
AP English Literature and Composition

Sample Student Responses and Scoring Notes

DRAFT

These exam materials may **not** be posted on school or personal websites, nor electronically redistributed for any reason without the express permission of the College Board.

These training materials may be used solely for noncommercial purposes by AP teachers and students for course exam preparation. Permission for any other use must be sought from the College Board. Teachers may reproduce these training materials in whole or in part, in limited quantities, for noncommercial, face-to-face teaching purposes, as long as the copyright notices are kept intact.

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

Carefully read Olive Senior's 2005 poem "Plants." Then, in a well-organized essay, analyze how the poet portrays the complex relationships among the speaker, the implied audience, and plant life. You may wish to consider the author's use of such literary techniques as syntax, diction, and figurative language.

Plants

Plants are deceptive. You see them there
looking as if once rooted they know
their places; not like animals, like us
always running around, leaving traces.

airborne traffic dropping in. And what
about those special agents called flowers?
Dressed, perfumed, and made-up for romancing
insects, bats, birds, bees, even you—

5 Yet from the way they breed (excuse me!)
and twine, from their exhibitionist
and rather prolific nature, we must infer
a sinister not to say imperialistic

25 —don't deny it, my dear, I've seen you
sniff and exclaim. Believe me, Innocent,
that sweet fruit, that berry, is nothing
more than ovary, the instrument to seduce

10 grand design. Perhaps you've regarded,
as beneath your notice, armies of mangrove
on the march, roots in the air, clinging
tendrils anchoring themselves everywhere?

30 you into scattering plant progeny. Part of
a vast cosmic program that once set
in motion cannot be undone though we
become plant food and earth wind down.

15 The world is full of shoots bent on conquest,
invasive seedlings seeking wide open spaces,
matériel gathered for explosive dispersal
in capsules and seed cases.

35 They'll outlast us, they were always there
one step ahead of us: plants gone to seed,
generating the original profligate,
extravagant, reckless, improvident, weed.

20 Maybe you haven't quite taken in the
colonizing ambitions of hitchhiking
burrs on your sweater, surf-riding nuts
bobbing on ocean, parachuting seeds and other

Originally published in *Gardening in the Tropics* by
Olive Senior; published by Insomniac Press.

AP[®] ENGLISH LITERATURE AND COMPOSITION

2018 SCORING GUIDELINES — Version 1.0

Question 1: Olive Senior, “Plants”

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your table leader. The score that you assign should reflect your judgment of the quality of the essay as a whole—its content, style, and mechanics. **Reward the writers for what they do well.** The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a three (3).

9-8 These essays offer a persuasive analysis of how the poet portrays the complex relationships among the speaker, the implied audience, and plant life. Using apt and specific textual support, they demonstrate consistent and effective control over the elements of composition in language appropriate to the discussion of poetry. Although these well-focused essays may not be error-free, they are perceptive in their analysis and demonstrate writing that is clear and effectively organized. Essays scored a nine (9) have especially convincing analysis and effective control of language.

7-6 These essays offer a reasonable analysis of how the poet portrays the complex relationships among the speaker, the implied audience, and plant life. Using textual support, they are organized and demonstrate control over the elements of composition in language appropriate to the discussion of poetry. These focused essays show insight in their analysis, and they offer clear and controlled analysis and writing. Essays scored a seven (7) have solidly developed analysis and consistent control of organization and language.

5 These essays respond to the assigned task with a plausible discussion of how the poet portrays the complex relationships among the speaker, the implied audience, and plant life, but the analysis may be superficial and thinly developed. They often rely on paraphrase or general textual support that includes some analysis, implicit or explicit. Their analysis and discussion may be vague, formulaic, or minimally supported. These essays demonstrate some control of language, but they may be marred by surface errors. These essays have difficulty presenting a cohesive idea, clear organization, or sustained development of analysis.

4-3 These lower-half essays fail to offer an adequate analysis of the poem. The analysis of how the poet portrays the complex relationships among the speaker, the implied audience, and plant life may be partial, unconvincing, oversimplified, or irrelevant. Evidence from the poem may be slight or misconstrued, or the essays may rely on paraphrase only. The essays often demonstrate a lack of control over the conventions of composition: inadequate development of ideas, accumulation of errors, or a focus that is unclear, inconsistent, or repetitive. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

2-1 These essays compound several writing weaknesses. Although these essays make some attempt to respond to the prompt, they are often unacceptably brief or incoherent in presenting their ideas. The essays may be poorly written on several counts; they may contain pervasive errors that interfere with understanding. The ideas may be presented with little clarity, organization, or supporting evidence. Essays scored a one (1) contain little coherent discussion of the text.

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.

The natural surroundings of human beings have often been the subject of introspection on how they relate to human society. However, while many idealize nature for its beauty, others see negative patterns that echo human behavior in ^{the} natural world. One such poet is Ohrie Senior, who expresses his view of plant life as toxic in his poem "Plants". Senior assumes the role of an enlightened ~~man~~ intellectual who warns his audience, general humankind, of the mischievous behaviors of plants — their widespread and ever-spreading nature, in both political (~~military~~) and sexual comparisons to human society. Through his comparisons to ~~the~~ ^{an easily} accessible imagery, Senior's claim becomes more effective to the ^{general} audience he seeks.

Throughout the poem, Senior uses comparisons of plant life to military terms and strategies, suggesting their reproduction is like an invasion that should be repulsed. Martial metaphors abound in the poem, all of which Senior points out using his superior, inside knowledge as mischievous, heightening the audience's fear of being conquered. ~~Maybe~~ "Perhaps you've regarded / as beneath your notice, armies of mangrove / on the march" (9-11), Senior notes, commencing his invading army imagery. He elaborates further in the following stanzas with words such as "conquest", "invasion", "explosion", ~~the~~ "engines", "colonizing", ~~the~~ ^{words with} and "parachuting" (13-20). The close juxtaposition of these ^{words with} belaguered connotations

aids the mood of the audience as a people about to be overwhelmed. This is a clear use of pathos, instilling emotions in an audience, to hold their control and persuade them, establishing Senoia still with the narrative power and persuasive hold over the audience he is attempting to enlighten. Deepening the audience's fear of the plant life, Senoia includes references to espionage, opening the poem with "Plants are deceptive" (1) and elaborating with ~~"they are like spies"~~ ^{metaphorical} a comparison of flowers to special agents. As flowers are something often enjoyed, this apparent deception makes the audience more paranoid that these sinister, "imperialistic" (9) ambitions of plants are present where humans previously found enjoyment. This distrust established between humans and their surroundings, Senoia has prepared his audience for his ultimate goal, to make them contemplate what such imperialistic designs could be hiding in human society.

Another weapon in Senoia's arsenal is his general ~~style~~ structure and syntax throughout the poem. Increasingly, Senoia turns to enjambements, sometimes even overflowing stanzas, such as in "imperialistic/gard designs" (8-9). This flow mimics the surging of overflowing conquest and swarming armies to overwhelm the reader, also supporting the pathos of fear. These enjambements, however, ~~are~~ are still confined within

a 4 - live stanza structure that remains unvariable throughout the poem. This structure represents the normal, day-to-day structure of society beneath which the demons of conquest hide; thus, Senoia extends the impact of his paranoia. Also ^{common} in Senoia's sentence structure are informal addresses and questions, as are especially evident when Senoia calls the reader out for trusting flowers - " - don't deny it, ^{my} dear, I've seen you/ sniff and exclaim." (25-26). Here, Senoia refers to his reader in a condescending and informal way, almost like a parent speaking to a child ("my dear"). This established position of power is a benevolent-seeming way. Also to hold his general audience's attention, Senoia's colloquial language and direct addresses help broaden his appeal and the accessibility of his address, supporting his ethos, or credibility as a speaker. Therefore, his audience is more likely to hear his pleas.

Finally, Senoia evokes a primal emotion - that of shame - to persuade his audience by using language with sexual connotations. "Yet from the way they breed (excuse me!)/and twine" (5-6) suggests that flowers and plants, in their conquests, are also animalistic in their rapid reproduction in a shameful manner. Indeed, Senoia adds (excuse me!) to heighten the shame of referring to sex and reproduction, making his

audience even less inclined to behave themselves in the manner of the plants.

Finally having established himself as a credible, ~~that~~ benevolent speaker showing his unenlightened audience the dangers of plants, Senoia concludes by ~~stating~~ stating the plants will "always outlast us," they were always here" (33), implying the moral deficiencies of imperialistic reproduction of the plants, and by extension, society, are minute traits that will always be there. Therefore, as Senoia's fear-inducing phrase such as "one step ahead of us" imply, humans must always be on alert.

#

Nature has been & will continue to be in existence for millions of years; it is one of the few constants in the history of our Earth. In his 2005 poem "plants", poet Olive Senior attempts to create a discussion regarding the perpetuity of plant life & the relationship it shares with those around it. Senior establishes said relationship with poetic devices such as syntax, diction, figurative language, & more.

Senior initiates the conversation with an analysis of the true nature of flora. Senior claims that himself as well as the audience, the human race, must make the inference that a plant's "grand design" is one that is "sinister" "imperialistic" based on the manner in which they breed & spread. The use of words with inherently negative connotations in discussing the goals of plants allows the audience to infer only negative intention on the part of the plant. From lines 13-16, Senior creates a comparison of the plants to invaders & conquistadors through the personification of the shoots as being "bent on conquest" & the seedlings as "invasive".

The author also compels his audience to ^{only} examine the nature surrounding them by inquiring as to whether they've regarded the mechanisms of the plant life around them through the use of a rhetorical question. By soliciting an answer from his audience, Senior implores them



to truly take the malevolent nature of nature into consideration.

Starting in line 17, Senior concedes that his audience may have not ~~paid~~ paid much regard to what may seem to be the most minute of mechanisms through which plants enact their "colonizing ambitions." Following said concession, Senior creates a list of aforementioned mechanisms in order to ~~truly~~ finally have attention drawn to them. Senior then shifts to a discussion regarding "those special agents called flowers" (line 22) in which he delves into the flower's tricks for seducing. Senior remarks that flowers are specifically made for romancing ~~creatures~~ creatures, & includes "even you" to signify to the audience that they are not an ~~except~~ exception when it comes to falling for the flower's tricks. The author states that he has witnessed people fall prey to the enticing elements of the flower & seeks to remind he who he refers to as "Innocent" through apostrophe that those elements of a flower to which he is attracted are solely created in the provance of the seduction of more innocents into spreading their progeny. Plants have ~~even~~ induced the development of a "cosmic program" that enables them to perpetuate themselves as generations of humans die & become "plant food", signifying the ~~their~~ superiority

→

of flora in relation to humans & our lack of ability to break the cycle in which we are trapped.

Lines 1-4 & 33-36 serve as an initiation & a conclusion to the piece. The poem begins with a broad statement referring to plants as being deceptive & as knowing their places & concludes with an analysis of the plants inevitable infiniteness due to their being "always there one step ahead of us". Senior seeks to establish the power ~~held~~ held over us by plant life & their ~~stagnant~~ ~~stagnant~~ nature as stagnant & constant in the lives of those around them & in the history of the Earth. Senior concludes the poem by simply referring to plants as "weed", finalizing the negative relationship that had previously been established between plants & humans through the use of a word with a strongly negative connotation.

Nature has proved to us time & time again that it will always be there as we pass from generation to generation. ~~Senior~~ Olive Senior provides his audience with a thorough analysis of this stagnancy through his poem & his apt selection of literary devices. Plants are ^(masters of the) simply devices of seduction & invasion & colonization which go unnoticed by humans, which is why they have managed to outlast us & bear witness to our faults over the centuries.

#

Olive Senior's poem "Plants" describes the organisms that are all around us as sentient beings with nefarious motivations. While seemingly a humorous piece, the poem contributes to a larger cautionary tale of social upheaval. Through his use of a sinister tone to convey the gravity of the situation and figurative language likening plants to humans, Senior warns the reader to be wary of those that seem harmless.

Senior's use of a sinister tone throughout the piece, even when describing plants, emphasizes the ~~the~~ didactic nature of his words. By portraying plants as scary, the author is able to open the mind of the reader to a new ~~the~~ perspective in which the seemingly-harmless are actually dangerous. The very first sentence of the poem begins with deception, establishing a direct statement about the nature and attitude towards plants from the start. By beginning his poem on a sinister; yet
→

Somewhat ridiculous note, Senior sets up the rest of his poem to comment on what plants represent, portrayed in a negative light. He is enabled to use plants ~~as~~ ~~as~~ ~~metaphor~~ and their "deceptive" nature as a ~~term~~ ~~states~~ metaphor for humans. The dark tone continues even in the most innocent of plant functions, breeding, as the author states, "we must infer a sinister not to say imperialistic grand design". The ridiculously-serious tone when describing what the reader perceives as harmless serves to make the reader aware of a greater message, and to not take the poem literally in its commentary on plants, but rather to search for a greater meaning. Indeed, the speaker directly addresses the reader, saying "maybe you haven't quite taken in the colonizing ambitions" of plants and "don't deny it, my dear, I've seen you" small flowers. This direct comment to the



reader calls the reader to notice his or her own lack of suspicion towards plants. The speaker even calls the reader "Innocent" for not suspecting those who appear "beneath your notice". By implementing a sinister tone and addressing the audience directly, Senior alerts the reader to a greater critique on the lack of social awareness prevalent in society.

