

2001 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.)

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 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 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 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 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 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 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 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 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. “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, 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 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 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 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 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.

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Question 3

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

One definition of madness is “mental delusion or the eccentric behavior arising from it.” But Emily Dickinson wrote

Much madness is divinest Sense—
To a discerning Eye—

Novelists and playwrights have often seen madness with a “discerning Eye.” Select a novel or play in which a character’s apparent madness or irrational behavior plays an important role. Then write a well-organized essay in which you explain what this delusion or eccentric behavior consists of and how it might be judged reasonable. Explain the significance of the “madness” to the work as a whole. Do not merely summarize the plot.

You may select a work from the list below or choose another novel or play of literary merit.

As I Lay Dying
Beloved
Catch-22
The Catcher in the Rye
Ceremony
Coming Through Slaughter
Crime and Punishment
Dancing at Lughnasa
Don Quixote
An Enemy of the People
Equus
The Father
Going After Cacciato
Great Expectations
Gulliver's Travels

Heart of Darkness
Invisible Man
King Lear
Medea
Moby-Dick
Native Son
Of Mice and Men
One Flew Over the Cuckoo's Nest
Pale Fire
The Sound and the Fury
A Streetcar Named Desire
Waiting for Godot
Wuthering Heights
The Zoo Story

END OF EXAMINATION

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

Question 2

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 interpretation of how Henry Fielding characterizes Mr. Allworthy and Mrs. Deborah Wilkins. Specifically, they identify techniques and then analyze how the author uses them to reveal the characters of Allworthy and Wilkins. (For example, they may even attempt an analysis of Fielding's comedic strategies.) These essays make apt and specific references to the passage, effectively analyzing the nature of the characters' responses to the discovery of the child and what it reveals about each of them. Though the essays may not be error-free, they are perceptive in their analysis of character and demonstrate writing that is clear and precise. Generally, the nine (9) essays reveal a more sophisticated analysis and a more effective control of language than do essays scored an eight (8).
- 7-6** These essays offer a reasonable interpretation of Fielding's passage, in which the writers identify the techniques and analyze how the author employs them in creating characters. Although not as convincing or as thoroughly developed papers as those in the highest range, they demonstrate the writer's ability to express ideas with clarity, insight, and control. Generally, the seven (7) essays present a more developed analysis and a more consistent command of the elements of effective composition than do essays scored a six (6).
- 5** These essays tend to be simplistic in analysis of techniques even though they may respond to the assigned task with a plausible reading of Fielding's passage. They often rely on paraphrase, but the paraphrase will exhibit some analysis, implicit or explicit. The discussion of characterization may be slight and/or confusing, and the treatment of the differences between the two characters may be vague, formulaic, or inadequately supported by references to the passage itself. There may be minor misinterpretations of either or both characters. These writers demonstrate control of ideas, but the writing may be flawed by surface errors that do not create confusion for the reader. These essays are not as well-conceived, organized, or developed as upper-half papers.

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Question 2 (cont'd.)

- 4-3** These lower-half essays offer a less than thorough understanding of the task or less than adequate treatment of the techniques. They may demonstrate misunderstanding of some aspect of the passage. The analysis of the techniques of characterization may be only partial, unconvincing, or irrelevant. These essays may rely on paraphrase only. 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 three (3) may contain significant misreadings and/or distracting errors in grammar and mechanics.
- 2-1** These essays compound the weaknesses of the papers in the 4-3 range. They may seriously misread the passage, may be unacceptably brief, or may be incoherent. They may contain pervasive errors which interfere with understanding. Although some attempt has been made to respond to the question, the writer's assertions are presented with little clarity, organization, or support from the passage itself. Essays scored a one (1) contain little coherent discussion of the passage.
- 0** A response with no more than a reference to the task.
- A blank paper or completely off-topic response.