

AP[®] ENGLISH LITERATURE AND COMPOSITION

2014 SCORING GUIDELINES

Question 1

(George Gascoigne's "For That He Looked Not upon Her")

The score should reflect the quality of the essay as a whole—its content, style, and mechanics. **Reward the students for what they do well.** The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

- 9–8** These essays offer a persuasive analysis of Gascoigne's use of devices to convey the speaker's complex attitude. These essays offer a range of interpretations; they provide convincing readings of both the complex attitude and Gascoigne's use of devices such as form, diction, and imagery. They demonstrate consistent and effective control over the elements of composition in language appropriate to the analysis of poetry. Their textual references are apt and specific. Though they may not be error-free, these essays are perceptive in their analysis and demonstrate writing that is clear and sophisticated, and in the case of an essay scored a 9, especially persuasive.
- 7–6** These essays offer a reasonable analysis of Gascoigne's use of devices such as form, diction, and imagery to convey the speaker's complex attitude. They are less thorough or less precise in their discussion of the attitude and Gascoigne's use of devices, and their analysis of the relationship between the two is less thorough or convincing. These essays demonstrate an ability to express ideas clearly, making references to the text, although they do not exhibit the same level of effective writing as the 9–8 essays. Essays scored a 7 present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a 6.
- 5** These essays respond to the assigned task with a plausible reading of Gascoigne's use of devices such as form, diction, and imagery to convey the speaker's complex attitude, but they tend to be superficial in their analysis of the attitude and of the devices. They often rely on paraphrase, which may contain some analysis, implicit or explicit. Their analysis of the speaker's attitude or of Gascoigne's use of devices may be vague, formulaic, or minimally supported by references to the text. There may be minor misinterpretations of the poem. These essays demonstrate some control of language, but they may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7–6 essays.
- 4–3** These lower-half essays fail to offer an adequate analysis of the poem. The analysis may be partial, unconvincing, or irrelevant, or it may ignore the complexity of the speaker's attitude or Gascoigne's use of devices. Evidence from the poem may be slight or misconstrued, or the essays may rely on paraphrase only. The writing often demonstrates 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 3 may contain significant misreading, demonstrate inept writing, or both.
- 2–1** These essays compound the weaknesses of the papers in the 4–3 range. Although some attempt has been made to respond to the prompt, the assertions are presented with little clarity, organization, or support from the poem. These essays may contain serious errors in grammar and mechanics. They may offer a complete misreading or be unacceptably brief. Essays scored a 1 contain little coherent discussion of the poem.

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Question 1 (continued)

- 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.

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

Question 7

1A
(1.04)

The sixteenth-century English poet George Gascoigne employs increasing intensities of images and exaggerated and emphasized diction in ~~his~~ ^{the} carefully structured form of his poem, "For That He Looked Not Upon Her," to explain the reason he cannot look the woman he loves in the face.

~~This poem is a standard sonnet~~

The standard sonnet form of the poem ~~provides a convincing~~ supports the speaker's convincing defense for his actions. It follows the classic "ABAB" rhyme scheme, ~~with~~ has perfectly even iambic pentameter, and ends with a rhyming couplet which emphasizes his argument. The speaker begins by addressing a possible ambiguity because his lover may "think it strange" that he does not look at her. Indeed, the reader may be at first mystified as to the speaker's motivations because, paradoxically, the lover "take[s] no delight" to look at his lover, despite the fact that attractive "gleams" "grow" upon her face. However, by methodically presenting two analogues ~~of~~ of a mouse caught in a trap and a scorched fly, the speaker explains why he acts the way that he does. While this standard and rigid form is effective in proving the speaker's point and supporting his argument, it at first seems a little too rigid to convey the depth of his emotion.

