AP Lang Summer Assignment / 2018-2019 name: _____

Welcome to AP English Language and Composition. Your eight-month course of study (culminating with the AP Lang exam during the second week of May) begins today.

This packet contains everything you will need to have completed by your first day of AP Lang. In total, the work contained within should take you between four and five hours (please note the suggested time for each section). Below you will find a checklist of information to complete as you go through your work and a list of items to bring with you on the first day of class. Please make sure that you are attentive to these details and are prepared to "hit the ground running" on day #1.

PLEASE NOTE: IN ORDER TO ANNOTATE THE DOCUMENTS CONTAINED WITHIN, YOU WILL NEED TO PRINT THIS ENTIRE PACKET.

PLEASE NOTE: NONE OF THE WORK CONTAINED IN THIS PACKET SHOULD BE COMPLETED WITH A PEER.

TEACHER INFORMATION

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ITEMS to DOWNLOAD/PRINT FROM TEACHER'S WEBSITE

SYLLABUS	HW TRACKER	VOCAB LOG
UNIT 1 CALENDAR	REQUIRED TEXTS	LINED PAPER

SUMMER READING ASSIGNMENT CHECKLIST

CHECK	TASK	EXPLANATION AND PURPOSE
	Email teacher	The email should be brief. Introduce yourself and explain to your teacher why you chose to take AP Lang. When your teacher responds, archive the email. Now you both have a saved email in your folder to facilitate future communication.
	Visit teacher's website	Poke around a little. Open all the tabs. I can't tell you how many students still didn't know what my office hours were in May. They're listed on the website very clearly!
	Read "Introduction: Reading to Write" from *Patterns*	This introductory material is from a textbook we use in class, *Patterns for College Writing*. Pause when you finish reading the Louis Gates essay (you've probably read it as a freshman) and answer the questions. The answers for the questions can be found on the page after the questions. See how closely yours lined up!
	Read and annotate the excerpts from *Thank You for Arguing.*	Heinrichs' text presents a casual approach to rhetoric and its applications. We'll be reading more chapters over the course of our study.
	Complete the multiple choice example	College Board basically gives you a minute per question. This includes reading and interacting with the passage. Try to finish this diagnostic in 15 minutes or less.
	Read the rubrics for the FRQs	Know what you're supposed to write before you do so!
	Complete the practice exam in 2:15 hours.	Answer all three questions in essay format. Use the lined paper included in a separate document to handwrite your essays.

 name: _____

PART ONE: Supplemental Texts

SUGGESTED TIME: 1 hour, 30 minutes

1. "Introduction: Reading to Write" from *Patterns* (p. 1-11)

2. Chapter 25, "Run an Agreeable Country," from Jay Heinrichs' *Thank You For Arguing* (p. 273-283)

NOTE: Page numbers correspond to the original texts.

❖ Introduction: Reading to Write

On a purely practical level, you will read the selections in this text to answer study questions and prepare for class discussions. More significantly, however, you will also read to evaluate the ideas of others, to form judgments, and to develop original points of view. By introducing you to new ideas and new ways of thinking about familiar concepts, reading prepares you to respond critically to the ideas of others and to develop ideas of your own. When you understand what you read, you are able to form opinions, exchange ideas with others in conversation, ask and answer questions, and develop ideas that can be further explored in writing. For all of these reasons, reading is a vital part of your education.

READING CRITICALLY

Reading is a two-way street. Readers are presented with a writer's ideas, but they also bring their own responses and interpretations to what they read. After all, readers have different national, ethnic, cultural, and geographic backgrounds and different kinds of knowledge and experiences, and so they may react differently to a particular essay or story. For example, readers from an economically and ethnically homogeneous suburban neighborhood may have difficulty understanding a story about class conflict, but these readers may also be more objective than readers who are struggling with such conflict in their own lives.

These differences in reactions do not mean that every interpretation is acceptable, that an essay or story or poem may mean whatever a reader wants it to mean. Readers must make sure they are not distorting the writer's words, overlooking (or ignoring) significant details, or seeing things in an essay or story that do not exist. It is not important for all readers to agree on a particular interpretation of a work. It *is* important, however, for each reader to develop an interpretation that can be supported by the work itself.

The study questions that accompany the essays in this text encourage you to question writers' ideas. Although some of the questions (particularly those listed in the Comprehension assignments) call for fairly straightforward factual responses, other questions (particularly those in the Journal Entry assignments) invite more complex responses, reflecting your individual reaction to the selections.

READING ACTIVELY

When you read an essay in this text, or any work that you expect to discuss in class (and perhaps to write about), you should read it carefully—and you should read it more than once.

Before You Read

Before you read, look over the essay to get an overview of its content. If the selection has a **headnote**—a paragraph or two about the author and the work—begin by reading it. Next, skim the work to get a general sense of the writer's ideas. As you read, note the title and any internal headings as well as the use of boldface type, italics, and other design elements. Also pay special attention to the introductory and concluding paragraphs, where a writer is likely to make (or reiterate) key points.

As You Read

As you read, try to answer the following questions.

☑ CHECKLIST: READING ACTIVELY

- What is the writer's general subject?
- What is the writer's main point?
- Does the writer seem to have a particular purpose in mind?
- What kind of audience is the writer addressing?
- Are the writer's ideas consistent with your own?
- Do you have any knowledge that could challenge the writer's ideas?
- Is any information missing?
- Are any sequential or logical links missing?
- Can you identify themes or ideas that also appear in other works you have read?
- Can you identify parallels with your own experience?

HIGHLIGHTING AND ANNOTATING

As you read and reread, be sure to record your reactions in writing. These notations will help you understand the writer's ideas and your own thoughts about these ideas. Every reader develops a different system of recording such responses, but many readers use a combination of highlighting and annotating.

When you **highlight,** you mark the text with symbols. You might, for example, underline important ideas, box key terms, number a series of related points, circle an unfamiliar word (or place a question mark beside it), draw vertical lines in the margin beside a particularly interesting passage, draw arrows to connect related points, or star discussions of the work's central issues or themes.

When you **annotate,** you carry on a conversation with the text in marginal notes. You might, among other things, ask questions, suggest possible parallels with other reading selections or with your own experiences, argue with the writer's points, comment on the writer's style, or define unfamiliar terms and concepts.

The following paragraph, excerpted from Maya Angelou's "Finishing School" (page 89), illustrates the method of highlighting and annotating described above.

Date written?

Why does she mention this?

Serious or sarcastic?

Also true of boys? In North as well as South? True today?

What are these values?

(Recently) a white woman from Texas, who would quickly describe herself as a (liberal,) asked me about my hometown. When I told her that in Stamps my grandmother had owned the only Negro general merchandise store since the turn of the century, she exclaimed, "Why, you were a (debutante)." Ridiculous and even ludicrous. But Negro girls in small Southern towns, whether poverty-stricken or just munching along on a few of life's necessities, were given as extensive and irrelevant preparations for adulthood as rich white girls shown in magazines. Admittedly the training was not the same. While white girls learned to waltz and sit gracefully with a tea cup balanced on their knees, we were lagging behind, learning the (mid-Victorian values) with very little money to indulge them. . . .

Remember that this process of highlighting and annotating is not an end in itself but rather a step toward understanding what you have read. Annotations suggest questions; in your search for answers, you may ask your instructor for clarification, or you may raise particularly puzzling or provocative points during class discussion or in small study groups. After your questions have been answered, you will be able to discuss and write about what you have read with greater confidence, accuracy, and authority.

READING THE ESSAYS IN THIS BOOK

The selection that follows, "'What's in a Name?'" by Henry Louis Gates Jr., is typical of the essays in this text. It is preceded by a headnote that provides information about the author's life and career and provides a social, historical, and cultural context for the essay. As you read the headnote and the essay, highlight and annotate them carefully.

HENRY LOUIS GATES JR.

"What's in a Name?"

Henry Louis Gates Jr. was born in 1950 in Keyser, West Virginia, and grew up in the small town of Piedmont. Currently W. E. B. Du Bois Professor of Humanities and director of the W. E. B. Du Bois Institute for African-American Research at Harvard, he has edited many collections of works by African-American writers and published several volumes of literary criticism. However, he is probably best known as a social critic whose books and articles for a general audience explore a wide variety of issues and themes, often focusing on race and culture. In the following essay, which originally appeared in the journal *Dissent*, Gates recalls a childhood experience that occurred during the mid-1950s.

Background on the civil rights movement In the mid-1950s, the first stirrings of the civil rights movement were under way, and in 1954 and 1955 the U.S. Supreme Court handed down decisions declaring racial segregation unconstitutional in public schools. Still, much of the country — particularly the South — remained largely segregated until Congress passed the Civil Rights Act of 1964, which prohibited discrimination based on race, color, religion, or national origin in businesses (including restaurants and theaters) covered by interstate commerce laws, as well as in employment. This was followed by the Voting Rights Act of 1965, which guaranteed equal access to the polls, and the Civil Rights Act of 1968, which prohibited discrimination in housing and real estate. At the time of the experience Gates recalls here — before these laws were enacted — prejudice and discrimination against African Americans were the norm in many communities, including those outside the South.

