



## Practice Test 3

# AP<sup>®</sup> English Language and Composition Exam

## SECTION I: Multiple-Choice Questions

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

### At a Glance

**Total Time**

1 hour

**Number of Questions**

45

**Percent of Total Grade**

45%

**Writing Instrument**

Pencil required

### Instructions

Section I of this examination contains 45 multiple-choice questions. Fill in only the ovals for numbers 1 through 45 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 oval 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 QuestionSample Answer

Chicago is a

(A) ● (C) (D) (E)

(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 the multiple-choice questions.

### About Guessing

Many candidates wonder whether or not to guess the answers to questions about which they are not certain. Multiple-choice scores are based on the number of questions answered correctly. Points are not deducted for incorrect answers, and no points are awarded for unanswered questions. Because points are not deducted for incorrect answers, you are encouraged to answer all multiple-choice questions. On any questions you do not know the answer to, you should eliminate as many choices as you can, and then select the best answer among the remaining choices.

**GO ON TO THE NEXT PAGE.**

## ENGLISH LANGUAGE AND COMPOSITION

## SECTION I

Time—1 hour

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

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

**Questions 1–13.** Read the following passage carefully before you choose your answers.

This passage is excerpted from a contemporary article in a scholarly journal.

The most obvious joke in the title of Swift’s *Travels into Several Remote Nations of the World* is that what purports to be a chronicle of several excursions to remote nations turns out to be a satiric anatomy of specifically English attitudes and values. But there is a second joke. Many of the . . . supposedly unfamiliar and exotic sights Gulliver sees in his sixteen years and seven months of wandering in remote nations, and even the radically altered perspectives from which he sees them (as diminutive landscapes, giant people, intelligent animals, etc.), could have been seen or experienced in a few days by anyone at the tourists’ sights, public entertainments, shows, spectacles, and exhibitions in the streets and at the fairs of London.

It is not surprising that *Gulliver’s Travels* should be filled with the shows and diversions of London. All the Scriblerians were fascinated with popular entertainments; collectively and individually, they satirized them in many of their works. Swift shared this fascination with his fellow Scriblerians, and he transforms the sights and shows of London into an imaginative center of *Gulliver’s Travels*.<sup>1</sup>

Gulliver himself senses that the wonders he sees in remote nations resemble popular entertainments back home in England when he notes that the capital city of Lilliput “looked like the painted Scene of a City in a Theatre.”<sup>1</sup> And other popular entertainments would allow Londoners to see many of the same sights Gulliver saw in Lilliput. A Londoner could experience what a miniature city looked like to the giant Gulliver by going to see the papier-mâché and clay architectural and topographical models displayed at fairs and in inns, some of which were extraordinarily elaborate and detailed, such as the model of Amsterdam exhibited in 1710, which was twenty feet wide and twenty to thirty feet long, “with all the Churches, Chappels, Stadt house, Hospitals,

noble Buildings, Streets, Trees, Walks, Avenues, with the Sea, Shipping, Sluices, Rivers, Canals &c., most exactly built to admiration.”<sup>2</sup>

Miniature people, as well as miniature landscapes, could be seen in one of the most popular diversions in London, the peepshows, which were enclosed boxes containing scenes made out of painted board, paper flats, and glass panels and given the illusion of depth by mirrors and magnifying glasses. All of this was seen through a hole bored in one side. Among the most popular scenes were interiors, particularly palace interiors of European royalty, and so there is a direct analogy between peering in the hole of a peepshow and Gulliver’s looking into the palace in Lilliput: “I applied my Face to the Windows of the middle Stories, and discovered the most splendid Apartments that can be imagined. There I saw the Empress, and the young Princes in their several Lodgings. Her Imperial Majesty was pleased to smile very graciously upon me, and gave me out the window her Hand to kiss.” The queen’s movements could have been seen in the peepshows, too, for clockwork animating the figures was introduced early in the century. And much the same illusion of a living, miniature world could be found in another popular diversion, the “moving picture,” a device in which cutout figures were placed within a frame and activated by jacks and wheels. This curiosity fascinated contemporary Londoners: “The landscape looks as an ordinary picture till the clock-work behind the curtain be set at work, and then the ships move and sail distinctly upon the sea till out of sight; a coach comes out of town, the motion of the horses and wheels are very distinct, and a gentleman in the coach that salutes the company; a hunter also and his dogs keep their course till out of sight.” Swift saw this same moving picture, or one very much like it, and was impressed.

<sup>1</sup> *Gulliver’s Travels*, in *The Prose Works of Jonathan Swift*, ed. Herbert Davis, 14 vols. (Oxford: B. Blackwell, 1939–68), XI:13

<sup>2</sup> Quoted in John Ashton, *Social Life in the Reign of Queen Anne* (New York: Chatto and Windus, 1883), 219–20

**GO ON TO THE NEXT PAGE.**

1. The purpose of the passage is most likely to
  - (A) describe the cultural landscape in *Gulliver's Travels*
  - (B) draw a comparison between the fictional world Gulliver experienced and the similar imaginative elements of eighteenth-century London
  - (C) point out the superfluous nature of entertainment in Swift's London
  - (D) provide evidence that Swift's satire is derived from the natural curiosity of European royalty
  - (E) discredit the notion that *Gulliver's Travels* is a wholly original work
  
2. In the passage, the author's overall attitude toward *Gulliver's Travels* can best be described as
  - (A) cleverly subversive
  - (B) biting sarcasm
  - (C) generally appreciative
  - (D) halfheartedly engaged
  - (E) insistently dismissive
  
3. "Scriblerians" (line 16) refers to
  - (A) book craftsmen in London
  - (B) characters in Swift's novels
  - (C) English politicians and aristocrats
  - (D) historians of popular entertainment
  - (E) a London-based circle of English authors
  
4. It can be inferred from the second paragraph that Jonathan Swift was
  - (A) a citizen of London
  - (B) a producer of public entertainments
  - (C) a member of the Scriblerians
  - (D) a painter as well as an author
  - (E) a traveling salesman
  
5. The stylistic feature most evident in the first two paragraphs (lines 1–20) is the use of
  - (A) repeated syntactical patterns
  - (B) shifts in tense and person
  - (C) historical allusions
  - (D) a series of extended metaphors
  - (E) didactic analogies and asides
  
6. In describing miniature people and landscapes in the final paragraph, the author emphasizes their
  - (A) size
  - (B) obscurity
  - (C) magnificence
  - (D) commonness
  - (E) transience
  
7. In the fourth paragraph, the author includes long quotes primarily in order to
  - (A) refute the claims of his detractors that *Gulliver's Travels* was purely imaginative
  - (B) document the connection between *Gulliver's Travels* and popular entertainments
  - (C) challenge the prevailing scholarship on the miniature people and landscapes in *Gulliver's Travels*
  - (D) highlight the inconsistencies within *Gulliver's Travels* regarding miniature people and landscapes
  - (E) inform the reader of the sources for the study of miniature people and landscapes in *Gulliver's Travels*
  
8. Which of the following best describes the relationship between the first section (lines 1–20) and the second section (lines 21–66) of the passage?
  - (A) The second section answers the series of questions raised in the first section.
  - (B) The second section challenges the prevailing picture detailed in the first section.
  - (C) The second section undermines the positions of scholars introduced in the first section.
  - (D) The second section expands on a technical definition introduced in the first section.
  - (E) The second section provides evidence for the claims introduced in the first section.
  
