

**2002 AP® ENGLISH LANGUAGE AND COMPOSITION  
FREE-RESPONSE QUESTIONS**

**Question 2**

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

In the following excerpt from her memoirs, Virginia Woolf (1882-1941) reflects upon her childhood summers spent in a seaside village in Cornwall, England. Read the passage carefully. Then write an essay in which you analyze how Woolf uses language to convey the lasting significance of these moments from her past.

Better than these walks, a treat announced perhaps once a fortnight, was an afternoon sailing. We would hire a lugger;<sup>1</sup> the fisherman went with us. But once  
Line Thoby was allowed to steer us home. “Show them  
5 you can bring her in, my boy,” father said, with his usual trust and pride in Thoby. And Thoby took the fisherman’s place; and steered; flushed and with his blue eyes very blue, and his mouth set, he sat there, bringing us round the point, into harbour, without  
10 letting the sail flag. One day the sea was full of pale jelly fish, like lamps, with streaming hair; but they stung you if you touched them. Sometimes lines would be handed us; baited by gobbets cut from fish; and the line thrilled in one’s fingers as the boat tossed  
15 and shot through the water; and then—how can I convey the excitement?—there was a little leaping tug; then another; up one hauled; up through the water at length came the white twisting fish; and was slapped on the floor. There it lay flapping this  
20 way and that in an inch or two of water.

Once, after we had hung about, tacking, and hauling in gurnard after gurnard, dab after dab,<sup>2</sup> father said to me: “Next time if you are going to fish I shan’t come; I don’t like to see fish caught but you

25 can go if you like.” It was a perfect lesson. It was not a rebuke; not a forbidding; simply a statement of his own feeling, about which I could think and decide for myself. Though my passion for the thrill and the tug had been perhaps the most acute I then knew, his  
30 words slowly extinguished it; leaving no grudge, I ceased to wish to catch fish. But from the memory of my own passion I am still able to construct an idea of the sporting passion. It is one of those invaluable seeds, from which, since it is impossible to have  
35 every experience fully, one can grow something that represents other people’s experiences. Often one has to make do with seeds; the germs of what might have been, had one’s life been different. I pigeonhole ‘fishing’ thus with other momentary glimpses; like  
40 those rapid glances, for example, that I cast into basements when I walk in London streets.

—*Moments of Being*

<sup>1</sup> A lugger is a type of small fishing boat.

<sup>2</sup> Gurnards and dabs are varieties of fish.

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**Question 3**

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

Carefully read the following passage from *Testaments Betrayed*, by the Czech writer Milan Kundera. Then write an essay in which you support, qualify, or dispute Kundera's claim. Support your argument with appropriate evidence.

Line  
5 I wrote about this in *The Unbearable Lightness of Being*: Jan Prochazka, an important figure of the Prague Spring, came under heavy surveillance after the Russian invasion of 1968. At the time, he saw a good deal of another great opposition figure, Professor Vaclav Cerny, with whom he liked to drink and talk. All their conversations were secretly recorded, and I suspect the two friends knew it and didn't give a damn. But one day in 1970 or 1971,  
10 with the intent to discredit Prochazka, the police began to broadcast these conversations as a radio serial. For the police it was an audacious, unprecedented act. And, surprisingly: it nearly succeeded; instantly Prochazka *was* discredited: because in  
15 private, a person says all sorts of things, slurs friends, uses coarse language, acts silly, tells dirty jokes, repeats himself, makes a companion laugh by shocking him with outrageous talk, floats heretical ideas he'd never admit in public, and so forth. Of  
20 course, we all act like Prochazka, in private we bad-mouth our friends and use coarse language; that we

act different in private than in public is everyone's most conspicuous experience, it is the very ground of the life of the individual; curiously, this obvious fact remains unconscious, unacknowledged, forever obscured by lyrical dreams of the transparent glass house, it is rarely understood to be the value one must defend beyond all others. Thus only gradually did people realize (though their rage was all the greater)  
25 that the real scandal was not Prochazka's daring talk but the rape of his life; they realized (as if by electric shock) that private and public are two essentially different worlds and that respect for that difference is the indispensable condition, the sine qua non, for  
30 a man to live free; that the curtain separating these two worlds is not to be tampered with, and that curtain-rippers are criminals.

(1995)

**END OF EXAMINATION**

# AP<sup>®</sup> ENGLISH LANGUAGE & COMPOSITION

## 2002 SCORING GUIDELINES

### Question 2

**General Directions:** This scoring guide will be useful for most of the essays that you read. If it seems inappropriate for a specific essay, ask your Table Leader for assistance. Always show your Table Leader books that seem to have no response or that contain responses that seem unrelated to the question.

Your score should reflect your judgment of the essay as a whole. Remember that students had only 40 minutes to read and write. Therefore, the essay is not a finished product and should not be judged by standards that are appropriate for out-of-class writing assignments. Instead, evaluate the essay as a draft, making certain that you reward students for what they do well.

All essays, even those scored 8 and 9, may contain occasional flaws in analysis, prose style, or mechanics. These lapses should enter into your holistic evaluation of an essay's overall quality. In no case should you score an essay with many distracting errors in grammar and mechanics higher than a 2.

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- 9 Essays earning a score of 9 meet the criteria for 8 papers and, in addition, are especially full or apt in their analysis or demonstrate particularly impressive control of language.
- 8 Essays earning a score of 8 effectively analyze how Woolf's use of language conveys the lasting significance of moments from her past. They refer to the text, explicitly or implicitly, examining the specific elements of language and how they function. The writing is effective but not flawless.
- 7 Essays earning a score of 7 fit the description of 6 essays but provide a more complete analysis or demonstrate a more mature prose style.
- 6 Essays earning a score of 6 adequately analyze how Woolf's use of language conveys the lasting significance of moments from her past, but their discussion is more limited. While the essays refer to the text explicitly or implicitly, they offer a less convincing explanation of how specific elements of language function. The writing is generally clear but may contain lapses in diction or syntax.
- 5 Essays earning a score of 5 analyze Woolf's use of language, but they may provide uneven or inconsistent analyses. They may treat her language in a superficial way or demonstrate a limited understanding of the relationship between her language and the lasting significance that it conveys. The writing usually conveys the writer's ideas but may contain lapses in diction or syntax.
- 4 Essays earning a score of 4 respond to the prompt inadequately. They may misrepresent or merely touch on the relationship between Woolf's language and the way it conveys lasting significance, identify specific elements without adequately discussing their function, or rely too much on paraphrase. The writing generally conveys the writer's ideas but may suggest immature control.
- 3 Essays earning a score of 3 meet the criteria for the score of 4 but are less perceptive about Woolf's use of language or less consistent in their control of language.

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**Question 2 (cont'd.)**

- 2** Essays earning a score of 2 demonstrate little success in analyzing how Woolf's use of language conveys the lasting significance of the moments from her past. These essays may offer vague generalizations, merely list elements of language, seriously misread the passage, or substitute simpler tasks such as summarizing the passage. The writing often demonstrates consistent weaknesses.
- 1** Essays earning a score of 1 meet the criteria for the score of 2 but are undeveloped, especially simplistic in their discussion, or weak in their control of language.
- 0** Indicates an on-topic response that receives no credit, such as one that merely repeats the prompt.
- Indicates a blank response or one that is completely off topic.