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AP Equity Policy Statement

The College Board and the Advanced Placement Program encourage teachers, AP Coordinators, and school administrators to make equitable access a guiding principle for their AP programs. The College Board is committed to the principle that all students deserve an opportunity to participate in rigorous and academically challenging courses and programs. All students who are willing to accept the challenge of a rigorous academic curriculum should be given consideration for admission to AP courses. The Board encourages the elimination of barriers that restrict access to AP courses for students from ethnic, racial, and socioeconomic groups that have been traditionally underrepresented in the AP Program. Schools should make every effort to ensure that their AP classes reflect the diversity of their student population.

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Chapter I: The AP® Process

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This chapter will give you a brief overview of the development and scoring processes for the AP English Language and Composition Exam. You can find more detailed information at AP Central® (apcentral.collegeboard.com).

What Is the Purpose of the AP English Language and Composition Exam?

The AP English Language and Composition Exam gives students an opportunity to demonstrate their skills in reading and analyzing various types of nonfiction prose and in writing various types of essays. The exam and its standards are equivalent to those used to measure college students who have completed an introductory college-level composition course. Students who take the AP Exam and receive a satisfactory grade may receive full credit for a required English course or their exam grade may allow them to be placed in a more advanced composition course. Regardless of how students fare on the exam, they will have spent an intellectually challenging year and will be better prepared for the demands of college writing. The skills they will have gained—to read with understanding and appreciation, to think critically, and to write effectively—will serve them throughout their lives.

Who Develops the Exam?

The AP English Language and Composition Development Committee, working with Assessment Specialists at ETS, develops the exam. This committee is appointed by the College Board and is composed of seven teachers from secondary schools, colleges, and universities in the United States. The members provide different perspectives: high school teachers offer valuable advice regarding realistic expectations for advanced high school students, while college and university faculty members ensure that the AP course reflects the college curriculum and that the exam questions are at the appropriate level of difficulty for an introductory college course. Committee members typically serve for four years.

The Chief Reader also aids in the development process. The Chief Reader attends every committee meeting to ensure that the free-response questions selected for the exam can be scored reliably. The expertise of the Chief Reader and the committee members who have scored exams in past years is notable: they bring to bear their valuable experience from previous AP Readings and suggest changes to improve the quality and the performance of the questions.

How Is the Exam Developed?

The Development Committee sets the exam specifications, determining what will be tested and how it will be tested. It also determines the appropriate level of difficulty for the exam, based on its understanding of the level of competence required for succeeding in introductory composition courses in colleges and universities. Each AP English Language and Composition Exam is the result of several stages of development that together span two or more years.

Section I—Multiple Choice

1. Development Committee members submit and select all the passages used in the multiple-choice section. Members look for prose that is representative of current college curricula and appropriate in complexity and length. Members of the committee, augmented by outside item writers and content experts at ETS, write questions that tease out the important elements of the text, modeling their questions on those that an accomplished teacher might ask in guiding students through a classroom discussion of a challenging passage.

2. ETS Assessment Specialists perform preliminary reviews to ensure that the multiple-choice questions are worded clearly and concisely.
3. At the committee meetings, which are held twice a year, the committee members review, revise, and approve the draft questions for use on future exams. They ensure that the questions are clear and unambiguous, that each question has only one correct answer, and that the difficulty level of the questions is appropriate.
4. From the pool of approved questions, ETS Assessment Specialists select an appropriate mix of materials for try-out (pretesting) in college classes or for use on the multiple-choice section of an exam.
5. The committee thoroughly reviews the draft exam in various stages of its development, revising the individual questions and the mix of questions until it is satisfied with the result.

The committee controls the difficulty level of the multiple-choice section by selecting a wide range of questions, a subset of which has been used in an earlier form of the exam.

Section II—Free Response

1. Well in advance of the exam administration, the members of the Development Committee write free-response questions for the exam. The questions are reviewed and revised. The most promising questions are assembled into a free-response question pool.
2. Free-response questions are pretested in introductory college composition classes. Committee members read the college essays to determine whether the questions are clearly worded and appropriately challenging.
3. From the pool of available questions, the committee selects an appropriate combination of questions for a particular exam. It reviews and revises these questions at all stages of the development of that exam to ensure that they are of the highest possible quality. The committee considers, for example, whether the questions will offer an appropriate level of difficulty. It also considers whether they will elicit answers that will allow Readers, the high school and college English composition teachers who score the free-response questions, to discriminate among student responses using scoring guidelines similar to those used for previous questions of the same type. An ideal question enables the stronger students to demonstrate their accomplishments while revealing the limitations of less proficient students.

Question Types

The 2007 AP English Language and Composition Exam contains a 60-minute multiple-choice section with four passages and 53 questions, and a 120-minute free-response section consisting of three 40-minute questions—a synthesis essay (new to the exam in 2007), an argument essay, and an analytical essay. Because of the time needed to read and evaluate the sources provided with the synthesis essay, the free-response section is preceded by a 15-minute reading period. The two sections of the exam are designed to measure a wide range of skills.

Multiple-choice questions measure a student's ability to read, understand, and analyze the kinds of texts that are often used in introductory college composition courses. In addition, they have three other strengths:

1. They are highly reliable. Reliability, or the likelihood that students of similar ability levels taking a different form of the exam will receive the same scores, is controlled more effectively with multiple-choice questions than with free-response questions.
2. They allow the Development Committee to include a selection of questions at various levels of difficulty, thereby ensuring that the measurement of differences in students' achievement is optimized. For AP Exams, the most important distinctions are between students earning the grades of 2 and 3 and the grades of 3 and 4. These distinctions are usually best accomplished by using many questions of middle difficulty.
3. They allow comparison of the ability level of the current students with those from another year. A number of questions from an earlier exam are included in the current one, allowing comparisons to be made between the scores of the earlier group of students and those of the current group. This information, along with other data and input from the Chief Reader, is used to establish AP grades that reflect the competence demanded by the Advanced Placement Program® and that can be legitimately compared with grades from earlier years.

Free-response questions on the AP English Language and Composition Exam evaluate students' writing skills and the full range of students' abilities to use the resources of language. They also measure each student's ability to synthesize sources, respond to an argument, create and establish a position, and analyze a passage.

The free-response section allows students to establish positions on debatable issues; to demonstrate an ability to use argumentation, persuasion, and evidence as tools to support interpretations and positions; to offer original interpretations of challenging prose; to reveal an understanding of the role of logic and development in writing

effective essays; to develop organic structures that support content and arguments; to display originality and creativity; to exhibit mastery and control of the elements of language including control of syntax, diction, grammar, and mechanics; and to use style in the creation of an individual voice.

The free-response and multiple-choice sections are designed to complement each other and to meet the overall course objectives and exam specifications. After each exam administration, the questions in each section are analyzed both individually and collectively, and the findings are used to improve the following year's exam.

Scoring the Exam

Who Scores the AP English Language and Composition Exam?

The multiple-choice answer sheets are machine scored. The free-response section of the AP English Language and Composition Exam is scored by teachers referred to as "Readers." The majority of these Readers are experienced faculty members who teach either a high school AP English Language and Composition course or an equivalent course at a college or university in the United States or Canada. Great care is taken to obtain a broad and balanced group of Readers. Among the factors considered before appointing someone to the role are school locale and setting (urban, rural, and so on), gender, ethnicity, and years of teaching experience. University and high school composition teachers who are interested in applying to be a Reader at a future AP Reading can complete and submit an online application via AP Central (apcentral.collegeboard.com/readers) or request more information by e-mailing apreader@ets.org.

In June 2007, approximately 850 high school and college English composition teachers gathered in Daytona Beach, Florida, to participate in the scoring session for the AP English Language and Composition Exam. Some of the most experienced members of this group were invited to serve as Question Leaders, and they met before the Reading to begin preparation for the scoring session. The remaining Readers were divided into groups, with each group advised and supervised by a Table Leader. Under the guidance of the Chief Reader, Question Leaders and Table Leaders assisted in establishing scoring guidelines, selecting sample student responses that exemplified the guidelines, and preparing for Reader training. All the free-response questions on the 2007 AP English Language and Composition Exam were evaluated by the Readers at this single, central scoring session under the supervision of the Chief Reader.

Ensuring Accuracy

The primary goal of the scoring process is to have all Readers score the student responses fairly, consistently, and with the same standards as the other Readers. This goal is achieved through the creation of detailed scoring guidelines, the thorough training of all Readers, and the various checks and balances that are applied throughout the AP Reading.

How the Scoring Guidelines Are Created

1. As the questions are being developed and reviewed before the Reading, the Development Committee and the Chief Reader discuss the scoring of the free-response questions to ensure that the questions can be scored validly and reliably.
2. During the pre-Reading period, several important tasks are completed. The Chief Reader writes draft scoring guidelines for all the questions. Then, the Chief Reader and the Question Leaders review these scoring guidelines and test them by applying them to actual student responses. The guidelines are then revised and adjusted, if necessary, to reflect not only the committee's original intent but also the full range of actual responses that will be encountered by the Readers.
3. Once the scoring of student responses begins, no changes or modifications in the guidelines are made. Given the expertise of the Chief Reader and the analysis of many student responses by Question Leaders and Table Leaders in the pre-Reading period, these guidelines can be used to cover the whole range of student responses. Each Question Leader and Table Leader devotes a great deal of time and effort during the first day of the Reading to teaching the scoring guidelines for that particular question and to ensuring that everyone evaluating responses for that question understands the scoring guidelines and can apply them reliably.

Training Readers to Apply the Scoring Guidelines

Because Reader training is so vital in ensuring that students receive an AP grade that accurately reflects their performance, the process is thorough:

1. On the first day of the Reading, the Chief Reader provides an overview of the exam and the scoring process to the entire group of Readers. The Readers then break into smaller groups, with each group working on a particular question for which it receives specific training.
2. Each Question Leader directs a discussion of the assigned question, commenting on the requirements of the question and the expectations regarding student

performance. The scoring guidelines for the question are explained and discussed.

3. The Readers are trained to apply the scoring guidelines by reading and evaluating samples of student answers that were selected at the pre-Reading session as clear examples of the various score points and the kinds of responses Readers are likely to encounter. Table Leaders explain why the responses received particular scores.
4. When the Question Leader is convinced the Readers understand the scoring guidelines and can apply them uniformly, the scoring of student responses begins.
5. Readers are encouraged to seek advice from each other, the Table Leader, or the Question Leader when in doubt about a score. A student response that is problematic receives multiple readings and evaluations.
6. Throughout the course of the Reading, Readers discuss with their Table Leader any student response that seems problematic or inappropriate.

Maintaining the Scoring Guidelines

Throughout the Reading, the Table Leaders continue to reinforce the use of the scoring guidelines by asking their groups to review sample responses that they have already discussed as clear examples of particular scores, or to score new samples and discuss their scores with them. This procedure helps the Readers adhere to the standards of the group and helps to ensure that a student response will get the same score whether it is evaluated at the beginning, middle, or end of the Reading.

In order to prevent a Reader from unintentionally scoring a student response higher or lower than it deserves because that same student performed well or poorly on other questions (a phenomenon known as the “halo effect”), the following steps are taken:

- A different Reader scores each of the student’s three essay questions, and the student’s identity is unknown to the Reader. Thus, each Reader can evaluate student responses without being prejudiced by knowledge about individual students.
- No marks of any kind are made on the students’ papers. The Readers record the scores on a form that is identified only by the student’s AP number. Readers are unable to see the scores that have been given to other responses in the exam booklet.

Here are some other methods that help ensure that everyone is adhering closely to the scoring guidelines:

- The Table Leader backreads (rereads) a portion of the student responses from each of the Readers in that

Leader’s group. This approach allows Table Leaders to guide their Readers toward appropriate and consistent interpretations of the scoring guidelines.

- Table Leaders randomly read selected responses to check for scoring consistency.

Preparing Students for the Exam

Students develop the reading, analytical, argumentative, and writing abilities measured by the AP English Language and Composition Exam over many years of reading and studying rhetoric and language both in the classroom and in their daily lives. The students who are best prepared for this exam are those who have read widely and deeply and written in a number of genres for a variety of audiences. Being able to compare their developing abilities with those of other students who are engaged in the same process is essential to their growth as writers, and the best AP classrooms create an environment in which students feel free to ask questions and take risks.

While frequent practice in analytical and argumentative writing in a timed environment is essential for success on the exam, students also need the experience of working on longer assignments and of producing researched arguments. Such assignments help students understand the writing process and, when they work on such assignments in collaboration with others, they learn more about their own invention and writing processes by comparing them with those of their peers. Classroom discussions of reading and writing help students understand the denotations and connotations of words and how language is used not only to convey and suggest meaning but also to persuade. In analyzing and writing prose, students should be trained to pay close attention to the rhetorical situation so that they consider purpose, intended audience, and content—and the way in which these shape the writer’s choice of rhetorical strategies and style. They should be able to discuss how accomplished writers use these tools to delight and persuade readers, and they should be able to use the same resources in their own writing.

The College Board offers a number of opportunities for teachers to become better informed about the philosophy and content of AP courses. The Development Committee and the Chief Reader urge teachers to attend local workshops and summer institutes; nothing takes the place of the workshop setting in providing opportunities for teachers to share effective teaching strategies and to discuss problems and solutions that are relevant to particular classroom settings. With this in mind, David Jolliffe, the Chief Reader for AP English Language and Composition from 2004 through 2007, has compiled a list of suggestions for

curriculum and pedagogy, many of which were generated by previous Chief Readers Hephzibah Roskelley and Marilyn Elkins, and by faculty consultants at the 2007 Reading:

- Reading well—for comprehension and critical thinking, for denotation and connotation, for inference and implication—is a vital component in helping young writers to develop their writing skills. Teachers of AP English Language and Composition courses must be teachers of reading, taking every available opportunity to model for students how mature, sophisticated readers draw on personal knowledge; forge connections between the texts they are reading and their prior reading, their experiences, and their world views; recognize problems, stumbling blocks in their comprehension; and devise strategies to overcome these stumbling blocks. Teachers of AP English Language and Composition should be conversant with the best new scholarship emerging about the teaching of reading.
- Because students entering college will be required to read a variety of texts from a range of historical periods, the AP English Language and Composition course should focus on the close reading of genres and texts from both contemporary and pre-twentieth-century writers. When teaching these texts, help students understand the conventions of the genres and their relationship to rhetorical situations.
- Students need to be trained to read essay prompts as texts, making certain that they understand what they are being asked to do before they begin writing. Students should not try to “second guess” the Development Committee and predict, for example, that the first prompt will always require a researched argument (i.e., a synthesis essay), the second an analysis, and the third an argument without sources.
- Students should understand the difference between an argumentative essay—that is, a fully contextualized composition that takes and develops a position and that stands alone, without explicitly referring to the prompt—and an examination answer that refers to and specifically addresses the prompt. The synthesis question and the argument question call for argumentative essays; the analysis question can generally be answered with a fully developed examination answer.
- Writing good essays requires ideas and a position; both require a depth of thinking that is neither programmatic nor simplistic. The development of critical thinking skills must be nurtured through careful and thoughtful discussions of reading and writing assignments.
- One of the primary purposes of essays is to convince the reader that the writer’s point of view is viable. Such persuasion requires both logic and an emotional quality. While students are often taught to recognize these elements, teachers should help them incorporate such resources of language into their own writing. In particular, AP English Language and Composition teachers need to encourage students to make their own logic, their thinking processes, transparent and visible in argumentative writing.
- In teaching analysis, focus on helping students recognize that they must decipher a text’s meaning and purpose before they can go on to a successful search for strategies and techniques. To begin with the latter leads to a list of parts that may be only tangentially related to the primary effect of the text. Such approaches generally lack insight about the relationship between the parts and the whole and are superficial.
- While students should be able to identify techniques, it is more important that they understand how and why such techniques work and that they are able to employ these devices in the service of their own writing. It doesn’t matter, for example, whether the student refers to a technique as anaphora or repetition; what matters is the depth of the student’s explanation of how the technique works in a specific situation.
- Sometimes the trinity of stylistic analysis (imagery, diction, and syntax) helps a reader sort out how writers have accomplished their effects. Often it does not. Students need training in deciphering what is important within the context of the work as a whole and especially with regard to the general thrust of the writing.
- While all students would benefit from instruction in how to generate specific, concrete details to support their assertions, students need to understand the difference between “telling” details and details that merely pad. Help them recognize that more details are not necessarily better and that three examples may or may not be better than two.
- Students should not be required to rely upon novels or other literary texts to gain credence for their arguments. Instead, teach them to use evidence for which they can articulate a clear rationale. No matter how high-minded evidence sounds, it fails to convince if the writer cannot fully explain its relevance.
- Provide students with opportunities to write about their own experiences so that they know how to establish ethos in personal essays and how to present personal experiences as relevant and appropriate evidence.

