

**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.)

The need to memorialize events or people is complex; in some cases, monuments honor moments of great achievement, while in other cases, monuments pay homage to deep sacrifice. A monument's size, location, and materials are all considerations in planning and creating a memorial to the past.

Read the following seven sources carefully, including the introductory information for each source. Then, in a well-organized essay that synthesizes at least three of the sources for support, examine the factors a group or agency should consider in memorializing an event or person *and* in creating a monument.

Make sure your argument is central; use the sources to illustrate and support your reasoning. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

Source A (Savage)

Source B (photo)

Source C (Downes)

Source D (Kosareff)

Source E (Musser)

Source F (Roadside America)

Source G (Lin)

## Source A

Savage, Kirk. *Monument Wars: Washington, D.C., the National Mall, and the Transformation of the Memorial Landscape*. Berkeley: U of California P, 2009. Print.

*The following is excerpted from a book on monuments in Washington, D.C.*

There is no doubt that the modern state has been built on the mass circulation of the written word. Public monuments, by contrast, offer an anachronistic experience: a face-to-face encounter in a specially valued place set aside for collective gathering. . . . [T]he public monument speaks to a deep need for attachment that can be met only in a real place, where the imagined community actually materializes and the existence of the nation is confirmed in a simple but powerful way. The experience is not exactly in the realm of imagination or reason, but grounded in the felt connection of individual to collective body.

In this way the monumental core in Washington functions somewhat like a pilgrimage site, where communities of believers actually come together in the act of occupying a holy site, seeing a relic, reenacting a sacred event. The rhetoric of civil religion—pilgrimage, holy ground, sacred space—is often used to describe monumental Washington because it does seem to ring true. But we must not forget that in the disenchanted world of the modern secular nation, the monument is not, properly speaking, a sacred site. Typically it holds no relic or spiritual trace of a past presence. The site of the Lincoln Memorial, for instance, did not even exist in Lincoln’s lifetime; it sits quite literally on mud dredged from the Potomac River bottom in the late nineteenth century by the Army Corps of Engineers. The memorial itself contains no actual relic of Lincoln. It is pure representation—a colossal marble statue and the text of two speeches carved on enormous panels, all housed in a neoclassical temple . . . . One of those speeches, the Gettysburg Address, had already been reproduced ad infinitum in newspapers and readers and textbooks long before the monument was built. The major Union veterans’ organization had even sponsored a drive to put a bronze plaque carrying the full speech in schools and public places throughout the nation.

Why make a pilgrimage to a site with no historical significance to read a text that was already everywhere? The answer is simple: the monument manufactures its own aura. In the context of the Lincoln Memorial, the Gettysburg Address ceases to be a mere “mechanical reproduction” and becomes a treasure-piece by virtue of its hand carving in stone, at large scale, in a sequestered space, distinguished by lavish materials and aesthetic refinement. And the monument creates an actual, if temporary, community of readers, who must obey a particular decorum: they must stand at a certain distance to see the text panels in their entirety, which is not the way we ordinarily read—as photographers and filmmakers have observed to great effect . . . . Everything about the experience marks it as extraordinary and authoritative.

**Source B**

*The Christopher Columbus Monument in Riverside Park.  
Express-Times file photo. Deegan, Jim. "A History  
Lesson on Easton's Christopher Columbus  
Monument." *Lehighvalleylive.com*. Lehigh Valley  
Express-Times, 15 Jan. 2010. Web. 20 Dec. 2010.*

*The following is a photo of a monument of Christopher Columbus in Riverside Park, Easton, Pennsylvania.*



Express-Times/Landov

**Source C**

Downes, Lawrence. "Waiting for Crazy Horse."  
*New York Times*. New York Times, 2 Sept. 2009.  
Web. 20 Dec. 2010.

*The following is excerpted from an online opinion article published in a major newspaper.*

The carving of this South Dakota peak into a mounted likeness of Crazy Horse, the great Sioux leader, has been going on since 1948. It's a slow job. After all this time, only his face is complete. The rest—his broad chest and flowing hair, his outstretched arm, his horse—is still encased in stone. Someday, long after you are dead, it may finally emerge.

