

COVER SHEET

Synthesis Essay TMA: Due your first class day after spring break

Name _____ Class _____

Synthesis mini-TMA (initial/date as you do each item):

TOTAL –approx. 4 hours -- 200 points

- (1) _____ Read/annotate article by David Jolliffe included in this packet.
- (2) _____ Review/read/annotate/own both chapters in *5 Steps to a 5* on the synthesis essay. (1 hr., 15 minutes approx.)

NOTE: If you do not complete steps 1/2 fully, you will not be able to complete steps 3 and 4 successfully.

- (3) Make plans for 4 synthesis essays. (1 hour) 100 points

_____ Annotate/Plan, synthesis essay 1

_____ Annotate/Plan, synthesis essay 2

_____ Annotate/Plan, synthesis essay 3

_____ Annotate/Plan, synthesis essay 4

- (4) Write 2 of the essays. (1 hr., 45 minutes approx.) 100 points

_____ Write synthesis essay 1 (your choice of 4)

_____ Write synthesis essay 2 (your choice of 4)

- (5) _____ Circle all sources (each time used: author(s) or title of article)

- (6) _____ Write the topic/word count:

- Essay 1 = topic _____ word count: _____
- Essay 2 = topic _____ word count: _____

Staple in this order:

- _____ Cover sheet completed with dates and initials
- _____ Question 1 annotated
- _____ Plan for question 1
- _____ Question 2 annotated
- _____ Plan for question 2
- _____ Question 3 annotated
- _____ Plan for question 3
- _____ Question 4 annotated
- _____ Plan for question 4
- _____ Essay 1
- _____ Essay 2

Close



for Educators



Here is the article in a print-friendly format. Click the button above to print this page.

Preparing for the Synthesis Question: Six Moves Toward Success

by David Jolliffe
University of Arkansas
Fayetteville, Arkansas

The Art of Argumentation

When I taught high school in my home state, West Virginia, I encountered a situation that teachers all over the world must deal with when they teach students how to incorporate sources in their writing: After several initial classes on searching for information (these were the pre-Internet days, so we headed directly to the library), narrowing the topic, and crafting a preliminary thesis, my students would return to the library and then come back to me with a familiar refrain: "I can't find anything that supports my thesis!" I didn't blame the students, of course -- they were just learning what it means to enter into the discourse of academic argumentation. As novices in this endeavor, they needed to learn that accomplished academic writers don't simply draw material from published sources as if the sources were maples being tapped for their sap. On the contrary, savvy writers **converse** with sources and **incorporate** (literally: em-body) them in their argument.

As AP English Language and Composition courses prepare students to encounter the synthesis question on the free-response section of the exam, beginning with the 2007 administration, teachers will have the opportunity to teach these "moves" of academic writing in a way that will help students as they progress from high school to college. In most college courses that require substantial writing, students are called upon to write **researched arguments** in which they take a stand on a topic or an issue and then **enter into conversation** with what has already been written on it.

The synthesis question provides students with a number of relatively brief sources on a topic or an issue -- texts of no longer than one page, plus at least one source that is a graphic, a visual, a picture, or a cartoon. The prompt calls upon students to write a composition that develops a position on the issue and that synthesizes and incorporates perspectives from at least three of the provided sources. Students may, of course, draw upon whatever they know about the issue as well, but they must make use of at least three of the provided sources to earn an upper-half score.

What moves should a writer make to accomplish this task? Essentially, there are six: **read, analyze, generalize, converse, finesse, and argue.**

Read Closely, Then Analyze

First, the writer must read the sources carefully. There will be an extra 15 minutes of time allotted to the free-response section to do so. The student will be permitted to read and write on the cover sheet to the synthesis question, which will contain some introductory material, the prompt itself, and a list of the sources. The students will also be permitted to read and annotate the sources themselves. The student will not be permitted to open his or her test booklet and actually begin writing the composition until after the 15 minutes has elapsed.

Second, the writer must analyze the argument each source is making: **What claim** is the source making about the issue? **What data** or **evidence** does the source offer in support of that claim? **What are the assumptions** or **beliefs** (explicit or unspoken) that **warrant** using this evidence or data to support the claim? Note that students will need to learn how to perform such analyses of nontextual sources: graphs, charts, pictures, cartoons, and so on.

After Analysis: Finding and Establishing a Position

Third, the writer needs to generalize about his or her own potential stands on the issue. The writer should ask, "What are two or three (or more) possible positions on this issue that I **could** take? Which of those positions do I really **want** to take? **Why?**" It's vital at this point, I think, for the writer to keep an open mind. A stronger, more mature, more persuasive essay will result if the writer resists the temptation to oversimplify the issue, to hone in immediately on an obvious thesis. All of the synthesis essay prompts will be based on issues that invite careful, critical thinking. The best student responses, I predict, will be those in which the thesis and development suggest clearly that the writer has given some thought to the nuances, the complexities of the assigned topic.