Senior also utilizes figurative language to describe plants as having nefarious purposes in order to characterize them as ~~the~~ ~~an~~ an unnoticed threat. Senior personifies the plants as having "colonizing ambitions" and as beings that are "bent on conquest". This personification causes the reader to understand that the speaker is truly speaking about people, ~~the~~ and is simply using plant life as a metaphor. He uses ~~the~~ metaphors of weaponry, →

of "explosive dispersal in capsules and seed cases" and "armies of mangrove" to represent guns and warfare that is the intrinsic nature of plants. He ~~also~~ likens flowers to an "instrument to seduce you into scattering plant progeny" and "special agents." This comparison warns the reader that even the most innocent-looking being, a flower, plots to overthrow people until "we become plant food." The transformation of plants into sentient, violently-motivated beings draws parallels to repressed, ignored groups of humans. Through his use of figurative language, Senior cautions the reader to be wary of the inconspicuous.

Plants, everywhere, overlooked, are likened to humans in Senior's poem. He cautions the reader to stay vigilant, because it is their motivation to overthrow humans. ~~The~~ Senior's message applies to society as a whole concerning public policy. In order to retain peace,

→

Write in the box the number of the question you are answering
on this page as it is designated in the exam.

H5

1

we must recognize the desires of
those we deem beneath our
notice, lest they overthrow us.

#

In Oliver Senior's "Plants", plant life is characterized as ~~deceptive~~, single minded, and ambitious. "Plants" features descriptions of plants that make them seem like they have ~~to~~ their own goals and are a force to be reckoned with against humans. The speaker utilizes direct characterization and descriptive imagery of the plant life to warn his ~~to~~ or her loved one not to succumb to the deceiving powers of plants, illustrating the man versus ~~a~~ plant life struggle encapsulated in "Plants".

The speaker's inclusion of personification of the ^{behavior} plants beyond their normal abilities and roles shows that the speaker is wary of plant life and distrusts their existence. The way that the speaker perceives plants, as "armies of mangrove on the march" and "shoots bent on a conquest" illuminates the fact that ~~he~~ ^{he} the speaker sees plants as more than just harmless flora. The speaker rather feels threatened that the "armies of mangrove" might take over the human world. The speaker goes as far as to predicting the indirect characterization of plants as "invasive seedlings seeking wide open spaces" also implies that plants want to establish themselves on Earth and not be confined to one area or region.

as humans maybe want them to be. The personification of plants as armies and invaders also suggests that the Speaker is trying to warn his audience that plants are evil. ~~The are~~ Their audience may be unaware of the supposed militaristic qualities of plants, otherwise the Speaker may not feel the need to divulge in them. Inclusion of warlike words — "colonizing", "explosive", "armies", and "conquest" — further establish the speaker's distrust of plant life.

In addition to the ^{speaker's} ~~person~~ ~~poet's~~ personification of plants as warlike beings, the speaker utilizes descriptive imagery to warn their audience, supposedly a loved one, of the deceptive nature of plants. The speaker quickly establishes to "[his] dear" that the inconspicuously "dressed, perfumed" plants are ~~only~~ using their sweet ~~appears~~ appearances to "seduce [people]" into dispersing their seeds and multiplying their population. Inclusion of the description of seeds as "sweet fruit" ... "made up for romancing" suggests that the speaker has a very distrustful view of the facade plants put up. The speaker ~~is~~ tells his "innocent" audience of the ~~de~~ real agenda of plants presumably because he is trying to →

prevent his audience from becoming victims to the "vast cosmic program" plants have underway.

The speaker in Olive Senior's "Plants" makes it clear from the very first line that he is believes "plants are deceptive". A general distrust of the appearance of plants animates the speaker boldly asserting to his audience that plants "will outlast us" and will ultimately be victors over humans. "Plants" explores the man versus flora relationship that the speaker seems to have with plants through the speaker's hyperbolic personifications of plants and beautiful descriptions of their deceiving looks. The speaker's ultimate goal appears to be furrowing a protective wedge of knowledge of plants' deceptive nature between his audience and plants, revealing that man and nature may have irrepressible, mutual distrustful, antagonistic feelings against one another.

#

In Olive Senior's 2005 poem "Plants,"

Senior ~~effectively~~ effectively portrays a unique relationship between humans and plants in which plants have formed a hierarchy over humankind.

Senior effectively portrays his ideas through a ~~powerful use of imagery and metaphor~~ combined use of imagery and metaphor.

To begin, Senior introduces that plants as a "deceptive" group. Senior capitalizes on the idea that a plant may seem rooted and as if it may never have the desire to spread or "breed" like a human. However, in order to introduce the exponentially-growing plant kingdom's nature, Senior uses a series of words that convey a deeper meaning. Senior says, "armies of Mangrove on the march, wots in the air, clinging tendrils anchoring themselves everywhere" are all appearing before our very eyes and we do not even notice them. ~~By illustrating~~ Through this effective use of imagery, Senior is ~~able~~ able to introduce the idea that plants are forming, or have had, a superior status to humans. ~~Senior~~ Senior is conveying the message that plants will continue to grow →

and humans can do nothing about it.

Plants are conveyed as having a superior "mindset" than humans and are also portrayed as ~~the~~ doing more than humans are aware of.

Senior ~~it~~ adds to the idea that plants are superior to humankind by giving examples of how plants are slowly but surely being incorporated into our lives more and more.

Senior uses the metaphor of flowers being mere "special agents" used for romancing "insects, bats, birds, bees, and even you."

Senior compares flowers to special agents in order to convey the message that they are capable of changing your mood and are used to make me feel romance. Senior

adds to the extended metaphor by alluding to the idea that the "berry" is nothing but "an orange" used to seduce humans.

Senior's ~~extended~~ metaphors provide as examples that support his overall idea that plants are superior and have formed a hierarchy over humans.

Senior's ~~idea that~~ portrayal of the 

Write in the box the number of the question you are answering on this page as it is designated in the exam.

F₃

Question 1

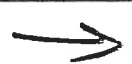
relationship between plants and humans is unique ~~on~~ and very specific. However, through his strategic use of imagery and metaphor, Senor is able to effectively portray his idea that plants have had, do have, and will continue to have a hierarchy formed over humankind.

#

In the poem, Olive Senior personifies plants to portray the complex relationships among the speaker, the implied audience, and plant life. The speaker of the poem is Senior, while the intended audience is the reader. By demonstrating many similarities between plants and humans, the speaker demonstrates the deception that is present in everyday life. By using the literary techniques of syntax, diction, and figurative language, the poet intends to connect humans with nature.

The use of syntax is significant because it provides a connection between plant life and human life. The poem ~~is broken into~~ contains nine stanzas that each have 4 lines. The separation of the stanzas is symbolic of the different stages of life. Just like life, the content of the next stanza is differing from the previous one. As the poem progresses, the poet models a relationship between the implied audience and plants by discussing mature content. In the beginning, the poem poet uses short, simple sentences to highlight the simplicity of life at birth. As the poem is read, the sentences become more and more complex and elongated to portray the difficulties and trials of life.

By using a sophisticated diction, the poet demonstrates the serious connections that can be made between ~~plants~~ plants and humans. By using words like "profligate, extravagant, reckless," and "improvident" the poet simplifies the complex relationship humans have with plants by relating a similarity of characteristics. The diction



of ~~the~~ poem portrays and relates a sense of respect for the existence of plants. Just like the speaker, ^{and} audience, plants also ~~fulfill~~ fulfill a purpose on earth. ~~Just like~~ In similarity to humans, plants were specifically and uniquely created to ~~be~~ have a specific function.

Lastly, the poet uses figurative language to connect plant life to human experience and emotion. Throughout the course of the poem, Seno^{or} uses the personification to give plants human-like qualities. In the first stanza, plants are personified as having the human ability to run. The poet is trying to demonstrate that humans are never satisfied. The poet compares flowers to being ~~and~~ an instrument of seductive power, often times, humans associate sexual desires with plants. Flowers represent beauty and are often used to express emotion.

##

Oliver Senior's poem, *Plants*, discusses the importance that plants play in the lives of animals. In his work, Senior is addressing plants towards humans and their behavior through the narrator.

The speaker who is undoubtedly a human, seems as though he is a plant. His speech addresses humans as ~~the~~ unaware of plants capabilities. The speaker indirectly states that plants are far more intelligent and superior to humans as "they'll outlast us, they were always there one step ahead of us" (Senior 33). The speaker's diction allows humans to see ~~at~~ what plants are capable of doing. The author gives these plants traits to make them appear aware of what humans ~~do~~ do to them. "Plants ~~are~~ are deceptive... And what about those special agents called flowers" (Senior 1, 24) As though they work for a government agency like the CIA, plants are intelligent and act as a high figure that is lacked in respect. "The world is full of shoots bent on conquest, invasive seedlings seeking wide open spaces" (Senior 14)

The comparison between plants and humans



1

D₂

Write in the box the number of the question you are answering on this page as it is designated in the exam.

is unbalanced, where the humans dominate at the top of the food chain. The speaker believes that the current complex relationship between humans and plants should be changed to prevent plant life from dominating humans.

#

In Olive Senior's poem "Plants," he compares plants to many life situations among telling the story about what plants do. He goes through each stanza giving a comparison to everyday life and what humans actually see.

Through the first stanza (lines 1-4) "Plants... traces," he is comparing plants to humans. Discussing how they can trick you and they may root in one place however like humans that is subject to change.

Continuing through the poem ~~we begin~~ the author begins to give real ~~life to~~ life characteristics to the plant. He conveys this message through words such as "mangrove on the march" in (line 10-11), and "hitchhiking burrs on your sweater" in (line 18-19). ~~He~~ The Senior is using personification in this specific scenario.

Rhyming is another literary element in this passage. In lines 14 and 16, also in lines 34 and 36. Senior uses a rhyme scheme in the



Question 1

C2

Write in the box the number of the question you are answering on this page as it is designated in the exam.

these two portions of the poem.

Senior uses a selective word choice throughout the whole poem.

Describing and analyzing ~~scenarios~~ scenarios to help the reader visualize his text. Using these action words draw the reader in and ~~help~~ help them comprehend was message he is conveying.

Olive Senior conveyed his message with a very ~~too~~ informative text also. He expressed that plants have many similar qualities comparing towards humans and life.

##

Write in the box the number of the question you are answering
on this page as it is designated in the exam.

B₁

Question 1

Olive Senior has a distinct way of writing poems. Senior's structure of his poems are not commonly seen in the poetry world and his diction is straight forward.

The poem "plants" has stanzas where each one picks up from the previous one. The beginning of each stanza finishes the previous ~~one~~ of the last ones. The author's technique of setting his poem like this makes it more powerful for the diction. Senior talks to the readers directly by saying "you".

##

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES

2018 AP ENGLISH LITERATURE AND COMPOSITION

Question 1

Sample Identifier: J

Score: 9

- This well written and convincing essay sustains a persuasive analysis of the complex relationships among the speaker, the implied audience, and plant life.
- It establishes a strong claim from the outset: “Senior assumes the role of an enlightened intellectual who warns his audience, general humankind, of the insidious behaviors of plants”; later it likens the proliferation of plants to the “imperialistic designs” of humans.
- The essay develops this claim through apt and specific references. For example, it identifies “military terms and strategies,” “martial metaphors,” and diction such as “conquest,” “invasive,” “explosive,” and “parachuting,” among others, to argue that Senior deliberately deploys such diction to generate pathos and so heighten “the audience’s fear of being conquered,” and that ethos is later used to reinforce this fear.
- Recognizes the short opening sentence of the poem (“Plants are deceptive”) as a rhetorical choice that supports the speaker’s “ultimate goal, to make them [the audience] contemplate what such imperialistic designs could be hiding in human society.”
- Uses precise language appropriate to the discussion of poetry to demonstrate how metaphor, imagery, contrast, the use of second person, pointedly informal language, and other literary techniques support the speaker’s argument and generate a “condescending” tone that “establishes a position of power in a benevolent-seeming way” that “broaden[s] his appeal” and “credibility” to make the “audience . . . more likely to hear his pleas.”
- Shows insight in the analysis of how form and syntax evoke militaristic invasion: “Increasingly, Senior turns to enjambments, sometimes even overflowing stanzas” which mimic “the imagery of overflowing conquest and invading armies to overwhelm the reader” while the “4-line stanza structure” represents “the normal, day-to-day structure of society beneath which the demons of conquest hide.”
- Although the essay is not flawless (e.g., its discussion of “shame” and “sexual connotations” in the penultimate paragraph is not fully realized), it offers a cogent and nuanced interpretation of the poem and the depth of analysis that befits an essay at the top of the scoring guide.

Sample Identifier: I

Score: 8

- This essay is clearly organized and offers a persuasive analysis of the complex relationships among the speaker, the implied audience, and plant life.
- Claims that Senior wants readers to be cognizant of the “true nature of flora” and the “sinister” “imperialistic” “grand design” that plants carry out through breeding. This claim is developed throughout the essay along with claims about the “perpetuity of plant life”; the poet “implores” the audience to be aware of the “malevolent nature of nature.”

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES

2018 AP ENGLISH LITERATURE AND COMPOSITION

- Thoroughly analyzes apt and specific textual references to diction that has negative connotations, personification, and comparisons of plants to “invaders & conquistadors” and argues that Senior seeks through these to “compe[l] his audience to truly examine the nature surrounding them.” Explains how by concluding the poem by “simply referring to plants as ‘weed,’” another word with a “strongly negative connotation,” Senior reiterates the message that has been advanced throughout the poem. Argues that the use of a rhetorical question in the third stanza serves the same purpose.
- Having established that plants are “bent on conquest” through military tactics, the essay focuses on Senior’s depiction of other means by which plants seek to gain ascendancy over humans; it argues that Senior “delves into the flower’s tricks for seducing” people and interprets the speaker’s address of the reader as “Innocent,” while suggesting a long line of innocents that enables plants to “perpetuate themselves as generations of humans die and become ‘plant food.’”
- Offers perceptive conclusions about “the superiority of flora in relation to humans and our lack of ability to break the cycle,” skillfully embedding textual references into convincing analysis of literary techniques.
- The essay achieves a well focused development of its analysis throughout.
- While the essay is well written and organized and its analysis is clear and insightful, it does not always fully develop its analysis. This and the essay’s occasional compositional missteps (e.g., “Senior claims that himself as well as the audience, the human race, must make the inference”) earned this essay a score of 8 rather than 9.