The memorial, outside Rapid City, is only a few miles from Mount Rushmore. Both are tributes to greatness. One is a federal monument and national icon, the other a solitary dream. A sculptor, Korczak Ziolkowski, worked at it alone for more than 30 years, roughing out the shape while acquiring a mighty beard and a large family. He died in 1982 and is buried in front of the mountain. His widow, Ruth, lives at the site and continues the mission with her many children.

I have to admit: Mount Rushmore bothers me. It was bad enough that white men drove the Sioux from hills they still hold sacred; did they have to carve faces all over them too? It's easy to feel affection for Mount Rushmore's strange grandeur, but only if you forget where it is and how it got there. To me, it's too close to graffiti.

The Crazy Horse Memorial has some of the same problems: it is most definitely an unnatural landmark. Some of the Indians I met in South Dakota voiced their own misgivings, starting with the fact that it presumes to depict a proud man who was never captured in a photograph or drawn from life.

Kelly Looking Horse, a Sioux artist I talked with as he sewed a skin drum at Mount Rushmore, said there were probably better ways to help Indians than a big statue. He also grumbled that many of the crafts for sale at the memorial were made by South Americans and Navajos and sold to people who wouldn't know the differences among Indian tribes, or care. Leatrice (Chick) Big Crow, who runs a Boys and Girls Club at the Pine Ridge Reservation, said she thought the memorial was one of those things that could go on swallowing money and effort forever.

But two other Sioux artists—Charlie Sitting Bull, a weaver of intricate beadwork, and Del Iron Cloud, a watercolorist—said they were grateful at least that the memorial gave them free space to show and sell their work. As for the loss of the Black Hills, Mr. Iron Cloud told me, without rancor, that there wasn't much to be done about it now.

Looking up at the mountain in the golden light of late afternoon, it was hard not to be impressed, even moved, by this effort to honor the memory of a people this country once tried mightily to erase. I came away reminded that eternity is not on our side. The nearby South Dakota Badlands, made of soft and crumbling sediment and ash, will be gone in a geological instant.

The day may sooner come when most human works have worn away as well. When all is lost to rust and rot, what remains may be two enormous granite oddities in the Great Plains: Four men's heads mysteriously huddled cheek to cheek—a forgotten album cover. And, far bigger, a full-formed Indian on a horse, his eyes ablaze, his long arm pointing out over his beloved Black Hills.

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Source D

Kosareff, Jason. "Cemetery Faces an Uncertain Future."  
*Whittier Daily News* 25 July 2004. Print.

*The following is excerpted from an article published in a local newspaper.*

ROSEMEAD—Grandma Mary Pallett must be turning in her grave. The bones of Pallet (1796-1889) and thousands of other San Gabriel Valley pioneers buried at **Savannah Memorial Park** could be moved to make way for a future development.

"Unless something happens and we get the money from somewhere, I don't know how we're going to make it," said Rosie Gutierrez, treasurer for the El Monte Cemetery Association, which owns the 4-acre graveyard at 9263 Valley Blvd.

The association has enough money to keep the place open at least two years, said Bob Bruesch, vice president of the association and a Garvey School District board member.

Developers have an eye for the cemetery site and the community of Asian businesses and residents nearby would like to see it gone because they think it brings bad luck, Bruesch added.

But Savannah is rich in history and should be preserved, Bruesch argues.

"The pioneers from the Santa Fe Trail would bring their dead along with them, preserved somehow, and bury them here," he said.

More than 3,000 graves fill the cemetery, dated as early as 1847. Bruesch said more graves are scattered under Valley Boulevard and beneath area businesses. The area also was an Indian burial ground before the corpses of settlers filled the place, Bruesch said.

Bruesch said the association would go for historical landmark status with the state, but fears a lack of resources to pull it off. If the cemetery was sold for development, the association or developer would have to move the graves to another location and notify every relative. That task could cost millions of dollars, Bruesch said.

The association has about 200 more plots it could sell for \$1,000 apiece, but it would not bring enough cash to keep Savannah running, Gutierrez said.

"I don't know what the solution is, I really don't," Gutierrez said. "It's going to take a city like Rosemead to take care of it."