Fourth -- and this is the most challenging move -- the writer needs to imagine presenting **each** of his or her best positions on the issue to **each** of the authors of the provided sources. Role-playing the author or creator of each source, the student needs to create an imaginary conversation between himself or herself and the author/creator of the source. Would the author/creator agree with the writer's position? **Why?** Disagree? **Why?** Want to qualify it in some way? **Why** and how?

Fifth, on the basis of this imagined conversation, the student needs to finesse, to refine, the point that he or she would like to make about the issue so that it can serve as a central proposition, a thesis -- as complicated and robust as the topic demands -- for his or her composition. This proposition or thesis should probably appear relatively quickly in the composition, after a sentence or two that contextualizes the topic or issue for the reader.

Sixth, the student needs to argue his or her position. The writer must develop the case for the position by incorporating within his or her own thinking the conversations he or she has had with the authors/creators of the primary sources. The student should feel free to say things like, "Source A takes a position similar to mine," or "Source C would oppose my position, but here's why I still maintain its validity," or "Source E offers a slightly different perspective, one that I would alter a bit."

A Skill for College

In short, on the synthesis question the successful writer is going to be able to show readers how he or she has thought through the topic at hand by considering the sources critically and creating a composition that draws conversations with the sources into his or her own thinking. It is a task that the college-bound student should willingly take up.

David Jolliffe is a professor of English at the University of Arkansas in Fayetteville, where he also holds the Brown Chair in English Literacy at the Fulbright College of Arts and Sciences. He has been associated with the AP English Language and Composition course since 1992, and he served as Chief Reader through 2007. He is the author of several books and articles on the theory and practice of rhetoric and the teaching of writing. His most recent book, written with Hephzibah Roskelly, is Everyday Use: Rhetoric at Work in Reading and Writing.

2007 AP® ENGLISH LANGUAGE AND COMPOSITION FREE-RESPONSE QUESTIONS

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

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

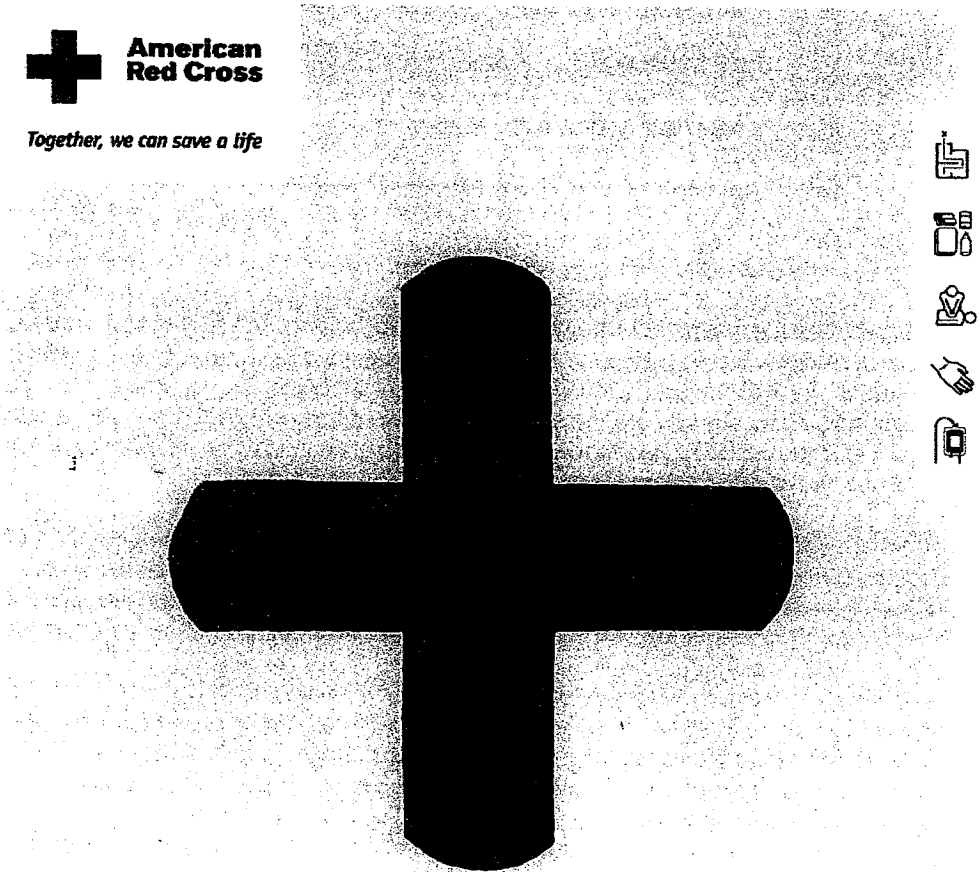
Assignment

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

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

- Source A (Red Cross)
- Source B (Shaw)
- Source C (Culpa)
- Source D (Day)
- Source E (Schrank)
- Source F (Sesana)

Source A
American Red Cross poster, 2004



Give blood.

