Chapter III: Answers to the 2007 AP English Language and Composition Exam

- Section I: Multiple Choice
  - Section I Answer Key and Percent Answering Correctly
  - Analyzing Your Students’ Performance on the Multiple-Choice Section
  - Diagnostic Guide for the 2007 AP English Language and Composition Exam
- Section II: Free Response
  - Comments from the Chief Reader
  - Scoring Guidelines, Sample Student Responses, and Commentary

Section I: Multiple Choice
Listed below are the correct answers to the multiple-choice questions, the percent of AP students who answered each question correctly by AP grade, and the total percent answering correctly.

### Section I Answer Key and Percent Answering Correctly

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*Although 53 multiple-choice items were administered in Section I. Item # 34 was not used in scoring.*
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 1-17. Read the following passage carefully before you choose your answers.

(The following passage is from an essay by a nineteenth-century British writer.)

With Imagination in the popular sense, command of imagery and metaphorical expression, Bentham was, to a certain degree, endowed. For want, indeed, of poetical culture, the images with which his fancy supplied him were seldom beautiful, but they were quaint and humorous, or bold, forcible, and intense; passages might be quoted from him both of playful irony, and of declamatory eloquence, seldom surpassed in the writings of philosophers. The Imagination which he had not, was that to which the name is generally appropriated by the best writers of the present day; that which enables us, by a voluntary effort, to conceive the absent as if it were present, the imaginary as if it were real, and to clothe it in the feelings which, if it were indeed real, it would bring along with it. This is the power by which one human being enters into the mind and circumstances of another. This power constitutes the poet, in so far as he does anything but melodiously utter his own actual feelings. It constitutes the dramatist entirely. It is one of the constituents of the historian; by it we understand other times; by it Guizot interprets to us the middle ages; Nisard, in his beautiful Studies on the later Latin poets, places us in the Rome of the Caesars; Michelet disengages the distinctive characters of the different races and generations of mankind from the facts of their history. Without it nobody knows even his own nature, further than circumstances have actually tried it and called it out; nor the nature of his fellow-creatures, beyond such generalizations as he may have been enabled to make from his observation of their outward conduct.

By these limits, accordingly, Bentham’s knowledge of human nature is bounded. It is wholly empirical; and the empiricism of one who has had little experience. He had neither internal experience nor external; the quiet, even tenor of his life, and his healthiness of mind, conspired to exclude him from both. He never knew prosperity and adversity, passion nor satiety; he never had even the experiences which sickness gives; he lived from childhood to the age of eighty-five in boyish health. He knew no dejection, no heaviness of heart. He never felt life a sore and a weary burden. He was a boy to the last. Self-consciousness, that demon of the men of genius of our time, from Wordsworth to Byron, from Goethe to Chateaubriand, and to which this age owes so much both of its cheerful and its mournful wisdom, never was awakened in him. How much of human nature slumbered in him he knew not, neither can we know. He had never been made alive to the unseen influences which were acting on himself, nor consequently on his fellow-creatures. Other ages and other nations were a blank to him for purposes of instruction. He measured them but by one standard; their knowledge of facts, and their capability to take correct views of utility, and merge all other objects in it. His own lot was cast in a generation of the leastest and barrenest men whom England had yet produced, and he was an old man when a better race came in with the present century. He saw accordingly in man little but what the vulgar eye can see; recognised no diversities of character but such as he who runs may read. Knowing so little of human feelings, he knew still less of the influences by which those feelings are formed; all the more subtle workings both of the mind upon itself, and of external things upon the mind, escaped him; and no one, probably, who, in a highly instructed age, ever attempted to give a rule to all human conduct, set out with a more limited conception either of the agencies by which human conduct is, or of those by which it should be, influenced.

* Jeremy Bentham (1748-1832) was an English philosopher and the founder of Utilitarianism, the theory that the aim of action should be the greatest happiness of the greatest number.
1. In the passage, the author’s overall attitude toward Bentham can best be described as
   (A) grudgingly appreciative
   (B) cleverly nonjudgmental
   (C) bitterly disillusioned
   (D) viciously sarcastic
   (E) essentially negative

2. Which of the following best describes the function of the second sentence (lines 3-9) in the first paragraph?
   (A) It qualifies and expands the opening sentence.
   (B) It focuses on qualities Bentham’s language lacks.
   (C) It compares Bentham’s skills to those of other writers.
   (D) It provides an example of a brief digression.
   (E) It signals a transition in thought from the opening sentence.