9. Footnote 1 in line 24 indicates that
  - (A) the article first appeared as an addendum to *Gulliver's Travels*
  - (B) *Gulliver's Travels* was first published in 1939
  - (C) the quotation "looked like the...Theater" was excerpted from *Gulliver's Travels*, part of a 14-volume set of Swift's works
  - (D) the quotation "looked like the...Theater" was originally written by Herbert Davis
  - (E) *Gulliver's Travels* was reprinted in its entirety in 1939, and credited to Herbert Davis instead of Swift

**GO ON TO THE NEXT PAGE.**

10. Footnote 2 in line 36 indicates
- (A) the quotation was taken from a professional journal
  - (B) the quotation refers to a 1710 exhibit in Amsterdam
  - (C) the quotation originally appeared in *Gulliver's Travels* in 1883
  - (D) the quotation, describing a miniature exhibition of Amsterdam, first appeared in a book by John Ashton
  - (E) the quotation was originally published in a newspaper
11. The details in lines 46–52 suggest the scene is viewed by which of the following?
- (A) An impartial anthropologist
  - (B) An intrigued visitor
  - (C) A critical literary scholar
  - (D) An argumentative architect
  - (E) A struggling writer
12. The speaker's tone might best be described as
- (A) emphatic and insistent
  - (B) scholarly and enthusiastic
  - (C) dejected but hopeful
  - (D) erudite and cynical
  - (E) intransigent yet competent
13. In the final paragraph (lines 37–66), the writer mentions “peepshows” and “moving pictures” primarily to
- (A) illustrate the fascination that Scriblerians had with popular curiosities of the era
  - (B) explain how Swift copied the literary styles and themes of his time
  - (C) emphasize the influence of popular entertainment on literature
  - (D) suggest that *Gulliver's Travels* was purely allegorical in its significance
  - (E) highlight the obstacles Gulliver encountered in his voyages to Lilliput

**GO ON TO THE NEXT PAGE.**

**Questions 14–25. Read the following passage carefully before you choose your answers.**

**This passage is from an eighteenth-century protofeminist work.**

My own sex, I hope, will excuse me, if I treat them like rational creatures, instead of flattering their fascinating graces, and viewing them as if they were in a state of perpetual childhood, unable to stand alone. I earnestly  
 Line 5 wish to point out in what true dignity and human happiness consists—I wish to persuade women to endeavour to acquire strength, both of mind and body, and to convince them that the soft phrases, susceptibility of heart, delicacy of sentiment, and refinement of taste, are almost synonymous  
 10 with epithets of weakness, and that those beings who are only the objects of pity and that kind of love, which has been termed its sister, will soon become objects of contempt.

Dismissing then those pretty feminine phrases, which the men condescendingly use to soften our slavish dependence,  
 15 and despising that weak elegance of mind, exquisite sensibility, and sweet docility of manners, supposed to be the sexual characteristics of the weaker vessel, I wish to show that elegance is inferior to virtue, that the first object of laudable ambition is to obtain a character as a human being,  
 20 regardless of the distinction of sex; and that secondary views should be brought to this simple touchstone.

This is a rough sketch of my plan; and should I express my conviction with the energetic emotions that I feel  
 whenever I think of the subject, the dictates of experience  
 25 and reflection will be felt by some of my readers. Animated by this important object, I shall disdain to cull my phrases or polish my style;—I aim at being useful, and sincerity will render me unaffected; for, wishing rather to persuade by the force of my arguments, than dazzle by the elegance of my  
 30 language, I shall not waste my time in rounding periods, nor in fabricating the turgid bombast of artificial feelings, which, coming from the head, never reach the heart—I shall be employed about things, not words!—and, anxious to render my sex more respectable to members of society, I  
 35 shall try to avoid that flowery diction which has slid from essays into novels, and from novels into familiar letters and conversation.

These pretty nothings—these caricatures of the real beauty of sensibility, dropping glibly from the tongue, vitiate  
 40 the taste, and create a kind of sickly delicacy that turns away from simple unadorned truth; and a deluge of false sentiments and overstretched feelings, stifling the natural emotions of the heart, render the domestic pleasures insipid,  
 45 which educate a rational and immortal being for a nobler field of action.

The education of women has, of late, been more attended to than formerly; yet they are still reckoned a frivolous sex, and ridiculed or pitied by the writers who endeavour by  
 50 satire or instruction to improve them. It is acknowledged that

they spend many of the first years of their lives in acquiring a smattering of accomplishments: meanwhile strength of body and mind are sacrificed to libertine notions of beauty, to the desire of establishing themselves—the only way women  
 55 can rise in the world—by marriage. And this desire making mere animals of them, when they marry they act as such children may be expected to act—they dress; they paint, and nickname God’s creatures—Surely these weak beings are only fit for a seraglio!—Can they govern a family, or take  
 60 care of the poor babes whom they bring into the world?

14. In the initial paragraph, the author employs both
- (A) apology and classification
  - (B) irony and exposition
  - (C) analogy and extended metaphor
  - (D) flattery and epithets
  - (E) induction and persuasion
15. In the initial paragraph, the author decries
- (A) traditional feminine attributes
  - (B) traditional male attributes
  - (C) modern sexuality
  - (D) the importance of love
  - (E) the importance of sentiments
16. In the initial paragraph, the author suggests that
- (A) men prefer strong women
  - (B) a man will never truly love a strong woman
  - (C) men never respect strong women
  - (D) women need emotional and physical strength
  - (E) women need intellectual and physical strength
17. The author ties the second paragraph to the first by using the words
- (A) “vessel” and “touchstone”
  - (B) “soften” and “inferior”
  - (C) “laudable” and “sex”
  - (D) “slavish” and “virtue”
  - (E) “soften” and “weak”

**GO ON TO THE NEXT PAGE.**

18. The word “vessel” (line 17) is a metaphor for
- (A) sex
  - (B) woman
  - (C) man
  - (D) phrase
  - (E) character
19. The author suggests that a woman’s worth may be best judged by
- (A) comparing her with a praiseworthy man
  - (B) examining the elegance of her writing
  - (C) evaluating the strength of her character
  - (D) evaluating her physical beauty
  - (E) examining her manners
20. The author proposes to write in a manner that is both
- (A) cogent and emotional
  - (B) polished and intellectual
  - (C) ornate and rhetorical
  - (D) elegant and cerebral
  - (E) convincing and flowery
21. The words “pretty nothings” (line 38) are a reprise of
- (A) “letters and conversation” (lines 36–37)
  - (B) “essays” and “novels” (line 36)
  - (C) “flowery diction” (line 35)
  - (D) “rounding periods” (line 30)
  - (E) “members of society” (line 34)
22. With the phrase “dropping glibly from the tongue” (line 39) the author begins
- (A) a caricature of women
  - (B) a critique of turgid bombast
  - (C) a panegyric of sugary writing
  - (D) an analysis of sentimental writing
  - (E) an extended metaphor
23. One can infer from the passage that to become strong human beings, rather than mere children, young women need
- (A) an education different from that of young men
  - (B) more understanding husbands
  - (C) obliging husbands
  - (D) a good marriage
  - (E) the same education as that of young men
24. The tone of the final paragraph is
- (A) sardonic
  - (B) lyrical
  - (C) condescending
  - (D) frivolous
  - (E) reserved
25. Which of the following best describes the writer’s exigence in the passage?
- (A) A low turnout rate among eligible voters in recent national elections
  - (B) The trend toward violence in feminist political movements
  - (C) Social inequality among men and women
  - (D) Widening disparities in the socioeconomic circumstances of wealthy and poor women
  - (E) Public resentment of increasing political power granted to women

**GO ON TO THE NEXT PAGE.**

Questions 26–33 are based on the following passage.

