but gained authority in negotiating family matters.[3]

Diary keeping and letter writing originated in gendered obligations. But they were often so much more. In addition to any personal satisfaction they brought, these genres enhanced powers of observation and self-reflection. Self-conscious about their letters, which they knew would be read aloud or passed around among family members, young women labored over their literary productions. Observant correspondents like Alice Hamilton became vivid storytellers who set their scenes with care, created characters out of themselves and the people they met, and adjusted their narratives to fit their intended audience.[4] Earlier in the century, in just this manner, letter writing proved to be an important training ground for Harriet Beecher Stowe, who incorporated techniques she had perfected in her correspondence into her domestic fiction.[5] In creating themselves in and through their diaries and letters (that is, both for themselves and for others), women often drew on models available to them from literature. In this way reading and writing converged.

---

1 For an admirably thorough and wide-ranging study of literary practices in everyday life that draws on a vast array of archival sources for an earlier period, see Ronald J. Zboray and Mary Saracino Zboray, *Everyday Ideas: Socioliterary Experience among Antebellum New Englanders* (Knoxville: University of Tennessee Press, 2006).

2 On diaries, see Jane H. Hunter, "Inscribing the Self in the Heart of the Family: Diaries and Girlhood in Late-Victorian America," *American Quarterly* 44 (March 1992): 51-81. Diaries are usually considered Protestant undertakings, but Melissa R. Klapper has uncovered numerous diaries kept by middle-class Jewish girls during the period; *Jewish Girls Coming of Age in America, 1860–1920* (New York: New York University Press, 2005). For a later period, see Joan Jacobs Brumberg, "The 'Me' of Me: Voices of Jewish Girls in Adolescent Diaries of the 1920s and 1950s," in *Talking Back: Images of Jewish Women in American Popular Culture*, ed. Joyce Antler (Hanover, N.H.: Brandeis University Press, 1998), 53-67.

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

[3] In a study that highlights women's letter writing in maintaining family ties, Marilyn Ferris Motz observes that letters were widely viewed as "a characteristically feminine occupation." Not only did magazines promote the view that "a good letter . . . is eminently woman's forte and function," but men's reluctance to write them seems to have been accepted by the women in her sample; *True Sisterhood: Michigan Women and Their Kin, 1820–1920* (Albany: State University of New York Press, 1983), 5-6, 8-9, 52-81, quotations on 53, 62. For a stimulating analysis of women's emotional work in the late twentieth century, see Micaela di Leonardo, "The Female World of Cards and Holidays: Women, Family, and the Work of Kinship," *Signs* 12 (Spring 1987): 440-53.

[4] See Barbara Sicherman, *Alice Hamilton: A Life in Letters* (Cambridge, Mass.: Harvard University Press, 1984), esp. 211-17.

[5] Joan D. Hedrick, in "Parlor Literature: Harriet Beecher Stowe and the Question of 'Great Women Artists,'" *Signs* 17 (Winter 1992): 275-303, elaborates on a tradition of domestically based literary production she calls "parlor literature." Her focus is on the antebellum period, but the tradition continued into the Gilded Age, even as the conditions of authorship and publishing were becoming more professionalized.

26. In note 3, the bibliographical information provided for di Leonardo's work indicates that it is

(A) a lecture transcript
(B) a full-length book
(C) a volume in a series
(D) an essay in an anthology
(E) an article in a periodical

27. The author uses the word "obligations" in line 51 to expand on the meaning of

(A) "charged" (line 38)
(B) "tolerated" (line 43)
(C) "detached (line 44)
(D) "constituted" (line 45)
(E) "demonstrated" (line 48)

28. In the last paragraph (lines 50-70), the author mentions Alice Hamilton and Harriet Beecher Stowe because they

(A) made it popular to read letters aloud in dramatic performances at home
(B) illustrate how the art of letter writing nurtured literary achievement
(C) wrote letters that proved to have a major impact on questions of national importance
(D) wrote letters that women studied to perfect their own writing style
(E) continue to influence the practice of letter writing today

29. In lines 66-70 ("In creating . . . converged"), the author describes the relationship between

(A) diaries intended for self-contemplation and letters used for broader communication
(B) female writers who sought attention and the audiences they attempted to please
(C) the artistic freedom that female writers enjoyed and the social constraints they had to endure
(D) literature that inspired women and the diaries and letters women produced
(E) writing in seclusion and discussing literature in small circles with other women

30. Which statement best sums up the central argument of the passage?

(A) Genres defined as feminine gave women the chance to assert their influence and express themselves.
(B) Women used seemingly conservative genres to engage in social reform.
(C) Diary and letter writing provided women with a foothold in the publishing world.
(D) Women modified traditional genres in the nineteenth century to express a unique point of view.
(E) Women's correspondence provides insightful commentaries on nineteenth-century culture at large.

31. The author's overall tone is best described as

(A) arch and witty
(B) whimsical and irreverent
(C) assured and informative
(D) strident and polemical
(E) emotional and apologetic

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

Questions 32-43. Read the following passage carefully before you choose your answers.

(The following passage is from a book published in the 1980s.)

In the world of the southern black community I grew up in, "back talk" and "talking back" meant speaking as an equal to an authority figure. It meant daring to disagree and sometimes it just meant having an opinion. In the "old school," children were meant to be seen and not heard. My great-grandparents, grandparents, and parents were all from the old school. To make yourself heard if you were a child was to invite punishment, the back-hand lick, the slap across the face that would catch you unaware, or the feel of switches stinging your arms and legs.

To speak then when one was not spoken to was a courageous act—an act of risk and daring. And yet it was hard not to speak in warm rooms where heated discussions began at the crack of dawn, women's voices filling the air, giving orders, making threats, fussing. Black men may have excelled in the art of poetic preaching in the male-dominated church, but in the church of the home, where the everyday rules of how to live and how to act were established, it was black women who preached. There, black women spoke in a language so rich, so poetic, that it felt to me like being shut off from life, smothered to death if one were not allowed to participate.

It was in that world of woman talk (the men were often silent, often absent) that was born in me the craving to speak, to have a voice, and not just any voice but one that could be identified as belonging to me. To make my voice, I had to speak, to hear myself talk—and talk I did—darting in and out of grown folks' conversations and dialogues, answering questions that were not directed at me, endlessly asking questions, making speeches. Needless to say, the punishments for these acts of speech seemed endless. They were intended to silence me—the child—and more particularly the girl child. Had I been a boy, they might have encouraged me to speak believing that I might someday be called to preach. There was no "calling" for talking girls, no legitimized rewarded speech. The punishments I received for "talking back" were intended to suppress all possibility that I would create my own speech. That speech was to be suppressed so that the "right speech of womanhood" would emerge.

Within feminist circles, silence is often seen as the sexist "right speech of womanhood"—the sign of woman's submission to patriarchal authority. This emphasis on woman's silence may be an accurate remembering of what has taken place in the households of women from WASP* backgrounds in the United States, but in black communities (and diverse ethnic communities), women have not been silent. Their voices can be heard. Certainly for black women, our struggle has not been to emerge from silence into speech but to change the nature and direction of our speech, to make a speech that compels listeners, one that is heard.

Our speech, "the right speech of womanhood," was often the soliloquy, the talking into thin air, the talking to ears that do not hear you—the talk that is simply not listened to. Unlike the black male preacher whose speech was to be heard, who was to be listened to, whose words were to be remembered, the voices of black women—giving orders, making threats, fussing—could be tuned out, could become a kind of background music, audible but not acknowledged as significant speech. Dialogue—the sharing of speech and recognition—took place not between mother and child or mother and male authority figure but among black women. I can remember watching fascinated as our mother talked with her mother, sisters, and women friends. The intimacy and intensity of their speech—the satisfaction they received from talking to one another, the pleasure, the joy. It was in this world of woman speech, loud talk, angry words, women with tongues quick and sharp, tender sweet tongues, touching our world with their words, that I made speech my birthright—and the right to voice, to authorship, a privilege I would not be denied. It was in that world and because of it that I came to dream of writing, to write.

Writing was a way to capture speech, to hold onto it, keep it close. And so I wrote down bits and pieces of conversations, confessing in cheap diaries that soon fell apart from too much handling, expressing the intensity of my sorrow, the anguish of speech—for I was always saying the wrong thing, asking the wrong questions. I could not confine my speech to the necessary corners and concerns of life. I hid these writings under my bed, in pillow stuffings, among faded underwear. When my sisters found and read them, they ridiculed and mocked me—poking fun. I felt violated, ashamed, as if the secret parts of myself had been exposed, brought into the open, and hung like newly clean laundry, out in the air for everyone to see. The fear of exposure, the fear that one's deepest emotions and innermost thoughts will be dismissed as mere nonsense, felt by so many young girls keeping diaries, holding and hiding speech, seems to me now one of the barriers that women have always needed and still need to destroy so that we are no longer pushed into secrecy or silence.

