

2005 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.)

Printed below is the complete text of a short story written in 1946 by Katharine Brush. Read the story carefully. Then write an essay in which you show how the author uses literary devices to achieve her purpose.

Unfortunately, we have been denied permission to
reproduce “Birthday Party” by Katharine Brush
on this Web site.

The short story was originally published in
The New Yorker.

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Question 3

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

In Kate Chopin's *The Awakening* (1899), protagonist Edna Pontellier is said to possess "that outward existence which conforms, the inward life which questions." In a novel or play that you have studied, identify a character who conforms outwardly while questioning inwardly. Then write an essay in which you analyze how this tension between outward conformity and inward questioning contributes to the meaning of the work. Avoid mere plot summary.

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

Adventures of Huckleberry Finn
The Age of Innocence
The American
As You Like It
The Autobiography of an Ex-Colored Man
Billy Budd
Bless Me, Ultima
Brave New World
Catch-22
The Color Purple
The Crucible
Death of a Salesman
A Doll's House
Ethan Frome
A Gesture Life
Go Tell It On the Mountain
Invisible Man

King Lear
Madame Bovary
Middlemarch
Mrs. Dalloway
1984
Obasan
One Day in the Life of Ivan Denisovich
Persuasion
A Portrait of the Artist as a Young Man
The Portrait of a Lady
Rosencrantz and Guildenstern Are Dead
The Scarlet Letter
Surfacing
The Sun Also Rises
Their Eyes Were Watching God
Typical American

END OF EXAM

AP[®] ENGLISH LITERATURE AND COMPOSITION
2005 SCORING GUIDELINES

Question 2

(Katherine Brush's "The Birthday Party")

The score reflects the quality of the essay as a whole—its content, its style, its 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 how the author uses literary devices to achieve her purpose. The students make a strong case for their interpretation of the story. They explore possibilities of character and situation; consider literary elements such as characterization, point of view, syntax, diction, and tone; and 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 how the author uses literary devices to achieve her purpose. The students provide a sustained, competent reading of the story, with attention to literary elements such as characterization, point of view, syntax, diction, and tone. Although these essays may not be error-free and may be less perceptive or less convincing than 9–8 essays, the students present their ideas with clarity and control and refer to the text for support. Generally, essays scored a 7 present better developed analyses 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 undeveloped in their treatment of how the author uses literary devices to achieve her purpose. While exhibiting some analysis of the story, implicit or explicit, the discussion of how literary elements contribute to the author's purpose may be slight, and support from the passage may be thin or tend toward paraphrase. While these students demonstrate adequate control of language, their essays may be marred by surface errors. Generally, essays scored a 5 lack the more effective organization and the more sustained development characteristic of 7–6 essays.
- 4–3** These essays offer a less than thorough understanding of the task or a less than adequate treatment of how the author uses literary devices to achieve her purpose. Often relying on plot summary or paraphrase, the students may fail to articulate a convincing basis for understanding situation and character, or they may misread the story. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Generally, essays scored a 4 exhibit better control over the elements of composition than those scored a 3.
- 2–1** These essays compound the weaknesses of the essays in the 4–3 range. They may persistently misread the story 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 student's ideas are presented with little clarity, organization, or support from the story. Essays scored a 1 are especially inept or incoherent.
- 0** These essays make no more than a reference to the task.
- These essays either are left blank or are completely off-topic.