

AP Lit – Bell Essay scored out of 9 and planning scored out of 4

On Fri 11/12 or Mon 11/13 You will be given 45 minutes to write on one of the following passages. You will not have planning or discussion time in class, so I ask that you plan (it is a 4 pt grade) ahead of time and come prepared for both prompts. I encourage you to discuss the passages and prompts with other AP students (or your parents) since this will help you work through possible approaches.

Prompt one:

In the following excerpt from Huxley's *Brave New World*, John the Savage considers the death of his mother and his desire to not participate in the civilized world. Read the excerpt carefully. Then write a well-organized essay in which you analyze how Huxley uses elements such as allusion, figurative language, imagery, and tone to convey John's complex character.

He was digging in his garden—digging, too, in his own mind, laboriously turning up the substance of his thought. Death—and he drove in his spade once, and again, and yet again. And all our yesterdays have lighted fools the way to dusty death. A convincing thunder rumbled through the words. He lifted another spadeful of earth. Why had Linda died? Why had she been allowed to become gradually less than human and at last . . . He shuddered. A good kissing carrion. He planted his foot on his spade and stamped it fiercely into the tough ground. As flies to wanton boys are we to the gods; they kill us for their sport. Thunder again; words that proclaimed themselves true—truer somehow than truth itself. And yet that same Gloucester had called them ever-gentle gods. Besides, thy best of rest is sleep and that thou oft provok'st; yet grossly fear'st thy death which is no more. No more than sleep. Sleep. Perchance to dream. His spade struck against a stone; he stooped to pick it up. For in that sleep of death, what dreams? . . .

A humming overhead had become a roar; and suddenly he was in shadow, there was something between the sun and him. He looked up, startled, from his digging, from his thoughts; looked up in a dazzled bewilderment, his mind still wandering in that other world of truer-than-truth, still focused on the

immensities of death and deity; looked up and saw, close above him, the swarm of hovering machines. Like locusts they came, hung poised, descended all around him on the heather. And from out of the bellies of these giant grasshoppers stepped men in white viscose-flannels, women (for the weather was hot) in acetate-shantung pyjamas or velveteen shorts and sleeveless, half-unzippered singlets—one couple from each. In a few minutes there were dozens of them, standing in a wide circle round the lighthouse, staring, laughing, clicking their cameras, throwing (as to an ape) peanuts, packets of sex-hormone chewing-gum, panglandular *petits beurres*. And every moment—for across the Hog's Back the stream of traffic now flowed unceasingly—their numbers increased. As in a nightmare, the dozens became scores, the scores hundreds.

The Savage had retreated towards cover, and now, in the posture of an animal at bay, stood with his back to the wall of the lighthouse, staring from face to face in speechless horror, like a man out of his senses.

From this stupor he was aroused to a more immediate sense of reality by the impact on his cheek of a well-aimed packet of chewing-gum. A shock of startling pain—and he was broad awake, awake and fiercely angry.

"Go away!" he shouted.

The ape had spoken; there was a burst of laughter and hand-clapping. "Good old Savage! Hurrah, hurrah!" And through the babel he heard cries of: "Whip, whip, the whip!"

Acting on the word's suggestion, he seized the bunch of knotted cords from its nail behind the door and shook it at his tormentors.

There was a yell of ironical applause.

The door of the helicopter opened, and out stepped, first a fair and ruddy-faced young man, then, in green velveteen shorts, white shirt, and jockey cap, a young woman.

At the sight of the young woman, the Savage started, recoiled, turned pale.

The young woman stood, smiling at him—an uncertain, imploring, almost abject smile. The seconds passed. Her lips moved, she was saying something; but the sound of her voice was covered by the loud reiterated refrain of the sightseers.

"We—want—the whip! We—want—the whip!"

The young woman pressed both hands to her left side, and on that peach-bright, doll-beautiful face of hers appeared a strangely incongruous expression of yearning distress. Her blue eyes seemed to grow larger, brighter; and suddenly two tears rolled down her cheeks. Inaudibly, she spoke again; then, with a quick, impassioned gesture stretched out her arms towards the Savage, stepped forward.

"We—want—the whip! We—want . . ."

And all of a sudden they had what they wanted.

"Strumpet!" The Savage had rushed at her like a madman. "Fitchew!" Like a madman, he was slashing at her with his whip of small cords.

Planning for *Brave New World*

In order to receive a 4, you must...

- annotate (underline/highlight, make notes) the prompt and the passage for **both** excerpts
- **Make a list of adjectives** that show the complexity of John the Savage in *Brave New World* excerpt

Technique/Lit term:

Words/Phrases from the text:

Conclusion you can make about how this technique reveals complexity of the character:

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Prompt two:

Read the passage below, which comes from Jonathan Swift's novel *Gulliver's Travels* published in 1726. In a well-developed essay, discuss how the narrator's style and techniques reveal his attitudes toward the people he describes.

