

**2007 AP[®] ENGLISH LANGUAGE AND COMPOSITION
FREE-RESPONSE QUESTIONS (Form B)**

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. *Your argument should be central; the sources should support this argument. Avoid merely summarizing sources.*

Remember to attribute both direct and indirect citations.

Introduction

Museums are collections of artifacts. Although museums can represent interests from fine arts to whaling, people who visit museums sometimes fail to realize that every exhibit, every display case, represents a series of human decisions: some individual or group of individuals has to decide to include a particular piece of art or specific artifact in the museum's collection.

Assignment

Read the following sources (including the introductory information) carefully. **Then write an essay in which you develop a position on the most important considerations facing the person responsible for securing a new work of art or an artifact for a museum. 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 (Rockefeller)
- Source B (Peale)
- Source C (National Museum of the American Indian)
- Source D (Theobald)
- Source E (Handler)
- Source F (De Montebello)

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Source A

Rockefeller, David. Memoirs. New York: Random House, 2002.

While John D. Rockefeller, Jr., funded the restoration of Colonial Williamsburg, his wife Abby Aldrich was a driving force behind the creation of the Museum of Modern Art (MoMA) in New York City. This excerpt, from the autobiography written by their son, David Rockefeller, discusses a bleak financial period for MoMA.

Below the surface, however, two critical business problems threatened the institution: money and management. The recurring operating deficit approached \$1 million a year and was worsening. Our thirtieth anniversary endowment campaign had raised \$25.6 million, but the annual deficits quickly eroded this reserve. . . .

Our financial woes were exacerbated by a poor management structure, a result of a decentralized system in which each department enjoyed considerable autonomy in terms of exhibitions, acquisitions, and programs. Furthermore, influential trustees often aligned themselves with the curators of departments in which they had a special interest and for which they became strong advocates and financial backers. Since no one wanted to antagonize important trustees, exhibitions and acquisitions were often approved without regard for overall policy guidelines or the museum's fragile financial condition. . . .

This unbusinesslike process was symptomatic of a deeper problem: the lack of consensus about the composition of MoMA's permanent collection and the direction our collecting should take in the future. Some trustees strongly advocated continuing to collect the work of emerging contemporary artists while carefully culling the collection of its less outstanding holdings to finance new acquisitions.

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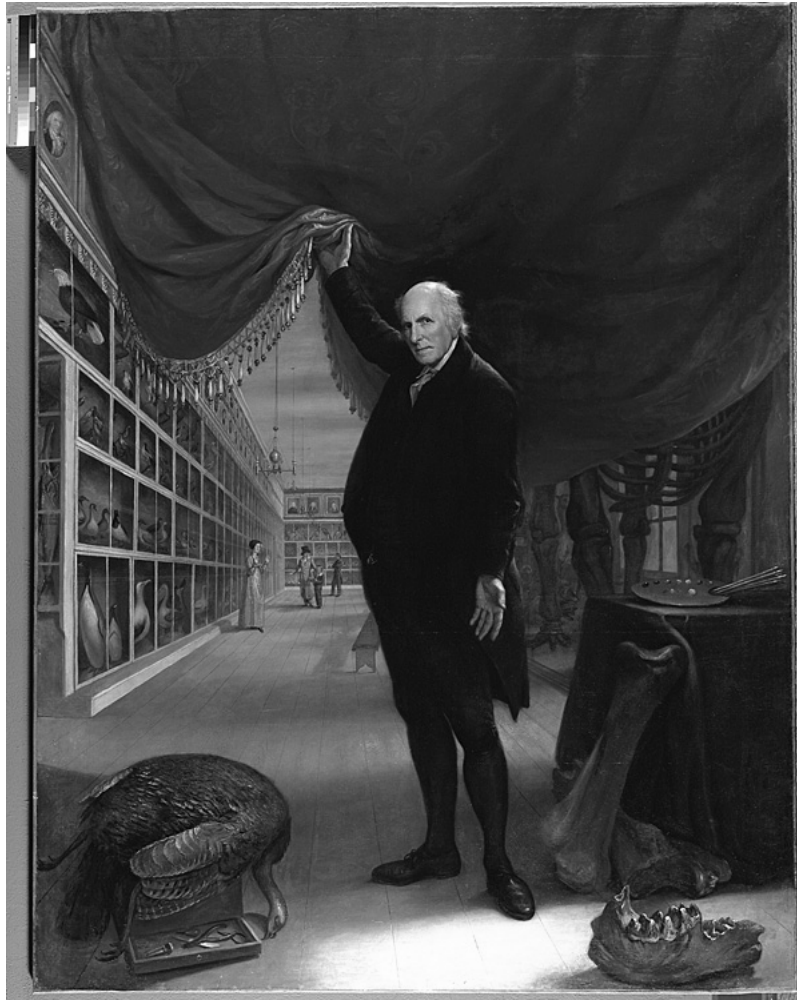
Source B

Peale, Charles Wilson. The Artist in His Museum.