Sample Identifier: H

Score: 7

- This focused essay offers a reasonable and solid analysis of the complex relationships among the speaker, the implied audience, and plant life.
- It offers the claim that “while seemingly a humorous piece, the poem contributes to a larger cautionary tale of social upheaval” in which Senior “warns the reader to be wary of those that seem harmless.”
- The essay generally exhibits control over the elements of composition, selecting precise words (e.g., “nefarious” and “sentient”) that succinctly convey ideas, but it sometimes uses language less precisely, e.g., the repeated use of “sinister,” or in identifying the speaker’s “ridiculously-serious tone when describing what the reader perceives as harmless serves to make the reader aware of a greater message, and to not take the poem literally in its commentary.”
- The essay sustains its reasonable interpretation of the poem and develops the claim that the speaker represents plant life as a metaphor for broader social concerns.
- Shows insight in its analysis of how literary techniques contribute to the speaker’s tone and thereby the speaker’s broader purpose, e.g., the use of the “direct statement” of the first sentence to set the speaker’s tone; an acknowledgement of the point that “the seemingly-harmless are actually dangerous”; the use of second person to alert the reader to social awareness; the use of personification of plants “having ‘colonizing ambitions’” to present them as a metaphor for people.

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES

2018 AP ENGLISH LITERATURE AND COMPOSITION

- While the essay does offer reasonable analysis of the poem and does use textual support, it does not fully realize the promise of its claims about how humor functions in the poem and about plants being a stand-in for people, it is somewhat repetitive in its use of language, and it is not as thoroughly persuasive as essays scored 8 and 9.

Sample Identifier: G

Score: 6

- This essay offers a reasonable analysis of how the poet portrays the complex relationships among the speaker, the implied audience, and plant life.
- It claims that the speaker uses several literary techniques “to warn his or her loved one not to succumb to the deceiving power of plants, illustrating the man versus plant life struggle.”
- Claims that personification of the plants “shows that the speaker is wary of plant life and distrusts their existence,” then summons militaristic language from the text (“‘armies of mangroves on the march’ and ‘shoots bent on a [*sic*] conquest’”) to argue that the speaker feels threatened by plants.
- Uses embedded textual evidence of descriptive imagery, personification, and diction (e.g., the speaker’s “[i]nclusion of warlike words—‘colonizing’, ‘explosive’, ‘armies,’ and ‘conquest’”) to develop this point before progressing to an analysis of the other threat posed by plants which use “their sweet appearances to ‘seduce [people]’ into dispersing their seeds.”
- Builds incrementally to the speaker’s “ultimate goal”: “to be furrowing [*sic*] a protective wedge of knowledge of plants’ deceptive nature between his audience and plants.”
- While the essay sustains its argument, that argument is somewhat repetitive and is not developed as solidly as one might expect in essays that typically earn a 7.

Sample Identifier: F

Score: 5

- This essay offers a plausible discussion of how the poet portrays the complex relationships among the speaker, the implied audience, and plant life.
- Repetitive in its focus on the thinly-developed claims that “plants have formed a hierarchy over humankind” and “Senior effectively portrays his idea through a combined use of imagery and metaphor.”
- Introduces several textual references pertaining to the deceit and proliferation of plants to support this claim but does not develop the interconnections among these references or make full use of them to analyze how they “convey a deeper meaning” or how they contribute to the speaker’s argument about the “superior status” of plants.
- Where the writer provides an analysis of the plant kingdom’s expansion and plants’ “superior status” and “superior mindset,” it is not particularly insightful in that it offers observational comments and vague, superficial analysis.
- While this essay presents plausible discussion of the poem and demonstrates some control of the elements of composition appropriate to the discussion of poetry, it is vague and repetitive, and its

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES

2018 AP ENGLISH LITERATURE AND COMPOSITION

organization lacks some clarity. For these reasons, its analysis does not rise to the level of reasonable.

Sample Identifier: E

Score: 4

- This essay fails to offer adequate analysis of the poem and how the poet portrays the complex relationships among the speaker, the implied audience, and plant life.
- It offers a general claim, stating that “[b]y demonstrating many similarities between plants and humans, the speaker demonstrates the deception that is present in everyday life” but does not successfully develop this claim.
- Where the essay attempts to discuss the connections between humans and plants, it offers oversimplified analysis, e.g., “[b]y using a sophisticated diction, the poet demonstrates the serious connections that can be made between plants and humans,” and that “by using words like ‘profligate, extravagant, reckless,’ and ‘improvident’ the poet simplifies the complex relationship humans have with plants by relating a similarity of characteristics.”
- Mentions several literary techniques (syntax, diction, figurative language, stanzas, personification), but analysis is overly simple, e.g., “[i]n the beginning, the poet uses short, simple sentences to highlight the simplicity of life at birth. As the poem is read, the sentences become more and more complex and elongated to portray the difficulties and trials of life.”
- In the final paragraph, the essay mentions the “seductive power” of plants, but this does not rise above the level of observation, e.g., “[o]ften times, humans associate sexual desires with plants” and the irrelevant “[f]lowers represent beauty and are often used to express emotion.”
- Since the essay is partial, unconvincing, and offers thin analysis, it earned a score of 4.

Sample Identifier: D

Score: 3

- This essay offers a partial and inadequate analysis of the poem and how the poet portrays the complex relationships among the speaker, the implied audience, and plant life.
- It contains significant misreadings as shown in its unsupported claims that the poem “discusses the importance that plants play in the lives of animals,” “[t]he speaker who was undoubtedly a human, seems as though he is a plant,” and “[t]he comparison between plants and humans is unbalanced, where the humans dominate at the top of the food chain.”
- Refers directly to the poem in the second paragraph, but paraphrases cited text and remains observational rather than developing ideas or rising to the level of analysis.
- While the essay is comprehensible, the writing is sometimes inept, e.g., “plants are intelligent and act as a high figure that is lacked in respect.”
- The accumulation of several errors—of analysis, of composition, of understanding—earned this essay a score of 3.

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES

2018 AP ENGLISH LITERATURE AND COMPOSITION

Sample Identifier: C

Score: 2

- Although this essay attempts to respond to the prompt, it is unorganized, unacceptably brief, and does not exhibit an understanding of the poem.
- It mentions literary techniques (personification, rhyme, word choice, and, obliquely, imagery) and offers examples from the text, but offers little more than scant observational comments, e.g., "Senior uses a rhyme scheme in the these [*sic*] two portions of the poem."
- The essay is poorly written and contains many errors in syntax, diction, and mechanics.
- It exhibits little clarity or organization and is at times incomprehensible: e.g., "He expressed that plants have many similar qualities comparing toward humans and life."
- Compounding several writing weaknesses, this essay earned a score of 2.

Sample Identifier: B

Score: 1

- This scant, four-sentence essay makes some attempt to respond to the prompt.
- It is unacceptably brief and virtually incoherent in presenting its ideas, e.g., "Seniors [*sic*] structure of his poems are not commonly seen in the poetry world and his diction is straight forward."
- While the essay does mention structure, diction and, obliquely, point of view, it does not rise to analysis of how these literary techniques contribute to meaning.
- The essay compounds several writing weaknesses and offers little discussion of the passage.

Question 2

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

The following interchange, excerpted from an 1852 novel by Nathaniel Hawthorne, occurs when two characters who have been living on the Blithedale farm—a community designed to promote an ideal of equality achieved through communal rural living—are about to part ways. Read the passage carefully. In a well-written essay, analyze how Hawthorne portrays the narrator's attitude towards Zenobia through the use of literary techniques.

Her manner bewildered me. Literally, moreover, I was dazzled by the brilliancy of the room. A chandelier hung down in the centre, glowing with I know not how many lights; there were separate lamps, also, on two or three tables, and on marble brackets, adding their white radiance to that of the chandelier. The furniture was exceedingly rich. Fresh from our old farm-house, with its homely board and benches in the dining-room, and a few wicker chairs in the best parlor, it struck me that here was the fulfillment of every fantasy of an imagination, revelling in various methods of costly self-indulgence and splendid ease. Pictures, marbles, vases; in brief, more shapes of luxury than there could be any object in enumerating, except for an auctioneer's advertisement—and the whole repeated and doubled by the reflection of a great mirror, which showed me Zenobia's proud figure, likewise, and my own. It cost me, I acknowledge, a bitter sense of shame, to perceive in myself a positive effort to bear up against the effect which Zenobia sought to impose on me. I reasoned against her, in my secret mind, and strove so to keep my footing. In the gorgeousness with which she had surrounded herself—in the redundancy of personal ornament, which the largeness of her physical nature and the rich type of her beauty caused to seem so suitable—I malevolently beheld the true character of the woman, passionate, luxurious, lacking simplicity, not deeply refined, incapable of pure and perfect taste.

But, the next instant, she was too powerful for all my opposing struggles. I saw how fit it was that she should make herself as gorgeous as she pleased, and should do a thousand things that would have been ridiculous in the poor, thin, weakly characters of other women. To this day, however, I hardly know whether I then beheld Zenobia in her truest attitude, or whether that were the truer one in which she had presented herself at Blithedale. In both, there was something like the illusion which a great actress flings around her.

"Have you given up Blithedale forever?" I inquired.

"Why should you think so?" asked she.

"I cannot tell," answered I; "except that it appears all like a dream that we were ever there together."

"It is not so to me," said Zenobia. "I should think it a poor and meagre nature, that is capable of but one

set of forms, and must convert all the past into a dream, merely because the present happens to be unlike it. Why should we be content with our homely life of a few months past, to the exclusion of all other modes? It was good; but there are other lives as good or better. Not, you will understand, that I condemn those who give themselves up to it more entirely than I, for myself, should deem it wise to do."

It irritated me, this self-complacent, condescending, qualified approval and criticism of a system to which many individuals—perhaps as highly endowed as our gorgeous Zenobia—had contributed their all of earthly endeavor, and their loftiest aspirations. I determined to make proof if there were any spell that would exorcise her out of the part which she seemed to be acting. She should be compelled to give me a glimpse of something true; some nature, some passion, no matter whether right or wrong, provided it were real.

"Your allusion to that class of circumscribed characters, who can live in only one mode of life," remarked I, coolly, "reminds me of our poor friend Hollingsworth.* Possibly, he was in your thoughts, when you spoke thus. Poor fellow! It is a pity that, by the fault of a narrow education, he should have so completely immolated himself to that one idea of his; especially as the slightest modicum of common-sense would teach him its utter impracticability. Now that I have returned into the world, and can look at his project from a distance, it requires quite all my real regard for this respectable and well-intentioned man to prevent me laughing at him—as, I find, society at large does!"

Zenobia's eyes darted lightning; her cheeks flushed; the vividness of her expression was like the effect of a powerful light, flaming up suddenly within her. My experiment had fully succeeded. She had shown me the true flesh and blood of her heart, by thus involuntarily resenting my slight, pitying, half-kind, half-scornful mention of the man who was all in all with her. She herself, probably, felt this; for it was hardly a moment before she tranquillized her uneven breath, and seemed as proud and self-possessed as ever.

* a charismatic member of the Blithedale community who assumes a leadership position

AP[®] ENGLISH LITERATURE AND COMPOSITION

2018 SCORING GUIDELINES — Version 1.0

Question 2: Nathaniel Hawthorne, *The Blithedale Romance*

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your table leader. The score that you assign should reflect your judgment of the quality of the essay as a whole—its content, style, and mechanics. **Reward the writers for what they do well.** The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a three (3).

9-8 These essays offer a persuasive analysis of how Hawthorne portrays the narrator's attitude towards Zenobia through the use of literary techniques. Using apt and specific textual support, the essays demonstrate consistent and effective control over the elements of composition in language appropriate to the discussion of prose. Although these well-focused essays may not be error-free, their perceptive analysis is apparent in writing that is clear and effectively organized. Essays scored a nine (9) have especially convincing analysis and effective control of language.

7-6 These essays offer a reasonable analysis of how Hawthorne portrays the narrator's attitude towards Zenobia through the use of literary techniques. Using textual support, they are organized and demonstrate control over the elements of composition in language appropriate to the discussion of prose. These focused essays show insight in their analysis, and they offer clear and controlled analysis and writing. Essays scored a seven (7) have solidly developed analysis and consistent control of organization and language.

5 These essays respond to the assigned task with a plausible reading of how Hawthorne portrays the narrator's attitude towards Zenobia through the use of literary techniques, but the analysis may be superficial and thinly developed. While the essays include some analysis of the passage, implicit or explicit, the analysis of Hawthorne's portrayal of the narrator's attitude or the use of literary techniques may be slight, and support from the passage may tend toward summary or paraphrase. Their analysis and discussion may be vague, formulaic, or minimally supported. These essays demonstrate some control of language, but they may be marred by surface errors. These essays have difficulty presenting a cohesive idea, clear organization, or sustained development of analysis.

