

## 2010 AP<sup>®</sup> 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.

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 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 *catch-match-maker*,' the name by which Mrs Stanhope was known amongst the men of his acquaintance. Young ladies who have the misfortune to be *conducted* 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.

## 2010 AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

### Question 3

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

Palestinian American literary theorist and cultural critic Edward Said has written that “Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted.” Yet Said has also said that exile can become “a potent, even enriching” experience.

Select a novel, play, or epic in which a character experiences such a rift and becomes cut off from “home,” whether that home is the character’s birthplace, family, homeland, or other special place. Then write an essay in which you analyze how the character’s experience with exile is both alienating and enriching, and how this experience illuminates the meaning of the work as a whole. You may choose a work from the list below or one of comparable literary merit. Do not merely summarize the plot.

*The American*  
*Angle of Repose*  
*Another Country*  
*As You Like It*  
*Brave New World*  
*Crime and Punishment*  
*Doctor Zhivago*  
*Heart of Darkness*  
*Invisible Man*  
*Jane Eyre*  
*Jasmine*  
*Jude the Obscure*  
*King Lear*  
*The Little Foxes*  
*Madame Bovary*  
*The Mayor of Casterbridge*  
*My Ántonia*

*Obasan*  
*The Odyssey*  
*One Day in the Life of Ivan Denisovich*  
*The Other*  
*Paradise Lost*  
*The Poisonwood Bible*  
*A Portrait of the Artist as a Young Man*  
*The Road*  
*Robinson Crusoe*  
*Rosencrantz and Guildenstern Are Dead*  
*Sister Carrie*  
*Sister of My Heart*  
*Snow Falling on Cedars*  
*The Tempest*  
*Things Fall Apart*  
*The Women of Brewster Place*  
*Wuthering Heights*

**STOP**

**END OF EXAM**

# AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION

## 2010 SCORING GUIDELINES

### Question 2

(Maria Edgeworth's *Belinda*)

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 Clarence Hervey's complex character as Edgeworth develops it through literary techniques. They make a strong case for their interpretation of the passage. They explore some conflicting elements of Hervey's self-image and his connection to others, as well as his responses to Belinda. They consider techniques such as tone, point of view and language, and they engage the text through apt and specific references. Although these essays may not be error-free, their perceptive analysis is apparent in writing that is clear, precise and effectively organized. Generally, essays scored a 9 reveal more sophisticated analysis and more effective control of language than do essays scored an 8.
- 7–6** These essays offer a reasonable analysis of Hervey's complex character as Edgeworth develops it through literary techniques. They provide a sustained, competent reading of the passage, with attention to techniques such as tone, point of view and language. Although these essays may not be error-free and are less perceptive or less convincing than those in the 9–8 range, they present ideas with clarity and control and refer to the text for support. Generally, essays scored a 7 present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a 6.
- 5** These essays respond to the assigned task with a plausible reading of the passage but tend to be superficial or thinly developed in their treatment of Hervey's complex character and/or of Edgeworth's use of literary techniques. Although containing some analysis of the passage, implicit or explicit, the discussion of how literary devices contribute to the development of character may be slight, and support from the passage may tend toward summary or paraphrase. These essays demonstrate adequate control of language but may be marred by surface errors. They 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 passage. The analysis may be partial, unconvincing or irrelevant; the responses may ignore the contradictions and complexities in Clarence Hervey's character or Edgeworth's use of literary techniques to develop the character. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Essays scored a 3 may contain significant misreading and demonstrate inept writing.
- 2–1** These essays compound the weaknesses of the papers in the 4–3 range. They may persistently misread the passage or be unacceptably brief. They may contain pervasive errors that interfere with understanding. Although some attempt has been made to respond to the prompt, the ideas are presented with little clarity, organization or support from the passage. Essays that are especially inept or incoherent are scored a 1.
- 0** These essays do no more than make a reference to the task.
- These essays are either left blank or are completely off topic.