- Help students recognize the relationship between form, function, and content; this connection is key in moving beyond the predictable and pedestrian. While the five-paragraph theme, “power writing,” and other programmatic methods may be useful when introducing students to the writing process, they are inappropriate for continued use in the AP English Language and Composition course or its college equivalent. College-level writing requires organic methods of organization that are directly related to rhetorical situation, purpose, content, and audience. The five-paragraph response leads students to a number of problems: redundancy, the invention of three points of discussion when the student clearly has only two strong ideas, the omission of a necessary fourth point because it does not fit the magical number, or a lack of individual voice, among others. Focusing on a formula encourages students to ignore much more salient issues and leads them to belabor the

obvious, implying that writing well is a generic prescription. Programmatic responses can also be particularly difficult to adapt for writing in specific modes, such as the personal essay or letter. A pair of training wheels that lull students into a false sense of security and that students fear removing because they have not developed a sense of balance, the five paragraph essay and other such methods have become increasingly galling to college professors who are forced to devote valuable time to “unteaching” their use.

- Continue to encourage students to develop their own voice, to risk making their own perceptive claims, and to create their own organic structures. Focus on creating an atmosphere in which taking such risks is fostered. Students should understand that the flawed “something” is almost always preferable to the well-wrought “nothing.”

Chapter II: The 2007 AP English Language and Composition Exam

- Exam Content and Format
- Giving a Practice Exam
- Instructions for Administering the Exam
- Blank Answer Sheet
- The Exam

Exam Content and Format

The 2007 AP English Language and Composition Exam is three hours in length and has two sections:

- A 60-minute multiple-choice section consisting of 53 questions accounting for 45 percent of the final grade.
- A 15-minute reading period
- A 120-minute free-response section consisting of 3 questions (1 synthesis question, 1 analysis question, and 1 argument question) accounting for 55 percent of the final grade.

2007 AP English Language and Composition Exam Format

Multiple Choice (Section I)

53 questions 60 minutes

Free Response (Section II)

Reading period 15 minutes

3 questions 120 minutes

(1 synthesis question, 1 analysis question,
1 argument question)

The multiple-choice section requires close reading of four passages: “The Mind and Character of Jeremy Bentham” by John Stuart Mill (1838); *Dusk of Dawn* by W. E. B. Du Bois (1940); *Benjamin Franklin: An American Life* by Walter Isaacson (2003); and “JCO And I” by Joyce Carol Oates (1995). The questions test students’ ability to understand the texts, but their primary focus is analysis. They ask

students to recognize and interpret such elements of writing as rhetorical strategies, syntactical patterns, structure, diction, tone, purpose, figures of speech, and use of sources.

The free-response section requires students to write three essays. In order to provide time for them to read the sources and plan their answers for the synthesis question (Question 1), Section II starts with a 15-minute reading period. The writing time for Section II remains at 120 minutes (a suggested time of 40 minutes per question). In Question 1, students synthesized sources in order to develop a position on the effects of advertising. In Question 2, they analyzed the strategies Scott Russell Sanders used in a passage from *Staying Put: Making a Home in a Restless World*. In Question 3, after reading a prompt based on Randy Cohen’s column “The Ethicist” (*New York Times Magazine*, April 4, 2003) they developed an argument on the ethics of offering incentives for charitable acts.

Giving a Practice Exam

The following pages contain the instructions as they appeared in the 2007 AP Examination Instructions for administering the AP English Language and Composition Exam. Following these instructions are a blank 2007 answer sheet and the 2007 AP English Language and Composition Exam. If you plan to use this released exam to test your students, you may wish to use these instructions to create an exam situation that closely resembles an actual administration. If so, read only the indented, boldface directions to the students; all other instructions are for the person administering the exam and need not be read aloud. Some instructions, such as those referring to the date, the time, and page numbers, are no longer relevant and should be ignored.

Another publication you might find useful is the *Packet of 10*—ten copies of the 2007 AP English Language and Composition Exam, each with a blank answer sheet. You can order this title online at the College Board Store (store.collegeboard.com).

Instructions for Administering the Exam

(from the 2007 *AP Examination Instructions* booklet)

- Do not begin the exam instructions below until you have completed the appropriate
- General Instructions for your group.

Make sure you begin the exam at the designated time. When you have completed the General Instructions, say:

It is Wednesday morning, May 16, and you will be taking the AP English Language and Composition Exam. In a moment, you will open the packet that contains your exam materials. By opening this packet, you agree to all of the AP Program's policies and procedures outlined in the 2006-07 *Bulletin for AP Students and Parents*. You may now open your exam packet and take out the Section I booklet, but do not open the booklet or the sealed Section II materials. Put the white seals aside. Read the statements on the front cover of Section I and look up when you have finished. . . .

Now sign your name and write today's date. Look up when you have finished. . . .

Now print your full legal name where indicated. Are there any questions? . . .

Answer any questions. Then say:

Now turn to the back cover and read it completely. Look up when you have finished. . . .

Are there any questions? . . .

Answer any questions. Then say:

Section I is the multiple-choice portion of the exam. You may never discuss these specific multiple-choice questions at any time in any form with anyone, including your teacher and other students. If you disclose these questions through any means, your AP Exam grade will be canceled. Are there any questions? . . .

Answer any questions. Then say:

You must complete the answer sheet using a No. 2 pencil only. Mark all of your responses on your answer sheet, one response per question. Completely fill in the ovals. There are more answer ovals on the answer sheet than there are questions, so you will have unused ovals when you reach the end. Your answer sheet will be scored by machine; any stray marks or smudges could be read as answers. If you need to erase, do so carefully and completely. No credit will be given for anything written in the exam booklet. Scratch paper is not allowed, but you may use the margins or any blank space in the exam booklet for scratch work. Are there any questions? . . .

Answer all questions regarding procedure. Then say:

You have 1 hour for this section. Open your Section I booklet and begin.

● Note Start Time here _____. Note Stop Time here _____. You and your proctors should make sure students are marking their answers in pencil on their answer sheets, and that they are not looking at their sealed Section II booklets. After 1 hour, say:

Stop working. Close your booklet and put your answer sheet on your desk, face up, with the fold to your left. I will now collect your answer sheet.

After you have collected an answer sheet from each student, say:

Take your seals and press one on each area of your exam booklet marked "PLACE SEAL HERE." Fold them over the open edges and press them to the back cover. When you have finished, place the booklet on your desk with the cover face up and the fold to your left. . . .

I will now collect your Section I booklet.

As you collect the sealed Section I booklets, check to be sure that each student has signed the front cover. There is a 10-minute break between Sections I and II. When all Section I materials have been collected and accounted for and you are ready for the break, say:

Please listen carefully to these instructions before we take a break. Everything you placed under your chair at the beginning of the exam must remain there. You are not allowed to consult teachers, other students, or textbooks about the exam materials during the break. You may not make phone calls, send text messages, check e-mail, or access a computer or any handheld electronic device, such as a PDA or a calculator. Remember, you are not allowed to discuss the multiple-choice section of this exam with anyone at any time. Failure to adhere to any of these rules could result in invalidation of your grade. Please leave your sealed Section II package on top of your desk during the break. You may get up, talk, go to the restroom, or get a drink. Are there any questions? . . .

Answer all questions regarding procedure. Then say:



Let's begin our break. Testing will resume at _____.

After the break, say:

May I have everyone's attention? Place your Student Pack on your desk. . . .

You may now open the shrinkwrapped Section II package, but do not break the seal on the pink booklet until you are told to do so. . . .

Read the bulleted statements on the front cover of the pink booklet. Look up when you have finished. . . .

Now place an AP number label on the shaded box. If you don't place an AP number label on this box, it may be impossible to identify your booklet, which could delay or jeopardize your AP grade. If you don't have any more AP number labels, write your AP number in the box. Look up when you have finished. . . .

Read the last statement. . . .

Using a pen with black or dark blue ink, print the first, middle, and last initials of your legal name in the boxes and print today's date where indicated. This constitutes your signature and your agreement to the conditions stated on the front cover. . . .

Turn to the back cover and read Item 1 under "Important Identification Information." Print your identification information in the boxes. Note that you must print the first two letters of your LAST name and the first letter of your FIRST name. Look up when you have finished. . . .

In Item 2, print your date of birth in the boxes. . . .

Read Item 3 and copy the school code you printed on the front of your Student Pack into the boxes. . . .

Read Item 4. . . .

Are there any questions? . . .

Answer all questions regarding procedure. Then say:

I need to collect the Student Pack from anyone who will be taking another AP Exam. If you are taking another AP Exam, put your Student Pack on your desk. You may keep it only if you are not taking any more AP Exams this year. If you have no more AP Exams to take, place your Student Pack under your chair now. . . .

While Student Packs are being collected, read the "At a Glance" column and the instructions on the back cover of the pink booklet. Do not break the seal on the pink booklet until you are told to do so. Look up when you have finished. . . .

Collect the Student Packs. Then say:

Are there any questions? . . .

Answer all questions regarding procedure. Then say:


Now take the green insert and, in the upper right-hand corner of the cover, print your name, teacher, and school. . . .

Read the information on the front cover of the green insert. Look up when you have finished. . . .

Section II begins with a 15-minute reading period. You will have 15 minutes to read and plan your response to Question 1. While you are encouraged to use this reading time for Question 1, you are free to read Questions 2 and 3 during this time. You may make notes in the green insert, but no credit will be given for what is written in this insert, or for any writing that is done during the 15-minute reading period. Do NOT open your pink booklets to begin writing your responses until you are told to do so. Are there any questions? . . .

Answer any questions, then say:


You may now open the green insert and begin the 15-minute reading period. Do not break the seal on the pink booklet yet.

 **Note Start Time here _____ Note Stop Time here _____ After 15 minutes, say:**

Stop. The reading period is over. You have 2 hours to answer the questions. You are responsible for pacing yourself, however, and you may proceed freely from one question to the next. You MUST write your answers in the pink booklet using a pen with black or dark blue ink. If you need more paper during the exam, raise your hand. At the top of each extra piece of paper you use, be sure to write your AP number and the number of the question you are working on. Are there any questions? . . .

Answer any questions. Then say:

Using your finger, break open the sealed Section II booklet. Do not peel the seal away from the booklet. Begin Section II.

 Note Start Time here _____. Note Stop Time here _____. You and your proctors should make sure students are using pens with black or dark blue ink and that they are writing their answers in their pink Section II booklets, not in their green inserts. After 40 minutes, say:

You are advised to go on to Question 2.

After 40 minutes, say:

You are advised to go on to Question 3.

After 30 minutes, say:

There are 10 minutes remaining.

After 10 minutes, say:

Stop working and close your exam booklet and green insert. Put your pink booklet on your desk, face up, with the fold to your left. Put your green insert next to it. Remain in your seat, without talking, while the exam materials are collected. . . .

Collect a pink Section II booklet and a green insert from every student. Check the front cover of each pink booklet to ensure that the student has placed an AP number label on the shaded box and printed his or her initials and today's date. Check that the student has completed the "Important Identification Information" area on the back cover, and that answers have been written in the pink booklet and not in the green insert. The green inserts must be stored securely for no fewer than two school days. After the two-day holding time, the green inserts may be given to the appropriate AP teacher(s) for return to the students. When all exam materials have been collected and accounted for, say:

Your teacher will return your green insert to you in about two days. You may not discuss the free-response questions with anyone until that time. Remember that the multiple-choice questions may never be discussed or shared in any way at any time. You should receive your grade report in the mail about the third week of July. You are now dismissed.

Exam materials should be put in locked storage until they are returned to the AP Program after your school's last administration. Before storing materials, check your list of students who are eligible for fee reductions and fill in the appropriate oval on their registration answer sheets. To receive a separate *AP Instructional Planning Report* or student grade roster for each AP class taught, fill in the appropriate oval in the "School Use Only" section of the answer sheet. See "Post-Exam Activities" in the 2007 *AP Coordinator's Manual*.

PLACE AN AP NUMBER LABEL OR WRITE YOUR AP NUMBER HERE AT EVERY EXAM.



NAME AND EXAM AREA - COMPLETE THIS AREA AT EVERY EXAM. To maintain the security of the exam and the validity of my AP grade, I will allow no one else to see the multiple-choice questions. I will seal the multiple-choice booklet when asked to do so, and I will not discuss these questions with anyone at any time after the completion of the section. I am aware of and agree to the AP Program's policies and procedures as outlined in the 2006-07 Bulletin for AP Students and Parents, including using testing accommodations (e.g., extended time, computer, etc.) only if I have been pre-approved by College Board Services for Students with Disabilities.

A. SIGNATURE _____ Sign your legal name as it will appear on your college applications.

B. LEGAL NAME _____ Legal Last Name—first 15 letters _____ Legal First Name—first 12 letters _____ M _____

C. YOUR AP NUMBER _____

D. ADMIN. DAY IN MAY _____

E. TIME OF DAY _____

F. AP EXAM I AM TAKING USING THIS ANSWER SHEET. Print exam name: _____ Print form designation (e.g., 4DBP) from M-C booklet: _____

G. PARENTAL EDUCATION LEVEL _____

H. ESSAY CHOICES _____

I. SEX _____

J. CURRENT GRADE LEVEL _____

K. DATE OF BIRTH _____

L. SOCIAL SECURITY NUMBER (Optional, but preferred) _____

M. ETHNICITY/RACE _____

N. EXPECTED DATE OF COLLEGE ENTRANCE _____

O. WHAT LANGUAGE DO YOU KNOW BEST? _____

P. Complete ONLY if you are a SOPHOMORE or a JUNIOR. I want the College Board to send information about me to colleges, universities, and government scholarship programs interested in students like me. _____

ETS USE ONLY _____

SCHOOL USE ONLY _____

Fee Reduction Granted (see AP Coordinator's Manual for detailed instructions) _____

Instructional Planning Report/Student Grade Roster _____

736024

R. This section is for the survey questions in the AP Student Pack. (Do not put responses to exam questions in this section.) Be sure each mark is dark and completely fills the oval.

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| 1 (A) (B) (C) (D) (E) (F) (G) | 4 (A) (B) (C) (D) (E) (F) (G) | 7 (A) (B) (C) (D) (E) (F) (G) |
| 2 (A) (B) (C) (D) (E) (F) (G) | 5 (A) (B) (C) (D) (E) (F) (G) | 8 (A) (B) (C) (D) (E) (F) (G) |
| 3 (A) (B) (C) (D) (E) (F) (G) | 6 (A) (B) (C) (D) (E) (F) (G) | 9 (A) (B) (C) (D) (E) (F) (G) |

Do not complete this section unless instructed to do so.