3. The author’s discussion of Bentham’s ability to use imagery (lines 1-9) is best described as one of
   (A) dispassionate advice
   (B) contemptuous dismissal
   (C) witty defense
   (D) profuse commendation
   (E) qualified appreciation

4. “This power” (line 17) refers to
   (A) “command of imagery” (lines 1-2)
   (B) “poetical culture” (line 4)
   (C) “declamatory eloquence” (line 8)
   (D) “Imagination” (line 9)
   (E) “voluntary effort” (line 12)

5. The author indicates that a writer’s ability to work with metaphor and imagery is less important than
   (A) a high sense of morality
   (B) intellectual brilliance
   (C) awareness of the artist’s role in society
   (D) the power to empathize with others
   (E) the imparting of pleasure to the reader

6. The references in lines 20-26 (“It is . . . history”) serve to
   (A) establish the author’s credentials as a historian
   (B) clarify the previous sentence
   (C) provide illustrative examples
   (D) suggest the longevity of poetry as an art
   (E) differentiate historians from poets

7. One purpose of the first paragraph is to
   (A) suggest that beauty is not an essential element of good art
   (B) discount the importance of imaginative thinking
   (C) distinguish between two types of imagination
   (D) suggest that artistic creativity is compromised by social responsibility
   (E) reinforce popular views of creative imagination

8. Which of the following best describes the relationship between the first paragraph and the second paragraph?
   (A) The second paragraph uses the claims made at the end of the first paragraph to examine an individual.
   (B) The second paragraph continues to expand the definition of imagination begun in the first paragraph.
   (C) The second paragraph supports the claim in the opening sentence of the first paragraph.
   (D) The second paragraph presents a more balanced view of Bentham than does the first paragraph.
   (E) The second paragraph supports the theme of the first paragraph by references to scholarly research.

9. The stylistic feature most evident in lines 32-62 (“By these . . . may read”) is the use of
   (A) series of prepositional phrases
   (B) repeated syntactical patterns
   (C) metaphor
   (D) analogy
   (E) allusion
The passage is reprinted for your use in answering the remaining questions.

(The following passage is from an essay by a nineteenth-century British writer.)

With Imagination in the popular sense, command of imagery and metaphorical expression, Bentham* was, to a certain degree, endowed. For want, indeed, of poetical culture, the images with which his fancy supplied him were seldom beautiful, but they were quaint and humorous, or bold, forcible, and intense: passages might be quoted from him both of playful irony, and of declamatory eloquence, seldom surpassed in the writings of philosophers. The Imagination which he had not, was that to which the name is generally appropriated by the best writers of the present day; that which enables us, by a voluntary effort, to conceive the absent as if it were present, the imaginary as if it were real, and to clothe it in the feelings which, if it were indeed real, it would bring along with it. This is the power by which one human being enters into the mind and circumstances of another. This power constitutes the poet, in so far as he does anything but melodiously utter his own actual feelings. It constitutes the dramatist entirely. It is one of the constituents of the historian; by it we understand other times; by it Guizot interprets to us the middle ages; Nisard, in his beautiful Studies on the later Latin poets, places us in the Rome of the Caesars; Michelet disengages the distinctive characters of the different races and generations of mankind from the facts of their history. Without it nobody knows even his own nature, further than circumstances have actually tried it and called it out; nor the nature of his fellow-creatures, beyond such generalizations as he may have been enabled to make from his observation of their outward conduct. By these limits, accordingly, Bentham's knowledge of human nature is bounded. It is wholly empirical; and the empiricism of one who has had little experience. He had neither internal experience nor external; the quiet, even tenor of his life, and his healthiness of mind, conspired to exclude him from both. He never knew prosperity and adversity, passion nor satiety: he never had even the experiences which sickness gives: he lived from childhood to the age of eighty-five in boyish health. He knew no dejection, no heaviness of heart. He never felt life a sore and a weary burthen. He was a boy to the last. Self-consciousness, that daemon of the men of genius of our time, from Wordsworth to Byron, from Goethe to Chateaubriand, and to which this age owes so much both of its cheerful and its mournful wisdom, never was awakened in him. How much of human nature slumbered in him he knew not, neither can we know. He had never been made alive to the unseen influences which were acting on himself, nor consequently on his fellow-creatures. Other ages and other nations were a blank to him for purposes of instruction. He measured them but by one standard; their knowledge of facts, and their capability to take correct views of utility, and merge all other objects in it. His own lot was cast in a generation of the leanest and barrenest men whom England had yet produced, and he was an old man when a better race came in with the present century. He saw accordingly in man little but what the vulgar eye can see; recognised no diversities of character but such as he who runs may read. Knowing so little of human feelings, he knew still less of the influences by which those feelings are formed; all the more subtle workings both of the mind upon itself, and of external things upon the mind, escaped him; and no one, probably, who, in a highly instructed age, ever attempted to give a rule to all human conduct, set out with a more limited conception either of the agencies by which human conduct is, or of those by which it should be, influenced.