> The question of color takes up much space in these pages, but the question of color, especially in this country, operates to hide the graver questions of the self.
>
> — JAMES BALDWIN, 1961

> . . . blood, darky, Tar Baby, Kaffir, shine . . . moor, blackamoor, Jim Crow, spook . . . quadroon, meriney, red bone, high yellow . . . Mammy, porch monkey, home, homeboy, George . . . spearchucker, schwarze, Leroy, Smokey . . . mouli, buck. Ethiopian, brother, sistah.
>
> — TREY ELLIS, 1989

I had forgotten the incident completely, until I read Trey Ellis's essay 1
"Remember My Name" in a recent issue of the *Village Voice* (June 13, 1989). But there, in the middle of an extended italicized list of the bynames of "the race" ("the race" or "our people" being the terms my parents used in polite or reverential discourse, "jigaboo" or "nigger" more commonly used in anger, jest, or pure disgust), it was: "George." Now the events of that very brief exchange return to mind so vividly that I wonder why I had forgotten it.

My father and I were walking home at dusk from his second job. He 2
"moonlighted" as a janitor in the evenings for the telephone company. Every day but Saturday, he would come home at 3:30 from his regular job at the paper mill, wash up, eat supper, then at 4:30 head downtown to his second job. He used to make jokes frequently about a union official who moonlighted. I never got the joke, but he and his friends thought it was hilarious. All I knew was that my family always ate well, that my brother and I had new clothes to wear, and that all of the white people in Piedmont, West Virginia, treated my parents with an odd mixture of resentment and respect that even we understood at the time had something directly to do with a small but certain measure of financial security.

He had left a little early that evening because I was with him and I had 3
to be in bed early. I could not have been more than five or six, and we had stopped off at the Cut-Rate Drug Store (where no black person in town but my father could sit down to eat, and eat off real plates with real silverware) so that I could buy some caramel ice cream, two scoops in a wafer cone, please, which I was busy licking when Mr. Wilson walked by.

Mr. Wilson was a very quiet man, whose stony, brooding, silent manner 4
seemed designed to scare off any overtures of friendship, even from white people. He was Irish, as was one-third of our village (another third being Italian), the more affluent among whom sent their children to "Catholic School" across the bridge in Maryland. He had white straight hair, like my Uncle Joe, whom he uncannily resembled, and he carried a black worn metal lunch pail, the kind that Riley* carried on the television show. My father always spoke to him, and for reasons that we never did understand, he always spoke to my father.

"Hello, Mr. Wilson," I heard my father say. 5

"Hello, George." 6

I stopped licking my ice cream cone, and asked my Dad in a loud voice 7
why Mr. Wilson had called him "George."

"Doesn't he know your name, Daddy? Why don't you tell him your 8
name? Your name isn't George."

For a moment I tried to think of who Mr. Wilson was mixing Pop up 9
with. But we didn't have any Georges among the colored people in Piedmont; nor were there colored Georges living in the neighboring towns and working at the mill.

"Tell him your name, Daddy." 10

"He knows my name, boy," my father said after a long pause. "He calls 11
all colored people George."

A long silence ensued. It was "one of those things," as my Mom would 12
put it. Even then, that early, I knew when I was in the presence of "one of those things," one of those things that provided a glimpse, through a

* Eds. note — The lead character in the 1950s television program *The Life of Riley*, about a white working-class family and their neighbors.

rent curtain, at another world that we could not affect but that affected us. There would be a painful moment of silence, and you would wait for it to give way to a discussion of a black superstar such as Sugar Ray or Jackie Robinson.

"Nobody hits better in a clutch than Jackie Robinson." 13

"That's right. Nobody." 14

I never again looked Mr. Wilson in the eye. 15

* * *

COMPREHENSION

1. In paragraph 1, Gates wonders why he forgot about the exchange between his father and Mr. Wilson. Why do you think he forgot about it?

2. How is the social status of the Gates' family different from that of other African-American families in Piedmont, West Virginia? How does Gates account for this difference?

3. what does Gates mean when he says, "It was was 'one of those things,' as my Mom would put it" (12)?

4. Why does Gates' family turn to a discussion of a "black superstar" after a "painful moment of silence" (12) such as the one he describes?

5. Why do you think Gates "never again looked Mr. Wilson in the eye" (15)?

PURPOSE AND AUDIENCE

1. Why do you think Gates introduces his narrative with the two quotations he selects? How do you suppose he expects his audience to react to them? How do you react?

2. What is the point of Gates' narrative? That is, why does he recount the incident?

3. The title of this selection, which gates places in quotation marks, is an allusion to act 2, scene 2 of *Romeo and Juliet*. Juliet says, "What's in a name? That which we call a rose / By any other name would smell as sweet." Why do you think Gates chose this title? Does he expect his audience to recognize the quotation?

STYLE AND STRUCTURE

1. Does paragraph 1 add something vital to the narrative, or would Gates' story make sense without the introduction? Could another kind of introduction work as well?

2. What does the use of dialogue contribute to the narrative? Would the selection have a different impact without dialogue? Explain.

3. Why you think Gates supplies the specific details he chooses in paragraph 2 and 3? In paragraph 4? Is all this information necessary?

Comprehension

1. *In paragraph 1, Gates wonders why he forgot about the exchange between his father and Mr. Wilson. Why do you think he forgot about it?*

   Gates may have forgotten about the incident simply because it was something that happened a long time ago or because such incidents were commonplace when he was a child. Alternatively, he may *not* have forgotten the exchange between his father and Mr. Wilson but pushed it out of his mind because he found it so painful. (After all, he says he never again looked Mr. Wilson in the eye.)

2. *How is the social status of Gates's family different from that of other African-American families in Piedmont, West Virginia? How does Gates account for this difference?*

   Gates's family is different from other African-American families in town in that they are treated with "an odd mixture of resentment and respect" (2) by whites. Although other blacks are not permitted to eat at the drugstore, Mr. Gates is. Gates attributes this social status to his family's "small but certain measure of financial security" (2). Even so, when Mr. Wilson insults Mr. Gates, the privileged status of the Gates family is revealed as a sham.

3. *What does Gates mean when he says, "It was 'one of those things,' as my Mom would put it" (12)?*

   Gates's comment indicates that the family learned to see such mistreatment as routine. In context, the word *things* in paragraph 12 refers to the kind of incident that gives Gates and his family a glimpse of the way the white world operates.

4. *Why does Gates's family turn to a discussion of a "black superstar" after a "painful moment of silence" (12) such as the one he describes?*

   Although Gates does not explain the family's behavior, we can infer that they speak of African-American heroes like prizefighter Sugar Ray Robinson and baseball player Jackie Robinson to make themselves feel better. Such discussions are a way of balancing the negative images of African Americans created by incidents such as the one Gates describes and of bolstering the low self-esteem the family felt as a result. These heroes seem to have won the respect denied to the Gates family; to mention them is to participate vicariously in their glory.

5. *Why do you think Gates "never again looked Mr. Wilson in the eye" (15)?*

   Gates may have felt that Mr. Wilson was somehow the enemy, not to be trusted, because he had insulted Gates's father. Or, he may have been

ashamed to look him in the eye because he believed his father should have insisted on being addressed properly.

Purpose and Audience

1. *Why do you think Gates introduces his narrative with the two quotations he selects? How do you suppose he expects his audience to react to them? How do you react?*

   Gates begins with two quotations, both by African-American writers, written nearly thirty years apart. Baldwin's words seem to suggest that, in the United States, "the question of color" is a barrier to understanding "the graver questions of the self." That is, the labels *black* and *white* may mask more fundamental characteristics or issues. Ellis's list of names (many pejorative) for African Americans illustrates the fact that epithets can dehumanize people — they can, in effect, rob a person of his or her "self." This issue of the discrepancy between a name and what lies behind it is central to Gates's essay. In one sense, then, Gates begins with these two quotations because they are relevant to the issues he will discuss. More specifically, he is using the two quotations — particularly Ellis's shocking string of unpleasant names — to arouse interest in his topic and provide an intellectual and emotional context for his story. He may also be intending to make his white readers uncomfortable and his black readers angry. How you react depends on your attitudes about race (and perhaps about language).

2. *What is the point of Gates's narrative? That is, why does he recount the incident?*

   Certainly Gates wishes to make readers aware of the awkward, and potentially dangerous, position of his father (and, by extension, of other African Americans) in a small southern town in the 1950s. He also shows us how names help to shape people's perceptions and actions: as long as Mr. Wilson can call all black men "George," he can continue to see them as insignificant and treat them as inferiors. The title of the piece suggests that the way names shape perceptions is the writer's main point.

3. *The title of this selection, which Gates places in quotation marks, is an allusion to act 2, scene 2, of Shakespeare's* Romeo and Juliet, *in which Juliet says, "What's in a name? That which we call a rose / By any other name would smell as sweet." Why do you think Gates chose this title? Does he expect his audience to recognize the quotation?*

   Because his work was originally published in a journal read by a well-educated audience, Gates would have expected readers to recognize the **allusion** (and also to know a good deal about 1950s race relations). Although Gates could not have been certain that all members of this audience would recognize the reference to *Romeo and Juliet,* he could have been reasonably sure that if they did, it would enhance their understanding of the selection. In Shakespeare's play, the two lovers are kept apart essentially because of their names: she is a Capulet and he is a Montague, and the two families are involved in a bitter feud. In the speech from which Gates takes the title quotation, Juliet questions the logic of such a situation. In her view, what a person is called should not determine how he or she is regarded — and this, of course, is Gates's point as well. Even if readers do not recognize the allusion, the title still foreshadows the selection's focus on names.

