

**2001 AP® ENGLISH LITERATURE AND COMPOSITION  
FREE-RESPONSE QUESTIONS**

**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.)

In each of the following poems, the speaker responds to the conditions of a particular place and time—England in 1802 in the first poem, the United States about 100 years later in the second. Read each poem carefully. Then write an essay in which you compare and contrast the two poems and analyze the relationship between them.

London, 1802

Milton!<sup>1</sup> thou shouldst be living at this hour:  
England hath need of thee: she is a fen<sup>2</sup>  
Of stagnant waters: altar, sword, and pen,  
*Line* Fireside, the heroic wealth of hall and bower,  
5 Have forfeited their ancient English dower<sup>3</sup>  
Of inward happiness. We are selfish men;  
Oh! raise us up, return to us again;  
And give us manners, virtue, freedom, power.  
Thy soul was like a Star, and dwelt apart;  
10 Thou hadst a voice whose sound was like the sea:  
Pure as the naked heavens, majestic, free,  
So didst thou travel on life's common way,  
In cheerful godliness; and yet thy heart  
The lowliest duties on herself did lay.

—William Wordsworth (1770-1850)

<sup>1</sup> John Milton (1608-1674), English poet and political writer, author of *Paradise Lost*, whose famous essay against censorship, "Areopagitica," championed the cause of liberty and public virtue.

<sup>2</sup> Swamp

<sup>3</sup> Natural endowment

Douglass\*

Ah, Douglass, we have fall'n on evil days,  
Such days as thou, not even thou didst know,  
When thee, the eyes of that harsh long ago  
*Line* Saw, salient, at the cross of devious ways,  
5 And all the country heard thee with amaze.  
Not ended then, the passionate ebb and flow,  
The awful tide that battled to and fro;  
We ride amid a tempest of dispraise.  
  
Now, when the waves of swift dissension swarm,  
10 And Honor, the strong pilot, lieth stark,  
Oh for thy voice high-sounding o'er the storm,  
For thy strong arm to guide the shivering bark,  
The blast-defying power of thy form,  
To give us comfort through the lonely dark.

Paul Laurence Dunbar (1872-1906)

\*Frederick Douglass (1817-1895), American writer, former slave, whose autobiography (1845) made him a leader in the abolitionist cause.

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**Question 2**

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

The passage below is taken from the novel *Tom Jones* (1749) by the English novelist and playwright Henry Fielding. In this scene, which occurs early in the novel, Squire Allworthy discovers an infant in his bed. Read the passage carefully. Then, in a well-organized essay, analyze the techniques that Fielding employs in this scene to characterize Mr. Allworthy and Mrs. Deborah Wilkins.

Line  
5 Mr. Allworthy came to his house very late in the evening, and after a short supper with his sister, retired much fatigued to his chamber. Here, having spent some minutes on his knees—a custom which he never broke through on any account—he was preparing to step into bed, when, upon opening the clothes, to his great surprise he beheld an infant, wrapt up in some coarse linen, in a sweet and profound sleep, between his sheets. He stood some  
10 time lost in astonishment at this sight; but, as good-nature had always the ascendant in his mind, he soon began to be touched with sentiments of compassion for the little wretch before him. He then rang his bell, and ordered an elderly woman-servant to rise  
15 immediately, and come to him; and in the mean time was so eager in contemplating the beauty of innocence, appearing in those lively colours with which infancy and sleep always display it, that his thoughts were too much engaged to reflect that he was in his shirt when the matron came in. She had, indeed, given her master sufficient time to dress himself; for out of respect to him, and regard to decency, she had spent many minutes in adjusting her hair at the looking-glass, notwithstanding all the hurry in which  
20 she had been summoned by the servant, and though her master, for aught she knew, lay expiring in an apoplexy, or in some other fit.

It will not be wondered at that a creature who had so strict a regard to decency in her own person should  
30 be shocked at the least deviation from it in another. She therefore no sooner opened the door, and saw her master standing by the bedside in his shirt, with a candle in his hand, than she started back in a most terrible fright, and might perhaps have swooned away, had he not now recollected his being undressed, and  
35 put an end to her terrors by desiring her to stay without the door till he had thrown some clothes over his back, and was become incapable of shocking the pure eyes of Mrs. Deborah Wilkins, who, though in the fifty-second year of her age, vowed she had never  
40 beheld a man without his coat . . .

