



AP[®] English Language and Composition 2005 Sample Student Responses Form B

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Maria Stewart uses her intellect and passion to call for "equal rights and privileges for African Americans. Her 1832 lecture employs brilliant rhetorical strategies to emphasize and support this position. By effectively using figurative language, diction and her point of view, Stewart is successful in describing and calling an end to the plight of African Americans.

Throughout her speech, Stewart uses several examples of figurative language. Stewart highlights the misery of being bound to "servile labor" by describing it through an antithesis of aspiring souls "confined by the chains of ignorance and poverty. She also emphasizes the nature of their plight by stating "our souls have caught the flame" and using "flame" as the appositive for the "thorn of equal rights and privileges". ~~Stewart's~~ Stewart's oxymoronic combination of claiming death to be a "welcome messenger" is also effective in supporting her position by shocking her audience. Another metaphor that is significant in the lecture is the description of the ~~plight~~^{misery} of African American labor as "unprofitable to us as the spider's web or the floating bubbles that vanish into air". The use of metaphors, appositives



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1A₂

and antithetical statements are useful in clearly describing racial injustices faced by African Americans

Stewart's diction is also effective in supporting her position by making her argument for equal rights have a more ethical and emotional appeal. For example words such as "chains", "death" and "cruel" establish a bitter and at times solemn tone that helps the audience identify with her cause. However, not all of Stewart's diction is intended to employ pathos or ethos in her argument but she also uses legal jargon and concrete examples to make a logical appeal. Stewart calls for "equal rights and privileges" as well as lists the current "servile laborers" such as "house domestics... or tending upon gentlemen's tables". Phrases such as "the lash of the cruel driver" has ~~adding~~ an almost macabre element to her lecture which shocks her audience and conveys the cruel realities of slavery.

The most apparent and effective technique ^{that} Stewart uses is "her point of view and presentation to the audience". Stewart identifies herself as a slave that had once endured "the bitter experience"



that continual hard labor deadens the energies of the soul". By relating her own experiences to the topic of her lecture, Stewart is able to make a more emotional and personal case to her audience. She also calls herself a "free born American" and relates herself to ~~the~~ all of her audience. In claiming "your blood flows through my veins" Stewart is able not only to identify with her audience but unite all Americans and create a ~~just~~ logical appeal for equal rights.

The mastery of rhetorical strategies helps Stewart convey her position and effectively support her purpose in a call for equality. With a brilliant and passionate lecture, Stewart was amongst the leaders of her community that won the war for racial equality in America.

#

How would you feel if you were "locked by "chains of ignorance" and lived a life of "continual drudgery and ~~that~~ toll" because of the color of your skin?" In the passage, Maria W. Stewart effectively conveys the harsh realities of being an African American during a time of segregation and racial inequality.

Stewart begins the passage by stating that the opposition- "white persons of either sex", would not favor her lifestyle and very few would ever be in her position performing "mean, servile labor". She ends the first paragraph with appeals to emotion, stating that she is "willing to die by the sword as the pestilence" because she is a "true born American".

In the second paragraph, Stewart addresses opposing viewpoints and effectively challenges them with appeals to logic and reason. Although there are some African Americans who adhere to the stereotype that they ~~were~~^{would} never be serviceable to society, Stewart compares them with others who are industrial and ambitious. The use of a rhetorical question in line 30 asks the opposition to compare their society with the African American society; Stewart includes this in her passage in hopes of getting them to realize that everyone in society is equal.

Throughout the passage, Stewart speaks in an eloquent tone which contradicts the stereotypes of African Americans being "lazy" or "idle". Her scholarly diction and her use of emotionally-charged phrases further supports her argument. Stewart alludes to her personal experiences to convey the struggles of African Americans and shows the gradual death of the soul and the benumbing of

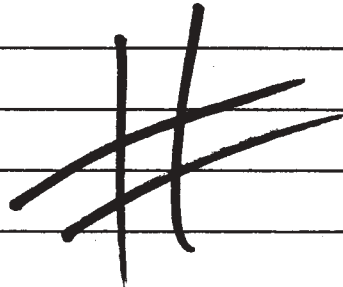


Question 1

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the faculties of the mind because of hard labor. Her emphatic repetition of ~~the~~ "Again" in paragraphs 3 and 4 display her sense of urgency and impatience.

In the passage, Stewart stresses racial equality and believes that African Americans have certain rights and privileges. Like a caged bird she is locked and is forbidden to "aspire any higher," to display her ambition and her desire to move forward in society as an individual who is ~~is regarded~~ ~~is regarded~~ with the utmost equality that she deserves.