"Cemetery faces an uncertain future" by Jason Kosareff, from *The Whittier Daily News*, copyright © 2004 by Steve Lambert. Used by permission.

**Source E**

Musser, Christine. "Preserving Memory: National Holocaust Memorial Museum Controversy."  
*Suite101.com*. Suite101.com Media Inc., 30 Oct.  
2008. Web. 20 Dec. 2010.

*The following is excerpted from an article published on a Web site for freelance writers and journalists.*

It had to be done, but is The Mall\* in Washington, D.C. the proper place for a museum that is dedicated to victims and survivors of the Holocaust?

It is not surprising that immediate and intense controversy erupted when plans were publicized to build a Holocaust museum on The Mall in Washington, D.C. The controversy grew from Jewish and non-Jewish communities, primarily due to the fact that a museum dedicated to the memory of the Holocaust would be built in the United States, who did little to stop the Holocaust from occurring, or as one protester said, "Imagine a Holocaust museum in the town whose political sages refused to lift a finger to halt the Holocaust or open our shores to the few survivors! How offensive to any informed individual!"

As the controversy grew, the supporters of the museum felt that building a museum on The Mall would enhance The Mall's already diverse stories. For example, George Will, a political columnist, states, "No other nation has a broader, graver responsibility in the world . . . No other nation more needs citizens trained to look life in the face" . . . .

**Holocaust Museum Design**

The design of the building encouraged further controversy. Supporters did not want a duplicate of other buildings on The Mall, nor did they want something that would cause further anti-Semitism or to down play the atrocities of the Holocaust.

The Commission of Fine Arts refused the first design, stating the design was too "massive". The members of the commission felt the massive building would overcome The Mall and take away the main purpose of the museum, which was meant to be a place of remembrance and not to overpower The Mall or its visitors.

Albert Abraham was ready to scratch the design until he realized that the design could still work by downsizing it. Still not overly enthused by the design, it was approved by the Commission. Eventually the Commission would decide not to use Abraham's firm and asked James Ingo Freed to design the museum.

\*The National Mall: a park in Washington, D.C., that stretches from the Lincoln Memorial to the United States Capitol. It contains a number of memorials, museums, and governmental buildings.

"Preserving Memory-National Holocaust Memorial Museum Controversy" by Christine Musser,  
from *suite101.com*, copyright © 2008 by Christine Musser. Used by permission.

Source F

“Obscure Monument to Lobsterdom: Washington, DC.”  
*RoadsideAmerica.com*. Roadside America, n.d.  
Web. 20 Dec. 2010.

*The following is an entry in an online guide to offbeat tourist attractions.*

**Washington, DC**

H. Elroy Johnson made money trapping lobsters and lived in Harpswell, Maine. In 1939 he posed for a sculpture titled “The Maine Lobsterman,” kneeling before his favorite crustacean while pegging its claw. The sculpture was supposed to be cast in bronze and made part of the Maine exhibit at the 1939 New York World’s Fair. But Maine ran out of money, so the artist just slapped a coat of bronze paint over the plaster model and shipped it to New York. After the Fair ended, the fake bronze statue returned to Maine and spent several decades being moved from city hall to museum to museum. No one seemed to want the man and his lobster. The statue was vandalized, repaired, and ended up in a warehouse where it was **eaten by rats**.

It wasn’t until poor H. Elroy Johnson died that a bronze cast was finally made of the statue, and eight years after that (1981) it was moved to Washington, DC and dedicated in 1983. It was donated by the Camp Fire Girls of Cundys Harbor, Maine, and reportedly cost \$30,000.

A close inspection may reveal tooth marks, but we aren’t promising anything.

RoadsideAmerica.com



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### Source G

Lin, Maya. "Making the Memorial." *New York Review of Books*. NYREV, Inc., 2 Nov. 2000. Web. 5 July 2011.

*The following is excerpted from an online article by Maya Lin, designer of the Vietnam Veterans Memorial in Washington, D.C.*

The use of names was a way to bring back everything someone could remember about a person. The strength in a name is something that has always made me wonder at the "abstraction" of the design; the ability of a name to bring back every single memory you have of that person is far more realistic and specific and much more comprehensive than a still photograph, which captures a specific moment in time or a single event or a generalized image that may or may not be moving for all who have connections to that time.