* Jeremy Bentham (1748-1832) was an English philosopher and the founder of Utilitarianism, the theory that the aim of action should be the greatest happiness of the greatest number.
10. Which of the following rhetorical devices is used in lines 35-38 ("He had neither . . . satiety")?

(A) Antithesis
(B) Oxymoron
(C) Euphemism
(D) Personification
(E) Apostrophe

11. In lines 35-48 ("He had neither . . . in him"), the author suggests that Bentham

(A) writes without a clear purpose
(B) has a fear of human aberration
(C) cannot understand strong human feelings
(D) does not value information based on observation
(E) has little respect for others' opinions

12. In the context of lines 43-48, "Self-consciousness" means

(A) awkwardness
(B) caution
(C) shame
(D) idealism
(E) introspection

13. The author most likely includes the clause "He saw accordingly in man little but what the vulgar-est eye can see" (lines 59-60) in order to

(A) convey the limitation of Bentham's perception
(B) illustrate Bentham's preoccupation with base and coarse actions
(C) suggest that Bentham could see nothing good in others
(D) imply that Bentham had no sympathy for others' misfortunes
(E) suggest that Bentham understood the common people best

14. The author's attitude toward Bentham's abilities as a writer might be best described as

(A) dismissive because of the narrowness of Bentham's experience and understanding
(B) jealous because of Bentham's undeserved success and happiness
(C) undecided because of the paucity of information about Bentham's life
(D) disapproving because of the uniformly serious tone of Bentham's prose
(E) appreciative because of the accuracy of Bentham's observations

15. The author characterizes Bentham primarily as an individual who

(A) has been wrongly ignored
(B) lacks poetic insight
(C) is too uncompromising
(D) has a childlike sense of fantasy
(E) has a highly idiosyncratic style

16. The area of experience of which Bentham is said to be most ignorant is the

(A) intellectual
(B) practical
(C) emotional
(D) analytical
(E) moral

17. The passage as a whole is best characterized as

(A) a personal reminiscence
(B) a treatise on style
(C) a critical evaluation
(D) an ironic attack
(E) a factual report
Questions 18-31. Read the following passage carefully before you choose your answers.

(The following passage is excerpted from a 1940 autobiographical essay.)

A man in the European sixteenth century was born not simply in the valley of the Thames or Seine, but in a certain social class and the environment of that class made and limited his world. He was then, consciously or not, not fully a man; he was an artisan and until he complied with the limitations of that class he was continually knocking his hands, head and heart against an environment, composed of other classes, which limited what he could and could not do and what he must do; and this greater group environment was not a matter of mere ideas and thought; it was embodied in muscles and armed men, in scowling faces, in the majesty of judge and police and in human law which became divine.

Much as I knew of this class structure of the world, I should never have realized it vividly and fully if I had not been born into its modern counterpart, racial segregation; first into a world composed of people with colored skins who remembered slavery and endured discrimination; and who had to a degree their own habits, customs, and ideals; but in addition to this I lived in an environment which I came to call the white world. I was not an American; I was not a man; I was by long education and continual compulsion and daily reminder, a colored man in a white world; and that white world often existed primarily, so far as I was concerned, to see with sleepless vigilance that I was kept within bounds. All this made me limited in physical movement and provincial in thought and dream. I could not stir, I could not act, I could not live, without taking into careful daily account the reaction of my white environing world. How I traveled and where, what work I did, what income I received, where I ate, where I slept, with whom I talked, where I sought recreation, where I studied, what I wrote and what I could get published—all this depended and depended primarily upon an overwhelming mass of my fellow citizens in the United States, from whose society I was largely excluded.

Of course, there was no real wall between us. I knew from the days of my childhood and in the elementary school, on through my walks in the Harvard yard and my lectures in Germany, that in all things in general, white people were just the same as I: their physical possibilities, their mental processes were no different from mine; even the difference in skin color was vastly overemphasized and intrinsically trivial. And yet this fact of racial distinction based on color was the greatest thing in my life and absolutely determined it, because this surrounding group, in alliance and agreement with the white European world, was settled and determined upon the fact that I was and must be a thing apart.

