

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.)

Read carefully the following poem by Marilyn Nelson Waniek. Then write an essay analyzing how Waniek employs literary techniques to develop the complex meanings that the speaker attributes to The Century Quilt. You may wish to consider such elements as structure, imagery, and tone.

The Century Quilt

for Sarah Mary Taylor, Quilter

<p>Line 5 10 15 20</p>	<p>My sister and I were in love with Meema's Indian blanket. We fell asleep under army green issued to Daddy by Supply. When Meema came to live with us she brought her medicines, her cane, and the blanket I found on my sister's bed the last time I visited her. I remembered how I'd planned to inherit that blanket, how we used to wrap ourselves at play in its folds and be chieftains and princesses.</p> <p>Now I've found a quilt¹ I'd like to die under; Six Van Dyke brown squares, two white ones, and one square the yellowbrown of Mama's cheeks. Each square holds a sweet gum leaf whose fingers I imagine would caress me into the silence.</p> <p>I think I'd have good dreams for a hundred years under this quilt, as Meema must have, under her blanket, dreamed she was a girl again in Kentucky</p>	<p>25 30 35 40 45</p>	<p>among her yellow sisters, their grandfather's white family nodding at them when they met. When their father came home from his store they cranked up the pianola and all of the beautiful sisters giggled and danced. She must have dreamed about Mama when the dancing was over: a lanky girl trailing after her father through his Oklahoma field. Perhaps under this quilt I'd dream of myself, of my childhood of miracles, of my father's burnt umber² pride, my mother's ochre³ gentleness. Within the dream of myself perhaps I'd meet my son or my other child, as yet unconceived. I'd call it The Century Quilt, after its pattern of leaves.</p>
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from *Mama's Promises* by Marilyn Nelson Waniek.
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¹ A quilt is a type of bedcovering often made by stitching together varied pieces of fabric.

² Burnt umber is a shade of brown.

³ Ochre refers to a shade of yellow.

2010 AP[®] ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

Question 2

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

In the following passage from Maria Edgeworth's 1801 novel, *Belinda*, the narrator provides a description of Clarence Hervey, one of the suitors of the novel's protagonist, Belinda Portman. Mrs. Stanhope, Belinda's aunt, hopes to improve her niece's social prospects and therefore has arranged to have Belinda stay with the fashionable Lady Delacour.

Read the passage carefully. Then write an essay in which you analyze Clarence Hervey's complex character as Edgeworth develops it through such literary techniques as tone, point of view, and language.

<p>Line</p> <p>5</p> <p>10</p> <p>15</p> <p>20</p> <p>25</p> <p>30</p>	<p>Clarence Hervey might have been more than a pleasant young man, if he had not been smitten with the desire of being thought superior in every thing, and of being the most admired person in all companies. He had been early flattered with the idea that he was a man of genius; and he imagined that, as such, he was entitled to be imprudent, wild, and eccentric. He affected singularity, in order to establish his claims to genius. He had considerable literary talents, by which he was distinguished at Oxford; but he was so dreadfully afraid of passing for a pedant, that when he came into the company of the idle and the ignorant, he pretended to disdain every species of knowledge. His chameleon character seemed to vary in different lights, and according to the different situations in which he happened to be placed. He could be all things to all men—and to all women. He was supposed to be a favourite with the fair sex; and of all his various excellencies and defects, there was none on which he valued himself so much as on his gallantry. He was not profligate; he had a strong sense of humour, and quick feelings of humanity; but he was so easily led, or rather so easily excited by his companions, and his companions were now of such a sort, that it was probable he would soon become vicious. As to his connexion with Lady Delacour, he would have started with horror at the idea of disturbing the peace of a family; but in her family, he said, there was no peace to disturb; he was vain of having it seen by the world that he was distinguished by a lady of her wit and fashion, and he did not think it incumbent on him to be more scrupulous or more</p>	<p>attentive to appearances than her ladyship. By Lord Delacour's jealousy he was sometimes provoked, sometimes amused, and sometimes flattered. He was constantly of all her ladyship's parties in public and private; consequently he saw Belinda almost every day, and every day he saw her with increasing admiration of her beauty, and with increasing dread of being taken in to marry a niece of 'the <i>catch-match-maker</i>,' the name by which Mrs Stanhope was known amongst the men of his acquaintance. Young ladies who have the misfortune to be <i>conducted</i> by these artful dames, are always supposed to be partners in all the speculations, though their names may not appear in the firm. If he had not been prejudiced by the character of her aunt, Mr Hervey would have thought Belinda an undesigning, unaffected girl; but now he suspected her of artifice in every word, look, and motion; and even when he felt himself most charmed by her powers of pleasing, he was most inclined to despise her, for what he thought such premature proficiency in scientific coquetry. He had not sufficient resolution to keep beyond the sphere of her attraction; but frequently, when he found himself within it, he cursed his folly, and drew back with sudden terror.</p>
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AP[®] ENGLISH LITERATURE AND COMPOSITION