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

TOGETHERWE Make a plan Build a kit Get trained Volunteer Give blood

Artwork used with permission of the American Red Cross.

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Source B

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

The following passage is excerpted from an encyclopedia of advertising.

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

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

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

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Source C

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

Unpublished lecture. 26 July 2004.

The following passage is excerpted from a recent lecture.

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

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Source D

Day, Nancy. Advertising: Information or Manipulation?

Berkeley Heights: Enslow Publishers, 1999.

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

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

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

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

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

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

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Source E

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

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

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

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

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Source F

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

The following passage is excerpted from an online journal.

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

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

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

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

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

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Plan for essay TOPIC: _____

Annotate first

Write your thesis sentence:

Write your first topic sentence (should be your own argument: should not include source quotation or CM about source):

- Evidence you will use:
- Evidence you will use:
- Evidence you will use:

Write your second topic sentence: (should be your own argument: should not include source quotation or CM about source):

- Evidence you will use:
- Evidence you will use:
- Evidence you will use:

Write your third topic sentence (should be your own argument: should not include source quotation or CM about source):

- Evidence you will use:
- Evidence you will use:
- Evidence you will use:

Write 2 concluding sentences.

**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)

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

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.

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

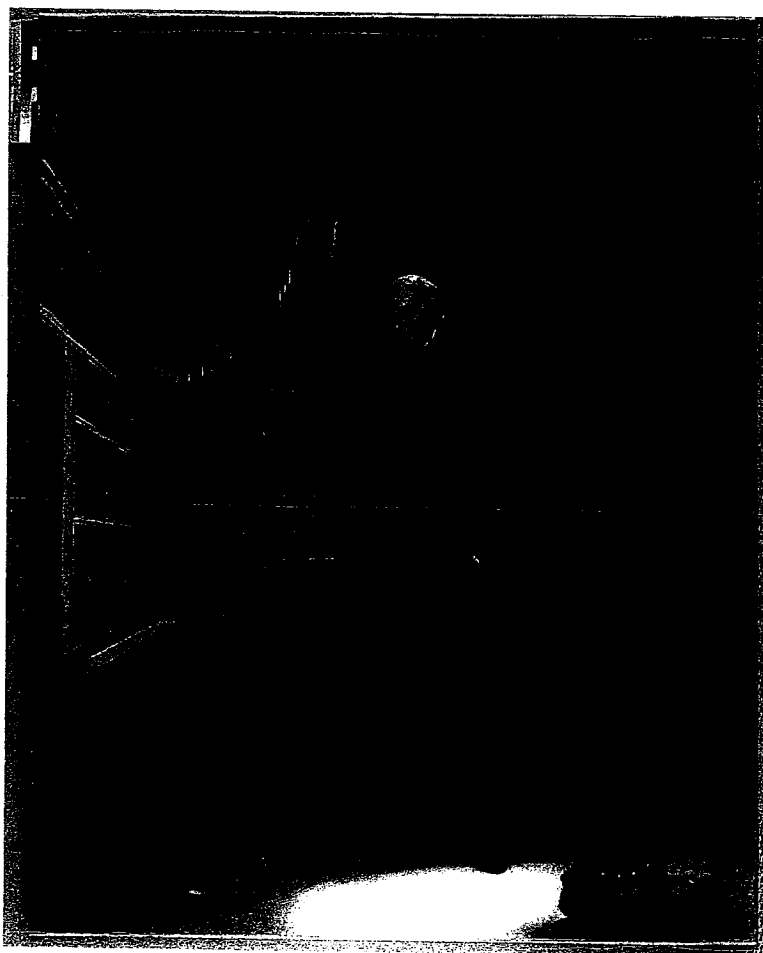
Source B

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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FREE-RESPONSE QUESTIONS (Form B)**

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.

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

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.

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

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.”

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

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

Plan for essay TOPIC: _____

Annotate first

Write your thesis sentence:

Write your first topic sentence (should be your own argument: should not include source quotation or CM about source):

- Evidence you will use:
- Evidence you will use:
- Evidence you will use:

Write your second topic sentence: (should be your own argument: should not include source quotation or CM about source):

- Evidence you will use:
- Evidence you will use:
- Evidence you will use:

Write your third topic sentence (should be your own argument: should not include source quotation or CM about source):

- Evidence you will use:
- Evidence you will use:
- Evidence you will use:

Write 2 concluding sentences.

AP English Language and Composition

Suggested reading time—15 minutes

Suggested writing time—40 minutes

Directions: The following question is based on the accompanying seven sources.