The passage below is a draft.

(1) Throughout her life, “Dolly” chose to speak in her native Cornish, a language that dates back to at least the early Roman occupation of Great Britain. (2) When Dolly died in 1777, she gained fame as the last fluent, native speaker of the Cornish language, which would then remain extinct for over one hundred years.

(3) Born in 1692, Dolly was one of six children born to a poor fisherman and his wife in the charmingly-named village of Mousehole in Penzance. (4) Dolly never married and lived in a shabby hut in a drab corner of Mousehole, making her living as a travelling fishwife and sometime fortune-teller. (5) By the 1760s, when the Cornish people around her had largely traded their native language for English, Dolly became known for gabbing in Cornish with whomever she could find. (6) She was especially known for singing in her language of choice.

(7) There is some controversy as to whether Dolly was, in fact, the last native speaker of Cornish. (8) Modern historians now believe that there may have been half a dozen people in the vicinity of Mousehole, all of whom died before 1800, who continued to speak Cornish after Dolly’s death.

(9) What we know for sure is that Dolly Pentreath was *not* the last speaker of the Cornish language. (10) In 1904, Celtic linguist Henry Jenner published *A Handbook of the Cornish Language*.

(11) This sparked a massive revival in interest in the ancient language throughout the 20th Century. (12) Devotees taught classes, published educational materials, and coined new words. (13) It is estimated that around 600 people in Cornwall speak their ancestral tongue.

26. Which of the following sentences, if placed before sentence 1, would provide the most effective introduction to the topic of the paragraph and the passage as a whole?
- (A) The eccentric Dolly Pentreath was born in 1692 in a small fishing village in Cornwall, England.  
 (B) According to legend, the dying words of Cornwall native Dorothy Pentreath were “*My ny vynnaw kewsel Sowsnek!*” (“I don’t want to speak English!”)  
 (C) To their surprise, as part of a 1994 research project, graduate students at the University of Exeter discovered the last known speaker of the Cornish language, Dolly Pentreath.  
 (D) Ironically, when Dorothy Pentreath suffered brain injuries after a mining accident, she immediately started speaking English again.  
 (E) There are three languages which are nearly extinct in modern Britain: Breton, Manx, and Cornish.
27. The writer wants to add the following sentence to the second paragraph (sentences 3–6) to provide additional explanation.
- She was not taught any English, since Cornish was the language of coastal Cornwall fish-traders in the 1690s.*
- Where would the sentence best be placed?
- (A) Before sentence 3  
 (B) After sentence 3  
 (C) After sentence 4  
 (D) After sentence 5  
 (E) After sentence 6
28. In the third paragraph (sentences 7–8), the writer wants to expand on the controversy surrounding Dolly Pentreath. Which of the following claims would best achieve this purpose?
- (A) Dolly Pentreath is not, in fact, the last speaker of Cornish, but rather its last fluent native speaker.  
 (B) In 1775, a fisherman in Mousehole named William Bodinar stated that he knew of five people who could speak Cornish.  
 (C) Dolly Pentreath was often known for cursing at people in Cornish whenever she became angry.  
 (D) Some people in Great Britain wish to revive rare languages such as Manx and Cornish.  
 (E) In 1768, researcher Daines Barrington wrote of a man from Marazion named John Nancarrow who was a native speaker and survived into the 1790s.

GO ON TO THE NEXT PAGE.



29. In the third paragraph (sentences 7–8), the writer wants to provide further evidence to rebut the claim made by modern historians. Which of the following pieces of evidence would best achieve this purpose?
- (A) A 2012 petition, signed by over 25,000 Cornish people, urging Parliament to adopt Cornish as the second official language of the United Kingdom
  - (B) An interview of a modern Cornish speaker who claims Dolly Pentreath as his ancestor
  - (C) A personal anecdote about the author’s travels around Cornwall in the 20th century
  - (D) A quote from an inscription on Dolly Pentreath’s gravestone declaring her to be the last speaker of ancient Cornish
  - (E) An exposé of incompetence among certain modern scholars of British languages
30. The writer wants to add more information to the fourth paragraph (sentences 9–10) to support the main argument of the paragraph. All of the following pieces of evidence help achieve this purpose EXCEPT which one?
- (A) The name of a 19th century book written in Cornish
  - (B) Census records indicating a number of Cornish speakers in Penzance in 1850
  - (C) A quote from Dolly Pentreath’s 18th century diary written in Cornish
  - (D) A Cornish dictionary published in 1920
  - (E) Evidence suggesting a revival of interest in Cornish in Victorian England
31. Which one of the following true statements, if inserted after sentence 13, would provide the best evidence for the idea that the revival of Cornish was successful?
- (A) By 2010, UNESCO had removed Cornish from its list of “extinct” languages.
  - (B) Many people in 1904 believed that the Cornish language was an important part of Cornish culture and heritage.
  - (C) Along with Welsh and Breton, Cornish originally derived from the Brittonic language.
  - (D) Most modern residents of Cornwall continue to consider English their primary language.
  - (E) In 1929, Robert Morton Nance published his Unified Cornish system, based on available Middle Cornish sources.
32. The working title of this passage is “Dolly Pentreath: The Last Speaker of Cornish?”. The fourth and fifth paragraphs (sentences 9–13) answer the question posed in the title of the passage in which of the following ways?
- (A) They provide evidence that Dolly Pentreath was not historically considered the last native speaker of Cornish.
  - (B) They show that, despite Dolly Pentreath’s legendary status in Cornwall, the Cornish language continues to be spoken today.
  - (C) They reaffirm the role that Cornish linguists and historians have played in perpetuating the Dolly Pentreath myth.
  - (D) They provide evidence to finally settle the question of whether Dolly Pentreath was a real historical figure.
  - (E) They do not answer the question posed in the title.
33. The writer wants to add a phrase at the beginning of sentence 13 (reproduced below), adjusting the capitalization as needed, to set up a continuation of the idea discussed earlier in the paragraph.
- It is estimated that around 600 people in Cornwall speak their ancestral tongue.*
- Which of the following choices best accomplishes this goal?
- (A) Furthermore,
  - (B) For example,
  - (C) Similarly,
  - (D) By contrast,
  - (E) Today,

**GO ON TO THE NEXT PAGE.**

Questions 34–41 are based on the following passage.

The passage below is a draft.

