



Practice Test 2

AP[®] 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.

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

This passage is from an eighteenth-century biography of Sir Thomas Browne.

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.

GO ON TO THE NEXT PAGE.

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) 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 to
- (A) mystify his readers
 - (B) develop English phraseology
 - (C) enrich the English language
 - (D) set himself apart from other authors of his time
 - (E) express exactly his unusual thoughts
9. According to the author, Browne's style is marked by
- (A) heteroclitite 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

GO ON TO THE NEXT PAGE.

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

This passage is excerpted from an essay about the author George Eliot that was first published in 1919.

But is it 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 applicable only 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

GO ON TO THE NEXT PAGE.

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

GO ON TO THE NEXT PAGE.

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

This passage is excerpted from a book of essays on race by renowned 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 days of rollicking boyhood that the revelation first bursts 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 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 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 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 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 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 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

GO ON TO THE NEXT PAGE.

26. The “sons of night” (line 35) 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 would NOT be described as
- (A) self-aware
 - (B) decisive
 - (C) fervent
 - (D) reflective
 - (E) laudatory

GO ON TO THE NEXT PAGE.

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

This is from the Lincoln-Douglas Debates of 1858.

Line
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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 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 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 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 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 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. 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 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, 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 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 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, 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 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 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 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 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

GO ON TO THE NEXT PAGE.

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

GO ON TO THE NEXT PAGE.

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,”¹ after the Muslim invasion of the Iberian peninsula in 711, a “culture of tolerance”² 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.”³ 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.”⁴ 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 of his quotes
 - (D) impress the reader with the technical expertise of the author
 - (E) explain the complexity of the argument at hand

GO ON TO THE NEXT PAGE.

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

GO ON TO THE NEXT PAGE.

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[®] 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.)

Individuals have argued the concept of what it means to live a good life for thousands of years. Many have posited that happiness is an internal choice, a question of free will, and that it is something that can be reached every moment of every day. Others have pointed to external factors such as the slow accumulation of wealth and the construction of solid relationships—both of which require time and long-term strategy—as the primary drivers of a “life well-lived.” More recently, some have even pointed to the role of genes in determining life satisfaction.

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 whether life satisfaction is better achieved by living in the moment or by working toward long-term goals.

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

- Source A (National Institute on Drug Abuse)
- Source B (Dixit)
- Source C (graph)
- Source D (Macdonald)
- Source E (chart)
- Source F (Ferriss)
- Source G (Department of Labor)

GO ON TO THE NEXT PAGE.

Source A

“Drugs, Brains, and Behavior: The Science of
Addiction.” National Institute on Drug Abuse.
2014. Web. 2 Feb. 2017.

The following is excerpted from an article on the National Institute of Health’s Web site.

How do drugs work in the brain to produce pleasure?

Most drugs of abuse directly or indirectly target the brain’s reward system by flooding the circuit with dopamine. Dopamine is a neurotransmitter present in regions of the brain that regulate movement, emotion, motivation, and feelings of pleasure. When activated at normal levels, this system rewards our natural behaviors. Overstimulating the system with drugs, however, produces euphoric effects, which strongly reinforce the behavior of drug use—teaching the user to repeat it. Most drugs of abuse target the brain’s reward system by flooding it with dopamine.

How does stimulation of the brain’s pleasure circuit teach us to keep taking drugs?

Our brains are wired to ensure that we will repeat life-sustaining activities by associating those activities with pleasure or reward. Whenever this reward circuit is activated, the brain notes that something important is happening that needs to be remembered, and teaches us to do it again and again without thinking about it. Because drugs of abuse stimulate the same circuit, we learn to abuse drugs in the same way.

Why are drugs more addictive than natural rewards?

When some drugs of abuse are taken, they can release 2 to 10 times the amount of dopamine that natural rewards such as eating do. In some cases, this occurs almost immediately (as when drugs are smoked or injected), and the effects can last much longer than those produced by natural rewards. The resulting effects on the brain’s pleasure circuit dwarf those produced by naturally rewarding behaviors. The effect of such a powerful reward strongly motivates people to take drugs again and again. This is why scientists sometimes say that drug abuse is something we learn to do very, very well.

What happens to your brain if you keep taking drugs?

For the brain, the difference between normal rewards and drug rewards can be described as the difference between someone whispering into your ear and someone shouting into a microphone. Just as we turn down the volume on a radio that is too loud, the brain adjusts to the overwhelming surges in dopamine (and other neurotransmitters) by producing less dopamine or by reducing the number of receptors that can receive signals. As a result, dopamine’s impact on the reward circuit of the brain of someone who abuses drugs can become abnormally low, and that person’s ability to experience *any* pleasure is reduced.