Style and Structure

1. *Does paragraph 1 add something vital to the narrative, or would Gates's story make sense without the introduction? Could another kind of introduction work as well?*

   Gates's first paragraph supplies the context in which the incident is to be read — that is, it makes clear that Mr. Wilson's calling Mr. Gates "George" was not an isolated incident but part of a pattern of behavior that allowed those in positions of power to mistreat those they considered inferior. For this reason, it is an effective introduction. Although the narrative would make sense without paragraph 1, the story's full impact would probably not be as great. Still, Gates could have begun differently. For example, he could have started with the incident itself (paragraph 2) and interjected his comments about the significance of names later in the piece. He also could have begun with the exchange of dialogue in paragraphs 5 through 11 and then introduced the current paragraph 1 to supply the incident's context.

2. *What does the use of dialogue contribute to the narrative? Would the selection have a different impact without dialogue? Explain.*

   Gates was five or six years old when the incident occurred, and the dialogue helps to establish the child's innocence as well as his father's quiet acceptance of the situation. In short, the dialogue is a valuable addition to the piece because it creates two characters, one innocent and one resigned to injustice, both of whom contrast with the voice of the adult narrator: wise, worldly, but also angry and perhaps ashamed, the voice of a man who has benefited from the sacrifices of men like Gates's father.

3. *Why do you think Gates supplies the specific details he chooses in paragraphs 2 and 3? In paragraph 4? Is all this information necessary?*

   The details Gates provides in paragraphs 2 and 3 help to establish the status of his family in Piedmont; because readers have this information, the fact that the family was ultimately disregarded and discounted by some whites emerges as deeply ironic. The information in paragraph 4 also contributes to this **irony**. Here we learn that Mr. Wilson was not liked by many whites, that he looked like Gates's Uncle Joe, and that he carried a lunch box — in other words, that he had no special status in the town apart from that conferred by race.

25. Run an Agreeable Country

RHETORIC'S REVIVAL

An argument for the sake of argument

Where there is much desire to learn, there of necessity will be much arguing . . . for opinion in good men is but knowledge in the making. —JOHN MILTON

"You know why Americans are so fat? They drink too much water."

It was late at night on the Italian Riviera, and I was eating with two local entrepreneurs, Gianni and Carlo, in the beautiful seaside town of Sestri Levante. We had already debated politics, the state of education, even the fish population in the Mediterranean (we were in a fish restaurant, and the owner jumped in).

Gianni took up the subject of water after a couple of hours and too much wine. "I went to America last month, everybody is with a bottle of water. And"—he leaned significantly across the table—"*everybody* is fat." This launched an argument that took us through another bottle or two of (nonfattening) wine. You could hardly call it high discourse, and I doubt that Gianni even believed what he said. But he was following the age-old European custom that turns argument into a bonding experience.

If it weren't for the wine, I would have shrunk in embarrassment. People at other tables were *looking* at us, and they were laughing—with us, most likely, but still. Here in the States, only the rude, the insane, and politicians disagree.

Then again, our aversion to argument is part of our tradition, right? Not if you go back before the mid–nineteenth century. Europeans who visited the States early in our history commented on how argumentative *we* were. What happened?

What happened was that we lost the ability to argue. Rhetoric once formed the core of education, especially

▸ **Persuasion Alert** I organized this chapter along the lines of a Ciceronian oration. This part is a classic *exordium*, or introduction, which stresses *ethos* and defines the issue.

in colleges. It died out in the 1800s when the classics in general lost their popularity and when even academia forgot what the liberal arts were for: to train an elite for leadership.

You have seen how powerful the art is for personal use; and you doubtless understand why hundreds of generations learned it as an art of leadership. But rhetoric reserves its chief power for the state—which leads me to the burden of this final chapter:

Rhetoric could help lead us out of our political mess.

I intend to show you the indispensable role that rhetoric played in founding the American republic, and how its decline deprived us of a valuable tool of democracy. At the end, I'll offer a vision of a rhetorical society, where people manipulate one another happily, fend off manipulation deftly, and use their arguments wisely. It won't be as hard as it sounds. I've been practicing on my family for years.

▸ **Persuasion Alert**
I end this first section with a bit of self-deprecation to balance the lofty (some would say pretentious) tone. Early in this "oration," I need to work some *ethos* mojo. Plus, Cicero said that a good oration should flow nicely from part to part. Mentioning my family allows a smooth transition to the next section, which mentions my family.

My Big Fat Rhetoric Jones

My kids say I sound like the father in *My Big Fat Greek Wedding*. Just as that dad claimed the Greeks invented everything, I have an annoying habit of seeing rhetoric behind everything. At church once, my wife had to shush me when I leaned over and explained the origin of the Christian mass.

ME: It's taken right from a rhetoric-school exercise called the *chria*.

DOROTHY SR.: Shhh.

ME: Students would repeat something historically important, playing the main characters themselves.

GEORGE: So who gets to play Judas?

DOROTHY SR.: Will you please be quiet?

ANOTHER PARISHIONER: Shhh.

▸ **Persuasion Alert**
Speaking of pretension, I need a device to lay some more cool rhetorical facts on you without turning you off. So I resort once again to self-deprecation, nerdily reciting rhetoric facts in a dialogue that has me nerdily reciting rhetoric facts. Ooh, weird.

Another time, I was explaining to Dorothy Junior the etymology of the medical terms she loves as an aspiring med student.

ME: Dialysis—a figure of speech.
DOROTHY JR.: That's nice.
ME: It's where the speaker puts both sides of an issue next to each other in a sentence. Like the one-two beat of a heart, see.
DOROTHY JR.: Dad, I . . .
ME: Doctors stole a bunch of figures at a time when rhetoric held a higher status than medicine—metastasis, antistasis, epitasis, metalepsis . . .
DOROTHY JR.: Dad, I don't care!

Then just the other day, while flying back from a consulting trip in North Carolina, I found myself lecturing on rhetoric to my startled seat mate, a young woman who had just graduated from journalism school.

ME: Do they still teach you to cover "who, what, when, where, how, and why" in a newspaper story?
SEAT MATE: Yes, they do.
ME: Journalism got that right out of classical rhetoric. Know who Cicero is?
SEAT MATE: Um, I think I . . .
ME: He said that the orator should cover all these bases during the "narration" at the beginning of a speech.
SEAT MATE *(giving frozen smile)*: . . .

▸ **Useful Figure** This self-editing figure, the *metanoia* ("change of heart"), corrects an earlier phrase to make a stronger point. It's a faintly ironic way to spruce up a cliché like "Don't get me started."

And don't get me started about the birth of the American republic. Actually, do get me started.

Channeling Cicero

You often hear about America's founding as a "Christian nation," but its system of government owes a greater debt to rhetoric—even though the discipline was on the decline before the Revolution. In the 1600s, Britain's Royal Society of leading scientists called for "a close, naked, natural way of

▸ **Persuasion Alert** Now we're into the *narration*, which uses storytelling to establish the facts. You can make a concept into a character by introducing opposing ideas and their advocates as villains. That nasty Royal Society!

speaking" that would "approach Mathematical plainness." It issued a manifesto urging speakers of English "to reject all the amplifications, digressions, and swellings of style; to return back to the primitive purity, and shortness, when men deliver'd so many things, almost in equal number of words." The society's ideal of a one-to-one word-to-thing ratio probably hadn't been achieved since humans lived in caves, but their plea helped scrape off some of the gilding from that day's overelaborate speech.

Of course, among those who employed amplifications, digressions, and swellings of style were Christopher Marlowe and William Shakespeare. But every movement has its casualties.

Nonetheless, sheer academic inertia allowed rhetoric to maintain a large presence in higher education up through the eighteenth century, and everyone who attended the American Constitutional Convention had a thorough grounding in it. John Locke, the modern philosopher who inspired the founders the most, occupied a rhetoric chair at Oxford. Late in life, Jefferson credited Locke, along with Cicero and Aristotle, with helping inspire the Declaration of Independence.

The founders were absolutely mad about ancient Greece and Rome. They lived in knockoff temples, wrote to each other in Latin, and commissioned artists to paint them draped in togas. The founders did more than just imitate the ancients, though; they virtually channeled their republican forebears. Admirers called George Washington "Cato," after a great Roman senator. When they bestowed the "Father of our Country" label on Washington, they actually quoted Cato—who called *Cicero* the father of his country.

It seemed as though everyone wanted to play the part of Rome's greatest orator. Caustic, witty John Adams liked to consider himself the reincarnation of witty, caustic Marcus Tullius Cicero. Adams even recited the Roman orator as a sort of daily aerobic workout. "I find it a noble Exercise," he told his diary. "It exercises my Lungs, raises my Spirits, opens my Pores, quickens the Circulation, and so contributes much to [my] health." Alexander Hamilton liked to sign his anonymous essays with Cicero's nickname, Tully. Voltaire called Pennsylvania leader John Dickinson a Cicero. John Marshall called Washington a Cicero. But some people thought Patrick

Henry, who spoke fluent Latin, was the Cicero who beat all Ciceros (except the original one). Witnesses say that when he shouted, "Give me liberty or give me death," he threw himself on the floor and played dead for a moment. It brought the house down.

