From the 2017 Administration

English Language and Composition

Practice Exam

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Note: This publication shows the page numbers that appeared in the *2016–17 AP Exam Instructions* book and in the actual exam. This publication was not repaginated to begin with page 1.

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Exam Instructions

The following contains instructions taken from the *2016–17 AP Exam Instructions* book.

AP® English Language and Composition Exam

Regularly Scheduled Exam Date: Wednesday morning, May 10, 2017

Late-Testing Exam Date: Wednesday afternoon, May 17, 2017

Section I

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

**The number of questions may vary slightly depending on the form of the exam.*

Section II

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
- *2016-17 AP Coordinator's Manual*
- This book — *AP Exam Instructions*
- AP Exam Seating Chart template
- 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"

Before Distributing Exams: Check that the title on all exam covers is **English Language and Composition**, and is printed in **black**. If there are any exam booklets with a different title, contact the AP coordinator immediately.

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 325–326 for a seating chart template and instructions. See the *2016-17 AP Coordinator's Manual* for exam seating requirements (pages 51–54).

If you are giving the regularly scheduled exam, say:

It is Wednesday morning, May 10, 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 17, 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 *2016-17 Bulletin for AP Students and Parents*.

Look at your exam packet and confirm that the exam title is "AP English Language and Composition." Raise your hand if your exam packet contains any title other than "AP English Language and Composition" and I will help you.

Once you confirm that all students have the correct exam, say:

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 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. You may never discuss the multiple-choice exam content at any time in any form with anyone, including your teacher and other students. If you disclose the multiple-choice exam content through any means, your AP Exam score will be canceled.

Open your answer sheet to page 2. 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 exam content at any time in any form with anyone, including your teacher and other students. If you disclose the multiple-choice exam content 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 62 of the *2016-17 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.

The orange booklets must be returned with the rest of your exam materials. Keep the orange booklets separate from the Section II exam booklets. Do not place the Section II exam booklets inside the orange booklets or vice versa.

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 the free-response exam content with anyone unless it is 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 content 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.

Post-Exam Tasks

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.

The exam proctor should complete the following tasks if asked to do so by the AP coordinator. Otherwise, the AP coordinator must complete these tasks.

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 *2016-17 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.

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 2017 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

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 4NBP4-S

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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 1-14. Read the following passage carefully before you choose your answers.

(The passage below is from a book by a nineteenth-century British writer.)

I suppose none of us will doubt that everything possible should be done to improve the quality of the mind of every human being.—If it is said that the female brain is incapable of studies of an abstract nature,—that is not true: for there are many instances of women who have been good mathematicians, and good classical scholars. The plea is indeed nonsense on the face of it; for the brain which will learn French will learn Greek; the brain which enjoys arithmetic is capable of mathematics.—If it is said that women are light-minded and superficial, the obvious answer is that their minds should be the more carefully sobered by grave studies, and the acquisition of exact knowledge.—If it is said that their vocation in life does not require these kinds of knowledge,—that is giving up the main plea for the pursuit of them by boys;—that it improves the quality of their minds. —If it is said that such studies unfit women for their proper occupations,—that again is untrue. Men do not attend the less to their professional business, their counting-house or their shop, for having their minds enlarged and enriched, and their faculties strengthened by sound and various knowledge; nor do women on that account neglect the work-basket, the market, the dairy and the kitchen. If it be true that women are made for these domestic occupations, then of course they will be fond of them. They will be so fond of what comes most naturally to them that no book-study (if really not congenial to their minds) will draw them off from their homely duties. For my part, I have no hesitation whatever in saying that the most ignorant women I have known have been the worst housekeepers; and that the most learned women I have known have been among the best,—wherever they have been early taught and trained to household business, as every woman ought to be. A woman of superior mind knows better than an ignorant one what to require of her servants, how to deal with tradespeople, and how to economise time: she is more clear-sighted about the best ways of doing things; has a richer mind with which to animate all about her, and to solace her own spirit in the midst of her labours. If nobody doubts the difference in pleasantness of having to do with a silly and narrow-minded woman and with one who is intelligent and enlightened, it must be clear that the more intelligence and enlightenment there is, the better. One of the best housekeepers I know,—a simple-minded, affectionate-hearted woman, whose table is always fit for a prince to sit down to, whose house is always neat and elegant, and whose small income yields the greatest amount of comfort, is one of the most learned women ever heard of. When she was a little girl, she was sitting sewing in the window-seat while her brother was receiving his first lesson in mathematics from his tutor. She listened, and was delighted with what she heard; and when both left the room, she seized upon the Euclid that lay on the table, ran up to her room, went over the lesson, and laid the volume where it was before. Every day after this, she sat stitching away and listening, in like manner, and going over the lesson afterwards, till one day she let out the secret. Her brother could not answer a question which was put to him two or three times; and, without thinking of anything else, she popped out the answer. The tutor was surprised, and after she had told the simple truth, she was permitted to make what she could of Euclid. Some time after, she spoke confidentially to a friend of the family,—a scientific professor,—asking him, with much hesitation and many blushes, whether he thought it was wrong for a woman to learn Latin. "Certainly not," he said; "provided she does not neglect any duty for it.—But why do you want to learn Latin?" She wanted to study Newton's *Principia*: and the professor thought this a very good reason. Before she was grown into a woman, she had mastered the *Principia* of Newton. And now, the great globe on which we live is to her a book in which she reads the choice secrets of nature; and to her the last known wonders of the sky are disclosed: and if there is a home more graced with accomplishments, and more filled with comforts, I do not know such an one. Will anybody say that this woman would have been in any way better without her learning?—while we may confidently say that she would have been much less happy.

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GO ON TO THE NEXT PAGE.

1. Which of the following best describes a strategy the author uses to win the favor of her audience?

   (A) Focusing on appeals to emotion rather than appeals based on logic or ethical imperatives
   (B) Raising suspicions about the motives of those who disagree with her viewpoint
   (C) Dramatizing the negative consequences of continuing with the current state of affairs
   (D) Addressing readers from the outset as being reasonable people of goodwill
   (E) Establishing authority by highlighting her own extensive education

2. The author's rhetorical stance is characterized by a dynamic tension between her

   (A) appeal for change and her insistence that such a change does not threaten the status quo
   (B) celebration of women's intellect and her apparent unwillingness to name examples of outstanding female thinkers
   (C) sympathy for women writers and her desire not to appear too partial toward them
   (D) efforts to valorize domestic labor and her obvious distaste for the drudgery of such work
   (E) concern for the state of women's education and her conviction that men's education needs reform as well

3. The tone of lines 3-19 ("If it is said . . . is untrue") is most accurately characterized as

   (A) strident
   (B) self-effacing
   (C) analytical
   (D) mocking
   (E) ingratiating

4. The author mentions a stereotype about women in lines 10-11 ("If it is said . . . superficial") primarily to

   (A) argue that the flaws of certain women should not be regarded as characteristics of women in general
   (B) dismiss a familiar argument against giving women access to scholarly subjects traditionally reserved for men
   (C) propose a novel solution to one of the main difficulties with educating women
   (D) concede that women avoid classical study because they usually find such subjects uninteresting
   (E) assert that the unappealing reputation of subjects such as Greek and mathematics is largely unjustified

5. In lines 19-25 ("Men do not . . . the kitchen"), the author

   (A) stresses the importance of all household business
   (B) uses personal experience to illustrate social conflicts
   (C) evaluates contrasting perspectives on gender and work
   (D) questions the onerous nature of the work men pursue
   (E) supports a claim by comparing work-related activities

6. By associating learning with housekeeping (lines 30-42), the author

   (A) shows how intellectual women can improve their family's social standing
   (B) suggests an immediate practical advantage to educating women
   (C) reveals that there are limits to what women can achieve from book study
   (D) illustrates ways in which women can learn to economize their time
   (E) dismisses the need for women to carefully manage their households

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

(The passage below is from a book by a nineteenth-century British writer.)

