

# 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**

55

**Percent of Total Grade**

45%

**Writing Instrument**

Pencil required

### Instructions

Section I of this examination contains 55 multiple-choice questions. Fill in only the ovals 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 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) state  
(B) city  
(C) country  
(D) continent  
(E) village

(A) ● (C) (D) (E)

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.

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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 1-11.** Read the following passage carefully before you choose your answers.

(The following passage is from Samuel Johnson's *Life of Sir Thomas Browne, 1756*.)

His exuberance of knowledge, and plenitude of ideas, sometimes obstruct the tendency of his reasoning and the clearness of his decisions: on whatever subject he employed  
Line his mind, there started up immediately so many images  
5 before him, that he lost one by grasping another. His memory supplied him with so many illustrations, parallel or dependent notions, that he was always starting into collateral considerations; but the spirit and vigour of his pursuit always gives delight; and the reader follows him, without reluctance,  
10 through his mazes, in themselves flowery and pleasing, and ending at the point originally in view.

“To have great excellencies and great faults, ‘*magnæ virtutes nec minora vitia*,’ is the poesy,” says our author, “of the best natures.” This poesy may be properly applied to  
15 the style of Browne; it is vigorous, but rugged; it is learned, but pedantick; it is deep, but obscure; it strikes, but does not please; it commands, but does not allure; his tropes are harsh, and his combinations uncouth.

He fell into an age in which our language began to lose  
20 the stability which it had obtained in the time of Elizabeth; and was considered by every writer as a subject on which he might try his plastick skill, by moulding it according to his own fancy. Milton, in consequence of this encroaching license, began to introduce the Latin idiom: and Browne,  
25 though he gave less disturbance to our structures in phraseology, yet poured in a multitude of exotick words; many, indeed, useful and significant, which, if rejected, must be supplied by circumlocution, such as commensality, for the state of many living at the same table; but many superfluous,  
30 as a paralogical, for an unreasonable doubt; and some so obscure, that they conceal his meaning rather than explain it, as arthritical analogies, for parts that serve some animals in the place of joints.

His style is, indeed, a tissue of many languages; a  
35 mixture of heterogeneous words, brought together from distant regions, with terms originally appropriated to one art, and drawn by violence into the service of another. He must, however, be confessed to have augmented our philosophical diction; and, in defence of his uncommon words and  
40 expressions, we must consider, that he had uncommon

sentiments, and was not content to express, in many words, that idea for which any language could supply a single term.

But his innovations are sometimes pleasing, and his temerities happy: he has many “*verba ardentia*” forcible  
45 expressions, which he would never have found, but by venturing to the utmost verge of propriety; and flights which would never have been reached, but by one who had very little fear of the shame of falling.

- The reader can infer from the first paragraph that some critics have
  - chastised Browne for his inability to reason
  - lauded Browne's frequent linear explanations
  - complained about Browne's lack of clarity
  - compared Browne with Shakespeare
  - compared the author of the passage with Browne
- In context, “*poesy*” (line 13) most nearly means
  - poetry
  - inspiration for writing
  - sentimental thoughts
  - flowery writing
  - poetic dreaming
- In context, the phrase *magnæ virtutes nec minora vitia* (lines 12-13) most nearly means which of the following?
  - Poetry is best when it embodies both excellence and failure.
  - Great excellencies are impossible without great faults.
  - Both excellence and weakness are often found in great people.
  - Our best nature is found in poesy.
  - Browne's style is both vigorous and rugged.

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4. In the second paragraph, the author
- (A) is openly critical of Browne's style
  - (B) hints that Browne's writing is pedantic
  - (C) justifies the strength of Browne's style
  - (D) argues in favor of a reexamination of Browne's style
  - (E) suggests that Browne's writing is too facile
5. The author modifies the strict parallelism of "it is vigorous, but rugged; it is learned, but pedantick; it is deep, but obscure; it strikes, but does not please; it commands, but does not allure; his tropes are harsh, and his combinations uncouth" (lines 15-18) to
- (A) better define his point of view
  - (B) keep the reader off balance
  - (C) maintain a sense of imbalance
  - (D) show more respect for Browne's accomplishments
  - (E) to obfuscate his real opinions
6. According to the author, Browne lived at a time of significant
- (A) linguistic experimentation
  - (B) literary conservatism
  - (C) linguistic stability
  - (D) metaphorical license
  - (E) impoverishment of the English language
7. In lines 24-33 ("Browne, though he gave less disturbance...in the place of joints"), the author classifies Browne's diction in a manner that proceeds from
- (A) interesting, to captivating, to intriguing
  - (B) appropriate, to inappropriate, to superfluous
  - (C) interesting, to intriguing, to disappointing
  - (D) useful, to unhelpful, to deleterious
  - (E) appropriate, to inappropriate, to intriguing
8. The author posits that Browne's unusual diction can be tied to his desire
- (A) to mystify his readers
  - (B) to develop English phraseology
  - (C) to enrich the English language
  - (D) to set himself apart from other authors of his time
  - (E) to express exactly his unusual thoughts
9. According to the author, Browne's style is marked by
- (A) heteroclite diction
  - (B) homogeneous words
  - (C) mundane vocabulary
  - (D) humorous phrases
  - (E) heterogeneous tropes
10. Which of the following best summarizes the passage?
- (A) an impartial reconsideration of Browne's style
  - (B) a scathing critique by a rival
  - (C) a manifesto by one of Browne's colleagues
  - (D) a comparative study of Milton and Browne
  - (E) a virulent polemic
11. The author's tone in this passage is best described as
- (A) sarcastic and doctrinaire
  - (B) analytical and scholarly
  - (C) expository and harsh
  - (D) indulgent and condescending
  - (E) capricious and sentimental