All during the Revolution, theatergoers flocked to performances of Joseph Addison's smash hit, *Cato*. Its plot—a noble democrat struggles to save the republic from tyranny—paralleled their own cause. Cato-esque George Washington saw it many times, and to cheer the troops he had the play performed at Valley Forge, twice. When his officers threatened to mutiny, Washington imitated the rhetorical techniques that the Cato in the play used to put down a mutiny. Patrick Henry lifted his liberty-or-death line straight from Addison's script. And before the British hanged him, Nathan Hale, the American spy, wrote his own epitaph—"I only regret that I have but one life to lose for my country"—by cribbing Addison. ("What pity is it / That we can die but once to serve our country!")

The tragedy of the Roman Republic enabled a self-induced case of déjà vu. After reading a biography of Cicero in 1805, John Adams wrote, "I seem to read the history of all ages and nations in every page, and especially the history of our country for forty years past. Change the names and every anecdote will be applicable to us."

That must have been nerve-wracking. *Cato* was a tragedy, and so was the demise of the Roman Republic. Cato committed suicide at the end of the play—and at the end of his real life—and the bad guys did Cicero in a few years later. But all that classical nostalgia had a serious purpose. The American system was more than an experiment in political theory; it also attempted the most ambitious do-over in world history. The Revolution would let history repeat itself, with some major improvements.

The most important upgrade was an antidote for factionalism. What killed democracy in ancient Athens and destroyed the Roman Republic, they believed, was conflict between economic and social classes. Factionalism scared the Americans even more than kings did. So the founders established a system of checks and balances: The Senate would represent the aristocracy, being chosen by state legislatures. The "plebes," as the Romans called common citizens, would elect the House of Representatives. And both groups would choose the president. Each faction would keep the other out of mischief.

Which begs the question: what with all that checking and balancing, how could anything get done? Their answer lay in rhetoric. The new system would "refine and enlarge" public opinion, Hamilton said, "by passing them through the medium of a chosen body of citizens"—rhetorically trained citizens. The founders assumed that this natural aristocracy would comprise those with the best liberal education. "Liberal" meant free from dependence on others, and the liberal arts—especially rhetoric—were those that prepared students for their place at the top of the merit system. These gentlemen rhetoricians would compose an informal corps of politically neutral umpires. They would serve, Hamilton said, as a collective "impartial arbiter" among the classes.

The founders weren't starry-eyed about their republic. They knew that occasionally, inevitably, scum would rise to the surface. Hamilton even understood that political parties—which the founders equated with factions—might someday "infest" their republic. But he and his colleagues believed that the symptoms could be ameliorated by the combination of checks and balances and the "cool, candid" arbitration of the liberally educated professional class. Congress would serve as a "deliberative" body, Hamilton explained. Rhetoricians might be in the minority; but that was all right, so long as they held the swing votes; and being neutral by definition, they were bound to hold the swing votes.

▸ **Classic Hits**
SLAVES MADE THEM LIBERAL: While some of the founders disliked slavery, nearly all tolerated it, because it served what to them was a higher purpose. In a classical sense, slavery was consistent with republican values; after all, it had existed in every previous republic in history. The Romans had slaves. So did the Athenians. More important, slaves were part of the ancients' agricultural economy; they allowed the owners to live free of any interest—or as they put it, "liberally." Slavery's essential evil became a political reality only when the notion of disinterest faded.

The nation had no lack of rhetorically educated candidates. To get into Harvard in the 1700s, prospects had to prove their mastery of Cicero. John Jay read three of Cicero's orations as a requirement of admission to King's College (now Columbia). College students throughout the colonies held debates in which they pretended to be English Whigs debating ancient Greeks and Romans. Before he led New Jersey's delegation in Philadelphia, John Witherspoon was a professor of rhetoric and James Madison was one of his students.

Alas, the founders' classical education failed to prepare them for an enormous political irony: those same leaders who were supposed to counterbalance political parties—the enlightened, disinterested

few—wound up founding them. Each party, Federalist and Republican, rose to prevent the rise of the other. Each claimed not to be a faction at all; each vowed to *prevent* faction. Hamilton thought he was defending the rhetorical republic against the democratically inclined Jeffersonians, who, Hamilton thought, would encourage factionalism and prevent the election of a liberally educated aristocracy. The Jeffersonians defended the agrarian culture that the ancients had considered essential to personal independence. In fighting what they thought were threats to disinterested government—democracy and commercialism—both groups formed permanent competing interests.

Hamilton had originally thought of the American republic as an experiment that would test a hypothesis: whether people were capable of "establishing a good government from reflection and choice," or whether their politics were doomed to depend on "accident and force." By 1807, with the nation slipping further into factionalism, he had concluded that the experiment was a failure.

The political divisions brought a shocking collapse of civility. Newspapers in the early 1800s were packed with violent personal attacks and political sex scandals; editorials even went after saints like Ben Franklin and George Washington. Hamilton's dreaded "accident and force"—along with diatribe and personal attack—took the place of deliberation. Politics became mired in tribal language and fueled by a deep national division—not between social classes, as in Rome, but between sets of deeply held beliefs and values.

▸ **Persuasion Alert** Continuing my oration, I now come to the *proof* part. Some rhetoricians say you can merge the proof with *division*. I've done that as well.

The modern politician would have felt right at home.

You Can't Keep Good Rhetoric Down

Throughout this country's history, "values" have fostered occasional breakdowns in political debate, as citizens took sides around their ideals and formed irreconcilable tribes. When the abolition of slavery competed with states' rights, the result was civil war.

While the current division in values is not nearly so severe, tribes are forming nonetheless. In 2005, *Austin American-Statesman* reporter Bill Bishop

found that the number of "landslide counties"—where more than 60 percent of residents voted for one party in presidential elections—had doubled since 1976. A majority of Americans now occupy these ideological bubbles.

Our tribal mind-set has destroyed what little faith we had in deliberative debate. Even as individuals, we think so little of argument that we outsource it. We delegate disagreement to professionals, handing off our arguments to lawyers, party hacks, radio hosts, H.R. departments, and bosses. We express our differences sociopathically, through anger and diatribe, extremism and dogmatism. Incivility smolders all around us, on our drives to work, in the supermarket, in the ways employers fire employees, on radio, television, and Capitol Hill.

But as you know, we make a mistake when we apply the label of "argument" to each nasty exchange. Invective betrays a *lack* of argument—a collapse of faith in persuasion and consensus.

It is no coincidence that red and blue America split apart just when moral issues began to dominate campaigns—not because one side *has* morals and the other lacks them, but because values cannot be the sole subject of deliberative argument. Of course, demonstrative language—code grooming and values talk—works to bring an audience together and make it identify with you and your point of view. But eventually a deliberative argument has to get—well, deliberative. Political issues such as stem cell research, abortion, and gay marriage deal with the Truth's black-and-white, not argument's gray. When politicians politicize morals and moralize politics, you have no decent argument. You have tribes. End of discussion.

On the other hand, deliberative argument acts as the great attractor of politics, the force that brings the extremes into its moderate orbit. The trick is to occupy the commonplace of politics, that Central Park of beliefs, and make it the persuader's own turf. You can't pull people toward your opinion until you walk right into the middle of their beliefs. And if that fails, you have to change your goal—promote an opinion that lies a little farther into their territory, or suggest an action that's not so big a step.

In other words, you have to be *virtuous*.

The Great Attractor

Remember Aristotle's definition of virtue:

A matter of character, concerned with choice, lying in a mean.

The opinions of the most persuadable people tend to lie in the ideological center. Ideologues by definition can't be persuaded. But what happens when a nation splits down ideological lines, and we come to admire the politicians who preach values and stick to their guns? What happens when we so completely forget rhetoric that our definition of virtue becomes the opposite of Aristotle's? You get an antirhetorical nation, like the one we have now.

It's time to revive the founders' original republican experiment and create a new corps of rhetorically educated citizens. But we should do the founders one better. Education was a relatively scarce commodity in the eighteenth century; we can afford to educate the whole citizenry in rhetoric.

If I begin to sound like a rhetorical Pollyanna, take a look at high school and college curricula. Teachers are including rhetoric in an increasing number of courses. The AP English exam now has a rhetorical component. Colleges, led by the public land-grant universities, are doing their part; rhetoric has become the fastest-growing subject in higher education. Even at Harvard, rhetoric courses have slipped into the curriculum again, through the expository writing program. Having spent ten years of my career working for an Ivy League university—the most rhetorically intolerant place I know—I find rhetoric's revival heartening. Rhetoric students and professors are unlike their academic peers. For one thing, you cannot offend them easily. I find it equally hard to snow them. I have had dozens of them vet my book manuscript; their comments, the toughest of any readers, made me cringe. And they were dead on. I pity any politicians who dare to appear before such audiences. What would happen if we educated a few million more of these admirable citizens, and if the rest of us continued to learn all we could of the art?

▸ **Persuasion Alert** This is a pretty informal version of the *refutation*, where I state my opponent's argument, or an anticipated objection from the audience, and smack it down.

Why, we'd have a rhetorical culture: a mass exodus of voters from political parties, since tribal politics would seem very uncool. Politicians falling over one another to prove their disinterest. Candidates forced to speak intelligently, the way they do in rhetorically minded Great Britain. No need for campaign finance reform, because voters would see the trickery behind the ads. Our best debaters would compete to perform in America's number-one hit show on network television, *American Orator.* Car salesmen would find it that much harder to seduce a customer. We would actually start talking—and listening—to one another. And Americans would hold their own against wine-soaked Italians.

