Advanced Placement English Language and Composition
Deconstruction of 2007 Multiple Choice Exam

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Essay 1

This essay is from Section Two of "Bentham" by John Stewart Mills, published in the *Westminster Review* in 1838. Mills was a proponent of Utilitarianism, an ethical theory developed by Jeremy Bentham, the subject of the essay, although Mills' conception of utilitarianism was very different from Bentham's. Utilitarianism holds that the moral worth of an action is determined by its outcome, and is often described by the phrase "the greatest good for the greatest number of people." This passage focuses on what Mills perceives as Bentham's lack of empathy, the ability to emotional identify with other people. Mills ascribes this lack of emotional depth to Bentham's life which was without the hardships or challenges most people experience.

ENGLISH LANGUAGE AND COMPOSITION
SECTION I
Time—1 hour

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

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

Questions 1-17. Read the following passage carefully before you choose your answers.

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

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

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

* Jeremy Bentham (1748-1832) was an English philosopher and the founder of Utilitarianism, the theory that the aim of action should be the greatest happiness of the greatest number.

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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

1. Answer: E

This passage focuses on Bentham's limited vision and is thus essentially negative (E), although it is neither vicious nor sarcastic (D). It is neither bitter nor disillusioned (C). Since it focuses on Bentham's limitations, it is judgmental (B).

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.

2. Answer: A

The function of the sentence is to qualify "the certain degree" of Bentham's endowments and to expand on the idea of these endowments (A). Although it does refer to the qualities Bentham's language lacked, that was not its primary function (B), nor is its primary function to compare him with other writers (C). It is not a digression nor is it a transition of thought from the opening sentence since it does not lead to a new topic (D).

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

3. Answer: E

The author's discussion of Bentham's ability to use imagery is best described as qualified (less than complete) appreciation since he also notes Bentham's limitations (E). He is not giving advice (A) and is not contemptuous nor does he dismiss Bentham's gifts (B). It is not a defense nor does it use wit, a type of dry humor (C). It is not a condemnation since he appreciates aspects of Bentham's style (D).

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)

4. Answer: D

"This power" refers to the power of Imagination in line 9 (D). Bentham's command of imagery is an aspect of Imagination (A). The lack of "poetical culture" (emotion/empathy) is a deficiency rather than his power (B). "Declamatory eloquence" is an attribute of his ability, but not the power of it (C). The "voluntary effort "refers to the use of Imagination, not Imagination itself (E).

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

5. Answer: D

The author indicates that the most important ability of an author, the thing than Bentham lacks, is empathy, the ability to identify with the emotions of others, "the power by which one human being enters into the mind and circumstances of another" (D). He does not discuss morality (A) and does not question Bentham's intellectual brilliance, but his lack of emotional depth (B). He does not discuss the artist's role in society, but that of historians (C). The author implies that Bentham's prose style brings pleasure to the reader, but only to a qualified or limited degree (E).

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

6. Answer: C

This question focuses on the purpose of lines 20-26 which is to provide illustrative examples of the importance of historians having the knowledge of human nature which Bentham lacked (C). The author is not establishing his credentials as a historian, only that he is well read (A). He is not clarifying the previous sentence but providing examples to support it (B). He is not writing about poets, but historians (D) nor is he differentiating historians from poets, but focusing on the importance of the knowledge of human nature (E).

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

7. Answer: C

One of the purposes of the first paragraph, which deals with the importance of Imagination, which the author ties to empathy, is to distinguish between Imagination in the "popular sense," which is the use of imagery and metaphor, and the author's conception of Imagination as empathy (C). He is not discussing either beauty nor art (A), and does not discount the importance of imaginative thinking, which he applies to empathy (B). He does not address the role of social responsibility (D) and is writing to discuss an alternative view of imagination, not reinforce the popular view.

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.

8. Answer: A

The best description of the relationship between the first and second paragraph is that the second paragraph applies the general points made in the first paragraph to a specific individual, Bentham (A). It does not continue to expand the definition but to apply it to an individual (B), nor does it support, but contradicts the first sentence, focusing on Bentham's limitations (C). The first paragraph is primarily about the concept of Imagination rather than Bentham (D). There is no reference to scholarly research, only allusions to respected authors (E).