This is why a person who abuses drugs eventually feels flat, lifeless, and depressed, and is unable to enjoy things that were once pleasurable. Now, the person needs to keep taking drugs again and again just to try and bring his or her dopamine function back up to normal—which only makes the problem worse, like a vicious cycle. Also, the person will often need to take larger amounts of the drug to produce the familiar dopamine high—an effect known as tolerance.

GO ON TO THE NEXT PAGE.

Source B

Dixit, Jay. "The Art of Now: Six Steps to Living in the Moment." *Psychology Today*. 1 Nov. 2008. Web. 2 Feb. 2017.

The following is excerpted from an article published by a Web site dedicated to current psychology topics and research.

Life unfolds in the present. But so often, we let the present slip away, allowing time to rush past unobserved and unseized, and squandering the precious seconds of our lives as we worry about the future and ruminate about what's past.

When we're at work, we fantasize about being on vacation; on vacation, we worry about the work piling up on our desks. We dwell on intrusive memories of the past or fret about what may or may not happen in the future. We don't appreciate the living present because our "monkey minds," as Buddhists call them, vault from thought to thought like monkeys swinging from tree to tree.

Most of us don't undertake our thoughts in awareness. Rather, our thoughts control us. "Ordinary thoughts course through our mind like a deafening waterfall," writes Jon Kabat-Zinn, the biomedical scientist who introduced meditation into mainstream medicine. In order to feel more in control of our minds and our lives, to find the sense of balance that eludes us, we need to step out of this current, to pause, and, as Kabat-Zinn puts it, to "rest in stillness—to stop doing and focus on just being."

We need to live more in the moment. Living in the moment—also called mindfulness—is a state of active, open, intentional attention on the present. When you become mindful, you realize that you are not your thoughts; you become an observer of your thoughts from moment to moment without judging them. Mindfulness involves being with your thoughts as they are, neither grasping at them nor pushing them away. Instead of letting your life go by without living it, you awaken to experience.

Cultivating a nonjudgmental awareness of the present bestows a host of benefits. Mindfulness reduces stress, boosts immune functioning, reduces chronic pain, lowers blood pressure, and helps patients cope with cancer. By alleviating stress, spending a few minutes a day actively focusing on living in the moment reduces the risk of heart disease. Mindfulness may even slow the progression of HIV.

Mindful people are happier, more exuberant, more empathetic, and more secure. They have higher self-esteem and are more accepting of their own weaknesses. Anchoring awareness in the here and now reduces the kinds of impulsivity and reactivity that underlie depression, binge eating, and attention problems. Mindful people can hear negative feedback without feeling threatened. They fight less with their romantic partners and are more accommodating and less defensive. As a result, mindful couples have more satisfying relationships.

Mindfulness is at the root of Buddhism, Taoism, and many Native-American traditions, not to mention yoga. It's why Thoreau went to Walden Pond; it's what Emerson and Whitman wrote about in their essays and poems.

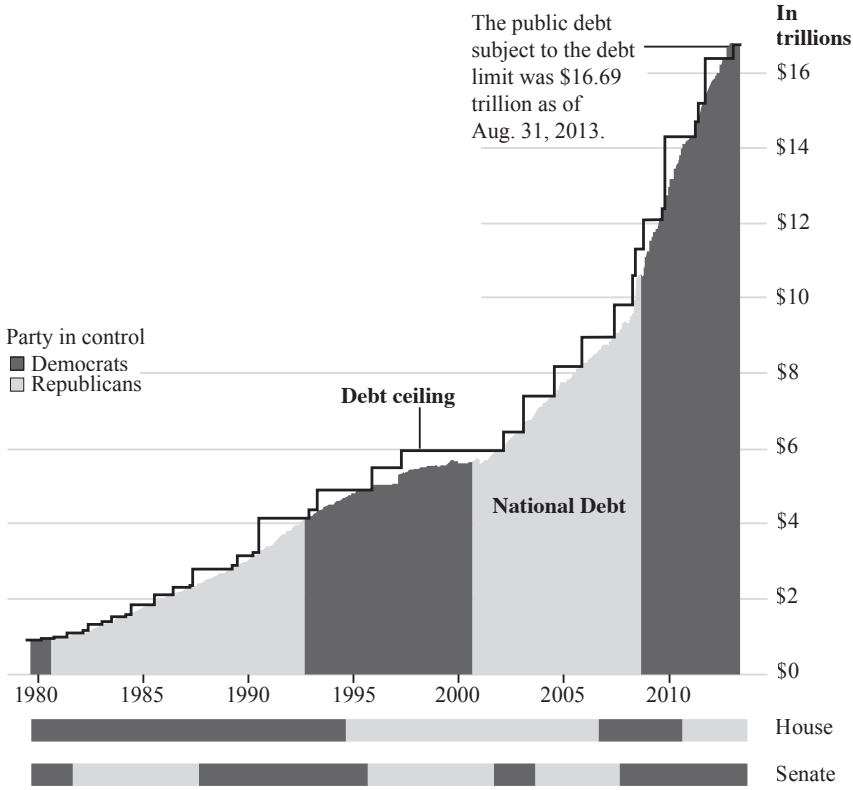
"Everyone agrees it's important to live in the moment, but the problem is how," says Ellen Langer, a psychologist at Harvard and author of *Mindfulness*. "When people are not in the moment, they're not there to know that they're not there." Overriding the distraction reflex and awakening to the present takes intentionality and practice.