▸ **Persuasion Alert**
And now for the *peroration,* which can get emotional. A classic peroration describes a vision of the future; Martin Luther King used it in his "I Have a Dream" speech.

▸ **Meanings**
The Greeks had a word for a person who didn't vote: *idiotes,* or "idiot." The person who lived an entirely private life, Aristotle said, was either a beast or a god.

Thank Kids for Arguing

All right, now I *am* talking like Pollyanna. Nonetheless, I invite you to help foster the great rhetoric revival.

When you talk politics, and I devoutly hope you do, use all the tricks you learned, including code language and emotional tools and other sneaky stuff; but focus on the future. Insist that candidates for office use the "advantageous" as their chief topic: what's best for their constituents? Slam any politician who claims to ignore the polls. He doesn't have to follow them slavishly, but public opinion is a democracy's ultimate boss. Ask any candidate who brags about sticking to his guns, "How's that going to fix the potholes or educate our children?" Insist on virtuous—rhetorically virtuous—leaders, the ones who make a beeline for the golden mean.

If you are a parent, talk to the school board about adding rhetoric to the curriculum as early as the seventh grade. (The Romans started them even younger.) Buy multiple copies of this book and distribute them to the English teachers in your schools. And raise your children rhetorically.

When I first learned rhetoric on my own, I unwittingly began to create a rhetorical environment at home, even when the children were little. I rattled on about Aristotle and Cicero and figures of speech, and I pointed out our own rhetorical tricks around the dinner table. I let the kids win an

argument now and then, which gave them a growing incentive to become still more argumentative. They grew so fond of debate, in fact, that whenever we stayed in hotels and they got to watch television, they would debate it. Not *over* the television; with the TV itself.

> Why should I eat candy that *talks?*
> I bet that toy isn't as cool in real life.
> A doll that goes to the bathroom? I have a brother who does that.

It was as if I had given them advertising-immunization shots. But when the commentary extended to news and programming, I had to beg them for quiet. I still do, come to think of it. And as my children get older and more persuasive, I find myself losing more arguments than I win. They drive me crazy. They do me proud.

name: _____

PART TWO: Multiple Choice Diagnostic

SUGGESTED TIME: 15 minutes

1. **Read and annotate the passage.**

2. **Complete the MC questions.**

ENGLISH LANGUAGE AND COMPOSITION

SECTION I

Time—1 hour

Directions: This part consists of selections from prose works and questions on their content, form, and style. After reading each passage, choose the best answer to each question and then place the letter of your choice in the corresponding box on the student answer sheet.

Note: Pay particular attention to the requirement of questions that contain the words NOT, LEAST, or EXCEPT.

Questions 1-14. Read the following passage carefully before you choose your answers.

(The following passage is from a contemporary British book about the English language.)

Most people appear fascinated by word origins and the stories that lurk behind the structures in our language. Paradoxically, they may consider that change is fine as long as it's part of history—anything occurring now is calamitous. We've always been this way. In 1653 John Wallis railed against the use of the word *chicken* as a singular noun. In 1755 Samuel Johnson wanted to rid the language of 'licentious idioms' and 'colloquial barbarisms'. The sort of barbarisms he had in mind were words like *novel, capture* and *nowadays*. Others were fretting about shortened forms like *pants* for *pantaloons* and *mob* for *mobile vulgus*. More than five hundred years ago the printer Caxton also worried about the 'dyuersite & chaunge of langage'. Even two thousand years ago Roman verbal hygienists were complaining about changes they saw happening in spoken Latin. Of course, this 'bad' Latin continued to deteriorate until it turned into French, Italian and Spanish.

Take a straightforward example. English shows a handy flexibility in being able to convert words to other parts of speech without the addition of any sort of prefix or suffix. Such elasticity is an offshoot of the loss of inflection (endings added for grammatical purposes). Curiously, this is a feature of English that's not appreciated by all, and many speakers are quick to condemn usages such as *to impact (on)* and *a big ask*. New conversions often provoke hostility in this way. In the 1600s *to invoice* (created from the noun) was a horrid colloquialism. With time, such newcomers may come to sound as everyday as any venerable oldie, and the next generation of English speakers will be puzzling over what possible objections there could have been to them. By then, there'll be new weeds to eradicate. One such was reported to me by someone who overheard it in a Chinese restaurant. The waiter was praising a customer for having *chopsticked* so well. Will this verb catch on? Time will tell.

So what's really going on when people object to words and word usage in this way? Essentially, it's not a language matter we're dealing with here, but more a social issue. Words carry with them a lot of social baggage, and typically it's that which people are reacting to. Many rules of language usage like 'don't use "impact" as a verb' take their force from their cultural and social setting. People aren't objecting to *impact* as a verb as such. It's just that it sounds a bit like gobbledygook, either pretentious or uneducated, and maybe they don't want to be identified with the kind of people who use it. In the same way, fifty years ago people complained that the verb *to contact* was inflated jargon and they hated it.

Language often becomes the arena where social conflicts are played out. When Jonathan Swift complained about shortenings like *pozz* from *positive*, he blamed changes like these on the 'loose morals' of the day. But of course the social significance of many of these usages is lost to us today, and the objections to them now seem puzzling and trivial. American lexicographer Noah Webster wanted to rid his dictionary of English *-our* spellings like *honour* and also *-re* spellings like *theatre*. Why? Because they smacked of a smarmy deference to Britain. Compare the reactions of many Australians towards the current Americanis/zation of their 'beloved Aussie lingo'. In truth, hostility towards 'American' *-or* spellings in place of English *-our*, or *-ize* in place of *-ise*, is not based on genuine linguistic concerns, but reflects deeper social judgements. It's a linguistic insecurity born of the inescapable dominance of America as a cultural, political and economic superpower. These spellings are symbols of this American hegemony and become easy targets for anti-American sentiment.

If Alfred the Great had had the chance to read the language of Chaucer, over five hundred years after Alfred's own time, he would have been shocked at the changes to English—changes that we now see, another six hundred years on, as part of the richness and versatility of the language. The only languages that don't change are ones that are well and truly dead. English, with 350 million first-language speakers and about the same number of second-language speakers, is alive and well. The future for English has never looked so good.

GO ON TO THE NEXT PAGE.

1. In the passage as a whole, a major shift in the development of the argument occurs at which of the following points?

   (A) "More than five hundred years ago" (line 13)
   (B) "Take a straightforward example" (line 20)
   (C) "So what's really going on" (line 40)
   (D) "Language often becomes" (line 54)
   (E) "Compare the reactions of many Australians" (lines 64-65)

2. The author presents John Wallis (line 6), Samuel Johnson (lines 7-8), and Jonathan Swift (line 55) as hostile to

   (A) faulty studies of word origins
   (B) tedious debates about grammar
   (C) local misunderstandings of historical events
   (D) snobbish rejections of modern vocabulary
   (E) unnecessary changes in word usage in their eras

3. The chief effect of the word "hygienists" (line 16) is to

   (A) lend a tone of mocking humor to the discussion
   (B) expand the argument to a subject other than language
   (C) establish a deferential attitude about the subject
   (D) provide an objective approach to the argument
   (E) set up a contrast between Roman and modern English standards of usage

4. What the author refers to as "weeds" (line 34) are

   (A) usage changes
   (B) obsolete terms
   (C) diction errors
   (D) clichés
   (E) metaphors

5. The word "*chopsticked*" (line 38) is used as an example of

   (A) a new usage that is unlikely to persist
   (B) a verb form created from a noun
   (C) a verb in the past tense used as an adjective
   (D) fashionable slang used by international travelers
   (E) foreign-language words becoming part of English

6. Paragraph three (lines 40-53) implies that those who would strictly follow rules of the English language feel

   (A) timid whenever they must correct others' linguistic errors
   (B) admiring of others' linguistic creativity
   (C) free to break rules of social etiquette
   (D) satisfied that the flexibility of the English language is superior to that of all others
   (E) anxious about how their use of language affects others' perceptions of them

7. In paragraphs three and four (lines 40-74), the author's discussion of reaction to changes in language develops by

   (A) accumulating evidence of changes in language that occur unintentionally and changes that are intended to manipulate situations
   (B) broadening from people's immediate circle of contacts to their own larger society and then to an international perspective
   (C) intensifying as it moves from spelling variations that annoy to word choices that express bias to larger communications that antagonize
   (D) contrasting examples of changes that reflect social concord and examples of changes that reflect social discord
   (E) drawing a parallel between examples from the world of business and examples from the world of international relations

8. Examples in paragraph 4 (lines 54-74) provide evidence that

   (A) language usage can survive political turmoil
   (B) nationalism influences reactions to linguistic changes
   (C) generalizations about language usage are usually inaccurate
   (D) linguistic changes occur more frequently now than in the past
   (E) dominant nations undergo more linguistic changes than less powerful nations

GO ON TO THE NEXT PAGE.