* White Anglo-Saxon Protestant, a colloquial term used to identify a group of middle- or upper-class Americans often perceived to be especially privileged and powerful

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

32. The passage is primarily about

(A) the author's views on child development
(B) the author's influence on literary tradition
(C) the purpose of the author's cultural studies
(D) the impact of the author's southern travels
(E) the development of the author's vocation

33. All of the following are true of the first paragraph (lines 1-11) EXCEPT:

(A) It conveys one of the main ideas that the author develops in the passage.
(B) It establishes personal experience as the primary source of evidence.
(C) It describes the method of upbringing in the author's childhood environment.
(D) It defines key terms that will be further explored in the passage.
(E) It reveals the author's dismissal of the community in which she was raised.

34. In lines 17-24 ("Black men . . . participate"), the author juxtaposes two versions of "preaching" primarily to

(A) dismiss the notion that men and women inhabit separate spheres
(B) suggest that women use language for less useful ends than men do
(C) convey her appreciation for Black women's eloquence in the home
(D) express dismay at the extent to which preaching in Black churches has declined
(E) underline the constraints on Black women both in church and at home

35. The emphasis on endlessness in lines 32-35 highlights the author's dilemma by suggesting that

(A) women's struggle to be heard requires boundless patience
(B) children usually lack the maturity necessary to speak decorously
(C) her intense desire to speak is met with equally strong resistance
(D) she wishes to enter into a never-ending philosophical debate
(E) the silence she is forced to endure is inexpressible

36. Within the first three paragraphs (lines 1-44), the author shifts from discussing

(A) the artistic production of other people to the literary compositions she started writing
(B) the ease she enjoyed in the past to the problems she would confront in the future
(C) the personal issues that dominated her thoughts to the political issues that defined her time
(D) the limitations imposed on her as a child to the need to express herself as an individual
(E) the customs of her birthplace to the mores she encountered in other communities

37. Which of the following best expresses the author's main point in the fourth paragraph (lines 45-57) ?

(A) The views of some feminists appear surprisingly sexist when analyzed in detail.
(B) The experience of Black women must be distinguished from that of White women.
(C) The theoretical arguments of scholars have little impact on events in the real world.
(D) Black women need to reach out and speak to members of other social groups.
(E) Black women view themselves as powerful figures within their communities.

38. Which of the following adjectives best describe the "right speech of womanhood" as discussed in lines 45-51 versus how it is discussed in lines 58-67 ?

(A) Repressed versus unheard
(B) Astute versus confused
(C) Contrived versus unadorned
(D) Candid versus tactful
(E) Analyzed versus admired

39. Which of the following best describes the effect of the sentence fragment in lines 72-74 ?

(A) It mimics the radical loss of agency the author experienced as a child.
(B) It conveys the absorption of the author in the memory recounted in the previous sentence.
(C) It provides an example of "the sharing of speech" (line 67) among Black women.
(D) It shows how dissatisfied the author was with the speech of "the black male preacher" (line 61).
(E) It provides an example of how the speech of Black women became "a kind of background music" (lines 65-66).

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

The passage is reprinted for your use in answering the remaining questions.

(The following passage is from a book published in the 1980s.)

In the world of the southern black community I grew up in, "back talk" and "talking back" meant speaking as an equal to an authority figure. It meant daring to disagree and sometimes it just meant having an opinion. In the "old school," children were meant to be seen and not heard. My great-grandparents, grandparents, and parents were all from the old school. To make yourself heard if you were a child was to invite punishment, the back-hand lick, the slap across the face that would catch you unaware, or the feel of switches stinging your arms and legs.

To speak then when one was not spoken to was a courageous act—an act of risk and daring. And yet it was hard not to speak in warm rooms where heated discussions began at the crack of dawn, women's voices filling the air, giving orders, making threats, fussing. Black men may have excelled in the art of poetic preaching in the male-dominated church, but in the church of the home, where the everyday rules of how to live and how to act were established, it was black women who preached. There, black women spoke in a language so rich, so poetic, that it felt to me like being shut off from life, smothered to death if one were not allowed to participate.

It was in that world of woman talk (the men were often silent, often absent) that was born in me the craving to speak, to have a voice, and not just any voice but one that could be identified as belonging to me. To make my voice, I had to speak, to hear myself talk—and talk I did—darting in and out of grown folks' conversations and dialogues, answering questions that were not directed at me, endlessly asking questions, making speeches. Needless to say, the punishments for these acts of speech seemed endless. They were intended to silence me—the child—and more particularly the girl child. Had I been a boy, they might have encouraged me to speak believing that I might someday be called to preach. There was no "calling" for talking girls, no legitimized rewarded speech. The punishments I received for "talking back" were intended to suppress all possibility that I would create my own speech. That speech was to be suppressed so that the "right speech of womanhood" would emerge.

Within feminist circles, silence is often seen as the sexist "right speech of womanhood"—the sign of woman's submission to patriarchal authority. This emphasis on woman's silence may be an accurate remembering of what has taken place in the households of women from WASP* backgrounds in the United States, but in black communities (and diverse ethnic communities), women have not been silent. Their voices can be heard. Certainly for black women, our struggle has not been to emerge from silence into speech but to change the nature and direction of our speech, to make a speech that compels listeners, one that is heard.

Our speech, "the right speech of womanhood," was often the soliloquy, the talking into thin air, the talking to ears that do not hear you—the talk that is simply not listened to. Unlike the black male preacher whose speech was to be heard, who was to be listened to, whose words were to be remembered, the voices of black women—giving orders, making threats, fussing—could be tuned out, could become a kind of background music, audible but not acknowledged as significant speech. Dialogue—the sharing of speech and recognition—took place not between mother and child or mother and male authority figure but among black women. I can remember watching fascinated as our mother talked with her mother, sisters, and women friends. The intimacy and intensity of their speech—the satisfaction they received from talking to one another, the pleasure, the joy. It was in this world of woman speech, loud talk, angry words, women with tongues quick and sharp, tender sweet tongues, touching our world with their words, that I made speech my birthright—and the right to voice, to authorship, a privilege I would not be denied. It was in that world and because of it that I came to dream of writing, to write.

Writing was a way to capture speech, to hold onto it, keep it close. And so I wrote down bits and pieces of conversations, confessing in cheap diaries that soon fell apart from too much handling, expressing the intensity of my sorrow, the anguish of speech—for I was always saying the wrong thing, asking the wrong questions. I could not confine my speech to the necessary corners and concerns of life. I hid these writings under my bed, in pillow stuffings, among faded underwear. When my sisters found and read them, they ridiculed and mocked me—poking fun. I felt violated, ashamed, as if the secret parts of myself had been exposed, brought into the open, and hung like newly clean laundry, out in the air for everyone to see. The fear of exposure, the fear that one's deepest emotions and innermost thoughts will be dismissed as mere nonsense, felt by so many young girls keeping diaries, holding and hiding speech, seems to me now one of the barriers that women have always needed and still need to destroy so that we are no longer pushed into secrecy or silence.

* White Anglo-Saxon Protestant, a colloquial term used to identify a group of middle- or upper-class Americans often perceived to be especially privileged and powerful

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

40. The image of "cheap diaries that soon fell apart from too much handling" (lines 84-85) serves primarily to

(A) evoke the fleeting nature of childhood
(B) underline the destructive effects of self-expression
(C) convey indirectly the author's childhood compulsion to write
(D) convey the author's desire for a wider audience
(E) suggest the limitations of a particular genre

41. The author develops a simile in lines 93-96 primarily to

(A) demonstrate the type of household chore she must attend to
(B) compare the complexity of her writings to the woven fabric hanging on the clothesline
(C) convey an experience of betrayal
(D) emphasize the need to contextualize domestic life within the world at large
(E) present an activity that the reader can easily picture

42. In this passage, the author mainly promotes

(A) the assertion of Black women's agency
(B) the liberal education of children
(C) broader circulation of works by Black writers
(D) social programs that support rural communities
(E) respect for the uniqueness of different cultures

43. The author's tone in this passage can best be characterized as

(A) militant, with imperative constructions establishing her sense of purpose
(B) sentimental, with flashbacks evoking childhood scenes and memories of the past
(C) terse, with short sentences delineating the major ideas of her argument
(D) determined, with repetition conveying a sense of insistence
(E) anxious, with passive sentences underscoring her hesitation

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

Questions 44-55. Read the following passage carefully before you choose your answers.

