

2000 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 *The Spectator* (March 4, 1712), the English satirist Joseph Addison creates a character who keeps a diary. Read the passage carefully. Then, in a well-organized essay, analyze how the language of the passage characterizes the diarist and his society and how the characterization serves Addison's satiric purpose. You may wish to consider such elements as selection of detail, repetition, and tone.

MONDAY, *eight o'clock*.—I put on my clothes and walked into the parlour.

Nine o'clock, ditto.—Tied my knee-strings and washed my hands.

5 *Hours ten, eleven, and twelve*.—Smoked three pipes of Virginia. Read the *Supplement* and *Daily Courant*. Things go ill in the North. Mr. Nisby's opinion thereupon.

10 *One o'clock in the afternoon*.—Chid Ralph for mislaying my tobacco-box.

Two o'clock.—Sat down to dinner. *Mem:* Too many plums and no suet.

From three to four.—Took my afternoon's nap.

From four to six.—Walked into the fields.

15 Wind S.S.E.

From six to ten.—At the club. Mr. Nisby's opinion about the peace.

Ten o'clock.—Went to bed, slept sound.

20 *TUESDAY (being holiday), eight o'clock*.—Rose as usual.

Nine o'clock.—Washed hands and face, shaved, put on my double-soled shoes.

Ten, eleven, twelve.—Took a walk to Islington.

One.—Took a pot of Mother Cob's mild.

25 *Between two and three*.—Returned; dined on a knuckle of veal and bacon. *Mem.:* Sprouts wanting.

Three.—Nap as usual.

From four to six.—Coffee-house. Read the news. A dish of twist.¹ Grand Vizier² strangled.

30 *From six to ten*.—At the club. Mr. Nisby's account of the great Turk.

Ten.—Dream of the Grand Vizier. Broken sleep.

WEDNESDAY, eight o'clock.—Tongue of my shoe-buckle broke. Hands, but not face.

35 *Nine*.—Paid off the butcher's bill. *Mem.:* To be allowed for the last leg of mutton.

Ten, eleven.—At the Coffee-house. More work in the North. Stranger in a black wig asked me how stocks went.

40 *From twelve to one*.—Walked in the fields. Wind to the south.

From one to two.—Smoked a pipe and a half.

Two.—Dined as usual. Stomach good.

Three.—Nap broke by the falling of a pewter dish.

45 *Mem.:* Cookmaid in love, and grown careless.

From four to six.—At the coffee-house. Advice from Smyrna, that the Grand Vizier was first of all

strangled and afterwards beheaded.

Six o'clock in the evening.—Was half-an-hour in

50 the club before anybody else came. Mr. Nisby of opinion, that the Grand Vizier was not strangled the sixth instant.

Ten at night.—Went to bed. Slept without waking till nine next morning.

55 *THURSDAY, nine o'clock*.—Stayed within till two o'clock for Sir Timothy; who did not bring me my annuity according to his promise.

Two in the afternoon.—Sat down to dinner. Loss of appetite. Small-beer sour. Beef overcorned.

60 *Three*.—Could not take my nap.

Four and five.—Gave Ralph a box on the ear.

Turned off my cookmaid. Sent a message to Sir Timothy. *Mem.:* did not go to the club to-night. Went to bed at nine o'clock.

65 *FRIDAY*.—Passed the morning in meditation upon Sir Timothy, who was with me a quarter before twelve.

Twelve o'clock.—Bought a new head to my cane and tongue to my buckle. Drank a glass of purl³ to recover appetite.

Two and three.—Dined and slept well.

From four to six.—Went to the coffee-house. Met Mr. Nisby there. Smoked several pipes. Mr. Nisby of opinion that laced coffee⁴ is bad for the head.

75 *Six o'clock*.—At the club as steward. Sat late.

Twelve o'clock.—Went to bed, dreamt that I drank small-beer with the Grand Vizier.

SATURDAY.—Waked at eleven; walked in the fields; wind N.E.

80 *Twelve*.—Caught in a shower.