This question requires you to synthesize a variety of sources into a coherent, well-written essay. When you synthesize sources you refer to them to develop your position and cite them accurately. *Your argument should be central; the sources should support this argument. Avoid merely summarizing sources.*

Remember to attribute both direct and indirect citations.

Introduction

Invasive species are nonnative plants and animals that thrive outside of their natural range and may harm or endanger native plants and animals. As producers and consumers in our global society, we affect and are affected by species introduced accidentally or intentionally to a region. Currently, some people argue for stricter regulations of imported species to avoid the possibility of unintended negative consequences. Others, however, claim that the economies and basic resources of poorer nations could be improved by selective importation of nonnative species.

Assignment

Read the following sources (including any introductory information) carefully. Then write an essay in which you evaluate what a business or government agency would need to consider before transferring a hardy but nonindigenous species to another country. Synthesize at least three of the sources for support.

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

- Source A (Photo)
- Source B (Dybas)
- Source C (Aquaculture)
- Source D (Devine)
- Source E (Baskin)
- Source F (Spotts)
- Source G (Lost Crops)

Source A

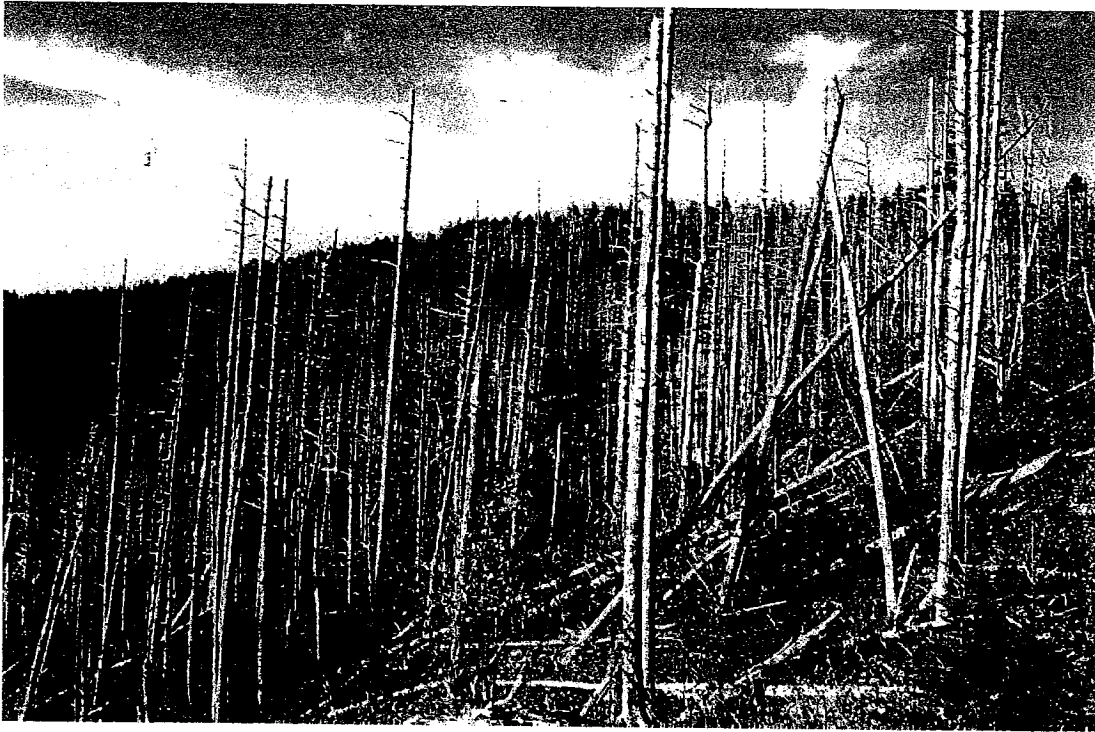
Photo Archive. "Animal Invaders and Pathogens." The

Global Invasive Species Initiative. The Nature

Conservancy 2005. 28 April 2006

<<http://tncweeds.ucdavis.edu/photos.html>>.

The following is a photograph of balsam fir trees killed by an infestation of balsam woolly adelgids, insects accidentally imported to the United States from Europe.



(c) John Randall

Source B

Dybas, Cheryl Lyn. "Invasive Species: The Search for Solutions." BioScience 54.7 (2004).

The following is an excerpt from a science journal.

SARS, a viral respiratory illness, is transmitted by person-to-person contact. First reported in Asia in February 2003, the illness spread over the next few months to more than two dozen countries in North America, South America, Europe, and Asia. During the SARS outbreak of 2003, a total of 8098 people worldwide became sick, according to the World Health Organization; of these, 774 died. In the United States, there were 192 infected individuals, all of whom recovered. Public health officials used isolation and quarantine measures to control the outbreak of this infectious disease.