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7. The author's chief strategy in lines 47-86 ("One of the best . . . less happy") is to

(A) develop a point through an extended example
(B) provide detailed commentary on the limitations of schooling
(C) make frequent references to the achievements of accomplished scholars
(D) pose a rhetorical question to which there is no obvious answer
(E) present and then attack perspectives contrary to her own

8. By referring to the "affectionate-hearted woman" (line 49) as both "simple-minded" (line 48) and "one of the most learned women" (lines 52-53), the author suggests that

(A) people with undeveloped capacities should be viewed sympathetically
(B) quiet, self-effacing people are often the most ambitious
(C) elegance can evolve from simple physical comforts
(D) a cultivated intellect benefits even ordinary people
(E) youthful exuberance often stimulates curiosity about the natural world

9. The effect of mentioning "with much hesitation and many blushes" (lines 70-71) is to

(A) suggest that the girl had difficulty mastering languages
(B) imply that the girl's embarrassment was unwarranted
(C) illustrate the societal constraints the girl faced
(D) demonstrate the girl's lack of inquisitiveness
(E) indicate the importance of Newton's *Principia* to the girl

10. The author's attitude toward the girl depicted in lines 53-77 is best described as

(A) ambivalent
(B) admiring
(C) disappointed
(D) critical
(E) anxious

11. In lines 78-79, the phrase "the great . . . nature" presents a metaphor that

(A) illustrates the connection between Euclid, Newton, and the study of Latin
(B) expresses the author's frustration with the limits facing women
(C) emphasizes the challenge inherent in learning about nature
(D) confirms the importance of reading symbols in the natural world
(E) suggests the capacity of abstract study to enrich one's experience of the world

12. In lines 83-86 ("Will anybody say . . . less happy"), the passage concludes by

(A) implying that domestic contentment is achievable only through academic study
(B) equating increased learning with personal fulfillment
(C) reminding the audience of the author's educational background
(D) acknowledging the controversial nature of the topic it explores
(E) insinuating that virtuous conduct usually entails sacrifice

13. Taken as a whole, the passage can best be regarded as

(A) an argument for enlarging and enriching the minds of women
(B) an examination of the educational reforms occurring during the nineteenth century
(C) an inquiry into why domestic duties take precedence over intellectual pursuits
(D) a collection of vignettes selected to prompt educational change
(E) a case for more equitable distribution of household chores

14. A central irony of the passage is that the author

(A) argues for the spiritual benefits of education by referring to economically viable fields of study
(B) argues for current reforms by citing historical rather than current examples
(C) argues for expanding women's educational opportunities to improve their performance in traditional roles
(D) is addressing an audience of men in arguing for reforms that would benefit only women
(E) is addressing an audience in which many lack the education to follow her arguments

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Questions 15-29. Read the following passage carefully before you choose your answers.

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

The conquest of Mexico was one aggressive part of the Iberian project to expand its hegemony beyond the known world. One result of this amazing adventure was, surprisingly, a reorientation in world view that, in cartographic terms, saw the growing outline of America replace Jerusalem as the symbolic center of the world.[1] The enchanting places and inhabitants of the Indies were the focus of tremendous curiosity and confusion in Spain. This led to a flurry of published accounts and histories of the explorations, discoveries, and conquests, as well as descriptions of the societies that had been subdued. In this context, there was an effort to produce documents "more satisfying to the Europeans and make them more readable to one not versed in the native traditions."[2] This resulted in the limited but enthusiastic encouragement of Indian painters still conversant with the preconquest picture-writing tradition to reproduce picture books that would attract and please European eyes. The best example of this can be seen in the work sponsored by the greatest patron of the native artists, the viceroy of Mexico, Don Antonio de Mendoza, an enthusiastic collector of native "curios." Called by one scholar a "Renaissance Maecenas" [Maecenas was a Roman statesman known for his patronage of literature and the arts], Mendoza noted that the ravages of the conquest had destroyed countless native artifacts and had effaced the craft traditions that generated them.[3] He responded in the 1540s by hiring native artists and establishing them in workshops where they could fabricate "curios" for his own collection and for King Charles I of Spain. One of the most beautiful and revealing pictorial documents composed under his patronage was the *Codex Mendoza*, which consisted of seventy-one folios bound at the spine in the manner of European books, but painted largely in the native style. Picture pages alternate with Spanish translations of the pictographs and ideographs. Although the pre-Columbian mode of pictorial representation had been altered somewhat in this document, authentic Aztec patterns of symbolic thought, tribute collection, and daily life were presented, making this codex extremely valuable for interpreting Mesoamerican urbanism. In this manner, the ancient tradition was revived and Spanish understanding of Aztec life increased.

In New Spain the task of building a new system forced both the colonizers and the colonized to utilize the indigenous maps, tribute records, land claims, and genealogies in order for Spanish political and administrative order to be imposed and maintained in such a rapidly changing society. In order to gain a comprehensive understanding of the new colonial communities, a research effort was ordered by Philip II of Spain. He had a series of questionnaires sent to the colony, compelling the local administrators of each town and region to compile organized descriptions of native society. A large number of *Relaciones Geográficas* and *Descripciones* were compiled, each requiring a map or *pintura* of the local community's geography.[4] These maps carried vestiges of the native pictorial tradition and served to reanimate the art in local situations. These administrative documents are invaluable for understanding the geography, political organization, and social character of parts of pre-Hispanic Mexico. In several instances, they provide illuminating views of religious traditions including beliefs about Quetzalcoatl [one of the main deities of pre-Hispanic Mesoamerican civilizations] and the Toltecs [a civilization that flourished in central Mexico between the tenth and twelfth centuries].

The great stimulation for the transmission of native beliefs and pictorial and oral traditions into the colonial period came from the friars who were committed to transforming Indian consciousness.[5] It is from the documents generated through contact with Mendicant institutions that we draw a great deal of information about pre-Columbian religion and the city [Tenochtitlán, the Aztec capital]. Within the charged political atmosphere of the developing colony, the Mendicant orders had immense influence on all parts of life.

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[5] Kubler's "Introduction: The Mendicant Friars," in *Mexican Architecture*, provides the best general summary of the Mendicant enterprise in Mexico.

15. The primary purpose in the passage is to

(A) account for the transmission of culture during a period of global change
(B) explore the artistic traditions represented in native artifacts
(C) dispute persistent myths about colonial life in New Spain
(D) define the motivations of Mexico's European colonizers
(E) identify traditions that undermine contemporary understandings of Aztec culture

16. In context, the phrase "the Iberian project" (line 2) refers to Spain's efforts to

(A) influence the attitudes of colonial residents
(B) actively change colonial culture
(C) extend Spanish power and global reach
(D) dispel persistent confusion about Spanish colonial intentions
(E) increase Spanish appreciation of colonial culture

17. The main purpose of note 1 is to

(A) identify a book of considerable influence in the field
(B) call attention to a competing perspective
(C) disclose a widely read but faulty interpretation of events
(D) cite an argument that has been largely overlooked by historians
(E) provide support for the author's explanation of historical events

18. In lines 7-12 ("The enchanting places . . . had been subdued"), the author portrays Europeans as being

(A) ready to join expeditions to the Indies
(B) skeptical of accounts about the Indies
(C) apprehensive about contact with the Indies
(D) eager for knowledge of the Indies
(E) proud of having conquered peoples of the Indies

19. In line 24, the author uses the phrase "a 'Renaissance Maecenas' " primarily to emphasize

(A) Mendoza's extensive knowledge of classical literature
(B) Mendoza's support for the work of Indian artists
(C) the intermingling of European and American cultural traditions
(D) the toll of the Spanish conquest on native craft traditions
(E) the importance of the picture-writing tradition in Mexican history

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The conquest of Mexico was one aggressive part of the Iberian project to expand its hegemony beyond the known world. One result of this amazing adventure was, surprisingly, a reorientation in world view that, in cartographic terms, saw the growing outline of America replace Jerusalem as the symbolic center of the world.[1] The enchanting places and inhabitants of the Indies were the focus of tremendous curiosity and confusion in Spain. This led to a flurry of published accounts and histories of the explorations, discoveries, and conquests, as well as descriptions of the societies that had been subdued. In this context, there was an effort to produce documents "more satisfying to the Europeans and make them more readable to one not versed in the native traditions."[2] This resulted in the limited but enthusiastic encouragement of Indian painters still conversant with the preconquest picture-writing tradition to reproduce picture books that would attract and please European eyes. The best example of this can be seen in the work sponsored by the greatest patron of the native artists, the viceroy of Mexico, Don Antonio de Mendoza, an enthusiastic collector of native "curios." Called by one scholar a "Renaissance Maecenas" [Maecenas was a Roman statesman known for his patronage of literature and the arts], Mendoza noted that the ravages of the conquest had destroyed countless native artifacts and had effaced the craft traditions that generated them.[3] He responded in the 1540s by hiring native artists and establishing them in workshops where they could fabricate "curios" for his own collection and for King Charles I of Spain. One of the most beautiful and revealing pictorial documents composed under his patronage was the *Codex Mendoza*, which consisted of seventy-one folios bound at the spine in the manner of European books, but painted largely in the native style. Picture pages alternate with Spanish translations of the pictographs and ideographs. Although the pre-Columbian mode of pictorial representation had been altered somewhat in this document, authentic Aztec patterns of symbolic thought, tribute collection, and daily life were presented, making this codex extremely valuable for interpreting Mesoamerican urbanism. In this manner, the ancient tradition was revived and Spanish understanding of Aztec life increased.

