

Exam Format

The AP English Language and Composition Exam has question types and point values that stay consistent from year to year, so you and your students know what to expect on exam day.

Section I: Multiple Choice

≈ 45 Questions | 1 hour | 45% of Exam Score

- Includes 5 sets of questions:
 - 23–25 Reading questions that ask students to read and analyze nonfiction texts.
 - 20–22 Writing questions that ask students to “read like a writer” and consider revisions to stimulus texts.

Section II: Free Response

→ Instead of writing essays, you'll be creating outlines.

3 Questions | 2 hours 15 minutes (includes a 15-minute reading period | 55% of Exam Score

- Students write essays that respond to 3 free-response prompts from the following categories:
 - **Synthesis Question:** After reading 7 texts about a topic (including visual and literary sources), students will compose an argument that combines and cites at least 3 of the sources to support their thesis.
 - **Rhetorical Analysis:** Students will read a nonfiction text and analyze how the writer's language choices contribute to the intended meaning and purpose of the text.
 - **Argument:** Students will create an evidence-based argument that responds to a given topic.

→ on a NON-FICTION passage you'll be seeing for the first time

attached, to be SPACE-CATted in advance

Dylan, Bob "The Times They Are A-Changin': The Official Bob Dylan Site." *The Times They Are A-Changin'* | *The Official Bob Dylan Site*, www.bobdylan.com/songs/times-they-are-changin/.

Bob Dylan – The Times They Are A-Changin'
(1962)

Come gather 'round people
Wherever you roam
And admit that the waters
Around you have grown
And accept it that soon
You'll be drenched to the bone
If your time to you
Is worth savin'
Then you better start swimmin'
Or you'll sink like a stone
For the times they are a-changin'.

Come writers and critics
Who prophesize with your pen
And keep your eyes wide
The chance won't come again
And don't speak too soon
For the wheel's still in spin
And there's no tellin' who
That it's namin'
For the loser now
Will be later to win
For the times they are a-changin'.

Come senators, congressmen
Please heed the call
Don't stand in the doorway
Don't block up the hall
For he that gets hurt
Will be he who has stalled

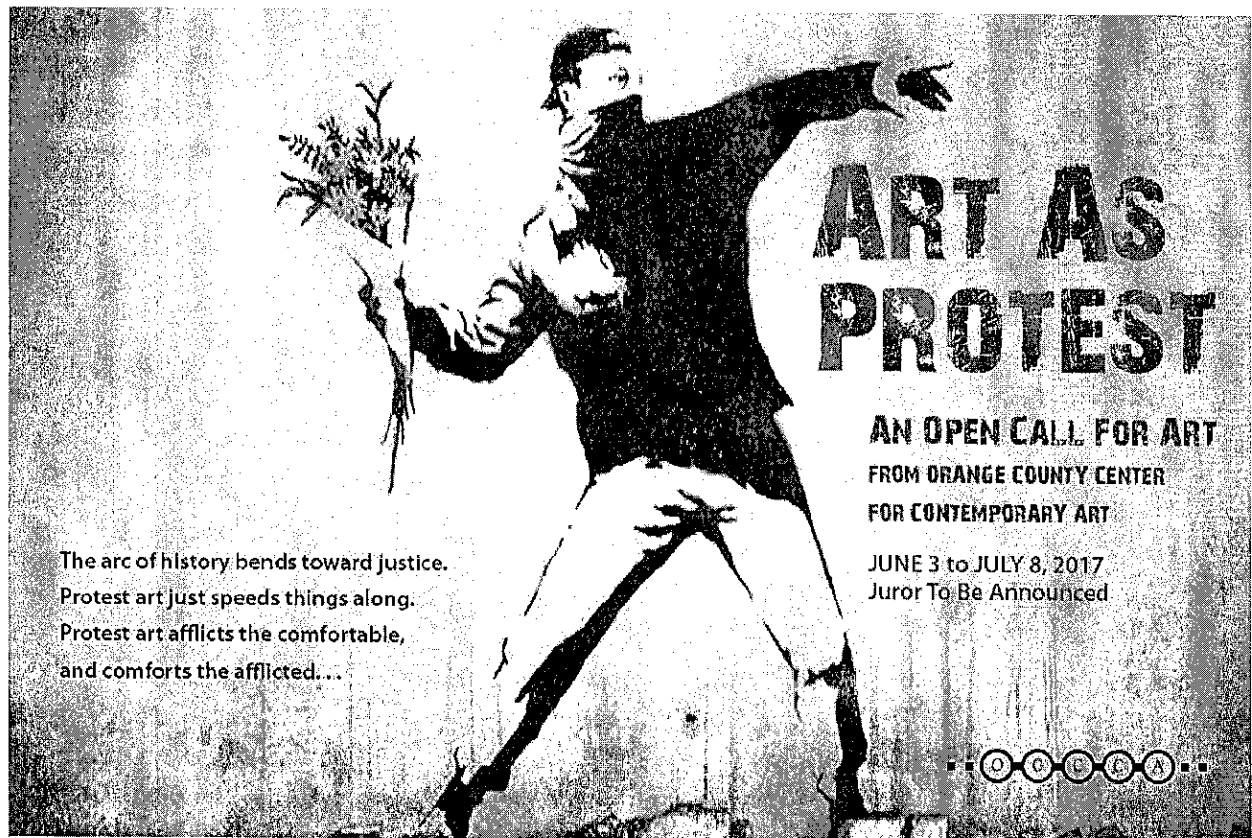
There's a battle outside
And it is ragin'
It'll soon shake your windows
And rattle your walls
For the times they are a-changin'.

