

## Question 2

Suggested time—40 minutes.

(This question counts for one-third of the total essay section score.)

The passage below is the opening to a speech made in 1960 by American journalist and politician Clare Boothe Luce to journalists at the Women’s National Press Club. In this speech, Luce went on to criticize the tendency of the American press to sacrifice journalistic integrity in favor of the perceived public demand for sensationalist stories. Read the passage carefully. Then, in a well-developed essay, analyze *how* Luce uses this introduction to prepare the audience for her message. Support your analysis of her rhetoric with specific references to the text.

Line I am happy and flattered to be a guest of honor on  
this always exciting and challenging occasion. But  
looking over this audience tonight, I am less happy  
5 than you might think and more challenged than you  
could know. I stand here at this rostrum invited to  
throw rocks at you. You have asked *me* to tell *you*  
what’s wrong with *you*—the American press. The  
subject not only is of great national significance but  
also has, one should say, infinite possibilities—and  
10 infinite perils to the rock thrower.

For the banquet speaker who criticizes the  
weaknesses and pretensions, or exposes the follies  
and sins, of his listeners—even at their invitation—  
does not generally evoke an enthusiastic—no less  
15 a friendly—response. The delicate art of giving  
an audience hell is always one best left to the  
Billy Grahams and the Bishop Sheens.\*

But you are an audience of journalists. There is no  
audience anywhere who should be more bored—  
20 indeed, more revolted—by a speaker who tried to  
fawn on it, butter it up, exaggerate its virtues, play  
down its faults, and who would more quickly see  
through any attempt to do so. I ask you only to  
remember that I am not a volunteer for this subject  
25 tonight. You asked for it!

For what is good journalism all about? On a  
working, finite level it is the effort to achieve  
illuminating candor in print and to strip away cant.  
It is the effort to do this not only in matters of state,  
30 diplomacy, and politics but also in every smaller  
aspect of life that touches the public interest or  
engages proper public curiosity. It is the effort to  
explain everything from a summit conference to why

the moon looks larger coming over the horizon than it  
35 does when it has fully risen in the heavens. It is the  
effort, too, to describe the lives of men—and women  
—big and small, close at hand or thousands of miles  
away, familiar in their behavior or unfamiliar in  
their idiosyncrasies. It is—to use the big word—the  
40 pursuit of and the effort to state the truth.

No audience knows better than an audience of  
journalists that the pursuit of the truth, and the  
articulation of it, is the most delicate, hazardous,  
exacting, and *inexact* of tasks. Consequently, no  
45 audience is more forgiving (I hope) to the speaker  
who fails or stumbles in his own pursuit of it. The  
only failure this audience could never excuse in any  
speaker would be the failure to try to tell the truth, as  
he sees it, about his subject.

50 In my perilous but earnest effort to do so here  
tonight, I must begin by saying that if there is much  
that is wrong with the American press, there is also  
much that is right with it.

I know, then, that you will bear with me, much as it  
55 may go against your professional grain, if I ask you to  
accept some of the good with the bad—even though it  
may not make such good copy for your newspapers.

For the plain fact is that the U. S. daily press today  
is not inspiringly good; it is just far and away the best  
60 press in the world.

\* Billy Graham, an American Christian evangelist, and Fulton John Sheen, an American Catholic archbishop, both became renowned for their religious oratory. Their speeches were widely broadcast on radio and television.

## 2017 AP<sup>®</sup> ENGLISH LANGUAGE AND COMPOSITION FREE-RESPONSE QUESTIONS

### Question 3

**Suggested time—40 minutes.**

(This question counts for one-third of the total essay section score.)

The passage below is an excerpt from *Empire of Illusion* by Chris Hedges. Read the passage carefully. Then write an essay in which you develop a position on Hedges’ argument that “the most essential skill . . . is artifice.” Use appropriate, specific evidence to illustrate and develop your position.

The most essential skill in political theater and a consumer culture is artifice. Political leaders, who use the tools of mass propaganda to create a sense of faux intimacy with citizens, no longer need to be competent, sincere, or honest. They need only to appear to have these qualities. Most of all they need a story, a personal narrative. The reality of the narrative is irrelevant. It can be completely at odds with the facts. The consistency and emotional appeal of the story are paramount. Those who are best at deception succeed. Those who have not mastered the art of entertainment, who fail to create a narrative or do not have one fashioned for them by their handlers, are ignored. They become “unreal.”

An image-based culture communicates through narratives, pictures, and pseudo-drama.

**STOP**

**END OF EXAM**

# AP<sup>®</sup> ENGLISH LANGUAGE AND COMPOSITION

## 2017 SCORING GUIDELINES

### Question 2

**General Directions:** This scoring guide is designed so that the same performance expectations are applied to all student responses. It will be useful for most of the essays, but if it seems inappropriate for a specific essay, assistance should be sought from the Table Leader. The Table Leader should always be shown books that seem to have no response or that contain responses that seem unrelated to the question. A score of 0 or — should not be assigned without this consultation.

The essay's score should reflect an evaluation of the essay as a whole. Students had only 40 minutes to read and write; the essay, therefore, is not a finished product and should not be judged according to standards appropriate for an out-of-class assignment. The essay should be evaluated as a draft, and students should be rewarded for what they do well. The evaluation should focus on the evidence and explanations that the student uses to support the response; students should not be penalized for taking a particular perspective.

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

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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 their development, or impressive in their control of language.

#### **8 – Effective**

Essays earning a score of 8 **effectively** analyze\* *how* Luce uses this introduction to prepare the audience for her message. They develop their analysis with evidence and explanations that are appropriate and convincing, referring to the passage explicitly or implicitly. 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** analyze *how* Luce uses this introduction to prepare the audience for her message. They develop their analysis with evidence and explanations that are appropriate and sufficient, referring to the passage explicitly or implicitly. The writing may contain lapses in diction or syntax, but generally the prose is clear.

**5** – Essays earning a score of 5 analyze *how* Luce uses this introduction to prepare the audience for her message. The evidence and explanations used to develop their analysis may be uneven, inconsistent, or limited. The writing may contain lapses in diction or syntax, but it usually conveys the student's ideas.

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## 2017 SCORING GUIDELINES

### Question 2 (continued)

#### 4 – Inadequate

Essays earning a score of 4 **inadequately** analyze *how* Luce uses this introduction to prepare the audience for her message. These essays may misunderstand the passage, misrepresent the strategies Luce uses, or analyze these strategies insufficiently. The evidence and explanations used to develop their analysis may be inappropriate, insufficient, or unconvincing. 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 analyzing *how* Luce uses this introduction to prepare the audience for her message. They are less perceptive in their understanding of the passage or Luce's strategies, or the evidence and explanations used to develop their analysis 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 analyzing *how* Luce uses this introduction to prepare the audience for her message. The student may misunderstand the prompt, misread the passage, fail to analyze the strategies Luce uses, or substitute a simpler task by responding to the prompt tangentially with unrelated or inaccurate explanation. The prose often demonstrates 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, or weak in their control of language.

**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, analysis means explaining the rhetorical choices an author makes in an attempt to achieve a particular effect or purpose.