But the story doesn't end there. On 13 January 2004, the US Department of Health and Human Services banned import of civets—small catlike mammals related to the mongoose and native to Africa and the East Indies—whether alive or dead. Wild animal traders, it turns out, show a higher incidence of exposure to the SARS virus. If humans can acquire infection directly from animals like civets, scientists think, SARS may have been introduced to new areas by multiple routes. The suspects implicated in this case? An almost infinitely complex web of interactions among humans, animals, and continents—and an exponentially increasing number of routes bringing them together in unprecedented numbers. The means? Planes, trains, ships, and automobiles.

Source C

Hewitt, Chad L., Marnie L. Campbell, and Stephan

Gollasch. Alien Species in Aquaculture:

Considerations for Responsible Use. Gland,

Switzerland: International Union for Conservation

of Nature and Natural Resources, 2006.

The following excerpt is taken from a work that examines the practice of farming oceans.

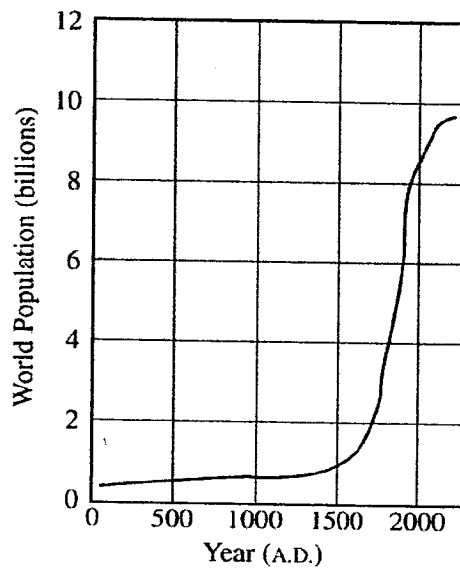
The human population has surpassed 6 billion people (Figure 1), with increasing pressures placed on infrastructure, food security and environmental resources (McMicheal, 2001). . . .

Expectations for aquaculture [fishing and farming the sea] to increase its contribution to the world's production of aquatic food are very high, and there is also hope that aquaculture will continue to strengthen its role in contributing to food security and poverty alleviation in many developing countries. Aquaculture offers opportunities to alleviate poverty, increase employment and community development, reduce overexploitation of natural coastal resources, and develop food security, specifically in developing countries.

Due to this worldwide increasing demand for aquatic food products, aquaculture is now one of the most important and fastest growing sectors within the fisheries sector, specifically for marine aquaculture activities. Most of global aquaculture output is produced in developing countries, and, significantly, low-income food-deficit countries. However, it is also recognized that aquaculture encompasses a very wide range of different farming practices with regard to species (including seaweeds, molluscs, crustaceans, fish and other aquatic species groups), environments and systems, often with very distinct resource use patterns, offering a wide range of options for diversification of avenues for enhanced food production and income generation in many rural and peri-urban areas.

In order to rapidly and cost-effectively develop and diversify aquaculture interests, commercial

Figure 1



enterprises in several countries have turned to pre-existing aquaculture species from other regions, such as the Japanese Oyster, (*Crassostrea gigas*), the Atlantic Salmon, (*Salmo salar*), and the California abalone, (*Haliotis rufescens*). By using these species, research and development costs are minimised through use of overseas research and development outputs. Similarly, these new enterprises can utilise pre-existing markets with well established brand identity to create a more rapid profit.

Source D

Devine, Robert. Alien Invasion: America's Battle with
Non-Native Animals and Plants. Washington, DC:
National Geographic Society, 1998.

The following is an excerpt from a book about the impact of imported plants and animals.

Crop-killing microbes worry farmers all over the world. What they fear is what happened during the early and mid-1990s to Jenny and Delan Perry and other papaya growers on the Big Island of Hawaii. The Perry's 70-acre farm lies about 3 miles from the ocean in a rural area near Kapoho, a tiny town on the eastern side of the Big Island. This area is—or was—the heart of the island's papaya region. To reach their farm, I left the blacktop and crunched over a mile of lava-gravel road, curving past abandoned sugarcane fields, banana trees, and coconut palms.

After I met up with Jenny Perry, we drove out into the fields. Perry . . . and her husband bought this farm in 1973 and planted a variety of crops, including papaya, in 1980. Conditions proved perfect for papaya, and within a couple of years they had planted papaya trees on most of their acreage. The Perrys and the papayas thrived. But in 1992, the Perrys saw evidence of an exotic microbe: papaya ringspot virus had invaded their fields. By 1994, the virus had erupted into a full-blown epidemic. Within a few years, the local papaya industry had nearly vanished—and so had their livelihood.

Source E

Baskin, Yvonne. A Plague of Rats and Rubbervines: The Growing Threat of Species Invasions. Washington, DC: Island Press, 2002.