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## Section I

**Questions 12-20. Read the following passage carefully before you choose your answers.**

*(The following passage is excerpted from an article by Virginia Woolf that was first published in 1919.)*

But it is upon the heroines that we would cast a final glance. “I have always been finding out my religion since I was a little girl,” says Dorothea Casaubon. “I used to pray  
*Line* so much—now I hardly ever pray. I try not to have desires  
5 merely for myself.” She is speaking for them all. That is their problem. They cannot live without religion, and they start out on the search for one when they are little girls. Each has the deep feminine passion for goodness, which makes the place where she stands in aspiration and agony the heart  
10 of the book—still and cloistered like a place of worship, but that she no longer knows to whom to pray. In learning they seek their goal; in the ordinary tasks of womanhood; in the wider service of their kind. They do not find what they seek, and we cannot wonder. The ancient consciousness  
15 of woman, charged with suffering and sensibility, and for so many ages dumb, seems in them to have brimmed and overflowed and uttered a demand for something—they scarcely know what—for something that is perhaps incompatible with the facts of human existence. George  
20 Eliot had far too strong an intelligence to tamper with those facts, and too broad a humour to mitigate the truth because it was a stern one. Save for the supreme courage of their endeavour, the struggle ends, for her heroines, in tragedy, or in a compromise that is even more melancholy. But their  
25 story is the incomplete version of the story that is George Eliot herself. For her, too, the burden and the complexity of womanhood were not enough; she must reach beyond the sanctuary and pluck for herself the strange bright fruits of art and knowledge. Clasp them as few women have ever  
30 clasped them, she would not renounce her own inheritance—the difference of view, the difference of standard—nor accept an inappropriate reward. Thus we behold her, a memorable figure, inordinately praised and shrinking from her fame, despondent, reserved, shuddering back into the arms of  
35 love as if there alone were satisfaction and, it might be, justification, at the same time reaching out with “a fastidious yet hungry ambition” for all that life could offer the free and inquiring mind and confronting her feminine aspirations with the real world of men. Triumphant was the issue for  
40 her, whatever it may have been for her creations, and as we recollect all that she dared and achieved, how with every obstacle against her—sex and health and convention—she sought more knowledge and more freedom till the body, weighted with its double burden, sank worn out, we must lay  
45 upon her grave whatever we have it in our power to bestow of laurel and rose.

12. The author’s attitude toward George Eliot is best described as one of
- (A) idolatrous devotion
  - (B) profound admiration
  - (C) feigned intimacy
  - (D) qualified enthusiasm
  - (E) reasoned objectivity
13. According to the speaker, George Eliot’s heroines are “cloistered” (line 10) because they are
- (A) in a church
  - (B) essentially alone
  - (C) in a monastery
  - (D) imprisoned in cloisters
  - (E) lost in prayer
14. In context, “the facts of human existence” (line 19)
- (A) restrict both men and women
  - (B) restrict women only
  - (C) are only applicable to Eliot’s heroines
  - (D) pertain to any literary character
  - (E) pertain to men only
15. “Save for” (line 22) most nearly means
- (A) except for
  - (B) saving
  - (C) safe for
  - (D) guarding against
  - (E) keeping in mind
16. The “differences” mentioned in line 31 pertain to Eliot’s
- (A) profession
  - (B) class
  - (C) upbringing
  - (D) education
  - (E) gender
17. According to the speaker, Eliot
- (A) enjoyed excellent health
  - (B) suffered from her independence and knowledge
  - (C) was prevented from attaining fame by men
  - (D) was very unlike the heroines of her books
  - (E) repudiated her feminine nature

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18. In the sentence beginning “Thus we behold her” (lines 32-39), the speaker employs all of the following EXCEPT
- (A) apposition
  - (B) hyperbole
  - (C) personification
  - (D) relative clauses
  - (E) parallelism
19. It is reasonable to assume that the phrase “a fastidious yet hungry ambition” (lines 36-37)
- (A) is spoken by one of Eliot’s heroines
  - (B) comes from one of the speaker’s literary works
  - (C) is borrowed from one of Eliot’s critics
  - (D) is not to be taken seriously
  - (E) does not represent the speaker’s point of view
20. Generally, the style of the entire passage is best defined as
- (A) effusive and disorganized
  - (B) pedantic and terse
  - (C) sympathetic and concrete
  - (D) abstract and metaphysical
  - (E) intellectual and cynical