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

9. Answer B

This question asks for the identification of a stylistic feature. The most evident is the use of metaphors such as "He was a boy…." "never was awakened in him" "never been made alive" (B) There is no repetition of prepositional phrases (in time, at home) (A) nor repeated syntactical (sentence) patterns (C). There are neither direct analogies (comparisons) (D) nor allusions (references to books or other things outside the text) (E).

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

10. Answer A

This question asks for the identification of a rhetorical device. It is antithesis, the contrasting of ideas in a balanced phrase, "internal experience nor external…" (A). It is not oxymoron, the combining of contradictory terms (deafening silence) (B). It is not Euphemism, an inoffensive or indirect expression that is substituted for one that is considered offensive or too harsh (passed away for died) (C). It is not Personification, a description of something nonhuman in human

form (the sun smiled at us) (D). It is not Apostrophe, an address some absent person or thing (Come, you spirits That tend on mortal thoughts….) (E).

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

11. Answer: C

The author suggests that Bentham cannot understand strong human feeling, his major weakness (C). He is not referring to Bentham's writing style (A) nor is there any indication of a fear of human aberration or deviance (B). Bentham does value information based on observation but had limited life experience which limited his observation to the empirical (factual/scientific) (D). There is no reference to other's opinions (E).

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

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

12. Answer E

In the context of lines 43-48, "Self-consciousness" means consciousness of oneself or introspection (E). There is no indication of awkwardness (A), caution (B), or shame (C). Bentham was not idealistic (D).

13. The author most likely includes the clause "He saw accordingly in man little but what the vulgarest 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

13. Answer A

The author includes the clause “He saw accordingly in many little but what the vulgarest eye can see” in order to elaborate on Bentham’s lack of emotional depth and understanding (A). Bentham is not preoccupied with common or crude actions (B). The author does not suggest that Bentham could see nothing good in others, just that his emotional understanding was limited (C). Bentham is not unsympathetic, just lacked empathy (D) and had no special understanding of anyone (E).

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

14. Answer A

Overall, the author’s attitude toward Bentham’s ability as a writer is negative or dismissive because of Bentham’s limitations (A). There is no indication of jealously, only an element of pity (B). He clearly is not undecided, nor is there any indication of a lack of information (C). The author’s negativity does not come from Bentham’s tone, but Bentham’s limitations (D). The author does not really address Bentham’s observations except that they are limited (E).

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

15. Answer B

The author's primary characterization of Bentham is as someone who lacks poetic (emotional) insight (B). He does not say that Bentham has been ignored (A). There is no discussion of Bentham as uncompromising (C). While Bentham may be childlike in his lack of emotional depth, he is not characterized as childlike (D). The author's primary concern is emotional depth, not style (E).

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

16. Answer C

The area of experience of which Bentham is most ignorant is emotional, due to the lack of challenge in his personal life (C). His lack is not intellectual (A) or analytical (D) but emotional/empathetic. He is practical (B) and there is no indication that he is immoral (E).

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

17. Answer C

The passage as a whole is a critical evaluation of Bentham and his limitations (C). It is not a personal reminiscence since there is no reference to a personal relationship (A). While it touches briefly on style, it does so only in passing (B). It is not ironic, and while critical of Bentham's limitations, is not an attack (D). While it may contain factual information, that is not its purpose (E).

Essay 2

This excerpt, written in 1940, from an autobiographical essay by W. E. D. B. Dubois (unidentified in the excerpt), portrays the emotional trauma of his experience of segregation. Dubois was an early civil rights activist who countered B. T. Washington's philosophy of accommodation to segregation and elevation of the race by hard work, with calls for active protest. In this essay, Dubois conveys the psychological impact of a system of segregation. He does this within the intellectual context of history, his life experience, as well as his experience at Harvard University (where he was the first African American graduate) and lecturing in Germany.

ection I

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

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

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

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

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

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

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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

18. Answer D

This question asks for the primary purpose of the passage as a whole. Beginning with the scholarly and moving to the personal, the author conveys the psychological impact of segregation (D). He is clearly not justifying the need for class structures in the modern world but showing the damage they do to individuals (A). He does not seek restitution (payment to the victims to compensate for damages) (B). He is showing the connection between race and class issues rather than making distinctions (C). While we can assume his condemnation of physical force, he is primarily presenting the effect of social and psychological forces (E).