(1) Sherwood Anderson saw his first novel, *Windy McPherson’s Son*, published in 1916, but it was not until 1919 with the publication of his masterpiece *Winesburg, Ohio* that Anderson was pushed to the forefront of a new movement in American literature. (2) The latter book, something between a short-story collection and a novel, helped to inaugurate an age of a truly homespun American Modernism.

(3) As other writers began to supplant him in the popular imagination, Anderson continued his tireless literary experimentation until his death in 1941. (4) It takes only a few pages of *Winesburg, Ohio*, however, or many of his other short stories, articles, and novels to see that Anderson is still very much with us today and that much of what we understand about ourselves as Americans was made clear to us only by the pen of the advertising man from Ohio.

(5) Sherwood Anderson would be seen by a new generation of American writers as the first author to take a real step toward creating a type of literature that was in tune with something previously only associated with Europe.

(6) Anderson was able to fuse his sense of the passing of the Industrial Age in America with a type of uniquely American expression that sought to replace previous literary conventions with more local expressions of fragmentation and alienation.

(7) With *Winesburg, Ohio*, Anderson inspired a younger group of writers, among whose ranks were Ernest Hemingway and William Faulkner, to embrace their American experiences and to express them in ways separate from those being expressed by European writers or American expatriates, as American writers living abroad were known.

(8) When *Winesburg, Ohio* finally appeared in 1919, its general reception was positive, but limited to those who were able to find copies of the book.

(9) In the 1920s, Anderson wrote some direct responses to the more explicit examples of literary Modernism in Europe. (10) In the 1930s, Anderson wrote *Beyond Desire*. (11) But Anderson’s most important contributions in the 1920s and 1930s are best felt indirectly through the works of the various writers he inspired. (12) Anderson was among the first to explore the troubled relationship between the city and the rural town, the direct style to which we so often apply the name, “American,” and the idea that deeply intellectual concerns can be relevant to everyday people as much as they can to academics. (13) Even today, Anderson’s initial treatment of these themes remains an important starting point for anyone interested in American culture.

34. The writer wants to add a sentence to create an effective transition from sentence 3 to sentence 4. Which of the following sentences, if added between sentences 3 and 4, would best achieve this purpose?
- (A) In the contemporary popular imagination, Anderson’s influence often appears to be diminishing.
- (B) In 1912, Anderson had had a nervous breakdown that led him to abandon his business and family and to become a writer.
- (C) Before he died, though, he had moved to Chicago and was eventually married four times.
- (D) Even Anderson scholars often overlook the fact that *Dark Laughter*, a novel inspired by Anderson’s time in New Orleans, was his only bestseller.
- (E) He died at the age of 64 during a cruise to South America.
35. After sentence 8, the writer wants to add a sentence to provide support for the main claim made in sentence 8. Which of the following sentences best accomplishes this goal?
- (A) Anderson’s later books, such as *Dark Laughter*, would go on to sell many more copies.
- (B) Despite the success of *Winesburg*, many critics still preferred the older European models of writing.
- (C) *Winesburg, Ohio* remains one of Anderson’s best-loved books.
- (D) Those who did secure a copy of *Winesburg, Ohio* felt that it inaugurated a new age in American literature.
- (E) *Winesburg, Ohio*, which launched Anderson’s career, has been lauded as a masterwork of American literature.
36. For the sake of the logic and coherence of this essay, the second paragraph (sentences 3–4) should be placed:
- (A) (where it is now)
- (B) Before the first paragraph (sentences 1–2)
- (C) After the third paragraph (sentences 5–6)
- (D) After the fourth paragraph (sentences 7–8)
- (E) After the fifth paragraph (sentences 9–13)

GO ON TO THE NEXT PAGE.

37. At the end of sentence 10 (reproduced below), the writer wants to provide clear and effective support for the claim made in Sentence 4, adjusting punctuation as needed.

*In the 1930s, Anderson wrote *Beyond Desire*.*

Which of the following additions to the end of the sentence 10 best achieves this purpose?

- (A) which addressed social questions that only social scientists and propagandists dared touch.
  - (B) which was heavily influenced by the literature of the Southern Populist movement.
  - (C) which has been named by many literary critics as a highlight from Anderson's later work.
  - (D) which was not as highly revered as *Winesburg, Ohio*.
  - (E) which is now considered to have been highly influential on later writers of the 20th century.
38. The writer wants to provide additional detail to clarify information that is crucial to the overall topic but may be unfamiliar to the average reader. Which of the following additions would best be most effective?
- (A) A definition of literary Modernism in the first paragraph (sentences 1–2)
  - (B) More detail about Anderson's advertising career in second paragraph (sentences 3–4)
  - (C) An expanded discussion of the Industrial Age in third paragraph (sentences 5–6)
  - (D) A list of the major works of Hemingway and Faulkner in the fourth paragraph (sentences 7–8)
  - (E) A detailed plot description of *Beyond Desire* in the fifth paragraph (sentences 9–13)
39. How does the writer's purpose in the first paragraph (sentences 1–2) compare to the writer's purpose in the fifth paragraph (sentences 9–13)?
- (A) The first paragraph is expository, while the fifth paragraph is analytical.
  - (B) The first paragraph provides evidence for the conclusion drawn in the fifth paragraph.
  - (C) The fifth paragraph provides additional detail about a general claim made in the first paragraph.
  - (D) The first paragraph provides objective analysis, while the fifth paragraph provides subjective advice.
  - (E) The first paragraph raises questions, while the fifth paragraph makes assertions.

40. The writer is considering adding the following quote from literature scholar Daniel Mark Fogel:

*"Instead of emphasizing plot and action, Anderson used a simple, precise, unsentimental style to reveal the frustration, loneliness, and longing in the lives of his characters. These characters are stunted by the narrowness of Midwestern small-town life and by their own limitations."*

Where would be the most effective place to add this quote?

- (A) After sentence 2
  - (B) After sentence 4
  - (C) After sentence 6
  - (D) After sentence 8
  - (E) After sentence 9
41. All of the following sentences help to establish the writer's main argument EXCEPT
- (A) sentence 1
  - (B) sentence 2
  - (C) sentence 7
  - (D) sentence 10
  - (E) sentence 11

**GO ON TO THE NEXT PAGE.**

Questions 42–45 are based on the following passage.

The passage below is a draft.

(1) Siena is an old, picturesque city located in the hills of Tuscany. (2) Many historical markers from as far back as medieval Italy still remain throughout the city. (3) Another remnant from Siena’s rich history that still plays a very prominent role today is the tradition of *Il Palio*.

(4) *Il Palio di Siena* is held twice a year: once in July and once in August. (5) A field of ten bareback horses races three laps, each with two dreaded right-angle turns, around a dangerously steep track circling the city’s central plaza, the *Piazza del Campo*. (6) Even though *Il Palio* lasts only about 90 seconds, its importance in Siena goes far beyond the race itself.

(7) Members are fiercely committed emotionally, socially, and financially to their own *contrada*. (8) They voluntarily tax themselves to support their own *contrada* and to invest in a good horse and jockey for the biannual race. (9) Jockey salaries for a single race often exceed 250,000 euros! (10) This is, however, a small price to pay to achieve victory at *Il Palio*. (11) Seeing the colors and arms of their *contrada* in the winner’s circle is the most glorious event—even more so than getting married—for many Siennese citizens. (12) Old men weep openly out of sheer joy, and elated adults and children parade throughout the city with their newly won silk banner, also called the *palio*.