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20. Which of the following statements provides the most accurate reading of note 3 ?

(A) Donald Robertson taught at Yale University.
(B) The author's praise for Robertson's work in note 2 is qualified in note 3.
(C) Robertson's analysis appeared in a journal before it was published in a book.
(D) Notes 2 and 3 refer to the same source.
(E) The source of information cited at this point of the passage is untraceable.

21. Which of the following best describes the function of the second paragraph (lines 48-73) ?

(A) It details unfortunate consequences of Spain's colonization efforts.
(B) It emphasizes events that reoriented the interests of Spanish overseers.
(C) It accounts for circumstances that increased European access to native culture.
(D) It explains the unique circumstances that challenged Spain's leaders.
(E) It reiterates the role of local authorities in upholding established traditions.

22. In lines 59-64 ("A large number . . . local situations"), the author implies that the compilation of *Relaciones Geográficas* and *Descripciones*

(A) helped to preserve elements of the indigenous artistic tradition
(B) led to superficial comparisons between indigenous and European artworks
(C) facilitated efforts to modify the political organization of the indigenous people
(D) did little to improve Spanish understanding of colonial geography
(E) sparked a change in traditional religious beliefs among the indigenous people

23. In connection with his discussion of *Relaciones Geográficas* and *Descripciones*, note 4 allows the author to

(A) indicate the extent of disagreement regarding their origin and purpose
(B) offer a more comprehensive description of these documents
(C) comment explicitly on Cline's credibility
(D) insert information to qualify his statements about the documents' value
(E) object to the questionnaire's methodology

24. In the context in which it appears, "stimulation" (line 74) most nearly means

(A) excitement
(B) admonition
(C) motivation
(D) responsibility
(E) agitation

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25. Based on the information provided in note 5, it can be inferred that

(A) Kubler is the only expert on the Mendicant Friars
(B) Kubler wrote only the introduction to *Mexican Architecture*
(C) Kubler is a recommended source for readers seeking further information on the topic
(D) Kubler's analysis of Aztec architecture is critical to understanding the topic
(E) Kubler's work was published after the author wrote the passage

26. Which of the following best characterizes the author's treatment of the Mendicant friars in the third paragraph (lines 74-84) ?

(A) He minimizes the importance of the friars' role in the developing colony.
(B) He denounces the imperialistic nature of the friars' mission.
(C) He is skeptical of the friars' commitment to transforming Indian consciousness.
(D) He appreciates the wealth of cultural knowledge amassed by the friars.
(E) He is moved by the religious fervor of the friars.

27. The passage is most likely excerpted from

(A) an informational essay hailing the triumph of local arts over colonial interests
(B) an educational article exploring the ethical issues surrounding colonization
(C) a research report promoting art history as a field of study
(D) a scholarly work explaining historical developments in indigenous arts
(E) a descriptive analysis examining the effect of geography on art

28. Based on the tone and content of the passage as a whole, its author is most likely

(A) an opponent of colonial rule
(B) an aesthete fascinated by pictorial representations of colonial life
(C) a scholar intrigued by cultural evolution
(D) a biographer of the Spanish monarchy
(E) an apologist for the actions of Philip II

29. The chief irony conveyed by the passage is that

(A) those who boasted about their conquests in the Indies came to value indigenous cultural traditions over their own
(B) those who sought to impose foreign rule on Mexico played a major role in preserving its indigenous artistic traditions
(C) those who were committed to converting the indigenous people were deeply influenced by Aztec religious traditions
(D) Philip II's efforts to establish order in the colonies led to civil unrest in Spain
(E) the information Spain collected on the colonies became more useful to religious orders than to the government

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Questions 30-41. Read the following passage carefully before you choose your answers.

(The following is excerpted from an essay written in 1918 by a British writer.)

Walking for walking's sake may be as highly laudable and exemplary a thing as it is held to be by those who practise it. My objection to it is that it stops the brain. Many a man has professed to me that his brain never works so well as when he is swinging along the high road or over hill and dale. This boast is not confirmed by my memory of anybody who on a Sunday morning has forced me to partake of his adventure. Experience teaches me that whatever a fellow-guest may have of power to instruct or to amuse when he is sitting on a chair, or standing on a hearth-rug, quickly leaves him when he takes one out for a walk. The ideas that came so thick and fast to him in any room, where are they now? where that encyclopaedic knowledge which he bore so lightly? where the kindling fancy that played like summer lightning over *any* topic that was started? The man's face that was so mobile is set now; gone is the light from his fine eyes. He says that A. (our host) is a thoroughly good fellow. Fifty yards further on, he adds that A. is one of the best fellows he has ever met. We tramp another furlong or so, and he says that Mrs. A. is a charming woman. Presently he adds that she is one of the most charming women he has ever known. We pass an inn. He reads vapidly aloud to me: "The King's Arms. Licensed to sell Ales and Spirits." I foresee that during the rest of the walk he will read aloud any inscription that occurs. We pass a milestone. He points at it with his stick, and says "Uxminster. 11 Miles." We turn a sharp corner at the foot of a hill. He points at the wall, and says "Drive Slowly." I see far ahead, on the other side of the hedge bordering the high road, a small notice-board. He sees it too. He keeps his eye on it. And in due course "Trespassers," he says, "Will Be Prosecuted." Poor man!—mentally a wreck.

Luncheon at the A.s, however, salves him and floats him in full sail. Behold him once more the life and soul of the party. Surely he will never, after the bitter lesson of this morning, go out for another walk. An hour later, I see him striding forth, with a new companion. I watch him out of sight. I know what he is saying. He is saying that I am rather a dull man to go a walk with. He will presently add that I am one of the dullest men he ever went a walk with. Then he will devote himself to reading out the inscriptions.

How comes it, this immediate deterioration in those who go walking for walking's sake? Just what happens? I take it that not by his reasoning faculties is a man urged to this enterprise. He is urged, evidently, by something in him that transcends reason; by his soul, I presume. Yes, it must be the soul that raps out the "Quick march!" to the body.—"Halt! Stand at ease!" interposes the brain, and "To what destination," it suavely asks the soul, "and on what errand, are you sending the body?"—"On no errand whatsoever," the soul makes answer, "and to no destination at all. It is just like you to be always on the look-out for some subtle ulterior motive. The body is going out because the mere fact of its doing so is a sure indication of nobility, probity, and rugged grandeur of character."—"Very well, Vagula*, have your own wayula! But I," says the brain, "flatly refuse to be mixed up in this tomfoolery. I shall go to sleep till it is over." The brain then wraps itself up in its own convolutions, and falls into a dreamless slumber from which nothing can rouse it till the body has been safely deposited indoors again.

Even if you go to some definite place, for some definite purpose, the brain would rather you took a vehicle; but it does not make a point of this; it will serve you well enough unless you are going *out for a walk.* It won't, while your legs are vying with each other, do any deep thinking for you, nor even any close thinking; but it will do any number of small odd jobs for you willingly—provided that your legs, also, are making themselves useful, not merely bandying you about to gratify the pride of the soul. Such as it is, this essay was composed in the course of a walk, this morning. I am not one of those extremists who must have a vehicle to every destination. I never go out of my way, as it were, to avoid exercise. I take it as it comes, and take it in good part. That valetudinarians are always chattering about it, and indulging in it to excess, is no reason for despising it. I am inclined to think that in moderation it is rather good for one, physically. But, pending a time when no people wish me to go and see them, and I have no wish to go and see any one, and there is nothing whatever for me to do off my own premises, I never will go out for a walk.

*Latin, to describe one who is wandering or roving

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30. In the passage's first two sentences (lines 1-4), the author

(A) anticipates support for his thesis
(B) expresses interest in contrary views
(C) mocks those readers who disagree with his perspective
(D) sets forth his central claim
(E) appeals to common experience

31. The series of questions in lines 13-17 ("The ideas that came . . . over *any* topic that was started?") is most likely intended to

(A) offer factual support for the author's position
(B) present a broad range of perspectives
(C) reinforce a claim presented earlier
(D) appeal to the reader's sense of curiosity
(E) clarify the passage's sequence of topics

32. In lines 19-36 ("He says . . . a wreck"), the author uses repetition and parallel sentence structure to

(A) create a sense of mounting tension and anxiety
(B) mimic the simple-minded monotony of the conversation
(C) suggest a jumble of competing thoughts and impressions
(D) hint at the presence of innuendo and hidden meanings
(E) portray the quick and bantering nature of the incident

33. How does the statement in lines 27-28 ("I foresee . . . occurs") relate to the subsequent sentences in the first paragraph (lines 28-36) ?