Then someone in the class [an architectural seminar Lin took during her senior year at Yale University] received the design program, which stated the basic philosophy of the memorial's design and also its requirements: all the names of those missing and killed (57,000) must be a part of the memorial; the design must be apolitical, harmonious with the site, and conciliatory.

These were all the thoughts that were in my mind before I went to see the site.

Without having seen it, I couldn't design the memorial, so a few of us traveled to Washington, D.C., and it was at the site that the idea for the design took shape. The site was a beautiful park surrounded by trees, with traffic and noise coming from one side—Constitution Avenue.

I had a simple impulse to cut into the earth.

I imagined taking a knife and cutting into the earth, opening it up, an initial violence and pain that in time would heal. The grass would grow back, but the initial cut would remain a pure flat surface in the earth with a polished, mirrored surface, much like the surface on a geode when you cut it and polish the edge. The need for the names to be on the memorial would become the memorial; there was no need to embellish the design further. The people and their names would allow everyone to respond and remember.

It would be an interface, between our world and the quieter, darker, more peaceful world beyond. I chose black granite in order to make the surface reflective and peaceful. I never looked at the memorial as a wall, an object, but as an edge to the earth, an opened side. The mirrored effect would double the size of the park, creating two worlds, one we are a part of and one we cannot enter. The two walls were positioned so that one pointed to the Lincoln Memorial and the other pointed to the Washington Monument. By linking these two strong symbols for the country, I wanted to create a unity between the nation's past and present.

The idea of destroying the park to create something that by its very nature should commemorate life seemed hypocritical, nor was it in my nature. I wanted my design to work with the land, to make something with the site, not to fight it or dominate it. I see my works and their relationship to the landscape as being an additive rather than a combative process.

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## Question 2

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

The passage below is from *Last Child in the Woods* (2008) by Richard Louv. Read the passage carefully. Then, in a well-developed essay, analyze the rhetorical strategies Louv uses to develop his argument about the separation between people and nature. Support your analysis with specific references to the text.

Line  
5 Researchers at the State University of New York at Buffalo are experimenting with a genetic technology through which they can choose the colors that appear on butterfly wings. The announcement of this in  
10 2002 led writer Matt Richtel to conjure a brave new advertising medium: “There are countless possibilities for moving ads out of the virtual world and into the real one. Sponsorship-wise, it’s time for nature to carry its weight.” Advertisers already stamp their  
15 messages into the wet sands of public beaches. Cash-strapped municipalities hope corporations agree to affix their company logo on parks in exchange for dollars to keep the public spaces maintained. “The sheer popularity” of simulating nature or using nature as ad space “demands that we acknowledge, even respect, their cultural importance,” suggests Richtel. Culturally important, yes. But the logical extension of synthetic nature is the irrelevance of “true” nature—the certainty that it’s not even worth looking at.  
20 True, our experience of natural landscape “often occurs within an automobile looking out,” as Elaine Brooks said. But now even that visual connection is optional. A friend of mine was shopping for a new luxury car to celebrate her half-century of  
25 survival in the material world. She settled on a Mercedes SUV, with a Global Positioning System: just tap in your destination and the vehicle not only provides a map on the dashboard screen, but talks you there. But she knew where to draw the line. “The salesman’s jaw dropped when I said I didn’t want a  
30 backseat television monitor for my daughter,” she told me. “He almost refused to let me leave the dealership until he could understand why.” Rear-seat and in-dash “multimedia entertainment products,” as they are  
35 called, are quickly becoming the hottest add-on since rearview mirror fuzzy dice. The target market: parents who will pay a premium for a little backseat peace.

40 Sales are brisk; the prices are falling. Some systems include wireless, infrared-connected headsets. The children can watch *Sesame Street* or play Grand Theft Auto on their PlayStation without bothering the driver.