(13) The brief race is a spectacular culmination of an entire way of life in Siena. (14) Every citizen belongs to one of seventeen city districts, collectively known as the *Contrade*. (15) *Contrada* is the term for a single district that has its own color and arms, such as the *Aquila* (the eagle) or *Bruco* (the caterpillar). (16) A *contrada* is the source of so much local patriotism that every important event, from baptisms to food festivals, is celebrated only within one’s own *contrada* and fellow members, who become more like family.

(17) After the actual race day, the *Palio* festivities continue for a minimum of two weeks. (18) Thousands of visitors from around the world travel to Siena during the summer, not only to witness the exciting race but also to attend the after-parties thrown by the locals. (19) While the *Palio* is not important to outsiders who do not live in Siena, the race and the festivities that follow are a spectacular experience.

42. The writer wants to add a phrase at the beginning of sentence 2 (reproduced below), adjusting the capitalization as needed, to set up a contrast within the paragraph.

*Many historical markers from as far back as medieval Italy still remain throughout the city.*

Which of the following choices best accomplishes this goal?

- (A) In contrast to cities in nearby Greece,  
 (B) As examples of modernity,  
 (C) As with many European cities,  
 (D) Even though its inhabitants live modern lives,  
 (E) Despite what many may assume,
43. Which of the following true statements, if inserted after sentence 2, would best connect the first part of the first paragraph with the last part while illustrating the main idea of this paragraph?
- (A) Like most Italian cities, Siena is very serious about soccer, a modern sport codified in England in the 1800s.  
 (B) Cobblestone streets and Gothic architecture are blended with modern sidewalk cafes and trendy designer stores.  
 (C) The city of Siena is certainly a mixture of ancient and contemporary practices.  
 (D) Siena is famous among culinary enthusiasts for its delicious cuisine.  
 (E) UNESCO has declared the historic centre of Siena a World Heritage Site.
44. For the sake of the logic and coherence of this essay, what would be the best placement for the third paragraph (sentence 7–12)?
- (A) (where it is now)  
 (B) before the first paragraph (sentence 1–3)  
 (C) before the second paragraph (sentence 4–6)  
 (D) before the fifth paragraph (sentence 17–19)  
 (E) delete the third paragraph

GO ON TO THE NEXT PAGE.

45. In sentence 19 (reproduced below), which of the following versions of the underlined text best establishes the writer's position on the main argument of the passage?

While the Palio is not important to outsiders who do not live in Siena, the race and the festivities that follow are a spectacular experience.

- (A) (as it is now)
- (B) It is no wonder:
- (C) Although the Sieneese have often been suspicious of outsiders,
- (D) Despite outside efforts to stop the *Il Palio*,
- (E) As I have witnessed myself on numerous occasions,

**END OF SECTION I**

# AP<sup>®</sup> English Language and Composition Exam

## SECTION II: Free-Response Questions

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

### At a Glance

**Total Time**

2 hours, plus a 15-minute  
reading period

**Number of Questions**

3

**Percent of Total Grade**

55%

**Writing Instrument**

Pen required

### Instructions

Section II of this examination requires answers in essay form. To help you use your time well, the coordinator will announce the time at which each question should be completed. If you finish any question before time is announced, you may go on to the following question. If you finish the examination in less than the time allotted, you may go back and work on any essay question you want.

Each essay will be judged on its clarity and effectiveness in dealing with the requirements of the topic assigned and on the quality of the writing. After completing each question, you should check your essay for accuracy of punctuation, spelling, and diction; you are advised, however, not to attempt many longer corrections. Remember that quality is far more important than quantity.

Write your essays with a pen, preferably in black or dark blue ink. Be sure to write CLEARLY and LEGIBLY. Cross out any errors you make.

The questions for Section II are printed in the green insert. You are encouraged to use the green insert to make notes and to plan your essays, but be sure to write your answers in the pink booklet. Number each answer as the question is numbered in the examination. Do not skip lines. Begin each answer on a new page in the pink booklet.

**GO ON TO THE NEXT PAGE.**

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.)

Throughout much of history, humans have defined themselves as members of their tribe. With the growth of civilization in the Neolithic period, humans began to define themselves by their village or state. By the nineteenth century, humans were defining themselves by their nation. Today, in the twenty-first century, humans are being asked to define themselves as citizens of the world.

Carefully read the following seven sources, including the introductory information for each source. Then synthesize the information from at least three of the sources and incorporate it into a coherent, well-developed essay that argues a clear position on the extent to which people are able to define themselves as global citizens.

- Source A (Hassanpour)
- Source B (graph)
- Source C (Symons)
- Source D (Kennedy)
- Source E (Pirie)
- Source F (Yeo)
- Source G (map)

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible position.
- Select and use evidence from at least 3 of the provided sources to support your line of reasoning. Indicate clearly the sources used through direct quotation, paraphrase, or summary. Sources may be cited as Source A, Source B, etc., or by using the description in parentheses.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

GO ON TO THE NEXT PAGE.

## Source A

Hassanpour, Amir. "The Kurdish Experience." *MERIP* 189. Middle East Research and Information Project. July 1994. Web. 31 Jan. 2017.

*The following is excerpted from an article on a website that provides analysis and information on the Middle East.*

Numbering over 22 million, the Kurds are one of the largest non-state nations in the world. Their homeland, Kurdistan, has been forcibly divided and lies mostly within the present-day borders of Turkey, Iraq and Iran, with smaller parts in Syria, Armenia and Azerbaijan. The greatest number of Kurds today still live in Kurdistan, though a large Kurdish diaspora has developed in this century, especially in the main cities of Turkey and Iran and more recently in Europe as well. Between 10 and 12 million Kurds live in Turkey, where they comprise about 20 percent of the population. Between 5 and 6 million live in Iran, accounting for close to 10 percent of the population. Kurds in Iraq number more than 4 million, and comprise about 23 percent of the population.

In the modern era, the Kurdish nation, with its distinctive society and culture, has had to confront in all of the "host" states centralizing, ethnically-based nationalist regimes—Turkish, Arab and Persian—with little or no tolerance for expressions of national autonomy within their borders. While the modes and scale of oppression have varied in time and by place, the conditions of Kurds share some important features. First, the Kurdish areas overlap nation-state borders: They thus acquire significance for "national security" and are vulnerable to interference and manipulation by regional and international powers. Second, the Kurdish regions of these countries are usually the poorest, least developed areas, systematically marginalized by the centers of economic power. Third, the dynamics of assimilation, repression and Kurdish resistance in each country have affected the direction and outcome of the Kurdish struggles in the neighboring countries. A fourth shared feature is that these Kurdish societies are themselves internally complex, and fraught with differences of politics and ideology, social class, dialect and, still in a few places, clan.

