

2017 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 passage below, from *The Adventures of Peregrine Pickle* (1751) by Tobias Smollett, Mr. Pickle encounters Godfrey Gauntlet, the brother of his beloved Emilia. Consider how the two men confront their own uncontrolled emotions and yet attempt to abide by their social norms. In a well-developed essay, analyze how the author explores the complex interplay between emotions and social propriety in the passage. You may wish to consider such literary techniques as dialogue, narrative pace, and tone.

“Mr. Pickle, you have carried on a correspondence with my sister for some time, and I should be glad to know the nature of it.” To this question our lover  
Line 5 replied, “Sir, I should be glad to know what title you have to demand that satisfaction?”—“Sir,” answered the other, “I demand it in the capacity of a brother, jealous of his own honour, as well as of his sister’s reputation; and if your intentions are honourable, you will not refuse it.”—“Sir,” said Peregrine, “I am not  
10 at present disposed to appeal to your opinion for the rectitude of my intentions: and I think you assume a little too much importance, in pretending to judge my conduct.”—“Sir,” replied the soldier, “I pretend to judge the conduct of every man who interferes with  
15 my concerns, and even to chastise him, if I think he acts amiss.”—“Chastise!” cried the youth, with indignation in his looks, “sure you dare not apply that term to me?”—“You are mistaken,” said Godfrey; “I dare do anything that becomes the character of a  
20 gentleman.”—“Gentleman, God wot!” replied the other, looking contemptuously at his equipage,\* which was none of the most superb, “a very pretty gentleman, truly!”

The soldier’s wrath was inflamed by this ironical  
25 repetition, the contempt of which his conscious poverty made him feel; and he called his antagonist presumptuous boy, insolent upstart, and with other epithets, which Perry retorted with great bitterness. A formal challenge having passed between them, they  
30 alighted at the first inn, and walked into the next field, in order to decide their quarrel by the sword. Having pitched upon the spot, helped to pull off each other’s boots, and laid aside their coats and waistcoats, Mr. Gauntlet told his opponent, that he himself was

35 looked upon in the army as an expert swordsman, and that if Mr. Pickle had not made that science his particular study, they should be upon a more equal footing in using pistols. Peregrine was too much incensed to thank him for his plain dealing, and  
40 too confident of his own skill to relish the other’s proposal, which he accordingly rejected: then, drawing his sword, he observed, that were he to treat Mr. Gauntlet according to his deserts, he would order his man to punish his audacity with a horsewhip.  
45 Exasperated at this expression, which he considered an indelible affront, he made no reply, but attacked his adversary with equal ferocity and address. The youth parried his first and second thrust, but received the third in the outside of his sword-arm. Though the  
50 wound was superficial, he was transported with rage at the sight of his own blood, and returned the assault with such fury and precipitation, that Gauntlet, loath to take advantage of his unguarded heat, stood upon the defensive. In the second lunge, Peregrine’s  
55 weapon entering a kind of network in the shell of Godfrey’s sword, the blade snapped in two, and left him at the mercy of the soldier, who, far from making an insolent use of the victory he had gained, put up his Toledo with great deliberation, like a man who  
60 had been used to that kind of rencounters, and observed that such a blade as Peregrine’s was not to be trusted with a man’s life: then advising the owner to treat a gentleman in distress with more respect for the future, he slipped on his boots, and with sullen  
65 dignity of demeanour stalked back to the inn.

\*carriage and horse



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

## 2017 SCORING GUIDELINES

### Question 2: Tobias Smollett, *The Adventures of Peregrine Pickle*

The score should reflect the quality of the essay as a whole — its content, style, and mechanics. **Reward the students for what they do well.** The score for an exceptionally well-written essay may be raised by 1 point above the otherwise appropriate score. A poorly written essay may not be scored higher than a 3.

**9–8** These essays offer a persuasive analysis of how Smollett explores the interplay between emotions and social propriety through such literary techniques as tone, narrative pace, and dialogue. The essays make a strong case for their interpretation of how the interplay works in this passage. While students may consider a variety of literary techniques, 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 and effectively organized. 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 Smollett explores the interplay between emotions and social propriety through such literary techniques as tone, narrative pace, and dialogue. While students may consider a variety of literary techniques, they provide a sustained, competent reading of the passage. Although these essays may not be error-free and are less perceptive or less convincing than 9–8 essays, the ideas are presented with clarity and control and refer to the text for support. 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 they tend to be superficial or thin in their analysis of how Smollett explores the interplay between emotions and social propriety through such literary techniques as tone, narrative pace, and dialogue. They often rely on summary or paraphrase, which may contain some analysis, implicit or explicit. The analysis of the interplay between emotions and social propriety and/or the use of literary techniques may be slight. While these essays demonstrate adequate control of language, they may be marred by surface errors. These essays are 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 essays may ignore the interplay between emotions and social propriety and/or the use of literary techniques. These essays may be characterized by an unfocused or repetitive presentation of ideas or an accumulation of errors. Evidence from the passage may be slight or misconstrued, or the essays may rely on summary or paraphrase only. Essays scored a 3 may contain significant misreading and/or demonstrate inept writing.

**2–1** These essays compound the weaknesses of the essays 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 scored a 1 contain little coherent discussion of the passage.

**0** These essays give a response that is completely off-topic or inadequate; there may be some mark or a drawing or a brief reference to the task.

— These essays are entirely blank.