(A) It poses a theory that is refined later in the paragraph.
(B) It reveals feelings of the narrator's that change later in the paragraph.
(C) It provides an explanation for some of the behavior described later in the paragraph.
(D) It introduces a shift in the narrator's thinking that is explored in the rest of the paragraph.
(E) It makes a prediction that is then supported in the rest of the paragraph.

34. In lines 37-38, "salves him and floats him in full sail" most nearly means

(A) causes him embarrassment
(B) restores him to his best
(C) makes him disavow his faults
(D) exposes his shallowness
(E) soothes his hurt feelings

35. The term "bitter lesson" (line 40) can best be read as a

(A) common boast
(B) reflective aside
(C) warning to the audience
(D) humorous exaggeration
(E) defiant rejoinder

36. Which of the following rhetorical strategies does the author employ in lines 43-46 ("He is saying . . . reading out the inscriptions") ?

(A) He compares himself with the fellow-guest to emphasize the philosophical differences between them.
(B) He makes a potent allusion to demonstrate the breadth of his knowledge.
(C) He presents credible evidence to forestall any potential objections from the reader.
(D) He repeats the structure of an earlier conversation to underscore his main argument.
(E) He mounts a personal attack on the fellow-guest to discredit his actions.

37. In the third paragraph (lines 47-68), the author presents the conversation between the brain and the soul in order to

(A) distinguish between practical activity and speculative thought
(B) propose an important link between physical fitness and mental fitness
(C) account for the brain's behavior described earlier in the passage
(D) introduce a difference between the two that will be refuted later
(E) explain why the body must obey the soul's impulses

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Luncheon at the A.s, however, salves him and floats him in full sail. Behold him once more the life and soul of the party. Surely he will never, after the bitter lesson of this morning, go out for another walk. An hour later, I see him striding forth, with a new companion. I watch him out of sight. I know what he is saying. He is saying that I am rather a dull man to go a walk with. He will presently add that I am one of the dullest men he ever went a walk with. Then he will devote himself to reading out the inscriptions.

How comes it, this immediate deterioration in those who go walking for walking's sake? Just what happens? I take it that not by his reasoning faculties is a man urged to this enterprise. He is urged, evidently, by something in him that transcends reason; by his soul, I presume. Yes, it must be the soul that raps out the "Quick march!" to the body.—"Halt! Stand at ease!" interposes the brain, and "To what destination," it suavely asks the soul, "and on what errand, are you sending the body?"—"On no errand whatsoever," the soul makes answer, "and to no destination at all. It is just like you to be always on the look-out for some subtle ulterior motive. The body is going out because the mere fact of its doing so is a sure indication of nobility, probity, and rugged grandeur of character."—"Very well, Vagula*, have your own wayula! But I," says the brain, "flatly refuse to be mixed up in this tomfoolery. I shall go to sleep till it is over." The brain then wraps itself up in its own convolutions, and falls into a dreamless slumber from which nothing can rouse it till the body has been safely deposited indoors again.

Even if you go to some definite place, for some definite purpose, the brain would rather you took a vehicle; but it does not make a point of this; it will serve you well enough unless you are going *out for a walk*. It won't, while your legs are vying with each other, do any deep thinking for you, nor even any close thinking; but it will do any number of small odd jobs for you willingly—provided that your legs, also, are making themselves useful, not merely bandying you about to gratify the pride of the soul. Such as it is, this essay was composed in the course of a walk, this morning. I am not one of those extremists who must have a vehicle to every destination. I never go out of my way, as it were, to avoid exercise. I take it as it comes, and take it in good part. That valetudinarians are always chattering about it, and indulging in it to excess, is no reason for despising it. I am inclined to think that in moderation it is rather good for one, physically. But, pending a time when no people wish me to go and see them, and I have no wish to go and see any one, and there is nothing whatever for me to do off my own premises, I never will go out for a walk.

*Latin, to describe one who is wandering or roving

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GO ON TO THE NEXT PAGE.

38. The sentence "Such as it is, this essay was composed in the course of a walk" (lines 78-79) best exemplifies the author's

(A) use of concrete imagery
(B) advocacy for regular exercise
(C) use of self-deprecating irony
(D) willingness to disclose personal information
(E) reconciliation of opposing positions

39. In line 82, the author uses the phrase "as it were" to

(A) call attention to a play on words
(B) underscore his main point
(C) refute an opposing view
(D) acknowledge exceptions to a rule
(E) generalize from specific incidents

40. In context, "valetudinarians" (line 83) refers to persons who are

(A) acting like meddling servants
(B) taking brave but unnecessary chances
(C) bidding their friends farewell
(D) noted for their intellectual accomplishments
(E) preoccupied with their health

41. Taken as a whole, the tone of the passage is best described as

(A) quietly confessional
(B) deeply philosophical
(C) sternly reproachful
(D) scrupulously objective
(E) wryly mocking

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Questions 42-55. Read the following passage carefully before you choose your answers.

(The passage below is an excerpt from an essay published in the late twentieth century.)

An old photograph in a cheap frame hangs on a wall of the room where I work. It's a picture dating from 1946 of a house into which, at the time of its taking, I had not yet been born. The house is rather peculiar—a three-storeyed gabled affair with tiled roofs and round towers in two corners, each wearing a pointy tiled hat. 'The past is a foreign country,' goes the famous opening sentence of L. P. Hartley's novel *The Go-Between*, 'they do things differently there.' But the photograph tells me to invert this idea: it reminds me that it's my present that is foreign, and that the past is home, albeit a lost home in a lost city in the mists of lost time.

A few years ago I revisited Bombay,[1] which is my lost city, after an absence of something like half my life. Shortly after arriving, acting on an impulse, I opened the telephone directory and looked for my father's name. And, amazingly, there it was; his name, our old address, the unchanged telephone number, as if we had never gone away to the unmentionable country across the border. It was an eerie discovery. I felt as if I were being claimed, or informed that the facts of my faraway life were illusions, and that this continuity was the reality. Then I went to visit the house in the photograph and stood outside it, neither daring nor wishing to announce myself to its new owners. (I didn't want to see how they'd ruined the interior.) I was overwhelmed. The photograph had naturally been taken in black and white; and my memory, feeding on such images as this, had begun to see my childhood in the same way, monochromatically. The colours of my history had seeped out of my mind's eye; now my other two eyes were assaulted by colours, by the vividness of the red tiles, the yellow-edged green of cactus-leaves, the brilliance of bougainvillaea creeper. It is probably not too romantic to say that that was when my novel *Midnight's Children* was really born; when I realized how much I wanted to restore the past to myself, not in the faded greys of old family-album snapshots, but whole, in CinemaScope and glorious Technicolor.

Bombay is a city built by foreigners upon reclaimed land; I, who had been away so long that I almost qualified for the title, was gripped by the conviction that I, too, had a city and a history to reclaim.

It may be that writers in my position, exiles or emigrants or expatriates, are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt.[2] But if we do look back, we must also do so in the knowledge—which gives rise to profound uncertainties—that our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind.

Writing my book in North London, looking out through my window on to a city scene totally unlike the ones I was imagining on to paper, I was constantly plagued by this problem, until I felt obliged to face it in the text, to make clear that (in spite of my original and I suppose somewhat Proustian ambition to unlock the gates of lost time so that the past reappeared as it actually had been, unaffected by the distortions of memory) what I was actually doing was a novel of memory and about memory, so that my India was just that: 'my' India, a version and no more than one version of all the hundreds of millions of possible versions. I tried to make it as imaginatively true as I could, but imaginative truth is simultaneously honourable and suspect, and I knew that my India may only have been one to which I (who am no longer what I was, and who by quitting Bombay never became what perhaps I was meant to be) was, let us say, willing to admit I belonged.

This is why I made my narrator, Saleem, suspect in his narration; his mistakes are the mistakes of a fallible memory compounded by quirks of character and of circumstance, and his vision is fragmentary. It may be that when the Indian writer who writes from outside India tries to reflect that world, he is obliged to deal in broken mirrors, some of whose fragments have been irretrievably lost.

[1] The city of Mumbai, India, was commonly known as Bombay until the mid-1990s.

[2] an allusion to a biblical story in which Lot's wife disobeys a divine command against looking back at her city and is punished by being transformed into a pillar of salt

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42. In the first paragraph, the author describes a photograph (lines 1-7) in order to

(A) introduce ideas about time, place, and memory
(B) locate the reader in North London
(C) lament long-extinct cultural traditions
(D) establish the theme of childhood innocence
(E) reflect on the differences between art and reality

43. In the first paragraph, the author cites Hartley (lines 7-9) primarily to

(A) bolster experiential evidence with published authority
(B) show why he trusts the accuracy of memory
(C) introduce an established concept that he seeks to challenge
(D) argue that all people feel displaced at some point during their lives
(E) illustrate the importance of detailed description in writing

44. In the second paragraph, terms such as "amazingly" (line 18), "eerie" (line 22), and "illusions" (line 24) emphasize which of the following?