The speaker, however, does convey the deep




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

1A
(2 of 4)

hurt he has felt by his use of two images that are comparable to what has happened to him. The first is a mouse that, having been caught in a trap once before, learns from his mistake and ~~never~~ ~~then~~ suffer the same imprisonment, chooses to hide and ~~is~~ ~~is~~ is forever more paranoid of any food he eats because it may trap him. Tragically, this analogy suggests that the speaker, having been so hurt by the deceit of his lover, will live the rest of his life in fear of a replication of the tragedy and consequently will never love again because he can never again trust things — like sharing a glance with a beautiful woman — that, like the food that trapped the mouse, could subject him to the same torment. The next image, that of a "scorched fly" ~~is~~ ~~is~~ conveys an even more heightened sense of the speaker's pain. That the fly was physically burned suggests that the speaker himself was wounded, metaphorically, and can never fully recover. Additionally, the speaker expands upon the analogy of his lover ~~is~~ ^{as} trapping him like a mouse by comparing her actions to burning him, ~~is~~ ^a more violent offense. ~~That~~ that the fly "will hardly come to



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1A
(3 of 4)

play again with fire" allows the reader more insight into what has occurred because ~~it is~~ possible the speaker suggests that he naively did not realize what he was getting himself into and perhaps at first regarded his growing affection for the woman like a "game." However, the lines "Whereby I learn that grievous is the game/ Which follows fancy dazzled by desire" proves that the speaker, at the cost of his happiness, has learned from the experience and is now no longer naive.

The speaker further ~~expresses~~ conveys his pain and sorrow through exaggerated diction and his repeated use of alliteration. He begins by emphasizing his "louring head so low," a combination of alliteration and assonance, to reveal the extent of his pain and possible humiliation. He continues to employ alliteration and consonance to emphasize the feeling behind the images he uses and concludes with the most exaggerated and numerous usage of alliteration in lines 11-12, "grievous" and "game", as well as "follows fancy dazzled by desire", drive home the extent of his ~~own~~ suffering. ~~The~~



1

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

1A
(4 of 4)

Through the methods of formal organization, intense imagery and exaggerated diction, the speaker defends what at first seems to be an incomprehensible sentiment towards the woman he supposed by lines. By the end of the poem, he addresses any ambiguities surrounding his sorrow and provides a convincing and passionate account of his suffering.

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

1

1B
(1 of 2)

In George Gascoigne's "For That He Looked Not Upon Her", ^{the speaker} describes the ^{hurtful} emotions and attitude he ~~was~~ possesses because of his love interest by using several literary devices such as a rhyme.

In "For That He Looked Not upon Her", George Gascoigne's speaker is experiencing heartache and emotional wounds ~~described~~ inflicted by his love interest. Through Gascoigne's use of rhyme scheme that helps to separate/ identify the speaker's emotional state, word choice that conveys a heartbroken ~~and~~ gloomy attitude, and imagery that helps compare his feelings to other instances of betrayal, the reader can clearly see that the speaker of the poem is not only experiencing the expected emotional heartache but one of mistrust and betrayal as well.

~~The poem~~ The poem follows a pattern of ABAB rhyme scheme for ^{twelve} ~~the~~ lines, then ends in a couplet for the last two. The first set of rhymed stanza describes the speaker's and his appearance, ^{after being heartbroken} ~~being the~~ ~~speaker~~ and the second set describes a mouse's unwillingness to approach a mousetrap, the third set describes a fly's unwillingness to come near a fire, and the last couplet ~~describes~~ sums up the overall feelings the speaker has for his love interest. By clearly differentiating the poem into three main stanzas that ^{rhyme and} describe acts of betrayal and end with a final ^{couplet} ~~couplet~~ that ~~describes~~ describes the speaker's feeling precisely, the reader is easily able to connect the speaker's feeling of hurt and betrayal to the ones he ~~was~~ described of the mouse's and fly's betrayal, and the idea is reinforced by the simple, short, yet effective couplet in the ~~poem~~ poem at the end.

Gascoigne uses several word choices that makes it easy to identify



a theme of heartbrokenness and gloom. ~~These~~ Phrases such as "hold my luring head so low", "lies aloof for fear", "still in doubt of deceit", and "your blazing eyes my bale have bred" all depict an image of hurt, mistrust, and unpleasant emotional states. The emotion of hurt from betrayal is seen and reinforced not only by describing the speaker's current state but also in other animals that have experienced betrayal as well that are described in words with negative connotation as well, through words such as "no delight" and "hold down my head" such as "trustless bait" for the mouse and "scorched" ~~egg~~ for the fly.