4-3 These lower-half essays fail to offer an adequate analysis of the passage. The analysis of how Hawthorne portrays the narrator's attitude towards Zenobia through the use of literary techniques may be partial, unconvincing, oversimplified, or irrelevant; the essays may ignore Hawthorne's portrayal of the narrator's attitude or the use of literary techniques. Evidence from the passage may be slight or misconstrued, or the essays may rely only on paraphrase. The essays often demonstrate a lack of control over the conventions of composition: inadequate development of ideas, accumulation of errors, or a focus that is unclear, inconsistent, or repetitive. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.


2-1 These essays compound several writing weaknesses. Although they make some attempt to respond to the prompt, they are often unacceptably brief or incoherent in presenting their ideas. The essays may be poorly written on several counts; they may contain pervasive errors that interfere with understanding. Ideas may be presented with little clarity, organization, or support from the passage. Essays scored a one (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.

How do you reconcile your ~~past~~ former understanding of someone with the new person ~~to which~~ she appears to be? In the given passage, ~~Hawthorne~~ Nathaniel Hawthorne's narrator struggles ~~with~~ ^{to accept the} ~~new~~ seemingly new version of Zenobia, and, ~~far~~ ~~frustrated~~ frustrated with the superficiality she employs, attempts to break her facade and so gain a more honest understanding of who she has become. Through the use of strongly unfavorable diction to underscore ~~the~~ ^{Zenobia's} unpleasant and false disposition and repeated instances on her actions as performance, Hawthorne portrays the narrator's attitude towards Zenobia as one of contempt and disapproval.

The passage opens with the narrator observing, in awe, the luxuries of Zenobia's home. It is beautiful, "the fulfillment of every fantasy of the imagination," but although the narrator is "dazzled," he is uneasy and feels a "bitter sense of shame." ~~This feeling~~ Hawthorne magnifies this feeling of shame through terms such as "costly self-indulgence" and "redundance of personal ornament"; the narrator ~~is~~ expresses his disapproval of Zenobia's overly-indulgent lifestyle, which is fundamentally different from the values of his own ~~community~~ community. ~~He~~ He further stresses his dislike of Zenobia ~~when~~ when he says he "malvolently



~~Elle~~ [beholds] her true character," implying Zerkow ~~is not~~ has been hiding her true ~~at~~ personality. By claiming she is a "passionate, luxurious" woman "lacking simplicity, not deeply ~~at~~ refined, incapable of pure and perfect taste," the narrator harshly criticizes her debauchery and makes evident his disapproval.

~~Throughout~~ Throughout the passage, the narrator's contempt for Zerkow is also stoked by his criticisms of her superficiality. He describes her as an "illusion," ~~understanding her~~ "a great actress," underscoring her ~~false~~ habits of hiding her true self and authentic emotions. ~~He~~ The narrator repeatedly states that Zerkow "[seems] to be acting" and wonders when, or if ever, he has "beheld [her] in her truest attitude." Evidently, ~~the~~ this defining falseness causes the narrator to both distrust and ~~dislike~~ detest Zerkow. He longs to ~~get~~ witness a genuine reaction from her, whether good or ~~bad~~ bad, simply to learn if she is capable ~~and~~ and willing of any form of emotional vulnerability. His thirst for "a glimpse of something true" reveals his ~~struggle~~ struggle to accept this new version of the woman he once knew, who has now become "self-complacent, condescending," and inauthentic.



Throughout the passage, the narrator's criticisms of Zenobia and her extravagant lifestyle reveal ~~the~~ his attitude towards her to be one of extreme disapproval and contempt. It is clear that he is deeply frustrated at her false exterior and ~~and~~ longs for her to abandon such toxic ~~ex~~ superficiality and ~~reveal her~~ unabashedly expose her true character. Although the narrator momentarily succeeds in getting Zenobia to "show [him] the true flesh and blood of her heart," however, she quickly returns to her "proud" and "self-possessed" act and shows that ~~the~~ she desires to continue her life of pretense.

#

Blithedale Farm can be likened to a utopian community, one which the narrator and Zenobia lived for a time. The overarching sentiment of the passage is the narrator's disdain for that past ~~like~~ life, one which he was ~~was~~ unsure if what he experienced and shared with Zenobia was true or real. The narrator very well may have cared for or even loved Zenobia, evident by the internal struggles he dealt with about his convictions with her. However, in the end, ~~he~~ he strived to break the facade around Zenobia, aiming to find the truest form of her and the state of who they are to one another.

The narrator is highly enchanted by Zenobia as evident by the descriptions of her gorgeousness. Hawthorne parallels the extravagance of the room with the brilliance in which Zenobia surrounded her self. The glowing chandelier is a symbol for Zenobia's radiance. Luxury surrounded the characters, although the narrator saw beyond it to what is true about the room and Zenobia herself.

The narrator initially struggles to see beyond Zenobia's front, in how hard it was to "perceive in myself a positive effort to bear up against the effect in which Zenobia sought to impose on me" (19-21). The narrator struggles to be strong against Zenobia, an

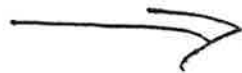


obvious allusion to how she makes him feel weak. Zenobia surrounds herself in gorges of beauty, in not only her ~~own~~ own beauty but in that which surrounded her. But even in this perfect facade, the narrator "malevolently" sought to break down the walls and see Zenobia's true nature.

The narrator struggles to compare his own memories and fixation on Zenobia with who she truly is, questioning "whether then he beheld Zenobia in her truest ~~nature~~ attitude, or whether that were the truer one in which she had presented herself in Blithedale" (35-38). He saw the illusion around her, which is evident in the parallels Hawthorne draws on the beauty of Zenobia and the room.

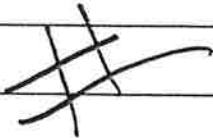
Zenobia's conviction of her past life shared with the narrator, irritates him. Making him see that what was shared was idealized and false. The community was not what it was made out to be, even for with the words Zenobia, one who the narrator holds up to high praise, can effectively refute.

Throughout the passage Hawthorne looks about the breakdown of what the narrator saw not only in the life on ~~Blithedale~~ Blithedale, but of who Zenobia was. Zenobia herself can be seen as a symbol of the idealized community, of what life



can aspire to be. But the narrator breaks down this illusionistic symbol by finding fallacy and weakness in Zenobia's esteem and beliefs. He finally saw the "true flesh and blood of her heart" by saying she was no better than a man laughed at by society (85). Zenobia reveals barely a glimmer of her true self before subsequently closing up. However it is enough for the narrator to see.

The narrator, throughout the passage goes from love to loss to unfortunate conviction. Zenobia's break of character parallels the narrator's break of belief in the Blithedale community. He finally saw Zenobia as the "proud and self-possessed" woman she had become (90). And although it saddens that saddens the narrator that what he thought he loved was true, satisfaction in that he knew it could not be true helped relieve this ache. Hawthorne portrays the falling and failure of illusion and relationships through parallels and symbolism to describe a man who finally glimpsed the truth.



There is often a great divide in society between the selfish and the selfless. It takes ~~a~~ a noble courage and sometimes self sacrifice to be selfless, especially because it can be deliciously easy to give in to selfishness. Hawthorne, in these two characters, has created an analysis of both ^{sides} options, and revealed how one looks to the other.

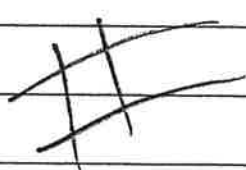
The narrator, a selfless character living in equality on the Blithedale farm, appears at first lost in the opulence and decadence of Zenobia's house. She struggles at first to "bear up against the effect which Zenobia sought to impose on [her]". Though disgusted by the excess of luxury, the narrator caves briefly to the conflicting sides within herself, and ^{momentarily} accepts the belief that Zenobia has every right to "make herself as gorgeous as she pleased," and indulge herself however she wishes. Though the narrator begins confused by the "illusion" and act that Zenobia puts on, she is able to resolve ~~that~~ her internal conflict.

The ~~later~~ shift and internal resolution that the narrator experiences create a resolution in her attitude towards Zenobia. Where at first she was complacent in her acceptance of Zenobia's opulent lifestyle, she turns scornful and resentful as she regains control over Zenobia's ~~po~~ proud aura and facade. She even calls



to exorcise her of the ^{connotated} demonic clutches of this selfishness that she has given into. Though disdainful of Zenobia's luxurious life, the narrator believes that deep down ~~Zenobia~~ she is ashamed of this selfishness, and endeavors to catch a "glimpse of something true; some nature, some passion, no matter whether right or wrong, provided it were real". And thus ~~this~~ with the execution of this endeavor, the ~~and~~ narrator's ultimate ~~a~~ view of Zenobia is reached. The metaphor of lightning and flame used to describe Zenobia's actions reveal not only the power of her true emotions, but also the sense of victory the narrator feels in her selfrighteousness.

The narrator, though portrayed as selfless, is not perfect in her opinions, and Zenobia's selfishness is not wholly consuming either. The shifts of the narrators attitudes towards Zenobia, first submissive and accepting, then irritated, and lastly righteous and sure, ~~also~~ help create the realization that labels, ^{such as} "selfish" ~~or~~ "selfless", are not perfect, and people cannot be defined by just one word.



Question 2

Write in the box the number of the question you are answering on this page as it is designated in the exam.

F1

As a species, humans are proud. They are often selfish, narrow minded, and, despite strong efforts to prove otherwise, morally unsound. This is not to say that mankind is evil, or bad, but simply human: a species that is characterized by these and many more truths. This excerpt from Nathaniel Hawthorne's 1852 novel ~~displays~~ creates a compelling display on mankind's view of human nature. The narrator's attitude towards their companion, Zenobia, is characterized by ~~their unclear understanding of her~~ their view of her as lofty and exuberant. The narrator is disgusted by the mask she wears to hide her true nature. Hawthorne employs disapproving diction and a scornful tone to convey the narrator's cold, distasteful ~~attitude~~ attitude toward Zenobia in this excerpt.

The narrator describes their viewpoint on Zenobia's current situation as being "self-indulgent", "brilliant", & "costly" ~~and "proud" and "imposing"~~. The diction used creates a sense that the narrator is in awe of what Zenobia has surrounded herself with. ~~They~~ However, they ~~see~~ also see these furnishings as a reflection on Zenobia being "proud", "imposing"



and "incapable of pure and perfect taste". Through the diction used to describe Zenobia's ornate ornamentations, it is clear that the narrator sees them as too beautiful and impressive.

They stated that the narrator ~~reveals~~ saw through the ~~beauty~~ "georgousness with which she [Zenobia] had surrounded herself" to her true nature, ~~with~~ of which she was using the beauty as a mask to hide.

The tone ~~is~~ with which the narrator addresses Zenobia is scornful, showing their disapproval of ~~the~~ the beautiful mask & mantle she has adorned ~~her~~ and hidden herself with. They ~~are~~ speak to her with an "irated" tone, and ^{coolly} scorn her ~~true self~~ ^{life} ~~so~~ so that she reveals her true nature in an unbecoming, passionate moment.

The narrator characterizes Zenobia as being "proud", "self-possessed", "lacking simplicity" and "condescending". Through their tone & disapproving diction it is clear that the narrator is ~~disatisfied by~~ ~~the~~ and disgusted by Zenobia's true nature.

##

IN THE GIVEN PASSAGE BY NATHANIEL HAWTHORNE, THE TWO CONTRASTING CHARACTERS OF THE NARRATOR AND ZENOBIA UNDOUBTEDLY HAVE A COMPLEX AND DEEPLY DEVELOPED RELATIONSHIP. THESE COMPLEXITIES STEM MAINLY FROM THE NARRATOR'S ATTITUDE TOWARDS ZENOBIA AND THEIR CORRESPONDING ACTIONS, ^{MOST CLEARLY} EXPRESSED THROUGH HAWTHORNE'S USE OF PARALLEL CONTRASTS AND CHARACTER MONOLOGUE. IT IS THROUGH THESE TECHNIQUES THAT IT IS REVEALED THAT ALTHOUGH THE NARRATOR IS FOND OF ZENOBIA, THEY ARE ALSO CRITICIZING OF THE CHOICES SHE HAS MADE.

THE ~~COMMON~~ BEAUTY OF THE ROOM IN WHICH THE CHARACTERS ARE FOUND IN IS THE MAIN FOCUS OF THE FIRST PARAGRAPH. IT IS DESCRIBED AS "GORGEOUS" AND ^{AS} HAVING MANY "SHAPES OF LUXURY", MOST NOTABLY EXPENSIVE VASES AND CHANDELIERS. IN THE SAME PARAGRAPH, THE FARM HOUSE ^{WHICH} THE PAIR CAME FROM IS DESCRIBED AS "HOMELY", CONTAINING ONLY A "FEW WICKER CHAIRS IN THE BEST PARLOR," PROVIDING A STARK CONTRAST TO THE MARBLE AND RICHES OF THE NEW HOUSE. THIS DESCRIPTION IS PARALLELED WITH THE SIMILAR CONTRAST OF ZENOBIA CONSTANTLY BEING DESCRIBED AS "GORGEOUS" IN FOLLOWING PARAGRAPHS AND THE ASSUMED PLAINNESS OF THE NARRATOR HAVING FROM THE FARMHOUSE. THIS DESCRIPTION OF ZENOBIA UNVEILS THE NARRATOR'S FONDNESS FOR HER (OR AT LEAST HER APPEARANCE) HOWEVER HIS DISDAIN FOR THE HOUSE AS



EXPRESSED THROUGH THE NARRATOR ~~IS~~ PREFERRING TO STAY AT THE FARM AND SUGGESTING ZENOBIAS DO THE SAME, ^{IN THIS CASE,} REFLECTS HIS DISDAIN FOR HER ACTIONS. THE FARM IS REPRESENTATIVE OF THE NARRATOR AND THE LAVISH HOUSE OF ZENOBIAS, SO THEREFORE, THE NARRATOR'S CRITIQUE OF THE EXCESSIVE HOUSE CAN BE TRANSLATED TO HIS CRITIQUE OF ZENOBIAS'S EXCESSIVE WANTS.