Pennsylvania Academy of the Fine Arts.

Philadelphia. [1822]

Charles W. Peale, an eminent portrait painter, established the first art gallery, natural history museum, and art school in the United States. Unlike earlier European museums, largely royal collections with access limited to scholars and government officials, Peale's Museum was notable as a private institution devoted to, and reliant upon, public patronage. Peale's Museum combined art works and artifacts, which grew from a small sampling of curiosities in the 1780s to a large and impressive collection of scientifically classified specimens in the 1820s. Peale also offered his visitors performers, a zoo, and an intriguing assembly of biological oddities such as a two-headed pig, a root resembling a human face, and a five-legged cow with no tail.



*Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia.
Gift of Mrs. Sarah Harrison, (The Joseph Harrison, Jr. Collection).*

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Source C

National Museum of the American Indian. 5 May 2006

<<http://www.nmai.si.edu/subpage.cfm?subpage=visitor&second=about&third=about>>.

The following is excerpted from the website of the National Museum of the American Indian.

About the National Museum of the American Indian

The National Museum of the American Indian is the sixteenth museum of the Smithsonian Institution. It is the first national museum dedicated to the preservation, study, and exhibition of the life, languages, literature, history, and arts of Native Americans. Established by an act of Congress in 1989, the museum works in collaboration with the Native peoples of the Western Hemisphere to protect and foster their cultures by reaffirming traditions and beliefs, encouraging contemporary artistic expression, and empowering the Indian voice.

The museum's extensive collections, assembled largely by George Gustav Heye (1874-1957), encompass a vast range of cultural material—including more than 800,000 works of extraordinary aesthetic, religious, and historical significance, as well as articles produced for everyday, utilitarian use. The collections span all major culture areas of the Americas, representing virtually all tribes of the United States, most of those of Canada, and a significant number of cultures from Central and South America as well as the Caribbean. Chronologically, the collections include artifacts from Paleo-Indian to contemporary arts and crafts. The museum's holdings also include film and audiovisual collections, paper archives, and a photography archive of approximately 90,000 images depicting both historical and contemporary Native American life.

The National Museum of the American Indian comprises three facilities, each designed following consultations between museum staff and Native peoples. In all of its activities, the National Museum of the American Indian acknowledges the diversity of cultures and the continuity of cultural knowledge among indigenous peoples of the Western Hemisphere and Hawai'i, incorporating Native methodologies for the handling, documentation, care, and presentation of collections. NMAI actively strives to find new approaches to the study and representation of the history, materials, and cultures of Native peoples.

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Source D

Theobald, Mary Miley. Museum Store Management.

Nashville: American Association for State and Local
History, 1991.

This book explores how to manage successful museum stores (the shops attached to museums where museum-inspired artifacts are sold).

There is considerable controversy within the museum world on the topic of sales. Leading the anti-sales movement are museum professionals who feel that commercialism has no place within the scope of museum activities. . . .

The standard apology for museum sales activities, “Because we need the money,” may also be true but is . . . irrelevant. If the shop’s only reason for being is money, then the museum is operating a gift shop rather than a museum store and it has little justification for existence.

The legitimate concern for museums revolves around the issue of control and priority. Former art museum director Sherman E. Lee gave a speech at the Metropolitan Museum in 1978 expressing the fear that the marketing function was starting to dominate the sales process, overriding aesthetic and educational considerations. Will sales rule the museum or vice versa?

A work is chosen for reproduction, not because of its place within an educational context, or because of its intrinsic aesthetic worth, but because of its marketability. Usually the choice is made not by a curator or educator but by persons on a sales staff. Arguments are piously made that the process aids the appreciation of art, and more pragmatically that the sales provide income for scholarly or educational uses when in reality the selection is made because the item is appealing to a large customer base and because modern manufacturing processes are capable of mass-producing it at a reasonable cost.

This then is the museum’s legitimate concern: not money *or* education but money *and* education; how to achieve the proper balance whereby the educational goals maintain their ascendancy and the profits grow. If museum shops were run ethically and educationally, criticism and opposition would almost disappear.