At my alighting I was surrounded by a Crowd of People, but those who stood nearest seemed to be of better Quality. They beheld me with all the Marks and Circumstances of Wonder; neither indeed was I much in their Debt; having never till then seen a Race of Mortals so singular in their Shapes, Habits, and Countenances. Their Heads

were all reclined either to the Right, or the Left; one of their Eyes turned inward, and the other directly up to the Zenith. Their outward Garments were adorned with the Figures of Suns, Moons, and Stars, interwoven with those of Fiddles, Flutes, Harps, Trumpets, Guittars, Harpsicords, and many more Instruments of Musick, unknown to us in *Europe*. I observed here and there many in the Habit of Servants, with a blown Bladder fastned like a Flail to the End of a short Stick, which they carried in their Hands. In each Bladder was a small Quantity of dried Pease, or little Pebbles, (as I was afterwards informed.) With these Bladders they now and then flapped the Mouths and Ears of those who stood near them, of which Practice I could not then conceive the Meaning. It seems, the Minds of these People are so taken up with intense Speculations, that they neither can speak, or attend to the Discourses of others, without being roused by some external Taction upon the Organs of Speech and Hearing; for which Reason, those Persons who are able to afford it, always keep a *Flapper*, (the Original is *Climenole*) in their Family, as one of their Domesticks; nor ever walk abroad or make Visits without him. And the Business of this Officer is, when two or more Persons are in Company, gently to strike with his Bladder the Mouth of him who is to speak, and the Right Ear of him or them to whom the Speaker addresseth himself. This *Flapper* is likewise employed diligently to attend his Master in his Walks, and upon Occasion to give him a soft Flap on his Eyes; because he is always so wrapped up in Cogitation, that he is in manifest Danger of falling down every Precipice, and bouncing his Head against every Post; and in the Streets, of jostling others, or being jostled himself into the Kennel.

It was necessary to give the Reader this Information, without which he would be at the same Loss with me, to understand the Proceedings of these People, as they conducted me up the Stairs, to the Top of the Island, and from thence to the Royal Palace. While we were ascending, they forgot several Times what they were about, and left me to my self, till their Memories were again roused by their *Flappers*; for they appeared altogether unmoved by the Sight of my foreign Habit and Countenance, and by the Shouts of the Vulgar, whose Thoughts and Minds were more disengaged.

At last we entered the Palace, and proceeded into the Chamber of Presence; where I saw the King seated on his Throne, attended on each Side by Persons of prime Quality. Before the Throne, was a large Table filled with Globes and Spheres, and Mathematical Instruments of all Kinds. His Majesty took not the least Notice of us, although our Entrance were not without sufficient Noise, by the Con-

course of all Persons belonging to the Court. But, he was then deep in a Problem, and we attended at least an Hour, before he could solve it. There stood by him on each Side, a young Page, with Flaps in their Hands; and when they saw he was at Leisure, one of them gently struck his Mouth, and the other his Right Ear; at which he started like one awaked on the sudden, and looking towards me, and the Company I was in, recollected the Occasion of our coming, whereof he had been informed before. He spoke some Words; whereupon immediately a young Man with a Flap came up to my Side, and flapt me gently on the Right Ear; but I made Signs as well as I could, that I had no Occasion for such an Instrument; which as I afterwards found, gave his Majesty and the whole Court a very mean Opinion of my Understanding. The King, as far as I could conjecture, asked me several Questions, and I addressed my self to him in all the Languages I had. When it was found, that I could neither understand nor be understood, I was conducted by his Order to an Apartment in his Palace, (this Prince being distinguished above all his Predecessors for his Hospitality to Strangers,) where two Servants were appointed to attend me. My Dinner was brought, and four Persons of Quality, whom I remembered to have seen very near the King's Person, did me the Honour to dine with me. We had two Courses, of three Dishes each. In the first Course, there was a Shoulder of Mutton, cut into an *Æquilateral Triangle*; a Piece of Beef into a *Rhomboides*; and a Pudding into a *Cycloid*. The second Course was two Ducks, trussed up into the Form of Fiddles; Sausages and Puddings resembling Flutes and Haut-boys, and a Breast of Veal in the Shape of a Harp. The Servants cut our Bread into Cones, Cylinders, Parallelograms, and several other Mathematical Figures.

WHILE we were at Dinner, I made bold to ask the Names of several Things in their Language; and those noble Persons, by the Assistance of their *Flappers*, delighted to give me Answers, hoping to raise my Admiration of their great Abilities, if I could be brought to converse with them. I was soon able to call for Bread, and Drink, or whatever else I wanted.

THEIR Houses are very ill built, the Walls bevil, without one right Angle in any Apartment; and this Defect ariseth from the Contempt they bear for practical Geometry; which they despise as vulgar and mechanick, those Instructions they give being too refined for the Intellectuals of their Workmen; which occasions perpetual Mistakes. And although they are dextrous enough upon a Piece of Paper in the Management of the Rule, the Pencil, and the Divider, yet in the common Actions and Behaviour of Life, I have not seen a more clumsy, awkward, and unhandy People, nor so slow and perplexed in their Conceptions upon all other Subjects, except those of Mathematics and Musick. They are very bad Reasoners, and vehemently given to Opposition, unless when they happen to be of the right Opinion, which is seldom their Case. Imagination, Fancy, and Invention, they are wholly Strangers to, nor have any Words in their Language by which those Ideas can be expressed; the whole Compass of their Thoughts and Mind, being shut up within the two forementioned Sciences.

Planning for *Gulliver's Travels*

In order to receive a 4, you must...

- annotate (underline/highlight, make notes) the prompt and the passage for **both** excerpts
- **Make a list of adjectives** that show the attitudes of Gulliver toward the people in this excerpt.

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Words/Phrases from the text:

Conclusion you can make about how this technique reveals complexity of the character:

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