When Mrs. Deborah returned into the room, and

was acquainted by her master with the finding the little infant, her consternation was rather greater than  
45 his had been; nor could she refrain from crying out, with great horror of accent as well as look, “My good sir! what’s to be done?” Mr. Allworthy answered, she must take care of the child that evening, and in the morning he would give orders to provide it a nurse.  
50 “Yes, sir,” says she; “and I hope your worship will send out your warrant to take up the hussy its mother, for she must be one of the neighbourhood; and I should be glad to see her committed to Bridewell, and whipt at the cart’s tail. . . . but for my own part, it goes against me to touch these misbegotten wretches,  
55 whom I don’t look upon as my fellow-creature. Faugh! how it stinks! . . . If I might be so bold to give my advice, I would have it put in a basket, and sent out and laid at the churchwarden’s door. It is a good night, only a little rainy and windy; and if it was well wrapt up, and put in a warm basket, it is two to one but it lives till it is found in the morning. But if it should not, we have discharged our duty in taking proper care of it; and it is, perhaps, better for such  
60 creatures to die in a state of innocence, than to grow up and imitate their mothers; for nothing better can be expected of them.”

There were some strokes in this speech which, perhaps, would have offended Mr. Allworthy had he  
70 strictly attended to it; but he had now got one of his fingers into the infant’s hand, which, by its gentle pressure, seeming to implore his assistance, had certainly outpleaded the eloquence of Mrs. Deborah, had it been ten times greater than it was. He now gave  
75 Mrs. Deborah positive orders to take the child to her own bed, and to call up a maid-servant to provide it pap, and other things, against it waked. . .

Such was the discernment of Mrs. Wilkins, and such the respect she bore her master, under whom she  
80 enjoyed a most excellent place, that her scruples gave way to his peremptory commands; and she took the child under her arms, without any apparent disgust at the illegality of its birth; and declaring it was a sweet little infant, walked off with it to her own chamber.

**AP® ENGLISH LITERATURE AND COMPOSITION**  
**2001 SCORING GUIDELINES**

**Question 1**

At the AP Reading, faculty consultants were given the following **General Directions**:

- The score you assign each essay 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 above the appropriate score.
- In no case may a poorly written essay be scored higher than a 3.

- 9-8** These essays offer a persuasive comparison/contrast of both poems and an effective analysis of the relationship between the two. Although the writers of these essays offer a range of interpretations or choose different poetic elements for emphasis, these papers provide convincing readings of **both** poems and demonstrate consistent and effective control over the elements of composition, which may include language appropriate to the analysis of poetry. Their 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.
- 7-6** These essays offer a reasonable comparison/contrast of both poems and analyze the relationship between the two. They are less thorough or less precise in their discussion of the poems, and their analysis of the relationship between them is less thoughtful. These essays demonstrate the writer's ability to express and support ideas clearly, although they do not exhibit the same level of effective writing as the 9-8 papers.
- 5** These essays tend to be superficial in analysis even though they may respond to the assigned task with a plausible reading of both poems. They often rely on paraphrase, but paraphrase that contains some analysis, implicit or explicit. Their comparison/contrast of the relationships between the two poems may be vague, formulaic, or inadequately supported by references to the texts. There may be minor misinterpretations of one or both poems. These writers demonstrate control of ideas, but the writing may be marred by surface errors. These essays are not as well-conceived, organized, or developed as upper-half papers.
- 4-3** These lower-half essays reveal an incomplete understanding of the task required by the prompt: they may demonstrate a misunderstanding of either or both poems; they may fail to develop a coherent basis for comparing/contrasting the two poems; or they may ignore one of the poems. The analysis may be partial, unconvincing, or irrelevant. These essays may rely on paraphrase alone. Evidence from the poems may be slight or misconstrued. The writing often demonstrates a lack of control over the conventions of composition: inadequate development of ideas, an accumulation of errors, or a focus that is unclear, inconsistent, or repetitive. Essays scored a 3 may contain significant misreadings and/or demonstrate unusually inept writing.

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**Question 1 (cont'd.)**

- 2-1** These essays compound the weaknesses of the papers in the 4-3 range. They may contain serious misreadings of the poems, be unacceptably brief, or be incoherent in presenting their ideas. They may contain serious errors in grammar and mechanics. Although some attempt has made to respond to the question, the writer's assertions are presented with little clarity, organization, or support from the poems themselves. Essays scored a 1 contain little coherent discussion of the poems.
- 0** A response with no more than a reference to the task.
- A blank paper or completely off-topic response.