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Source E

Handler, Richard and Eric Gable. The New History in an
Old Museum: Creating the Past at Colonial
Williamsburg. Durham: Duke UP, 1997.

In the eighteenth century, Williamsburg was the capital of the British colony of Virginia, located on the site of the current United States state of Virginia. In the twentieth century, philanthropist John D. Rockefeller, Jr. funded the historical restoration of the village by building the town according to a particular view of the way it was in the mid to late eighteenth century. Colonial Williamsburg, as this village is called today, is a historical and commercial enterprise, a premier living history museum that employs workers practicing historical trades and costumed historian-actors portraying people who might have lived in the eighteenth-century village. The following excerpt is from a book about this museum.

In the same month that *Better Homes* celebrated “a Williamsburg Christmas season” that “is one of the most beguiling holidays your family is likely to experience,” an organ of America’s highbrow press, the *New York Review of Books*, published an article denigrating Colonial Williamsburg. The essay, an attack on contemporary architecture by critic Ada Louise Huxtable, opened with a tirade against Colonial Williamsburg, which Huxtable saw as “predating and preparing the way for the new world order of Disney Enterprises,” an order that systematically fosters “the replacement of reality with selective fantasy.” According to Huxtable, Colonial Williamsburg “has perverted the way we think,” for it has “taught” Americans “to prefer—and believe in—a sanitized and selective version of the past, to deny the diversity and eloquence of change and continuity, to ignore the actual deposits of history and humanity that make our cities vehicles of a special kind of art and experience, the gritty accumulations of the best and worst we have produced. This record has the wonder and distinction of being the real thing.”

Huxtable’s remarks epitomize an enduring critique of Colonial Williamsburg. Many of the museum’s critics have said that it is literally too clean (Huxtable’s “sanitized” is the favorite word), that it does not include the filth and stench that would have been commonplace in the eighteenth-century colonial town. Many critics go further than Huxtable and imply that Colonial Williamsburg is also metaphorically too clean—that it avoids historical unpleasantness like slavery, disease, and class oppression in favor of a rosy picture of an elegant, harmonious past. As one such critic, Michael Wallace put it, Colonial Williamsburg “is a corporate world; planned, orderly, tidy, with no dirt, no smell, no visible signs of exploitation.”

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Source F

De Montebello, Philippe. "Testimony." Hearing at the
Presidential Advisory Commission on Holocaust
Assets in the United States. 12 April 2000.

The Presidential Advisory Commission was intended to facilitate the restitution, or return, of art that was stolen from private collections by the Nazis during the Holocaust. De Montebello is director of the Metropolitan Museum of Art in New York City.

The Metropolitan Museum has undertaken to re-examine its collections in order to ascertain whether any of its works were unlawfully confiscated by the Nazis and never restituted.

To give a sense of the magnitude of the effort, I hope you will remember that the Metropolitan's collections number more than two million works, works of art held in trust for the benefit and education of a broad public, which now numbers some 5.5 million visitors a year.

As a central part of its mission, the Met has long kept that public informed about all aspects of its collections through illustrated publications presenting both essential art-historical analysis as well as provenance* and bibliographical information. And just a few months ago, we launched a new Web site that enables us to post on the Internet the provenance of works in the collection.

I think it is worth recalling, at this point, that there are at the Met, as in just about every other museum in the world, a great many works of art whose complete ownership history is not fully known, not just for the Nazi era, but for other frames of time as well. . . .

Let me reiterate, in closing, our profound conviction that the unlawful and immoral spoliation of art during the Nazi period remains a bitter part of the horrific memory of this tragic time, and let me renew the Metropolitan Museum's pledge that every effort will be made to try to locate still-missing works of art. To this end, we sincerely hope that the list of paintings we have just released, paintings about which we seek more information, will prove a useful resource in arriving at the truth and ensuring justice.

*place or source of origin

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2007 SCORING GUIDELINES (Form B)

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 paper 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 that you 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 those that are scored an 8 and, in addition, are especially sophisticated in their argument and synthesis of sources, or impressive in their control of language.

8 Effective

Essays earning a score of 8 **effectively** develop a position about the most important considerations facing the person responsible for securing a new work of art or an artifact for a museum. They support their position by effectively 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 those that are scored a 6 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 about the most important considerations facing the person responsible for securing a new work of art or an artifact for a museum. 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 about the most important considerations facing the person responsible for securing a new work of art or an artifact for a museum. They support their 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 student's ideas adequately.