S. If this answer sheet is for the Chinese Language and Culture, French Language, French Literature, German Language, Italian Language and Culture, Japanese Language and Culture, Spanish Language, or Spanish Literature Exam, please answer the following questions. (Your responses will not affect your grade.)

- Have you lived or studied for one month or more in a country where the language of the exam you are now taking is spoken? ☐ Yes ☐ No
- Do you regularly speak or hear the language at home? ☐ Yes ☐ No

Indicate your answers to the exam questions in this section. If a question has only four answer options, do not mark option E. Your answer sheet will be scored by machine. Use only No. 2 pencils to mark your answers on pages 2 and 3 (one response per question). After you have determined your response, be sure to completely fill in the oval corresponding to the number of the question you are answering. Stray marks and smudges could be read as answers, so erase carefully and completely. Any improper gridding may affect your grade.

- | | | |
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| 1 (A) (B) (C) (D) (E) | 26 (A) (B) (C) (D) (E) | 51 (A) (B) (C) (D) (E) |
| 2 (A) (B) (C) (D) (E) | 27 (A) (B) (C) (D) (E) | 52 (A) (B) (C) (D) (E) |
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| 23 (A) (B) (C) (D) (E) | 48 (A) (B) (C) (D) (E) | 73 (A) (B) (C) (D) (E) |
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FOR QUESTIONS 76-151, SEE PAGE 3.

DO NOT WRITE IN THIS AREA.

THIS LINE AND AREA ARE FOR THE USE OF THE AP STUDENT PACK. DO NOT WRITE IN THIS AREA.

Be sure each mark is dark and completely fills the oval. If a question has only four answer options, do not mark option E.

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ETS USE ONLY

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PT2			
PT3			
PT4			
TOT			
EQ			
TA1			
TA2			

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HOME ADDRESS AND SCHOOL AREA—COMPLETE THIS AREA ONLY ONCE.

T. YOUR MAILING ADDRESS

* YOUR GRADE REPORT WILL BE MAILED TO THIS ADDRESS IN JULY.

* USING THE ABBREVIATIONS GIVEN IN YOUR AP STUDENT PACK, PRINT YOUR ADDRESS IN THE BOXES BELOW. IF YOUR INTERNATIONAL ADDRESS DOES NOT FIT, SEE ITEM V. BELOW.

Street																					City																					State																					ZIP OR POSTAL CODE																					U. S. COUNTRY CODE																																									

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V. If the address gridded above is not complete enough for delivery of your grade report, please fill in this oval and print your complete address below.

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X. SCHOOL YOU ATTEND

School Code

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Make sure you have correctly entered your School Code, filled in the appropriate ovals, and completed the information below.

School Name

City

State

Y. COLLEGE TO RECEIVE YOUR AP GRADE REPORT

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College Name and Address

Using the College Code list in the AP Student Pack, indicate the one college that you want to receive your AP Grade Report by writing in the college code number and gridding the ovals to the left. Also complete the information below.

College Name

City

State

AP[®] English Language and Composition Exam

SECTION I: Multiple-Choice Questions

2007

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

At a Glance

Total Time
1 hour
Number of Questions
53
Percent of Total Grade
45%
Writing Instrument
Pencil required

Instructions

Section I of this exam contains 53 multiple-choice questions. Fill in only the ovals for numbers 1 through 53 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 Question Sample Answer

Chicago is a

(A) state

(B) city

(C) country

(D) continent

(E) village

☐ (A) ☒ (B) ☐ (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 of the multiple-choice questions.

About Guessing

Many students wonder whether or not to guess the answers to questions about which they are not certain. In this section of the exam, as a correction for random guessing, one-fourth of the number of questions you answer incorrectly will be subtracted from the number of questions you answer correctly. If you are not sure of the best answer but have some knowledge of the question and are able to eliminate one or more of the answer choices, your chance of answering correctly is improved, and it may be to your advantage to answer such a question.

n

The inclusion of source material in this exam is not intended as an endorsement by the College Board or ETS of the content, ideas, or values expressed in the material. The material has been selected by the English faculty who serve on the AP English Language and Composition Development Committee. In their judgment, the material printed here reflects various aspects of the course of study on which this exam is based and is therefore appropriate to use to measure the skills and knowledge of this course.

ENGLISH LANGUAGE AND COMPOSITION

SECTION I

Time—1 hour

Directions: This part consists of selections from prose works and questions on their content, form, and style. After reading each passage, choose the best answer to each question and completely fill in the corresponding 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
 5 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
 10 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
 15 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
 20 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
 25 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
 30 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;
 35 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
 45 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
 50 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
 55 in man little but what the vulgarest 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
 60 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
 65 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

Section I

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.)

Line With Imagination in the popular sense, command
of imagery and metaphorical expression, Bentham*
was, to a certain degree, endowed. For want, indeed,
5 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
10 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 con-
ceive the absent as if it were present, the imaginary as
if it were real, and to clothe it in the feelings which, if
15 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
20 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
25 distinctive characters of the different races and gen-
erations 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
30 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 experi-
35 ence. 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:
40 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
dæmon of the men of genius of our time, from
45 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
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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
55 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
60 in man little but what the vulgarest 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
65 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
70 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 vulgarst 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

Section I

Questions 18-31. Read the following passage carefully before you choose your answers.

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

Line 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
5 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
10 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.

15 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
20 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
25 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
30 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
35 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
40 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
45 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
50 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.
55 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
60 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

Section I

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

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

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not simply in the valley of the Thames or Seine, but in
a certain social class and the environment of that class
5 or not, not fully a man; he was an artisan and until he
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continually knocking his hands, head and heart
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which limited what he could and could not do and
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I should never have realized it vividly and fully if I
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segregation; first into a world composed of people
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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
25 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
30 dream. I could not stir, I could not act, I could not
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reaction of my white enviroing world. How I
traveled and where, what work I did, what income I
received, where I ate, where I slept, with whom I
35 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
40 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
45 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
50 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.
55 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
60 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.

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 1

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.¹

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 misguidedly 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

Item 34 was not scored.

35. The first paragraph characterizes people in the contemporary United States primarily as

- (A) charitable yet exacting
- (B) zealous yet deceitful
- (C) self-effacing yet proud
- (D) genial yet self-interested
- (E) mean-spirited yet honest

36. "They" in line 21 of the passage refers to people who

- (A) disagree that Franklin's life exemplifies commercial values
- (B) want to reevaluate the importance of Franklin's writings
- (C) believe that Franklin's legacy is not appreciated sufficiently
- (D) have reservations about Franklin's values
- (E) want others to be as inspired by Franklin as they have been

37. The misunderstanding discussed in lines 35-37 is that many who study Franklin

- (A) ascribe greater geniality to Franklin than his actions support
- (B) confuse Franklin's public statements with his private beliefs
- (C) believe that Franklin had a fundamental faith that in fact he lacked
- (D) do not study the public Franklin enough to understand him thoroughly
- (E) rely too much on government records in their analysis of Franklin

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.

(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.¹

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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 misguidedly 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."

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

43. In lines 7-8 of the footnote, the author uses the phrase "somewhat ironically" primarily to
- (A) satirize a rival author's narrow view of what constitutes merit
 - (B) disparage an author's claim to being the inventor of a phrase
 - (C) engage the reader in thinking about the limits of the role of social thinkers
 - (D) elicit support from readers who do not approve of the British monarchy
 - (E) comment on the apparent disparity between an author's views and his social rank
44. In the last sentence of the footnote, the word "it" refers to
- (A) "Yuppie" (line 1 of the footnote)
 - (B) "meritocracy" (line 2 of the footnote)
 - (C) "vision" (line 4 of the footnote)
 - (D) "social mobility" (line 5 of the footnote)
 - (E) "dismissive term" (line 10 of the footnote)
45. Which of the following is an accurate reading of the source for the quotation in the last sentence of the footnote: "social order [that] follows the principle of careers open to talents"?
- (A) Brooks, David. "Our Founding Yuppie," *Weekly Standard*, Oct. 23, 2000, 31.
 - (B) Brooks, David. *A Theory of Justice*. Cambridge: Harvard University Press, 106.
 - (C) Young, Michael. *The Rise of the Meritocracy*. New York: Viking Press, 1958.
 - (D) Rawls, John. *A Theory of Justice*. Cambridge: Harvard University Press, 1971, 106.
 - (E) Rawls, John, and David Brooks. Found in *Weekly Standard* and *A Theory of Justice*. Reprinted by permission.

Section I

Questions 46-53. Read the following passage carefully before you choose your answers.

(This passage is from an essay by a contemporary American writer.)

Line 1 It is a fact that, to that other, nothing ever happens.
I, a mortal woman, move through my life with the
excited interest of a swimmer in uncharted waters—
5 my predilections are few, but intense—while she,
the other, is a mere shadow, a blur, a figure glimpsed
in the corner of the eye. Rumors of “JCO”^{*} come to
me thirdhand and usually unrecognizable, arguing,
absurdly, for her historical existence. But while
writing exists, writers do not—as all writers know.
10 It’s true, I see her photograph—my “likeness”—yet
it is rarely the same “likeness” from photograph to
photograph, and the expression is usually one of faint
bewilderment. “I acknowledge that I share a name
and a face with “JCO,” this expression suggests,
15 but this is a mere convenience. Please don’t be
deceived!”

“JCO” is not a person, nor even a personality, but a
process that has resulted in a sequence of texts. Some
of the texts are retained in my (our) memory, but
20 some have bleached out, like pages of print left
too long in the sun. Many of the texts have been
translated into foreign languages, which is to say
into texts at another remove from the primary—
sometimes even the author’s name, on the dust jacket
25 of one of these texts, is unrecognizable by the author.
I, on the contrary, am fated to be “real”—“physical”—
“corporeal”—to “exist in Time.” I continue to age
year by year, if not hour by hour, while “JCO,” the
other, remains no fixed age—in spiritual essence,
30 perhaps, forever poised between the fever of idealism
and the chill of cynicism, a precocious eighteen
years old. Yet, can a process be said to have an age?
an impulse, a strategy, an obsessive tracery, like
planetary orbits to which planets, “real” planets, must
35 conform?

No one wants to believe this obvious truth: the
“artist” can inhabit any individual, for the individual
is irrelevant to “art.” (And what is “art”? A firestorm
rushing through Time, arising from no visible source
40 and conforming to no principles of logic or causality.)
“JCO” occasionally mines, and distorts, my personal
history; but only because the history is close at hand,
and then only when some idiosyncrasy about it suits
her design, or some curious element of the symbolic.
45 If you, a friend of mine, should appear in her work,
have no fear—you won’t recognize yourself, any
more than I would recognize you.

It would be misleading to describe our relationship
as hostile in any emotional sense, for she, being
50 bodiless, having no existence, has no emotions: we
are more helpfully defined as diamagnetic, the one
repulsing the other as magnetic poles repulse each
other, so that “JCO” eclipses me, or, and this is less
frequent, I eclipse “JCO,” depending upon the
55 strength of my will.

If one or the other of us must be sacrificed, it
has always been me.

And so my life continues through the decades . . .
not connected in the slightest with that conspicuous
60 other with whom, by accident, I share a name and
a likeness. The fact seems self-evident that I was but
the door through which she entered—“it” entered—
but any door would have done as well. Does it matter
which entrance you use to enter a walled garden?
65 Once you’re inside and have closed the door?

For once, not she but I am writing these pages.
Or so I believe.

^{*}Joyce Carol Oates

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46. In line 1, the phrase “to that other” primarily does which of the following?
- (A) It explains why the statement “nothing ever happens” (line 1) is true.
 - (B) It identifies the one to whom “nothing ever happens” (line 1).
 - (C) It indicates uncertainty by inverting normal word order.
 - (D) It suggests that what appears to be a fact is not.
 - (E) It undermines a generally accepted view.
47. In relation to the first sentence (line 1), the second sentence (lines 2-6) serves to
- (A) introduce a persona that contrasts with the one introduced in the first sentence
 - (B) simplify the figurative language used in the first sentence
 - (C) explain how the oxymoron found in the first sentence is not really true
 - (D) use metaphorical language subtly to contradict the first sentence
 - (E) undermine the distinction between fact and fiction that was stated in the first sentence

48. In line 9, the author argues that the difference between “writing” and “writers” is primarily that the
- (A) person doing the writing can never really understand the truth expressed in the writing
 - (B) person doing the writing has more in common with other writers than with the writing that she or he produces
 - (C) person doing the writing is perceived as less real than the writing that is produced
 - (D) writing can be perfect but the person doing the writing can be flawed
 - (E) writing itself is never as vital as the person doing the writing
49. Which best describes the syntax of lines 17-18 (“JCO . . . texts”) ?
- (A) A list of problems followed by a possible solution
 - (B) A pair of negations followed by an assertion
 - (C) A statement that balances known and unknown ideas
 - (D) A complex sentence that makes use of hyperbole
 - (E) An unusual construction with no clear subject
50. Lines 18-21 (“Some . . . sun”) rely primarily on
- (A) repetition
 - (B) analogy
 - (C) classical allusion
 - (D) ironic commentary
 - (E) appeal to authority
51. It can be inferred from the passage that people ignore the “obvious truth” (line 36) for which of the following reasons?
- (A) They are too intimidated to disagree with famous writers like the author.
 - (B) They do not want other people to tell them how they should view art.
 - (C) They conclude too quickly that there is a difference between good and bad art.
 - (D) They are unwilling to accept that art is something that can be bought and sold.
 - (E) They misunderstand the relationship between an artistic creation and its creator.
52. Lines 48-55 (“It . . . will”) have all of the following EXCEPT
- (A) a comparison
 - (B) a metaphor
 - (C) verbs in the imperative mood
 - (D) a subordinate clause
 - (E) scientific diction
53. The primary purpose of the questions in lines 63-65 is to
- (A) reveal the author’s confusion about how people view her
 - (B) explore the author’s feelings of suspicion and rejection
 - (C) ask the reader to put aside personal judgments when reading “JCO’s” work
 - (D) question the extent to which anyone can understand the thoughts of another
 - (E) reinforce the author’s position that art functions independently of individuals

END OF SECTION I

Section II

ENGLISH LANGUAGE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

Directions: The following prompt is based on the accompanying six sources.

This question requires you to synthesize a variety of sources into a coherent, well-written essay. Synthesis refers to combining the sources and your position to form a cohesive, supported argument and accurately citing sources. *You argument should be central; the sources should support this argument. Avoid merely summarizing sources.*

Remember to attribute both direct and indirect citations.

Introduction

That advertising plays a huge role in society is readily apparent to anyone who watches television, listens to radio, reads newspapers, uses the Internet, or simply looks at billboards on streets and buses. Advertising has fierce critics as well as staunch advocates. Critics claim that advertisement is propaganda, while advocates counter that advertising fosters free trade and promotes prosperity.

Assignment

Read the following sources (including the introductory information) carefully. **Then, write an essay in which you develop a position on the effects of advertising. Synthesize at least three of the sources for support.**

You may refer to the sources by their titles (Source A, Source B, etc.) or by the descriptions in parentheses.