2010 SCORING GUIDELINES

Question 1

(Marilyn Nelson Waniek's "The Century Quilt")

The score reflects the quality of the essay as a whole—its content, style and mechanics. Students are rewarded for what they do well. The score for an exceptionally well-written essay may be raised by 1 point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

- 9–8** These essays offer a persuasive analysis of Waniek's use of literary techniques to develop the complex meanings that the speaker attributes to the quilt. The essays offer a range of interpretations; they provide convincing readings of both the complex meanings ascribed to the quilt and Waniek's use of literary elements. They demonstrate consistent and effective control over the elements of composition, in language appropriate to the analysis of poetry. Textual references are apt and specific. Though they may not be error-free, these essays are perceptive in their analysis and demonstrate writing that is clear and sophisticated, and in the case of a score of 9, especially persuasive.
- 7–6** These competent essays offer a reasonable analysis of Waniek's use of literary techniques to develop the complex meanings the speaker attributes to the quilt. They are less thorough or less precise in their discussion of the meanings of the quilt and Waniek's use of literary elements, and their analysis of the relationship between the two is less convincing. These essays demonstrate the student's ability to express ideas clearly, making references to the text, although they do not exhibit the same level of effective writing as the 9–8 responses. Although essays scored 7–6 are generally well written, those scored a 7 demonstrate more sophistication in both substance and style.
- 5** These essays may respond to the assigned task with a plausible reading of Waniek's use of literary techniques to develop the meanings attributed to the quilt, but they may be superficial in their analysis of those meanings. They often rely on paraphrase, but paraphrase that contains some analysis, implicit or explicit. Their analysis of the quilt's meanings or of Waniek's techniques may be vague, formulaic or minimally supported by references to the text. There may be minor misinterpretations of the poem. These essays demonstrate some control of language, but the writing may be marred by surface errors. These essays are generally not as well conceived, organized or developed as 7–6 essays.
- 4–3** These lower-half essays fail to offer an adequate analysis of the poem. The analysis may be partial, unconvincing or irrelevant, or it may ignore the complexity of the meanings attributed to the quilt or Waniek's use of techniques. Evidence from the poem may be slight or misconstrued, or the essays may rely on paraphrase only. The writing often demonstrates a lack of control over the conventions of composition: inadequate development of ideas, accumulation of errors, or a focus that is unclear, inconsistent or repetitive. Essays scored a 3 may contain significant misreading and/or demonstrate inept writing.
- 2–1** These essays compound the weaknesses of those in the 4–3 range. Although some attempt has been made to respond to the prompt, the student's assertions are presented with little clarity, organization or support from the poem. These essays may contain serious errors in grammar and mechanics. They may offer a complete misreading or be unacceptably brief. Essays scored a 1 contain little coherent discussion of the poem.
- 0** These essays do no more than make a reference to the task.
- These essays are either left blank or are completely off topic.