9. The example of Alfred the Great (lines 75-80) serves to

(A) build on the point made in lines 1-5
(B) underscore the example of Australians' reaction to American spelling (lines 64-72)
(C) contrast views of past leaders with those of contemporary leaders
(D) document the earliest changes to the English language
(E) point out a parallel with the views of Noah Webster (lines 60-64)

10. The author indicates that international reactions to Americanized spellings of words can reflect

(A) a desire to return to simpler times
(B) anxiety about pleasing American tourists
(C) contempt for inaccuracies in American usage
(D) resentment of America's cultural and economic status
(E) confidence that local usage will ultimately prevail

11. The attitude of the author toward the English language is one of

(A) high regard for the early scholars of English grammar
(B) acceptance of changes in English despite a strong sense of loss
(C) disdain for those condoning the linguistic flexibility of English
(D) interest in the past of and optimism for the future of English
(E) preoccupation with the accuracy of expression of English

12. The tone in the passage is best described as

(A) dramatic
(B) confidential
(C) impressionistic
(D) thoughtful yet playful
(E) moralistic and rigid

13. The author employs which of the following in developing the arguments in the passage?

I. Rhetorical questions
II. References to grammatical terms
III. Quotations from famous writers
IV. Examples from diverse eras

(A) III only
(B) I and II only
(C) II and IV only
(D) I, III, and IV only
(E) I, II, III, and IV

14. The author's relation to the reader is best described as that of

(A) an informed commentator
(B) a sympathetic ally
(C) an angry critic
(D) an amused colleague
(E) an aloof judge

GO ON TO THE NEXT PAGE.

 name: _____

PART THREE: Free Response Question (FRQ) Rubrics

SUGGESTED TIME: 15 minutes

1. Question 1 (synthesis essay) rubric
2. Question 2 (rhetorical analysis essay) rubric
3. Question 3 (argumentation essay) rubric

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Question 1

General Directions: This scoring guide will be useful for most of the essays you read. If it seems inappropriate for a specific paper, ask your Table Leader for assistance. Always show your Table Leader books that seem to have no response or that contain responses that seem unrelated to the question. Do not assign a score of 0 or — without this consultation.

Your score should reflect your judgment of the paper'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 your holistic evaluation of a paper's overall quality. In no case should you give a score higher than a 2 to a paper with errors in grammar and mechanics that persistently interfere with your 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 development, or impressive in their control of language.

8 Effective
Essays earning a score of 8 **effectively** develop a position on the value, if any, of preserving, reading, or studying everyday writing. They develop their argument by effectively synthesizing* at least three of the sources. The evidence and explanations used are appropriate and convincing. Their 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** develop a position on the value, if any, of preserving, reading, or studying everyday writing. 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 develop a position on the value, if any, of preserving, reading, or studying everyday writing. They develop their argument by synthesizing at least three sources, but how they use and explain sources may be 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 writer's ideas.

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

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Question 1 (continued)

4 Inadequate
Essays earning a score of 4 **inadequately** develop a position on the value, if any, of preserving, reading, or studying everyday writing. 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 student'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 writer'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 developing a position on the value, if any, of preserving, reading, or studying everyday writing. 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 developing a position on the value, if any, of preserving, reading, or studying everyday writing. They may merely allude to knowledge gained from reading the sources rather than citing the sources themselves. The student 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. 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, 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.

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Question 2

General Directions: This scoring guide will be useful for most of the essays you read. If it seems inappropriate for a specific paper, ask your Table Leader for assistance. Always show your Table Leader books that seem to have no response or that contain responses that seem unrelated to the question. Do not assign a score of 0 or — without this consultation.

Your score should reflect your judgment of the paper's quality as a whole. Remember that students had only 40 minutes to read and 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 your holistic evaluation of a paper's overall quality. In no case should you give a score higher than a 2 to a paper with errors in grammar and mechanics that persistently interfere with your 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* the rhetorical strategies Browning uses to petition Napoleon. 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 the rhetorical strategies Browning uses to petition Napoleon. 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 the rhetorical strategies Browning uses to petition Napoleon. The evidence or explanations used may be uneven, inconsistent, or limited. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas.

4 Inadequate
Essays earning a score of 4 **inadequately** analyze the rhetorical strategies Browning uses to petition Napoleon. These essays may misunderstand the passage, misrepresent the strategies Browning uses, or analyze these strategies insufficiently. The evidence or explanations used may be inappropriate, insufficient, or unconvincing. The prose generally conveys the writer's ideas but may be inconsistent in controlling the elements of effective writing.

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

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Question 2 (continued)

3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in analyzing the rhetorical strategies Browning uses to petition Napoleon. They are less perceptive in their understanding of the passage or Browning's strategies, or the explanations 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 analyzing the rhetorical strategies Browning uses to petition Napoleon. The student may misunderstand the prompt, misread the passage, fail to analyze the strategies Browning uses, or substitute a simpler task by responding to the prompt tangentially with unrelated, inaccurate, or inappropriate 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.

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Question 3

General Directions: This scoring guide will be useful for most of the essays you read. If it seems inappropriate for a specific paper, ask your Table Leader for assistance. Always show your Table Leader books that seem to have no response or that contain responses that seem unrelated to the question. Do not assign a score of 0 or — without this consultation.

Your score should reflect your judgment of the paper's quality as a whole. Remember that students had only 40 minutes to read and 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 your holistic evaluation of a paper's overall quality. In no case should you give a score higher than a 2 to a paper with errors in grammar and mechanics that persistently interfere with your 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 particularly impressive in their control of language.

8 Effective
Essays earning a score of 8 **effectively** develop a position on Sandel's claim that for the common good, citizens should openly address moral disagreements on matters of public policy. The evidence and explanations used are appropriate and convincing, and the argument* is especially coherent and well developed. 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 a more complete explanation, more thorough development, or a more mature prose style.

6 Adequate
Essays earning a score of 6 **adequately** develop a position on Sandel's claim that for the common good, citizens should openly address moral disagreements on matters of public policy. The evidence and explanations used are appropriate and sufficient, and the argument is coherent and adequately developed. The writing may contain lapses in diction or syntax, but generally the prose is clear.

5 Essays earning a score of 5 develop a position on Sandel's claim that for the common good, citizens should openly address moral disagreements on matters of public policy. The evidence or explanations used may be uneven, inconsistent, or limited. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas.

4 Inadequate
Essays earning a score of 4 **inadequately** develop a position on Sandel's claim that for the common good, citizens should openly address moral disagreements on matters of public policy. The evidence or explanations used may be inappropriate, insufficient, or unconvincing. The argument may have lapses in coherence or be inadequately developed. The prose generally conveys the writer's ideas but may be inconsistent in controlling the elements of effective writing.

* For the purposes of scoring, argument means asserting a claim justified by evidence and/or reasoning.

AP® ENGLISH LANGUAGE AND COMPOSITION
2016 SCORING GUIDELINES

Question 3 (continued)

3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in developing a position on Sandel's claim that for the common good, citizens should openly address moral disagreements on matters of public policy. The essays may show less maturity in control of writing.

2 Little Success
Essays earning a score of 2 demonstrate **little success** in developing a position on Sandel's claim that for the common good, citizens should openly address moral disagreements on matters of public policy. The student may misunderstand the prompt or substitute a simpler task by responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. The prose often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of coherence and control.

1 Essays earning a score of 1 meet the criteria for the score of 2 but are undeveloped, especially simplistic in their explanation and argument, weak in their control of language, or especially lacking in coherence and development.

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.

 name: _____

PART FOUR: The FRQs

SUGGESTED TIME: 2 hours, 15 minutes

1. Question 1 (synthesis essay)

2. Question 2 (rhetorical analysis)

3. Question 3 (argumentation)

4. Paper to write your essays on (separate document) (hand-written in ink)

NOTE: The suggested time for completing the FRQs is 2 hours and 15 minutes. This includes a 15-minute reading period (so about 40 minutes per essay).

Please note the start and stop times for your "test" on this page.

START: _____

STOP: _____

ENGLISH LANGUAGE AND COMPOSITION

SECTION II

Total Time—2 hours, 15 minutes

Question 1

Suggested reading and writing time—55 minutes.
It is suggested that you spend 15 minutes reading the question, analyzing and evaluating the sources, and 40 minutes writing your response.
Note: You may begin writing your response before the reading period is over.

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

How do we decide which texts to preserve, read, or study? Some texts are considered important because of the identity of their authors, the gravity of their subjects, or their influences on society. However, there are other types of writing done by ordinary people under ordinary circumstances. A piece of "everyday writing" might be a diary entry of a farmer in the nineteenth century, a postcard written to a family member at the beginning of the twentieth century, or even a text message written to a friend in the early twenty-first century.

The following six sources either discuss or are examples of everyday writing. Carefully read these sources, including the introductory information for each source. Then synthesize information from at least three of the sources and incorporate it into a coherent, well-written argument in which you develop a position on the value, if any, of preserving, reading, or studying everyday writing.

Your argument should be the focus of your essay. Use the sources to develop your argument and explain the reasoning for it. 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 (Hewitt)
Source B (Stafford)
Source C (Postcard)
Source D (Gross)
Source E (Barton)
Source F (Goldsborough)

Source A

Hewitt, Joe A. "Preface." *Keep Up the Good Work(s): Readers Comment on Documenting the American South.* Ed. Judith M. Panitch. University of North Carolina at Chapel Hill Library. 2002. Web. 28 July 2014.