IN PARAGRAPHS 7 AND 8 AFTER A BRIEF CONVERSATION BETWEEN CHARACTERS, THE NARRATOR IS NOT AFRAID TO VOICE HIS CRITICISM. HAWTHORNE HAS HIM DO SO IN A BRIEF MONOLOGUE DIRECTED AT ZENOBIAS. IT IS WITHIN THIS MONOLOGUE THAT HIS TRUE FEELINGS COME OUT, AND HAVE A STRONG EFFECT ON ZENOBIAS'S STATE, CAUSING HER TO BECOME FUSTERED. BY HAVING THE NARRATOR EXPRESS HIS CRITICISM IN THE FORM OF A MONOLOGUE, A STRONGER EFFECT IS DELIVERED ON THE AUDIENCE, AND, IN THIS CASE, ZENOBIAS. THIS REFLECTS THE NARRATOR'S STRONG ATTITUDE TOWARDS ZENOBIAS.

ULTIMATELY, THE NARRATOR DOES NOT APPROVE OF ZENOBIAS'S DECISION OF LEAVING THE FARM TO LIVE A LUXURIOUS LIFE, AND HE DOES NOT ALLOW HIS HIGH OPINION OF HER AND HER BEAUTY PREVENT HIM FROM SPEAKING HIS TRUE FEELINGS ON THE SUBJECT IN A WAY THAT REFLECTS HOW HE TRULY FEELS ABOUT THE SITUATION.

#

In the following interchange, excerpted from Nathaniel Hawthorne novel portrays the narrator's love and obsession for Zenobia. Throughout the section, the author uses a lot of diction and imagery to signify the narrator's attitude towards Zenobia.

The first sentence of the interchange caught the narrator's eye for Zenobia. "Her manner bewildered me" and being "dazzled by the brilliancy of the room" ~~shows~~ ^{already} shows the reader that Zenobia ~~is~~ stands out with her well-being and wealth. The diction ~~is~~ used is positive towards Zenobia. She has a "proud figure", "passionate", "luxurious", "lack of simplicity". Everything about Zenobia that the narrator ~~thinks~~ thinks is perfect. The narrators ~~own~~ attitude towards her is compelling since "she was too powerful for all my opposing struggles". Zenobia ~~is~~ didn't think too much of others since she already had everything. However, her god-like figure ~~was~~ made the narrator curious about her true well-being. If all of this is ~~is~~ fake and if she has another side. He wanted to know if "she seemed to be acting". Soon enough with the diction, it soon broke her.

The imagery in this interchange is full with rich details. The description throughout this section ~~is~~ shows how powerful Zenobia seems and how wealth controls one-self. Although the narrator doesn't say much about



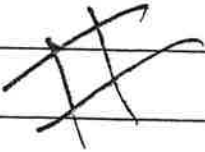
Q2

Write in the box the number of the question you are answering on this page as it is designated in the exam.

D₂

wealth, the first paragraph of the interchange says it all. Zenobia wasn't introduced yet but the detail of the Blithedale Farm ~~already~~ already hinted at how his attitude was going to be towards her. It starts with the chandelier that glowed with so many lights. The furniture was "exceedingly rich". It was fresh and it shocked the narrator that "the fulfillment of every fantasy of an imagination", something everybody dreams of. The pictures, marbles, vases etc were everything that's luxurious. It revelled the "methods of costly self-indulgence and splendid ease". The imagery of the farm shows the wealth and power Zenobia has.

Nathaniel Hawthorne portrays the narrator's attitude towards Zenobia through the use of literary techniques. Two big devices were diction and imagery with the help of the narrators thoughts and ~~emotions~~ emotions towards Zenobia.



Question 2

Write in the box the number of the question you are answering
on this page as it is designated in the exam.

41

The excerpt from the 1852 novel written by Nathaniel Hawthorne analyzes many literary techniques such as tone ^{and} imagery.

Through these literary devices it demonstrates and portrays the narrator's attitude and feeling she has towards Zenobia who is pretty rich.

The narrator was astonished to be in a room with such luxury. Everything shining and glowing to perfection. The narrator starts off by describing how she saw everything in that house.

She stated "A chandelier hung down in the centre ... self-indulgence and splendid ease." She was mind blown by what she saw, she couldn't believe

~~how~~ what she saw, she ~~thought~~ it was all but

pure imagination. In a slow steady manner it gives the reader the impression of how the house

~~really~~ really was. It also states "the reflection of a great mirror, which showed me Zenobia's proud figure, likewise, and my own." Though the mirror

it was clear to the narrator the difference between them two. ~~It~~ Zenobia was filled with rich beauty

and powerful as for the narrator it seemed to be the complete opposite.

As for the tone in which the narrator in bodies in this excerpt is a little more harsh and angry.



Write in the box the number of the question you are answering on this page as it is designated in the exam.

H₂

Hawthorne states "It irritated me, this self-complacent condescending, qualified approval and criticism of a system to which many individuals..."

The narrator was angry and annoyed at the fact that Zenobia ~~was~~^{is} ungrateful for what she has. ^{The tone of the narrator resembles her aggravation towards Zenobia} She had the possibilities and luxury anyone wished to have. ^{Hawthorne} ~~also~~ also states "I determined to make

proof if there were any spell that would exorcise her out of the she seemed to be acting". The narrator wanted to truly see and know what ^{Zenobia} ~~she~~ was like and that ~~her~~ attitude was just to present herself at Blithedale, to resemble herself gorgeous, powerful and rich. The narrator makes the reader think that her tone towards ~~the~~ Zenobia is angry, annoyed and aggravated.

Through this expert it resembles what the narrator really feels towards the other character Zenobia. Through the use of the literary techniques such as tone and imagery it portrays the ~~author's~~ narrator's attitude and feeling of emotion towards Zenobia.

#

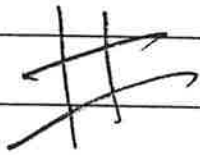
Question 2

Write in the box the number of the question you are answering on this page as it is designated in the exam.

B

Nathaniel Hawthorne shows the way the narrator feels about Zenobia in these few paragraphs. The narrator feels as though Zenobia may not be entirely authentic. He feels spite towards her and her new life after Blithedale. Hawthorne is able to portray these feelings through the use of first person point of view and sophisticated diction. These literary techniques establish the tense tone of the excerpt.

The first person point of view gives the reader insight on how the narrator is feeling. The reader is able to see the betrayal and disgust the narrator begins to feel for Zenobia and the facade she is attempting to create. He does not know the true Zenobia and even states, "To this day, however, I hardly know whether I then beheld Zenobia in her truest attitude, or whether that were the truer one in which she had presented herself at Blithedale." The narrator is unaware of what Zenobia is truly like. The narrator is openly discussing his feelings towards Zenobia. He seems to believe that she is fake.



Write in the box the number of the question you are answering on this page as it is designated in the exam.

Question 2

In the excerpt of the novel by Nathaniel Hawthorne, Hawthorne portrayed the narrator's attitude towards Zenobia as a liar or as an dishonest person through the use of literary techniques such as imagery and violent diction.

Hawthorne's use of imagery is vital towards his attitude. For example in the last paragraph when he gives the reader a clear image of how Zenobia looks when he discovers the truth about her.

#

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES

2018 AP ENGLISH LITERATURE AND COMPOSITION

Question 2

Sample Identifier: E

Score: 9

- Makes the strong claim that “Nathanial [sic] Hawthorne’s narrator struggles to accept the seemingly new version of Zenobia, and, frustrated with the superficiality she employs, attempts to break her façade and so gage [sic] a more honest understanding of who she has become” and argues that claim persuasively in language that is controlled, precise, and elegant.
- Selects literary techniques that are productive for the purposes of analysis, e.g., “unfavorable diction” and “repeated insinuations on [sic] [Zenobia’s] actions as performance,” and creates a focused argument that these “underscore Zenobia’s unpleasant and false disposition.”
- Develops this claim through multiple apt and specific textual references and sustained analysis that explains how the selected evidence proves that the narrator “stresses his dislike of Zenobia when he says he ‘malevolently [beholds] her true character,’ implying Zenobia has been hiding her true personality.”
- Deftly embeds textual references to “unfavorable diction,” details of her “costly self-indulgence” and her being “incapable of pure and perfect taste” to develop the perceptive claim about the narrator’s attitude being one of “contempt and disapproval.”
- Uses successive references to the narrator’s view of Zenobia as an actress (e.g., “her actions as performance,” “his criticisms of her superficiality,” and her “defining falseness”) and convincingly identifies his perception of her as a dissembler as the source of the narrator’s negative attitude: “Evidently, this defining falseness causes the narrator to both distrust and detest Zenobia.”
- While the essay is not error free, its elegant language and its clear, controlled, and well evidenced argument that maintains focus on the strong opening claim earned it a score of 9.

Sample Identifier: G

Score: 8

- Presents the strong claim that the narrator’s attitude towards Zenobia is intricately tied to their shared past at Blithedale and his growing understanding of Zenobia in the present: the narrator’s “disdain for that past life” is rooted in his uncertainty about its authenticity and her authenticity.
- Convincingly argues that the narrator’s attitude is “evident by [sic] the internal struggles he deals with about his convictions with [sic] her” and that this results in an attempt to “break the façade around Zenobia” in order to find the “truest form of her and the state of who they are to one another.”
- Suggests that the narrator’s attitude towards Zenobia might be colored by past affection for her and persuasively argues that his attitude towards her has changed over time: the narrator “initially [sic] struggles to see beyond Zenobia’s front,” then “struggles to compare his own memories and fixation on Zenobia with who she truly is” and becomes gradually irritated by the realization that “what was shared was idealized and fake.”

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES

2018 AP ENGLISH LITERATURE AND COMPOSITION

- Intertwines analyses of “parallels” in the passage (in setting and in imagery) to develop earlier claims about the narrator’s attitude towards Zenobia.
- Offers such insights as “Hawthorne parallels the extravagance of the room with the brilliance in which [*sic*] Zenobia surrounded herself. The glowing chandelier a [*sic*] symbol for Zenobia’s radiance,” and “Zenobia herself can be seen as a symbol of the idealized community, of what life can aspire to be.”
- While the essay is perceptive, well focused, offers sound insights, and conveys strong claims clearly, it contains occasional lapses in language and does not always fully analyze its apt and specific textual references as well as one might expect in essays at the very top of the scoring guide.

Sample Identifier: I

Score: 7

- This organized and insightful essay focuses on the conflict between and within the two characters in the passage and delivers a reasonable analysis of how Hawthorne portrays the narrator’s attitude towards Zenobia.
- Claims that the passage dramatizes “a great divide in society between the selfish and selfless” and that Hawthorne “has created an analysis of both sides options [*sic*], and revealed how one looks to the other.”
- Draws on textual support to argue that the narrator “struggles at first to ‘bear up against the effect which Zenobia sought to impose on [her]’” and becomes “disgusted by the excess of luxury,” generating an internal conflict which is ultimately resolved by the narrator’s acceptance of Zenobia’s “right to ‘make herself as gorgeous as she pleased.’”
- Discerns layers of complexity in the narrator’s attitude towards Zenobia; argues that whereas the narrator is at first “complacent in her acceptance of Zenobia’s opulent [*sic*] lifestyle, she turns scornful and resentful as she regains control over Zenobia’s proud aura and facad [*sic*]” and wishes to “exorcise her of the connotated [*sic*] demonic clutches of this selfishness that she has given into.”
- Maintains focus on the conflict between characters and within characters (e.g., stating that the narrator believes that “deep down [Zenobia] is ashamed of this selfishness”) throughout the essay to build to the conclusion that neither character is entirely selfish or selfless and that the narrator’s shifting attitudes “help create the realization that . . . people cannot be defined by just one word.”
- Although this essay is not error free, it offers clear and controlled analysis and writing and consistently uses language appropriate to the discussion of prose. Its insights are a little less profound and its conclusions not as fully realized as they might be in an essay typically scored 8.

Sample Identifier: F

Score: 6

- This essay demonstrates control over the elements of composition and provides a reasonable reading of how Hawthorne portrays the narrator’s attitude towards Zenobia.

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES

2018 AP ENGLISH LITERATURE AND COMPOSITION

- It introduces two claims: that “humans are proud. They are often selfish, narrow minded, and, despite strong efforts to prove otherwise, morally unsound” and that the excerpt “creates a compelling display on [sic] mankind’s view of human nature” and effectively analyzes the passage to support these claims.
- Identifies the narrator’s attitude towards Zenobia through explicit and implicit textual references that note the complexity of that attitude: the narrator characterizes Zenobia as “lofty and exuberant” and is also “disgusted by the mask she wears to hide her true nature.”
- Observes that the narrator’s “disapproving [sic] diction” shows a “scornful tone” and yet the narrator’s description of her room discloses that “the narrator is in awe of what Zenobia has surrounded herself with.” Notes that when the narrator addresses Zenobia scornfully, the narrator shows “dissapproval [sic] of the beautiful mask & mantle she has adorned and hidden herself with.”
- While this essay maintains its focus on the narrator’s attitude towards Zenobia and offers effective analysis in language appropriate to the discussion of prose, it exhibits occasional lapses in organization and in control of language; this essay therefore earned a score of 6.