In spite of a long history of struggle, Kurdish nationalism has not succeeded in achieving its goal of independence or even enduring autonomy. Do recent events require us to change this assessment? In 1992, a Regional Government of Iraqi Kurdistan was established, but it is economically besieged and functions very much at the sufferance of a Western military umbrella. In Turkey, a ten-year-old armed struggle has effectively defied the unrestrained efforts of the Turkish state to impose a military solution, but a political solution acceptable to the Kurds does not appear imminent. The Kurdish movement, in contrast to many other national liberation movements, has experienced a persistent contradiction between its traditional leadership and the relatively developed society it seeks to liberate. Only to the extent that this may be changing does the future hold some promise for Kurdish aspirations. Today, about half the population lives in urban centers, and feudal relations of production in rural areas have almost disappeared. Yet the politics and ideology of much of the leadership can hardly be distinguished from the worldview of landed notables of the past.

**GO ON TO THE NEXT PAGE.**



**Source B**

Investing.com. Untitled graph. June 2016. Web. 31 Jan. 2017.

*The following is a graphic depicting the value of the British pound sterling on June 24, 2016, the day that England voted to leave the European Union.*



**GO ON TO THE NEXT PAGE.**

## Source C

Symons, Emma-Kate. “Marine Le Pen’s New York Times op-ed is a knife in the back for France.” *Qz.com*. 19 Jan. 2015. Web. 31 Jan. 2017.

*The following is excerpted from an article taking exception with The New York Times’ publication of an op-ed by Marine Le Pen, the leader of the French far-right political party Front National.*

Since 17 people were murdered in the Paris terror attacks that started with a massacre of cartoonists, staff, and police at Charlie Hebdo magazine, *The New York Times* has not deemed fit to print even one caricature by the French satirical weekly, citing Muslim sensitivities.

But today the *Times* opened up her August op-ed pages to France’s extreme right Front National (FN) party president, Marine Le Pen, the chief Gallic spokesperson for Islamophobia and racism.

We must explain who Le Pen is here because the *Times* did not include even a phrase qualifying its op-ed contributor as a far right party boss, nor explaining her movement’s long history of Muslim-baiting, incitement to racial hatred, Holocaust denial, and generalized anti-foreigner bile stretching back to the grimmest days of World War II collaborationist Vichy France.

The deliberately divisive FN leader is less Pat Buchanan, the renegade Republican, as she is white supremacist David Duke, and it is highly doubtful the *Times* would give an op-ed to either, especially on the Martin Luther King Jr. holiday weekend.

The daughter of party founder Jean-Marie Le Pen, an avowed Algerian war-torturer, she appropriated the legacy of Albert Camus and Georges Clemenceau, then purported to speak for “The French people,” “French values,” and the national value of “laïcité,” secularism built upon the strict separation of church and state.

In 2010, to cite one notorious example among many, Le Pen compared Muslims praying in French streets (for lack of mosques) to an “occupying force” akin to the Nazis, though such outrages were airbrushed from her carefully-worded *Times* screed.

Her op-ed, littered with half-truths and lies, distorts the position of the French government, which strongly condemned the Charlie Hebdo attacks, the murder of police, and the attack on a Kosher market as terrorism, driven by Islamism, and as fundamentally anti-Semitic.

Of course Le Pen did not dare mention anti-Semitism, and she conveniently neglected to detail that her party promises to end all immigration, send migrants “home,” strip non-white French people arbitrarily of citizenship, close mosques and prayer halls, deport Roma peoples, close France’s borders and Europe’s free movement of peoples, leave the euro zone, and install the “national preference” for only “real” French i.e., white, nationals, thus forcing out millions of French people with dual nationality.

Le Pen is hoping to having a real shot at the French presidency in the 2017 elections, and her popularity is soaring, with more than one third of French agreeing with her views. Her success would mean a hijacking of French democracy as we know it.

The FN’s DNA is firmly fascist and Le Pen has never renounced the core of her father’s ideology; she has just presented a more acceptable face, refocused the hatred on Muslims, and calibrated her incoherent economic “platform” to sound like far-left anti-globalization populism.

But the leopard has not changed its spots. The FN remains what it always has been. It is a fascist-derived front party that capitalizes on hatred of the other, chiefly immigrants, and today, especially Muslims. Its platform espouses a monocultural white France, and its supporters are among France’s most virulently anti-Semitic voters.

Le Pen’s values are an insult to French values—the Front National abhors the legacy of the French revolution, and the universalist notion of French citizenship, as something that is not tied to race, but tied to republican French values of liberty, equality and fraternity.

**GO ON TO THE NEXT PAGE.**

**Source D**

Kennedy, Patrick F. Statement on Sri Lanka Day.  
4 Feb. 2016.

*The following are remarks given on Sri Lanka Day in 2016 from the Under Secretary of Management, Organization of American States, U.S. Department of State.*

Thank you, Ambassador Kariyawasam, for that kind introduction, and the honor of your invitation. And I must say that I'm incredibly excited to visit your beautiful country later this month and see the progress already made on our new embassy complex.

68 years ago today, Sri Lanka found itself in good company when it joined the rather exclusive club of great nations that chose the fourth day of the month to declare independence from the United Kingdom.

Like Sri Lankans are doing today, in a few months Americans will mark our anniversary of independence, when we will also remember the heroes and patriots of years past, and reflect on how far we've come in our long quest for a more perfect union.

And like Sri Lankans of today, Americans are still striving to address some of the very challenging problems that have long bedeviled us. Problems like poverty, discrimination, and injustice.

But Sri Lankans and Americans both understand that these problems can only be solved through the use of the ballot box, the voice of a free press, the strength of a healthy civil society, and the actions of an empowered citizenry that is committed to democracy, human rights, and progress for all.

Yes, our nations share many interests in global affairs, and that makes us strong partners. We also have many of the same core values, and face many of the same hard problems. And that, I believe, makes us strong friends. For, in the words of the Roman poet Sallust, "to like and dislike the same things, that is indeed true friendship."

We love to see our friends succeed, and the accomplishments of the Sri Lankan people and their government over the past year have made all of us rightly proud.

**GO ON TO THE NEXT PAGE.**

**Source E**

Pirie, Dr. Madsen. "Ten Very Good Things: 9. Globalization." *AdamSmith.org*. 12 Oct. 2012. Web. 31 Jan. 2017.

*The following is excerpted from a blog of a nonprofit organization dedicated to economic policy.*

Over the course of decades globalization is turning the world into an integrated economy instead of what it has been for most of its history, a series of relatively isolated economies. The more trading that takes place, the more wealth is created, and global trade across international frontiers has created more wealth than ever before in human history, and has helped lift more people out of mere subsistence than ever before.

To poorer countries, globalization brings the chance to sell their relatively low cost labour onto world markets. It brings the investment that creates jobs, and although those jobs pay less than their counterparts in rich economies, they represent a step up for people in recipient countries because they usually pay more than do the more traditional jobs available there.

To people in richer countries, globalization brings lower cost goods from abroad, which leaves them with spending power to spare and a higher standard of living. It also brings opportunities for productive investment in high growth industries in developing countries.

Those adversely affected by the global exchanges are the people in rich countries whose output is now undercut by the cheaper alternatives from abroad. They often need to find new jobs or to be retrained to do work that adds higher value. The extra wealth generated by globalization has brought an increase in service sector employment, which provides many of the new jobs needed.