_____ Maria W. Stewart delivered a meaningful, and powerful lecture in 1832. Her voice ^{of} the lack of equal opportunity for blacks in America at that time are expressed with the help of rhetorical devices scattered through her works. As torn Americans, blacks in that time still suffered from prejudice and were not able to pursue anything which would result great success. In this passage, that is well ~~are~~ conveyed.

_____ "...like the scorching sands of Arabia..." (41). With the use of similes and metaphors Stewart is able to really show the depth of these problems. Through this device she can give her audience a way to visually see the seriousness of the injustices bestowed upon African Americans. "...The employments we must pursue are as unprofitable to us as the spider's web or the floating bubbles that vanish into air." (53-55).

_____ Also found in this excerpt is a realistic and defensive tone. Stewart uses this lecture to open the eyes of people around her to see that equal opportunity exists until blacks attempt to take advantage of it. She also uses this writing to ~~further explain~~ ~~it~~ as a rebuttal to previous



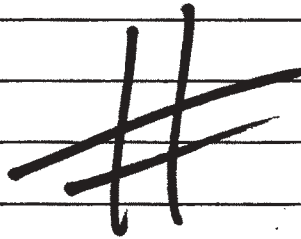
Question 1

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remarks made on this issue. "It was asserted that we ~~was~~ were 'a ragged set, crying for liberty,' I reply to it..." (31-32) This is her way to reply to the views of whites ~~about~~ stereotyping.

Maria W. Stewart took a stand. Her lecture clearly speaks of the social issues of that day. With the help of rhetorical devices and strategies, Stewart conveys her position and the problem excellently.



John M. Barry's fascination with the Mississippi River is entirely different from that shared by his predecessors. The "Big Muddy" to him is not a romantic metaphor, as it was to Twain, but a source of scientific fascination. The elements that Barry chooses to focus on are the observational phenomena that truly make the Mississippi "different".

Barry begins with a witty and ironic quote from Werner Heisenberg, suggesting that one of the primary phenomena on the Mississippi — turbulence — was more inexplicable than the complicated concept of ~~the~~ relativity. In the following paragraph, he discusses the sundry factors, all of which contributing to the complexity of the mechanics of any river. Thus, Barry establishes early on, without yet mentioning specifically any river, what makes ~~all~~ all rivers, aweing the reader with ~~a~~ overwhelming detail. Then, Barry points out that the above complexities are for the average river; the Mississippi is yet more complex. This alarms the reader in the sheer magnitude of ~~the~~ his chosen river's ~~full~~ full incomprehensibility.

Throughout the passage, Barry emphasizes the uniqueness of the river through a variety of anecdotes. The upper Mississippi flooding but having no effect on the lower Mississippi — Barry chooses anecdotes that are ~~almost~~ ~~paradoxical~~ paradoxical to the layman, and conveys that this paradox is unique to the Mississippi, citing that this is untrue for "the Po, the Rhine, the Missouri". The average reader might also think that rivers flow downstream;



"not true for the Mississippi," says Barry. He cites another anecdote in which people observed an eddy "running upstream", italicizing upstream for effect.

In the third paragraph, Barry also presents the river as if it has a life of its own, using similes to compare the scientific aspects of the river to everyday phenomena. The movement of the river "south in layers and whorls" may be difficult to envision, but Barry presents it as an "uncoiling rope made of discrete fibers". The surface of one part of the river is also sometimes higher than the surrounding surface; Barry imagines that the river is "trying to devour itself". These similes are so spontaneous; Barry does not describe how these phenomena came about but only that they did happen. The idea that a river would act like an "uncoiling rope" or a "whip" seems to lend it a life. The personification in the following paragraph furthers this image as the "actors" of the river become more vibrant and directly life-related: "snakes", "sucking", "scowling". The river has gradually come alive to Barry; ~~by the~~ by the end of the passage, it is no longer "just water", but ~~is~~ a real being with a mind of its own. The fact that any inanimate could leave such an impression on anybody is testament to the hold with which it has enraptured that person.

Barry concludes with an implication that there is still more to be said. He suggests that he has only explored the depths, and with shallow water, there is "still ~~more~~ ~~depth~~ further force and complexity" to be explored. He leaves the reader to determine what that indefinite dimension might be.

~~It~~

John M. Barry, in a passage from Rising Tide: The Great Mississippi Flood of 1927 and How it Changed America, uses powerful diction, complex simile, and comparison, communicates his fascination with the Mississippi River.

An excited and energetic ~~the~~ force pulses its way through the passage as Barry recreates the Mississippi river's ~~power~~ with words. His amazement with the river's power and "extremeness" reveals itself through strong diction such as "extraordinary", "turbulent", "radically", "enormous", and "tremendous". This river does not just churn and move about, "It roils." Barry lists off the many different velocities of the river, and the different factors that help the river "[generate] its own internal force" to emphasize the wondrous complexity of the Mississippi.