Source A (Red Cross)

Source B (Shaw)

Source C (Culpa)

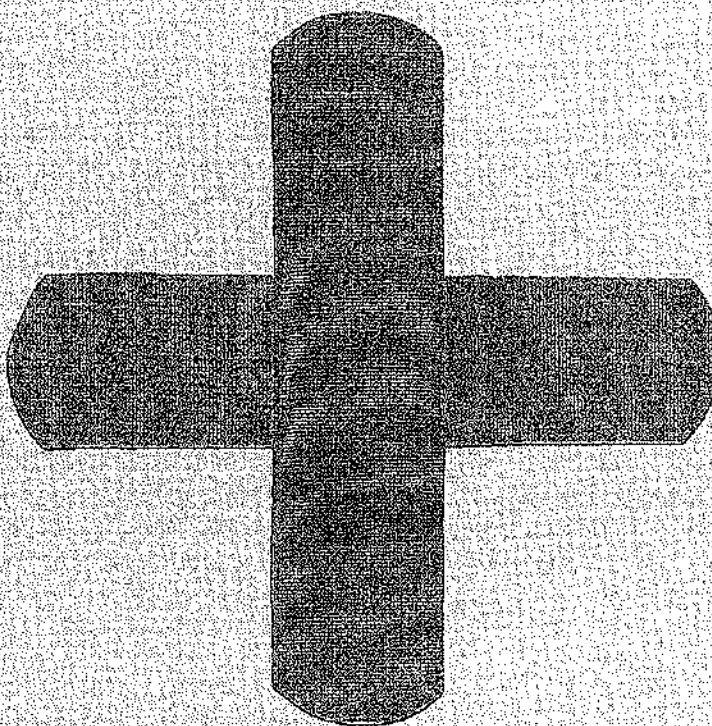
Source D (Day)

Source E (Schrack)

Source F (Sesana)

Source A

American Red Cross poster, 2004

*Together, we can save a life**Give blood.*

When we give blood, we help save lives, often the lives of people we might never even meet. It's one of the many simple actions we can take to help prepare ourselves and our communities for the unexpected, and it doesn't take much time. When we come together, we become part of something bigger than us all. To find out about the next blood drive in your area, contact the American Red Cross at 1-800-GIVE LIFE (1-800-448-3543).

TOGETHERWE

Make a plan

Build a kit

Get trained

Volunteer

Give blood

Artwork used with permission of the American Red Cross.

GO ON TO THE NEXT PAGE.

Source B

Shaw, Eric H. and Stuart Alan. "Cigarettes." The Advertising Age Encyclopedia of Advertising. Ed. John McDonough and Karen Egolf. 3 vols. New York: Fitzray Dearborn, 2003.

The following passage is excerpted from an encyclopedia of advertising.

The success of cigarette advertising is a potent example of advertising's enormous power and economic value. From the birth of the cigarette industry, advertising was instrumental in creating a mass market and apportioning shares among brands. At the end of the 20th century, guided by increasingly sophisticated consumer research, advertising continued to increase the size of the market, despite an expanding awareness of health risks and increasing advertising restrictions. Cigarette advertisers became adept at targeting every conceivable consumer niche and developing an impressive array of advertising and promotional tools to reach them.

Campaigns throughout the 20th century demonstrated that in addition to directly increasing primary demand for cigarettes, advertising could be highly effective in developing selective demand for individual brands, particularly during their introduction. Advertising also had other less quantifiable benefits for cigarette companies: it promoted the continued social acceptability of smoking and encouraged the incorrect belief that the majority of people smoke.

The start of the 21st century presented both unique opportunities and growing challenges for cigarette advertising. Although U.S. sales were declining, markets in Asia, Eastern Europe, South America, and Africa offered significant financial opportunities for the industry. International advertising restrictions forced companies to become increasingly sophisticated in their promotional strategies, as well as to rely on new, unregulated media, such as the Internet. If the history of cigarette advertising in the 20th century is any predictor of the future, it clearly suggests that in the 21st century the tobacco industry will adapt, persevere, and remain a vivid testament to the power of advertising.

Source C

Culpa, Maria. "Advertising Gets Another Bum Rap."

Unpublished lecture. 26 July 2004.

The following passage is excerpted from a recent lecture.

People can complain all they want about advertising, but at its most basic form advertising is teaching, pure and simple. No one complains when high-school teachers put maps of the world on the wall, or kindergarten teachers put funny little dancing alphabets all over the room. Why should they complain when companies put advertisements for milk or houses or cars on billboards? These ads tell us that milk makes our bones strong, where we can buy affordable houses, and which car will fit our needs and get us to work safely. Just as we need the information found in maps, we need the information in ads to buy the necessities of life—which has to be as important as knowing that New Zealand looks REALLY small next to Australia!

Source D

Day, Nancy. Advertising: Information or Manipulation?

Berkeley Heights: Enslow Publishers, 1999.

The following passage is excerpted from a book that examines the role of advertising in society.

Advertising tells you what you need. Before advertisers told us to, who worried about dandruff? Who was embarrassed by teeth that weren't blinding white, toilets that didn't smell fresh, or water spots on drinking glasses? Who knew that houses had to be deodorized with perfume-packed sprays, plug-in devices, stick-on scent dispensers, potpourri, simmering herbs, and odor neutralizers?

Advertising isn't all bad, however. By paying for advertising space, companies fund most of what you read in magazines and books, what you hear on the radio, and what you watch on television. It also increasingly pays for what is on the Internet.

Advertising also educates. It informs us about candidates running for office. It tells us about important issues such as the benefits of seatbelt use, the dangers of drugs, and the problem of drunk driving.

It explains how to use products, gives us recipes, and demonstrates ways in which we can change our homes and places of business. It teaches us grooming habits. Unfortunately, . . . [i]t can reinforce racial, cultural, and sexual stereotypes. It can make us unsatisfied with who we are, greedy for what we don't have, and oblivious to the miseries of millions who haven't a fraction of the comforts we take for granted. . . .

Teens establish buying habits they will carry into adulthood. Studies conducted for *Seventeen* magazine have shown that 29 percent of adult women still buy the brand of coffee they preferred as teenagers, and 41 percent buy the same brand of mascara. "If you miss her," the magazine warns its advertisers, "then you may miss her for ever. She's at that receptive age when looks, tastes and brand loyalties are being established. . . . Reach for a girl in her *Seventeen* years and she may be yours for life."

Source E

Schrank, Jeffrey. Deception Detection. Boston: Beacon Press, 1975.

The following passage is excerpted from a book that examines the effects of advertising.

Although few people admit to being greatly influenced by ads, surveys and sales figures show that a well-designed advertising campaign has dramatic effects. A logical conclusion is that advertising works below the level of conscious awareness and it works even on those who claim immunity to its message. Ads are designed to have an effect while being laughed at, belittled, and all but ignored.

A person unaware of advertising's claim on him is precisely the one most vulnerable to the ad's attack. Advertisers delight in an audience that believes ads to be harmless nonsense, for such an audience is rendered defenseless by its belief that there is no attack taking place. The purpose of classroom study of advertising is to raise the level of awareness about the persuasive techniques used in ads. One way to do this is to analyze ads in microscopic detail. Ads can be studied to detect their psychological hooks, how they are used to gauge values and hidden desires of the common [person]. They can be studied for their use of symbols, color, and imagery. But perhaps the simplest and most direct way to study ads is through an analysis of the language of the advertising claim.

Section II

Source F

Sesana, Renato K. "Exercise Your Moral Judgement Through the Way You Buy." Wajibu: A Journal of Social and Religious Concern 15.4 (2002).
8 Feb. 2005
<http://web.peacelink.it/wajibu/12_issue/p4.html>.

The following passage is excerpted from an online journal.

Nowadays, marketing executives will use all available methods to convince us of the need to buy their company products. They are not selling soap or petrol, but a vision, a way of life. Using the most sophisticated knowledge and techniques, they create unfulfilled desires and then they push us to buy the products that we do not need. But we should not take all the information we receive at face value.

The desire for profit and the appeal for a "healthy economy" has led many companies and governments to put aside the necessary moral responsibilities in the age of the global market.

One often hears the comment made after watching fast cars, semi-nude bodies, or amorous encounters during television adverts or on huge billboards: "I never did figure out what they were advertising." There is no connection or indeed there often is a contradiction between the way of life presented and the product sold. For instance, sport and beer, sport and hard liquor do not go together in real life, but the advertisers know that rationality is not important, what is important is the emotional impact. Advertisers claim that it is up to the consumer to make moral decisions. The advertisers simply present their products. . . but not without spending a great deal of time and money to study how best to attract and control consumers of every age, sex, race and religion.

It is interesting to note that what we really need does not need advertising. For instance, nobody spends huge sums advertising flour. People will buy it even without it being advertised. But soft drinks may stop selling after a few months without adverts. The need for it is created by the advert. Otherwise everybody would consider it a rip-off to pay [\$1.00] for a glass of water with a bit of sugar, artificial colouring and flavouring whose real value must not be over a [few cents]. . . .

Another case is the marketing of products such as powdered milk in countries which have no sanitary water supply to make them safe for use, thus causing diseases and death to a great number of babies. However, no one has an economic interest in advertising breast-feeding, which is the best and cheapest way nature has provided for babies to grow strong and healthy. But many have an interest in advertising powdered milk. It is a form of violence to psychologically force in the mind of a rural woman that to be modern she has to feed her babies with powdered milk.

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Question 2

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

In the passage below from *Staying Put: Making a Home in a Restless World*, Scott Russell Sanders responds to an essay by Salman Rushdie, a writer who left his native India for England. Rushdie describes the “effect of mass migrations” as being “the creation of radically new types of human being: people who root themselves in ideas rather than places.” Read the Sanders passage carefully. Then write an essay in which you analyze the strategies Sanders uses to develop his perspective about moving.

Line
5 Claims for the virtues of shifting ground are familiar and seductive to Americans, this nation of restless movers. From the beginning, our heroes have been sailors, explorers, cowboys, prospectors, speculators, backwoods rambler, rainbow-chasers, vagabonds of every stripe. Our Promised Land has always been over the next ridge or at the end of the trail, never under our feet. One hundred years after the official closing of the frontier, we have still not shaken off the romance of unlimited space. If we fish out a stream or wear out a field, or if the smoke from a neighbor's chimney begins to crowd the sky, why, off we go to a new stream, a fresh field, a clean sky. In our national mythology, the worst fate is to be trapped on a farm, in a village, in the sticks, in some dead-end job or unglamorous marriage or played-out game. Stand still, we are warned, and you die. Americans have dug the most canals, laid the most rails, built the most roads and airports of any nation. In the newspaper I read that, even though our sprawling system of interstate highways is crumbling, the president has decided that we should triple it in size, and all without raising our taxes a nickel. Only a populace drunk on driving, a populace infatuated with the myth of the open road, could hear such a proposal without hooting.

30 So Americans are likely to share Rushdie's enthusiasm for migration, for the “hybridity, impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, songs.” Everything about us is mongrel, from race to language, and we are stronger for it. Yet we might respond more skeptically when Rushdie says that “to be a migrant is, perhaps, to be the only species of human being free of the shackles of nationalism (to say nothing of its ugly sister, patriotism).” Lord knows we could do with less nationalism (to say nothing of its ugly siblings, racism, religious sectarianism, or class snobbery). But who would pretend that a history of

migration has immunized the United States against bigotry? And even if, by uprooting ourselves, we shed our chauvinism, is that all we lose?

45 In this hemisphere, many of the worst abuses—of land, forests, animals, and communities—have been carried out by “people who root themselves in ideas rather than places.” Rushdie claims that “migrants must, of necessity, make a new imaginative relationship with the world, because of the loss of familiar habitats.” But migrants often pack up their visions and values with the rest of their baggage and carry them along. The Spaniards devastated Central and South America by imposing on this New World the religion, economics, and politics of the Old. Colonists brought slavery with them to North America, along with smallpox and Norway rats. The Dust Bowl of the 1930s was caused not by drought but by the transfer onto the Great Plains of farming methods that were suitable to wetter regions. The habit of our industry and commerce has been to force identical schemes onto differing locales, as though the mind were a cookie-cutter and the land were dough.

65 I quarrel with Rushdie because he articulates as eloquently as anyone the orthodoxy that I wish to counter: the belief that movement is inherently good, staying put is bad; that uprooting brings tolerance, while rootedness breeds intolerance; that imaginary homelands are preferable to geographical ones; that to be modern, enlightened, fully of our time is to be displaced. Wholesale displacement may be inevitable; but we should not suppose that it occurs without disastrous consequences for the earth and for ourselves. People who root themselves in places are likelier to know and care for those places than are people who root themselves in ideas. When we cease to be migrants and become inhabitants, we might begin to pay enough heed and respect to where we are. By settling in, we have a chance of making a durable home for ourselves, our fellow creatures, and our descendants.

(1993)

Section II

Question 3

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

A weekly feature of *The New York Times Magazine* is a column by Randy Cohen called “The Ethicist,” in which people raise ethical questions to which Cohen provides answers. The question below is from the column that appeared on April 4, 2003.

At my high school, various clubs and organizations sponsor charity drives, asking students to bring in money, food, and clothing. Some teachers offer bonus points on tests and final averages as incentives to participate. Some parents believe that this sends a morally wrong message, undermining the value of charity as a selfless act. Is the exchange of donations for grades O.K. ?

The practice of offering incentives for charitable acts is widespread, from school projects to fund drives by organizations such as public television stations, to federal income tax deductions for contributions to charities. In a well-written essay, develop a position on the ethics of offering incentives for charitable acts. Support your position with evidence from your reading, observation, and/or experience.

STOP

END OF EXAM

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

Item No.	Correct Answer	Percent Correct by Grade					Total Percent Correct
		5	4	3	2	1	
1	E	79	61	42	24	14	40
2	A	91	82	71	56	35	66
3	E	85	70	57	48	42	58
4	D	94	88	81	75	60	80
5	D	84	65	44	27	20	44
6	C	90	78	64	48	34	61
7	C	70	46	30	22	22	33
8	A	91	78	59	37	20	55
9	B	93	87	76	58	35	70
10	A	63	54	45	34	22	43
11	C	99	96	90	76	52	84
12	E	87	70	46	25	14	44
13	A	95	87	75	58	35	70
14	A	96	89	76	58	36	70
15	B	85	70	52	34	21	50
16	C	95	92	85	73	51	80
17	C	93	86	76	64	49	73
18	D	98	94	86	71	44	80
19	B	94	89	82	71	54	78
20	C	92	80	63	40	23	58
21	A	76	69	58	43	28	54
22	B	98	95	90	79	51	84
23	D	96	93	88	81	63	85
24	E	95	86	69	42	18	61
25	A	92	87	82	75	55	79
26	A	82	77	71	63	48	68
27	E	93	86	81	71	50	77

Item No.	Correct Answer	Percent Correct by Grade					Total Percent Correct
		5	4	3	2	1	
28	C	96	92	85	68	40	77
29	B	97	92	82	66	43	76
30	E	90	85	81	73	55	77
31	C	99	97	91	78	55	85
32	B	98	94	85	65	40	77
33	E	86	74	59	39	20	54
34	-	*	*	*	*	*	*
35	D	83	69	53	36	21	50
36	D	80	68	53	32	15	48
37	B	73	61	51	43	28	50
38	C	77	55	33	16	12	34
39	A	41	32	23	14	10	22
40	D	65	48	36	28	22	37
41	A	80	64	47	28	16	44
42	A	80	70	62	50	31	58
43	E	92	79	58	33	16	53
44	B	99	96	87	66	33	78
45	D	97	93	83	61	30	74
46	B	87	78	65	47	28	60
47	A	74	60	49	38	23	47
48	C	89	82	67	45	22	60
49	B	95	83	61	31	14	54
50	B	87	78	64	42	21	57
51	E	94	82	65	43	20	59
52	C	65	46	30	17	12	30
53	E	84	61	35	16	8	36

* Although 53 multiple-choice items were administered in Section I, Item # 34 was not used in scoring.