Competition from abroad forces firms to become more efficient and to use resources more efficiently. Often they choose to go upmarket, seeking higher added value products that face less competition from relatively unskilled labour. Thus firms which once sold cheap textiles move into fashion and design, and find customers among the rising middle classes in developing countries.

The integration of the world economy has brought with it an interdependence. As countries co-operate in trade with each other, they get to know each other and grow into the habit of resolving disputes by negotiation and agreement instead of by armed conflict. The 19th century French economist Frederic Bastiat expressed this pithily: "Where goods do not cross frontiers, armies will."

**GO ON TO THE NEXT PAGE.**

**Source F**

Yeo, Sophie. "China Air Pollution Blankets U.S. West Coast." *ClimateChangeNews.com*. 21 Jan. 2014. Web. 31 Jan. 2017.

*The following is excerpted from an article on a website devoted to matters of climate change.*

Air pollution in China is blowing over the Pacific Ocean and settling on the west coast of America, causing at least one extra day of dangerous smog in Los Angeles every year.

This is a case of getting what you pay for, according to a new study led by researchers from Peking University in Beijing.

They have calculated that approximately one quarter of the sulphate pollutants that cross into the US are tied to products created within China but destined for American consumers.

"We've outsourced our manufacturing and much of our pollution, but some of it is blowing back across the Pacific to haunt us," said co-author Steve Davis from the University of California Irvine.

"Given the complaints about how Chinese pollution is corrupting other countries' air, this paper shows that there may be plenty of blame to go around."

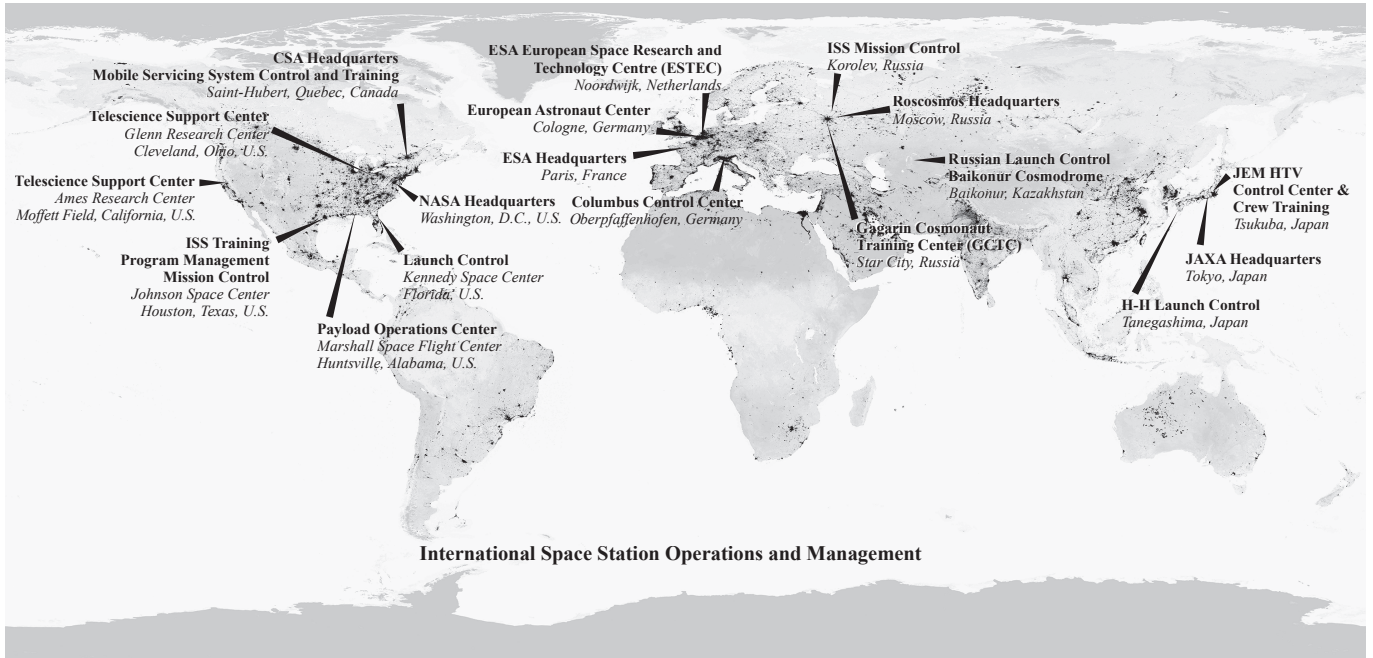
One of the drivers of the economic boom in China over the past ten years has been the demand for its exports. Between 2000 and 2007, the volume of Chinese exports grew by 390%.

At the same time, discontent over hazardous levels of air pollution in cities such as Beijing has been growing. Today, the governor of Hebei, the province surrounding Beijing, threatened to fire any officials who add new steel capacity, and thus increase the amount of coal being burnt.

**GO ON TO THE NEXT PAGE.**

**Source G**  
“International Space Station Operation and Management.” *NASA.gov*. Web. 31 Jan. 2017.

The following map shows the various international facilities that support the operation and management of the International Space Station, launched in 1998.



**GO ON TO THE NEXT PAGE.**

## Question 2

Suggested time—40 minutes.

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

The passage that follows is an excerpt from Emmeline Pankhurst’s “Freedom or Death” speech, delivered in Hartford, Connecticut, on November 13, 1913. Pankhurst was a British political activist and leader of the women’s suffrage movement in Britain who was widely criticized for her militancy. The following speech addresses her critics and defends the tactics of the suffragettes. Read the passage carefully. Then, in a well-developed essay, analyze the rhetorical strategies Pankhurst uses to convey her message.