(The following is excerpted from a recent nonfiction book.)

Pragmatism is an account of the way people think—the way they come up with ideas, form beliefs, and reach decisions. What makes us decide to do one thing when we might do another thing instead? The question seems unanswerable, since life presents us with many types of choices, and no single explanation can be expected to cover every case. Deciding whether to order the lobster or the steak is not the same sort of thing as deciding whether the defendant is guilty beyond a reasonable doubt. In the first case (assuming price is not an object) we consult our taste; in the second we consult our judgment, and try to keep our taste out of it. But knowing more or less what category a particular decision belongs to—knowing whether it is a matter of personal preference or a matter of impersonal judgment—doesn't make that decision any easier to make. "Order what you feel like eating," says your impatient dinner companion. But the problem is that you don't *know* what you feel like eating. What you feel like eating is precisely what you are trying to figure out.

"Order what you feel like eating" is just a piece of advice about the criteria you should be using to guide your deliberations. It is not a solution to your menu problem—just as "Do the right thing" and "Tell the truth" are only suggestions about criteria, not answers to actual dilemmas. The actual dilemma is what, in the particular case staring you in the face, the right thing to do or the honest thing to say really is. And making those kinds of decisions—about what is right or what is truthful—*is* like deciding what to order in a restaurant, in the sense that getting a handle on tastiness is no harder or easier (even though it is generally less important) than getting a handle on justice or truth.

People reach decisions, most of the time, by thinking. This is a pretty banal statement, but the process it names is inscrutable. An acquaintance gives you a piece of information in strict confidence; later on, a close friend, lacking that information, is about to make a bad mistake. Do you betray the confidence? "Do the right thing"—but what is the right thing? Keeping your word, or helping someone you care about avoid injury or embarrassment? Even in this two-sentence hypothetical case, the choice between principles is complicated—as it always is in life—by circumstances. If it had been the close friend who gave you the information and the acquaintance who was about to make the mistake, you would almost certainly think about your choice differently—as you would if you thought that the acquaintance was a nasty person, or that the friend was a lucky person, or that the statute of limitations on the secret had probably run out, or that you had acquired a terrible habit of betraying confidences and really ought to break it. In the end, you will do what you believe is "right," but "rightness" will be, in effect, the compliment you give to the outcome of your deliberations. Though it is always in view while you are thinking, "what is right" is something that appears in its complete form at the end, not the beginning, of your deliberation.

When we think, in other words, we do not simply consult principles, or reasons, or sentiments, or tastes; for prior to thinking, all those things are indeterminate. Thinking is what makes them real. Deciding to order the lobster helps us determine that we have a taste for lobster; deciding that the defendant is guilty helps us establish the standard of justice that applies in this case; choosing to keep a confidence helps make honesty a principle and choosing to betray it helps to confirm the value we put on friendship.

Does this mean that our choices are arbitrary or self-serving—that standards and principles are just whatever it is in our interest to say they are, pretexts for satisfying selfish ends or gratifying hidden impulses? There is no way to answer this question, except to say that it rarely *feels* as though this is the case. We usually don't end up deciding to do what seems pleasant or convenient at the moment; experience teaches us that this is rarely a wise basis for making a choice. ("If merely 'feeling good' could decide, drunkenness would be the supremely valid human experience," as James* once put it.) When we are happy with a decision, it doesn't feel arbitrary; it feels like the decision we *had* to reach. And this is because its inevitability is a function of its "fit" with the whole inchoate set of assumptions of our self-understanding and of the social world we inhabit, the assumptions that give the moral weight—much greater moral weight than logic or taste could ever give—to every judgment we make. This is why, so often, we know we're right before we know *why* we're right. First we decide, then we deduce.

*William James (1842–1910), American philosopher and psychologist, was a leader of the philosophical movement of Pragmatism.

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

44. By saying "Pragmatism is an account of the way people think" (lines 1-2), the author implicitly acknowledges that

(A) the thinking process is probably impossible to comprehend intellectually
(B) there may be other theories that explain the way we think
(C) he is skeptical about philosophical explanations in general
(D) pragmatism has come to dominate current philosophical discourse
(E) pragmatism can reconcile differences among belief systems

45. In the first paragraph (lines 1-21), the author is mainly concerned with

(A) distinguishing between two frames of reference
(B) defining what we mean by "thinking"
(C) establishing his own credentials as a thinker
(D) presenting a personal account of pragmatism
(E) describing two sharply different points of view

46. With regard to decision making, the author views admonitions like "Order what you feel like eating" (lines 17-18) and "Do the right thing" (line 25) as

(A) rhetorically reassuring
(B) promoting decisiveness
(C) morally objectionable
(D) lacking logical support
(E) ultimately unhelpful

47. In the third paragraph (lines 36-62), the author is principally occupied with

(A) defining obscure terms
(B) exemplifying a claim
(C) refuting a hypothesis
(D) creating a sustained metaphor
(E) recounting personal anecdotes

48. The questions the author poses in lines 41-44 are used to

(A) reveal his own decision-making process
(B) suggest that the difficulty of finding a solution to a problem is often illusory
(C) illustrate the difficulty of making a decision based on one's values
(D) oblige the reader to abandon moral certainties
(E) indicate the author's uncertainty about solving dilemmas through a pragmatic approach

49. The series of parallel clauses in lines 51-56 ("if you thought . . . break it") is used to

(A) outline a solution
(B) dismiss an objection
(C) question a theory
(D) resolve a dilemma
(E) reinforce an idea

50. By calling rightness "the compliment you give" (lines 57-58), the author suggests that rightness is

(A) derived from philosophical theory
(B) almost impossible to determine
(C) rarely in line with conventional morality
(D) contingent on personal choices
(E) largely a matter of chance

51. In the third paragraph (lines 36-62), the author emphasizes which of the following aspects of thinking?

(A) Its amorality
(B) Its opaqueness
(C) Its complexity
(D) Its irrationality
(E) Its consistency

52. In the first part of the final paragraph, the author is mainly concerned with

(A) reiterating his original thesis
(B) offering a series of counterexamples
(C) introducing new supporting evidence
(D) answering a possible objection
(E) demonstrating the value of deductive reasoning

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

The passage is reprinted for your use in answering the remaining questions.

(The following is excerpted from a recent nonfiction book.)

Pragmatism is an account of the way people think—the way they come up with ideas, form beliefs, and reach decisions. What makes us decide to do one thing when we might do another thing instead? The question seems unanswerable, since life presents us with many types of choices, and no single explanation can be expected to cover every case. Deciding whether to order the lobster or the steak is not the same sort of thing as deciding whether the defendant is guilty beyond a reasonable doubt. In the first case (assuming price is not an object) we consult our taste; in the second we consult our judgment, and try to keep our taste out of it. But knowing more or less what category a particular decision belongs to—knowing whether it is a matter of personal preference or a matter of impersonal judgment—doesn't make that decision any easier to make. "Order what you feel like eating," says your impatient dinner companion. But the problem is that you don't *know* what you feel like eating. What you feel like eating is precisely what you are trying to figure out.

"Order what you feel like eating" is just a piece of advice about the criteria you should be using to guide your deliberations. It is not a solution to your menu problem—just as "Do the right thing" and "Tell the truth" are only suggestions about criteria, not answers to actual dilemmas. The actual dilemma is what, in the particular case staring you in the face, the right thing to do or the honest thing to say really is. And making those kinds of decisions—about what is right or what is truthful—*is* like deciding what to order in a restaurant, in the sense that getting a handle on tastiness is no harder or easier (even though it is generally less important) than getting a handle on justice or truth.

People reach decisions, most of the time, by thinking. This is a pretty banal statement, but the process it names is inscrutable. An acquaintance gives you a piece of information in strict confidence; later on, a close friend, lacking that information, is about to make a bad mistake. Do you betray the confidence? "Do the right thing"—but what is the right thing? Keeping your word, or helping someone you care about avoid injury or embarrassment? Even in this two-sentence hypothetical case, the choice between principles is complicated—as it always is in life—by circumstances. If it had been the close friend who gave you the information and the acquaintance who was about to make the mistake, you would almost certainly think about your choice differently—as you would if you thought that the acquaintance was a nasty person, or that the friend was a lucky person, or that the statute of limitations on the secret had probably run out, or that you had acquired a terrible habit of betraying confidences and really ought to break it. In the end, you will do what you believe is "right," but "rightness" will be, in effect, the compliment you give to the outcome of your deliberations. Though it is always in view while you are thinking, "what is right" is something that appears in its complete form at the end, not the beginning, of your deliberation.