It was impossible to gainsay this. It was impossible for any time and to any distance to withdraw myself and look down upon these absurd assumptions with philosophical calm and humorous self-control. If, as happened to a friend of mine, a lady in a Pullman car ordered me to bring her a glass of water, mistaking me for a porter, the incident in its essence was a joke to be chuckled over; but in its hard, cruel significance and its unending inescapable sign of slavery, it was something to drive a man mad.

18. The speaker’s primary purpose in the passage is to

(A) justify the need for class structures in the modern world
(B) seek restitution for wrongs committed against him
(C) establish the major distinctions between race issues and class issues
(D) convey the psychological impact of a system of segregation
(E) condemn physical force as a means of maintaining segregation
19. Line 7 ("continually knocking his hands, head and heart") provides an example of
   (A) antithesis
   (B) alliteration
   (C) apostrophe
   (D) analogy
   (E) anticlimax

20. The series of phrases in lines 12-14 ("in muscles . . . became divine") suggests the
   (A) uncertainty that people felt about their own social class
   (B) internal conflicts rampant in a rigid class system
   (C) many ways that class structure was maintained
   (D) inability of government to rule without the support of religion
   (E) transition from a society ruled by force to one ruled by law

21. In relation to the rest of the passage, the first paragraph provides
   (A) historical information that illuminates the speaker's own circumstances
   (B) an analogy that puts the reader in the same situation as that in which the speaker exists
   (C) a comparison between the life of sixteenth-century artisans and twentieth-century artists
   (D) conflicting statements about the social position of artisans in Europe
   (E) a personal reminiscence that alters the speaker's views

22. The second paragraph is significant in that the speaker
   (A) cites a counterexample to that in the opening paragraph
   (B) makes use of the power of personal experience
   (C) outlines his assumptions about the reader's experiences
   (D) traces the history of modern discrimination
   (E) utilizes eyewitness accounts to document claims

23. The word "education" (line 24) refers to
   (A) formal learning in school
   (B) independent learning gained from personal reading
   (C) learning acquired through recitation
   (D) learning obtained through experience
   (E) learning influenced by parents

24. In context, the phrase "sleepless vigilance" (line 27) suggests
   (A) a nervous inability to sleep
   (B) an obsessive concern for safety
   (C) the relentless desire for freedom
   (D) the disruptive ferment of new ideas
   (E) the determined enforcement of a system

25. The speaker uses lines 30-40 ("I could not . . . largely excluded") primarily to
   (A) emphasize the effects of racism by cataloging his experiences
   (B) criticize past social practices in discriminatory countries
   (C) signal a shift in focus that will be discussed subsequently
   (D) illustrate the fear that made it difficult for him to write
   (E) decry the injustices suffered by all peoples in subordinate stations

26. As used in line 55, "gainsay" is best interpreted to mean
   (A) deny
   (B) deplore
   (C) articulate
   (D) reiterate
   (E) emphasize
The passage is reprinted for your use in answering the remaining questions.

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27. The speaker uses the word “impossible” twice at the beginning of the final paragraph (line 55) in order to

(A) contrast the ironic first use of the word with the straightforward second use
(B) return to the writing style used in the first paragraph of the essay
(C) explore the development of a logical argument
(D) imply that all impossibilities are created by humans
(E) highlight the strong feelings that the subject engenders
28. The effectiveness of the final paragraph is primarily a result of its
   (A) demand for immediate action
   (B) reliance on extended metaphor
   (C) use of specific example
   (D) tone of defensiveness
   (E) investigation of a claim

29. The final sentence of the passage (lines 58-64) moves from
   (A) conveying a private awareness of an injustice to covering up its public aftermath
   (B) relating an incident to decrying its implications
   (C) citing universal truths to searching for exceptions
   (D) expressing an idea to demanding punishment for an action
   (E) showing forgiveness to taking personal responsibility for a mistake

30. The speaker's tone might best be described as
   (A) callous and reckless
   (B) petulant and critical
   (C) resigned and reconciled
   (D) detached but hopeful
   (E) civil but angry

31. The primary imagery of the passage is that of
   (A) flight
   (B) creation
   (C) confinement
   (D) darkness
   (E) punishment
Section I

Questions 32-45. Read the following passage carefully before you choose your answers.

(This passage is excerpted from a recent work that examines Benjamin Franklin, an eighteenth-century thinker, political leader, and scientist, from a contemporary perspective.)