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## Section I

**Questions 21-29. Read the following passage carefully before you choose your answers.**

*The following passage is from The Souls of Black Folk, by American sociologist W. E. B. Du Bois, published in 1903.)*

And yet, being a problem is a strange experience—peculiar even for one who has never been anything else, save perhaps in babyhood and in Europe. It is in the early  
*Line* days of rollicking boyhood that the revelation first bursts  
5 upon one, all in a day, as it were. I remember well when the shadow swept across me. I was a little thing, away up in the hills of New England, where the dark Housatonic winds between Hoosac and Taghkanic to the sea. In a wee wooden schoolhouse, something put it into the boys' and girls' heads  
10 to buy gorgeous visiting-cards—ten cents a package—and exchange. The exchange was merry, till one girl, a tall newcomer, refused my card—refused it peremptorily, with a glance. Then it dawned upon me with a certain suddenness that I was different from the others; or like, mayhap, in heart  
15 and life and longing, but shut out from their world by a vast veil. I had thereafter no desire to tear down that veil, to creep through; I held all beyond it in common contempt, and lived above it in a region of blue sky and great wandering shadows. That sky was bluest when I could beat my mates  
20 at examination-time, or beat them at a foot-race, or even beat their stringy heads. Alas, with the years all this fine contempt began to fade; for the worlds I longed for, and all their dazzling opportunities, were theirs, not mine. But they should not keep these prizes, I said; some, all, I would wrest  
25 from them. Just how I would do it I could never decide: by reading law, by healing the sick, by telling the wonderful tales that swam in my head—some way. With other black boys the strife was not so fiercely sunny: their youth shrunk into tasteless sycophancy, or into silent hatred of the pale  
30 world about them and mocking distrust of everything white; or wasted itself in a bitter cry, Why did God make me an outcast and a stranger in mine own house? The shades of the prison-house closed round about us all: walls strait and stubborn to the whitest, but relentlessly narrow, tall, and  
35 unscalable to sons of night who must plod darkly on in resignation, or beat unavailing palms against the stone, or steadily, half hopelessly, watch the streak of blue above.

21. The phrase “being a problem is a strange experience” (line 1) contributes to the unity of the passage in which of the following ways?
- (A) As a contrast to the author’s relationship with his schoolmates
  - (B) As a condemnation of racial prejudice
  - (C) As a parallel to the universal sense of Black alienation
  - (D) As an indication of the author’s own sense of racial disharmony
  - (E) As a satirical comment on the author’s own shortcomings
22. In this passage, the anecdote of the visiting-cards serves as
- (A) an epiphany for the speaker
  - (B) a moment of triumph for the speaker
  - (C) a revelation for the reader
  - (D) a turning point for the school
  - (E) a chance for redemption for the speaker
23. After presenting the incident of the visiting-cards, the speaker controls the rest of the passage by employing
- (A) repeated appeals to authority
  - (B) a series of euphemisms
  - (C) a series of analogies
  - (D) two extended metaphors
  - (E) self-deprecating humor
24. In line 17, the word “it” refers to
- (A) “world” (line 15)
  - (B) “veil” (line 16)
  - (C) “creep” (line 17)
  - (D) “contempt” (line 17)
  - (E) “sky” (line 18)
25. The speaker uses the word “beat” three times in lines 19-21 in order to
- (A) appeal to the audience’s moral sensibilities about race relations
  - (B) underscore his contempt of his peer group at that time
  - (C) establish a contrast between the first two uses of the word and the third use
  - (D) rely on a universal principle for future racial interactions
  - (E) analyze the power dynamics inherent in sociological interactions

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26. The “sons of night” (line 38) are
- (A) evil young men
  - (B) African American boys
  - (C) sons of evil parents
  - (D) lost souls
  - (E) prisoners
27. One can infer from the passage all of the following EXCEPT that
- (A) the speaker considered himself inferior to his white peers
  - (B) the speaker considered himself superior to his African American peers
  - (C) the other African American boys treated their white peers with deference
  - (D) the speaker was superior to his white peers in many ways
  - (E) the speaker felt isolated from both white and African American peers
28. The speaker’s contempt wanes and is replaced by
- (A) a commitment to become a famous professional
  - (B) a pledge to beat his peers in athletic contests
  - (C) a helpless rage against society
  - (D) a spirit of revenge
  - (E) actions that eventually lead him to prison
29. The tone of this passage can NOT be described as
- (A) self-aware
  - (B) decisive
  - (C) fervent
  - (D) reflective
  - (E) laudatory