Barry demonstrates the river's superiority by comparing it to many other rivers. ~~The~~ He states, "...the complexity of the Mississippi exceeds that of nearly all other rivers." "Engineering theories and techniques that apply to other rivers... simply do not work on the lower Mississippi...." He then goes on to historically prove the devastation of flood that arose on other rivers (but not hurting populations along the Mississippi).

He also uses repetition to strengthen his point. For instance, he writes, "The Mississippi never lies at rest. It roils. It follows no set course. Its waters and currents are not uniform."

Finally John Barry illustrates some of the waters' movements through complex simile. He scribes, "~~It~~"

Q. 2.

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2B₂

"[The Mississippi waters] move south in layers and whorls, like an uncoiling rope made up of a multitude of discrete fibers, each one following an independent and unpredictable path, each one separately and together capable of snapping like a whip." He also uses interesting personification to keep the reader attentive. Barry ~~has~~ writes, "The Mississippi snakes seaward..." and "currents can drive straight down ... sucking at whatever ... scouring out ~~holes~~ holes...."

Artistically written and neatly organized, John Barry's explanation of the river and its complex mechanics draw in the reader and ~~create~~ ^{carry over} an amusement and curiosity. ~~Now~~ Now more knowledgeable and ~~strongly~~ positive the reader that help someone else to experience the Mississippi river as Barry know it to be.



In the passage, ~~by~~ John Barry, clearly communicates his fascination with the Mississippi river through his description, and portrayal of its power and beauty. ^{along with a comparison to other rivers} Barry's word choice is ~~not~~ gives the reader the image and complexity of the river.

John Barry first begins with, "the river's characteristics represent an extraordinarily dynamic combination of turbulent effects," and with this he sets the tone of his fascination of the river. #

He continues on to state how the internal dynamics of a river can be altered. ~~the~~ Barry then continues on to explain the complexity of the Mississippi river compared to ~~a~~ nearly all other rivers. He says "it generates its own internal forces," Barry then lists the forces like "its size, its sediment load... even tidal influences."


John Barry's enthusiasm overflows in his imagery in the ~~4~~ fourth paragraph, where he writes, "It roils, It ~~flows~~ follows no set course. Its waters and currents are not uniform...it moves south in layers and whorls, like an uncoiling rope made up of a multitude of discrete fibers." He continues by ~~saying~~ each fiber is "capable of snapping like a whip," and "water swirls about, as if trying to devour itself." The awe in the river is very apparent through his description and imagery of the Mississippi.

Throughout his entire passage John Barry seems awestruck by the Mississippi's complex mechanics, and his fascination comes through his use of ~~the~~ imagery and word choice.

#

In The Medusa and the Snail, Lewis Thomas makes the case that most human discoveries are not precipitated by any sort of precision but by our human tendency to be wrong. Correctly claiming that if "~~we~~ we never had the "knack of being wrong, we would never get ~~anything~~ anything useful done," Thomas has historical and literary evidence behind him.

In the past century, two events in particular back up Thomas' claim of useful human discovery by serendipity. Take for example the discovery of penicillin, the antibiotic that in one single stroke revolutionized all of medical science and saved millions of lives. It was discovered not by careful experiment, but a "lucky laboratory" where samples were contaminated with the ~~the~~ fungus that produces ~~penicillin~~ the antibiotic. ~~It~~ It was only then that the existence of the chemical was even realized; had something not "obviously screened up" in that lab, ~~in Germany~~ we would be ~~it~~ still burned by the scourge of hundreds of unchecked bacterial diseases. Clearly, ~~it~~ it was the error that created the benefit. More recently, an outbreak of a strange intestinal disease in Milwaukee was only identified by ~~a~~ going outside of the bounds of precise testing. A nonstandard test on stool samples turned up ~~a~~ hard evidence where all previous tests had turned in results that led to "predicted sums" of absolutely nothing detected. The evidence, as it turned out, ~~was~~ pointed to the stealthy parasite *cryptosporidium*, which ~~again~~ would




have run rampant were it not for its detection by a deviation from established "protocol." Again, it was the "knack" of doing something the wrong way that saved the day.

Similar examples can be found in reading ~~by~~ Kafka's The Trial, the massive bureaucracy of the court functions like a well oiled machine, with each ~~part~~ ~~are~~ fringe parasite, intern, or judge in his place. Yet, as the protagonist desperately tries to redeem himself, he does not even know what crime he has committed, and the bureaucracy functions so well that, as we may expect, nothing productive ever gets done. The insuperable coils of a "good" institution literally entrap men in Kafka's world, where everything is so flawless that ironically nothing gets done because of the lack of "the move based on error."