When we think, in other words, we do not simply consult principles, or reasons, or sentiments, or tastes; for prior to thinking, all those things are indeterminate. Thinking is what makes them real. Deciding to order the lobster helps us determine that we have a taste for lobster; deciding that the defendant is guilty helps us establish the standard of justice that applies in this case; choosing to keep a confidence helps make honesty a principle and choosing to betray it helps to confirm the value we put on friendship.

Does this mean that our choices are arbitrary or self-serving—that standards and principles are just whatever it is in our interest to say they are, pretexts for satisfying selfish ends or gratifying hidden impulses? There is no way to answer this question, except to say that it rarely *feels* as though this is the case. We usually don't end up deciding to do what seems pleasant or convenient at the moment; experience teaches us that this is rarely a wise basis for making a choice. ("If merely 'feeling good' could decide, drunkenness would be the supremely valid human experience," as James* once put it.) When we are happy with a decision, it doesn't feel arbitrary; it feels like the decision we *had* to reach. And this is because its inevitability is a function of its "fit" with the whole inchoate set of assumptions of our self-understanding and of the social world we inhabit, the assumptions that give the moral weight—much greater moral weight than logic or taste could ever give—to every judgment we make. This is why, so often, we know we're right before we know *why* we're right. First we decide, then we deduce.

*William James (1842–1910), American philosopher and psychologist, was a leader of the philosophical movement of Pragmatism.

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

53. For the author, our decision making is most influenced by

(A) philosophical principles
(B) moral imperatives
(C) personal taste
(D) suggestions about criteria
(E) particular circumstances

54. According to the author, we know that a decision we have made is right largely through our

(A) individual intuition
(B) moral certitude
(C) philosophical training
(D) use of logic
(E) educated taste

55. Which of the following is LEAST applicable to describe the author's presentation of ideas in the passage?

(A) Judicious
(B) Questioning
(C) Dogmatic
(D) Intellectual
(E) Rational

END OF SECTION I
IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY CHECK YOUR WORK ON THIS SECTION.

DO NOT GO ON TO SECTION II UNTIL YOU ARE TOLD TO DO SO.

MAKE SURE YOU HAVE DONE THE FOLLOWING.

- **PLACED YOUR AP NUMBER LABEL ON YOUR ANSWER SHEET**
- **WRITTEN AND GRIDDED YOUR AP NUMBER CORRECTLY ON YOUR ANSWER SHEET**
- **TAKEN THE AP EXAM LABEL FROM THE FRONT OF THIS BOOKLET AND PLACED IT ON YOUR ANSWER SHEET**

Unauthorized copying or reuse of any part of this page is illegal.

ACKNOWLEDGMENT

Copyright © 1989. From *Talking Back: Thinking Feminist, Thinking Black* by bell hooks. Reproduced by permissions of Taylor and Francis Group, LLC, a division of Informa plc.

Section II: Free-Response Questions

This is the free-response section of the 2016 AP exam.
It includes cover material and other administrative instructions
to help familiarize students with the mechanics of the exam.
(Note that future exams may differ in look from the following content.)

AP® English Language and Composition Exam

SECTION II: Free Response

2016

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE TOLD TO DO SO.

At a Glance

Total Time
2 hours, 15 minutes
Number of Questions
3
Percent of Total Score
55%
Writing Instrument
Pen with black or dark blue ink

Reading Period

Time
15 minutes. Use this time to read the question and plan your answer to Question 1, the synthesis question. You may begin writing your response before the reading period is over.

Writing Period

Time
2 hours
Suggested Time
40 minutes per question
Weight
The questions are weighted equally.

IMPORTANT Identification Information

PLEASE PRINT WITH PEN:

1. First two letters of your last name ☐☐
   First letter of your first name ☐
2. Date of birth
   ☐☐ Month ☐☐ Day ☐☐☐☐ Year
3. Six-digit school code
   ☐☐☐☐☐☐
4. Unless I check the box below, I grant the College Board the unlimited right to use, reproduce, and publish my free-response materials, both written and oral, for educational research and instructional purposes. My name and the name of my school will not be used in any way in connection with my free-response materials. I understand that I am free to mark "No" with no effect on my score or its reporting.
   No, I do not grant the College Board these rights. ☐

Instructions

The questions for Section II are printed in the orange Questions and Sources booklet. You may use that booklet to organize your answers and for scratch work, but you must write your answers in this Section II: Free Response booklet. No credit will be given for any work written in the Questions and Sources booklet.

The proctor will announce the beginning and end of the reading period. You are advised to spend the 15-minute period reading Question 1, analyzing and evaluating the sources, and planning your answer. You may read the other essay questions at this time. You may begin writing your response before the reading period is over.

Section II of this exam requires answers in essay form. Each essay will be judged on its clarity and effectiveness in dealing with the assigned topic and on the quality of the writing. Quality is far more important than quantity. You should check your essays for accuracy of punctuation, spelling, and diction; you are advised, however, not to attempt many longer corrections.

Write clearly and legibly. Number each answer as the question is numbered in the exam. Begin each answer on a new page. Do not skip lines. Cross out any errors you make; crossed-out work will not be scored.

Manage your time carefully. You may proceed freely from one question to the next. You may review your responses if you finish before the end of the exam is announced.

Form I
Form Code 4MBP4-S
36

ENGLISH LANGUAGE AND COMPOSITION

SECTION II

Total Time—2 hours, 15 minutes

Question 1

Suggested reading and writing time—55 minutes.
It is suggested that you spend 15 minutes reading the question, analyzing and evaluating the sources, and 40 minutes writing your response.
Note: You may begin writing your response before the reading period is over.

(This question counts for one-third of the total essay section score.)

How do we decide which texts to preserve, read, or study? Some texts are considered important because of the identity of their authors, the gravity of their subjects, or their influences on society. However, there are other types of writing done by ordinary people under ordinary circumstances. A piece of "everyday writing" might be a diary entry of a farmer in the nineteenth century, a postcard written to a family member at the beginning of the twentieth century, or even a text message written to a friend in the early twenty-first century.

The following six sources either discuss or are examples of everyday writing. Carefully read these sources, including the introductory information for each source. Then synthesize information from at least three of the sources and incorporate it into a coherent, well-written argument in which you develop a position on the value, if any, of preserving, reading, or studying everyday writing.

Your argument should be the focus of your essay. Use the sources to develop your argument and explain the reasoning for it. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

Source A (Hewitt)
Source B (Stafford)
Source C (Postcard)
Source D (Gross)
Source E (Barton)
Source F (Goldsborough)

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

Source A

Hewitt, Joe A. "Preface." *Keep Up the Good Work(s): Readers Comment on Documenting the American South.* Ed. Judith M. Panitch. University of North Carolina at Chapel Hill Library. 2002. Web. 28 July 2014.

The following is excerpted from the preface to a collection of user comments on Documenting the American South (DAS), an online archive of materials related to the American South and maintained by the University of North Carolina at Chapel Hill Library.

As of this writing, DAS comprises six sections designed to shed light upon the history, literature, and culture of the American South. They are: "First Person Narratives of the American South, 1860 to 1920"; "A Library of Southern Literature, Beginnings to 1920"; "North American Slave Narratives, Beginnings to 1920"; "The Southern Homefront, 1861-1865"; "The Church in the Southern Black Community, Beginnings to 1920"; and "The North Carolina Experience, Beginnings to 1940." Content, which now includes not only the encoded searchable text of print publications, but also images of illustrations, manuscript items, maps, letters, currency, and other artifacts, is selected to emphasize social history and the stories and viewpoints of ordinary people. While prominent issues of political and military history are not ignored, DAS brings to light and makes accessible primary sources which have been neglected by students and scholars, or which have not been widely available to the public. DAS brings the South's past vividly to life by presenting works which both accurately capture that past and resonate in today's society. . . .

Scores of individuals [who have used DAS] have discovered their family histories; many others have begun to relate to the nation's past in ways that inform and reorient their perspectives on important issues in the present. One reader, expressing a common sentiment, reported that DAS has led him to "a fluent empathy for the everyday lives of the past." It is obvious from the large number of such messages that DAS has connected Carolina's libraries and scholars with a dynamic and engaged audience of new readers. Through DAS, the University is greatly extending the benefits of its cultural resources to the general public and enhancing their value as a public good.