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## Section I

**Questions 30-40. Read the following passage carefully before you choose your answers.**

*(The following passage is from the Lincoln-Douglas Debates of 1858.)*

Line Now, I hold that Illinois had a right to abolish and  
prohibit slavery as she did, and I hold that Kentucky has  
the same right to continue and protect slavery that Illinois  
had to abolish it. I hold that New York had as much right to  
5 abolish slavery as Virginia has to continue it, and that each  
and every State of this Union is a sovereign power, with the  
right to do as it pleases upon this question of slavery, and  
upon all its domestic institutions. Slavery is not the only  
10 question which comes up in this controversy. There is a far  
more important one to you, and that is, what shall be done  
with the free negro? We have settled the slavery question  
as far as we are concerned; we have prohibited it in Illinois  
forever, and in doing so, I think we have done wisely, and  
15 there is no man in the State who would be more strenuous in  
his opposition to the introduction of slavery than I would; but  
when we settled it for our selves, we exhausted all our power  
over that subject. We have done our whole duty, and can do  
no more. We must leave each and every other State to decide  
20 for itself the same question. In relation to the policy to be  
pursued toward the free negroes, we have said that they shall  
not vote; whilst Maine, on the other hand, has said that they  
shall vote. Maine is a sovereign State, and has the power to  
regulate the qualifications of voters within her limits. I would  
never consent to confer the right of voting and of citizenship  
25 upon a negro, but still I am not going to quarrel with Maine  
for differing from me in opinion. Let Maine take care of her  
own negroes, and fix the qualifications of her own voters  
to suit herself, without interfering with Illinois, and Illinois  
will not interfere with Maine. So with the State of New York.  
30 She allows the negro to vote provided he owns two hundred  
and fifty dollars' worth of property, but not otherwise.  
While I would not make any distinction whatever between  
a negro who held property and one who did not, yet if the  
sovereign State of New York chooses to make that distinction  
35 it is her business and not mine, and I will not quarrel with  
her for it. She can do as she pleases on this question if she  
minds her own business, and we will do the same thing.  
Now, my friends, if we will only act conscientiously and  
rigidly upon this great principle of popular sovereignty,  
40 which guarantees to each State and Territory the right to  
do as it pleases on all things, local and domestic, instead of  
Congress interfering, we will continue at peace one with  
another. Why should Illinois be at war with Missouri, or  
Kentucky with Ohio, or Virginia, with New York, merely  
45 because their institutions differ? Our fathers intended that  
our institutions should differ. They knew that the North  
and the South, having different climates, productions, and  
interests, required different institutions. This doctrine of Mr.  
Lincoln, of uniformity among the institutions of the different  
50 States, is a new doctrine, never dreamed of by Washington,  
Madison, or the framers of this government. Mr. Lincoln and

the Republican party set themselves up as wiser than these  
men who made this government, which has flourished for  
seventy years under the principle of popular sovereignty,  
55 recognizing the right of each State to do as it pleased. Under  
that principle, we have grown from a nation of three or four  
millions to a nation of about thirty millions of people; we  
have crossed the Allegheny mountains and filled up the  
whole Northwest, turning the prairie into a garden, and  
60 building up churches and schools, thus spreading civilization  
and Christianity where before there was nothing but savage  
barbarism. Under that principle we have become, from a  
feeble nation, the most powerful on the face of the earth,  
and if we only adhere to that principle, we can go forward  
65 increasing in territory, in power, in strength, and in glory  
until the Republic of America shall be the north star that  
shall guide the friend of freedom throughout the civilized  
world. And why can we not adhere to the great principle of  
self-government upon which our institutions were originally  
70 based? I believe that this new doctrine preached by Mr.  
Lincoln and his party will dissolve the Union if it succeeds.  
They are trying to array all the Northern States in one body  
against the South, to excite a sectional war between the free  
States and the slave States, in order that the one or the other  
75 may be driven to the wall.

30. In this passage the speaker's purpose is to

- (A) analyze the causes of slavery
- (B) argue in favor of states' rights
- (C) criticize individual states
- (D) describe the advantages of a federal government
- (E) argue in favor of slavery

31. Which of the following best describes the tone of the passage?

- (A) mock enthusiasm
- (B) righteous indignation
- (C) well-reasoned polemic
- (D) objective rationalization
- (E) ironic detachment