One in the afternoon.—Returned home, and dried myself.

Two.—Mr. Nisby dined with me. First course marrow-bones, second ox-cheek, with a bottle of Brooke's and Hellier.

Three o'clock.—Overslept myself.

Six.—Went to the club. Like to have fallen into a gutter. Grand Vizier certainly dead, &c.

¹ A beverage

² Chief administrative officer of the Ottoman Empire

³ A liquor

⁴ Coffee containing spirits

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Question 3

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

Many works of literature not readily identified with the mystery or detective story genre nonetheless involve the investigation of a mystery. In these works, the solution to the mystery may be less important than the knowledge gained in the process of its investigation. Choose a novel or play in which one or more of the characters confront a mystery. Then write an essay in which you identify the mystery and explain how the investigation illuminates the meaning of the work as a whole. Do not merely summarize the plot.

You may choose a work from the list below or another novel or play of similar quality.

Absalom, Absalom

Agnes of God

Alias Grace

All the King's Men

Bleak House

Cat on a Hot Tin Roof

Crime and Punishment

Equus

Fifth Business

Frankenstein

A Gathering of Old Men

Ghosts

Great Expectations

The Good Soldier

The Great Gatsby

Hamlet

Heart of Darkness

Hedda Gabler

In the Lake of the Woods

Jane Eyre

Joe Turner's Come and Gone

Lord Jim

The Mayor of Casterbridge

Monkey Bridge

Oedipus Rex

The Remains of the Day

Rosencrantz and Guildenstern Are Dead

Snow Falling on Cedars

Song of Solomon

Tom Jones

The Trial

Trifles

The Turn of the Screw

Who's Afraid of Virginia Woolf?

END OF EXAMINATION

2000 English Literature Scoring Guidelines

- 2-1: These essays compound the weaknesses of the papers in the 4-3 range. They may seriously misread the texts, and frequently are unacceptably brief. They are poorly written on several counts and may contain many distracting errors in grammar and mechanics. Although some attempt may have been made to respond to the question, the writer's assertions are presented with little clarity, organization, or support from the texts. Essays scored 1 contain little coherent discussion of the texts.
- 0: A response with no more than a reference to the task.
- A blank paper or completely off-topic response.

Question 2

- 9-8: The writers of these well-ordered essays prove themselves astute readers of this satiric passage. Obviously appreciative of Addison's wit, they persuasively convey his skill in creating a diarist whose habit of daily notations marks the triviality of his own humdrum life as well as the superficiality of the society with which he is associated. These writers identify with clarity and precision several of the ways that Addison uses language to characterize the diarist and his society, and they illustrate these strategies by means of apt and specific references to the excerpt. Further, they underscore the implications of these characterizations by providing a convincing explanation of Addison's satiric purpose. Although not without flaws, these student essays demonstrate consistent control over the elements of effective composition. The 9 essays may be especially precise in the diction used in literary analysis.
- 7-6: These essays identify and illustrate effective strategies of language by which Addison characterizes the diarist and his society, though their analysis will be less incisive, developed, or aptly supported than that found in 9-8 papers. The response of these student writers to Addison's satire may seem uncertain: their discussion of the satiric purpose of Addison's characterizations, although suggestive, is not as convincing or as thorough as that of papers in the highest range. Although these essays demonstrate the writer's ability to express ideas clearly, they do so with less maturity and precision than the best papers. Generally, 7 papers present a more developed analysis and a more consistent command of the elements of effective college-level composition than do essays scored 6.
- 5: Although these essays seem cognizant of the satiric nature of the passage, they are probably not very clear, convincing, or entirely accurate in their attempts to explain Addison's particular satiric purpose. Their discussion of the literary strategies by which Addison succeeds in drawing his diarist is probably pretty thin; and, although they may contain telling observations, these essays may not convey significant understanding of the purposes behind the characterizations of either the diarist or his society. Analysis attempted in these essays is likely to be vague, mechanical, or overly generalized. Although the writing is adequate to convey the writer's thoughts and is without important