Sample Identifier: A

Score: 5

- This essay exhibits offers a plausible reading of how Hawthorne portrays the narrator’s attitude towards Zenobia through the use of literary techniques.
- Claims that the attitude of the narrator is rendered “through Hawthorne’s use of parrallel [sic] contrasts and character monologue”: “although the narrator is fond of Zenobia, they are also critisizing [sic] of the choices she has made.”
- Identifies the narrator with the farmhouse and Zenobia with the expensive trappings of her house; notes that descriptions of the latter are “pallelled [sic] with the similar contrast of Zenobia constantly being described as ‘gorgeous.’”
- Offers summary in the third paragraph, identifying the narrator’s “brief monologue [sic] directed at Zenobia” within which “his true feelings come out.”
- Does not accomplish a sustained discussion of the narrator’s attitude, stating simply that in “the form of a monologue, a stronger effect is delivered on [sic] the audience and, in this case, Zenobia” and “the narrator does not approve of Zenobia’s decision of leaving the farm to lead a luxurious life, and he does not allow his high opinion of her and her beauty prevent [sic] him from speaking his true feelings of the subject.”
- This essay does not fully realize the potential of its observations about setting and character; the second and last paragraphs are superficial and the essay overall has difficulty sustaining development of analysis. It demonstrates considerable control of language but is marred by small missteps. Hence, this essay earned a score of 5.

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES

2018 AP ENGLISH LITERATURE AND COMPOSITION

Sample Identifier: D

Score: 4

- This unconvincing essay fails to offer an adequate analysis of the passage and the literary techniques that convey the narrator's attitude towards Zenobia.
- The essay offers a simple introductory claim: the passage "portrays the narrator's love and obsession for Zenobia," but this claim is partially and unconvincingly developed.
- Identifies literary elements (diction, imagery, description, detail) and provides short textual references.
- Offers oversimplified commentary rather than analysis of how literary elements contribute to an understanding of the narrator's attitude towards Zenobia. Although some textual evidence is offered, it does not rise to the level of analysis, e.g., "The diction used is positive towards Zenobia"; "the narrator's attitude towards her is compelling"; "her god-like figure made the narrator curious about her true well-being."
- Claims that descriptions of the setting before Zenobia is introduced "already hinted at how [the narrator's] attitude was going to be towards her" but misidentifies the setting as that of Blithedale Farm, and so misconstrues evidence from the text.
- While the language of the essay is generally clear, it is repetitive and presents an inadequate development of ideas, hence, this essay earned a score of 4 on the scoring guide.

Sample Identifier: H

Score: 3

- This essay attempts to respond to the prompt but fails to offer an adequate analysis of the passage and the literary techniques that convey the narrator's attitude towards Zenobia.
- It identifies literary techniques (tone, imagery, description, and obliquely, contrast) but does not explain how these techniques contribute to meaning.
- Focuses on the narrator's response to the setting rather than the narrator's attitude to Zenobia *per se* ("She was mind blown by what she saw" and "it gives the reader the impression of how the house really was").
- The claim that Zenobia is "ungrateful" is not developed and evidenced sufficiently to be plausible, and the tone of the narrator is described in oversimplified ways: "angry, annoyed, and aggravated [*sic*]."
- Provides direct, and sometimes long, references to the passage but offers paraphrase rather than analysis of cited text.
- The essay also has an unclear focus and contains numerous compositional errors. The combination of all these factors earned the essay a score of 3.

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES

2018 AP ENGLISH LITERATURE AND COMPOSITION

Sample Identifier: B

Score: 2

- Makes an attempt to respond to the passage: “[t]he narrator feels as though Zenobia may not be entirely authentic,” and “Hawthorne is able to portray these feelings through the use of first person point of view and sophisticated diction,” but these claims are not developed.
- Exhibits little sense of organization and repeats its first claim several times.
- Provides scant support from the passage, and, when the text is referenced in the second paragraph, it is used to reiterate rather than evidence the commentary that precedes it.
- Unacceptably brief.
- The accumulation of these features earned this essay a score of 2.

Sample Identifier: C

Score: 1

- Attempts to offer a response to the prompt but accomplishes only a simple statement: “Hawthorne [sic] portrayed the narrator’s attitude towards” [sic] Zenobia as a liar [sic] or as an dishonest person [sic].”
- Ideas are presented with little clarity.
- Contains little coherent discussion of the passage.
- Offers little support from the passage; what is offered pertains to Zenobia’s appearance rather than the narrator’s attitude *per se*: “Hawthorne’s use of imagery is vital towards [sic] his attitude. For example in the last paragraph when he gives the reader a clear image of how Zenobia looks when he discovers the truth about her.”
- Consists of three short statements. This essay is unacceptably brief and, with its pervasive compositional errors, its lack of clarity and its incoherent discussion, it earned a score of 1.

Question 3

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

Many works of literature feature characters who have been given a literal or figurative gift. The gift may be an object, or it may be a quality such as uncommon beauty, significant social position, great mental or imaginative faculties, or extraordinary physical powers. Yet this gift is often also a burden or a handicap. Select a character from a novel, epic, or play who has been given a gift that is both an advantage and a problem. Then write a well-developed essay analyzing the complex nature of the gift and how the gift contributes to the meaning of the work as a whole.

You may choose a work from the list below or another work of comparable literary merit. Do not merely summarize the plot.

The Aeneid
Alias Grace
All the Light We Cannot See
Beloved
Beowulf
Crime and Punishment
Death in Venice
Dracula
Frankenstein
The Goldfinch
Great Expectations
Heart of Darkness
Homegoing
The Iliad
Kindred

King Lear
Madame Bovary
Mama Day
Man and Superman
The Metamorphosis
Midnight's Children
A Passage to India
The Picture of Dorian Gray
The Portrait of a Lady
The Power of One
A Raisin in the Sun
The Return of the Native
The Tempest
Things Fall Apart
To the Lighthouse

STOP

END OF EXAM

THE FOLLOWING INSTRUCTIONS APPLY TO THE COVERS OF THE SECTION II BOOKLET.

- MAKE SURE YOU HAVE COMPLETED THE IDENTIFICATION INFORMATION AS REQUESTED ON THE FRONT AND BACK COVERS OF THE SECTION II BOOKLET.
- CHECK TO SEE THAT YOUR AP NUMBER LABEL APPEARS IN THE BOX ON THE COVER.
- MAKE SURE YOU HAVE USED THE SAME SET OF AP NUMBER LABELS ON ALL AP EXAMS YOU HAVE TAKEN THIS YEAR.

AP[®] ENGLISH LITERATURE AND COMPOSITION

2018 SCORING GUIDELINES — Version 1.0

Question 3: The Gift

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your table leader. The score that you assign should reflect your judgment of the quality of the essay as a whole—its content, style, and mechanics. **Reward the writers for what they do well.** The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a three (3).

9-8 These essays offer a persuasive analysis of the complex nature of a literal or figurative gift and how that gift contributes to the work as a whole. Using apt and specific textual support, these essays demonstrate consistent and effective control over the elements of composition and language appropriate to their discussion. Although these well-focused essays may not be error-free, they make a strong case for their interpretation and discuss the literary work with insight and understanding in writing that is clear and effectively organized. Essays scored a nine (9) have especially convincing analysis and effective control of language.

7-6 These essays offer a reasonable analysis of the complex nature of a literal or figurative gift and how that gift contributes to the work as a whole. Using textual support, these essays are organized and demonstrate control over the elements of composition and language appropriate to their discussion. These focused essays show insight in their analysis, and they offer clear and controlled analysis and writing. Essays scored a seven (7) have solidly developed analysis and consistent command of the elements of effective composition.

5 These essays respond to the assigned task with a plausible reading, but they tend to be superficial or thinly developed in analysis. They often rely upon plot summary that includes some analysis, implicit or explicit. Although the essays attempt to discuss a literal or figurative gift, how it may be complex, or what it may contribute to the work as a whole, they may demonstrate a rather simplistic understanding of the complex nature of the gift or its effect on the work. While these essays demonstrate adequate control of language, they may be marred by surface errors. They have difficulty presenting a cohesive idea, clear organization, or sustained development of analysis.

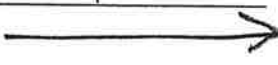
4-3 These lower-half essays fail to offer an adequate reading of the complex nature of a literal or figurative gift and how that gift contributes to the work as a whole. The analysis may be partial, unsupported, oversimplified, or irrelevant, and the essays may reflect an incomplete understanding of the nature of the gift and/or its effects. They may rely on plot summary that is not in service to a clear idea. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors; they may lack control over the elements of composition. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

2-1 These essays compound several writing weaknesses. Often, they are unacceptably brief or incoherent in presenting their ideas. They may be poorly written on several counts; they may contain pervasive errors that interfere with understanding. The writers' remarks may be presented with little clarity, organization, or supporting evidence. Essays scored a one (1) contain little coherent discussion of the text.

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.

During the height of World War II, Ralph Ellison began his seven-year journey of writing the immensely complex, genre-bending, and influential novel, Invisible Man (1952). Ellison, mirroring the efforts of the Pittsburgh Courier's "Double V Campaign," ^{a movement} advocating African-American victory in the war abroad, and in terms of racial injustice at home, focused on the African-American's struggle to combat ~~the~~ ubiquitous prejudice ~~and~~ while attaining self-understanding. The ^{African-American} narrator, ^{symbolically} unnamed for the entirety of the novel, introduces himself as an "invisible man." Yet, his invisibility is ~~not~~, rather than ~~the~~ akin to that of a heroic archetype who spies on criminals with literal transparency, metaphorical in its nature. He ~~is~~ claims to be "invisible," on the basis that his humanity, throughout his experience, is never seen. In the world of racism that America encapsulates — especially in the mid-20th-century — he is only perceived as a facade of confining stereotypes ~~imposed~~ imposed on African-Americans. Although the "gift" of metaphorical invisibility, as shown through the novel's varied characters, can be utilized ~~to~~ to (arguably) bolster freedom — freedom in terms of anonymity — Ellison, through the "Invisible Man's" reflections, asserts that ~~such~~ such invisibility is immensely impairing, as it stubbornly prevents its victims from making an impact on society as they're imprisoned in oppressive expectations. Ellison ultimately implies




Write in the box the number of the question you are answering on this page as it is designated in the exam.

that an acceptance of one's invisibility, rather than a firm ideology on how to relieve it, is the path to self-understanding.

It becomes clear early in the novel that, although presented with a tone of pessimism, this metaphorical invisibility can, in some ways, be advantageous. The narrator himself, for example, steals ~~the~~ electricity to power his 1,369 lightbulbs that decorate his underground home — such an obsession with light ~~desires~~ reflects his urge to be seen.

~~The~~ Similarly, his own grandfather (a former slave) held an optimistic ~~desires~~ approach to invisibility, arguing that one could "overcom'em with yeses, undermin'em with grins, [and] agree'm to death and destruction" — that a subtle mocking of prejudice — simply accepting his position of absurdity — would bring contentment and relief from oppression (taking the moral high ground). Similarly, living with his "head in the lion's mouth" (an emblem of ~~death~~ oppression) a

mysterious veteran that the narrator meets at the Golden Day (a bar populated by ^{mentally} unstable veterans) advocates the acceptance of invisibility, arguing that it is a "gift" allowing one to flow freely through society anonymously, secure from the strict demands of ~~death~~ social reputations and influence.

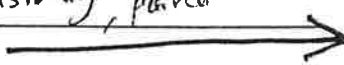


Write in the box the number of the question you are answering on this page as it is designated in the exam.

3

I₃

Although the narrator's invisibility may act as a gift in certain situations, it ultimately acts as an ~~etc~~ immense burden standing between himself and his goals, as well as his urgency ~~to create~~ to live an impactful life. A symbolic experience with buttered yams in Harlem outlines the confining nature of ~~stereotype~~ stereotype-driven invisibility. Biting into a hot yam, saying "I yam what I am", thus conforming to the stereotypes of African-Americans, the narrator feels free, he has escaped the prison of expectations for "proper" or "good" blacks set by white society, unlike Dr. Bledsoe (a leader at an all-black college) who is ^{shareful of} ~~convinced by~~ his deep urge to eat chitterlings and lose his "proper" reputation. ~~There~~ The negative influence of invisibility is also emphasized in the symbolic inclusion of Sambo dolls. Tod Clifton, a former member of the Brotherhood — a social activism group — ironically sells Sambo dolls on the street and ends up being murdered by a policeman for his disobedience. The dolls act as symbols for the power of stereotypes to control behavior — "Sambo" is the epitome of a stereotypical character. Just as the transparent strings control the dolls' ~~their~~ gestures, stereotypes, often unconsciously, control the actions of the groups that they've imposed on — they are, in essence, the transparent strings that fuel ~~the~~ the embodiment of stereotypes. In addition, the narrator's invisibility, paired



3

Write in the box the number of the question you are answering on this page as it is designated in the exam.

I 4


with the metaphorical blindness of the Brotherhood (who acted ~~on acting as if they cared~~ as if they cared about blacks for their own moral fulfillment while simultaneously using the narrator as a tool for their ~~own~~ agenda) get in the way of his desire to preach his ideals — he is thus rendered incapable of making a social impact because his audience fails to see his message.