The following is excerpted from the preface to a collection of user comments on Documenting the American South (DAS), an online archive of materials related to the American South and maintained by the University of North Carolina at Chapel Hill Library.

As of this writing, DAS comprises six sections designed to shed light upon the history, literature, and culture of the American South. They are: "First Person Narratives of the American South, 1860 to 1920"; "A Library of Southern Literature, Beginnings to 1920"; "North American Slave Narratives, Beginnings to 1920"; "The Southern Homefront, 1861-1865"; "The Church in the Southern Black Community, Beginnings to 1920"; and "The North Carolina Experience, Beginnings to 1940." Content, which now includes not only the encoded searchable text of print publications, but also images of illustrations, manuscript items, maps, letters, currency, and other artifacts, is selected to emphasize social history and the stories and viewpoints of ordinary people. While prominent issues of political and military history are not ignored, DAS brings to light and makes accessible primary sources which have been neglected by students and scholars, or which have not been widely available to the public. DAS brings the South's past vividly to life by presenting works which both accurately capture that past and resonate in today's society. . . .

Scores of individuals [who have used DAS] have discovered their family histories; many others have begun to relate to the nation's past in ways that inform and reorient their perspectives on important issues in the present. One reader, expressing a common sentiment, reported that DAS has led him to "a fluent empathy for the everyday lives of the past." It is obvious from the large number of such messages that DAS has connected Carolina's libraries and scholars with a dynamic and engaged audience of new readers. Through DAS, the University is greatly extending the benefits of its cultural resources to the general public and enhancing their value as a public good.

DAS was conceived primarily as a service to the large Southern Studies community at UNC-Chapel Hill and to students and scholars of the South in colleges and universities across the country. Reader comments emphatically attest to our success in meeting those objectives. Faculty in institutions of all sizes and types are referring students to DAS to support coursework. Many students, particularly in small institutions without extensive library collections, depend on DAS as their main source of materials for research papers, theses, and dissertations. Even in universities with strong print and microform collections, DAS electronic texts make researchers' work more productive and efficient.

In addition to the higher education community, DAS is reaching a substantial audience of K–12 readers. Teachers in classrooms across the country report using DAS in courses on southern literature and history and especially in curricula on African American heritage. Students use DAS for class papers and projects and many parents consult DAS to help their children with classroom assignments. By making these valuable and engaging primary texts available to readers in their homes, DAS enables a shared, multi-generational educational experience in the family setting. It is clear from readers' comments that the availability of these high-quality, carefully chosen primary sources represents a powerful educational opportunity for a large number of innovative teachers and motivated learners.

Documenting the American South, University Library, the University of North Carolina at Chapel Hill

GO ON TO THE NEXT PAGE.

Source B

Stafford, Mary F. Letter to Mattie V. Thomas. 24 May 1863. *Prairie Settlement: Nebraska Photographs and Family Letters, 1862–1912*. Nebraska State Historical Society. Library of Congress. n.d. Web. 11 July 2014.

The following is a transcription of a letter sent in 1863. Errors and underlining are the author's own.

New Carlisle,
May 24th /63.
Sabbath afternoon.
Dear cousin Martha

did you think your cousin Mary had entirely forgotten you? if so, you see you were mistaken.

I would have written to you long before this; but I did not have an opportunity of getting my picture taken for you until last week; you had written for it so often that I was ashamed to write to you again without sending it. Father, and I, were up at the cove spring church today to hear Mr Armstrong's funeral preached. He died several weeks ago, but his wife, and Phillip, were very sick at that time so his funeral was not preached until today. It was preached by Mr Simington.

Mother was whitewashing near the bees yesterday and one stung her below one of her eyes, it swelled nearly shut. It kept her from church today.

There has been a disease in town, and a few cases in the country something like smallpox. there were a great many cases of it in town. Samantha's Father and Mother and Sister had it. Her Father is marked. I was afraid we would get it, but we did not. we stayed from church about six weeks. there were three or four deaths from it. I believe there are no cases of it now. Uncle John's left town awhile on account of it. They have gone back again.

Uncle Howard, and Aunt Nancy, and Findley, and Catharine have gone to [Indiana] to see Jimmy. His health is not good.

Aunt Ellen's health is very poor. She has a severe cough, and looks badly. They are afraid her lungs are affected. She is taking medicine from Dr Beard, Corwin was sick and came home from the army a few weeks ago expecting to get his discharge. He did not get it but was ordered back last week, and that troubles Aunt, almost to death

Martha, are George, and Giles, at Indianapolis yet? I have not heard any thing about them for a long time. I hope they are well.

Lissie was at home last thursday. She has another Baby, another boy.

I was at a big Dunker* meeting last wednesday theye were a great many people there. Tell your aunt Eliza I saw her sister Susan and Grizzie and brother John there. Susan was nursing quite a littlee babe I guess it must have been hers.

Milt an Samantha expect to go to housekeeping in a week or two they are repairing the house now, it is a little frame house with four rooms in just a cross the road from ours. Aunt Margaret, I expect Viola will do as I did when I was a little girl, (run off to her Grandmother's pretty often.)

Here is a piece of Mother's dress that Father bought for her in dayton. He went down to get some things for himself, and I guess he thought he would surprize Mother by bringing her a nice silk dress, and I guess she was surprized for certain.

GO ON TO THE NEXT PAGE.

Uncle George's folks are all well. It is very healthy here at present. Tell Charlie, Algie is not going to school now. we have none this summer, Martha may we not expect a visit from you this spring, or summer? I would love to see you all.

My love to all.

Good-Bye.

Your Cousin

M. F. Stafford.

*Any of several originally German-American Baptist denominations

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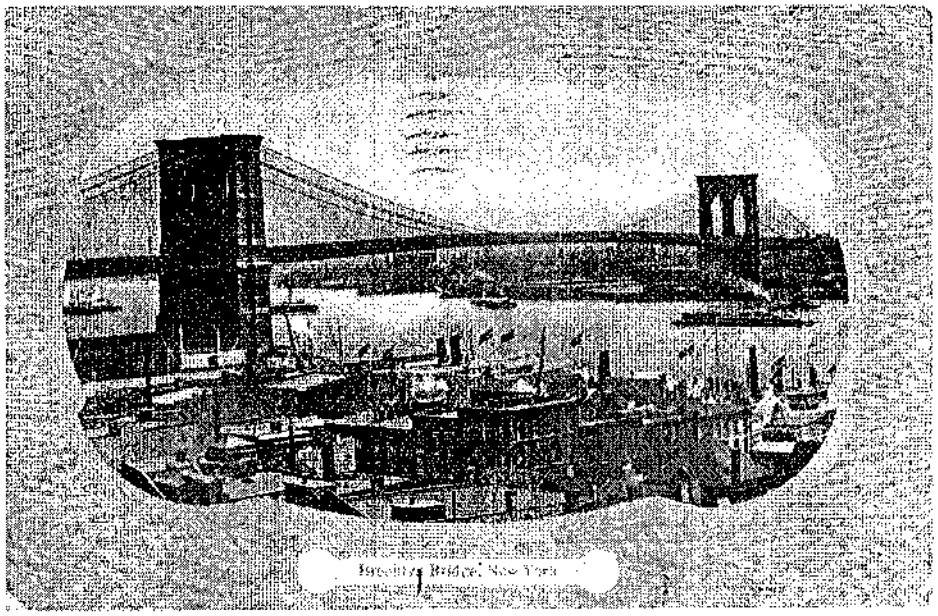
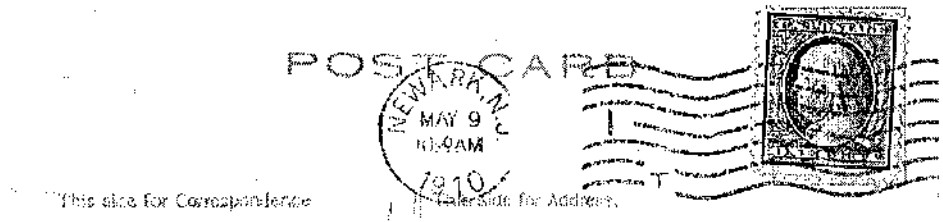
Source C

"Brooklyn Bridge," *FSU Card Archive.* Florida State University. n.d. Web. 16 September 2014.

The following is the image and transcript of a postcard sent in 1910.





This side for Correspondence

Newark May 8
All is Well at
Present hope you
are all Well
Tom

Mrs E. Norman
Havre de Grace
Md.

Brooklyn Bridge, New York

Newark May 8
All is Well at Present hope you are all Well
Tom

Mrs E. Norman
Havre de Grace
Md.

GO ON TO THE NEXT PAGE.

Source D

Gross, Doug. "Library of Congress Digs into 170 Billion Tweets." *CNN*. CNN.com, 7 Jan. 2013. Web. 11 July 2014.

The following is excerpted from an article by a CNN technology reporter. It was published on a news website.

An effort by the Library of Congress to archive Twitter posts has amassed more than 170 billion tweets, which the library is now seeking to make available to researchers and other interested parties.

Created in 1800, the Library of Congress serves as the unofficial library of the United States, as well as being Congress' official research library.

In April 2010, the library signed an agreement with Twitter to gain access to all public tweets since the site's founding in 2006.