The following is excerpted from a book about the threat posed by invasive species.

World trade drives the rearrangement of the living world in two ways, one intentional and the other accidental. The exotic plants and animals we import or move intentionally beyond their natural ranges—pets, flowering plants, boutique crops, plants for restoring degraded lands, animals destined for the table or for release into woods, fields, and streams as game animals—provide an increasing reservoir of potential invaders.

The organisms such as snakes and turtles and nursery plants that we import intentionally, however, pale in numbers beside the masses of smaller living things we set in motion incidentally. These are the hitchhikers that ride in ballast tanks or aboard the hulls of ships, in airplane cargo holds and cabins, in the nooks and crannies of shipping crates and containers, or mingled with grain, fruits, vegetables, cut flowers, timber, minerals, soils, and the other goods bought, sold, and shipped worldwide.

Source F

Spotts, Peter N. "Australia's Most Unwelcome Guest."

The Christian Science Monitor 7 April 2005.

27 May 2005

<<http://www.csmonitor.com/2005/0407/p13s02-sten.html>>.

The following is excerpted from an online article about cane toads in Australia.

It seemed like a good idea at the time. In 1935, two types of beetles were chewing through Queensland's sugar-cane fields. In desperation, growers turned to cane toads to battle the insects. They'd heard glowing reports about the warty, fist-sized amphibians from growers at a conference in the Caribbean two years earlier, and successfully lobbied to import them.

Australia would come to rue that day.

Instead of concentrating on beetles, the voracious toads began munching on almost everything in sight: insects, bird eggs, and even pet food. Their poison killed predators—even pets—who tried to eat them. And instead of staying put in cane fields, they began to spread along a broad swath of the country.

In recent years, the cane toad has become a poster child for the problem of invasive species here, forcing the government to embark on a multimillion-dollar campaign to stop them. . . .

Introducing them "was not an inspired idea," says Ross Alford, professor of biology at James Cook University here in Townsville.

By Peter N. Spotts. Reproduced with permission from the April 7, 2005, issue of *The Christian Science Monitor* (www.csmonitor.com). (c) 2005 The Christian Science Monitor. All rights reserved.

Source G

National Research Council Report. Lost Crops of the Incas: Little-Known Plants of the Andes with Promise for Worldwide Cultivation. Washington, DC: National Academy Press, 1989.

The following is excerpted from a book about specific plants.

To the Incas, quinoa (*Chenopodium quinoa*) was a food so vital that it was considered sacred. In their language, Quechua, it is referred to as *chisiya mama* or “mother grain.” Each year, the Inca emperor broke the soil with a golden spade and planted the first seed.

In the altiplano especially, quinoa (pronounced *keen-wa* or *kee-noo-ah*) is still a staple. For millions it is a major source of protein, and its protein is of such high quality that, nutritionally speaking, it often takes the place of meat in the diet. Outside the highlands of Argentina, Bolivia, Chile, Colombia, Ecuador, and Peru, however, the cultivation of quinoa is virtually unknown. . . .

Quinoa seems particularly promising for improving life and health in marginal upland areas. It probably could be cultivated in highland tropical regions, such as elevated parts of Ethiopia, the Himalayas, and Southeast Asia. The malted grains and flour hold promise as a weaning food for infants, and it is noteworthy that child malnutrition is common in many of these areas. Also, quinoa is one of the best leaf-protein-concentrate sources. . . .

The plant’s daylength requirements (for flowering) are, for now, likely to limit its successful cultivation in North America, Europe, Japan and other such industrialized areas to types that come from equivalent latitudes in the Andes (for example, from Chile). At present, these are not readily available. On the other hand, tall, late-maturing, daylength sensitive types could prove productive for forages*, a use for which flowering is unnecessary.

Despite this limitation, the plant has already shown some promise in tests of farm-scale cultivation in high altitudes of Colorado and at near sea level in Washington and Oregon states as well as in England and Scandinavia.

* food for domestic animals

Plan for essay TOPIC: _____

Annotate first

Write your thesis sentence:

Write your first topic sentence (should be your own argument: should not include source quotation or CM about source):

- Evidence you will use:
- Evidence you will use:
- Evidence you will use:

Write your second topic sentence: (should be your own argument: should not include source quotation or CM about source):

- Evidence you will use:
- Evidence you will use:
- Evidence you will use:

Write your third topic sentence (should be your own argument: should not include source quotation or CM about source):

- Evidence you will use:
- Evidence you will use:
- Evidence you will use:

Write 2 concluding sentences.

English Language and Composition
Reading Time: 15 minutes
Suggested Writing Time: 40 minutes

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

This question requires you to integrate a variety of sources into a coherent, well-written essay. *Refer to the sources to support your position; avoid mere paraphrase or summary. Your argument should be central; the sources should support this argument.*

Remember to attribute both direct and indirect citations.

