

Source A

Savage, Kirk. *Monument Wars: Washington, D.C., the National Mall, and the Transformation of the Memorial Landscape*. Berkeley: U of California P, 2009. Print.

The following is excerpted from a book on monuments in Washington, D.C.

There is no doubt that the modern state has been built on the mass circulation of the written word. Public monuments, by contrast, offer an anachronistic experience: a face-to-face encounter in a specially valued place set aside for collective gathering. . . . [T]he public monument speaks to a deep need for attachment that can be met only in a real place, where the imagined community actually materializes and the existence of the nation is confirmed in a simple but powerful way. The experience is not exactly in the realm of imagination or reason, but grounded in a felt connection of individual to collective body.

In this way the monumental core in Washington functions somewhat like a pilgrimage site, where communities of believers actually come together in the act of occupying a holy site, seeing a relic, reenacting a sacred event. The rhetoric of civil religion—pilgrimage, holy ground, sacred space—is often used to describe monumental Washington because it does seem to ring true. But we must not forget that in the disenchanting world of the modern secular nation, the monument is not, properly speaking, a sacred site. Typically it holds no relic or spiritual trace of a past presence. The site of the Lincoln Memorial, for instance, did not even exist in Lincoln's lifetime; it sits quite literally on mud dredged from the Potomac River bottom in the late nineteenth century by the Army Corps of Engineers. The memorial itself contains no actual relic of Lincoln. It is pure representation—a colossal marble statue and the text of two speeches carved on enormous panels, all housed in a neoclassical temple . . . . One of those speeches, the Gettysburg Address, had already been reproduced ad infinitum in newspapers and readers and textbooks long before the monument was built. The major Union veterans' organization had even sponsored a drive to put a bronze plaque carrying the full speech in schools and public places throughout the nation.

Why make a pilgrimage to a site with no historical significance to read a text that was already everywhere? The answer is simple: the monument manufactures its own aura. In the context of the Lincoln Memorial, the Gettysburg address ceases to be a mere "mechanical reproduction" and becomes a treasure-piece by virtue of its hand carving in stone, at large scale, in a sequestered space, distinguished by lavish materials and aesthetic refinement. And the monument creates an actual, if temporary, community of readers, who must obey a particular decorum: they must stand at a certain distance to see the text panels in their entirety, which is not the way we ordinarily read—as photographers and filmmakers have observed to great effect. . . . Everything about the experience marks it as extraordinary and authoritative.

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must be reflected in archit.  
(aesthetic)

②

ENGLISH LANGUAGE AND COMPOSITION  
SECTION II

Total time—2 hours

Question 1

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

The need to memorialize events or people is complex; in some cases, monuments honor moments of great achievement, while in other cases, monuments pay homage to deep sacrifice. A monument's size, location, and materials are all considerations in planning and creating a memorial to the past.

Read the following seven sources carefully, including the introductory information for each source. Then, in a well-organized essay that synthesizes at least three of the sources for support, examine the factors a group or agency should consider in memorializing an event or person and in creating a monument.

Make sure your argument is central; use the sources to illustrate and support your reasoning. 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 (Savage) 1
- Source B (photo) 1
- Source C (Downes) 1
- Source D (Kosareff) 2
- Source E (Musser) 2
- ~~Source F (Roadside America)~~
- Source G (Lin) 2/3

one of my favorite routines is scrapbooking. I love perusing the shelves of stickers and papers and cut-outs at Michaels and then dumping my new treasures out on the floor, sitting in the middle of the mess and assembling the pieces into a cohesive unit, into one book, one page, one permanent outlet of memory. I love the sense of achievement I get when a spread turns out just right and perfectly captures the essence of the memory. But most of all, I love putting my newly finished book on the top shelf in my bookcase next to all the others, pulling down an old scrapbook and smiling as the experiences all come flooding back into my conscious memory. This reminiscence is what the goal should be in building and designing a memorial monument. The monument must capture the aura of the person or event being memorialized in both general aesthetic and specific architecture, and be constructed in a historically significant location while also remaining personally valuable to each individual visitor.

*Good for  
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of rules*

In building a memorial, one of the most important factors in deciding the design must be how well the monument both physically and emotionally captures the aura of the person or event. This must be reflected through tasteful architectural design and execution. As Kirk Savage

Good language is  
found in  
writing

Write, a memorial should be a "pure representation" of the person or event while also being distinguished by "aesthetic refinement" (Savage). Take, for example, the statue of Christopher Columbus in Easton, Pennsylvania (photo). It was designed in such a way that Columbus's body language reflects his achievements, his mindset, his overall essence. The monument exemplifies a well-done memorial. Simple and sleek yet thought-provoking and reminiscent. On the contrary, some believed that the Crazy Horse memorial carved into a mountain peak does not properly encompass the aura of the history of the land or, specifically, the aura of the Great Sioux leader Crazy Horse (Dowry). This memorial violates the land that Crazy Horse fought so valiantly to defend. The natural beauty of the mountain was what Crazy Horse valued, not an industrialized carving of his face into the precious stone of the peak. Crazy Horse's aura was not properly conveyed in this monument, and this mistake must be avoided in the future.