Analyzing Your Students' Performance on the Multiple-Choice Section

If you give your students the 2007 exam for practice, you may want to analyze the results to find overall strengths and weaknesses in their understanding of AP English Language and Composition. The following diagnostic worksheet will help you do this. You are permitted to photocopy and distribute it to your students for completion.

1. In each section, students should insert a check mark for each correct answer.
2. Add together the total number of correct answers for each section.

3. To compare the student's number of correct answers for each section with the average number correct for that section, copy the number of correct answers to the "Number Correct" table at the end of the Diagnostic Guide.

In addition, under each item, the percent of AP students who answered correctly is shown, so students can analyze their performance on individual items. This information will be helpful in deciding how students should plan their study time.

Diagnostic Guide for the 2007 AP English Language and Composition Exam

John Stuart Mill Passage (Average number correct = 11.2)

Question #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Correct/Incorrect																	
Percent of Students Answering Correctly	40	66	58	80	44	61	33	55	70	43	84	44	70	70	50	80	73

W. E. B. Du Bois Passage (Average number correct = 8.5)

Question #	18	19	20	21	22	23	24	25	26	27	28	29	30	31
Correct/Incorrect														
Percent of Students Answering Correctly	80	78	58	54	84	85	61	79	68	77	77	76	77	85

Walter Isaacson Passage (Average number correct = 8.5)

Question #	32	33	35	36	37	38	39	40	41	42	43	44	45
Correct/Incorrect													
Percent of Students Answering Correctly	77	54	50	48	50	34	22	37	44	58	53	78	74

Joyce Carol Oates Passage (Average number correct = 3.9)

Question #	46	47	48	49	50	51	52	53
Correct/Incorrect								
Percent of Students Answering Correctly	60	47	60	54	57	59	30	36

Number Correct

	John Stuart Mill Passage	W. E. B. Du Bois Passage	Walter Isaacson Passage	Joyce Carol Oates Passage
Number of Questions	17	14	13	8
Average Number Correct	11.2 (65.9%)	8.5 (60.7%)	8.5 (65.4%)	3.9 (48.8%)
My Number Correct				

Section II: Free Response

Comments from the Chief Reader

David A. Jolliffe
University of Arkansas
Fayetteville, Arkansas

The questions in the free-response section of the 2007 AP English Language and Composition Exam reflect leading-edge thinking about the abilities students should be able to demonstrate by the end of an introductory college writing course:

- the ability to read a text, determine its primary meanings and purposes, then write an analysis of how the author crafted the text to achieve those meanings and purposes for an audience;
- the ability to write a cogent, persuasive argumentative essay about an important issue, to be read by an educated, thoughtful audience; and,
- the ability to write an argumentative or expository essay, addressed to an educated audience, which synthesizes and incorporates information and perspectives from secondary sources, including visual artifacts such as graphs, charts, pictures, and editorial cartoons.

The 2007 exam is the first to reflect the regular consultation of the AP English Language and Composition Development Committee with the Council of Writing Program Administrators (WPA), an organization of university faculty members who currently direct university composition programs, have done so in the past, or are interested in doing so in the future. AP faculty consultants, comprising both experienced high school AP teachers and college and university faculty members, have long agreed that the analysis and argument questions are staples of the introductory college writing course and, therefore, belong on the AP English Language and Composition Exam. The synthesis question emerged, in part, from WPA members' advice that any exam designed to demonstrate proficiency with college-level writing abilities must include an opportunity for students to incorporate secondary sources in their own compositions.

Approximately 280,000 students took the 2007 AP English Language and Composition Exam, an increase of 9.9 percent from the previous year. The students' essays were evaluated by 894 Readers, who used the scoring guidelines with ease and accuracy. As is always the case with the AP English Language and Composition Exam, the most successful work came from the students who carefully considered each prompt as an important writing project in its own right, rather than an emblem of a static, predictable

type on the test. The best papers came from writers who thought deeply and insightfully about the questions; understood that they were writing to an educated, sophisticated audience; made their thinking and reasoning lucid and transparent; and developed their claims with evidence, reasoning, and details drawn from their reading, observations, and experience. This last point warrants particular emphasis: The single most salient aspect of essays that score in the upper half is the richness, the clarity, and the abundance of appropriate and thoughtful evidence and reasoning they use to develop their points.

Successful students, moreover, seemed to understand two essential distinctions that Readers scoring the exam recognize. The first distinction separates student compositions that are free-standing, self-sufficient academic essays from student work that is fragmentary in its conception, appearing to be little more than "answers to questions at the end of the chapter." The better student writers know that their compositions, no matter what the prompt, must stand on their own, not simply parrot back the question. The second, and more important, distinction recognizes a separation between what I call, in AP workshops and institutes, argumentative essays and examination answers. An argumentative essay contextualizes the issue at hand for a reader; commits to a central contention or thesis; develops that central idea thoughtfully with examples, details, and reasoning, all the while showing how its development is sequential and connected, rather than simply cumulative; and concludes by addressing a "so what" question—so what does the developed contention *do* to the ways educated, concerned people think about the issue under consideration? An examination answer, in contrast, needs no elaborate introduction that contextualizes the issue at hand, and it requires no conclusion fleshing out the "so what" question. An examination answer begins straightforwardly by announcing what it aims to demonstrate; goes about doing so carefully and diligently, citing evidence or reasoning to support its claims; and then stops. On the AP English Language and Composition Exam, the argument and synthesis questions generally call for argumentative essays, while the analysis question usually calls for an examination answer. When students respond to the argument and synthesis question prompts by writing examination answers, their essays rarely score in the upper half of the scoring guidelines; when students produce fragmentary compositions, responding as if they are doing the "homework at the end of the chapter," similarly their essays consistently receive lower-half scores.

Even though the AP English Language and Composition Exam has for years included only nonfiction prose in the passages on which the multiple-choice questions are based, called for students to analyze nonfiction passages in the

analysis question, and used nonfiction prose as the jumping-off point for the argument question, some students in 2007 continued to provide examples drawn from literary works, even though the examples seemed irrelevant to the tasks posed by the prompts. While the AP English Language Development Committee realizes that some AP teachers are required by their districts or states to incorporate AP English Language and Composition-oriented instruction in literature courses, particularly American literature surveys, the committee nonetheless urges teachers to do all they can to (a) incorporate more nonfiction prose in their curriculums; (b) teach fiction, poetry, and drama from a rhetorical perspective; and (c) help students develop a robust independent reading and experiential-education program that will provide them with a substantial knowledge base from which to draw their claims and evidence. When students encounter passages on the AP English Language and Composition Exam, whether in the multiple-choice section or in the free-response questions, they need to be able to see these passages as having been written by an author who made specific choices

so that the text would achieve a specific meaning, purpose, and effect for a reader or group of readers. When students encounter all the prompts in the free-response section, they need to recognize what kinds of examples are actually appropriate and relevant to the question at hand.

Scoring Guidelines, Sample Student Responses, and Commentary

The compositions presented on the following pages are actual student responses to the three free-response questions on the 2007 AP English Language and Composition Exam. The students gave permission to have their work reproduced at the time they took the exam. These responses were read and evaluated by the Chief Reader, Question Leaders, and Table Leaders, and were used as sample responses for the training of Readers during the scoring session. A copy of the scoring guidelines (also known as the rubric) precedes the sample essays. Following each student essay is commentary indicating why the essay received the evaluation it did.

Question 1—Overview

This year's first prompt represented the debut of a new question type for AP English Language and Composition, the synthesis question. Students were given six brief sources, one of which was an advertisement that combined graphic and textual information, and directed to write a coherent, argumentative essay, synthesizing at least three of the sources for support, in which they developed a position on the effects of advertising in contemporary society. The students received this explicit instruction: *Your argument should be central; the sources should support this argument. Avoid merely summarizing sources.*

The Question Leader, Mary Rigsby of the University of Mary Washington, made four points in her summative report that bear repeating here. First, students were not penalized if they aligned themselves solely with a position that was evident in the three sources they chose to synthesize and incorporate in their essays. Second, students were not penalized if they incorporated only three sources from the prompt and were not rewarded if they synthesized more than three sources. Third, students were not penalized if their method of citing sources was somewhat less than traditional. The Readers scoring the free-response questions recognize that student compositions are first drafts, written under time pressure, and that the students could be taught to revise such compositions and improve their citation style. Fourth, student responses were scored in the lower half if they completely neglected to cite the sources they were synthesizing and incorporating in their essays.

The most successful responses were able to take and develop their own position on the effects of advertising, relative to the world of discourse created by the sources. The most effective essays evinced writers who were not absorbed by the discourse of the sources, who saw themselves as agents of their own mind and world views, and who were able to present their own views in conversation with and in response to the sources. The most successful writers could present their own texts with a voice and a personality that illustrated a mind at work. These students were able to draw upon and reflect what they already knew about advertising and its effects, to engage the source texts without oversimplifying them, to represent uncertainty and multiple points of view, and to understand the reader's need for explanation, examples, details, and context. In short, the successful writers controlled the sources, rather than being controlled by them.

Students whose responses scored in the middle range were able to manipulate ideas from the sources to support a state perspective, but they developed their ideas almost solely from the material provided. These essays tended to be less sophisticated, less observing of nuances, less able to control a wide range of the features of effective writing, even though the prose was generally clear and convincing enough. These students produced papers that suggest a hyper-awareness of the teacher as audience and the writing situation as a high-stakes test. They may have the rhetorical resources to produce effective responses to the prompt but tended not to risk intellectual self-disclosure. The result was often a more limited and formulaic response.

Students who scored in the lower half on this question followed one of three paths. First, they generally failed to take and develop a strong position on the effects of advertising. Often, these students simply reported what they saw in the source material. Their writing was dominated by the sources. The sources directed their attention, not the other way around. They sorted the sources into pro and con sides; they classified the sources; or they moved from one source to the next, paraphrasing, summarizing, or commenting on them. These lower-half responses were likely to assert what their authors perceived to be true, expecting the truth of the statements to be self-evident. Second, lower-half essays tended to drop quotations or summarized material into the text, without introducing it or putting it in the context of their own argument. Third, these responses either synthesized fewer than three sources in their own argument, or they used material from the source texts without acknowledging it by citing it properly.

Scoring Guidelines for Question 1

The score should reflect a judgment of the essay's quality as a whole. Remember that students had only 15 minutes to read and 40 minutes to write; therefore, the essay is not a finished product and should not be judged by standards that are appropriate for an out-of-class assignment. Evaluate the essay as a draft, making certain to reward students for what they do well.

All essays, even those scored 8 or 9, may contain occasional flaws in analysis, prose style, or mechanics. Such features should enter into the holistic evaluation of an essay's overall quality. In no case may an essay with many distracting errors in grammar and mechanics be scored higher than a 2.

- 9 Essays earning a score of 9 meet the criteria for 8 essays and, in addition, are especially sophisticated in their argument, skillful in their synthesis of sources, or impressive in their control of language.

8 Effective

Essays earning a score of 8 **effectively** develop a position on the effects of advertising. They support the position by successfully synthesizing* at least three of the sources. The argument is convincing, and the sources effectively support the student's position. The prose demonstrates an ability to control a wide range of the elements of effective writing but is not necessarily flawless.

- 7 Essays earning a score of 7 fit the description of 6 essays but are distinguished by more complete or more purposeful argumentation and synthesis of sources, or a more mature prose style.

6 Adequate

Essays earning a score of 6 **adequately** develop a position on the effects of advertising. They synthesize at least three of the sources. The argument is generally convincing and the sources generally support the student's position, but the argument is less developed or less cogent than the arguments of essays earning higher scores. The language may contain lapses in diction or syntax, but generally the prose is clear.

- 5 Essays earning a score of 5 develop a position on the effects of advertising. They support the position by synthesizing at least three sources, but their arguments and their use of sources are somewhat limited, inconsistent, or uneven. The argument is generally clear, and the sources generally support the student's position, but the links between the sources and the argument may be strained. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas adequately.

4 Inadequate

Essays earning a score of 4 **inadequately** develop a position on the effects of advertising. They attempt to present an argument and support the position by synthesizing at least two sources but may misunderstand, misrepresent, or oversimplify either their own argument or the sources they include. The link between the argument and the sources is weak. The prose of 4 essays may suggest immature control of writing.

- 3 Essays earning a score of 3 meet the criteria for a score of 4 but demonstrate less understanding of the sources, less success in developing their own position, or less control of writing.

2 Little Success

Essays earning a score of 2 demonstrate **little success** in developing a position on the effects of advertising. They may merely allude to knowledge gained from reading the sources rather than citing the sources themselves. These essays may misread the sources, fail to present an argument, or substitute a simpler task by merely responding to the question tangentially or merely summarizing the sources. The prose of 2 essays often demonstrates consistent weaknesses in writing, such as a lack of development or organization, grammatical problems, or a lack of control.

* For the purposes of scoring, synthesis refers to combining the sources and the writer's position to form a cohesive, supported argument, and accurately citing sources.

Scoring Guidelines for Question 1 *(continued)*

- 1** Essays earning a score of 1 meet the criteria for a score of 2 but are especially simplistic, are weak in the control of writing, or do not cite even one source.
- 0** Indicates an on-topic response that receives no credit, such as one that merely repeats the prompt.
- Indicates a blank response or one that is completely off topic.

Sample Student Responses for Question 1

Student Response 1 (Score: 8)

The day after the most recent Super Bowl, my friend and I were discussing the game. While my friend could not remember the exact score of the game, he could ~~not~~ however recall his favorite commercial. In a time when our society has so many mediums in which advertisements play a key role (television, radio, newspapers, magazines, internet, etc.) the question of advertising's role is more relevant than ever. The role of advertising, and thus its effects, are dictated by the consumer to the point that the majority of advertisements are more a reiteration of the consumer's thoughts than any type of controlling force.

Advertisements play on the consumer's wants and desires. Often going to extremes through exaggeration to catch the consumer's attention, advertisements show cars with women, ~~money~~ jobs with power, and money with happiness. "They are not selling soap or petrol, but a vision, a way of life." (Source F) But to claim, as it states in Source F, that "[advertisements] push us to buy products that we do not need" is an overstatement, as we, the consumer, dictate what is shown in advertising. The consumer wants women, power, and ~~happiness~~ ultimately happiness, so advertisements will include

those aspirations, with objects that may or may not get us there. Advertisements play towards the consumers liking, as there is no product without a consumer. Recently, there has been an overwhelming sense of ~~new~~ responsibility to help the environment throughout our country. With films like "An Inconvenient Truth" (a film on global warming) and campaigns like "Go Green" (a campaign to raise awareness on saving power, recycling, etc.) people have begun to demand more from big business and the wealthy to help our struggling ~~our~~ environment. ~~Now~~ In response to this, Wall-Mart officially "went green" several months ago, promising that their packaging would be recycled, they would use recycled paper, and cut down on gas emissions and electricity. This was in direct response to consumer demand and a direct example of ~~the~~ consumer dictating advertisements, as the new, "Green" Wall-Mart was announced through a huge advertising campaign.

Advertising can also ~~be~~ rear an ugly head as "it can reinforce racial, cultural, and

sexual ~~stereotypes~~ stereotypes. ^(Source D) However, it is irresponsible to ~~blame advertisements~~ ~~blame~~ ~~solely~~ blame advertisements when much of the blame rests with the consumer. Advertisements do not create aspects of society, they merely reflect them in order to sell more product. If a commercial includes an all-white cast with a "super-model", blonde wife and a huge house this is not a stereotypical family created by the advertisement agency but rather what people want to see, and as a result buy the product. Commercials and other ads do not "make us unsatisfied... greedy... and oblivious..." ~~(Source D)~~, but rather we are unsatisfied, greedy and oblivious. Advertisements exploit the emotions that are already ~~there~~ there. The consumer wants a big car and a huge house, so advertising plays on ~~those~~ those emotions.