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32. In the first two sentences (lines 1-8), the speaker grounds his central idea on which of the following rhetorical strategies?
- (A) inductive reasoning
  - (B) deductive reasoning
  - (C) description
  - (D) classification
  - (E) appeal to ignorance
33. In line 36, the word “it” most closely refers to
- (A) “property” (line 33)
  - (B) “State” (line 34)
  - (C) “business” (line 35)
  - (D) “distinction” (line 34)
  - (E) “quarrel” (line 35)
34. The sentence that begins “Now, my friends, if we will...” (lines 38-43) contains all of the following EXCEPT
- (A) a classification
  - (B) an appeal to a principle
  - (C) a call to action
  - (D) a definition
  - (E) an accusation
35. The author suggests that which of the following is true of Maine, Illinois, and New York?
- (A) They have relatively liberal policies toward “negroes.”
  - (B) They prove that popular sovereignty has been generally successful.
  - (C) They exemplify the principle of popular sovereignty.
  - (D) They create inconsistent laws for both “negroes” and citizens.
  - (E) They create laws concerned more with wealth than justice.
36. The speaker substantiates his central idea with
- (A) clever anecdotes
  - (B) innovative symbols
  - (C) unusual paradoxes
  - (D) extended metaphors
  - (E) appeal to authority
37. From the passage, it appears that the speaker’s personal view is that African Americans
- (A) should be slaves and should not be allowed to hold property
  - (B) should not be slaves and should be allowed to vote
  - (C) should not be free but should be allowed to hold some property
  - (D) should be free but not allowed to vote
  - (E) should be allowed to hold property and to vote
38. The author implies that Abraham Lincoln’s policies would have all of the following potential negative effects EXCEPT
- (A) consolidating power
  - (B) hindering Westward expansion
  - (C) dissolving the Union
  - (D) initiating war
  - (E) hindering population growth
39. In the final lines of the passage, the speaker attempts to win over his audience by
- (A) inspiring confidence
  - (B) shifting blame
  - (C) instilling fear
  - (D) reconciling differences
  - (E) overstating a problem
40. The development of the passage can best be described as the
- (A) argument for a particular solution to a political problem
  - (B) rebuttal of those who challenge the authority of Congress
  - (C) explanation of the failings of a political opponent
  - (D) exploration of the various meanings of a universal principle
  - (E) comparison between two political entities

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## Section I

**Questions 41-55. Read the following passage carefully before you choose your answers.**

*(This passage is excerpted from a recent work that examines popular conceptions of the history of medieval Spain.)*

If you have read anything about medieval Spain, then you probably know about *convivencia*—the peaceful “coexistence” of Muslims, Christians, and Jews for nearly eight hundred years on the Iberian peninsula. The story is invariably told in the same way: “once upon a time,”<sup>1</sup> after the Muslim invasion of the Iberian peninsula in 711, a “culture of tolerance”<sup>2</sup> was created among Muslims, Christians, and Jews. Tolerant adherents of these three Abrahamic faiths shared philosophical and scientific learning, translating previously unknown sources (especially the works of Aristotle) for the rest of Europe. “But,” the author or narrator intones in his gravest voice, “this world too quickly vanished. Greed, fear, and intolerance swept it away. Puritanical judgments and absolutism snuffed out the light of learning.” Then the author or narrator laments the loss of this vanished world: “it was truly a bright light in what was largely a dark and ignorant medieval landscape. Its loss is one of the great tragedies in history.”<sup>3</sup> This is almost always followed by a didactic—and dramatic—moral about the relevance of medieval Spain for contemporary problems: “Humanity has never completely found the way back. Medieval Spain might help point the way.”<sup>4</sup> This is a fairy tale for adults who, like children, know nothing about the actual (medieval) world it attempts to describe. The story of *convivencia* fulfills the requirements of the genre, replete as it is with exotic journeys in faraway lands and epic battles between noble heroes and depraved villains. And like all fairy tales, this story of *convivencia* tells us much more about the world of storytelling in which it was created than about the historical past or objective reality, on which it is only loosely based.

While some of the recent books on *convivencia* have gestured in the direction of scholarly discourse, more often than not, they cannot resist the temptation to indulge our basest tendencies to Orientalism and exoticism. In nearly every popular recounting of *convivencia*, images of an Islamic *locus amoenus* abound: we hear of gardens, bath-houses, exotic fruits, and enchanting mosques. Chris Lowney, in *A Vanished World*, emphasized that “daily life was transformed as exotic new species like cotton, figs, spinach, and watermelon burgeoned in fields nourished by new irrigation techniques.” The “luxury and sophistication” of the Islamic city of Cordoba “undoubtedly surpassed anything found elsewhere in Europe.” Maria Rosa Menocal’s syrupy confection, *The Ornament of the World*, simmers

1 Maria Rosa Menocal, *Ornament of the World: How Muslims, Christians, and Jews Created a Culture of Tolerance in Medieval Spain* (New York: Little, Brown, 2002), 5.

2 The subtitle of Menocal’s *Ornament of the World*.

3 Chris Lowney, *A Vanished World: Muslims, Christians, and Jews in Medieval Spain* (Oxford: Oxford University Press, 2005).

4 Lowney, *A Vanished World*, 14.

under a thick layer of Orientalized cheese. Some of her chapter titles themselves suffice to prove the point, “The Palaces of Memory,” “The Mosque and the Palm Tree,” “A Grand Vizier, A Grand City,” “The Gardens of Memory,” and “Sailing Away, Riding Away.” And when these authors describe Islam, it is with the wonderment and delight of a tourist. We, their audience, are supposed to share in their surprise—and in the delicious irony—that Islam was a peaceful, tolerant religion, while Christianity was persecutory, cruel, and violent.