(A) The failure of the author to understand his situation
(B) The power of the past to determine one's future
(C) The fantasy that photographs capture history
(D) The strangeness of the author's experience in Bombay
(E) The transformative power of the author's imagination

45. In lines 28-41 ("The photograph . . . glorious Technicolor"), the author uses color imagery primarily to

(A) enrich his understanding of what his life would have been like if he had stayed in India
(B) contrast the vibrancy of his recent experience with the drabness of the past as he had remembered it
(C) capture the intensity of a child's wonder in exploring the natural world
(D) create a visual association between forgetfulness and darkness
(E) illustrate the dangers of relying on physical evidence to relate a story

46. The phrase "The colours of my history had seeped out of my mind's eye" (lines 32-33) is best interpreted as meaning

(A) the author could no longer remember his early years in Bombay
(B) the author realized that his childhood was less interesting than he'd remembered
(C) the author's memory could no longer recall the vivid details of the past
(D) the author's imagination could not alter the true nature of the past
(E) the author's eyesight has been compromised by an unspecified affliction

47. Lines 36-38 ("It is . . . born") register the author's anticipation that his audience is likely to be

(A) indifferent to the author's composing process
(B) amused by a charming anecdote
(C) impressed by the author's insightfulness
(D) outraged by a blatant falsehood
(E) familiar with the author's work

48. As used in line 37, "romantic" most nearly means

(A) fanciful and melodramatic
(B) boastful and egotistical
(C) impulsive and eager
(D) vague and mysterious
(E) bold and foolish

49. The author's tone in the second paragraph (lines 14-41) may best be described as

(A) enthusiastic and lighthearted
(B) questioning and pleading
(C) aggravated and brash
(D) introspective and confessional
(E) pedantic and disinterested

50. In line 44, "the title" to which the author refers is

(A) the author of *Midnight's Children*
(B) a resident of Bombay
(C) an Indian citizen
(D) a deed for property in India
(E) a foreigner in India

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

(The passage below is an excerpt from an essay published in the late twentieth century.)

An old photograph in a cheap frame hangs on a wall of the room where I work. It's a picture dating from 1946 of a house into which, at the time of its taking, I had not yet been born. The house is rather peculiar—a three-storeyed gabled affair with tiled roofs and round towers in two corners, each wearing a pointy tiled hat. 'The past is a foreign country,' goes the famous opening sentence of L. P. Hartley's novel *The Go-Between*, 'they do things differently there.' But the photograph tells me to invert this idea; it reminds me that it's my present that is foreign, and that the past is home, albeit a lost home in a lost city in the mists of lost time.

A few years ago I revisited Bombay,[1] which is my lost city, after an absence of something like half my life. Shortly after arriving, acting on an impulse, I opened the telephone directory and looked for my father's name. And, amazingly, there it was; his name, our old address, the unchanged telephone number, as if we had never gone away to the unmentionable country across the border. It was an eerie discovery. I felt as if I were being claimed, or informed that the facts of my faraway life were illusions, and that this continuity was the reality. Then I went to visit the house in the photograph and stood outside it, neither daring nor wishing to announce myself to its new owners. (I didn't want to see how they'd ruined the interior.) I was overwhelmed. The photograph had naturally been taken in black and white; and my memory, feeding on such images as this, had begun to see my childhood in the same way, monochromatically. The colours of my history had seeped out of my mind's eye; now my other two eyes were assaulted by colours, by the vividness of the red tiles, the yellow-edged green of cactus-leaves, the brilliance of bougainvillaea creeper. It is probably not too romantic to say that that was when my novel *Midnight's Children* was really born; when I realized how much I wanted to restore the past to myself, not in the faded greys of old family-album snapshots, but whole, in CinemaScope and glorious Technicolor.

Bombay is a city built by foreigners upon reclaimed land; I, who had been away so long that I almost qualified for the title, was gripped by the conviction that I, too, had a city and a history to reclaim.

It may be that writers in my position, exiles or emigrants or expatriates, are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt.[2] But if we do look back, we must also do so in the knowledge—which gives rise to profound uncertainties—that our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind.

Writing my book in North London, looking out through my window on to a city scene totally unlike the ones I was imagining on to paper, I was constantly plagued by this problem, until I felt obliged to face it in the text, to make clear that (in spite of my original and I suppose somewhat Proustian ambition to unlock the gates of lost time so that the past reappeared as it actually had been, unaffected by the distortions of memory) what I was actually doing was a novel of memory and about memory, so that my India was just that: 'my' India, a version and no more than one version of all the hundreds of millions of possible versions. I tried to make it as imaginatively true as I could, but imaginative truth is simultaneously honourable and suspect, and I knew that my India may only have been one to which I (who am no longer what I was, and who by quitting Bombay never became what perhaps I was meant to be) was, let us say, willing to admit I belonged.

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[2] an allusion to a biblical story in which Lot's wife disobeys a divine command against looking back at her city and is punished by being transformed into a pillar of salt

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51. In the sentence beginning "It may be" (lines 47-50), the author shifts from

(A) expressing conviction to revealing doubts about that conviction
(B) reflecting on personal experience to hypothesizing about other authors
(C) presenting a conflict to providing its resolution
(D) describing one culture to speculating about other cultures
(E) explaining an effect to analyzing its causes

52. Which of the following is emphasized in the fourth paragraph (lines 47-58) ?

(A) The rewards of the author's perseverance
(B) The challenges of an author's desire for accurate representation
(C) The ambivalence of an immigrant toward his new country
(D) The persuasive power of an author's imagination
(E) The need for authors to be faithful to the past

53. The author indicates that he coped with "the distortions of memory" (lines 66-67) by

(A) visiting his home in Bombay to create new memories
(B) presenting several versions of the same story
(C) imitating the project of capturing lost history
(D) trusting his memory in the long run to record the past accurately
(E) making memory one of the topics of his novel

54. Words such as "fallible" (line 80) and "fragmentary" (line 81) in the final paragraph imply which of the following about the author?

(A) He suffers from an increasing sense of alienation.
(B) He interprets the history of India as tragic in nature.
(C) He can only portray successfully his present experience in North London.
(D) He cannot represent the past with complete accuracy.
(E) He is committed to the idea of objective truth.

55. Taken as a whole, the passage is best described as

(A) a discussion of various aspects of a controversial issue
(B) a reflection on changes in India during the mid- to late twentieth century
(C) a reminiscence of characters who shaped the author's childhood
(D) a discourse on the experience of alienation in immigrant populations
(E) an analysis of the circumstances and emotions that inspired the author's work

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**

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Section II: Free-Response Questions

This is the free-response section of the 2017 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

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.

Section II begins on page 4.

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.)

In today's world, plastic bags are ubiquitous because of their convenience, low cost, and durability. It is increasingly difficult to go through the day without using a plastic bag. However, the use of plastic bags has contributed to substantial environmental problems. In response, some communities have decided to limit or discourage the use of plastic bags.

Carefully read the following six sources, including the introductory information for each source. Then, synthesize material from at least three of the sources and incorporate it into a coherent, well-developed essay that takes a position on the extent to which your community should limit plastic bags, if at all.

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 (Ritch)
Source B (Suzuki)
Source C (chart)
Source D (Gunther)
Source E (Rael)
Source F (McGrath)

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Source A

Ritch, Elaine, Carol Brennan, and Calum MacLeod. "Plastic Bag Politics: Modifying Consumer Behaviour for Sustainable Development." *International Journal of Consumer Studies* 33 (2009): 168-174. PDF file.

The following is excerpted from an article published in an academic journal.

[T]here are many interested stakeholders with strong, sometimes conflicting, opinions regarding taxing and banning plastic bags in the UK. These range from national groups such as Friends of the Earth and Waste Watch to individuals such as Rebecca Hosking (BBC Devon, 2007) who has campaigned to eliminate plastic bags from her local community. This has drawn criticism from the plastic bag industry, the Packaging and Industrial Films Association, The Carrier Bag Consortium (CBC), the government-funded WRAP[1] and the British Retail Consortium (BRC). WRAP would prefer to see the industry producing more bags from recycled materials rather than a ban or tax, claiming a tax would discriminate against the elderly, those who are infirm, do not have cars and those with a low income (Clover, 2007). CBC, a group of UK carrier bag suppliers who have united specifically to fight any imposed bans or taxes, stated that a tax will damage retail sales and fears the industry is blamed for not being environmentally responsible (Converting Today, 2006).