19. Line 7 ("continually knocking his hands, head and heart") provides an example of

(A) antithesis
(B) alliteration
(C) apostrophe
(D) analogy
(E) anticlimax

19. Answer B

Line 7 provides an example of alliteration, the repetition of initial consonant sounds “his hands, head, and heart” (B). There is no antithesis, the juxtaposition of contrasting ideas in balanced phrases (“You're easy on the eyes, hard on the heart") (A), nor apostrophe, an address to a person or intagible ("Bright star, would I were steadfast as thou art") (C). There is no analogy, the comparison of two pairs which have the same relationship ("Memory is to love what the saucer is to the cup.") (D). It is not an anticlimax, the usually sudden transition in discourse from a significant idea to a trivial or ludicrous idea ("He has seen the ravages of war, he has known natural catastrophes, *he has been to singles bars*.") (E).

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

20. Answer C

The series of phrases lists the many ways the class system was maintained (C). It has nothing to do with any uncertainty that people felt (A), or the internal conflicts of the class system, even though it was brutally maintained (B). The reference to religion implies the use of religion by government, not its dependence upon it (D). The list moves from brute force to law and religion; these existed together and the order does not imply a transition or movement (E).

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

21. Answer A

The first paragraph provides a parallel between the 16th century and the present oppression experienced by the speaker (A). It is not an analogy, a comparison of two pairs which have the same relationship, since it is not putting the reader in the same situation as that in which the speaker exists (B). It is not a comparison of artists, but of oppressed peoples (C). There are no conflicting statements about the artesians in Europe (D). Although there are personal reminiscences (stories from memory), they illustrate rather than alter the speaker's views (E).

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

22. Answer B

The second paragraph is significant in that the speaker makes use of the power of personal experience (B). The examples are not counterexamples (examples that refute or disprove an idea) to the opening paragraph, but establish a contemporary parallel to it (A). It does not outline his assumptions of the reader's experience but details the author's own experience (C). It traces the author's experience of discrimination rather than outlining a history of discrimination (D). The only eyewitness accounts of his claims are the author's and these are limited to generalities rather than accounts of specific experiences (E).

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

23. Answer D

The word education in line 24 refers to the education of first hand experience (D). It does not refer to formal learning in school (A), or to independent learning from reading (B), nor does it refer to recitation (C). There is no reference to parents (E).

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

24. Answer E

In context, the phrase “sleepless vigilance” in line 27 refers to the comprehensive system of constraints that maintain segregation (E). Sleep is used metaphorically, not literally (A). Vigilance refers to oppression, not safety (B) or the desire for freedom (C). The vigilance is to maintain oppression, not to enforce it (D).

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

25. Answer A

The speaker uses these lines to list the ways racism has impacted every aspect of his life (A). It is to detail his own experience in America rather than to criticize past social practices in other countries (B). It does not signal a shift in focus but serves to strengthen his argument through personal experience (C). There is no indication that he had difficulty in writing, although he was limited in what he could publish (D). While he implies a universality of his experience to all African Americans, he focuses on his own experience.

26. As used in line 55, "gainsay" is best interpreted to mean

(A) deny
(B) deplore
(C) articulate
(D) reiterate
(E) emphasize

26. Answer A

The word “gainsay” in context is best interpreted as something that was impossible to deny (A). Impossible to deplore is the opposite of the way it is used here (B). It is not impossible to articulate, or express in detail, since that is exactly what the author is neither doing (C), nor it is impossible to reiterate, or state again (D). Since the author is emphasizing the effects of racism it is not impossible to emphasize it (E).

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

27. Answer E

The speaker's use of "impossible" twice in the beginning of the final paragraph emphasizes his strong feelings of frustration (E). Both words are used in a straightforward way (A). The writing style in the final paragraph is more emotional then the first, so it is not a return (B). While it may be true that all impossibilities are created by humans, the final paragraph focuses on the effect of segregation on the author's emotional state (C). The final paragraph is emotional rather than logical (D).