41. One purpose of the first paragraph is to
- (A) discount the importance of medieval history
  - (B) reinforce a popular perception of medieval Spain
  - (C) suggest that historical research will need to explore new sources
  - (D) define *convivencia* for non-specialists
  - (E) distinguish among the various historical accounts of medieval Spain
42. The primary purpose of the quotes in the first paragraph is to
- (A) emphasize the author’s bewilderment with the narrative of medieval history offered by most historians of medieval Spain
  - (B) reinforce the author’s position that proponents of *convivencia* misinterpret their evidence by quoting directly from their works
  - (C) suggest an alternate interpretation of the historical record
  - (D) recount the conventional narrative of *convivencia* in the words of its historians
  - (E) provide a comprehensive survey of the history of medieval Spain
43. The footnotes serve to
- (A) demonstrate the range of sources he cites
  - (B) reveal that all the quotes are from the same source
  - (C) provide documentation for the sources for his quotes
  - (D) impress the reader with the technical expertise of the author
  - (E) explain the complexity of the argument at hand

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44. The content of the second footnote
- (A) undermines the claims made by Maria Rosa Menocal
  - (B) provides a citation for more information about the subject
  - (C) introduces information that will turn out to be essential to the main argument
  - (D) informs the reader of the whereabouts of a certain text
  - (E) clarifies the source of the expression used in the text
45. The word “contemporary” (line 20) most nearly means
- (A) artistic
  - (B) current
  - (C) similar
  - (D) historical
  - (E) global
46. In line 25, the word “genre” refers to
- (A) “fairy tale” (line 23)
  - (B) “*convivencia*” (line 25)
  - (C) “children” (line 23)
  - (D) “it” (line 26)
  - (E) “exotic journeys” (line 26)
47. Which of the following rhetorical devices is used in lines 22-24 (“This...describe”)?
- (A) analogy
  - (B) understatement
  - (C) simile
  - (D) classical allusion
  - (E) hyperbole
48. Which one of the following characteristics of the scholarship on *convivencia* is most troublesome to the author?
- (A) Its inherent lack of documentary evidence
  - (B) Its misleading emphasis on the importance of religion
  - (C) Its lack of methodological rigor or complexity
  - (D) Its preoccupation with Islamic historical trends
  - (E) Its tendency to exaggerate historical reality
49. All of the following accurately describe the tone of the second paragraph EXCEPT
- (A) emphatic
  - (B) acerbic
  - (C) relieved
  - (D) comic
  - (E) vituperative
50. The word “gestured” (line 33) most nearly means
- (A) addressed incompletely
  - (B) characterized dishonestly
  - (C) questioned fully
  - (D) transferred abruptly
  - (E) figured expressively
51. Which of the following sentences best represents the author’s main point in the passage?
- (A) “If you have read anything about medieval Spain, then you probably know about *convivencia*—the peaceful “coexistence” of Muslims, Christians, and Jews for nearly eight hundred years on the Iberian peninsula.” (lines 1-4)
  - (B) “And like all fairy tales, this story of *convivencia* tells us much more about the world of storytelling in which it was created than about the historical past or objective reality, on which it is only loosely based.” (lines 27-31)
  - (C) “While some of the recent books on *convivencia* have gestured in the direction of scholarly discourse, more often than not, they cannot resist the temptation to indulge our basest tendencies to Orientalism and exoticism.” (lines 32-35)
  - (D) “And when these authors describe Islam, it is with the wonderment and delight of a tourist.” (lines 50-52)
  - (E) “We, their audience, are supposed to share in their surprise—and in the delicious irony—that Islam was a peaceful, tolerant religion, while Christianity was persecutory, cruel, and violent.” (lines 52-55)
52. The author’s observation about Maria Rosa Menocal’s *The Ornament of the World* (lines 44-46) is best described as an example of which of the following?
- (A) Alliteration
  - (B) Metaphor
  - (C) Allegory
  - (D) Linguistic paradox
  - (E) Personification

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## Section I

53. The speaker mentions the chapter titles in lines 47-50 as examples of which of the following?
- (A) Islamic history
  - (B) Poetic imagery
  - (C) Hyperbolic language
  - (D) Orientalist excess
  - (E) Failed metaphors
54. Which of the following best describes the rhetorical function of the phrase “and in the delicious irony” (line 53)?
- (A) It raises a question the author answered at the beginning of the second paragraph.
  - (B) It alludes to a contention made in the first paragraph.
  - (C) It reiterates the thesis of the passage as stated in the first paragraph.
  - (D) It critiques the scholarly discourse of *convivencia*.
  - (E) It extends the metaphorical language of the second paragraph.
55. The passage as a whole is best characterized as
- (A) a treatise on history
  - (B) an ironic attack
  - (C) a qualified dismissal
  - (D) an analysis of historical evidence
  - (E) a vituperative comparison

**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.

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**Section II****ENGLISH LANGUAGE AND COMPOSITION  
SECTION II  
Total Time—2 hours****Question 1**

(Suggested writing time—40 minutes. This question counts for one-third of the total essay section score.)