Come mothers and fathers
Throughout the land
And don't criticize
What you can't understand
Your sons and your daughters
Are beyond your command
Your old road is
Rapidly agin'
Please get out of the new one
If you can't lend your hand
For the times they are a-changin'.

The line it is drawn
The curse it is cast
The slow one now
Will later be fast
As the present now
Will later be past
The order is
Rapidly fadin'
And the first one now
Will later be last
For the times they are a-changin'.

"Open Call for Art: Art as Protest." SparkOC.com - The Happening Place for Arts Happenings in the O.C., www.sparkoc.com/classified/open-call-for-art-art-as-protest/. Art reproduced here by Banksy.

A poster for a call for protest for an upcoming exhibit. Banksy is an anonymous England-based street artist, vandal, political activist, and film director, active since the 1990s. His satirical street art and subversive epigrams combine dark humour with graffiti executed in a distinctive stenciling technique. His works of political and social commentary have been featured on streets, walls, and bridges of cities throughout the world. (wikipedia)



Khazan, Olga. "What Makes a Protest Effective." *The Atlantic*, Atlantic Media Company, 27 Feb. 2017, www.theatlantic.com/science/archive/2017/02/the-psychology-of-effective-protest/517749/.

The Psychology of Effective Protest

These splashier protests do draw lots of media coverage, research shows, because of journalists' appetite for anything novel or unusual. But several new studies on the psychology behind protests show that, perversely, "extreme" protests like that at Berkeley also undermine activists' overarching goal of attracting more people to their movement. What's worse, activists don't realize they are hoisting themselves with their own smoke bombs.

Over and over, the researchers found the reason the extreme protesters were dissuasive is that less-radical bystanders couldn't identify with them. People generally don't see themselves as disruptors of the social order, Willer told me, even for causes they believe in. Ultimately, our belief in something is surpassed by our desire to conform.

"When the social order is being greatly disrupted, when property is being destroyed, when there's some risk of harm to people, that leads to a dis-identification effect, where people say 'I'm not like those people,'" Willer said.

The problem is, the extreme protesters didn't realize this would happen. When Willer and his co-authors surveyed people about the causes they believe in and what they would be willing to do for the cause, the truest believers were willing to go to the most extreme lengths—and they thought the tactics would help gin up support.

"Nonviolence conveys moderation, and when things escalate to violence, that signals a radical or extreme movement," Wasow said. "It makes the claims of the group less legitimate."

So what's the best way to protest for maximum influence? As my colleague David Frum has written, "The more conservative protests are, the more radical they are. ... Be orderly, polite, and visibly patriotic. ... The goal is to gain allies among people who would not normally agree with you."

But even as movements focus on issues, the research shows that they should do their best to welcome all comers. And the best way to do that is to appear, frankly, welcoming. "What do you do to build a coalition?" Wasow said. "You've got to appeal not to the liberals, but to the moderates." In his study about the 1960s, that meant enticing people who weren't vocally pro-integration, but weren't unpersuadable either.