According to the BRC, most of the waste in landfill sites comes from packaging (Lane, 2007), and wood and paper are more likely to take up landfill space and cause greenhouse gases and pollution rather than plastic bags (British Retail Consortium News, 2007). It is also pointed out that plastic bags currently use 70% less plastic than those of 20 years previously and account for less fuel to transport, fewer emissions and cost less than paper bags. However, research has found that consumers are more likely to reuse a paper bag an average of 2.7 times whereas a plastic bag will be reused 1.6 times (Prendergast *et al.*, 2001). Another argument put forward by the Packaging and Industrial Films Association is that manufacturing plastic requires less energy than paper bags (BBC, 2002b). WRAP warns that by banning plastic bags, paper bag production will increase, resulting in a greater amount of methane being released in landfill (Clover, 2007). Retailers recognize the benefit of advertising their brand name through the reuse of plastic bags, which not only promotes the brand but also expresses an individual's personality (Prendergast *et al.*, 2001). An example of this is that of luxury producer Waitrose attracting a different sector of the public than the more price-conscious Asda.[2] In response to these moves, environmental organizations would like to see an imposed tax on all plastic bags to force consumers to reuse and to raise awareness on environmental issues (Osborne, 2007). The CBC claims that consumers do reuse plastic bags as rubbish bags, used nappy[3] bags, for sports clothing and lunch boxes, stating that when Ireland introduced the tax on plastic bags in 2002, sales of plastic bin bags increased (Clover, 2007; Lane, 2007). However, this reuse is also viewed as singular and wasteful of resource (Carmichael, 2006).

[1]Waste & Resources Action Program

[2]Waitrose and Asda are British grocery chains.

[3]diaper

"Plastic bag politics: modifying consumer behaviour for sustainable development," by Elaine Ritch, Carol Brennan and Calum MacLeod. Copyright © 2009 Elaine Ritch, Carol Brennan and Calum MacLeod. Reproduced with permission of Blackwell Publishing Ltd.

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Source B

Suzuki, David, and Ian Hanington. "Are Plastic Bags Really Necessary?" *DavidSuzuki.org*. David Suzuki Foundation, 2 Aug. 2012. Web. 28 Oct 2014.

The following is a Web log post from the Web site of an environmental foundation.

A national newspaper columnist wrote that "banning plastic bags will do exactly nothing to save the planet." She went on to argue that they're even environmentally friendly. Outright bans may not be the best solution, but plastic bags pose a big problem that must be addressed. The columnist appeared to be more interested in contrarianism for its own sake than in acknowledging the environmental harm these products cause.

Plastic bags are bad and for the most part unnecessary. Many of us older folks remember a time, only a few decades ago, when we didn't have them. Sure, they're convenient, but is that an excuse to damage the environment and the life it supports?

A University of British Columbia study found that 93 per cent of beached northern fulmars (migratory seabirds related to the albatross) had bellies full of plastic—a substantial increase from the last time they were tested, in 1980. Head researcher Stephanie Avery-Gomm told *The Globe and Mail* that one bird had 454 pieces of plastic in its stomach. Eating plastic can severely harm or kill birds, as well as the 260 other marine species, including turtles and fish, that we know eat or get entangled in the stuff.

It's not just bags, of course. We humans have become dependent on plastic for a range of uses, from packaging to products. Reducing our use of plastic bags is an easy place to start getting our addiction under control.

Canadians use between 9 billion and 15 billion plastic bags a year, enough to circle the Earth more than 55 times, according to the Greener Footprints website. (U.S. citizens use about 100 billion a year!) Few plastic bags are recycled. Most are used for a short time to carry groceries, and then maybe reused as garbage bags or to wrap dog poop before ending up in the landfill or the ocean. Some people argue that, because they make up about one per cent of the volume of waste in landfills, we shouldn't worry. But one per cent of the massive amounts of what's in landfills is a lot, especially since plastic doesn't biodegrade.

Because they're lightweight, plastic bags are easily carried by wind and water. Besides accumulating in the ocean, they litter our streets and natural areas, often clogging drainage systems and contributing to flooding. They take at least 1,000 years to break down, and even then, they don't biodegrade; rather, they fragment into smaller and smaller pieces, making them more likely to be eaten by marine and land animals.

Plastic is also a petroleum product, so continued and increasing use of it accelerates the depletion of valuable fossil fuels. According to Greener Footprints, 8.7 plastic shopping bags contain enough embodied petroleum energy to drive a car one kilometre.

Finding something to carry your groceries in is easy; inexpensive re-useable bags come in a variety of materials and sizes. Many are small and light and can be carried in a purse or daypack. I carry one in my back pocket and have refused dozens of plastic bags as a result. Some people worry about bacteria and other contaminants that may accumulate in the bags, but you just need to wash them regularly. . . .

Outright bans on plastic bags may not be the best solution, but education and incentives to get people to stop using them are necessary. If we have any hope of finding ways for seven billion people to live well on a planet with finite resources, we have to learn to use our resources efficiently. Plastic bags are neither efficient nor environmentally friendly.

The David Suzuki Foundation

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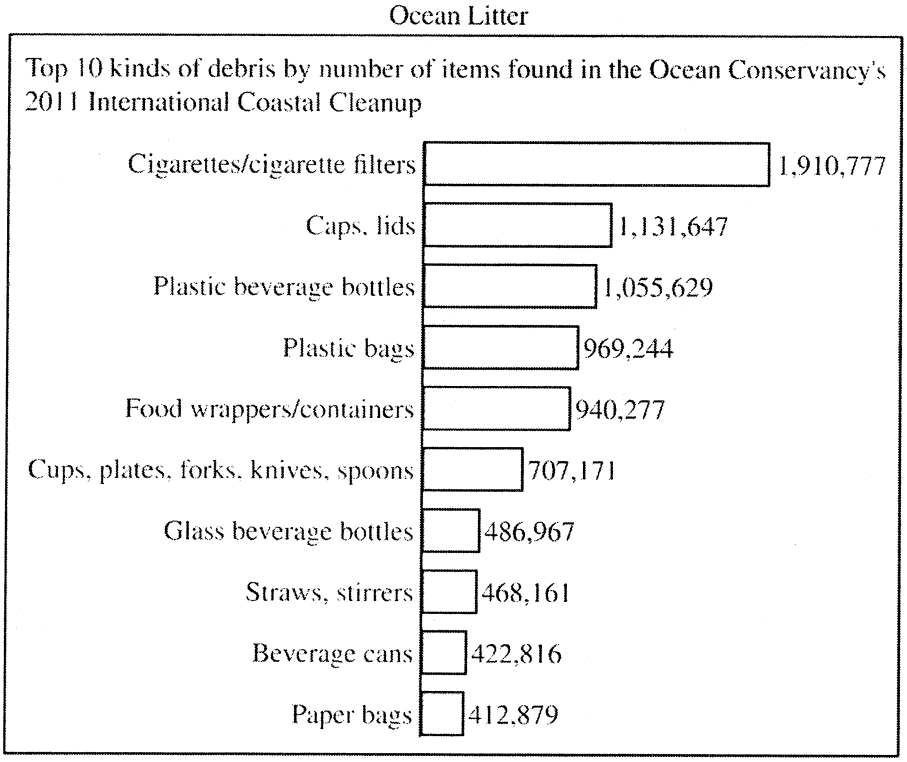
Source C

"Ocean Litter." Chart. From "Should Cities Ban Plastic Bags?" *Wall Street Journal*, 8 Oct. 2012. Web. 28 Oct. 2014.

The following chart is excerpted from an online article in a national newspaper.



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Source D

Gunther, Marc. "In Defense of the Plastic Bag." *Greenbiz.com*. GreenBiz Group, 22 Dec. 2011. Web. 29 Jul. 2014.

The following is excerpted from an article published on a business Web site that promotes environmental sustainability.

Studies say that plastic bags have a lighter environmental footprint than paper, and in some cases are preferable to reusable bags. A thorough life cycle analysis done in the UK by the government's environment agency in 2006 found that HDPE (high-density polyethylene, the typical lightweight plastic bags) are superior to paper because they require less energy and far less water to make and take up less space in landfill. Comparing them to reusable nonwoven polypropylene (PP) bags—the typical reusable bag, made in China, and sold by grocers—the study found that their impacts depend upon the number of times that plastic bags are reused. Data on this is scarce and controversial—critics of plastic say the bags are typically used just once, but the industry says they are frequently used, often as garbage bags, or to carry kids' lunches to school, or pick up dog poop. (Banning plastic carryout bags means that people may have to buy bags for those purposes.) Focusing on the climate issue, the 120-page-long UK study says:

> The paper, LDPE [low-density polyethylene], non-woven PP and cotton bags should be reused at least 3, 4, 11, and 131 times respectively to ensure that they have lower global warming potential than conventional HDPE carrier bags that are not reused.