"Twitter is a new kind of collection for the Library of Congress but an important one to its mission," Gayle Osterberg, the library's director of communications, wrote in a blog post. "As society turns to social media as a primary method of communication and creative expression, social media is supplementing, and in some cases supplanting, letters, journals, serial publications and other sources routinely collected by research libraries."

Osterberg wrote that the library has completed digitally archiving all of the tweets it currently possesses and is now working on how to best make them available to the public. The library already has received about 400 requests from researchers all over the world looking into topics ranging from the rise of citizen journalism to tracking vaccination rates to predicting stock market activity.

The archive promises to keep growing fast. Currently, the library is processing roughly 500 million tweets per day, up from about 140 million daily messages in 2011, according to the blog post.

Making such a vast database publicly available is proving to be a challenge unto itself, according to the Library of Congress.

"It is clear that technology to allow for scholarship access to large data sets is lagging behind technology for creating and distributing such data," library executives wrote last week in a government white paper updating their progress. "Even the private sector has not yet implemented cost-effective commercial solutions because of the complexity and resource requirements of such a task."

Currently, the library is working on partnerships with the private sector that would at least allow access to the archives in its Washington reading rooms.

The Twitter archive might be its biggest and most challenging effort, but it's not the first time the Library of Congress has sought to document the digital world.

Since 2000, the library has been collecting pages from websites that document government information and activity. Today, that archive is more than 300 terabytes in size and represents tens of thousands of different sites. The library's entire collection of printed books has been estimated to total about 10 terabytes of data (although staff at the library suspect it's probably more).

GO ON TO THE NEXT PAGE.

Source E

Barton, Keith C. "Primary Sources in History: Breaking Through the Myths." *Phi Delta Kappan* 86.10 (June 2005): 745-753. Print.

The following excerpt from an article by a professor of history education appeared in a professional journal for teachers.

In some cases, scholars who have little experience with historical methods appear to be passing along mistaken ideas about what historians do. In other cases, the use of primary sources seems to be driven less by a concern with historical authenticity than by demands for standards and accountability. The misunderstandings that arise from these practices, if not addressed, will result in classroom procedures that are not only inauthentic but irrelevant and ineffective. . . .

Myth 1. Primary sources are more reliable than secondary sources. Perhaps this is not the most common belief about primary sources, but it is surely the most ridiculous. Because primary sources were created during the period under study or by witnesses to historical events, some people believe they provide direct insight into the past and have greater authenticity than later accounts. . . .

However, primary sources are created for a variety of reasons, and some of those reasons have nothing to do with objectivity. Sometimes primary sources represent narrow or partisan perspectives; sometimes they were created intentionally to deceive. The speeches of white politicians in the American South during Reconstruction are primary sources, for example, but a secondary work by a modern historian—although published over a hundred years later—is a far more reliable account of the era's political system, because it does not attempt to justify white political dominance. . . .

Ultimately, we cannot depend on any single source—primary or secondary—for reliable knowledge; we have to consult multiple sources in our quest to develop historical understanding. Whether a source is primary or secondary has no bearing on its reliability, much less on its usefulness for a given inquiry.

GO ON TO THE NEXT PAGE.

Source F

Goldsborough, Reid. "Battling Information Overload In The Information Age." *Tech Directions* 68.9 (2009): 13. *Business Source Complete*. Web. 11 July 2014.

The following is excerpted from a trade publication for technology educators.

E-mail. Blogs. Texting. Online discussion groups. Instant messaging. RSS feeds. Web sites. Not to mention such "old media" sources as newsletters, journals, reports, books, newspapers, and magazines.

In this Jetsonian Tomorrowland we live in, facilitated by the Internet, we're inundated with information. But information overload isn't a new phenomenon. Nearly two millennia ago, the Roman philosopher Seneca wrote, "What is the use of having countless books and libraries whose titles their owners can scarcely read through in a whole lifetime? The learner is not instructed but burdened by the mass of them."

Still, the quantity of information produced today is unprecedented. According to the study "How Much Information?" from the University of California at Berkeley, the amount of information produced in the world increases by about 30% every year. . . .

Ours is an information society. It assails us, surrounds us, and demands our attention. How you deal with information can to a great extent determine your professional and personal success.

Information can lead to knowledge and knowledge to wisdom—but managing information requires some wisdom of its own.

By Reid Goldsborough

GO ON TO THE NEXT PAGE.

Question 2

Suggested time—40 minutes.

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

French writer Victor Hugo, author of *The Hunchback of Notre Dame*, *Les Misérables*, and other works, was banished by Napoleon III, emperor of France, for writings that were deemed critical of the government. In April of 1857 English poet Elizabeth Barrett Browning wrote a letter (which she never mailed) imploring Napoleon III to pardon Hugo. Read the letter carefully and write a well-developed essay that analyzes the rhetorical strategies Browning uses to petition Napoleon.

SIRE,

I am only a woman and have no claim on your Majesty's attention except that of the weakest on the strongest. Probably my very name as the wife of an English poet and as named itself a little among English poets, is unknown to your Majesty. I never approached my own sovereign with a petition, nor am skilled in the way of addressing kings. Yet having, through a studious and thoughtful life, grown used to great men (among the Dead at least) I cannot feel entirely at a loss in speaking to the Emperor Napoleon.

And I beseech you to have patience with me while I supplicate you. It is not for myself nor for mine.

I have been reading with wet eyes and a swelling heart (as many who love and some who hate your Majesty have lately done) a book called the 'Contemplations' of a man who has sinned deeply against you in certain of his political writings, and who expiates rash phrases and unjustifiable statements in exile in Jersey.[1] I have no personal knowledge of this man; I never saw his face; and certainly I do not come now to make his apology. It is indeed precisely because he cannot be excused, that, I think, he might worthily be forgiven. For this man, whatever else he is not, is a great poet of France, and the Emperor who is the guardian of her other glories should remember him and not leave him out.

Ah sire, what was written on "Napoleon le petit"[2] does not touch your Majesty; but what touches you is, that no historian of the age should have to write hereafter, "While Napoleon the Third reigned Victor Hugo lived in exile." What touches you is, that when your people count gratefully the men of commerce, arms and science secured by you to France, no voice shall murmur, "But where is our poet?" What touches you is, that, however statesmen and politicians may justify his exclusion, it may draw no sigh from men of sentiment and impulse, yes, and from women like myself. What touches you is, that when your own beloved young prince shall come to read these poems (and when you wish him a princely nature, you wish, sire, that such things should move him) he may exult to recall that his imperial father was great enough to overcome this great poet with magnanimity.

Ah Sire, you are great enough! You can allow for the peculiarity of the poetical temperament, for the temptations of high gifts, for the fever in which poets are apt to rage and suffer beyond the measure of other men. You can consider that when they hate most causelessly, there is a divine love in them somewhere, —and that when they see most falsely they are loyal to some ideal light. Forgive this enemy, this accuser, this traducer: Disprove him by your generosity. Let no tear of an admirer of his poetry drop upon your purple.[3] Make an exception of him as God made an exception of him when He gave him genius, and call him back without condition to his country and his daughter's grave.

I have written these words without the knowledge of any. Naturally I should have preferred as a woman to have addressed them through the mediation of the tender-hearted Empress Eugénie,—but, a wife myself, I felt it would be harder for her majesty to pardon an offence against the Emperor Napoleon, than it could be for the Emperor.

And I am driven by an irresistible impulse to your Majesty's feet to ask this grace. It is a woman's voice, Sire, which dares to utter what many yearn for in silence. I have believed in Napoleon the Third. Passionately loving the democracy, I have understood from the beginning that it was to be served throughout Europe in you and by you. I have trusted you for doing greatly. I will trust you besides for pardoning nobly. You will be Napoleon in this also.

Elizabeth Barrett Browning

[1] One of the Channel Islands, located between England and France

[2] Napoleon the small (translated from the French)

[3] Purple robes are associated with royalty.

Question 3

Suggested time—40 minutes.

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

Carefully read the following passage from Michael J. Sandel's book *Justice: What's The Right Thing To Do?*, published in 2009. Then write an essay in which you develop a position on Sandel's claim that for the common good, citizens should openly address moral disagreements on matters of public policy. Use appropriate evidence from your experience, observations, or reading.

> [W]e need a more robust and engaged civic life than the one to which we've become accustomed. In recent decades, we've come to assume that respecting our fellow citizens' moral and religious convictions means ignoring them (for political purposes, at least), leaving them undisturbed, and conducting our public life—insofar as possible—without reference to them. But this stance of avoidance can make for a spurious* respect. Often, it means suppressing moral disagreement rather than actually avoiding it. This can provoke backlash and resentment. It can also make for an impoverished public discourse, lurching from one news cycle to the next, preoccupied with the scandalous, the sensational, and the trivial.

*false or fake

STOP

END OF EXAM

THE FOLLOWING INSTRUCTIONS APPLY TO THE COVERS OF THE SECTION II BOOKLET.

- **MAKE SURE YOU HAVE COMPLETED THE IDENTIFICATION INFORMATION AS REQUESTED ON THE FRONT AND BACK COVERS OF THE SECTION II BOOKLET.**
- **CHECK TO SEE THAT YOUR AP NUMBER LABEL APPEARS IN THE BOX ON THE COVER.**
- **MAKE SURE YOU HAVE USED THE SAME SET OF AP NUMBER LABELS ON ALL AP EXAMS YOU HAVE TAKEN THIS YEAR.**