45 Why do so many Americans say they want their children to watch less TV, yet continue to expand the opportunities for them to watch it? More important, why do so many people no longer consider the physical world worth watching? The highway’s edges may not be postcard perfect. But for a century, children’s early understanding of how cities and  
50 nature fit together was gained from the backseat: the empty farmhouse at the edge of the subdivision; the variety of architecture, here and there; the woods and fields and water beyond the seamy edges—all that was and is still available to the eye. This was the  
55 landscape that we watched as children. It was our drive-by movie.

Perhaps we’ll someday tell our grandchildren stories about our version of the nineteenth-century Conestoga wagon.

60 “You did *what*?” they’ll ask.

“Yes,” we’ll say, “it’s true. We actually *looked out the car window*.” In our useful boredom, we used our fingers to draw pictures on fogged glass as we watched telephone poles tick by. We saw birds on the  
65 wires and combines in the fields. We were fascinated with roadkill, and we counted cows and horses and coyotes and shaving-cream signs. We stared with a kind of reverence at the horizon, as thunderheads and dancing rain moved with us. We held our little plastic  
70 cars against the glass and pretended that they, too, were racing toward some unknown destination. We considered the past and dreamed of the future, and watched it all go by in the blink of an eye.

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## 2013 SCORING GUIDELINES

### Question 1

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

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

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- 9** Essays earning a score of 9 meet the criteria for the score of 8 and, in addition, are especially sophisticated in their argument, thorough in development, or impressive in their control of language.

### 8 – Effective

Essays earning a score of 8 **effectively** examine the factors a group or agency should consider in memorializing an event or person *and* in creating a monument. They develop their argument by effectively synthesizing\* at least three of the sources. The evidence and explanations used are appropriate and convincing. The prose demonstrates a consistent ability to control a wide range of the elements of effective writing but is not necessarily flawless.

- 7** Essays earning a score of 7 meet the criteria for the score of 6 but provide more complete explanation, more thorough development, or a more mature prose style.

### 6 – Adequate

Essays earning a score of 6 **adequately** examine the factors a group or agency should consider in memorializing an event or person *and* in creating a monument. They develop their argument by adequately synthesizing at least three of the sources. The evidence and explanations used are appropriate and sufficient. The language may contain lapses in diction or syntax, but generally the prose is clear.

- 5** Essays earning a score of 5 examine the factors a group or agency should consider in memorializing an event or person *and* in creating a monument. They develop their argument by synthesizing at least three sources, but how they use and explain sources is somewhat uneven, inconsistent, or limited. The writer's argument is generally clear, and the sources generally develop the writer'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.

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## 2013 SCORING GUIDELINES

### Question 1 (continued)

#### 4 – Inadequate

Essays earning a score of 4 **inadequately** examine the factors a group or agency should consider in memorializing an event or person *and* in creating a monument. They develop their argument by synthesizing at least two sources, but the evidence or explanations used may be inappropriate, insufficient, or unconvincing. The sources may dominate the essay's attempts at development, the link between the argument and the sources may be weak, or the student may misunderstand, misrepresent, or oversimplify the sources. The prose generally conveys the student's ideas but may be inconsistent in controlling the elements of effective writing.

- 3** Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in examining the factors a group or agency should consider in memorializing an event or person *and* in creating a monument. They are less perceptive in their understanding of the sources, or their explanation or examples may be particularly limited or simplistic. The essays may show less maturity in control of writing.

#### 2 – Little Success

Essays earning a score of 2 demonstrate **little success** in examining the factors a group or agency should consider in memorializing an event or person *and* in creating a monument. They may merely allude to knowledge gained from reading the sources rather than cite the sources themselves. These essays may misread the sources, fail to develop a position, or substitute a simpler task by merely summarizing or categorizing the sources or by merely responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. Essays that score 2 often demonstrate consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of control.

- 1** Essays earning a score of 1 meet the criteria for the score of 2 but are undeveloped, especially simplistic in their explanation, weak in their control of writing, or do not allude to or cite even one source.
- 0** Indicates an off-topic response, one that merely repeats the prompt, an entirely crossed-out response, a drawing, or a response in a language other than English.

— Indicates an entirely blank response.

\* For the purposes of scoring, synthesis means using sources to develop a position and citing them accurately.