

## Examining a Synthesis Sample Name:

- A. For each Source identify and label 1 or 2 key quotes you would use to write your response. Those you would use to support your claim mark with a +, those you would use to refute the opposition, mark with a -. Under each picture/image write a brief explanation of how you would use that source.
- Write a possible thesis statement for your essay.
- 
- 
- 
- 

- B. Using the directions below, analyze the attached **Sample Essay** for the synthesis question. (This response received an 8)

- BOX the student's thesis = PURPOSE/ CLAIM

In different colors:

- HIGHLIGHT the sentences containing information from the sources to **support** his/ her thesis = EVIDENCE/ DATA
- \* Be sure to notice how this student gives citations for the direct and implied references to the sources provided.

- HIGHLIGHT the explanations this student author provides for the evidence he/she chose to include = WARRANT

- HIGHLIGHT (in another color) the sentences containing information from the sources to **refute objections** to his/ her thesis or position

- CIRCLE 5 examples of good diction used by the student author, explain the tone they create

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

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)

\*Commentary by AP Scorers  
for sample response included:

## AP® ENGLISH LANGUAGE AND COMPOSITION 2007 SCORING COMMENTARY (Form B)

### Question 1

Sample: 1A  
Score: 9

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

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.

Visit [apcentral.collegeboard.com](http://apcentral.collegeboard.com) (for AP professionals) and [www.collegeboard.com/apstudents](http://www.collegeboard.com/apstudents) (for students and parents).

GO ON TO THE NEXT PAGE.

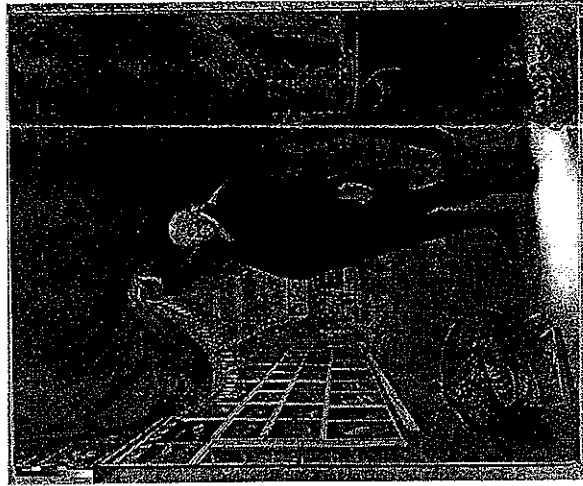
-3-

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 rooster 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).

© 2007 The College Board. All rights reserved. Visit [apcentral.collegeboard.com](http://apcentral.collegeboard.com) (for AP professionals) and [www.collegeboard.com/apstudents](http://www.collegeboard.com/apstudents) (for students and parents).

GO ON TO THE NEXT PAGE.

-4-

2007 AP® ENGLISH LANGUAGE AND COMPOSITION  
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.

Visit [apcentral.collegeboard.com](http://apcentral.collegeboard.com) (for AP professionals) and [www.collegeboard.com/apstudents](http://www.collegeboard.com/apstudents) (for students and parents).

GO ON TO THE NEXT PAGE.

-5-

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 analogy 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.

Visit [apcentral.collegeboard.com](http://apcentral.collegeboard.com) (for AP professionals) and [www.collegeboard.com/apstudents](http://www.collegeboard.com/apstudents) (for students and parents).

GO ON TO THE NEXT PAGE.

-6-

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 "pretending 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 inverted 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 The College Board. All rights reserved.  
Visit [apcentral.collegeboard.com](http://apcentral.collegeboard.com) (for AP professionals) and [www.collegeboard.com/apstudents](http://www.collegeboard.com/apstudents) (for students and parents).

GO ON TO THE NEXT PAGE.

-7-

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<sup>1</sup> 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.

<sup>1</sup>place or source of origin

© 2007 The College Board. All rights reserved.  
Visit [apcentral.collegeboard.com](http://apcentral.collegeboard.com) (for AP professionals) and [www.collegeboard.com/apstudents](http://www.collegeboard.com/apstudents) (for students and parents).

GO ON TO THE NEXT PAGE.

-8-

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

Q1 1A

1 of 5

Museums are shaped in the public imagination with a destructive 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 script the ~~the~~ museum niche in society. There is no justification for a museum ~~to~~ to destroy these values by commercializing itself - at that point the establishment will cease to be a museum at all but only theatrical freakshow bent on profiteering. Pieces in a museum should always be chosen in light of furthering knowledge... Not fattening wallets.

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

Q1

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

1A 2 of 5

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, usually their intellectual faculties to appreciate fine art and artifacts, but are easily distracted and convinced to gawk at freaks of nature. Pealers Museum financially successful because of public patronage, appears only to have, achieved this success through boasting additives such as "performers, a zoo, a two-headed pig, a rooster resembling a human face, and a five-legged cow with no tail." (Source B) Such a "museum" relied upon coarse sensationalism and a public curiosity that better define baroque acts

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

Q1

1A 3 of 5

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 roles 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 stripping a museum of its pleasure potential. 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. Museums displays hold their

© 2007 The College Board. All rights reserved.  
Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

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

Q1

1A 4 of 5

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

Fantasy haunts and robs people are free to be hypnotized by science fiction movies, 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 to lose money and be driven out of business, it is a tragic reflection of modern society's values. ~~It is~~ 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.