The advertisement from the American Red Cross of two band-aids in the shape of a cross, ~~(Source D)~~ (strategically placed to play on the consumer's religious side) is a prime example of a play

towards emotions. Under the picture there is the line "When we give blood, we help save lives..." ^(Source A) They have the consumer right there. We live in a religious society where doing the right thing is valued, especially under God's eyes. This ad would be quite different if our society wasn't so concerned with faith. The band-aids would not be in the form of a cross, but in this society ~~the~~ this ad will most likely be effective.

The commercial my friend had seen was a funny one that included ~~the~~ lots of beer and lots of highly-attractive women. All having a good time, the commercial played to the ^{cultural} ~~demanded~~ of women and having a good time. The effects of advertising are neither positive nor are they negative, as they are mere reflection of what we, the consumers, want, desire, and ache for. Right now advertisements are looked down ~~on~~ on by some for ~~the~~ their greed, unsatisfaction, and want for power and money. This is simply because of our society's wants. When our society ~~is~~

desires nothing but pie and cookies, our
advertisements will hold a mirror up to
that too, in order to sell more product.

Commentary

This writer produces an argumentative essay that is distinguished by four features. First, it provides a narrative frame, the story of the student's friend who watched commercials during the Super Bowl and paid more attention to them than the game, which both begins and ends the essay. Thus, the writer creates a context for examining the effects of advertising, rather than simply producing an examination answer. Second, the essay incorporates a *discussion* of three sources into the writing, rather than just dropping in references to them. Notice, in particular, the student's willingness to take issue with the sources, rather than simply to accept their claims at face value. Third, the response brings in the student's own knowledge about, and experience with, advertising to supplement the incorporation of the three sources. Fourth, while the writing shows an occasional minor infelicity, its syntax and diction are strong and moving toward sophistication.

This response, therefore, meets all the criteria for a score in the high upper half of the scoring guidelines. It effectively develops a position on the effects of advertising, it synthesizes and incorporates a discussion of three of the sources provided, and it shows an ability to control a wide range of the elements of effective writing.

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This response, therefore, meets all the criteria for a score in the high upper half of the scoring guidelines. It effectively develops a position on the effects of advertising, it synthesizes and incorporates a discussion of three of the sources provided, and it shows an ability to control a wide range of the elements of effective writing.

The role advertising plays in society has a large effect on the people in ~~the community~~^{the community}. Advertisers are hired to make their companies' products know to the ~~world~~^{world}. Advertising has ~~created~~ created a major impact on lives in society through many forms of media. It has reached everything from newspapers to the internet to major events. Although advertising plays a large role in our lives, it has many negative effects ~~on~~ on the modern person.

The advertising of ~~cigarettes~~ cigarettes cause many teens and others to begin smoking. "At the end of the 20th Century, guided by increasingly sophisticated consumer research, advertising continued to increase the size of the market, despite an expanding awareness of health risks and increasing advertising restrictions." ^(source B) Many teens, although knowing the risks, are persuaded to start smoking due to the many cigarette ads. The advertisers care more about their product getting sold than the ~~consumers~~ consumers that buy their product.

Advertising has a way of controlling our every day lives. "Advertising tells you what you need" (source D). In the past people would be happy with themselves and their belongings how they were. As advertising increased so did the want of people to attempt

to become perfect. "Before advertisers told us to, who worried about dandruff? Who was embarrassed by teeth that weren't blinding white, toilets that didn't smell fresh..." (source D) The advertisements have slowly changed the values of the average person. They have created the idea of perfection in the mindset of people and the need to do anything ^{in order} to become perfect. It creates the idea that if you're not perfect or have the perfect belongings then you are nothing, as well as creating and advertising stereotypes. "[I]t can reinforce racial, cultural, and sexual stereotypes. It can make us unsatisfied with who we are, greedy for what we don't have, and oblivious to the miseries of millions who haven't a fraction of the comforts we take for granted." (source D)

The companies that advertise their products know that they are not ~~are~~ keeping the consumers' needs in mind; most advertisements aren't even the ~~for the~~ necessities ~~area~~ of our every day life. "It is interesting to note that what we really need does not need advertising," ^(source F) ~~So~~ advertising is not needed.

Advertisers would create any image/advertisement

Student Response 2 (continued)

to sell their product, no matter what the consequences would be. They create stereotypes, hate, need, want; all things that are not needed in the modern day society.

Commentary

This essay focuses solely on one aspect of advertising, its "many negative effects on the modern person." It proceeds to develop this thesis, but its development is uneven. The first move toward development offers material that is relatively specific and concrete, the anecdote about cigarette advertisement drawn from Source B. After that, however, the essay moves to a relatively general and brief discussion of advertising's shaping of desires, values, and stereotypes, offering only one concrete example from the sources to support any of its claims. The conclusion largely restates the thesis.

This student seems to hold a straightforward view of argumentation: the writer is supposed to baldly state a claim and then stack up evidence to support it. The student's inability to create an argumentative essay that fully contextualizes the issue at hand and thoughtfully discuss it in order to flesh out the argument keeps this response from being completely adequate.

I believe that the effects of ~~advertising~~ advertising are often negative and seldom positive. Advertising makes us believe that ~~every~~ everything they tell us is true. They trick us and manipulate us ~~so~~ many times. The advertising companies send false statements to the public ~~in~~ numerous times in order to sell more of their product. Multiple advertisement use inappropriate racial and gender references.

Advertisers will do anything to sell their product as much as they can. Many who believe ads are no problem are usually the ones who are tricked the easiest. "A logical ~~conclusion~~ conclusion is that advertising works below the level of conscious awareness and it works even on those who claim immunity to its message." (Source E). Multiple people are ~~so~~ unaware of how advertisements effect them.

Moreover, advertising also lies to us and uses inappropriate images and messages. The companies that annoy me the most because they lie so much ~~are~~ ^{are} the cigarette companies. Advertising also had other less quantifiable benefits for cigarette

companies: it promoted the continued social acceptability of smoking and encouraged the incorrect belief that the majority of people smoke" (~~Source A~~ Source B). Numbers of people have stopped smoking because finally the truth of how harmful cigarettes are ~~has~~ has been revealed, but cigarette companies continue to deny the truth.

With out doubt ~~Advertising~~ Advertising has plenty of negative effects compared to the positive ones. I believe that advertisers need to start telling the truth and need to stop ~~referring~~ referring to racial and gender factors. "Unfortunately... it can reinforce racial, cultural, and sexual stereotypes" (Source D). They (advertisers) need to stop sending out negative and harmful messages and pictures to the public because it is getting out of control.

Student Response 3 (continued)

Commentary

This response shows a writer with a limited understanding of what an argumentative essay is and how to incorporate secondary source material in one. First, the essay makes no move to contextualize the issue but instead jumps right to its central contention. Second, the composition consists almost solely of assertions—this is true, that is true, the other thing is true—that are not ultimately supported by a reasonable, thoughtful discussion of evidence. Third, the essay simply drops material from the sources into the composition, without introducing the source or incorporating a discussion of it into the argument.

The student seems to see this prompt as an occasion to sermonize briefly about advertising, rather than to explain its effect on contemporary culture. While the writing is not troubled by excessive errors, its diction and syntax are quite simple, showing no tangible evidence of an ability to work with a range of the elements of effective writing.

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Question 2—Overview

This question called for students to analyze the strategies used by essayist Scott Russell Sanders in a passage that encourages readers to consider the personal, social, and environmental advantages of “staying put.” Writing in response to Salman Rushdie’s essay celebrating migrants who root themselves in ideas, not places, Sanders argues in favor of habitation, not migration.

Even though all three free-response questions call for critical reading, the analysis question is first and foremost a reading question, and to succeed, students had to understand that Sanders and Rushdie take different positions on moving, and that Sanders builds his argument upon a refutation of Rushdie’s. The most successful responses to this question noted how craftily Sanders establishes the American ethos of always being on the move and then associates that ethos with Rushdie’s view, only to offer his own subtle counterargument. Many of the successful essays offered full accounts of how Sanders’ historical examples work to cast doubt on Rushdie’s claims about the cultural, moral, or environmental benefits of migration, and many of the upper-half responses offered solid discussions of how Sanders’ diction slants his presentation of the American ideal of constant movement. Some very good papers noted how Sanders’ passage appeals to the readers’ sense of reason and emotion and how it establishes his own credibility, showing all along how these appeals are substantiated by the organization, structure, style, and tone of the passage.

Responses scoring in the middle range of the scoring guidelines were uneven in their development and limited in their prose style. They frequently relied more on glossing and commentary about the issues Sanders raised, and offered sufficient analyses of his ideas, organization, and style to warrant an “adequate” evaluation.

Among the papers that scored in the low range, the most common errors resulted from students’ misreading of the passage. Some students asserted that Sanders and Rushdie were in agreement or that Sanders used Rushdie as an authority to support his own views. Other misinterpretations revealed that some students were attempting to understand Sanders’ position in light of current news coverage of immigration issues. Still other writers whose responses scored in the lower half seemed unable to comprehend the level of abstraction in the passage, resulting in a confused understanding of Sanders’ central concepts, such as his comparison of being rooted in ideas rather than being rooted in places. Students scoring in the lower half who were able to understand Sanders’ position often encountered two other problems. First, they seemed unable to describe how the structure, style, and tone of the passage supported Sanders’ developing position, and second, they often misunderstood and overstated Sanders’ tone, seeing his text as a brutal attack on Rushdie.

Scoring Guidelines for Question 2

The score should reflect a judgment of the essay's quality as a whole. Remember that students had only 40 minutes to read and write; therefore, the essay is not a finished product and should not be judged by standards that are appropriate for an out-of-class assignment. Evaluate the essay as a draft, making certain to reward students for what they do well.

All essays, even those scored 8 or 9, may contain occasional flaws in analysis, prose style, or mechanics. Such features should enter into the holistic evaluation of an essay's overall quality. In no case may an essay with many distracting errors in grammar and mechanics be scored higher than a 2.

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- 9 Essays earning a score of 9 meet the criteria for 8 essays and, in addition, are especially sophisticated in their explanation or demonstrate particularly impressive control of language.

8 Effective

Essays earning a score of 8 **effectively** analyze the strategies Sanders uses to develop his perspective about moving. The prose demonstrates an ability to control a wide range of the elements of effective writing but is not necessarily flawless.

- 7 Essays earning a score of 7 fit the description of 6 essays but provide a more complete explanation or demonstrate a more mature prose style.

6 Adequate

Essays earning a score of 6 **adequately** analyze the strategies Sanders uses to develop his perspective about moving. The writing may contain lapses in diction or syntax, but generally the prose is clear.

- 5 Essays earning a score of 5 analyze the strategies Sanders uses to develop his perspective about moving. These essays may, however, provide uneven, inconsistent, or limited explanations. The writing may contain lapses in diction or syntax, but it usually conveys the student's ideas.

4 Inadequate

Essays earning a score of 4 **inadequately** analyze the strategies Sanders uses to develop his perspective about moving. The prose generally conveys the student's ideas but may suggest immature control of writing.

- 3 Essays earning a score of 3 meet the criteria for a score of 4 but demonstrate less success in analyzing the strategies Sanders uses to develop his perspective about moving. The essays may show less control of writing.

2 Little Success

Essays earning a score of 2 demonstrate **little success** in analyzing the strategies Sanders uses to develop his perspective about moving. These essays may misunderstand the prompt; fail to analyze the strategies Sanders uses to develop his perspective about moving; or substitute a simpler task by responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. The prose often demonstrates consistent weaknesses in writing.

- 1 Essays earning a score of 1 meet the criteria for a score of 2 but are undeveloped, especially simplistic in their explanation, and/or weak in their control of language.

- 0 Indicates an on-topic response that receives no credit, such as one that merely repeats the prompt.

— Indicates a blank response or one that is completely off topic.

Sample Student Responses for Question 2

Student Response 1 (Score: 9)

America has always been a nation of people desiring new, unforeseen places in which to carry out their idealistic plans. From the first Great Migration of Puritans in the 17th century to the idea of Manifest Destiny, to the current emergence of Hispanics into our nation, the United States has in general followed the maxim that new frontiers are beneficial for all. Scott Russell Sanders argues against this point in this excerpt, and instead proves by various rhetorical strategies that ^{only} by staying in one place ^{can} the best harvest be reaped.

Sanders starts the passage by giving a brief yet moving overview of the opposition's stance, with a final humorous note at the end. This serves several purposes. First, it familiarizes the reader with the subject matter; most can identify with a feeling of restlessness, and have heard or seen at some point some example of a person who dreams to be free and escape the fate of being "trapped on a farm, or, in some dead-end job or unglamorous marriage." By giving credence to the opposition's claim. By introducing the reader in this fashion, one is more able to understand the later concepts Sanders promotes. The other ~~can~~ advantage of giving the other side's stance so thoroughly is to preclude and thereby prevent anyone from claiming he presents only one side of the issue. In fact, it is not until almost the end of the second paragraph before one notes any dissension with the previous view. The final sentence of the starting paragraph provides some anecdotal humor to the description. His description of a "populace drunk on driving."

allows the reader to connect with him in a more personal way, ensuring that no one will attempt ad hominem, or personal attacks on his character later ~~in~~ if they disagree.

The ~~statement~~ strategy utilized in the second paragraph is a transition from describing Rushdie's views to opposing them. Sanders starts by quoting his counterpart, which guarantees that the opposition has once again had its full say. Then, instead of flatly denying the claim, Sanders goes to a circumventual, almost Socratic method. He states ~~that~~ ^{the} a non-controversial claim that the US is not immune from bigotry, and even poses it in the form of a rhetorical question. He then asks another very telling question, implying that if the ^{supposed} advantage of moving is the eradication of chauvinism, and ~~what is the~~ yet that is untrue, is there a chance that we are losing something we might not have thought of? This sets him up perfectly for answering his own question, as in the third paragraph.

In this third paragraph, Sanders once again quotes Rushdie, and then directly refutes his claim ~~as~~ first by theoretical generalizations and then by concrete examples backing the generalizations. He continues along this strain throughout the rest of the essay, essentially listing all the unintended negative consequences of constant migration and refuting the supposed advantages of it. His final sentence, though, offers yet a new idea: the advantages of staying, which were ~~mentioned~~ before then unmentioned. His choice of concluding on this positive note instills a sense hope in the reader, that the alternative he is arguing for is not

Student Response 1 (continued)

simply the least bad of a series of wrong choices, but the best bet for mankind.

Sanders certainly does make his argument against migration well, and employs multiple strategies to ensure that a reader has the optimal chance of siding with him. ~~Perhaps the only way to give the~~ His construction of arguments coupled with his continued refutations of the opposition ~~at~~ ^{create} a very persuasive passage against moving and in support of becoming "inhabitants."

Commentary

This very successful composition begins by summarizing the key historical aspects and current manifestations of the American philosophy of Manifest Destiny, provided not for the sake of simple summary but instead to establish the viewpoint against which Scott Russell Sanders will ultimately argue. The student, thus, effectively makes one of the first moves every good student must make in an analytic essay: To encapsulate the central idea and purpose of the text being analyzed so that the writer can proceed to examine and explain *how* the author of the primary text went about achieving its meaning and accomplishing its purpose.