DAS was conceived primarily as a service to the large Southern Studies community at UNC-Chapel Hill and to students and scholars of the South in colleges and universities across the country. Reader comments emphatically attest to our success in meeting those objectives. Faculty in institutions of all sizes and types are referring students to DAS to support coursework. Many students, particularly in small institutions without extensive library collections, depend on DAS as their main source of materials for research papers, theses, and dissertations. Even in universities with strong print and microform collections, DAS electronic texts make researchers' work more productive and efficient.

In addition to the higher education community, DAS is reaching a substantial audience of K–12 readers. Teachers in classrooms across the country report using DAS in courses on southern literature and history and especially in curricula on African American heritage. Students use DAS for class papers and projects and many parents consult DAS to help their children with classroom assignments. By making these valuable and engaging primary texts available to readers in their homes, DAS enables a shared, multi-generational educational experience in the family setting. It is clear from readers' comments that the availability of these high-quality, carefully chosen primary sources represents a powerful educational opportunity for a large number of innovative teachers and motivated learners.

Documenting the American South, University Library, the University of North Carolina at Chapel Hill

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

Source B

Stafford, Mary F. Letter to Mattie V. Thomas. 24 May 1863. *Prairie Settlement: Nebraska Photographs and Family Letters, 1862–1912*. Nebraska State Historical Society. Library of Congress. n.d. Web. 11 July 2014.

The following is a transcription of a letter sent in 1863. Errors and underlining are the author's own.

New Carlisle,
May 24th /63.
Sabbath afternoon.
Dear cousin Martha

did you think your cousin Mary had entirely forgotten you? if so, you see you were mistaken.

I would have written to you long before this; but I did not have an opportunity of getting my picture taken for you until last week; you had written for it so often that I was ashamed to write to you again without sending it. Father, and I, were up at the cove spring church today to hear Mr Armstrong's funeral preached. He died several weeks ago, but his wife, and Phillip, were very sick at that time so his funeral was not preached until today. It was preached by Mr Simington.

Mother was whitewashing near the bees yesterday and one stung her below one of her eyes, it swelled nearly shut. It kept her from church today.

There has been a disease in town, and a few cases in the country something like smallpox. there were a great many cases of it in town. Samantha's Father and Mother and Sister had it. Her Father is marked. I was afraid <u>we</u> would get it, but we did not. we stayed from church about six weeks. there were three or four deaths from it. I believe there are no cases of it now. Uncle John's left town awhile on account of it. They have gone back again.

Uncle Howard, and Aunt Nancy, and Findley, and Catharine have gone to [Indiana] to see Jimmy. His health is not good.

Aunt Ellen's health is very poor. She has a severe cough, and looks badly. They are afraid her lungs are affected. She is taking medicine from Dr Beard, Corwin was sick and came home from the army a few weeks ago expecting to get his discharge. He did not get it but was ordered <u>back</u> last week, and <u>that</u> troubles <u>Aunt</u>, almost to death

Martha, are George, and Giles, at Indianapolis yet? I have not heard any thing about them for a long time. I hope they are well.

Lissie was at home last thursday. She has another <u>Baby, another boy</u>.

I was at a big Dunker* meeting last wednesday theye were a great many people there. Tell your aunt Eliza I saw her sister Susan and Grizzie and brother John there. Susan was nursing quite a littlee babe I <u>guess</u> it must have been <u>hers</u>.

Milt an Samantha expect to go to housekeeping in a week or two they are repairing the house now, it is a little frame house with four rooms in just a cross the road from ours. Aunt Margaret, I expect <u>Viola</u> will do as <u>I</u> did when I was a little girl, (<u>run off to her Grandmother's pretty often</u>.)

Here is a piece of Mother's dress that Father bought for her in dayton. He went down to get some things for himself, and I guess he thought he would surprize Mother by bringing her a nice silk dress, and I guess <u>she was surprized for certain</u>.

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

Uncle George's folks are all well. It is very healthy here at present. Tell Charlie, Algie is not going to school now. we have none this summer, Martha may we not expect a visit from you this spring, or summer? I would love to see you all.

My love to all.

Good-Bye.

Your Cousin

M. F. Stafford.

*Any of several originally German-American Baptist denominations

Nebraska State Historical Society

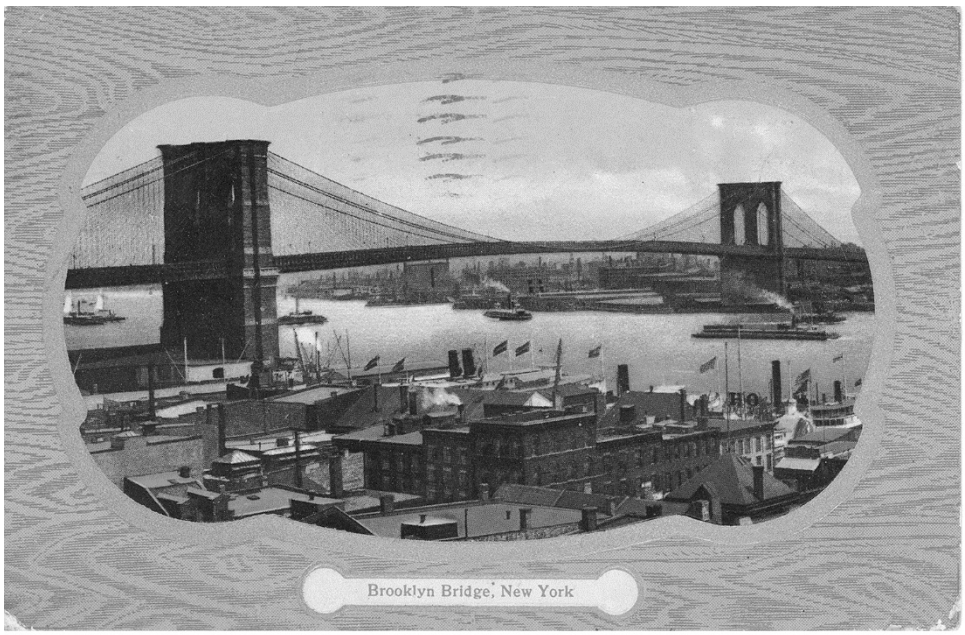
Unauthorized copying or reuse of any part of this page is illegal.

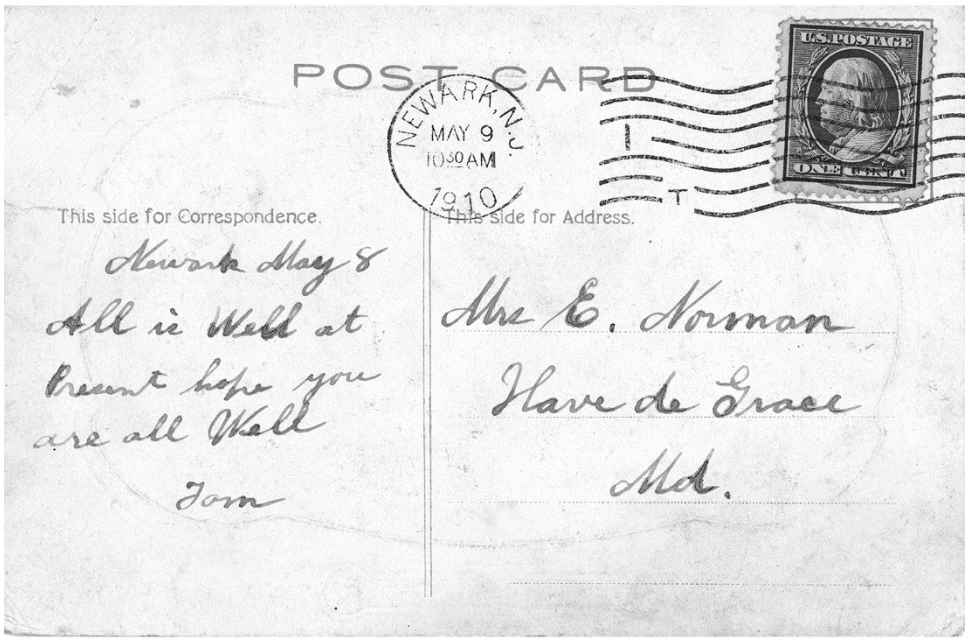
GO ON TO THE NEXT PAGE.