Imagery is key in this poem to help identify the speaker's emotion of hurt and betrayal, and that is best seen through his imagery of the deceived mouse and the wounded fly. The imagery of the mouse is told in a tone of deception - "the mouse is... seldom 'ticed with the trustless bait", "fear of more mishap", and "feedeth still in doubt" are all used to portray a mouse that was once too trusting and ended up getting hurt in the process both physically and emotionally in the sense that it's always fearful and mistrusting. The fly's tale of being too careless and barely escaping its death by the fire also gives an image of an unassuming animal that was hurt in the process of not trusting. By using two instances of imagery that describes an assuming subject that became wounded/hurt, ~~clear~~ Gascoigne helps the speaker of the poem identify his hurt and betrayal more clearly by helping the reader connect the speaker's plight to the plight of both the mouse and the fly.

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

~~1~~ 1

1C
(1 of 2)

descriptive
allegorical

In George Gascoigne's poem "For that He Looked Not upon Her," the speaker explains how he will never again look upon a woman, for she has caused him much grief, and he understands he must not return to that which has previously caused him pain. In Gascoigne's Shakespearean Sonnet, ~~sonnet~~, ~~stanza~~, ^{form} and ~~stanza~~ are used to develop the speaker's complex attitude, specifically towards the woman referenced in the title. Through the use of these particular literary devices, Gascoigne ~~depicts~~ portrays a speaker who has once learned his lesson and will never make the same mistakes again in his sonnet "For that He Looked Not Upon Her."

One of the primary literary devices Gascoigne uses is allegory, which is used to help the reader understand why the speaker acts as he does. The poem is essentially an explanation of why the speaker "wink[s] or else hold[s] down [his] head" (13), in response to whatever particular adverbs are used by the woman referred to in the title. The first allegorical reference the speaker makes is to "the mouse which once hath broken out of trap/[who] is seldom 'triced with the trustless bait" (5-6). The speaker uses such a reference to explain to the reader a situation in which someone or something has been tricked, has learned a lesson, and will not be fooled again. The image is further developed by a second reference, when the speaker explains that "the scorched fly which once hath 'scaped the flame/will hardly come to play again with fire" (9-10). The speaker suggests that he has been tricked by a woman, perhaps by her seduction or the "gleams which on [her] face do grow" (4), but that he will not be tricked again. Instead, he will wink or hold down his head, avoiding her "blazing eyes" which have before caused him much misery.

~~The speaker~~ also Gascoigne also employs the use of ~~form~~ ^{form} to further



1

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

1C
(2012)

develops the speaker's attitude. Gascoigne's poem is a Shakespearean Sonnet, which follows the particular rhyme scheme and formal requirements that define a sonnet. Generally, Shakespearean sonnets are divided into four three quatrains and a rhyming couplet at the end. This poem follows the format exactly. Furthermore, each quatrain is used to further a particular purpose. The first quatrain generally presents a problem, the second further explains the problem and situation, the third quatrain moves toward a solution, and the couplet explains the result. In Gascoigne's poem, he uses the first quatrain to explain the situation, describing how the speaker is acting. He then uses the second quatrain to further explain the situation, using metaphorical references to explain the speaker's experiences and feelings through those of a mouse in a trap. In the third quatrain, lines eleven and twelve explain what the speaker has learned from his experiences, and how he feels reborn in the situation. Finally, the rhyming couplet shows the resolution of the poem, explaining what the speaker now does as a result of the past experiences and problems.

Gascoigne's Sonnet develops the speaker's attitude, and in doing so teaches an important lesson. It shows a speaker who may be acting strangely, or else different from normal, and it shows what makes the speaker act that way. In developing an understanding of the speaker's grief and his holding his head low, Gascoigne warns the reader of what may come about when one falls for a trick, or some form of seduction, and teaches to be weary and not dazzled by one's desire.

* The speaker notes, "Wherby I learn that gowdis is the game / wherby folkes / Fallye dazzled by desire," (11-12) conveying his newfound understanding that when desire prompts one to follow a certain fantasy, falling for the trick and following can only end in sadness.

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Question 1

Overview

This question asked students to carefully read the poem “For That He Looked Not upon Her” by 16th-century English poet George Gascoigne and to write an essay analyzing how the poet employs such devices as form, diction, and imagery to develop the complex attitude of the speaker in the poem.