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

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Question 1 (continued)

4 Inadequate

Essays earning a score of 4 **inadequately** develop a position about the most important considerations facing the person responsible for securing a new work of art or an artifact for a museum. They attempt to present an argument and support their 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 essays scored a 4 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 about the most important considerations facing the person responsible for securing a new work of art or an artifact for a museum. 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 by simply summarizing the sources. The prose of essays scored a 2 often demonstrates consistent weaknesses in writing, such as a lack of development or organization, grammatical problems, or a lack of control.

- 1** Papers earning a score of 1 meet the criteria for a score of 2 but are especially simplistic, are weak in their 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.

Museums are shaped in the public imagination with a distinctive blanket of "hush" that settles upon visitors as soon as they cross the marble entrance. It is precisely this "hush", built upon steadfast tradition and reverence for ~~the~~ education, truth, and remembrance museums provide, that sculpt the ~~new~~ museum niche in society. There is no justification for a museum ~~to~~ to destroy these values by commercializing itself — at that point the establishment will cease to be a museum at all, but only theatrical freakshow bent on profiteering. Pieces in a museum should always be chosen in light of furthering knowledge, not fattening wallets.

Money is secondary to the goal of the museum. Those goals can be to represent art at a specific time period, to capture a grand moment in history, or "to protect and foster... cultures by reaffirming traditions and beliefs." (Source C) Such goals lead to sociopolitical progress that are impossible for a ^{pin} price upen. The National Museum of the American Indian, for example, provides a unique medium in which an entire cultural heritage is fostered, celebrated, and



remembered. Native Americans across the nation reap the benefits of cultural celebration, using the museum to understand better their own heritage and claim a sense of self related to Native American history. Such is the function of a museum - to celebrate what is and has been, and pave the way for an inspired future that can benefit from the accomplishments of the past. The actual profits of a museum enterprise do not reflect the museum's essential cultural importance.

Indeed, sometimes profits and sociopolitical ideals are mutually exclusive. People must rally their intellectual faculties to appreciate fine art and artifacts, but are easily distracted and convinced to gawk at freaks of nature. Peale's Museum, financially successful because of public patronage, appears only to have achieved this success through boasting oddities such as "performers, a zoo, a two-headed pig, a rooster resembling a human face, and a five-legged cow with no tail." (Source B) Such a "museum" relied upon coarse sensationalism and ^{sadistic} public curiosity that better define baroque acts



or circus performances, not an institution committed to furthering public introspection and political progress. These displays could only have generated momentary enthusiasm, but enriched society in no other way. Such tales are better left to Hollywood. Museums need not alter their choice of displays to public interest, but rather follow their ideals of education that characterize society's respect for and need for museums.

Displays, therefore, should be chosen with thought to their historical value and accuracy of reflection, not on the basis of their appeal to public taste, which oftentimes can be lewd. Colonial Williamsburg is an example of the educational sacrifice that ensued from shaping a museum as a pleasure portal. It is fun, in the way that "Disney Enterprises" (Source E) is, but an awful reflection of colonial life. It "avoids historical unpleasantness like slavery, disease, and class oppression" in fear of upsetting its appeal. But in doing so, it is unconsciously stripping away the very historical value of the site. It has, in effect, become a theme park rather than a depiction of the past. Museum displays hold their



worth in the novelty a visitor feels seeing, for ~~an~~ example, a pitcher thousands of years old. The visitor is intrigued by the object because it can tell a story of the past, weaving an image of the strange and distant peoples that would have made the pitcher, used the pitcher, and lived their lives in a setting gone forever. But commercially-slicked displays cannot represent the past fully, and create a dishonest story. Tourists of Colonial Williamsburg see colonial life through rose-colored glasses, not fully able to realize the squalor that defined that period as much as its simplicity did. Only by seeing the past accurately can society benefit from its lessons, and museums have no right to misinterpret this past.

Fantasy has its own role. People are free to be hypnotized by science fiction movies ~~and~~, gory faux violence, and maudlin intrigues. Museums serve another purpose altogether - that of education, philosophy, and cultural understanding. Displays should always be chosen to maximize such understanding, even at the cost of being seen as "boring" or "unpopular". If this causes museums



Write in the box the number of the question you are answering
on this page as it is designated in the exam.

Q1

1A 5x5

to lose money and be driven out of business, it
is a tragic reflection of modern society's values,
~~but it is also~~ showing that the need for
museums is dying. But until then, museums
must stay true to their original cause and
definition - inspiring society's understanding of
itself.