Countries define effective leadership in different ways. Some focus on fear and power, while others point to respect and propriety.

Carefully read the following six sources, including the introductory information for each source. Then synthesize information from at least three of the sources and incorporate it into a coherent, well-developed essay that defends, challenges, or qualifies the claim that authoritative leadership is more effective than collaborative leadership.

Make sure that your argument is central; use the sources to illustrate and support your reasoning. 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 (Patton)
- Source B (Machiavelli)
- Source C (Plato)
- Source D (Confucius)
- Source E (David)
- Source F (Hobbes)

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**Source A**  
George S. Patton

*The following is a quote from one of the most highly regarded generals in World War II.*

“Don’t tell people how to do things, tell them what to do and let them surprise you with their results.”

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**Source B**

Machiavelli, Niccolo. The Prince. 1513.

*The following passage is excerpted from a famous treatise on leadership.*

Upon this a question arises: whether it be better to be loved than feared or feared than loved? It may be answered that one should wish to be both, but, because it is difficult to unite them in one person, it is much safer to be feared than loved, when, of the two, either must be dispensed with...that prince who, relying entirely on [the] promises [of his subjects], has neglected other precautions, is ruined;... men have less scruple in offending one who is beloved than one who is feared, for love is preserved by the link of obligation which, owing to the baseness of men, is broken at every opportunity for their advantage; but fear preserves you by a dread of punishment which never fails.

Nevertheless a prince ought to inspire fear in such a way that, if he does not win love, he avoids hatred; because he can endure very well being feared whilst he is not hated, which will always be as long as he abstains from the property of his citizens and subjects and from their women...But when a prince is with his army, and has under control a multitude of soldiers, then it is quite necessary for him to disregard the reputation of cruelty, for without it he would never hold his army united or disposed to its duties.

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## Source C

Plato. The Republic. Translated by  
Benjamin Jowett.

*The following passage is an excerpt from Plato's best-known work.*

I said: Until philosophers are kings, or the kings and princes of this world have the spirit and power of philosophy, and political greatness and wisdom meet in one (and those commoner natures who pursue either to the exclusion of the other are compelled to stand aside) cities will never have rest from their evils—nor will the human race, as I believe—and then only will this our State have a possibility of life and behold the light of day. Such was the thought, my dear Glaucon, which I would fain have uttered if it had not seemed too extravagant; for to be convinced that in no other State can there be happiness private or public is indeed a hard thing.

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**Source D**

Confucius. The Analects. Translated by James Legge,  
with alterations for clarity.

*The following passage is excerpted from a collection of philosophical sayings and ideas.*

13. The Master said, “If a prince can govern his kingdom with tolerance and propriety, what difficulty will he have? If he cannot govern it with that tolerance, how can there be propriety?”
  
18. The Master said, “In serving his parents, a son may remonstrate with them, but gently; when he sees that they do not incline to follow his advice, he shows an increased degree of reverence, but does not abandon his purpose; and should they punish him, he does not allow himself to murmur.”
  
26. Ziyu said, “In serving a prince, frequent remonstrances lead to disgrace. Between friends, frequent reproofs make the friendship distant.”

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Source E

David, Jacques-Louis. Napoleon Crossing the Alps, oil on canvas, c. 1800.

*The following painting shows Napoleon Bonaparte, the French Emperor, crossing the Alps to invade Italy. The name at the lower left refers to Hannibal, the Carthaginian general who led elephants over the Alps, posing the most serious threat the Roman Empire ever faced.*



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**Source F**

Hobbes, Thomas. Leviathan. 1651. Updated to modern English.

*The following passage is excerpted from a book concerning the structure of society and legitimate government.*

The only way to erect such a Common Power [as can] make [the people] secure...is to confer all their power and strength upon one man...that may reduce all their wills, by plurality of voices, unto one will: which is as much as to say, to appoint one man...to represent them all. And every person to own, and acknowledge himself to be author of, whatever this Man shall do, or cause to be done, in those things which concern the common peace and safety; and therein to submit their wills, every one, to that Man's will, and their judgments, to that Man's judgment. This is more than consent...it is a covenant of every man with every man...as if every man should say to every man, "I authorize and give up my right of governing myself to this Man...on the condition that you give up your right to him, and authorize all his actions in like manner"...For by this authority, given him by every particular man in the commonwealth, he hath the use of so much power and strength conferred on him, that by terror thereof, he is enabled to form the wills of them all, to peace at home, and mutual aid against their enemies abroad.

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## Question 2

(Suggested time—40 minutes. This question counts for one-third of the total essay section score.)

The passage below is excerpted from one of Mark Twain’s most famous essays, “Fenimore Cooper’s Literary Offenses.” At the time Twain wrote his essay, Cooper’s novels were generally well liked and respected. Read the entire passage carefully. Then write an essay analyzing the rhetorical strategies that Twain uses to convey his attitude.