Living in the moment involves a profound paradox: You can't pursue it for its benefits. That's because the expectation of reward launches a future-oriented mindset, which subverts the entire process. Instead, you just have to trust that the rewards will come.

GO ON TO THE NEXT PAGE.

Source C
Graph showing the United States national debt as of 2013.

The following chart shows the growth of national debt between 1980 and 2013.



Source: Pew Research Center, "The Bipartisan Federal Debt Limit."

GO ON TO THE NEXT PAGE.

Source D

Macdonald, Donald E. "Climate Change Strategies 101." *Earth Common Journal*, a publication of MacEwan University. Vol. 3, No. 1. 2013.

The following is excerpted from an academic journal focused on environmental issues.

Climate change is a long-term decadal issue, while western-style democracies are short-term (2-4 year). Rising GHG emissions are tightly linked to energy use and development, with our current heavy reliance on fossil fuels as the root cause of climate change (IPCC, 2007). Hofmeister (2010) has argued that this timing mismatch between long-term energy use and development, resulting climate changes, and the political process is part of our fundamental problem in not making progress on these intertwined issues.

Bold new policy initiatives generally need to take place before the term of office is half over as this is generally thought to be a high-risk venture by politicians. In the second half of the elected term, politicians tend to shift to pre-electioneering and are averse to taking on any new high-risk policy or fiscal actions that may affect their electability. This second half of the term tends to be the time wherein new climate change policies that have been approved and announced can move to implementation—a politically quiet activity. However, this raises the question...how can you review the performance or effectiveness of a policy in the limited time frame of the political cycle? The results of strong policy may not be evident for years beyond the normal political cycle. Additionally, the policy review phase is often hammered by GHG data that is often two or more years out of date.

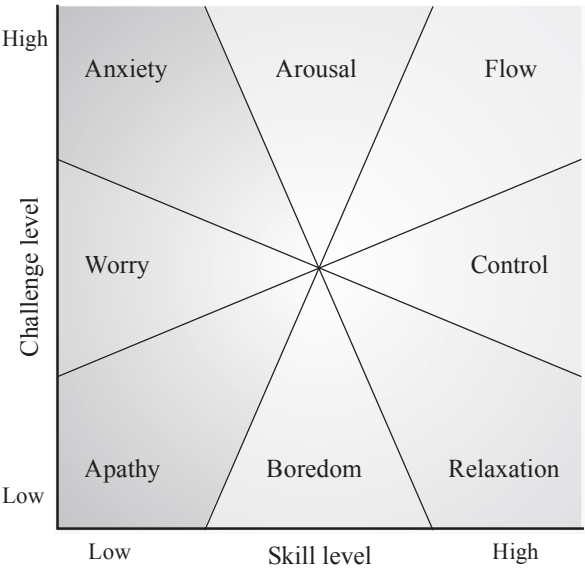
This makes it difficult for policy makers to assess whether or not progress is being made. For relatively stable governments, who tend to stay in power for long periods of time (such as the People's Republic of China or the conservative-dominated government in the province of Alberta, Canada) this does not pose a great problem. However, most democracies have a great deal of political turnover. This can lead to constantly changing climate policy positions and strategies with few policy actions moving to implementation and consequently, little progress being made in reducing GHG emissions. The United States is a case in point; Democrat administrations try to put climate change and environmental policies in place while Republican administrations usually attempt to roll them back.