“Poems of Resistance: A Primer.” *The New York Times*, The New York Times, 21 Apr. 2017

Poems of Resistance: A Primer

Protest poetry has deep roots in the United States. Poets have used their verses to oppose slavery, the Vietnam War, segregation and racial oppression, the Iraq war, and more recently, discrimination and police violence against African-Americans.

So it's not entirely surprising that there's been a resurgence of political poetry in the Trump era. “More of it is circulating more widely,” said Stephen Burt, a poet and poetry critic. “It has always been there, but this seems really big.”

In the months following the 2016 election, poets have rushed out “resistance”-themed anthologies, joined marches and rallies to recite their verses, and composed poems that address some of the most divisive issues of our time.

If you're worried about the state of the country, or the world, these poems won't offer much reassurance. But giving comfort or solace isn't really the point.

Garcia, Eric. "MoMA Artist's Protest." *BlackCommentator.com* Feb 13, 2020 - Issue 805: *MoMA Artists Protest - Political Cartoon By Eric Garcia, Minneapolis MN*, blackcommentator.com/805/805_cartoon_garcia_moma_artists_protest.html.

BlackCommentator.com cartoonist/artist Eric Garcia produces "historically based, politically charged criticism, with the goal of creating dialogue about contemporary issues". That's how Garcia describes his artwork. A versatile artist working in an assortment of media, from paintings, to hand-printed posters, to sculpture installations, Garcia's art has a common goal of educating and challenging. His website is El Machete Illustrated.



Miller, Arthur. "Are You Now Or Were You Ever?" *The Guardian/The Observer*. Saturday, June 17, 2000.

Miller discusses how his came to write The Crucible

In time to come, the notion of equating the red-hunt with the witch-hunt would be condemned as a deception. There were communists and there never were witches. The deeper I moved into the 1690s, the further away drifted the America of the 50s, and, rather than the appeal of analogy, I found something different to draw my curiosity and excitement.

There were witches, if not to most of us then certainly to everyone in Salem; and there were communists, but what was the content of their menace? That to me became the issue. Having been deeply influenced as a student by a Marxist approach to society, and having known Marxists and sympathisers, I could simply not accept that these people were spies or even prepared to do the will of the Soviets in some future crisis. That such people had thought to find hope of a higher ethic in the Soviet was not simply an American, but a worldwide, irony of catastrophic moral proportions, for their like could be found all over the world.

But as the 50s dawned, they were stuck with the past. Part of the surreality of the anti-left sweep was that it picked up people for disgrace who had already turned away from a pro-Soviet past but had no stomach for naming others who had merely shared their illusions. But the hunt had captured some significant part of the American imagination and its power demanded respect.

Turning to Salem was like looking into a petri dish, an embalmed stasis with its principal moving forces caught in stillness. One had to wonder what the human imagination fed on that could inspire neighbours and old friends to emerge overnight as furies secretly bent on the torture and destruction of Christians. More than a political metaphor, more than a moral tale, *The Crucible*, as it developed over more than a year, became the awesome evidence of the power of human imagination inflamed, the poetry of suggestion, and the tragedy of heroic resistance to a society possessed to the point of ruin.

Kaphar, Titus "Artist's Statement" *Titus Kaphar*, 27 Feb. 2020, kapharstudio.com/.

BEHIND THE MYTH OF BENEVOLENCE, 2014

BY TITUS KAPHAR

oil on canvas • 59 x 34 x 7 inches

This painting is inspired by an iconic portrait of Thomas Jefferson that has been "peeled" away from the canvas to reveal a portrait of an enslaved black woman. She peers from behind the folded canvas; a bright green headscarf with gold band and golden pitcher are the most striking objects in an otherwise shadowed and moon lit room. While this woman is suggestive of Sally Mae Hemmings, the black woman who was enslaved in Thomas Jefferson's household and gave birth to his children, it is not exactly her. Because she was the enslaved woman of an important individual, historical records still exist to tell us more about her than we would otherwise know of the untold number of black women who were placed in this same, tragic position. Although no images of her remain, research tells us that she was a very light skinned woman. This portrait is at once about Sally Mae Hemmings and Thomas Jefferson, as well as the many women whose liberty was taken from them, and whose tragic "relationships" have been shrouded by historically inaccurate narratives of deified men in positions of power.