Source C

"Brooklyn Bridge," *FSU Card Archive*. Florida State University. n.d. Web. 16 September 2014.

The following is the image and transcript of a postcard sent in 1910.





Brooklyn Bridge, New York

Newark May 8
All is Well at Present hope you are all Well
Tom

Mrs E. Norman
Havre de Grace
Md.

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

Source D

Gross, Doug. "Library of Congress Digs into 170 Billion Tweets." *CNN*. CNN.com, 7 Jan. 2013. Web. 11 July 2014.

The following is excerpted from an article by a CNN technology reporter. It was published on a news website.

An effort by the Library of Congress to archive Twitter posts has amassed more than 170 billion tweets, which the library is now seeking to make available to researchers and other interested parties.

Created in 1800, the Library of Congress serves as the unofficial library of the United States, as well as being Congress' official research library.

In April 2010, the library signed an agreement with Twitter to gain access to all public tweets since the site's founding in 2006.

"Twitter is a new kind of collection for the Library of Congress but an important one to its mission," Gayle Osterberg, the library's director of communications, wrote in a blog post. "As society turns to social media as a primary method of communication and creative expression, social media is supplementing, and in some cases supplanting, letters, journals, serial publications and other sources routinely collected by research libraries."

Osterberg wrote that the library has completed digitally archiving all of the tweets it currently possesses and is now working on how to best make them available to the public. The library already has received about 400 requests from researchers all over the world looking into topics ranging from the rise of citizen journalism to tracking vaccination rates to predicting stock market activity.

The archive promises to keep growing fast. Currently, the library is processing roughly 500 million tweets per day, up from about 140 million daily messages in 2011, according to the blog post.

Making such a vast database publicly available is proving to be a challenge unto itself, according to the Library of Congress.

"It is clear that technology to allow for scholarship access to large data sets is lagging behind technology for creating and distributing such data," library executives wrote last week in a government white paper updating their progress. "Even the private sector has not yet implemented cost-effective commercial solutions because of the complexity and resource requirements of such a task."

Currently, the library is working on partnerships with the private sector that would at least allow access to the archives in its Washington reading rooms.

The Twitter archive might be its biggest and most challenging effort, but it's not the first time the Library of Congress has sought to document the digital world.

Since 2000, the library has been collecting pages from websites that document government information and activity. Today, that archive is more than 300 terabytes in size and represents tens of thousands of different sites. The library's entire collection of printed books has been estimated to total about 10 terabytes of data (although staff at the library suspect it's probably more).

From CNN.com, 1/7/2013 © 2013 Cable News Network, Inc. All rights reserved. Used by permission and protected by the Copyright Laws of the United States. The printing, copying, redistribution, or retransmission of this Content without express written permission is prohibited.

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

Source E

Barton, Keith C. "Primary Sources in History: Breaking Through the Myths." *Phi Delta Kappan* 86.10 (June 2005): 745-753. Print.

The following excerpt from an article by a professor of history education appeared in a professional journal for teachers.

In some cases, scholars who have little experience with historical methods appear to be passing along mistaken ideas about what historians do. In other cases, the use of primary sources seems to be driven less by a concern with historical authenticity than by demands for standards and accountability. The misunderstandings that arise from these practices, if not addressed, will result in classroom procedures that are not only inauthentic but irrelevant and ineffective. . . .

Myth 1. Primary sources are more reliable than secondary sources. Perhaps this is not the most common belief about primary sources, but it is surely the most ridiculous. Because primary sources were created during the period under study or by witnesses to historical events, some people believe they provide direct insight into the past and have greater authenticity than later accounts. . . .

However, primary sources are created for a variety of reasons, and some of those reasons have nothing to do with objectivity. Sometimes primary sources represent narrow or partisan perspectives; sometimes they were created intentionally to deceive. The speeches of white politicians in the American South during Reconstruction are primary sources, for example, but a secondary work by a modern historian—although published over a hundred years later—is a far more reliable account of the era's political system, because it does not attempt to justify white political dominance. . . .

Ultimately, we cannot depend on any single source—primary or secondary—for reliable knowledge; we have to consult multiple sources in our quest to develop historical understanding. Whether a source is primary or secondary has no bearing on its reliability, much less on its usefulness for a given inquiry.

Reprinted with permission of Phi Delta Kappa International, www.pdkintl.org. All rights reserved.

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

Source F

Goldsborough, Reid. "Battling Information Overload In The Information Age." *Tech Directions* 68.9 (2009): 13. *Business Source Complete*. Web. 11 July 2014.

The following is excerpted from a trade publication for technology educators.

E-mail. Blogs. Texting. Online discussion groups. Instant messaging. RSS feeds. Web sites. Not to mention such "old media" sources as newsletters, journals, reports, books, newspapers, and magazines.

In this Jetsonian Tomorrowland we live in, facilitated by the Internet, we're inundated with information. But information overload isn't a new phenomenon. Nearly two millennia ago, the Roman philosopher Seneca wrote, "What is the use of having countless books and libraries whose titles their owners can scarcely read through in a whole lifetime? The learner is not instructed but burdened by the mass of them."

Still, the quantity of information produced today is unprecedented. According to the study "How Much Information?" from the University of California at Berkeley, the amount of information produced in the world increases by about 30% every year. . . .

Ours is an information society. It assails us, surrounds us, and demands our attention. How you deal with information can to a great extent determine your professional and personal success.

Information can lead to knowledge and knowledge to wisdom—but managing information requires some wisdom of its own.

By Reid Goldsborough

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

Question 2

Suggested time—40 minutes.

(This question counts for one-third of the total essay section score.)

French writer Victor Hugo, author of *The Hunchback of Notre Dame*, *Les Misérables*, and other works, was banished by Napoleon III, emperor of France, for writings that were deemed critical of the government. In April of 1857 English poet Elizabeth Barrett Browning wrote a letter (which she never mailed) imploring Napoleon III to pardon Hugo. Read the letter carefully and write a well-developed essay that analyzes the rhetorical strategies Browning uses to petition Napoleon.

SIRE,

I am only a woman and have no claim on your Majesty's attention except that of the weakest on the strongest. Probably my very name as the wife of an English poet and as named itself a little among English poets, is unknown to your Majesty. I never approached my own sovereign with a petition, nor am skilled in the way of addressing kings. Yet having, through a studious and thoughtful life, grown used to great men (among the Dead at least) I cannot feel entirely at a loss in speaking to the Emperor Napoleon.

And I beseech you to have patience with me while I supplicate you. It is not for myself nor for mine.

I have been reading with wet eyes and a swelling heart (as many who love and some who hate your Majesty have lately done) a book called the 'Contemplations' of a man who has sinned deeply against you in certain of his political writings, and who expiates rash phrases and unjustifiable statements in exile in Jersey.[1] I have no personal knowledge of this man; I never saw his face; and certainly I do not come now to make his apology. It is indeed precisely because he cannot be excused, that, I think, he might worthily be forgiven. For this man, whatever else he is not, is a great poet of France, and the Emperor who is the guardian of her other glories should remember him and not leave him out.

Ah sire, what was written on "Napoleon le petit"[2] does not touch your Majesty; but what touches you is, that no historian of the age should have to write hereafter, "While Napoleon the Third reigned Victor Hugo lived in exile." What touches you is, that when your people count gratefully the men of commerce, arms and science secured by you to France, no voice shall murmur, "But where is our poet?" What touches you is, that, however statesmen and politicians may justify his exclusion, it may draw no sigh from men of sentiment and impulse, yes, and from women like myself. What touches you is, that when your own beloved young prince shall come to read these poems (and when you wish him a princely nature, you wish, sire, that such things should move him) he may exult to recall that his imperial father was great enough to overcome this great poet with magnanimity.

Ah Sire, you are great enough! You can allow for the peculiarity of the poetical temperament, for the temptations of high gifts, for the fever in which poets are apt to rage and suffer beyond the measure of other men. You can consider that when they hate most causelessly, there is a divine love in them somewhere, —and that when they see most falsely they are loyal to some ideal light. Forgive this enemy, this accuser, this traducer. Disprove him by your generosity. Let no tear of an admirer of his poetry drop upon your purple.[3] Make an exception of him as God made an exception of him when He gave him genius, and call him back without condition to his country and his daughter's grave.

I have written these words without the knowledge of any. Naturally I should have preferred as a woman to have addressed them through the mediation of the tender-hearted Empress Eugénie,—but, a wife myself, I felt it would be harder for her majesty to pardon an offence against the Emperor Napoleon, than it could be for the Emperor.