Ultimately, the invisible man's metaphorical invisibility can be seen as a ~~the~~ tool for freedom in anonymity. ~~the~~ However, as ^{more} obvious by the many roadblocks that it presented in his life, ~~it~~ it is ~~also~~ simultaneously incapacitating — an invisible man with a blind audience is futile. ~~With~~ With such ideas in mind, Ellison implies that it takes an acceptance of one's invisibility to feel fulfilled in a world of oppression. At the same time, however, it is vastly important to find one's own approach to life, as clashing ideologies tend to worsen the dilemma (the college, the Brotherhood, and Ras the Exhorter). Thus, in that the invisible man learned that he must find his own way to adapt to his environment, ^{and his own self,} he, "on the lower frequencies", speaks for everyone.

#

Beautiful women seem to have it all. Especially in Hollywood, beautiful actresses become "it girls" and leading ladies. Yet a beautiful actress is hardly ever permitted to play roles such as the laughable sidekick or the terrifying ex-convict (if they do so, it is often with prosthetics to detract from their beauty!). Beautiful Hollywood women, it seems, land less interesting roles. In Virginia Woolf's Mrs. Dalloway, Elizabeth Dalloway finds herself in a less interesting "role" by virtue of her beauty. Though her contrast with characters such as Miss Kilman reveal that beauty is necessary to attain success, Elizabeth's frustration at the way she is stereotyped demonstrates that - for women trapped in strictly-enforced gender roles - traditional beauty is a double-edged sword.


The relationship between ~~Elizabeth~~ Miss Kilman and Elizabeth enables the latter to see what her life would be like without beauty or wealth. A social pariah by virtue of her appearance and political beliefs, Miss Kilman earns the scorn of almost everyone in Mrs. Dalloway save Elizabeth. Miss Kilman thus turns up her nose at beauty and society, deigning herself to be above such pursuits. Yet her social status and isolation ^{compared} to other characters in the novel make it clear that these pursuits are, to some degree, necessary. Even so, Elizabeth idolizes^s Miss Kilman, failing to notice the cost of her teacher's social station.



Miss Kilman is the antithesis of the world in which Elizabeth feels trapped, causing Elizabeth to believe that a loss of beauty or class will solve her problems.

Frequent comparisons between Elizabeth and flowers draw attention to the ways Elizabeth is dismissed as no more than a pretty face. While boarding the omnibus after ^{her} lunch with Miss Kilman, Elizabeth bemoans that people seem to always compare her to hyacinths, lilies, or other flowers. Indeed, Clarissa and Sally both compare Elizabeth to a hyacinth and a lily, respectively, at different points in the novel. Flowers are passive and immobile creatures, plucked and admired for their beauty, but lacking any other qualities. Thus, comparisons to flowers reduce Elizabeth to the single external quality of her beauty. Idolizing qualities such as intelligence and verve in Miss Kilman, Elizabeth does not welcome this attention to her appearance. However, older figures like Clarissa and Sally understand that beauty holds the key to social success in their society, and so view comparisons to flowers as the highest compliment.

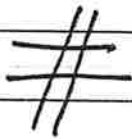
Unjust gender roles have placed Elizabeth in a double-bind. Without her beauty, she would be ridiculed, isolated and reduced to Miss Kilman's social station. With beauty, Elizabeth is ~~reduced to~~ ^{pegged as} a passive flower and relegated to traditional women's roles. The two



strongest mentors in her life - her mother and Miss Kilman - wish her to pick one path or the other. Elizabeth's ultimate appearance at Clarissa's party suggests that perhaps she chooses beauty and society - but was it even a choice at all, with the cost of eschewing these qualities so great?

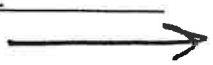
Elizabeth Dalloway no doubt possesses extraordinary beauty, but whether this beauty is to her benefit or detriment is another question entirely. Elizabeth's ~~first~~ ^{has cast} appearance ~~casts~~ her in the role of gorgeous inguene. Like ~~the~~ beautiful Hollywood actresses, Elizabeth faces a long battle, if she wishes to break out of her typecasting.

against
gender
norms



Though each person is dually blessed and burdened with a multitude of gifts, how we choose to utilize what we are given is completely determined by ourselves. In Ian McEwan's Atonement, Briony has the gift of prolific writing at a young age, but when she begins to attempt to solve her own problems through writing happy endings, McEwan shows the reader that Briony's attempt to play God is not only futile but also destructive, not at all telling of reality.

At a young age, Briony's attempt to assert control over her younger cousins through her play, "The Trials of Arabella" ~~the~~ briefly introduces the detrimental effects Briony's gift can have on the Tallis family. While Briony has a very specific outcome planned for the play, her cousins, more specifically Lola, "thwarts" Briony's vision, and she becomes petulant and immaturely takes out her anger on plants ~~by~~ in a field near her house. In a chain of unfortunate events, Briony asserts her power over Robbie, when she accuses him of raping Lola, to show that she, indeed, is more powerful than her cousin. In a way, this is Briony's attempt to show Lola that although, as director of "The Trials of Arabella", she gave Lola the leading role of



Arabella, she still holds all the control in the palm of her hands and can throw it around whenever she chooses to. ~~This~~ In this stage of ~~Arabella's life~~ Briony's life, her ~~go~~ writing can be seen as a gift, since through her assertion of control over her cousins through both her writing and the "resolution" of a heinous crime, Briony is portrayed as a hero.

When both Robbie and Cecilia are dead due to the second world war, Briony again attempts to use her writing in a childish endeavor to regain control over the situation; only this time, ~~at~~ McEwan does not allow Briony to accomplish what she had done so many years ago. In this stage of Briony's life, her writing becomes more of a burden to her: although she tries tirelessly to write a happy ending for Robbie and Cecilia to be reunited and live happily ever after after the war, she is unable to finish the book because she develops vascular dementia and begins to lose her memory.

Briony's gift of writing serves as a reminder that although we may attempt to assert control over every aspect of our life, we need to realize that life is ~~messy~~ messy and it is impossible →

to truly mold life to perfection, or our own terms. This is clear ~~the~~ first through Briony's unsuccessful attempt to coerce her cousins into enthusiastically and satisfactorily fulfilling her vision of "The Trials of Arabella", then further through McEwan's punishment of vascular dementia. Further, the chain of events in Atonement, beginning all with Briony's accidental viewing of Robbie and Cecilia having sex, leading to the both of their deaths in World War II goes to show that full control of life is truly unattainable. The complex nature of Briony's gift is conveyed through her benevolent intentions ~~and~~ paired with the unexpected or ~~the~~ tragic outcomes.


In conclusion, through Briony's gift of writing, McEwan conveys the message to readers that despite our desire to want the world a certain way, we cannot assert ~~on~~ our control unnecessarily, because the results may not be as we expect.

#

The Poisonwood Bible by Barbara Kingsolver contains many gifts. The Price family has the gift of their race and wealth. The Congolese have the gift of knowledge of the Congo's land. But one of the Price girls has the most complex gift of all. Adah Price was given the gift of knowledge and being able to read things backwards, but it came ~~with~~ with the price of having a limp in her left leg which makes her seem less than the others much like the Congolese seemed less for their race.

One of the twins of the Price family, Adah Price, was very intelligent. She read books forwards and backwards and over and over. On the other hand, she wouldn't talk and she had a limp in her left leg. This gift came with the largest ~~and~~ handicap of all: her family thought her to be less than everyone else. This helped Adah connect ~~with~~ with the Congolese people who had spent their whole lives feeling ~~to~~ less than their colonizers. The Congolese people also had great knowledge of Africa's natural resources but they weren't always allowed to speak their thoughts and they didn't have the wealth to use it on their own.

The idea that makes Adah's gift complex is that it goes away in the end. Knowledge can't leave, but she loses her ability to read things backwards. She can walk normally again, but what made her so special is gone




and she misses that. She would even try and limp when she was home alone sometimes. But truly "no one else missed Ada, not even Mother." Now that ~~she~~ she was normal like the rest of the family, they were happier.

People thought less of her when she couldn't walk normally; her own mother left her in a fire ant stampede because she chose perfect, little Ruth May instead. Her gift that was given^{to} her was a problem to everyone else. Adah was a burden because when they would walk anywhere together, Adah would always fall ~~up~~ up the rear. She was slow and the Price family likes to move fast, whether that be with walking down the road or pushing their beliefs on people who don't think the same way.

Adah always represented the African people when she read her gift and her handicap. She had this great knowledge but couldn't put it to use because she ~~she~~ wouldn't talk. When Adah corrects her limp and can no longer read backwards, she loses a bit of her touch with the African people.

She is more normal and if she had been in Africa with her corrected limp, she would have been part of the enemy. It's harder to blame a handicapped little girl than a white woman who looks just like the rest of the Europeans who colonized them and assassinated Patrice Lumumba, their one symbol of freedom and independence. The gift of race and wealth that the Price



Write in the box the number of the question you are answering on this page as it is designated in the exam.

3

F₃

family was given will forever haunt most of the Price girls because they didn't choose their life, they were born into it.

A gift seems like it would be a good thing, but to Adah her gift is more a curse than a blessing. The one commonality that she and the African people ~~to~~ have is taken away, and now she is plain like the rest of her family.

#

Time and time again, works of literature have featured characters who are given / possess a literal or figurative gift. The gift may hold high measures, and hold great power through the literature piece but also, at times, the gift often holds a burden on the character or causes a problem in the piece of work. The Picture of Dorian Gray by Oscar Wilde shows a young man, Dorian Gray, who does not age, and although at first this seems like a blessing to him, it quickly begins to burden him and arise problems.

Dorian Gray is a young man obsessed with beauty. When his painter friend paints a portrait of Dorian Gray, Gray finds it so beautiful he bursts out in tears and wishes to stay this beautiful, as the painting, forever. Gray's wish comes through and he stops ~~aging~~ aging. This arises many problems, how Dorian's nature of being so self-centered ~~and~~ leads to the ~~the~~ others around him feeling unworthy to be with him. Many of Gray's friends die and his lover kills herself. Dorian blames all his problems to his youth and beauty, one he quickly becomes aware is his curse.

Wilde uses Dorian Gray's gift to portray the overall meaning of the book that youth and beauty are not everything, that being vain will only arise

Problems with not only yourself, but with those around you as well. In the novel, Wilde, right from the beginning, establishes Dorian Gray's vain character and foreshadows the inevitable ~~destruction~~ destruction of the painting that started it all. Beauty and youth are ~~the main~~ Dorian Gray's main priority/purpose in his life, that ~~it keeps him from~~ it keeps him from ~~forming~~ forming real relationships. Prince Henry is immediately attracted to Dorian from his [Dorian] beauty but eventually as time went on and everyone (except Dorian) aged, problems arose when people began to notice Dorian not aging. In the end, it causes Dorian to cry in agony, wishing to never have been "cursed" with the beauty and youth he had originally wished for. Wilde's ~~work~~ work holds meaning to this day, by showing Dorian's struggle ~~and~~ with everlasting youth and beauty. Wilde portrays that being too self-concerned and vain leads to ~~the~~ inevitable misery.

Many works of literature often portray a character with a literal or figurative gift. This gift may have positive influences at first, yet many times it serves as an advantage and disadvantage, causing problems. In The Picture of Dorian Gray by Oscar Wilde, Dorian Gray is given the gift of beauty and youth, and with this gift it attracts people towards Dorian. Although Dorian becomes extremely vain and

Write in the box the number of the question you are answering
on this page as it is designated in the exam.

3 E₃

disregards others very quickly. This gift of eternal youth
and beauty leads to the death ~~and~~ of his friends and
broken relationships with others — leading Dorian Gray
to be mis^{era}able. Wilde uses Dorian's gift and the whole
novel to portray the message that beauty is not everything
and how it can lead to many problems and misery.

#

In Henrik Ibsen's play 'Hedda Gabler' the main character Hedda Gabler has the great mental gift of being able to manipulate others, along with the lesser physical gift of her father's old war pistols. Hedda's ultimate failure will be brought forth by her manipulative ways, but her pistols will give her a way to be free of her failures.

Hedda's gift of manipulation was a learned talent she mastered as an oppressed, bored homemaker in 1890's Norway. Hedda's free spirit is diminished by her home, and in a bigger sense the patriarchal society of the time. Hedda, a married woman, finds joy in destroying a former love interest's life work, and later life. Her psychologic tendencies are obvious to readers who scrutinize her sinister acts, ~~however~~ however her tendencies are far less transparent to other characters who view her as a wife and homemaker.

When other characters eventually discover her ill-intent she sees both mercy (from her husband who forgives her) and punishment (from an older, sexually-perverse lawyer who threatens blackmail unless he gets



Write in the box the number of the question you are answering on this page as it is designated in the exam.

D₂

what he desires). Seeing no way out of years of her punishment she quickly decides to rely on her physical gift of her fathers pistols; by ending her life.

Hedda's gift of manipulation gave her great power in her situation, but ~~ultimately led to her downfall after being discovered~~ was ultimately a burden in the end. Hedda could only cope with her oppressed lifestyle, and the only way she became free was by destroying herself. Henrik Ibsen's 'Hedda Gabler' reflects on how societal norms often oppress or diminish minority groups, and ~~illustrates~~ the serious conclusions many oppressed individuals may fall to, to be free of said oppression.

#

Write in the box the number of the question you are answering on this page as it is designated in the exam.

#3 C1

~~In the story of "The Tempest" by Shakespeare there is a beautiful woman with knowledge ~~being~~ being taught from her father but is stuck in an island with her father and a servant.~~

In the story of "The Tempest" by Shakespeare there is a wizard who was casted away with his infant daughter to an inhabited island for years. ~~The wizard is able to free someone from a spell and make him a servant.~~

This wizard has special powers, with them he was able to free someone from a spell and make them a servant. He had so much power he created a tempest when someone from the land he was casted away from came in a boat. The power of this wizard was strong, but he could not keep his daughter on his side. When the ship was shipwrecked onto the island his daughter finds a handsome man from the boat and falls in love. Even though he wanted to hurt and punish those who casted him away, his daughter was able to stop him.