Similar to previous free-response poetry questions on the exam, this question focused on devices as vehicles for conveying meaning, and students were invited to explore the relationships between devices and meaning in the context of a 16th-century sonnet. The sonnet form situates the speaker’s complex attitude in ways that offer student writers the opportunity to follow his reasoning for his reluctance to fall victim to the gloom and misery of rejection a second time. The three quatrains provide metaphors that build upon one another as they lead to the closing couplet of the sonnet. These metaphors are enriched by elevated diction and abundant imagery, both of which are common properties of the 16th-century English sonnet, and which provide additional material that solidifies the speaker’s caution about facing one with whom he is smitten and whose beauty and allure have drawn him in before.

Sample: 1A

Score: 8

This strong essay exhibits all the features of an upper-level essay. It is well structured, insightful, and amply evidences its claims. The essay also provides a comprehensive discussion of the poem through an engaging and accurate discussion of form, various literary devices, and diction to arrive at the understanding that the attitude of the speaker evolves as the poem progresses and that this is part of the speaker’s complexity. The student’s sophistication as an analyst of discourse is apparent in the recognition that the speaker makes a deliberate and purposeful argument in which he “defends what at first seems to be an incomprehensible sentiment towards the woman he supposedly loves.” Drawing particularly well on a familiarity with and understanding of the sonnet form, the essay shows how successive phases of the speaker’s argument characterize him and explains the central paradox: the speaker “‘take[s] no delight’ to look at his love, despite the fact that attractive ‘gleams’ ‘grow’ upon her face.” The essay also refers to the metaphors of the mouse and the fly to explain how these are used in the speaker’s representation of himself as once a victim but “now no longer naïve.” This astute point is deftly supported by the observation that alliteration is used strategically by the speaker to underscore the “pain and sorrow” he has suffered. While this essay is very sophisticated in its treatment of the sonnet, its paragraphs are occasionally unwieldy and sentences sometimes run on. It does not exhibit the particularly sophisticated control of language that would make the essay especially persuasive, as one might expect to see in a paper scored a 9.

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Question 1 (continued)

Sample: 1B

Score: 6

This essay provides a reasonable (though not sophisticated) argument about Gascoigne's sonnet, consistently offering evidence from the poem to support its claims. It posits that the rhyme scheme of the poem and its choices of diction and imagery help the reader to understand the speaker's "gloomy attitude," "emotional heartache," and feelings of "mistrust and betrayal." The essay then uses these features of the poem to structure the discussion into successive body paragraphs on rhyme scheme (which becomes a discussion about structure), diction, and imagery: it notes that the quatrains and the final couplet demarcate different expressions of the speaker's sense of betrayal, that word choice qualifies how the speaker experiences betrayal, and that imagery reinforces the poignancy of the experience. However, while it offers insights about the poem in each of these paragraphs, the essay is formulaic and repetitive, and the analysis fragmented into less perceptive analysis than a carefully synthesized discussion might yield. Its phrasing, its lack of clarity concerning the use of some poetic elements (notably imagery and metaphor), and its confusion about the respective roles of speaker and poet make it somewhat imprecise. Unwieldy sentences, such as "The fly's tale of being too careless and barely escaping its death by the fire also gives an image of an unassuming animal that was hurt in the process of trusting," add to the less astute analysis and structural infelicities. Although its strengths placed this essay in the upper half, such weaknesses distinguished it as a 6.

Sample: 1C

Score: 4

This lower-half essay fails to offer an adequate analysis of the poem, containing several interpretive errors that make the argument unconvincing. The essay acknowledges the speaker's complex attitude toward the woman and that he has "learned his lesson," but much of the discussion centers on the poem as an allegory rather than a complaint in the first person, leading to the conclusion that "Gascoigne warns the reader of what may come about when one falls for a trick." The essay also misidentifies the mouse and fly metaphors, treating them as illustrative rather than figurative: it alleges that the poet uses "allegorical references to explain the speaker's experiences and feelings through those of a mouse in a trap." The complexity of the speaker's attitude and of his casting of himself as a hapless victim is therefore not fully developed. The essay correctly identifies the poem as a Shakespearean sonnet containing three quatrains and a couplet, but its subsequent discussion of the poem does not use this information well in furthering the argument. Though this essay is longer than the typical lower-half essay and is written in clear language, its accumulation of interpretive errors earned it a score of 4.