

AP[®] ENGLISH LANGUAGE AND COMPOSITION

2007 SCORING GUIDELINES (Form B)

Question 1

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

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

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- 9** Essays earning a score of 9 meet the criteria for those that are scored an 8 and, in addition, are especially sophisticated in their argument and synthesis of sources, or impressive in their control of language.

8 Effective

Essays earning a score of 8 **effectively** develop a position about the most important considerations facing the person responsible for securing a new work of art or an artifact for a museum. They support their position by effectively synthesizing* at least three of the sources. The argument is convincing, and the sources effectively support the student's position. The prose demonstrates an ability to control a wide range of the elements of effective writing but is not necessarily flawless.

- 7** Essays earning a score of 7 fit the description of those that are scored a 6 but are distinguished by more complete or more purposeful argumentation and synthesis of sources, or a more mature prose style.

6 Adequate

Essays earning a score of 6 **adequately** develop a position about the most important considerations facing the person responsible for securing a new work of art or an artifact for a museum. They synthesize at least three of the sources. The argument is generally convincing, and the sources generally support the student's position, but the argument is less developed or less cogent than the arguments of essays earning higher scores. The language may contain lapses in diction or syntax, but generally the prose is clear.

- 5** Essays earning a score of 5 develop a position about the most important considerations facing the person responsible for securing a new work of art or an artifact for a museum. They support their position by synthesizing at least three sources, but their arguments and their use of sources are somewhat limited, inconsistent, or uneven. The argument is generally clear, and the sources generally support the student's position, but the links between the sources and the argument may be strained. The writing may contain lapses in diction or syntax, but it usually conveys the student's ideas adequately.

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

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Question 1 (continued)

4 Inadequate

Essays earning a score of 4 **inadequately** develop a position about the most important considerations facing the person responsible for securing a new work of art or an artifact for a museum. They attempt to present an argument and support their position by synthesizing at least two sources but may misunderstand, misrepresent, or oversimplify either their own argument or the sources they include. The link between the argument and the sources is weak. The prose of essays scored a 4 may suggest immature control of writing.

- 3** Essays earning a score of 3 meet the criteria for a score of 4 but demonstrate less understanding of the sources, less success in developing their own position, or less control of writing.

2 Little Success

Essays earning a score of 2 demonstrate **little success** in developing a position about the most important considerations facing the person responsible for securing a new work of art or an artifact for a museum. They may merely allude to knowledge gained from reading the sources rather than citing the sources themselves. These essays may misread the sources, fail to present an argument, or substitute a simpler task by merely responding to the question tangentially or by simply summarizing the sources. The prose of essays scored a 2 often demonstrates consistent weaknesses in writing, such as a lack of development or organization, grammatical problems, or a lack of control.

- 1** Papers earning a score of 1 meet the criteria for a score of 2 but are especially simplistic, are weak in their control of writing, or do not cite even one source.

0 Indicates an on-topic response that receives no credit, such as one that merely repeats the prompt.

— Indicates a blank response or one that is completely off topic.

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

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



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

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



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

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



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

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



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Q1

1A 5x5

to lose money and be driven out of business, it is a tragic reflection of modern society's values, ~~but not the~~ showing that the need for museums is dying. But until then, museums must stay true to their original cause and definition - inspiring society's understanding of itself.

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

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



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

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



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

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



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

1B 4 of 4

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

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

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

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



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

1C 2 of 3

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

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

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

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

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



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

1 IC 3 of 3

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

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

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Question 1

Sample: 1A

Score: 9

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

Sample: 1B

Score: 6

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

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Question 1 (continued)

Sample: 1C

Score: 3

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