#

History is made every day and every minute ~~of every day~~ of every day as time flies by. Each moment is fleeting and only items sometimes remain to tell the story of ~~the~~ ^{the} past. These items that are left behind are the artifacts preserved and displayed as human nature seeks to remember ^{and commemorate} the ~~origins~~ ^{humble} beginnings from which ~~people~~ ^{humans} advanced. It is important, however, ~~that~~ when selecting the artifacts to be displayed, ~~that~~ that only the artifacts that accurately describe the past be selected to show and tell their ~~story~~ stories.

In order to accomplish this, the person responsible for selecting the displays of a museum must consider the message ^{the museum seeks to convey} ~~intended to be told~~ to the audience. ~~The most likely~~ What is the purpose of displaying those specific Picasso paintings? And why should they be placed in this specific hall? What meaning is the significance of these artifacts? In most cases, museums display ~~the~~ artifacts and art not only to remember and ~~commemorate~~ ^{commemorate} the past, but to "protect and foster their culture," (Source C). ~~In its barest essence,~~



(as described so perfectly in Source C's illustration of The National Museum of the American Indian), ~~the~~ ~~the~~ museums ~~and~~ ~~exhibitions~~ are "dedicated to the preservation, study, and exhibition of the life, languages, literature, history, and arts" of not only Native Americans, but people of all cultures. For this reason, it is crucial that the one in charge consider the message the museum seeks to convey to the public. This will determine whether the display will have one Native American costume or twenty.

While mulling over ~~what~~ ^{what} ~~at~~ piece of art or specific artifact should be considered for ~~the~~ exhibition, ~~the~~ ~~audience~~ ~~the~~ how should also be ~~that~~ given same thought; ~~also~~. ~~Depend~~ Depending on the method of display—the artifact itself, film, paper archives, photo archives—the audience appeal will ^{rise} ~~increase~~ or ^{fall} ~~decrease~~. Popular ~~appeal~~ interest in the artifacts are important because, ~~a~~ museum is, like all things, ~~a~~ business and industry and financial problems will



threaten to eat away at it, too. As described in Source A, "two critical business problems threatened the institution: money and management." Although the purpose of preserving and displaying history for the people is ~~quite~~ central to museums, it is not possible without the financial backing required. ^{It} is true that "influential ~~trustees~~ often align ~~them~~ those who have an interest in what is being sold—or displayed—will eagerly support the business (Source A). Therefore, the artifacts ~~as~~ or art displayed should attract the crowds, or at least the "influential trustees" willing to donate generous ^{Proportions} ~~sources~~ of wealth to the museum (Source A).

Money, ^{although it is} a crucial part of a museum's success and longevity, should not be the main priority of a museum. Ironically, ~~the~~ placing ~~a~~ value on finances as first and foremost can be detrimental to a museum. The purpose of one ~~into~~ of these businesses is to preserve and display the past accurately. This goal should not be blurred by the



"new world order of Disney Enterprises" criticized in Source E. The person in charge of choosing the exhibitions and displays have the difficult task of seeking ~~maintaining~~ a balance between the ~~message~~ message (of ^a life, languages, literature, history, and art) conveyed to the audience and the ~~appeal to the~~ attention-seeking methods of appeal to the audience ~~themselves~~ itself. In a corporate society, the museums should seek to avoid becoming "a corporate world: planned, orderly, tidy, with ^{no} dirt... no visible signs of exploitation" (Michael Wallace, Source E); they should rather ~~try their~~ best attempt to convey accurately the details of ~~our~~ our past, including exploitation and dirt as needed.

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Museums are a place of history and beauty for the average person. If that quiet, clean, place is not taken care ~~up~~ of something might be wrong.

When running a museum, money is a big issue. Where will one get the historical artifacts one needs to stock the museum for the viewers? How will one pay the Janitors to clean the museum without money? In source A David Rockefeller states that "two critical business problems threatened the institution: money and management." If the museum doesn't have money to support itself, how will it be able to allow visitors? Nobody would want to see a messy museum. Artifacts are not cheap, If a museum doesn't have money they will not ^{be able to} acquire interesting artifacts.

I have been in museums where there is a gift shop selling items based off of ^{the} items displayed in the museum. This is a good way for the museum to support itself. Mary Miley Theobald in source D states that "Because



we need the money," is not a relevant excuse for a museum gift shop. ~~It is~~

There is nothing wrong with having a gift shop to earn money for the museum. Museums are ^{mainly} ~~mainly~~ for the preservation of historical artifacts, but they do need money just like any other organization.