If Cooper had been an observer his inventive faculty would have worked better; not more interestingly, but more rationally, more plausibly. Cooper’s proudest creations in the way of “situations” suffer noticeably from the absence of the observer’s protecting gift. Cooper’s eye was splendidly inaccurate. Cooper seldom saw anything correctly. He saw nearly all things as through a glass eye, darkly. Of course a man who cannot see the commonest little every-day matters accurately is working at a disadvantage when he is constructing a “situation.” In the *Deerslayer* tale Cooper has a stream which is fifty feet wide where it flows out of a lake; it presently narrows to twenty as it meanders along for no given reason, and yet when a stream acts like that it ought to be required to explain itself. Fourteen pages later the width of the brook’s outlet from the lake has suddenly shrunk thirty feet, and become “the narrowest part of the stream.” This shrinkage is not accounted for. The stream has bends in it, a sure indication that it has alluvial banks and cuts them; yet these bends are only thirty and fifty feet long. If Cooper had been a nice and punctilious observer he would have noticed that the bends were often nine hundred feet long than short of it.

Cooper made the exit of that stream fifty feet wide, in the first place, for no particular reason; in the second place, he narrowed it to less than twenty to accommodate some Indians. He bends a “sapling” to form an arch over this narrow passage, and conceals six Indians in its foliage. They are “laying” for a settler’s scow or ark which is coming up the stream on its way to the lake; it is being hauled against the stiff current by rope whose stationary end is anchored in the lake; its rate of progress cannot be more than a mile an hour. Cooper describes the ark, but pretty obscurely. In the matter of dimensions “it was little more than a modern canal boat.” Let us guess, then, that it was about one hundred and forty feet long. It was of “greater breadth than common.” Let us guess then that it was about sixteen feet wide. This leviathan had been prowling down bends which were but a third as long as itself, and scraping between banks where it only had two feet of space to spare on each side. We cannot too much admire this miracle. A low-roofed dwelling occupies “two-thirds of the ark’s length”—a dwelling ninety feet long and sixteen feet wide, let us say—a kind of

vestibule train. The dwelling has two rooms—each forty-five feet long and sixteen feet wide, let us guess. One of them is the bedroom of the Hutter girls, Judith and Hetty; the other is the parlor in the daytime, at night it is papa’s bedchamber. The ark is arriving at the stream’s exit now, whose width has been reduced to less than twenty feet to accommodate the Indians—say to eighteen. There is a foot to spare on each side of the boat. Did the Indians notice that there was going to be a tight squeeze there? Did they notice that they could make money by climbing down out of that arched sapling and just stepping aboard when the ark scraped by? No, other Indians would have noticed these things, but Cooper’s Indian’s never notice anything. Cooper thinks they are marvelous creatures for noticing, but he was almost always in error about his Indians. There was seldom a sane one among them.

The ark is one hundred and forty-feet long; the dwelling is ninety feet long. The idea of the Indians is to drop softly and secretly from the arched sapling to the dwelling as the ark creeps along under it at the rate of a mile an hour, and butcher the family. It will take the ark a minute and a half to pass under. It will take the ninety-foot dwelling a minute to pass under. Now, then, what did the six Indians do? It would take you thirty years to guess, and even then you would have to give it up, I believe. Therefore, I will tell you what the Indians did. Their chief, a person of quite extraordinary intellect for a Cooper Indian, warily watched the canal-boat as it squeezed along under him and when he had got his calculations fined down to exactly the right shade, as he judged, he let go and dropped. And missed the boat! That is actually what he did. He missed the house, and landed in the stern of the scow. It was not much of a fall, yet it knocked him silly. He lay there unconscious. If the house had been ninety-seven feet long he would have made the trip. The error lay in the construction of the house. Cooper was no architect.

There still remained in the roost five Indians. The boat has passed under and is now out of their reach. Let me explain what the five did—you would not be able to reason it out for yourself. No. 1 jumped for the boat, but fell in the water astern of it. Then No. 2 jumped for the boat, but fell in the water still further astern of it. Then No. 3 jumped for

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## Section II

85 the boat, and fell a good way astern of it. Then No. 4 jumped for the boat, and fell in the water away astern. Then even No. 5 made a jump for the boat—for he was a Cooper Indian. In that matter of intellect, the difference between a Cooper Indian and the Indian that stands in front of the cigar-shop

90 is not spacious. The scow episode is really a sublime burst of invention; but it does not thrill, because the inaccuracy of details throw a sort of air of fictitiousness and general improbability over it. This comes of Cooper's inadequacy as observer.

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**Question 3**

(Suggested time—40 minutes. This question counts for one-third of the total essay section score.)

Read and think carefully about the following quotation. Then write an essay in which you defend, challenge, or qualify Voltaire's claim. Make sure to use appropriate evidence from literary, historical, or personal sources to develop your argument.

*It is dangerous to be right in matters about which the established authorities are wrong.*

—Voltaire

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

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