If I understand that correctly, it means that one reusable bag has the carbon footprint of 13 disposable bags that are used just once. If you use the disposable bag twice, you'll need to deploy the reusable bag 26 times before you are ahead in terms of global warming. By the way, this doesn't include the impact of washing the reusable bag in hot water, which is highly recommended because bacteria like *E. coli* and fecal coliform can thrive in reusable bags, according to [a study], which, it must be said, was financed by the plastics industry.

by Marc Gunther

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GO ON TO THE NEXT PAGE.

Source E

Rael, Andrea. "Aspen Plastic Bag Ban Has Collected Over $44K in Just Over A Year." *Huffington Post.* TheHuffingtonPost.com, 25 Sep. 2013. Web. 29 Jul. 2014.

The following is excerpted from an article published by an online news source.

A 20-cent plastic bag fee imposed in one Colorado mountain town has really added up.

The City of Aspen has raised $44,826 in fees since the ban was put into place in May of 2012, according to a report by *The Aspen Times*.

Despite being a famous Colorado ski town, Aspen only has two grocery stores, which were allowed to keep $1,000 of the money raised in the first year and an extra $100 each month following that.

The remainder of the money goes to a city-administered fund which is used to pay for outreach, implementation and a waste reduction program which supplies free reusable bags at Aspen's airport, car rental facilities, hotels and the city's Department of Environmental Health.

Vail, another ski town just about two hours southwest of Aspen, has looked to the town as it considers implementing its own plastic bag ban, along with Telluride and Steamboat Springs.

But the ban does not come without its challenges. The Mountain States Legal Foundation has a pending lawsuit against Aspen's bag ban, arguing that the plastic bag fee is actually a tax that's illegal under the state's Taxpayer's Bill of Rights (TABOR).

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Source F

McGrath, Jane. "Which is More Environmentally Friendly: Paper or Plastic?" *How Stuff Works.* How Stuff Works, n.d. Web. 30 Jul. 2014.

The following is excerpted from a frequently used informational Web site.

Paper Versus Plastic: Environmental Disadvantages of Each

When you do get to choose between paper and plastic, don't let green guilt necessarily pull you toward paper. Consider that both materials have drawbacks for the environment.

Before you brown bag it, consider these environmental disadvantages of paper:

- **Causes pollution:** Paper production emits air pollution, specifically 70 percent more pollution than the production of plastic bags [Thompson]. According to certain studies, manufacturing paper emits 80 percent more greenhouse gases [Lilienfield]. And, consider that making paper uses trees that, instead, could be absorbing carbon dioxide. The paper bag making process also results in 50 times more water pollutants than making plastic bags [Thompson].
- **Consumes energy:** Even though petroleum goes into making plastic, it turns out that making a paper bag consumes four times as much energy as making a plastic bag, meaning making paper consumes a good deal of fuel [reusablebags.com].
- **Consumes water:** The production of paper bags uses three times the amount of water it takes to make plastic bags [Lilienfield].
- **Inefficient recycling:** The process of recycling paper can be inefficient—often consuming more fuel than it would take to make a new bag [Milstein]. In addition, it takes about 91 percent more energy to recycle a pound of paper than a pound of plastic [reusablebags.com].
- **Produces waste:** According to some measures, paper bags generate 80 percent more solid waste [Lilienfield].
- **Biodegrading difficulties:** Surprisingly, the EPA* has stated that in landfills, paper doesn't degrade all that much faster than plastics [Lilienfield].

However, plastic didn't get a bad reputation for nothing. Here are some environmental disadvantages of plastic:

- **Litter:** Littered plastic bags are everywhere today—blown around streets, stuck in fences and trees. And, aside from their use in the occasional art film (à la *American Beauty*) they can be an eyesore and a pain.
- **Danger to wildlife:** Plastic waste is deceptive for birds and other wildlife, who mistake it for food. And you can imagine how eating plastic messes with an animal's intestine. As a result, animals can die of starvation [Spivey]. To prevent this, perhaps paper is the better choice, especially if you live on the coast, as your plastic waste is more likely to make its way to marine life and sea birds [Thompson].
- **Long-term degrading:** Light breaks plastic down so it photodegrades rather than biodegrades. Estimates say that this process can take up to 500 or even 1000 years in landfills [Lapidos]. Unfortunately, we don't really know, as plastic is a relatively new invention.
- **Recycling difficulties:** Although for the most part, plastic takes less energy to recycle than paper, plastic bags are a frustrating recycling dilemma. The curbside recycling in many communities is not meant for plastic bags because they can screw up the plant's machines [Milstein]. Instead, some stores offer bins in which to properly recycle plastic bags.

These factors have made the question of which is greener mind-boggling. The EPA has admitted that not only is the question unresolved, but it doesn't consider the use of plastic bags a major issue [Spivey]. Most environmental groups say that it's best to avoid the choice altogether—instead we should diligently reuse bags.

*United States Environmental Protection Agency

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GO ON TO THE NEXT PAGE.

Question 2

Suggested time—40 minutes.

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

In 1847 Eliza Stacey, a frontier farmer's wife in Canada, wrote to Edward Stacey, her father-in-law back in England. Her father-in-law had previously helped her husband, George, when he had fallen into debt. Read the letter carefully. Then write an essay in which you explain *how* Eliza Stacey's letter functions rhetorically as an attempt to persuade her father-in-law to help her family once more.

March 1847

My dear Father-in-law,

I have noticed through life that my spirits have never been duly elated, or my hopes of worldly advantage apparently about to be increased, but the hopes are frustrated and more than equally depressed by disappointment. Certainly such is the fallacy of relying upon worldly expectations.

Some time ago George was sued by a man of the name of Crosby for a debt of 12 pounds which he had been owing a long time, and as he had not liquidated[1] it they sent a bailiff to put an execution on the house and seized what comforts we were blessed with. George advised his lawyer on this debt, and was led to believe that things were going on favourably.

We had not felt guilty of this debt, for the whole affair is due to an unscrupulous rogue, and the lawyer had agreed. The fellow hired our horse about four years ago, on which he rode to Montreal so hard, and in such terrible weather, that he killed him. We never heard from him, nor were we paid one farthing for the hire of the horse nor its loss. We had given the matter up as a bad debt, and thought that the 12 pounds George owed him would serve to settle the hire and loss of our horse. But not so.

Last Wednesday after supper the bailiff arrived in a sleigh, arrested George and took him to Sherbrooke gaol.[2] You can imagine my distress and tears, and poor George was distraught at leaving me suddenly with everything to do, and my baby due in about two weeks' time. No entreaty served to bring mercy, and George was driven away in the bitter cold to the prison he had been condemned to once before.

After all this time we had put George's debt out of our minds and considered we had been generous to the rogue Crosby, and now we are told that our debt, with the interest and legal expenses, might come to near 100 pounds.

George has been taken at the worst time of the year, for he and Fred [Eliza and George's son] were busy logging, and he has a hired man in the house to assist. The ground is hard and at its best for dragging the timber. I am afraid to dismiss the hired man, for how can I manage? I expect to be confined[3] in two weeks' time, and Fred cannot carry the whole farm upon his young shoulders, and if we cannot get the timber out we shall fall into terrible trouble at sawing time.

I have worked very hard all the time of my pregnancy. I now never lay my weary body full of pain on my bed but I think that before morning those pains may change to those of travail,[4] and assisted only by my children, and the labouring man in the house, how can I survive? To be without the comfort of my husband's consolation at such a time is indeed hard to bear.

During the winter we have brought our bed into the kitchen, the cold being so intense that our bedroom was icy. We made the bedroom into a convenient lumber room. George and I fixed next week to put it again in order for my use during my approaching sickness. How can I now do it?

How long George will be held in prison I do not know, but at least they are not seizing everything we have, so perhaps it is the lesser of two evils.

Fred visited him the day after he was taken, and he is going tomorrow with Alfred [another son]. George wished me to send little Eugene to be his companion.[5] He has always appeared to be fondest of him than any of our babes. He is a great talker and very original, but I have not allowed him to go.

George knows I am writing to you. I have always received so much kindness from you, it relieves my over-burdened mind to pour out my troubles to you. I cannot do so to Papa, particularly in his present weak state. I am glad Dr. Atkinson was able to help his gout, and the high manner in which you speak of him and my dear sister is very gratifying. Sarah-Ellen has always been the most dutiful of daughters. She would not think of coming out to Canada some years ago because she was certain her place was with her parents.

I feel most particularly your goodness in consulting the doctor about George's leg, and sending a prescription for him. I do so hope it will benefit my dear husband.

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GO ON TO THE NEXT PAGE.