Franklin has a particular resonance in twenty-first-century America. A successful publisher and consummate networker with an inventive curiosity, he would have felt right at home in the information revolution, and his unabashed striving to be part of an upwardly mobile meritocracy made him, in social critic David Brooks’s phrase, “our founding Yuppie.” We can easily imagine having a beer with him after work, showing him how to use the latest digital device, sharing the business plan for a new venture, and discussing the most recent political scandals or policy ideas. He would laugh at the latest joke . . . We would admire both his earnestness and his self-aware irony. And we would relate to the way he tried to balance, sometimes uneasily, the pursuit of reputation, wealth, earthly virtues, and spiritual values.

Some who see the reflection of Franklin in the world today fret about a shallowness of soul and a spiritual complacency that seem to permeate a culture of materialism. They say that he teaches us how to live a practical and pecuniary life, but not an exalted existence. Others see the same reflection and admire the basic middle-class values and democratic sentiments that now seem under assault from elitists, radicals, reactionaries, and other bashers of the bourgeoisie. They regard Franklin as an exemplar of the personal character and civic virtue that are too often missing in modern America.

Much of the admiration is warranted, and so too are some of the qualms. But the lessons from Franklin’s life are more complex than those usually drawn by either his fans or his foes. Both sides too often confuse him with the striving pilgrim he portrayed in his autobiography. They mistake his genial moral maxims for the fundamental faiths that motivated his actions.

1David Brooks, “Our Founding Yuppie,” Weekly Standard, Oct. 23, 2000, 31. The word “meritocracy” is an argument-starter, and I have employed it sparingly in this book. It is often used loosely to denote a vision of social mobility based on merit and diligence, like Franklin’s. The word was coined by British social thinker Michael Young (later to become, somewhat ironically, Lord Young of Darlington) in his 1958 book The Rise of the Meritocracy (New York: Viking Press) as a dismissive term to satirize a society that misguidedy created a new elite class based on the “narrow band of values” of IQ and educational credentials. The Harvard philosopher John Rawls, in A Theory of Justice (Cambridge: Harvard University Press, 1971), 106, used it more broadly to mean a “social order [that] follows the principle of careers open to talents.”

32. The device used in lines 8-17 (“We can . . . values”) to convey Franklin’s character is
(A) allusion
(B) hypothetical examples
(C) extended simile
(D) refutation of assumed traits
(E) argument based on personal attack

33. The rhetorical purpose of lines 14-17 (“And we . . . values”) is to
(A) assert that the contemporary view of Franklin distorts his accomplishments
(B) suggest that Franklin did not balance his pursuits particularly well
(C) encourage the reader to analyze present-day leaders in the light of Franklin
(D) make Franklin seem more morally upright than he may actually have been
(E) prompt the reader to feel kinship with Franklin on the basis of the challenges he faced
38. The final paragraph (lines 30-37) functions as
(A) a repetition of the views previously established
(B) a diatribe against those who devalue Franklin
(C) an authorial judgment about a preceding discussion
(D) a critique of Franklin’s autobiography
(E) a controversial conclusion to a contentious debate

39. Which of the following sentences best represents the author’s main point in the passage?
(A) “Franklin has a particular resonance in twenty-first-century America.” (lines 1-2)
(B) “We would admire both his earnestness and his self-aware irony.” (lines 13-14)
(C) “Some who see the reflection of Franklin in the world today fret about a shallowness of soul and a spiritual complacency that seem to permeate a culture of materialism.” (lines 18-21)
(D) “They regard Franklin as an exemplar of the personal character and civic virtue that are too often missing in modern America.” (lines 27-29)
(E) “Both sides too often confuse him with the striving pilgrim he portrayed in his autobiography.” (lines 33-35)

40. This passage is most probably excerpted from
(A) an article about Franklin in a business journal
(B) a work of cultural criticism attacking Franklin for the decay of traditional values
(C) a book about Franklin’s scientific research
(D) a biography of Franklin intended for a general audience
(E) a newspaper account of historians’ conflicting views of Franklin
The passage is reprinted for your use in answering the remaining questions.

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41. The main purpose of the footnote is to
(A) introduce readers to an ongoing discussion
(B) explore an alternative solution to a problem
(C) document the author’s credentials
(D) list all possible sources available on a topic
(E) explain the author’s bias against another historian

42. In the second line of the footnote, the number 31 most probably indicates the
(A) page of the Weekly Standard on which the reference appears
(B) edition of the Weekly Standard in which the article appears
(C) volume number of the Weekly Standard in which the article appears
(D) page in the author’s book where the citation appears
(E) number of times in the author’s book that the citation appears