GO ON TO THE NEXT PAGE.

Source E

“8-channel model of flow,” a concept in psychology based on the research of psychologist Mihály Csíkszentmihályi.

In positive psychology, flow, also known as the zone, is the mental state of operation in which a person performing an activity is fully immersed in a feeling of energized focus, full involvement, and enjoyment in the process of the activity. The chart below describes the balance that a person encounters, when doing an activity, between how much challenge the task presents and how much skill that person already possesses for the activity. Experts such as Mihály Csíkszentmihályi have suggested that happiness can be found by entering the upper right quadrant of this chart.



GO ON TO THE NEXT PAGE.

Source F

Ferriss, Timothy. *The 4-Hour Work Week*. 2007.

The following is excerpted from a book about redesigning your lifestyle in order to work less and increase your income.

To do or not to do? To try or not to try? Most people will vote no, whether they consider themselves brave or not. Uncertainty and the prospect of failure can be very scary noises in the shadows. Most people will choose unhappiness over uncertainty. For years, I set goals, made resolutions to change direction, and nothing came of either. I was just as insecure and scared as the rest of the world.

The simple solution came to me accidentally four years ago. At that time, I had more money than I knew what to do with—I was making \$70K or so per month—and I was completely miserable, worse than ever. I had no time and was working myself to death. I had started my own company, only to realize it would be nearly impossible to sell.

Critical mistakes in its infancy would never let me sell it. I could hire magic elves and connect my brain to a supercomputer—it didn't matter. My little baby had some serious birth defects. The question then became, How do I free myself from this Frankenstein while making it self-sustaining? How do I pry myself from the tentacles of workaholism and the fear that it would fall to pieces without my 15-hour days? How do I escape this self-made prison? A trip, I decided. A sabbatical year around the world.

So I took the trip, right? First, I felt it prudent to dance around with my shame, embarrassment, and anger for six months, all the while playing an endless loop of reasons why my cop-out fantasy trip could never work. One of my more productive periods, for sure.

Then a funny thing happened. In my undying quest to make myself miserable, I accidentally began to backpedal. As soon as I cut through the vague unease and ambiguous anxiety by defining my nightmare, the worst-case scenario, I wasn't as worried about taking a trip. I could always take a temporary bartending job to pay the rent if I had to. I could sell some furniture and cut back on eating out. I could steal lunch money from the kindergarteners who passed by my apartment every morning. The options were many. I realized it wouldn't be that hard to get back to where I was, let alone survive. None of these things would be fatal—not even close.

I realized that on a scale of 1–10, 1 being nothing and 10 being permanently life-changing, my so-called worst-case scenario might have a temporary impact of 3 or 4. On the other hand, if I realized my best-case scenario, or even a probable-case scenario, it would easily have a permanent 9 or 10 positive life-changing effect.

In other words, I was risking an unlikely and temporary 3 or 4 for a probable and permanent 9 or 10, and I could easily recover my baseline workaholic prison with a bit of extra work if I wanted to. This all equated to a significant realization: There was practically no risk, only huge life-changing upside potential.

That is when I made the decision to take the trip and bought a one-way ticket to Europe. I started planning my adventures and eliminating my physical and psychological baggage. None of my disasters came to pass, and my life has been a near fairy tale since.

GO ON TO THE NEXT PAGE.

Source G

“Top 10 Ways to Prepare for Retirement.” *Employee Benefits Security Administration/United States Department of Labor*. Web. 2 Feb. 2017.

The following is excerpted from a pamphlet on retirement savings.

Fewer than half of Americans have calculated how much they need to save for retirement.

In 2014, 30 percent of private industry workers with access to a defined contribution plan (such as a 401(k) plan) did not participate.

The average American spends roughly 20 years in retirement. Putting money away for retirement is a habit we can all live with. Remember...saving matters!

Start saving, keep saving, and stick to your goals. If you are already saving, whether for retirement or another goal, keep going! You know that saving is a rewarding habit. If you're not saving, it's time to get started. Start small if you have to and try to increase the amount you save each month. The sooner you start saving, the more time your money has to grow. Make saving for retirement a priority. Devise a plan, stick to it, and set goals. Remember, it's never too early or too late to start saving.

Know your retirement needs. Retirement is expensive. Experts estimate that you will need at least 70 percent of your preretirement income—lower earners, 90 percent or more—to maintain your standard of living when you stop working. Take charge of your financial future. The key to a secure retirement is to plan ahead.

