

1999

The College Board

Advanced Placement Examination

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total Time—2 hours

Question 1

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

1. Read the following poem carefully, paying particular attention to the physical intensity of the language. Then write a well-organized essay in which you explain how the poet conveys not just a literal description of picking blackberries but a deeper understanding of the whole experience. You may wish to include analysis of such elements as diction, imagery, metaphor, rhyme, rhythm, and form.

Unfortunately, we have been denied permission to reprint online the poem that accompanies Question 1 of the 1999 AP English Literature free-response question. The poem in question is "Blackberry-Picking" from *SELECTED POEMS* (1966-1987) by Seamus Heaney.

1999 ENGLISH LITERATURE

Question 2

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

2. In the following passage from Cormac McCarthy's novel *The Crossing* (1994), the narrator describes a dramatic experience. Read the passage carefully. Then, in a well-organized essay, show how McCarthy's techniques convey the impact of the experience on the main character.

(35)

By the time he reached the first talus¹ slides under the tall escarpments² of the Pilares the dawn was not far to come. He reined the horse in a grassy swale and stood down and dropped the reins. His trousers were
(5) stiff with blood. He cradled the wolf in his arms and lowered her to the ground and unfolded the sheet. She was stiff and cold and her fur was bristly with the blood dried upon it. He walked the horse back to the creek and left it standing to water and scouted the
(10) banks for wood with which to make a fire. Coyotes were yapping along the hills to the south and they were calling from the dark shapes of the rimlands above him where their cries seemed to have no origin other than the night itself.

(15) He got the fire going and lifted the wolf from the sheet and took the sheet to the creek and crouched in the dark and washed the blood out of it and brought it back and he cut forked sticks from a mountain hackberry and drove them into the ground with a rock and
(20) hung the sheet on a trestlepole where it steamed in the firelight like a burning scrim standing in a wilder-ness where celebrants of some sacred passion had been carried off by rival sects or perhaps had simply fled in the night at the fear of their own doing. He pulled the
(25) blanket about his shoulders and sat shiver-ing in the cold and waiting for the dawn that he could find the place where he would bury the wolf. After a while the horse came up from the creek trailing the wet reins through the leaves and stood at the edge of the fire.

(30) He fell asleep with his hands palm up before him like some dozing penitent. When he woke it was still dark. The fire had died to a few low flames seething over the coals. He took off his hat and fanned the fire

with it and coaxed it back and fed the wood he'd gathered. He looked for the horse but could not see it. The coyotes were still calling all along the stone
(40) ramparts of the Pilares and it was graying faintly in the east. He squatted over the wolf and touched her fur. He touched the cold and perfect teeth. The eye turned to the fire gave back no light and he closed it with his thumb and sat by her and put his hand upon her bloodied forehead and closed his own eyes that
(45) he could see her running in the mountains, running in the starlight where the grass was wet and the sun's coming as yet had not undone the rich matrix of creatures passed in the night before her. Deer and hare and dove and groundvole all richly empaneled
(50) on the air for her delight, all nations of the possible world ordained by God of which she was one among and not separate from. Where she ran the cries of the coyotes clapped shut as if a door had closed upon them and all was fear and marvel. He took up her stiff head
(55) out of the leaves and held it or he reached to hold what cannot be held, what already ran among the mountains at once terrible and of a great beauty, like flowers that feed on flesh. What blood and bone are made of but can themselves not make on any altar nor by any
(60) wound of war. What we may well believe has power to cut and shape and hollow out the dark form of the world surely if wind can, if rain can. But which cannot be held never be held and is no flower but is swift and a huntress and the wind itself is in terror of it and the world cannot lose it.

¹ A sloping mass of rock debris at the base of a cliff

² Steep slopes

GO ON TO THE NEXT PAGE 

**AP[®] ENGLISH LITERATURE
1999 SCORING GUIDELINES**

Question 1

At the AP Reading, faculty consultants were given the following **General Directions**:
The score you assign should reflect your judgment of the quality of the essay *as a whole*. **Reward the writers for what they do well.** The score for an exceptionally well-written essay may be raised by one point from the score otherwise appropriate. In no case may a poorly written essay be scored higher than 3.

These well-conceived and well-ordered essays provide insightful analysis (implicit as well as explicit) of *how* Heaney creates and conveys his memory of picking blackberries. They appreciate Heaney's physically-intense language for its vivid literal description, but they also understand the meaning of the experience on a profound, metaphoric level. Although the writers of these essays may offer a range of interpretations and/or choose different poetic elements for emphasis, these papers provide convincing readings of the poem and maintain consistent control over the elements of effective composition, including the language unique to the criticism of verse. Their textual references are apt and specific. Though they may not be error-free, they demonstrate the writers' ability to read poetry perceptively and to write with clarity and sophistication.

9-8:

These essays reflect a sound grasp of Heaney's poem and the power of its language; but they prove less sensitive than the best essays to the poetic ways that Heaney invests literal experience with strong, metaphoric implications. The interpretations of the poem that they provide may falter in some particulars or they may be less thorough or precise in their discussion of *how* the speaker reveals the experience of "blackberry-picking." Nonetheless, their dependence on paraphrase, if any, will be in the service of analysis. These essays demonstrate the writers' ability to express ideas clearly, but they do not exhibit the same level of mastery, maturity, and/or control as the very best essays. These essays are likely to be briefer, less incisive, and less well-supported than the 9-8 papers.

7-6:

These essays are, at best, superficial. They respond to the assigned task yet probably say little beyond the most easily grasped observations. Their analysis of *how* the experience of blackberry picking is conveyed may be vague, formulaic, or inadequately supported. They may suffer from the cumulative force of many minor misreadings. They tend to rely on paraphrase but nonetheless paraphrase which contains some implicit analysis. Composition skills are at a level sufficient to convey the writer's thoughts, and egregious mechanical errors do not constitute a distraction. These essays are nonetheless not as well-conceived, organized, or developed as upper-half papers.

5:

**AP[®] ENGLISH LITERATURE
1999 SCORING GUIDELINES**

Question 1 (cont.)

These lower-half essays reveal an incomplete understanding of the poem and perhaps an insufficient understanding of the prescribed task as well: they may emphasize literal description without discussing the deeper implications of the blackberry-picking experience. The analysis may be partial, unconvincing, or irrelevant—or it may rely essentially on paraphrase. Evidence from the text may be meager or misconstrued. The writing demonstrates uncertain control over the elements of composition, often exhibiting recurrent stylistic flaws and/or inadequate development of ideas. Essays scored 3 may contain significant misreading and/or unusually inept writing.

These essays compound the weaknesses of the papers in the 4-3 range. They may seriously misread the poem. Frequently, they are unacceptably brief. They are poorly written on several counts and may contain many distracting errors in grammar and mechanics.

2-1: Although some attempt may have been made to respond to the question, the writer's assertions are presented with little clarity, organization, or support from the text of the poem.

0: A response with no more than a reference to the task.

— Indicates a blank response or one that is completely off topic.