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

28. Answer C

The effectiveness of the final paragraph is primarily a result of its use of the specific example of the African American friend on the train being mistaken for a service worker (C). It is not a demand for action (A). The example is not a metaphor (B). The tone is one of frustration and perhaps anger, not defensiveness (D). He is not investigating a claim, he is denouncing the reality that exists (E).

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

29. Answer B

The final sentence of the passage moves from relating the incident (friend on the train) to decrying its implications (inescapable sign of slavery) (B). There is no cover up (A). It does not move from a universal truth but toward one (C). There is no demand for punishment (D). There is no show of forgiveness nor is there any indication that the lady on the train took personal responsibility for her mistake (D).

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

30. Answer E

The speaker's tone might best be described as civil (polite) but angry (E). It is not callous (emotionally hardened) nor reckless (A). It is not petulant (Cranky/easily irritated) although it is angry and is critical of American society (B). It is neither resigned (passively accepting) nor reconciled (accepting as inevitable) (C). It is neither detached (emotionally uninvolved) nor hopeful (D).

31. The primary imagery of the passage is that of

(A) flight
(B) creation
(C) confinement
(D) darkness
(E) punishment

31. Answer C

The primary imagery of the passage is that of confinement, being limited (C). He cannot fly or run away from segregation (A) and nothing is being created (B). While the mood may be dark,

the imagery is not (D). While the author does feel unjustly punished by the effects of slavery and segregation, punishment is not a central image (E).

Essay 3

This excerpt is from a recent work examining Benjamin Franklin from a contemporary perspective. The author feels that Franklin would be quite comfortable in modern America. He examines those critical of Franklin and cautions us to not mistake the image of himself that Franklin developed in his autobiography with the deep values that motivated him. It contains an extensive footnote exploring the use of the word “meritocracy” as it is used in the essay and its origin and development as a term.

Section I

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

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

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

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[1]David 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

32. Answer B

The device used in line 8-17 to convey Franklin's character is a series of hypothetical examples, imagining Franklin in contemporary situations (B). There are no allusions (brief references to a person, place event, or to another literary work) (A). There are no similes (comparisons using like or as) extended or not (C). He is not refuting (anticipating and countering opposing points of view) anything (D). There is no personal attack (E).

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

33. Answer E

The rhetorical purpose (author's purpose) of lines 14-17 is to prompt the reader to see Franklin as someone we could relate to in a modern setting, based on his attempts to balance reputation, wealth, earthly virtues, and spiritual values (E). The author sees Frankin's accomplishments as enhanced by a contemporary view (A). He praised Franklin for his attempts to balance his pursuits (B). There is no comparison of Franklin to contemporary leaders (C). There is no attempt to make Franklin seem morally upright (D).

34. This item 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

35. Answer D

The first paragraph characterizes people in the contemporary US primarily as genial (sociable – networker, having a beer, sharing) and yet self-interested (D). There is no reference to charitable (giving to the needy) or exacting (demanding perfection) (A). There is neither a reference to being zealous (filled with enthusiasm for a cause) or deceitful (dishonest) (B). Contemporary people are described as neither self-effacing (humble) nor proud (C). They are not characterized as either mean-spirited or honest (E).

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

36. Answer D

“They” in line 21 refers to people who have reservations (limited acceptance) about Franklin’s values. There is no reference to commercial values, other than practicality (A), and these are not people who want to reevaluate Franklin’s writing, but do have an opinion (B). These are not people who think Franklin is underappreciated (C), nor are they particularly inspired by Franklin or actively promoting him (E).

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 then-analysis of Franklin

37. Answer B

The misunderstanding discussed in lines 35-37 is that many who study Franklin confuse his public statements “moral maxims” for his private beliefs “fundamental faiths” (B). Geniality here refers to the tone of his public statements, not Franklin himself (A). The sentence states that he was motivated by “fundamental faiths” (C). These “many who study Franklin” are people who do understand him (D). There is no reference to government records (E).