Introduction

Television has been influential in United States presidential elections since the 1960's. But just what is this influence, and how has it affected who is elected? Has it made elections fairer and more accessible, or has it moved candidates from pursuing issues to pursuing image?

Assignment

Read the following sources (including any introductory information) carefully. **Then, in an essay that synthesizes at least three of the sources for support, take a position that defends, challenges, or qualifies the claim that television has had a positive impact on presidential elections.**

Refer to the sources as Source A, Source B, etc.; titles are included for your convenience.

Source A (Campbell)

Source B (Hart and Triage)

Source C (Menand)

Source D (Chart)

Source E (Ranney)

Source F (Koppel)

SAMPLE QUESTION ONLY: DRAFT FORMAT

Source A

Campbell, Angus. "Has Television Reshaped Politics?" In *Encyclopedia of Television / Museum of Broadcast Communications*, vol. 1, ed. Horace Newcomb. New York: Fitzroy Dearborn, 2005.

The following passage is excerpted from an article about television's impact on politics.

The advent of television in the late 1940's gave rise to the belief that a new era was opening in public communication. As Frank Stanton, president of the Columbia Broadcasting System, put it: "Not even the sky is the limit." One of the great contributions expected of television lay in its presumed capacity to inform and stimulate the political interests of the American electorate.

"Television, with its penetration, its wide geographic distribution and impact, provides a new, direct, and sensitive link between Washington and the people," said Dr. Stanton. "The people have once more become the nation, as they have not been since the days when we were small enough each to know his elected representative. As we grew, we lost this feeling of direct contact—television has now restored it."

As time has passed, events have seemed to give substance to this expectation. The televising of important congressional hearings, the national nominating conventions, and most recently the Nixon-Kennedy and other debates have appeared to make a novel contribution to the political life of the nation. Large segments of the public have been given a new, immediate contact with political events. Television has appeared to be fulfilling its early promise.

SAMPLE QUESTION ONLY: DRAFT FORMAT

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Source B

Hart, Roderick P., and Mary Triece, "U.S. Presidency and Television." Available at http://www.museum.tv/debateweb/html/equalizer/essay_usprestv.htm.

The following passage is excerpted from an online article that provides a timeline of major events when television and the presidency have intersected.

April 20, 1992: Not a historic date perhaps, but a suggestive one. It was on this date [while campaigning for President] that Bill Clinton discussed his underwear with the American people (briefs, not boxers, as it turned out). Why would the leader of the free world unburden himself like this? Why not? In television's increasingly postmodern world, all texts—serious and sophomoric—swirl together in the same discontinuous field of experience. To be sure, Mr. Clinton made his disclosure because he had been asked to do so by a member of the MTV generation, not because he felt a sudden need to purge himself. But in doing so Clinton exposed several rules connected to the new phenomenology of politics: (1) because of television's celebrity system, Presidents are losing their distinctiveness as social actors and hence are often judged by standards formerly used to assess rock singers and movie stars; (2) because of television's sense of intimacy, the American people feel they know their Presidents as persons and hence no longer feel the need for party guidance; (3) because of the medium's archly cynical worldview, those who watch politics on television are increasingly turning away from the policy sphere, years of hyperfamiliarity having finally bred contempt for politics itself.

SAMPLE QUESTION ONLY: DRAFT FORMAT

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Source C

Menand, Louis, "Masters of the Matrix: Kennedy, Nixon, and the Culture of the Image." *The New Yorker*, January 5, 2004.

The following passage is excerpted from a weekly literary and cultural magazine.

Holding a presidential election today without a television debate would seem almost undemocratic, as though voters were being cheated by the omission of some relevant test, some necessary submission to mass scrutiny.

That's not what many people thought at the time of the first debates. Theodore H. White, who subscribed fully to [John F.] Kennedy's view that the debates had made the difference in the election, complained, in *The Making of the President 1960*, that television had dumbed down the issues by forcing the candidates to respond to questions instantaneously. . . . He also believed that Kennedy's "victory" in the debates was largely a triumph of image over content. People who listened to the debates on the radio, White pointed out, scored it a draw; people who watched it thought that, except in the third debate, Kennedy had crushed [Richard M.] Nixon. (This little statistic has been repeated many times as proof of the distorting effects of television. Why not the distorting effects of radio? It also may be that people whose medium of choice or opportunity in 1960 was radio tended to fit a Nixon rather than a Kennedy demographic.) White thought that Kennedy benefited because his image on television was "crisp"; Nixon's—light-colored suit, wrong makeup, bad posture—was "fuzzed." "In 1960 television had won the nation away from sound to images," he concluded, "and that was that."

. . . "Our national politics has become a competition for images or between images, rather than between ideals," [one commentator] concluded. "An effective President must be every year more concerned with projecting images of himself."

