



AP[®] English Literature & Composition 2002 Scoring Guidelines Form B

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AP[®] ENGLISH LITERATURE & COMPOSITION
2002 SCORING GUIDELINES (Form B)

Question 1

Annie Proulx's *The Shipping News*

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult with your table leader. The score you assign should reflect your judgment of the quality of the essay as a whole. **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 well-focused essays effectively discuss how the author's use of language creates a vivid impression of the character of Quoyle. The discussion of style is convincing and specific, using apt references to the text and including more than one technique (diction, syntax, imagery, figurative language). The writing need not be flawless, but it should reflect the writer's ability to read with comprehension and to choose from and control a wide range of the elements of effective writing.
- 7-6** These essays demonstrate an understanding of how language creates a vivid impression of Quoyle as a character. They are, however, less precise, less thorough, or less convincing than the best essays. Their analysis of style is likely to deal with fewer techniques and to be less detailed. The essays are well written, but display less maturity and control than the 8-9 essays. They demonstrate the writer's ability to read with comprehension, but they reflect a less insightful understanding of the effects of the style of the passage.
- 5** These essays discuss the style of the passage, but they do so in a superficial or pedestrian way. The writing is sufficient to convey the writer's ideas, but it may be immature or inconsistently in control. The organization may be ineffective or not fully realized. Typically, these essays reveal simplistic thinking and/or writing skills that are not as well developed as those of the upper-half essays.
- 4-3** These essays attempt to discuss the techniques in the passage, but they do so inaccurately or ineffectively. The discussion of language may be vague, limited, or lacking appropriate examples from the text. The writing may be sufficient to convey ideas, although typically it is weak in such elements as diction, syntax, grammar, or organization. The essays are generally characterized by failures to analyze, misinterpretations, and/or weak writing skills.
- 2-1** These essays fail to respond adequately to the question. They may demonstrate confused thinking and/or consistent weaknesses in grammar or another basic element of composition. They are often unacceptably brief. Although the writer may have made some attempt to answer the question, the views presented have little clarity or coherence. Essays that are especially inexact, vacuous, and/or mechanically unsound should be scored one (1).
- 0** Indicates a response with no more than a reference to the task.
- Indicates a blank paper or completely off-topic response.

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Question 2

W.H. Auden’s “If I Could Tell You”

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult with your table leader. The score you assign should reflect your judgment of the quality of the essay as a whole. **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 well-written essays analyze how the formal elements of this villanelle contribute to its meaning. To do so it is necessary to discuss the formal elements accurately, to suggest a plausible meaning of the poem, and to show how the two are related. The analysis makes some attempt to deal with most of the poem, and uses apt and specific references to the text. These essays need not be without flaws, but they will be characterized by a cogent interpretation of the poem, and by an ability to express ideas with clarity and skill.
- 7-6** These essays succeed in discussing the formal elements of the poem and their relation to its meaning. They are, however, less precise, less thorough, or less convincing than the best essays. Their characterization of the poem’s form may be uneven, or less specific, their explication of its meaning may be incomplete, or the relation between form and meaning may be unclear. They may deal with only the easier parts of the poem. These essays demonstrate the writer’s ability to express ideas clearly, but with less maturity and control than the top essays.
- 5** These essays attempt to answer the question, but they do so superficially or unconvincingly. The discussion of the formal aspects of the villanelle may be vague or oversimplified, and the explanation of the meaning of the poem may also be problematical. The essay may fail to relate form and meaning, deal only with a small part of the poem, or lack specific examples. The writing is adequate to convey the writer’s ideas, but these essays are typically pedestrian, not as well conceived, organized, or developed as the upper-half essays. Often they reveal simplistic thinking and/or immature writing.
- 4-3** These essays respond incompletely to the question. Their discussion of the formal elements and the meaning of the poem may be limited or erroneous; they may fail to discuss one or the other, or to relate the two. Their analysis of the language of much of the text is likely to be inadequate or inaccurate. The writing demonstrates weak control over the elements of composition. These essays typically contain unsupported ideas, recurrent stylistic flaws, and/or misreading of the text.
- 2-1** These essays compound the weaknesses of the 4-3 essays. They may seriously misunderstand the structure of the poem and misread its meaning. Frequently, they are unacceptably brief. They are poorly written on several counts and may contain many distracting errors in grammar and mechanics. While some attempt to answer the question may have been made, the essays typically lack clarity, organization, or basic understanding of the nature of poetry. Essays that are especially inexact, vacuous, and/or mechanically unsound should be scored one (1).
- 0** Indicates a response with no more than a reference to the task.
- Indicates a blank paper or completely off-topic response.

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Question 3

Revealing Secrets

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult with your table leader. The score you assign should reflect your judgment of the quality of the essay as a whole. **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 well-written essays choose an appropriate character from a suitable novel or play. They briefly explain the need for secrecy and discuss how the character's decision to reveal or not to reveal the secret affects the plot and contributes to the meaning of the work as a whole. Superior essays will be specific in their references to the text, cogent in argument, and free of plot summary that is not relevant to the issues of the question. These essays need not be without flaw, but they exhibit the writer's ability to discuss a literary work with insight and understanding and to command the elements of effective composition.
- 7-6** These essays also choose a suitable character from a novel or play. They briefly explain the need for secrecy and discuss how the character's decision to reveal or not to reveal the secret affects the plot and contributes to the meaning of the work as a whole. Compared to the 9-8 essays, these essays are less thorough, less perceptive, or less specific. Their analysis of narrative or meaning is less sophisticated. They are generally well written, though the writing is less effective than that of the top essays.
- 5** These essays are characterized by superficiality. They choose an appropriate character from a novel or play, but the discussion of how the character's decision to reveal or not to reveal the secret contributed to the meaning of the work as a whole is oversimplified or vague. The essay may be mechanical, pedestrian, or inadequately related to the moral issues that the revelation of the secret raises. Typically, these essays reveal shallow thinking and/or immature writing. They are not as well conceived, organized, or developed as the upper-half essays. Their control over college-level compositional skill may be inconsistent, though the writing is sufficient to convey the writer's ideas.
- 4-3** These lower-half essays may not have chosen an appropriate character or suitable novel or play; or they may have failed to explain how the character's choice contributes to the development of the plot and the meaning of the work. The analysis may be unpersuasive, underdeveloped, or misguided. The discussion may be inaccurate or fail to focus clearly on the chosen character and the revelation of the secret. The writing may convey the writer's ideas, but it reveals weak control over such elements as diction, organization, syntax, or grammar. These essays may contain significant misinterpretation of the text, inadequate supporting evidence, and/or paraphrase of plot summary in place of analysis.
- 2-1** These essays compound the weaknesses of essays in the 4-3 range. They may seriously misread the novel or play or fail to comprehend the question. Often, they are unacceptably brief. In addition, they are poorly written on several counts, including many distracting errors in grammar or mechanics. Although the writer has made some effort to respond to the question, the argument presented has little clarity or coherence. Essays that are especially inexact, vacuous, and/or mechanically unsound should be scored one (1).

0 Indicates a response with no more than a reference to the task.

— Indicates a blank paper or completely off-topic response.