- Tonight I am not here to advocate woman suffrage. American suffragists can do that very well for themselves.
- I am here as a soldier who has temporarily left the field of battle in order to explain—it seems strange it should have to be explained—what civil war is like when civil war is waged by women.... Since I am a woman it is necessary to explain why women have adopted revolutionary methods in order to win the rights of citizenship. We women, in trying to make our case clear, always have to make as part of our argument, and urge upon men in our audience the fact—a very simple fact—that women are human beings.
- Suppose the men of Hartford had a grievance, and they laid that grievance before their legislature, and the legislature obstinately refused to listen to them, or to remove their grievance, what would be the proper and the constitutional and the practical way of getting their grievance removed? Well, it is perfectly obvious at the next general election the men of Hartford would turn out that legislature and elect a new one.
- But let the men of Hartford imagine that they were not in the position of being voters at all, that they were governed without their consent being obtained, that the legislature turned an absolutely deaf ear to their demands, what would the men of Hartford do then? They couldn’t vote the legislature out. They would have to choose; they would have to make a choice of two evils: they would either have to submit indefinitely to an unjust state of affairs, or they would have to rise up and adopt some of the antiquated means by which men in the past got their grievances remedied.
- Your forefathers decided that they must have representation for taxation, many, many years ago. When they felt they couldn’t wait any longer, when they laid all the arguments before an obstinate British government that they could think of, and when their arguments were absolutely disregarded, when every other means had failed, they began by the tea party at Boston, and they went on until they had won the independence of the United States of America.
- It is about eight years since the word *militant* was first used to describe what we were doing. It was not militant at all, except that it provoked militancy on the part of those who were opposed to it. When women asked questions in political meetings and failed to get answers, they were not doing anything militant. In Great Britain it is a custom, a time-honored one, to ask questions of candidates for parliament and ask questions of members of the government. No man was ever put out of a public meeting for asking a question. The first people who were put out of a political meeting for asking questions were women; they were brutally ill-used; they found themselves in jail before 24 hours had expired.
- We were called militant, and we were quite willing to accept the name. We were determined to press this question of the enfranchisement of women to the point where we were no longer to be ignored by the politicians.
- You have two babies very hungry and wanting to be fed. One baby is a patient baby, and waits indefinitely until its mother is ready to feed it. The other baby is an impatient baby and cries lustily, screams and kicks and makes everybody unpleasant until it is fed. Well, we know perfectly well which baby is attended to first. That is the whole history of politics.
- You have to make more noise than anybody else, you have to make yourself more obtrusive than anybody else, you have to fill all the papers more than anybody else, in fact you have to be there all the time and see that they do not snow you under.
- When you have warfare things happen; people suffer; the noncombatants suffer as well as the combatants. And so it happens in civil war. When your forefathers threw the tea into Boston Harbor, a good many women had to go without their tea. It has always seemed to me an extraordinary thing that you did not follow it up by throwing the whiskey overboard; you sacrificed the women; and there is a good deal of warfare for which men take a great deal of glorification which has involved more practical sacrifice on women than it has on any man. It always has been so. The grievances of those who have got power, the influence of those who have got power commands a great deal of attention; but the wrongs and the grievances of those people who have no power at all are apt to be absolutely ignored. That is the history of humanity right from the beginning.
- Well, in our civil war people have suffered, but you cannot make omelettes without breaking eggs; you cannot have civil war without damage to something. The great thing is to see that no more damage is done than is absolutely necessary, that you do just as much as will arouse enough feeling to bring about peace, to bring about an honorable peace for the combatants; and that is what we have been doing.

**GO ON TO THE NEXT PAGE.**

We entirely prevented stockbrokers in London from telegraphing to stockbrokers in Glasgow and vice versa: for one whole day telegraphic communication was entirely stopped. I am not going to tell you how it was done. I am not  
90 going to tell you how the women got to the mains and cut the wires; but it was done. It was done, and it was proved to the authorities that weak women, suffrage women, as we are supposed to be, had enough ingenuity to create a situation of that kind. Now, I ask you, if women can do that, is there  
95 any limit to what we can do except the limit we put upon ourselves?

**GO ON TO THE NEXT PAGE.**



**Question 3****Suggested time—40 minutes.**

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

In response to the issue of racial imbalance, a sociologist argued, “Neutrality in our society is supposed to be the great equalizer because we believe that, if we don’t favor any one group, things will work themselves out and become more equal. But the thing is this: neutrality has this effect only if there is no previous social or historical context. But that’s not how the real world is. There is, in fact, a social and historical context for every situation. So if I were being “neutral” and viewing everyone as being the same, ignoring personal contexts, I wouldn’t be promoting equality because I would be ignoring the differences that exist and allowing the inequalities to continue to exist, given that I wouldn’t do anything to help change them. Identifying problems and actively promoting solutions are necessary to effect useful change; being neutral is consenting to the status quo.”

In a well-written essay, develop your position on whether a “neutral” stand on race perpetuates racial imbalance today. Use appropriate evidence from your reading, experience, or observations to support your argument.

**STOP****END OF EXAM**

---

Completely darken bubbles with a No. 2 pencil. If you make a mistake, be sure to erase mark completely. Erase all stray marks.

1. YOUR NAME: \_\_\_\_\_ Last \_\_\_\_\_ First \_\_\_\_\_ M.I. \_\_\_\_\_  
 (Print)  
 SIGNATURE: \_\_\_\_\_ DATE: \_\_\_\_/\_\_\_\_/\_\_\_\_  
 HOME ADDRESS: \_\_\_\_\_  
 (Print) \_\_\_\_\_ Number and Street  
 \_\_\_\_\_  
 \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip Code  
 PHONE NO. : \_\_\_\_\_  
 (Print)

5. YOUR NAME

First 4 letters of last name				FIRST INIT	MID INIT
A	A	A	A	A	A
B	B	B	B	B	B
C	C	C	C	C	C
D	D	D	D	D	D
E	E	E	E	E	E
F	F	F	F	F	F
G	G	G	G	G	G
H	H	H	H	H	H
I	I	I	I	I	I
J	J	J	J	J	J
K	K	K	K	K	K
L	L	L	L	L	L
M	M	M	M	M	M
N	N	N	N	N	N
O	O	O	O	O	O
P	P	P	P	P	P
Q	Q	Q	Q	Q	Q
R	R	R	R	R	R
S	S	S	S	S	S
T	T	T	T	T	T
U	U	U	U	U	U
V	V	V	V	V	V
W	W	W	W	W	W
X	X	X	X	X	X
Y	Y	Y	Y	Y	Y
Z	Z	Z	Z	Z	Z

IMPORTANT: Please fill in these boxes exactly as shown on the back cover of your test book.

2. TEST FORM \_\_\_\_\_

3. TEST CODE					4. REGISTRATION NUMBER				
0	A	0	0	0	0	0	0	0	0
1	B	1	1	1	1	1	1	1	1
2	C	2	2	2	2	2	2	2	2
3	D	3	3	3	3	3	3	3	3
4	E	4	4	4	4	4	4	4	4
5	F	5	5	5	5	5	5	5	5
6	G	6	6	6	6	6	6	6	6
7		7	7	7	7	7	7	7	7
8		8	8	8	8	8	8	8	8
9		9	9	9	9	9	9	9	9

6. DATE OF BIRTH

Month	Day		Year	
<input type="radio"/> JAN				
<input type="radio"/> FEB				
<input type="radio"/> MAR	0	0	0	0
<input type="radio"/> APR	1	1	1	1
<input type="radio"/> MAY	2	2	2	2
<input type="radio"/> JUN	3	3	3	3
<input type="radio"/> JUL		4	4	4
<input type="radio"/> AUG		5	5	5
<input type="radio"/> SEP		6	6	6
<input type="radio"/> OCT		7	7	7
<input type="radio"/> NOV		8	8	8
<input type="radio"/> DEC		9	9	9

**Section I** Start with number 1 for each new section.  
 If a section has fewer questions than answer spaces, leave the extra answer spaces blank.

- |   |   |   |   |
|---|---|---|---|
| 1. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E  | 13. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 25. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 37. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E |
| 2. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E  | 14. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 26. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 38. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E |
| 3. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E  | 15. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 27. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 39. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E |
| 4. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E  | 16. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 28. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 40. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E |
| 5. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E  | 17. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 29. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 41. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E |
| 6. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E  | 18. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 30. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 42. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E |
| 7. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E  | 19. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 31. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 43. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E |
| 8. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E  | 20. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 32. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 44. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E |
| 9. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E  | 21. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 33. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 45. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E |
| 10. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 22. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 34. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E |   |
| 11. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 23. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 35. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E |   |
| 12. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 24. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E | 36. <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D <input type="radio"/> E |   |