When a person needs to get a new artifact for a certain museum, money isn't the only factor. ~~There~~ The theme of the artifact is relevant too.

Viking themes need Viking artifacts; not Indian ones, and so on and so forth.

\$ The National Museum of the American Indian is a museum dedicated to "virtually all tribes of the United States, most of those in Canada, and a significant number of cultures from Central and South America as well as the Caribbean." (Source C). What if the person in charge of obtaining the information and artifacts for the museum, gets something that doesn't fit the theme? A whole lot ~~to~~ of money was wasted on an artifact that the museum



Write in the box the number of the question you are answering
on this page as it is designated in the exam.

1 1C 3 of 3

could not use. Nobody wants to see something from the middle ages in an Indian scene.

In conclusion, It takes a lot of thought in obtaining certain artifacts for a museum. Money is a factor as well as the theme. If either of these is an issue then the person needs to move on.

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2007 SCORING COMMENTARY (Form B)

Question 1

Sample: 1A

Score: 9

This is a superb piece, exemplifying a genuine argumentative essay, in contrast to an examination answer. In fact, this essay can be read independent of the prompt. It introduces a subject that is, or ought to be, of concern to educated adults and leads its readers through the development of a strong central thesis about this topic, all the while incorporating (literally embodying) points from the secondary sources into the body of the response. The essay begins by evoking a scene and a mood familiar to anyone who has ever visited a museum and in so doing introduces two values that the central claim will involve: “steadfast tradition and reverence for education, truth, and remembrance [*sic*].” The student then boldly asserts: “There is no justification for a museum to destroy these values by commercializing itself.” The second paragraph begins to develop this contention, arguing that “Money is secondary to the goal of the museum.” This paragraph effectively incorporates material from sources, employing two different citation methods: one using parenthetical attribution and the other introducing the source name in the first sentence of its treatment. Both methods are acceptable. The third paragraph uses a transitional word, “Indeed,” both to build on the previous material and to introduce the new point that “sometimes profits and sociopolitical ideals are mutually exclusive.” Here, the student offers an extended discussion of Source B. The recommendation about the most important considerations in choosing works of art or artifacts for a museum is presented candidly at the beginning of the fourth paragraph. Notice how the student skillfully uses the material about Colonial Williamsburg from Source E not to affirm the recommendation but to serve as a counterexample to it. The piece concludes with a wonderful ending, distinguishing “fantasy” from “education, philosophy, and cultural understanding,” and then urging museums to “stay true to their original cause.” The combination of strong argumentation, clear voice, and sophisticated organization and diction place this essay at the very top of the score range.

Sample: 1B

Score: 6

This essay begins with a broad-stroke, highly general perspective on the topic at hand before stating its central claim—that “only the artifacts that accurately describe the past be selected to show and tell their stories.” The essay then mentions a discussion that museum directors should have on the purpose of showing artifacts and the effect of their placement. After a momentary mention of Picasso, the student moves to synthesize the material from Source C in support of the claim that “the one in charge consider the message the museum seeks to convey to the public.” Next the essay develops the point that museum directors should take into account not only what artifacts get displayed but also how they are shown. This point, however, gets relatively short shrift as the student moves on to consider the financial exigencies of a museum and to offer a brief consideration of Source A. The student concludes, however, by returning to the central claim and rehearsing the critique of authenticity offered by Source E. This essay is quite adequate: demonstrating a clear prose style, the student states and develops a position and, although overlooking some nuances in the source material, treats three sources dutifully.

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Question 1 (continued)

Sample: 1C

Score: 3

This essay inadequately addresses the prompt. Rather than developing a position, it briefly considers several and offers rather slim consideration of each of them. It begins by attempting to develop a position about finances. After mentioning material from Source A, the student notes that “Nobody would want to see a messy museum” and “Artifacts are not cheap.” After narrating a personal example about visiting a museum gift shop and mentioning Source D, the student next argues that “money isn’t the only factor.” Asserting that the “theme of the artifact is relevant [*sic*] too,” the student offers the relatively simplistic example that “Viking themes need Viking artifacts, not Indian ones, and so on and so forth,” before examining the material from Source C and then noting that “Nobody wants to see something from the middle ages [*sic*] in an Indian scene.” The student concludes simply that “It takes a lot of thought in obtaining certain artifacts for a museum.” The combination of simplistic development, deviation from focus, and relatively unsophisticated organization and diction place this essay at the low end of the inadequate range.