This response focuses its analysis on the arrangement—the organization or the structure—of Sanders' argument. It first notes that Sanders begins the passage by providing an overview of "the opposition's stance"; however, it goes beyond this simple claim by explaining *why* Sanders did so: to familiarize the reader with the issues at hand and "to preclude and thereby prevent anyone from claiming he presents only one side of the issue." The essay also accurately notes that Sanders' "anecdotal humor" at the end of the first paragraph "allows the reader to connect with him in a more personal way." Notice that the student is analyzing the appeal to *pathos* and *ethos* without actually using the esoteric Greek terms.

The student then shows how Sanders, after acknowledging Rushdie's view, moves to oppose it. The essay successfully illustrates how Sanders, rather than "flatly denying" Rushdie's position, uses "a circumvential [*sic*], almost Socratic method," raising and answering rhetorical questions to transition the reader away from the oppositional viewpoint. The reader sees the analytic point clearly, even though the student coins an odd adjective from the noun "to circumvent" to make the point.

In the penultimate explanatory move, the student shows how Sanders "directly refutes" Rushdie's claims, "first by theoretical generalizations and then by concrete examples," following "this strain throughout the rest of the essay, essentially listing all the unintended negative consequences of constant migration and refuting the supposed advantages of it." Notice that this analysis transcends the summarizing and glossing of issues that one finds in lower-level analytic work. Here, the student is showing *how* Sanders establishes his *logos*, rather than simply pointing out that he does so.

The essay concludes by noting, and praising, Sanders' own concluding move: ending on a "positive note," a tactic that "instills a sense [of] hope in the reader that the alternative he is arguing for is not simply the least bad of a series of wrong choices, but the best bet for mankind."

This analytic composition, in summary, offers an extremely thoughtful explanation of how Sanders set up the argument, considered the opposition, reasoned away from it thoughtfully, and established his own point of view. The student's prose is robust and engaging; the writing is virtually error-free.

Salmon Rushdie, an advocate of movement as a source of positive change, ~~and~~ makes the point that without migration, we are nothing. Migration is the plight of the nomad, of the ^{American} traveler: move ~~as~~ ^{as} our tastes change, as the buffalo roam; when we become bored or restless. Scott Russell Sanders disagrees with Rushdie's point of view, citing that "people who root themselves in places are likelier to know and care for those places than are people who root themselves in ideas," and argues for rootedness through his first person point of view, tone, and factual information.

① Sanders's argument is quite noticeably important to him. He begins his essay by ~~arguing, and then~~ stating Rushdie's points and disagreeing with him, ~~but by the end of the passage~~ him, and keeps a first person plural point of view throughout the passage, and ~~the use of~~ ^{uses the} word "we" to draw the reader into the argument and support his points. He argues against moving with emotional persuasion that readers

might be able to relate to, such as our
 our dreams of westward expansion, the
 frontier, and our fascination with open
 space. With these examples, he caters
 to our romantic ideologies, but then
 refutes the sensibility of these
 fantasies by citing that "by settling
 in, we have a chance of making a durable
 home for ourselves, our fellow creatures,
 and our descendants," appealing to
 our sense of family.

Sanders also uses a sympathetic,
 slightly satirical, yet firm tone in order
 to support his point. He acknowledges
 our ^{and wishes} fantasies of moving wherever we might
 roam, and analogizes it with the
 expansion of our highway system,
 and states that it is somewhat ridiculous
 to "triple it in size, and all without raising
 our taxes a nickel," ~~satirizing~~ ^{satirizing} ~~our~~
 open-road mentality. Americans, "drunk on
 driving" (a play on "drunk driving") are infatuated
 with the thought of mobility and moving,
 but Sanders disagrees with this ideology,
 but sympathizes with it.

Lastly, Sanders uses evidence of times in which moving has been detrimental to society to disagree with Rushdie and prove his point. Citing the Spaniards who colonized Central + South America, bringing their religion and way of life and devastating the native culture, Sanders suggests that moving can negatively impact native cultures and beings subject to the migration, and that sometimes it does more harm than good. Forcing ^{unnatural} policies on others can be seen as a problem to society, and more harmful to the positive effects gained by moving.

Commentary

This response begins with a brief summary of the contrasting views of migration, Rushdie's and Sanders', before announcing its intention to show how Sanders argues for his position using "first person point of view, tone, and factual information," thus setting itself up as a straightforward five-paragraph theme—certainly an adequate framing device for an adequate response but not one that will often rise to the upper levels of the scoring guidelines.

The essay is adequate, because it not only points out features of Sanders' argument and tone, but it also addresses the "so what" question about each feature mentioned. It cites, for example, Sanders' use of the first-person plural "we" to draw the reader into the argument and support his points. It points out Sanders' appeal to readers' emotions with allusions to "dreams of westward expansion, the frontier, and our fascination with open space." These examples, according to the student, cater "to our romantic ideologies." The essay analyzes Sanders' "sympathetic, slightly satirical, yet firm tone," which allows him to characterize Rushdie's "open-road mentality," with which, the writer claims, Sanders sympathizes yet ultimately disagrees. Finally, without naming it as such, the response praises Sanders' use of historical analogy that suggests "moving can negatively impact native cultures."

The student, thus, grasps the essence of analytic writing: understand what point the author of the passage is trying to make and explain how the author makes it. The prose occasionally shows evidence of sophistication—notice, for example, the description of Sanders' "refut[ing] the sensibility of these fantasies" in the second paragraph—but in general is direct, correct, and ordinary.

Migration is a debatable and often controversial topic in America. In the passage excerpted from *Staying Put: Making a Home in a Restless World* by Scott Russell Sanders, Sanders is responding to an essay by a man from India who moved to England, Salman Rushdie. Rushdie believed that migration is a good thing because it "creates radically new types of human being: people who root themselves in ideas rather than places." Sanders counters Rushdie's claim that migration is a positive thing by ~~also~~ stating why migration is appealing to Americans, the negative aspects of migration, and his own personal opinion on why migration is negative.

Sanders claims that America is a "nation of restless movers" and that Americans believe standing still is death. Americans are constantly striving for the best and biggest of everything. Our need to explore the unknown and stretch farther to the horizon is ~~exemplified~~ exemplified by our extensive interstate system. American culture is made up of all different cultures brought by many different types of people. We might think the ~~complex~~ integration of so many different people makes us

Stronger. The constant need to explore the unknown and learn about all different types of cultures makes ~~us~~ ~~us~~ American, and therefore, we cannot disregard Rushdie's claim.

However, as Sanders highlights, Americans may disagree that migrants produce totally positive effects on ~~on~~ this country. Migrants, ~~the~~ "people who root themselves in ideas rather than places," have ~~o~~ caused devastation to our nation in the past. Sanders points out examples such as colonists bringing slavery to America, and the Spaniards imposing their religion, economics, and politics on the New World.

Sanders' argument ^{which he places} is that migration is ^{offer stating Rushdie's} essentially negative and ~~destructive~~ has had bad consequences. He states that the idea of being a migrant causes people to ^{not} care enough about ^{not} and ^{not} respect the land. When we become content with being settled right where we are, we might be able to make a lasting home for ourselves and future generations.

The strategy Sanders uses to ~~and~~ develop his perspective on moving is effective

because ~~just~~, he explains why migration is appealing to Americans, the negative aspects of ~~emigration~~, and then his conclusive opinion of migration. Sanders believes the ideas of migration appeals to Americans because ~~we are~~ we constantly strive to reach the horizon. He believes ~~emigration~~ is bad because it leads to a disrespect for the land. ~~again~~ Sanders feels that Americans might have more respect for the land if we were not so obsessed with being migrants.

Commentary

This composition displays one of the hallmarks of an inadequate response to a question calling for analysis: Rather than actually analyzing how an author uses rhetorical strategies to achieve meaning, purpose, or effect, an inadequate composition often simply names or lists strategies without analyzing their use.

This response consists of four paragraphs, which essentially summarize and gloss Rushdie's and Sanders' positions. Finally, at the beginning of the fifth paragraph, the essay proposes to argue that "[t]he strategy Sanders' uses to develop his perspective on moving is effective," but then it returns again to a final summary and gloss of Sanders' position.

The fluent, readable writing is not troubled by any consistent error patterns, but the essay has very little to say that suggests this student is capable of reading and writing analytically.

Question 3—Overview

This question called for students to write a clear, cogent, and compelling argument. The question presented them with a prompt based on Randy Cohen's column, "The Ethicist," from the *New York Times Magazine* of April 4, 2003, and directed them to write an essay in which they "develop a position on the ethics of offering incentives for charitable acts."

Students who succeeded with this question considered audience, purpose, and effect. They generally recognized that they were writing to a sophisticated audience who would look askance at any oversimplified position on the issue; they knew they should persuade this audience to accept their position by developing a thoughtful, evidence-rich argument; they recognized the power of specific, concrete detail. The strongest writers, therefore, often drew on—and specifically rendered—their own experience with school-based charity events. Many referred to figures in the public eye—for example, Brad Pitt and Angelina Jolie, Mother Teresa, and Martin Luther King Jr.—who illuminate the incentives-for-charity issue. Many addressed a broader picture, looking at the nature of what some characterized as our cutthroat society. Some strong writers were able to tap into their reading to support their claims, referring to Thoreau, *Tuesdays with Morrie*, *The Grapes of Wrath*, *A Tale of Two Cities*, and even *The Simpsons*. Upper-level responses frequently employed effective rhetorical strategies themselves, with their authors using parallel structure, antithesis, and a range of other schemes and tropes to good effect.

Papers scoring in the adequate range developed a position on the issue, and constructed arguments, many of them deductive, saying that because incentives promote charity, and because charity is good, therefore incentives are ethical. The evidence of responses scoring at this level was generally sufficient, if not especially compelling. Many student responses earning a score of 5 were marked by uneven or inconsistent development or evidence wanting greater specificity. Good teachers might ask those students—and do: what about something specific here, and how about an example here?

There were three prevalent problems in lower-half responses. First, the most common problem was unsupported opinion. The essays offered assertions, leaving opinions undeveloped. Second, some essays in the lower half seemed unsure of their own position, and while attempting to do justice to the many complicated facets of this issue, never fully established their own stance. Third, the lower-half responses that did attempt to argue a position frequently offered evidence that was sketchy or imprecise, often seeming unconnected to the claim.

Scoring Guidelines for Question 3

The score should reflect a judgment of the essay's quality as a whole. Remember that students had only 40 minutes to read and write; therefore, the essay is not a finished product and should not be judged by standards that are appropriate for an out-of-class assignment. Evaluate the essay as a draft, making certain to reward students for what they do well.

All essays, even those scored 8 or 9, may contain occasional flaws in analysis, prose style, or mechanics. Such features should enter into the holistic evaluation of an essay's overall quality. In no case may an essay with many distracting errors in grammar and mechanics be scored higher than a 2.

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- 9 Essays earning a score of 9 meet the criteria for 8 essays and, in addition, are especially sophisticated in their explanation and argument or demonstrate particularly impressive control of language.

8 Effective

Essays earning a score of 8 **effectively** develop a position on the ethics of offering incentives for charitable acts. The evidence used is appropriate and convincing. The prose demonstrates an ability to control a wide range of the elements of effective writing but is not necessarily flawless.

- 7 Essays earning a score of 7 fit the description of 6 essays but provide a more complete argument or demonstrate a more mature prose style.

6 Adequate

Essays earning a score of 6 **adequately** develop a position on the ethics of offering incentives for charitable acts. The evidence used is appropriate. The writing may contain lapses in diction or syntax, but generally the prose is clear.

- 5 Essays earning a score of 5 develop a position on the ethics of offering incentives for charitable acts. These essays may, however, provide uneven, inconsistent, or limited explanations or evidence. The writing may contain lapses in diction or syntax, but it usually conveys the student's ideas.

4 Inadequate

Essays earning a score of 4 **inadequately** develop a position on the ethics of offering incentives for charitable acts. The evidence used may be insufficient. The prose generally conveys the student's ideas but may suggest immature control of writing.

- 3 Essays earning a score of 3 meet the criteria for a score of 4 but demonstrate less success in developing a position on the ethics of offering incentives for charitable acts or in providing evidence to support that position. The essays may show less control of writing.

2 Little Success

Essays earning a score of 2 demonstrate **little success** in developing a position on the ethics of offering incentives for charitable acts. These essays may misunderstand the prompt or substitute a simpler task by responding to the prompt tangentially with unrelated, inaccurate, or inappropriate evidence. The prose often demonstrates consistent weaknesses in writing.

- 1 Essays earning a score of 1 meet the criteria for a score of 2 but are undeveloped, especially simplistic in their explanation and argument, or weak in their control of language.

- 0 Indicates an on-topic response that receives no credit, such as one that merely repeats the prompt.

— Indicates a blank response or one that is completely off topic.

Sample Student Responses for Question 3

Student Response 1 (Score: 8)

Imagine this situation: The local high school has decided to hold a benefit event for victims of Darfur. There will be a dinner for charity and admission is ten dollars. The night of the dinner, three people show up: one kid who thought there was free food, and two parents wishing to support their daughter's high school. What a shame. What went wrong? Frankly, as a teenager I can attest to several disappointing but honest facts: Teenagers do not like spending their money on things like "a charity dinner" which are often boring and serve rubbery pasta. The truth is that at this age, kids need a little prodding to do charity work, and if that comes in the form of 2 extra credit points, so be it. The point of charity is not to give Suzy Q. a warm fuzzy feeling because she donated a dollar to the poor, the point is to help those in need. Therefore, it is ethically permissible—even recommended—to offering incentives

for charity.

First of all, let's acknowledge one simple fact: human beings, by nature, are not giving. As babies we scream when someone touches OUR TOY and even as adults we hesitate when someone asks to borrow a DVD or have a lick of our ice cream cone. We must be taught selflessness. Parents teach children how to share toys, and teachers reward students who give up their seat to the new kid. In the same way, humans must be taught the virtues of charity work. When it comes to volunteering and donating, people need a push to get over that first moment of indecision and hesitation.

I once witnessed a friend of mine be asked to give blood, and after initially refusing he gave in when his girlfriend begged him to do it with her. Later, he felt so good about his action that he immediately signed up for another appointment the next month. Whether it be in the form of tax deductions, words, or extra credit, humans often

Learn to be selfless after these initial incentives introduced them to charity work.

Personally I have found this to be true with my own community service.

Once I hit high school, I ~~once~~ began doing community service religiously, counting the hours & keeping track, for the sake of recording my work on my transcript for college. However, now that I'm a senior & accepted to college, I no longer need to do all this work.

Yet through my frantic accumulation of community service experience, I gained an appreciation for my peace group, which presented programs to young kids about nonviolence. Now, even though I get no reward, I still maintain my participation in the group because I love the people I volunteer with and I enjoy getting a message through to these middle schoolers. More than anyone else ~~could ever~~ could ever convince me, I know from my own experience that sometimes we need an initial reason to become involved

with the community or charity, and
that can open the doors for us to better
understand the merits of selflessness.

Commentary

This student clearly offers the reader an essay, rather than an examination answer. The writer is in no hurry to get to the thesis, opening with a detailed, concrete scenario meant to illustrate and lead into it, namely that "it is ethically permissible—even recommended—to offer incentives for charity."

As the essay begins to develop the argument, it does so with a blunt, bold tone appropriate to the subject matter and task at hand. Notice how the syntax, the diction, and the detail in the second paragraph, for example ("as adults we hesitate when someone asks to borrow a DVD or have a lick of our ice cream cone"), manifest this student's confident persona and, therefore, credible *ethos*.