Adieu, my dear Father. I dare not dwell longer on our serious situation for fear of distressing you too much, and causing myself an upset just at this time when I can least sustain it. I must keep calm for the babe's sake.

We do not feel responsible for this debt, as the weight of it is on Mr. Crosby's side, not on ours, and we have been generous towards the rogue. It has not brought us any reward.

I remain, your deeply afflicted daughter,
Eliza Stacey

[1] paid off (a debt)

[2] Jail; until the mid-nineteenth century, people were routinely imprisoned for debt in debtors' prisons, sometimes for decades.

[3] undergoing childbirth

[4] the labor and pain of childbirth

[5] Family members were allowed to live with inmates in debtors' prisons.

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Question 3

Suggested time—40 minutes.

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

In a 2011 essay in *The Atlantic*, author and journalist Lori Gottlieb writes:

> Nowadays, it's not enough to be happy—if you can be even happier. The American Dream and the pursuit of happiness have morphed from a quest for general contentment to the idea that you must be happy at all times and in every way.

Gottlieb then cites Barry Schwartz, a professor of social theory: "Happiness as a byproduct of living your life is a great thing . . . [b]ut happiness as a goal is a recipe for disaster."

In a well-developed essay, take a position on the claim that pursuing happiness as a goal has detrimental effects. Support your argument with appropriate evidence from your experience, observations, or reading.

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.**

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

Free-Response Scoring Guidelines

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

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Question 1

General Directions: This scoring guide is designed so that the same performance expectations are applied to all student responses. It will be useful for most of the essays you read, but 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 an evaluation of the paper 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 according to standards appropriate for an out-of-class assignment. Evaluate the paper as a draft, making certain to reward students for what they do well. The evaluation should focus on the evidence and explanations that the student uses to support the response; students should not be penalized for taking a particular perspective.

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** take a position on the extent to which a community should limit plastic bags, if at all. They develop their position by effectively synthesizing* at least three of the sources. The evidence and explanations appropriately and convincingly support the writer's position. 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** take a position on the extent to which a community should limit plastic bags, if at all. They develop their position by adequately synthesizing at least three of the sources. The evidence and explanations appropriately and sufficiently support the writer's position. The language may contain lapses in diction or syntax, but generally the prose is clear.

5 Essays earning a score of 5 take a position on the extent to which a community should limit plastic bags, if at all. They develop their position by synthesizing at least three sources, but the evidence and explanations used to support that position 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.

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Question 1 (continued)

4 Inadequate
Essays earning a score of 4 **inadequately** take a position on the extent to which a community should limit plastic bags, if at all. They develop their position by synthesizing at least two sources, but that position may be inappropriately, insufficiently, or unconvincingly supported by the evidence and explanations used. 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 taking a position on the extent to which a community should limit plastic bags, if at all. They are less perceptive in their understanding of the sources, or the evidence and explanations used 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 taking a position on the extent to which a community should limit plastic bags, if at all. 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 or inaccurate 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.

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

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Question 2

General Directions: This scoring guide is designed so that the same performance expectations are applied to all student responses. It will be useful for most of the essays you read, but 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 an evaluation of the paper as a whole. Remember that students had only 15 minutes to 40 minutes to read and write; the paper, therefore, is not a finished product and should not be judged according to standards appropriate for an out-of-class assignment. Evaluate the paper as a draft, making certain to reward students for what they do well. The evaluation should focus on the evidence and explanations that the student uses to support the response; students should not be penalized for taking a particular perspective.

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** explain *how* Eliza Stacey's letter functions rhetorically as an attempt to persuade her father-in-law to help her family once more. 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** explain *how* Eliza Stacey's letter functions rhetorically as an attempt to persuade her father-in-law to help her family once more. 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 explain *how* Eliza Stacey's letter functions rhetorically as an attempt to persuade her father-in-law to help her family once more. The evidence and explanations used to develop their analysis may be uneven, inconsistent, or limited. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas.

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Question 2 (continued)

4 Inadequate
Essays earning a score of 4 **inadequately** explain *how* Eliza Stacey's letter functions rhetorically as an attempt to persuade her father-in-law to help her family once more. These essays may misunderstand the passage, misrepresent the strategies Stacey uses, or analyze these strategies insufficiently. The evidence and explanations used to develop their analysis 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.

3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in explaining *how* Eliza Stacey's letter functions rhetorically as an attempt to persuade her father-in-law to help her family once more. They are less perceptive in their understanding of the passage or Stacey's strategies, or the evidence and explanations used to develop their analysis 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 explaining *how* Eliza Stacey's letter functions rhetorically as an attempt to persuade her father-in-law to help her family once more. The student may misunderstand the prompt, misread the passage, fail to analyze the strategies Stacey uses, or substitute a simpler task by responding to the prompt tangentially with unrelated or inaccurate 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.

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

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Question 3

General Directions: This scoring guide is designed so that the same performance expectations are applied to all student responses. It will be useful for most of the essays you read, but 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 an evaluation of the paper 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 according to standards appropriate for an out-of-class assignment. Evaluate the paper as a draft, making certain to reward students for what they do well. The evaluation should focus on the evidence and explanations that the student uses to support the response; students should not be penalized for taking a particular perspective.

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** take a position on the claim that pursuing happiness as a goal has detrimental effects. The evidence and explanations appropriately and convincingly support the writer's position, 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** take a position on the claim that pursuing happiness as a goal has detrimental effects. The evidence and explanations appropriately and sufficiently support the writer's position, 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 take a position on the claim that pursuing happiness as a goal has detrimental effects. The evidence and explanations used to support that position may be uneven, inconsistent, or limited. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas.

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Question 3 (continued)

4 Inadequate
Essays earning a score of 4 **inadequately** take a position on the claim that pursuing happiness as a goal has detrimental effects. The evidence and explanations used may inappropriately, insufficiently, or unconvincingly support the writer's position. 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.

3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in taking a position on the claim that pursuing happiness as a goal has detrimental effects. The essays may show less maturity in their control of writing.

2 Little Success
Essays earning a score of 2 demonstrate **little success** in taking a position on the claim that pursuing happiness as a goal has detrimental effects. The student may misunderstand the prompt or substitute a simpler task by responding to the prompt tangentially with unrelated or inaccurate 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.

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

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Scoring Worksheet

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

2017 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
113-150	5
99-112	4
82-98	3
57-81	2
0-56	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.

2017 English Language and Composition
Question Descriptors and Performance Data

Multiple-Choice Questions

Question	Topic	Key	% Correct
1	Audience	D	35
2	Rhetorical Situation	A	64
3	Tone	C	43
4	Rhetorical Strategies	B	64
5	Rhetorical Strategies	E	35
6	Rhetorical Strategies	B	71
7	Rhetorical Strategies	A	91
8	Meaning	D	66
9	Rhetorical Function	C	79
10	Tone	B	87
11	Figurative Language	E	78
12	Meaning	B	72
13	Purpose	A	85
14	Other	C	82
15	Purpose	A	61
16	Meaning	C	80
17	Research	E	65
18	Meaning	D	69
19	Diction	B	42
20	Research	D	59
21	Rhetorical Function	C	54
22	Meaning	A	71
23	Research	B	74
24	Diction	C	75
25	Research	C	75
26	Tone	D	69
27	Other	D	61
28	Other	C	71
29	Other	B	63
30	Structure	D	71
31	Rhetorical Strategies	C	57
32	Rhetorical Strategies	B	63
33	Structure	E	62
34	Figurative Language	B	75
35	Meaning	D	46
36	Rhetorical Strategies	D	53
37	Rhetorical Strategies	C	49
38	Rhetorical Strategies	C	69

2017 English Language and Composition
Question Descriptors and Performance Data

Question	Topic	Key	% Correct
39	Diction	A	14
40	Meaning	E	57
41	Tone	E	53
42	Rhetorical Strategies	A	81
43	Rhetorical Strategies	C	60
44	Diction	D	47
45	Figurative Language	B	59
46	Figurative Language	C	68
47	Audience	E	49
48	Meaning	A	51
49	Tone	D	61
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AP English Language and Composition

The College Board

The College Board is a mission-driven not-for-profit organization that connects students to college success and opportunity. Founded in 1900, the College Board was created to expand access to higher education. Today, the membership association is made up of over 6,000 of the world's leading educational institutions and is dedicated to promoting excellence and equity in education. Each year, the College Board helps more than seven million students prepare for a successful transition to college through programs and services in college readiness and college success — including the SAT® and the Advanced Placement Program®. The organization also serves the education community through research and advocacy on behalf of students, educators, and schools. The College Board is committed to the principles of excellence and equity, and that commitment is embodied in all of its programs, services, activities, and concerns.