No matter the power or wisdom the wizard had, his weakness was his daughter and his love for her. His daughter who was once the thing that kept him going fell in love with the son of the king, which led to the wizard having to stop himself to keep his daughter's happiness.

#3

Write in the box the number of the question you are answering on this page as it is designated in the exam.

C2

A powerful wizard has the gift of his daughter, which turns into a problem when she falls in love ~~and~~ with the ~~son~~ son of the king. This leads to him following his daughter's wishes.

#

A novel that has a character with a literal or figurative gift was the main character in Frankenstein. He was given a gift that was a burden, but also an advantage and a problem.

Frankenstein was created by a mad scientist. He was created for evil. He was also created to be hideous. Frankenstein terrorized the town. Everyone in the village was terrified. This became a burden when he never meant to do harm to the small community. He was seen as a monster. The ~~problem~~ the advantage that this created was that the mad scientist was able to successfully use this as he wished.

The gift that he was given contributed to the story by ~~show~~ teaching a lesson to not judge someone based on looks. Frankenstein was made as an ugly, hideous and terrifying character, but never meant to do any harm.

##

Write in the box the number of the question you are answering on this page as it is designated in the exam.

3

A1

In the story of Metamorphosis, the main character undergoes a huge physical change that impacts the entirety of his life. Although many saw his change as purely a burden, the change revealed a lot to the main character which could've been perceived as a gift.

#

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES

2018 AP ENGLISH LITERATURE AND COMPOSITION

Question 3

Sample Identifier: I – *Invisible Man*

Score: 9

- This persuasive and well organized essay presents and sustains the claim that Ellison’s novel is “focused on the African-American’s struggle to combat ubiquitous prejudice while attaining self-understanding.”
- In clear, consistently controlled language, it analyzes the dual nature of the gift of invisibility thoroughly and explains how this gift contributes to the meaning of *Invisible Man* as a whole.
- Claims that Ellison contrasts the literal invisibility of a “heroic archetype who spies on criminals” to the metaphorical invisibility of African-Americans which “can be utilized to (arguably) bolster freedom—freedom in terms of anonymity”; claims that Ellison simultaneously “asserts that such invisibility is immensely impairing, as it stubbornly prevents its victims from making an impact [sic] on society as they’re imprisoned in oppressive expectations.”
- Carefully analyzes several apt, specific examples of invisibility as a gift in *Invisible Man*: the unnamed narrator’s ability to steal electricity, his grandfather’s “subtle mockery of prejudice,” and a veteran’s acceptance of invisibility as “allowing one to flow freely through society anonymously.”
- Shifts to two additional examples to make a strong case that “stereotype-driven invisibility” can be at once freeing and constraining and deftly links the latter, the “Sambo” doll, explicitly to the nature of the gift: “‘Sambo’ is the epitome of a stereotypical character. Just as the transparent strings control the dolls’ gestures, stereotypes, often unconsciously, control the actions of the groups that they’re imposed on.”
- Builds to the perceptive conclusion that “[u]ltimately, the invisible man’s metaphorical invisibility can be seen as a tool for freedom in anonymity” but in the end is “simultaneously incapacitating”; the invisible man’s realization “that he must find his own way to adapt to his environment, and his own self” presents a broader lesson.
- This essay’s consistently perceptive analysis and effective composition earned it a score of 9.

Sample Identifier: H – *Mrs. Dalloway*

Score: 8

- This succinct and persuasive essay opens with a general claim about beautiful Hollywood actresses being typecast to launch an insightful analysis of how Elizabeth is, likewise, defined by her beauty.
- Segues into an analysis of the gift of beauty and demonstrates how beauty inscribes women into fixed gender roles in the novel *Mrs. Dalloway* and in lived experience: “Elizabeth’s frustration at the way she is stereotyped demonstrates that—for women trapped in strictly-enforced gender roles—traditional beauty is a double-edged sword” which simultaneously confers privilege and invites others to treat beautiful women dismissively.
- Uses apt and specific textual references (e.g., Elizabeth’s relationship with Miss Kilman, whose intellect she admires, and other characters’ likening of Elizabeth to flowers) to argue that women

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES

2018 AP ENGLISH LITERATURE AND COMPOSITION

are represented as being like flowers, “passive and immobile creatures, plucked and admired for their beauty, but lacking any other qualities.” Because she is a woman, Elizabeth’s beauty defines her and causes her to be “relegated to traditional women’s roles.”

- Insightfully contrasts Elizabeth’s view of beauty to that of older female characters, Sally and Clarissa, who “understand that beauty holds the key to social success in their society” and that without her beauty, Elizabeth “would be ridiculed, isolated and reduced to Miss Kilman’s social station.”
- Questions whether Elizabeth has an authentic opportunity to choose whether to embrace her beauty since “the cost of eschewing these qualities [is] so great”; in closing, returns to the essay’s initial comparison of Elizabeth’s situation to that of “[b]eautiful Hollywood women” to question whether beauty is “to her benefit or detriment.”
- The essay is focused and well organized and its language is controlled, but it is not as convincingly argued or as fully evidenced as an essay scored 9.

Sample Identifier: G – *Atonement*

Score: 7

- This solidly developed and reasonable analysis of the novel *Atonement* claims that we are each “dually blessed and burdened with a multitude of gifts” and that how we use our gifts is “completely determined by ourselves.”
- First observing that “Briony has the gift of prolific writing,” argues that her use of this gift in the “attempt to play God is not only futile but also destructive.”
- Using textual support, analyzes Briony’s early efforts to write a narrative and her later attempts to “write a happy ending for Robbie and Cecilia”; demonstrates that Briony misuses her gift when she tries to control others and that these attempts generate tragedy and anguish for others.
- Gradually develops the initial claim about Briony’s choices about how she uses her gift into a broader interpretation of the didactic meaning of the novel as a whole: “despite our desire to want the world a certain way, we cannot assert our control unnecessarily, because the results may not be as we expect.”
- The essay is organized, demonstrates consistent control over the elements of composition, uses language appropriate to literary analysis, and reaches a clear conclusion but does not exhibit the depth of analysis that characterizes a 9-8 response.

Sample Identifier: F – *The Poisonwood Bible*

Score: 6

- This essay achieves a reasonable analysis of the complex nature of a literal or figurative gift and how that gift contributes to the meaning of *The Poisonwood Bible* as a whole; introduces the dual nature of the gift from the outset.
- Identifies three gifts: the Price family’s gift of wealth and race, the Congolese people’s knowledge of their land, and Adah Price’s ability to read backwards and forwards.

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES

2018 AP ENGLISH LITERATURE AND COMPOSITION

- Selects the third gift for closer analysis, insightfully claiming this is “the most complex gift of all” because it comes with a drawback: “Adah Price was given the gift of knowledge and being able to read things backwards, but it came with the price of having a limp in her left leg. This gift came with the largest handicap of all: her family thought her to be less than everyone else.” The essay attempts to use Adah’s situation to provide insights on race and wealth in the novel but is not entirely successful in developing these ideas.
- Clearly analyzes the complexity of the gift and its associated disability: it at once “helped Adah connect with the Congolese people who had spent their whole lives feeling less than their colonizers” and makes her family think less of her.
- While it identifies Adah’s gift as the most important one in the novel, the essay does not focus consistently on the dual nature of this gift for Adah. It introduces the claims that “[h]er gift that was given to her was a problem to everyone else” and that “Adah was a burden” because she lags behind during family outings.
- Despite the essay’s general control over the elements of composition and language appropriate to literary analysis, with its shifts back and forth along the timeline of the plot, the essay is not as well organized as it might be, and some of its claims are not solidly evidenced or explored. These characteristics earned the essay a score of 6.

Sample Identifier: E – *The Picture of Dorian Gray*

Score: 5

- This essay responds to the assigned task with a plausible but superficial reading of how Dorian Gray’s gift of beauty and youth is both an advantage and a disadvantage.
- The essay demonstrates a rather simplistic understanding of the complex nature of the gift and of how it destroys Dorian’s interpersonal relationships. While it identifies the problematic nature of the gift from the outset, the essay achieves only superficial analysis of why it is problematic, e.g., “[b]y showing Dorian’s struggle with everlasting youth and beauty Wilde portrays [*sic*] that being to self-conceded [*sic*] and vain leads to inevitable [*sic*] misery.”
- The second and third paragraphs weave together plot and analysis, but their combination of details (e.g., the scene in which Dorian bursts into tears when he sees the painting) and generalizations (e.g., the inaccurate assessment that “he quickly becomes aware” of youth and beauty as a “curse”) falls short of a cohesive and well organized presentation of ideas.
- It attempts to identify the meaning of the work as a whole in the claim that “youth and beauty are not everything” and “being vain will only arise [*sic*] problems with not only yourself [*sic*], but with those around you as well” but does not fully evidence this point and relies instead on summary with brief moments of implicit analysis.
- The writing is adequate, but it is marred by surface errors and distracting lapses in language, e.g., “The gift may hold high measures, and hold great power through the literature piece but also, at times, the gift often holds a burden on the charcter [*sic*] or causes a problem in the piece of work” and “This arises many problems, how Dorian’s nature of being so self-conceded [*sic*] leads to the others around him feeling unworthy [*sic*] to be with him.”

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES

2018 AP ENGLISH LITERATURE AND COMPOSITION

- The combination of the essay’s plausible but thinly developed analysis and its missteps in language and analysis earned it a score of 5.

Sample Identifier: D – *Hedda Gabler*

Score: 4

- This essay fails to offer an adequate reading of the complex nature of a literal or figurative gift and how that gift contributes to the meaning of the work as a whole.
- It identifies Hedda’s gift as “being able to manipulate others,” along with “the lesser physical gift of her fathers [*sic*] old war pistols.”
- Claims that Hedda’s gift of manipulating others results from her situation as “an oppressed, bored home maker in 1890’s Norway,” and that it “was ultimately a burden in the end” but provides little textual support for these claims.
- The essay relies on plot summary; the analysis is oversimplified and reflects an incomplete understanding of the complex nature of the two gifts (manipulation or pistols) other than Hedda’s ability to use them on others or herself.
- The essay makes a generalized claim that Hedda’s “psychologic [*sic*] tendencies are obvious to readers who scrutinize her sinister acts” but does not develop or evidence this claim or consider how this trait furthers an understanding of the nature of her gift(s).
- While the essay is comprehensible, it exhibits limited control over the elements of composition, it is not cohesive or developed, and there is little in the body of the essay to link it to the concluding statement: “‘Hedda Gabler’ reflects on how societal norms often oppress or diminish minority groups, and the serious conclusions many oppressed individuals may fall to, to be free of said oppression.” These characteristics earned the essay a score of 4.

Sample Identifier: C – *The Tempest*

Score: 3

- This partial essay provides an inadequate reading of the complex nature of a literal or figurative gift and how that gift contributes to the meaning of the play *The Tempest* as a whole.
- It obliquely suggests that the gift of this “[t]his wizard” is his “special powers” and offers slight analysis: “No matter the power or wisdom the wizard had, his weakness was his daughter and his love for her” and demonstrates an incomplete understanding of the nature of the gift.
- Analysis is unsupported, repetitive, and oversimplified.
- Although the essay relies on plot summary, it exhibits an incomplete understanding of the plot.
- References to characters and places are vague: “This wizard has special powers, with them he was able to free someone from a spell and make them a servant,” and “[h]e had so much power he created a tempest when someone from the land he was casted away from came in a boat.”
- The closing paragraph offers plot summary rather than drawing conclusions about how the gift contributes to the work as a whole, and, by the end of the essay identifies a different gift—his

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES

2018 AP ENGLISH LITERATURE AND COMPOSITION

daughter and not his special powers—a shift that indicates a lack of clarity in focus. The essay ends only with the observation that the wizard is willing to follow “his daughters [*sic*] wishes.”

- The essay’s particularly oversimplified analysis, heavy reliance on plot summary, and inadequate control over the elements of composition earn it a score of 3.

Sample Identifier: B – *Frankenstein*

Score: 2

- This unacceptably brief, underdeveloped essay attempts to respond to the prompt but does not explicitly identify a gift and simply paraphrases part of the prompt to offer the thin claim that the main character “was given a gift that was a burden, but also an advantage and a problem.”
- Offers no textual evidence in support of this claim and discusses instead how “terroriz[ing] the town” “became a burden when he never meant to do harm to the small community.”
- Likewise transfers the prompt’s reference to an advantage to a different situation to render the almost incomprehensible statement that: “The advantage that [terrorizing the town] created was that the mad scientist was able to successfully use this as he wished.”
- Struggles to articulate an understanding of the meaning of the work as a whole and resorts to a generalized and unsupported statement that is unconnected to earlier observations about the novel: “[t]he gift that he was given contributed to the story by teaching a lesson to not judge someone based on looks.”
- The essay compounds several weaknesses: it is poorly written on several counts, it offers barely coherent plot summary, it is unclear and unorganized, and its claims lack supporting evidence; this essay earned a score of 2.

Sample Identifier: A – *Metamorphosis*

Score: 1

- This unacceptably brief essay contains only two sentences and does little more than recognize the dual “burden” and “gift” aspects of the character’s physical change.
- While the writing is comprehensible, the essay is too brief to permit development, presentation of supporting evidence, or much coherent discussion of the text.