The writer personalizes the essay beginning in the third paragraph, when the reference shifts from "we" (the reader and the writer) to "I." The two personal anecdotes, the one about the friend's refusal to give blood until "his girlfriend begged him to" and the one about the student's own tenure with a "peace group," even though the student has already been accepted to college and "no longer need to do all this work," make the writer's argument come alive.

Throughout this essay, readers encounter complex, sophisticated syntax and strong, mature diction. This student will do well in writing-intensive courses in college.

The question of whether to allow incentives for charitable donations is really a question of human nature. If a charity wishes to provide the best societal benefit possible, it must decide the reasons for which ~~these~~ people give. It is apparent that the best reason would be to give out of complete selflessness and for the specific benefit of the receiver. However, it is also apparent that this is not the main reason that people give. A lot of ~~the~~ Americans benefit charities because they feel a duty or obligation, or to relieve a guilty conscience. ~~But~~ However the reasons for giving is only a means, while the real end is the benefit of the charity. Society can hope for selfless giving, but most of the time the best way to achieve a successful collection is ^{through} incentive.

Selfless giving has been placed in such high regard in society because of its inherent benevolence. When one gives money or possessions because it will help somebody else, it is an admirable act. In America, Christianity has had a ~~big~~ large role in this as well. It teaches that, "Each should give what he has decided in his heart to give. Not selfishly or under compulsion." This is to keep Christians from using giving as an outlet to mask other wrongs they have committed, as if charity were a balancing act. However,

not everybody in America is Christian or lives like one

To achieve the highest collection possible, there is nothing wrong with incentive. Even with incentives, people rarely give just to get the thing that is the reward.

The incentive is more closely related to a "thank you" card than compensation for ~~the~~ the gift. Not everybody is able to give without compulsion as Christianity teaches, and ~~that~~ it isn't unacceptable for charities to show their appreciation through incentive. Incentives are a secular charity's way of telling the giver what the Bible does: that the gift is not to be used as a "feel good" action, and that it is appreciated.

In the prompt, it states that incentives ^{may} undermine the value of charity as a selfless act. This, however, misses the point of what charities are trying to accomplish. The value of charity does not lie in the feeling that the giver gets, but in the good that is accomplished by the gift. The argument insinuates that charity is an action that should be used for one's own benefit, which is selfish in itself. It would be good if society realized ~~the~~ charity for its benefit to society, not for its moral value. If incentives are a good way to cause the more selfish among us to open their pockets, there is nothing wrong with it; there is still good being done with the gift.

Student Response 2 (continued)

Commentary

This composition is also an essay, rather than an examination answer. It proceeds largely by reasoning its way through its argument, rather than bringing it to life with concrete details. There are brief moments that show a sophisticated prose style; in general, however, the syntax and diction are simple and straightforward.

The essay opens rather sluggishly, with a passage that might strike some readers as "spinning one's wheels," before coming down on the side of offering incentives for charity. The second paragraph sensibly and fluently develops an aspect of the argument that the writer will return to, namely that traditional Christian teaching holds that charitable giving is expected of all the faithful and should not be seen "as an outlet to mask other wrongs they have committed, as if charity were a balancing act." The third paragraph capitalizes on this issue, comparing the incentive one might receive for donating to a "secular charity" to "a 'thank you' card" rather than "compensation for the gift."

The closing paragraph offers a final bit of assaying the complexities of the topic and the writer's response to it. This part of the response would have been stronger had the student not directly referred to the prompt. An argumentative essay needs to be a free-standing entity, one that makes complete and unified sense to a reader who may never have read the prompt.

The reason for this being is because teachers know that they will get more students to donate more if they help out. Especially if the student is doing bad in a class and they need the extra point. But sometimes we all forget how fortunate we are and as a young person I sometimes say that will never be me and it can sometimes be taken for granted, because you never know what can inspire your life and make you choose the wrong things. I don't see why argue with something like grades its not like your getting something illegal out of it. Your already doing a good deed by even helping in the first place and most student don't really donate anyway for reasons unknown. Sometimes the donation you send doesn't even happen to go where you think its most of the time going to some one else's pocket and it makes them a tad bit richer than you.

Commentary

This response is able to take a position, which is accomplished in the first sentence, but is not able to create a fully contextualized argumentative essay on this complicated topic. There is no evidence of consistent, focused development of a position. The essay offers a series of simple, unsupported claims, but there is no discernible principle that determines the arrangement or order of these claims. The prose style is immature, characterized by a sentence fragment, a run-on sentence, an agreement error, a shifting of pronoun reference, and misspellings.

Chapter IV: Statistical Information

- Table 4.1—Section II Scores
- Table 4.2—Scoring Worksheet
- Table 4.3—Grade Distributions
- Table 4.4—Section I Scores and AP Grades
- How AP Grades Are Determined
- College Comparability Studies
- Reminders for All Grade Report Recipients
- Reporting AP Grades
- Purpose of AP Grades

This chapter presents statistical information about overall student performance on the 2007 AP English Language and Composition Exam.

Table 4.1 shows and summarizes score distributions for each of the free-response questions. The scoring worksheet presented in Table 4.2 provides step-by-step instruction for calculating AP section and composite scores and converting composite scores to AP grades. Table 4.3 includes distributions for the overall exam grades. The grade distributions conditioned on multiple-choice performance presented in Table 4.4 are useful in estimating a student's AP grade given only the student's multiple-choice score.

College comparability studies, which are conducted to collect information for setting AP grade cut points, are briefly discussed in this chapter. In addition, the purpose and intended use of AP Exams are reiterated to promote appropriate interpretation and use of the AP Exam and exam results.

Table 4.1—Section II Scores

The following table shows the score distributions for AP students on each free-response question from the 2007 AP English Language and Composition Exam.

Score	Question 1		Question 2		Question 3	
	No. of Students	% at Score	No. of Students	% at Score	No. of Students	% at Score
9	2,798	1.01	2,002	.73	2,178	.79
8	13,340	4.83	8,511	3.08	11,397	4.13
7	27,181	9.84	18,609	6.02	26,098	9.45
6	58,153	21.06	40,959	14.83	65,941	23.88
5	54,311	19.67	42,033	15.22	62,561	22.66
4	65,666	23.78	63,000	22.82	66,160	23.96
3	31,500	11.41	45,636	16.53	24,469	8.86
2	18,257	6.61	36,190	13.11	10,301	3.73
1	3,715	1.35	11,726	4.25	3,279	1.19
0	103	.04	668	.24	184	.07
No Response	1,109	.40	8,779	3.18	3,545	1.28
Total Students	276,113		276,113		276,113	
Mean	4.85		4.10		4.94	
Standard Deviation	1.67		1.89		1.60	
Mean as % of Maximum Score	54		46		55	

Table 4.2—Scoring Worksheet

Section I: Multiple Choice

$$\left[\frac{\text{Number Correct (out of 52)}}{1} - \left(\frac{1}{4} \times \frac{\text{Number Wrong}}{1} \right) \right] \times 1.2980 = \text{Weighted Section I Score}$$

(If less than zero, enter zero; do not round)

Section II: Free Response

Question 1 $\frac{\text{out of 9}}{\text{}} \times 3.0556 = \text{(Do not round)}$

Question 2 $\frac{\text{out of 9}}{\text{}} \times 3.0556 = \text{(Do not round)}$

Question 3 $\frac{\text{out of 9}}{\text{}} \times 3.0556 = \text{(Do not round)}$

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

Composite Score

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

**AP Grade Conversion Chart
English Language and Composition**

Composite Score Range*	AP Grade
110–150	5
94–109	4
74–93	3
48–73	2
0–47	1

*The students' scores are weighted according to formulas determined in advance each year by the Development Committee to yield raw composite scores; the Chief Reader is responsible for converting composite scores to the 5-point AP grade scale.

Table 4.3—Grade Distributions

More than 59 percent of the AP students who took this exam earned a qualifying grade of 3 or above.

	Exam Grade	Number of Students	Percent at Grade
Extremely well qualified	5	25,401	9.20
Well qualified	4	50,805	18.40
Qualified	3	86,892	31.47
Possibly qualified	2	83,499	30.24
No recommendation	1	29,516	10.69
Total Number of Students		276,113	
Mean Grade		2.85	
Standard Deviation		1.12	

Table 4.4—Section I Scores and AP Grades

For a given range of multiple-choice scores, this table shows the percentage of students receiving each AP grade. If you have calculated the multiple-choice score (**Weighted Section I Score**) by using the formula shown in Table 4.2, you can use this table to figure out the most likely grade that the student would receive based only on that multiple-choice score.

Multiple-Choice Score	AP Grade					Total
	1	2	3	4	5	
58 to 68	0.0%	0.1%	2.0%	24.4%	73.5%	6.2%
47 to 57	0.0%	0.6%	21.3%	54.7%	23.5%	18.2%
35 to 46	0.2%	12.5%	63.5%	22.6%	1.2%	29.6%
23 to 34	3.1%	64.5%	31.5%	0.9%	0.0%	26.6%
12 to 22	36.1%	62.0%	1.8%	0.0%	0.0%	14.2%
0 to 11	91.5%	8.5%	0.0%	0.0%	0.0%	5.1%
Total	10.7%	30.2%	31.5%	18.4%	9.2%	100.0%

How AP Grades Are Determined

As described in Chapter II, the AP English Language and Composition Exam has two sections. Section I originally had 53 multiple-choice questions, but question #34 was not scored due to statistical reasons. As a result, this section has a score range from 0 to 52 points. Section II has 3 essay questions and has a score range from 0 to 9.

For each student, scores on different parts of the exam are combined to produce a composite score that ranges from a minimum possible score of 0 to a maximum possible score of 150 points. In calculating the composite score, scores on different parts are multiplied by weights that are determined by the Development Committee. These weights are designed to place relative emphases on various skills that mirror the emphases in the corresponding college curriculum.

Composite scores are not released to students, schools, or colleges. Instead, the composite scores are converted to AP grades on a 5-point scale and the AP grades are reported. The process of calculating the composite score and converting it to an AP grade involves a number of steps, which are summarized in the Scoring Worksheet (Table 4.2) and described in detail below:

1. **The score on Section I is calculated.** In calculating the score for Section I, a fraction of the number of wrong answers is subtracted from the number of right answers. With this adjustment to the number of right answers, students are not likely to benefit from random guessing. The value of the fraction is $1/4$ for the five-choice questions in the AP English Language and Composition Exam. The weighted maximum possible score on Section I is 67.5 points, and it accounts for 45 percent of the maximum possible composite score.
2. **The score on Section II is calculated.** The raw scores on the three essay questions are weighted and summed to yield the total weighted Section II score. The weighted maximum possible score on Section II is 82.5 points, and it accounts for 55 percent of the maximum possible composite score.
3. **AP grades are calculated.** Composite scores are calculated by adding the weighted Section I and weighted Section II scores together. The AP grades are calculated by comparing the composite scores to the four composite cut-scores that divide the composite score range into five grades. A variety of information is available to help determine the cut-scores corresponding to each AP grade:
 - Statistical information based on test score equating
 - College/AP grade comparability studies
 - The Chief Reader's observations of students' free-response performance

- The distribution of scores on different parts of the exam
- AP grade distributions from the past five years

See Table 4.3 for the grade distributions for the 2007 AP English Language and Composition Exam.

If you are interested in more detailed information about this process, please visit AP Central (apcentral.collegeboard.com). There you will also find information about how the AP Exams are developed, how validity and reliability studies are conducted, and other data on all AP subjects.

College Comparability Studies

The Advanced Placement Program has conducted college grade comparability studies in all AP subjects. These studies have compared the performance of AP students with that of college students in related courses who have taken the AP Exam at the end of their course. In general, AP cut points are selected so that the lowest AP 5 is equivalent to the average A in college, the lowest AP 4 is equivalent to the average B, and the lowest AP 3 is equivalent to the average C (see below).

AP Grade	Average College Grade
5	A
4	B
3	C
2	D
1	

Research studies conducted by colleges and universities and by the AP Program indicate that AP students generally receive higher grades in advanced courses than do students who have taken the regular freshman-level courses at the institution. Colleges and universities are encouraged to periodically undertake such studies to establish appropriate policy for accepting AP grades and ensure that admissions and placement standards remain valid. It is critical to verify that admissions and placement measures established for a previous class continue for future classes. Summaries of several studies are available at AP Central. Also on the College Board Web site is the free Admitted Class Evaluation Service™ (<http://professionals.collegeboard.com/higher-ed/validity>) that can predict how admitted college students will perform at a particular institution generally and how successful they can be in specific classes.

Reminders for All Grade Report Recipients

AP Exams are designed to provide accurate assessments of achievement. However, any exam has limitations, especially when used for purposes other than those intended. Presented here are some suggestions for teachers to aid in the use and interpretation of AP grades:

- AP Exams in different subjects are developed and evaluated independently of each other. They are linked only by common purpose, format, and method of reporting results. Therefore, comparisons should not be made between grades on different AP Exams. An AP grade in one subject may not have the same meaning as the same AP grade in another subject, just as national and college standards vary from one discipline to another.
- Grade reports are confidential. Everyone who has access to AP grades should be aware of the confidential nature of the grades and agree to maintain their security. In addition, school districts and states should not release data about high school performance without the school's permission.
- AP Exams are not designed as instruments for teacher or school evaluation. Many factors influence AP Exam performance in a particular course or school in any given year. Thus, differences in AP Exam performance should be carefully studied before being attributed to the teacher or school.
- Where evaluation of AP students, teachers, or courses is desired, local evaluation models should be developed. An important aspect of any evaluation model is the use of an appropriate method of comparison or frame of reference to account for yearly changes in student composition and ability, as well as local differences in resources, educational methods, and socioeconomic factors.
- The *AP Instructional Planning Report* is sent to schools automatically and can be a useful diagnostic tool in reviewing course results. This report identifies areas of strength and weakness for the students in each AP course. The information may also provide teachers with guidance for course emphasis and student evaluation.
- Many factors can influence exam results. AP Exam performance can be affected by the degree of agreement between a course and the course defined in the relevant AP Course Description, use of different instructional methods, differences in emphasis or preparation on particular parts of the exam, differences in curriculum, or differences in student background and preparation in comparison with the national group.

Reporting AP Grades

The results of AP Exams are disseminated in several ways to students, their secondary schools, and the colleges they select:

- College and student grade reports contain a cumulative record of all grades earned by the student on AP Exams during the current or previous years. These reports are sent in July. (School grade reports are sent shortly thereafter.)
- Group results for AP Exams are available to AP teachers in the *AP Instructional Planning Report* mentioned previously. This report provides useful information comparing local student performance with that of the total group of students taking an exam, as well as details on different subsections of the exam.

Several other reports produced by the AP Program provide summary information on AP Exams:

- State, National, and Canadian Reports show the distribution of grades obtained on each AP Exam for all students and for subsets of students broken down by gender and by ethnic group.
- The Program also produces a one-page summary of AP grade distributions for all exams in a given year.

For information on any of the above, please call AP Services at 609 771-7300 or e-mail apexams@info.collegeboard.org.

Purpose of AP Grades

AP grades are intended to allow participating colleges and universities to award college credit, advanced placement, or both to qualified students. In general, an AP grade of 3 or higher indicates sufficient mastery of course content to allow placement in the succeeding college course, or credit for and exemption from a college course comparable to the AP course. Students seeking credit through their AP grades should note that each college, not the AP Program or the College Board, determines the nature and extent of its policies for awarding advanced placement, credit, or both. Because policies regarding AP grades vary, students should consult the AP policy of individual colleges and universities. Students can find information in a college's catalog or Web site, or by using the AP Credit Policy search at www.collegeboard.com/ap/creditpolicy.