Thus it is man's natural spontaneity that must be recognized as the driving force behind our innovation. The hundreds of ways "not to make a light bulb" discovered by Thomas Edison eventually yielded the right one; ~~it is that~~ ~~a~~ innovation and invention is, "in real life," done by ~~etc~~ a true "trial and error" method. Through the years, the greatest achievements were made not with precision but with "the move based on error" and so it is not only beneficial but necessary for all aspiring greats of the world to perceive that "the hope" of the future "is in the faculty of wrongness."

But does this mean that the ^{every} man in the world should immediately abandon his or her



Question 3

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standard of perfection to explore the unknown?
No. To explore the unknown is to apply our abilities to rationalize ~~it~~ and regulate it; it is ~~the~~ the error that must come to us, not us who must seek out the error. In the end, the "root nodules" of discovery rest in what we already have. Though we should realize that they are there, the strands of human investigation will never find them until they of their own volition choose to reveal themselves, and all of their encapsulated progress and wonders, to us.

#

In a passage from his book *The Medusa and the Snail*, biologist Lewis Thomas argued that mistakes are at the very base of human thought. He ~~may~~ claimed that an errors part of human nature is needed to open the way to progress. Thomas's conclusion is supported by my own personal experiences and ^{my} historical examples. These examples, by showing the human process of making mistakes (often wise ones) and then correcting them, back up Thomas's argument.

Personally, I have dealt ^{with} most with my mistakes ^{in relationships with other people}. ~~Schoolwork~~ For example, saying something that might be offensive to someone or being impolite have been mistakes I have made in the past. ~~After~~ After arguing with my parents, for example, I often realize that I should apologize for something I said or did. This realization is key to ^{for me in order} avoid saying or doing a similar thing next time. ~~From~~ From ~~learning~~ ^{learning} through my mistakes, I have learned that I can remedy my errors by learning from them. In doing so, I can not only make my parents or other people happy but also avoid the pains of conscience after repeating a mistake. Like Thomas, I believe that "what is needed, for progress to be made, is the move based on the error."

A more concrete example of the human capacity for mistake-making was the United States' international failures both before and during World War II. Before the war, the U.S. failed to join the League of Nations, an organization that might have helped prevent a second catastrophic world war. After the war, the U.S. realized that its rejection of the League of Nations was a major mistake and remedied this by helping create a global body for collective peace and security, the United Nations. The nation realized that its isolationism, seeking to preserve its own welfare in a time of crisis, was a mistake which must never be repeated. Likewise, the nation failed to do enough to save Jews from the Holocaust during World War II,



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either ignoring it or ~~the~~ failing to use its military to help halt the TWS mistake, caused ~~partly~~ by focus on ~~the~~ issues that directly involved the country, caused the U.S. to realize the importance it must play in international affairs. The nation atoned for ~~the~~ its error by being instrumental in the creation of Israel, a ~~be~~ home for the Jewish people.

Thomas argues that mistakes, big and small, are a central part of human nature and are necessary for progress. Historical events such as the U.S. role in World War II and my own personal experiences in arguing with my parents, while completely different things, both illustrate Thomas's message about the centrality of mistakes in our lives.



View is Thomas's statement "we learn, as we say, by 'trial and error.'" hits the nail on the head in the fact that no man/women can truly ~~never~~ learn what to do if they never know what not to do. Knowing what is wrong places a person on the right path to realizing what works and what doesn't. Never making a mistake puts a strain on the thought process of creating something in the future that ~~is~~ ^{has the possibility of becoming} absolutely flawless. Sure, never making mistakes or errors will rid the world of imperfections, but that is just the list of what it will do. Things will be just the way they were suppose to be, ~~that~~ "normal." The problem, however, is that they will and can never be "great" or straight out "magnificent."

We wouldn't ~~contain~~ the ugliness that it has because nothing will be different. Perfections and imperfections allow a person, object, or thing to be what it is. A tree with a shorter leg, a person with a cruel smile, a research paper with a persons own thoughts. People only knowing what is ~~the~~ right allows for my one sided arguments, structures, beliefs. It prevents someone from putting their ^{own} 2 cents of taste, values, or standards in another's views.

Trial and error pushes a person to be something greater, something more than what they were when they made a mistake. So, why,



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People might ask, can't a person be great if they never made a mistake? If a person was never merely wrong than exactly what would be the definition of great? If that was simply the ~~definition~~ ^{case} than there would be no definition of great because nothing would be great. The fact that everything was great because it was perfect with no mistakes erodes the true value of what it really is.

~~It is~~ One thing in a world of "trial and error" nothing would be real. The fact is that reality isn't perfect which allows us to make our own decisions, our own rights, ~~and~~ our own wrongs, and our paths of life.

~~XX~~