SAMPLE QUESTION ONLY: DRAFT FORMAT

Source D

Adapted from *Nielsen Tunes into Politics: Tracking the Presidential Election Years (1960-1992)*. New York: Nielsen Media Research, 1994.

TELEVISION RATINGS FOR PRESIDENTIAL DEBATES: 1960-1996

Year	Networks	Candidates	Date	Rating	Homes (millions)	People (millions)
1960	ABC CBS NBC	Kennedy- Nixon	Sept. 26	59.5	28.1	N/A
1964 1968 1972	NO DEBATES					
1976	ABC CBS NBC	Carter-Ford	Oct. 6	52.4	37.3	63.9
1980	ABC CBS NBC	Anderson- Carter- Reagan	Oct. 28	58.9	45.8	80.6
1984	ABC CBS NBC	Mondale- Reagan	Oct. 7	45.3	38.5	65.1
1988	ABC CBS NBC	Bush- Dukakis	Sept. 25	36.8	33.3	65.1
1992	ABC NBC CNN	Bush- Clinton- Perot	Oct. 11	38.3	35.7	62.4
1996	ABC CBS NBC CNN FOX	Clinton- Dole	Oct. 6	31.6	30.6	46.1

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Source E

Ranney, Austin, *Channels of Power: The Impact of Television on American Politics*. New York: Basic Books, 1983.

The following passage is taken from a book that examines the relationship between politics in the United States and television.

In early 1968 [when President Lyndon Johnson was running for reelection], after five years of steadily increasing American commitment of troops and arms to the war in Vietnam, President Johnson was still holding fast to the policy that the war could and must be won. However, his favorite television newsman, CBS's Walter Cronkite, became increasingly skeptical about the stream of official statements from Washington and Saigon that claimed we were winning the war. So Cronkite decided to go to Vietnam and see for himself. When he returned, he broadcast a special report to the nation, which Lyndon Johnson watched. Cronkite reported that the war had become a bloody stalemate and that military victory was not in the cards. He concluded: "It is increasingly clear to this reporter that the only rational way out . . . will be to negotiate, not as victors, but as an honorable people who lived up to their pledge to defend democracy, and did the best they could."

On hearing Cronkite's verdict, the President turned to his aides and said, "It's all over." Johnson was a great believer in public opinion polls, and he knew that a recent poll had shown that the American people trusted Walter Cronkite more than any other American to "tell it the way it is." Moreover, Johnson himself liked and respected Cronkite more than any other newsman. As Johnson's aide Bill Moyers put it later, "We always knew . . . that Cronkite had more authority with the American people than anyone else. It was Johnson's instinct that Cronkite was it." So if Walter Cronkite thought that the war was hopeless, the American people would think so too, and the only thing left was to wind it down. A few weeks after Cronkite's broadcast Johnson, in a famous broadcast of his own, announced that he was ending the air and naval bombardment in most of Vietnam—and that he would not run for another term as President.

SAMPLE QUESTION ONLY: DRAFT FORMAT

Source F

Koppel, Ted. *Off Camera: Private Thoughts Made Public*. New York: Vintage Books, 2001.

The following reflections come from the printed journal of Ted Koppel, a newscaster who is best known for appearing on the news show Nightline.

All of us in commercial television are confronted by a difficult choice that commercialism imposes. Do we deliberately aim for the lowest common denominator, thereby assuring ourselves of the largest possible audience but producing nothing but cotton candy for the mind, or do we tackle the difficult subjects as creatively as we can, knowing that we may lose much of the mass audience? The good news is that even those aiming low these days are failing, more often than not, to get good ratings.

It is after midnight and we have just finished our *Nightline* program on the first Republican presidential “debate” involving all of the candidates. . . .

It is a joke to call an event like the one that transpired tonight a debate. Two reporters sat and asked questions of one of the candidates after another. Each man was supposed to answer only the question he was asked, and was given a minute and thirty seconds in which to do so. Since the next candidate would then be asked another question altogether, it was an act of rhetorical contortion for one man to address himself to what one of his rivals had said. . . .

Because we were able to pull the best three or four minutes out of the ninety-minute event, *Nightline* made the whole thing look pretty good. That’s the ultimate irony.

SAMPLE QUESTION ONLY: DRAFT FORMAT

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Plan for essay TOPIC: _____

Annotate first

Write your thesis sentence:

Write your first topic sentence (should be your own argument: should not include source quotation or CM about source):

- Evidence you will use:
- Evidence you will use:
- Evidence you will use:

Write your second topic sentence: (should be your own argument: should not include source quotation or CM about source):

- Evidence you will use:
- Evidence you will use:
- Evidence you will use:

Write your third topic sentence (should be your own argument: should not include source quotation or CM about source):

- Evidence you will use:
- Evidence you will use:
- Evidence you will use:

Write 2 concluding sentences.