And I am driven by an irresistible impulse to your Majesty's feet to ask this grace. It is a woman's voice, Sire, which dares to utter what many yearn for in silence. I have believed in Napoleon the Third. Passionately loving the democracy, I have understood from the beginning that it was to be served throughout Europe in you and by you. I have trusted you for doing greatly. I will trust you besides for pardoning nobly. You will be Napoleon in this also.

Elizabeth Barrett Browning

[1] One of the Channel Islands, located between England and France

[2] Napoleon the small (translated from the French)

[3] Purple robes are associated with royalty.

Unauthorized copying or reuse of any part of this page is illegal.

GO ON TO THE NEXT PAGE.

Question 3

Suggested time—40 minutes.

(This question counts for one-third of the total essay section score.)

Carefully read the following passage from Michael J. Sandel's book *Justice: What's The Right Thing To Do?*, published in 2009. Then write an essay in which you develop a position on Sandel's claim that for the common good, citizens should openly address moral disagreements on matters of public policy. Use appropriate evidence from your experience, observations, or reading.

> [W]e need a more robust and engaged civic life than the one to which we've become accustomed. In recent decades, we've come to assume that respecting our fellow citizens' moral and religious convictions means ignoring them (for political purposes, at least), leaving them undisturbed, and conducting our public life—insofar as possible—without reference to them. But this stance of avoidance can make for a spurious* respect. Often, it means suppressing moral disagreement rather than actually avoiding it. This can provoke backlash and resentment. It can also make for an impoverished public discourse, lurching from one news cycle to the next, preoccupied with the scandalous, the sensational, and the trivial.

*false or fake

STOP

END OF EXAM

THE FOLLOWING INSTRUCTIONS APPLY TO THE COVERS OF THE SECTION II BOOKLET.

- **MAKE SURE YOU HAVE COMPLETED THE IDENTIFICATION INFORMATION AS REQUESTED ON THE FRONT AND BACK COVERS OF THE SECTION II BOOKLET.**
- **CHECK TO SEE THAT YOUR AP NUMBER LABEL APPEARS IN THE BOX ON THE COVER.**
- **MAKE SURE YOU HAVE USED THE SAME SET OF AP NUMBER LABELS ON ALL AP EXAMS YOU HAVE TAKEN THIS YEAR.**

Unauthorized copying or reuse of any part of this page is illegal.

Multiple-Choice Answer Key

The following contains the answers to
the multiple-choice questions in this exam.

Answer Key for AP English Language and Composition Practice Exam, Section I

Question 1: B
Question 2: C
Question 3: B
Question 4: C
Question 5: B
Question 6: E
Question 7: A
Question 8: D
Question 9: D
Question 10: B
Question 11: A
Question 12: C
Question 13: B
Question 14: E
Question 15: D
Question 16: B
Question 17: C
Question 18: E
Question 19: A
Question 20: C
Question 21: C
Question 22: D
Question 23: B
Question 24: A
Question 25: B
Question 26: E
Question 27: A
Question 28: B
Question 29: D
Question 30: A
Question 31: C
Question 32: E
Question 33: E
Question 34: C
Question 35: C
Question 36: D
Question 37: B
Question 38: A
Question 39: B
Question 40: C
Question 41: C
Question 42: A
Question 43: D
Question 44: B
Question 45: A
Question 46: E
Question 47: B
Question 48: C
Question 49: E
Question 50: D
Question 51: C
Question 52: D
Question 53: E
Question 54: A
Question 55: C

Free-Response Scoring Guidelines

The following contains the scoring guidelines for the free-response questions in this exam.

AP® ENGLISH LANGUAGE AND COMPOSITION
2016 SCORING GUIDELINES

Question 1

General Directions: This scoring guide will be useful for most of the essays you read. If it seems inappropriate for a specific paper, ask your Table Leader for assistance. Always show your Table Leader books that seem to have no response or that contain responses that seem unrelated to the question. Do not assign a score of 0 or — without this consultation.

Your score should reflect your judgment of the paper's quality as a whole. Remember that students had only 15 minutes to read the sources and 40 minutes to write; the paper, therefore, is not a finished product and should not be judged by standards appropriate for an out-of-class assignment. Evaluate the paper as a draft, making certain to reward students for what they do well.

All essays, even those scored 8 or 9, may contain occasional lapses in analysis, prose style, or mechanics. Such features should enter into your holistic evaluation of a paper's overall quality. In no case should you give a score higher than a 2 to a paper with errors in grammar and mechanics that persistently interfere with your understanding of meaning.

---

9 Essays earning a score of 9 meet the criteria for the score of 8 and, in addition, are especially sophisticated in their argument, thorough in development, or impressive in their control of language.

8 Effective
Essays earning a score of 8 **effectively** develop a position on the value, if any, of preserving, reading, or studying everyday writing. They develop their argument by effectively synthesizing* at least three of the sources. The evidence and explanations used are appropriate and convincing. Their prose demonstrates a consistent ability to control a wide range of the elements of effective writing but is not necessarily flawless.

7 Essays earning a score of 7 meet the criteria for the score of 6 but provide more complete explanation, more thorough development, or a more mature prose style.

6 Adequate
Essays earning a score of 6 **adequately** develop a position on the value, if any, of preserving, reading, or studying everyday writing. They develop their argument by adequately synthesizing at least three of the sources. The evidence and explanations used are appropriate and sufficient. The language may contain lapses in diction or syntax, but generally the prose is clear.

5 Essays earning a score of 5 develop a position on the value, if any, of preserving, reading, or studying everyday writing. They develop their argument by synthesizing at least three sources, but how they use and explain sources may be uneven, inconsistent, or limited. The writer's argument is generally clear, and the sources generally develop the writer's position, but the links between the sources and the argument may be strained. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas.

* For the purposes of scoring, synthesis means using sources to develop a position and citing them accurately.

© 2016 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

Question 1 (continued)

4 Inadequate
Essays earning a score of 4 **inadequately** develop a position on the value, if any, of preserving, reading, or studying everyday writing. They develop their argument by synthesizing at least two sources, but the evidence or explanations used may be inappropriate, insufficient, or unconvincing. The sources may dominate the student's attempts at development, the link between the argument and the sources may be weak, or the student may misunderstand, misrepresent, or oversimplify the sources. The prose generally conveys the writer's ideas but may be inconsistent in controlling the elements of effective writing.

3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in developing a position on the value, if any, of preserving, reading, or studying everyday writing. They are less perceptive in their understanding of the sources, or their explanation or examples may be particularly limited or simplistic. The essays may show less maturity in control of writing.

2 Little Success
Essays earning a score of 2 demonstrate **little success** in developing a position on the value, if any, of preserving, reading, or studying everyday writing. They may merely allude to knowledge gained from reading the sources rather than citing the sources themselves. The student may misread the sources, fail to develop a position, or substitute a simpler task by merely summarizing or categorizing the sources or by merely responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. The prose often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of control.

1 Essays earning a score of 1 meet the criteria for the score of 2 but are undeveloped, especially simplistic in their explanation, weak in their control of writing, or do not allude to or cite even one source.

0 Indicates an off-topic response, one that merely repeats the prompt, an entirely crossed-out response, a drawing, or a response in a language other than English.

— Indicates an entirely blank response.

© 2016 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

AP® ENGLISH LANGUAGE AND COMPOSITION
2016 SCORING GUIDELINES

Question 2

General Directions: This scoring guide will be useful for most of the essays you read. If it seems inappropriate for a specific paper, ask your Table Leader for assistance. Always show your Table Leader books that seem to have no response or that contain responses that seem unrelated to the question. Do not assign a score of 0 or — without this consultation.

Your score should reflect your judgment of the paper's quality as a whole. Remember that students had only 40 minutes to read and write; the paper, therefore, is not a finished product and should not be judged by standards appropriate for an out-of-class assignment. Evaluate the paper as a draft, making certain to reward students for what they do well.

All essays, even those scored 8 or 9, may contain occasional lapses in analysis, prose style, or mechanics. Such features should enter into your holistic evaluation of a paper's overall quality. In no case should you give a score higher than a 2 to a paper with errors in grammar and mechanics that persistently interfere with your understanding of meaning.

---

9 Essays earning a score of 9 meet the criteria for the score of 8 and, in addition, are especially sophisticated in their argument, thorough in their development, or impressive in their control of language.