Though the Crazy Horse memorial was something of a failure because it did not capture the essence of the leader, it did properly satisfy the second of the most basic needs of a memorial - a historically significant location. The memorial must act as a sanctuary for thought and peace and must be represented

past but also meshes with modern society. The Savannah Memorial Park grave yard/memorial certainly hit the mark on the historically significant location because, as Jason Kosareff wrote, "pioneers from the Santa Fe Trail would bring their dead along with them and bury them here" (Kosareff). This land meshes with modern society because it is a sanctuary of peace and remembrance among the busy city life of Savannah citizens. Yet up in Washington DC, there was more controversy over whether or not a Holocaust Memorial Museum should be built considering the US's non-response to the pleas of freeing Jews in WWII (Musser). The museum was built ~~in~~ in the National Mall and effectively conveys a new perspective - one that insinuates apology, regret and absolute sorrow. Location, in this instance, was also key.

Well phrased  
and illustrated

Finally, another significant element of a monument is its personal appeal to visitors. As Maya Lin wrote "names bring back every single memory you have of a person... and is much more comprehensive" (Lin). It is true that simply adding the names of people involved can make the memorial more inviting, personal and enlightening. The names create a sanctuary for those people's families and a community of people who mourn and

recover together. Such a small detail can make all the difference in a memorial.

Just as scrapbooking captures personal memories, a memorial captures a collective group's memories. Monument designers should be sensitive to ~~all~~ the memorialized person's general aura, the historical significance of its location, and the importance of making the visiting experience personally moving. Memorials must be architecturally tasteful to be in harmony with the land and truly capture the essence of the memorialized.

## Memorializing the Past

No one wants to be forgotten. Creating a monument is the perfect way to memorialize an event or person so that they can live on in spirit forever. However, there are some major things to consider when deciding to create a monument. The most important is the person or event themselves, is their legacy worth remembering? If it is, location and design are two other aspects to consider when making the decision to preserve history by creating a monument.

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The main purpose of a monument is to capture the past. Once established, these monuments serve as a three dimensional knowledge and a place for reflection. It is critical to consider all aspects of an event or person in order to avoid memorializing negative influences. One of the most well-known American monuments, Mount Rushmore, has negative connotations. This massive monument serves to memorialize some of America's greatest heroes, but ~~it is~~ it is also a paradox. These faces are carved into the ~~stone~~ exact hills that they ~~are~~ stole from the Sioux native Americans (Source). Now, this monument also serves as a reminder to the Sioux of their stolen property and can cause negative feelings to form. Both sides of every story need to be reviewed before the decision of creating a monument is made, in order to prevent negative past emotions and tensions to be constantly revisited.

Very  
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operation

One people figure out that an event or person is worth memorializing, location must be determined. The location of a monument

will ultimately determine the impact ~~on~~ it has on society. A monument in the middle of the desert that has limited accessibility will not be viewed by nearly as many people as one in a big city. People treat monuments as ~~high~~ if they were holy sites, flooding to visit them (Source A). ~~It does not~~ The location of the actual event is nearly irrelevant in deciding the location of a monument; accessibility overrides origin. People should weigh the ~~location~~ potential location of a monument not on its proximity to ~~the~~ the origin, but on the public's access to it. Completely forgetting the original location of an event is not always necessary, as sometimes it is important to memorialize a landmark in history. A good example of this is Plymouth Rock. The location of this monument was critical because it is memorializing specifically the location. But when it comes to events that impacted the whole world, potential locations can vary. Having the Holocaust museum in Washington DC's national mall is appropriate because it allows for more exposure than if it was in a small town ~~in~~ in Europe (Source E). The ~~best~~ realtor saying that the three most important things when buying a house are location, location, location is also might be true for creating monuments. The last factor ~~to~~ to consider when memorializing an event or person ~~is~~ is the design ~~and~~ ~~not~~ ~~the~~ ~~monument~~ ~~but~~ ~~the~~ ~~design~~ ~~itself~~. Design is key because it influences what the monument implies. See a statue of a man in uniform, and immediately you assume he is a war hero (Source B). First impressions give

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the ~~viewer~~ viewer critical unconscious judgements about the memorial and what it is memorializing. A good design must accurately reflect the person or event, without overriding the information and historical significance the ~~the~~ monument is supposed to convey. "The need for the names to be on the memorial would become the memorial; there was no need to embellish the design further" (Lurie G). This example of the Vietnam Veterans Memorial shows that sometimes simplicity is more impactful than extravagance.

While it is important to preserve and remember the past, society can not memorialize everything. People must be very cautious of what ~~they choose to~~ monuments they choose to build because ~~the~~ those conveyed ideas ~~transmission~~ of the past can impact and help mold the future.