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

38. Answer C

The final paragraph functions as the authorial (from the author) judgment about the preceding discussion (C). It introduces new ideas so it is not a repetition (A). It is not a diatribe (angry criticism) (B). It is not a critique (a critical review evaluating something) nor does it directly reference Franklin’s autobiography (D). The conclusion is not controversial nor is the debate contentious (quarrelsome) (E).

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)

39. Answer A

The author's main point in the passage is that Franklin is relevant for 21st century America (A). While we would admire both Franklin's earnestness and his self-aware irony, self-aware irony is not the main point (B). Though some see Franklin as a negative (C) and others as a positive (D) these are not the author's focus. Similarly, when the author concludes that both sides confuse him with the "striving pilgrim" in his writing, this is not the point the author is making.

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

40. Answer D

The article is most probably excerpted from a biography of Franklin intended for a general audience (D). Since the author does not focus on business (A) or science (C), specialized journals would be unlikely to publish this general article. The author does not blame Franklin for the decay of traditional values, although he states that some others might see him as a reflection of this decline (B). While the passage does deal with conflicting views of Franklin, both the style of writing and the extensive footnote would not be characteristic of newspaper writing. In addition, the author's main purpose is not to contrast the two views, but to argue that Franklin "has a particular resonance" for our times (E).

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

41. Answer A

The main purpose of the footnote is to introduce the readers to the ongoing discussion of the word "meritocracy" (A). It does not explore a problem, but the use and history of the word (B). While the scholarly footnote may help establish the author's credibility, it does not document his credentials (C). It lists two uses of the term not all the possible sources (D). There is no indication of bias (E).

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

42. Answer A

In the second line of the footnote, the number 31 indicates the page number since it is at the end of the citation (A). Neither the edition (B) nor volume (C) numbers are listed and, if present, would be placed after the title of the periodical, *Weekly Standard*. It is clearly from the article by Brooks since there is no reference to the passage's author (other than Brooks) in the citation (D). If the citation appears in the author's book multiple times, it would not be written in this form (E).

43. Answer E

In the footnote, the author uses the phrase "somewhat ironically" primarily to comment on the irony that an author writing about social mobility based on merit became a Lord, gaining a hereditary title and social position having nothing to do with merit (E). He is not satirizing the author's view (A) nor saying that the author is not the inventor of the phrase (B). Since he is simply providing information on the origin of the term rather than arguing a position, he is not eliciting support from readers (D).

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)

44. Answer B

The “it” in the last sentence of the footnote refers to (is the antecedent to) to meritocracy (B). The word “Yuppie” refers to Franklin (A). Both “Vision” (C) and “social mobility” (D) are part of the definition, not the word itself (C). The “dismissive term” is meritocracy, not “yuppie” (E)

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.

45. Answer D

An accurate reading of the source for the quotation in the last sentence of the footnote is the citation that immediately precedes it (D). It is not from Brooks, from whom the information at the beginning of the footnote came (A) (B), nor is it from Young’s book, the originator of the phrase (C). It is not Rawls and Brooks, since they are authors of separate works (E).

Essay 4

This passage from an essay by contemporary American writer, Joyce Carol Oats, was published by Ontario Review Press, a journal and later a publishing company founded by Oates and a partner, two Americans working and teaching in Canada. It was intended to bridge the gap between the literary communities of both countries. It later moved to the US when Oates took a position at Princeton University. It has published many of Joyce Carol Oates' works. In this essay, Oates discusses the difference between Joyce Carol Oats, "I" and "JCO," the writer, which Oats identifies not as a person but a process which operates through her but is distinct from her. She goes on to generalize this distinction between the individual and the artist, then returns to herself.

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.)

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—
Line my predilections are few, but intense—while she,
5 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.

46. Answer B

In line 1 the phrase “to that other” primarily identifies the one to whom “nothing ever happens”, “JCO”, the process (B). It does not explain the statement but identifies to whom it is that nothing ever happens (A). The word order is not inverted or reversed (subject/verb to verb/subject) (C). What Oates says is a fact, is that nothing ever happens to “JCO” the writing process. She believes this is true since “JCO” does not age etc. and is frozen in the piece of writing (D). Although most readers would not make the distinction between “I” and ‘JCO,” the phrase does not undermine the generally accepted view since its function is to identify (E).