8 Effective
Essays earning a score of 8 **effectively** analyze* the rhetorical strategies Browning uses to petition Napoleon. They develop their analysis with evidence and explanations that are appropriate and convincing, referring to the passage explicitly or implicitly. The prose demonstrates a consistent ability to control a wide range of the elements of effective writing but is not necessarily flawless.

7 Essays earning a score of 7 meet the criteria for the score of 6 but provide more complete explanation, more thorough development, or a more mature prose style.

6 Adequate
Essays earning a score of 6 **adequately** analyze the rhetorical strategies Browning uses to petition Napoleon. They develop their analysis with evidence and explanations that are appropriate and sufficient, referring to the passage explicitly or implicitly. The writing may contain lapses in diction or syntax, but generally the prose is clear.

5 Essays earning a score of 5 analyze the rhetorical strategies Browning uses to petition Napoleon. The evidence or explanations used may be uneven, inconsistent, or limited. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas.

4 Inadequate
Essays earning a score of 4 **inadequately** analyze the rhetorical strategies Browning uses to petition Napoleon. These essays may misunderstand the passage, misrepresent the strategies Browning uses, or analyze these strategies insufficiently. The evidence or explanations used may be inappropriate, insufficient, or unconvincing. The prose generally conveys the writer's ideas but may be inconsistent in controlling the elements of effective writing.

* For the purposes of scoring, analysis means explaining the rhetorical choices an author makes in an attempt to achieve a particular effect or purpose.

© 2016 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

Question 2 (continued)

3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in analyzing the rhetorical strategies Browning uses to petition Napoleon. They are less perceptive in their understanding of the passage or Browning's strategies, or the explanations or examples may be particularly limited or simplistic. The essays may show less maturity in control of writing.

2 Little Success
Essays earning a score of 2 demonstrate **little success** in analyzing the rhetorical strategies Browning uses to petition Napoleon. The student may misunderstand the prompt, misread the passage, fail to analyze the strategies Browning uses, or substitute a simpler task by responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. The prose often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of control.

1 Essays earning a score of 1 meet the criteria for the score of 2 but are undeveloped, especially simplistic in their explanation, or weak in their control of language.

0 Indicates an off-topic response, one that merely repeats the prompt, an entirely crossed-out response, a drawing, or a response in a language other than English.

— Indicates an entirely blank response.

© 2016 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

AP® ENGLISH LANGUAGE AND COMPOSITION
2016 SCORING GUIDELINES

Question 3

General Directions: This scoring guide will be useful for most of the essays you read. If it seems inappropriate for a specific paper, ask your Table Leader for assistance. Always show your Table Leader books that seem to have no response or that contain responses that seem unrelated to the question. Do not assign a score of 0 or — without this consultation.

Your score should reflect your judgment of the paper's quality as a whole. Remember that students had only 40 minutes to read and write; the paper, therefore, is not a finished product and should not be judged by standards appropriate for an out-of-class assignment. Evaluate the paper as a draft, making certain to reward students for what they do well.

All essays, even those scored 8 or 9, may contain occasional lapses in analysis, prose style, or mechanics. Such features should enter into your holistic evaluation of a paper's overall quality. In no case should you give a score higher than a 2 to a paper with errors in grammar and mechanics that persistently interfere with your understanding of meaning.

---

9 Essays earning a score of 9 meet the criteria for the score of 8 and, in addition, are especially sophisticated in their argument, thorough in their development, or particularly impressive in their control of language.

8 Effective
Essays earning a score of 8 **effectively** develop a position on Sandel's claim that for the common good, citizens should openly address moral disagreements on matters of public policy. The evidence and explanations used are appropriate and convincing, and the argument* is especially coherent and well developed. The prose demonstrates a consistent ability to control a wide range of the elements of effective writing but is not necessarily flawless.

7 Essays earning a score of 7 meet the criteria for the score of 6 but provide a more complete explanation, more thorough development, or a more mature prose style.

6 Adequate
Essays earning a score of 6 **adequately** develop a position on Sandel's claim that for the common good, citizens should openly address moral disagreements on matters of public policy. The evidence and explanations used are appropriate and sufficient, and the argument is coherent and adequately developed. The writing may contain lapses in diction or syntax, but generally the prose is clear.

5 Essays earning a score of 5 develop a position on Sandel's claim that for the common good, citizens should openly address moral disagreements on matters of public policy. The evidence or explanations used may be uneven, inconsistent, or limited. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas.

4 Inadequate
Essays earning a score of 4 **inadequately** develop a position on Sandel's claim that for the common good, citizens should openly address moral disagreements on matters of public policy. The evidence or explanations used may be inappropriate, insufficient, or unconvincing. The argument may have lapses in coherence or be inadequately developed. The prose generally conveys the writer's ideas but may be inconsistent in controlling the elements of effective writing.

* For the purposes of scoring, argument means asserting a claim justified by evidence and/or reasoning.

© 2016 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

Question 3 (continued)

3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in developing a position on Sandel's claim that for the common good, citizens should openly address moral disagreements on matters of public policy. The essays may show less maturity in control of writing.

2 Little Success
Essays earning a score of 2 demonstrate **little success** in developing a position on Sandel's claim that for the common good, citizens should openly address moral disagreements on matters of public policy. The student may misunderstand the prompt or substitute a simpler task by responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. The prose often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of coherence and control.

1 Essays earning a score of 1 meet the criteria for the score of 2 but are undeveloped, especially simplistic in their explanation and argument, weak in their control of language, or especially lacking in coherence and development.

0 Indicates an off-topic response, one that merely repeats the prompt, an entirely crossed-out response, a drawing, or a response in a language other than English.

— Indicates an entirely blank response.

© 2016 The College Board.
Visit the College Board on the Web: www.collegeboard.org.

Scoring Worksheet

The following provides a scoring worksheet and conversion table used for calculating a composite score of the exam.

2016 AP English Language and Composition Scoring Worksheet

Section I: Multiple Choice

_____	× 1.2272 =	_____
Number Correct (out of 55)		Weighted Section I Score (Do not round)

Section II: Free Response

Question 1	_____ (out of 9)	× 3.0556 =	_____ (Do not round)
Question 2	_____ (out of 9)	× 3.0556 =	_____ (Do not round)
Question 3	_____ (out of 9)	× 3.0556 =	_____ (Do not round)

Sum = _____
Weighted Section II Score (Do not round)

Composite Score

_____	+	_____	=	_____
Weighted Section I Score		Weighted Section II Score		Composite Score (Round to nearest whole number)

AP Score Conversion Chart
English Language and Composition

Composite Score Range	AP Score
108-150	5
94-107	4
76-93	3
51-75	2
0-51	1

Question Descriptors and Performance Data

The following contains tables showing the content assessed,
the correct answer, and how AP students performed on each question.

2016 English Language and Composition
Question Descriptors and Performance Data

Multiple-Choice Questions

Question	Topic	Key	% Correct
1	Rhetorical Function	B	64
2	Meaning	C	68
3	Structure	B	66
4	Meaning	C	84
5	Structure	B	64
6	Rhetorical Function	E	50
7	Rhetorical Function	A	46
8	Structure	D	14
9	Meaning	D	62
10	Other	B	38
11	Tone	A	50
12	Diction	C	83
13	Rhetorical Function	B	59
14	Structure	E	54
15	Meaning	D	62
16	Diction	B	82
17	Meaning	C	75
18	Meaning	E	52
19	Meaning	A	75
20	Rhetorical Function	C	67
21	Rhetorical Function	C	55
22	Research	D	54
23	Meaning	B	77
24	Meaning	A	68
25	Research	B	78
26	Research	E	36
27	Diction	A	44
28	Rhetorical Function	B	67
29	Meaning	D	60
30	Meaning	A	52
31	Tone	C	86
32	Meaning	E	58
33	Meaning	E	52
34	Rhetorical Function	C	56
35	Rhetorical Function	C	68
36	Structure	D	69
37	Meaning	B	44
38	Meaning	A	76

2016 English Language and Composition
Question Descriptors and Performance Data

Question	Topic	Key	% Correct
39	Rhetorical Function	B	50
40	Figurative Language	C	60
41	Figurative Language	C	61
42	Meaning	A	56
43	Tone	D	36
44	Meaning	B	30
45	Structure	A	34
46	Meaning	E	57
47	Rhetorical Function	B	50
48	Rhetorical Function	C	65
49	Rhetorical Function	E	44
50	Meaning	D	57
51	Meaning	C	64
52	Rhetorical Function	D	37
53	Meaning	E	29
54	Meaning	A	40
55	Rhetorical Function	C	52