Contribute to your employer's retirement savings plan. If your employer offers a retirement savings plan, such as a 401(k) plan, sign up and contribute all you can. Your taxes will be lower, your company may kick in more, and automatic deductions make it easy. Over time, compound interest and tax deferrals make a big difference in the amount you will accumulate. Find out about your plan. For example, how much would you need to contribute to get the full employer contribution and how long you would need to stay in the plan to get that money?

Learn about your employer's pension plan. If your employer has a traditional pension plan, check to see if you are covered by the plan and understand how it works. Ask for an individual benefit statement to see what your benefit is worth. Before you change jobs, find out what will happen to your pension benefit. Learn what benefits you may have from a previous employer. Find out if you will be entitled to benefits from your spouse's plan.

Consider basic investment principles. How you save can be as important as how much you save. Inflation and the type of investments you make play important roles in how much you'll have saved at retirement. Know how your savings or pension plan is invested. Learn about your plan's investment options and ask questions. Put your savings in different types of investments. By diversifying this way, you are more likely to reduce risks and improve return. Your investment mix may change over time depending on a number of factors such as your age, goals, and financial circumstances. Financial security and knowledge go hand in hand.

Don't touch your retirement savings. If you withdraw your retirement savings now, you'll lose principal and interest and you may lose tax benefits or have to pay withdrawal penalties. If you change jobs, leave your savings invested in your current retirement plan, or roll them over to an IRA or your new employer's plan.

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 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 passage carefully. Then, in a well-developed essay, analyze the rhetorical strategies 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 Indians 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

GO ON TO THE NEXT PAGE.

- 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 is not spacious.
- 90 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.

GO ON TO THE NEXT PAGE.

Question 3

Suggested time—40 minutes.

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

The French Enlightenment writer Voltaire wrote, “It is dangerous to be right in matters about which the established authorities are wrong.”

In a well-written essay, develop your position on Voltaire’s claim. Use appropriate evidence from your reading, experience, or observations to support your argument.

STOP

END OF EXAM

HOW TO SCORE PRACTICE TEST 2

Section I: Multiple-Choice

$$\frac{\text{Number of Correct (out of 55)}}{\text{Number of Correct (out of 55)}} \times 1.2500 = \frac{\text{Weighted Section I Score (Do not round)}}{\text{Weighted Section I Score (Do not round)}}$$

Section II: Free Response

(See if you can find a teacher or classmate to score your essays using the guidelines in Chapter 4.)

$$\begin{array}{l} \text{Question 1} \\ \text{Question 2} \\ \text{Question 3} \end{array} \quad \frac{\text{Score (out of 9)}}{\text{Score (out of 9)}} \times 3.0556 = \frac{\text{Weighted Score (Do not round)}}{\text{Weighted Score (Do not round)}}$$

AP Score Conversion Chart English Language and Composition	
Composite Score Range	AP Score
112–150	5
98–111	4
80–97	3
55–79	2
0–54	1

$$\text{Sum} = \frac{\text{Weighted Section II Score (Do not round)}}{\text{Weighted Section II Score (Do not round)}}$$

Composite Score

$$\frac{\text{Weighted Section I Score}}{\text{Weighted Section I Score}} + \frac{\text{Weighted Section II Score}}{\text{Weighted Section II Score}} = \frac{\text{Composite Score (Round to nearest whole number)}}{\text{Composite Score (Round to nearest whole number)}}$$

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: _____
 (Print) Last First M.I.

SIGNATURE: _____ **DATE:** ____/____/____

HOME ADDRESS: _____
 (Print) Number and Street

_____ City State Zip Code

PHONE NO. : _____
 (Print)

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
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6. DATE OF BIRTH

Month	Day		Year	
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<input type="radio"/> FEB				
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<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
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<input type="radio"/> NOV		8	8	8
<input type="radio"/> DEC		9	9	9

7. SEX

MALE

FEMALE



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 FORM NO. 00001-PR

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

Practice Test 2

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 | 16. <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 | 46. <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 | 17. <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 | 47. <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 | 18. <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 | 48. <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 | 19. <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 | 49. <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 | 20. <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 | 50. <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 | 21. <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 | 51. <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 | 22. <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 | 52. <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 | 23. <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 | 53. <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 | 24. <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 | 54. <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 | 25. <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 | 55. <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 | 26. <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 | |
| 12. <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 | 42. <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 | 28. <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 | |
| 14. <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 | 44. <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 | 30. <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 | |