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

47. Answer A

A persona is the role that one assumes or displays in public or society as distinguished from the inner self. In relation to the first sentence, the second sentence introduces the persona of “JCO” that contrasts with the one, “I”, introduced in the first sentence (A) There is no figurative language such as simile or metaphor in the first sentence, although there is in the second (B). There is no oxymoron (combination of contradictory terms, as in a “deafening silence”) in the first sentence (C). The use of metaphor serves to illustrate abstract concepts and relationships

rather than to contrast with the first sentence (D). It further develops the distinction rather than undermines it (E).

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

48. Answer C

In line 9, the author argues that the difference between *"writing"* and *"writer"* is primarily that the person doing the writing is less real then the writing itself: "Writing exists, Writers do not…." (C) She is not arguing that the person doing the writing can never really understand the truth expressed in the writing but that the writing is separate from the writer (A). While writers agree, they do not necessarily have more than that in common (B). She does not discuss the perfectibility of either (D), nor does she suggest that either is more or less vital (E).

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

49. Answer B

The syntax (sentence structure) of lines 17-18 is best described as a pair of negations ("…not a person...nor even a personality…") followed by an assertion ("…but a process…") (B). The person and personality are not problems, nor is there a solution (A). The ideas are not balanced: although the first half of the sentence states the negative, the second, the positive (C). It is not a complex sentence (A sentence that contains at least one independent clause and one dependent

clause) and does not make use of hyperbole (exaggeration for effect) (D). It has a clear subject, “JCO” (E).

50. Lines 18-21 ("Some ... sun") rely primarily on

(A) repetition
(B) analogy
(C) classical allusion
(D) ironic commentary
(E) appeal to authority

50. Answer B

Lines 18-21 rely primarily on analogy (a comparison of two pairs which have the same relationship) retained texts/bleached by memories to pages/bleached by sun (B). There is no repetition of either diction (words) or syntax (sentence structure) (A). There are no classical allusions (references to Greek or Roman works, myths, etc.) (C). The sentence is not ironic (language in which the intended meaning is the opposite of what is stated) (D). There is no appeal to authority (something that is claimed to be true based on the expertise of an authority rather than objective facts) (E).

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.

51. Answer E

It can be inferred (understood even though not directly stated) from the passage that people ignore the “obvious truth” because they misunderstand the relationship between an artistic creation and its creator, since they do not understand the distinction she makes between the “I” and “JCO” (E). There is no reference to people being intimidated, only that they fail to see that the individual artist/writer, “I”, is irrelevant (A). It suggests a lack of understanding not a resistance to a point of view (B). It does not refer to good or bad art (C) or that art can be bought and sold (D).

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

52. Answer C

Lines 48-55 have all of the following EXCEPT verbs in the imperative mood (verbs used as direct commands or requests) (C). There is a comparison, the relationship between the “I” and “JCO” to magnetism (A), a comparison that is a metaphor (B). There are several subordinate clauses (groups of words that have both a subject and a verb but cannot stand alone as a sentence), “being bodiless” (D). While magnetism is used as a metaphor, the diction (word choice) is not scientific (E).

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

53. Answer E

The primary purpose of the questions in lines 63-65 is to reinforce the author’s position that art functions independently of individuals (walled garden/closed door) (E). They do not relate to any confusion on the part of the author (A). They have nothing to do with suspicion and rejection (B). While the essay encourages readers to avoid looking for a connection between “I” and “JCO”, in these questions, she is simply asking if the lack of a connection matters (C). She is not questioning understanding, but making a point about the individual and the artist (D).

Answers to the 2007 AP English Language and Composition Exam

Section I Answer Key and Percent Answering Correctly

Item No.	Correct Answer	Percent Correct by Grade 5	4	3	2	1	Total Percent Correct
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	88	81	71	50	77

tem No.	Correct Answer	Percent Correct by Grade 5	4	3	2	1	Total Percent Correct
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	G	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.