



AP® English Literature 2003 Scoring Guidelines

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AP® ENGLISH LITERATURE 2003 SCORING GUIDELINES

Question 1

Robert Bridges' "ΕΡΩΣ" and Anne Stevenson's "Eros"

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, its style, its 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 comparison/contrast of the concept of Eros in both poems and present an effective analysis of the relationship between the two. Although the writers of these essays offer a range of interpretations and choose different poetic techniques for emphasis, these papers provide insightful readings of **both** poems and demonstrate consistent and effective control over the elements of composition, which may include 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 a nine (9) essay, especially persuasive.
- 7-6** These competent essays offer a reasonable, yet less persuasive comparison/contrast of the concept of Eros in both poems and an effective analysis of the relationship between the two poems. They are less thorough or less precise in their discussion of the themes and techniques, and their analysis of the relationship between the two poems is less convincing. These essays demonstrate the writer's ability to express and support ideas with textual references, although they do not exhibit the same level of effective writing as the 9-8 papers. Although essays scored 7-6 will be generally well written, those scored a seven (7) will demonstrate more sophistication in both substance and style.
- 5** These essays tend to be superficial in analysis of theme and technique even though they may respond to the assigned task with a plausible reading of the two poems and their relationship. They often rely on paraphrase, but paraphrase that contains some analysis, implicit or explicit. Their comparison/contrast of the relationship between the two poems may be vague, formulaic, or inadequately supported by references to the texts. There may be minor misinterpretations of one or both poems. These writers demonstrate control of language, but the writing 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 offer an inadequate analysis of the two poems. They may demonstrate a misconception of either or both poems. The analysis may be partial, unconvincing, or irrelevant, or may ignore one of the poems completely. Evidence from the poems may be slight or misconstrued, or the essays may rely on paraphrase only. The writing often demonstrates inadequate development of ideas, accumulation of errors, a focus that is unclear, inconsistent, or repetitive, or other evidence of a lack of control over the conventions of composition. Essays scored a three (3) may contain significant misreadings and/or demonstrate inept writing.
- 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 question, the writer's assertions are presented with little clarity, organization, or support from the poems themselves. They may contain serious errors in grammar and mechanics. These essays may offer a complete misreading or be unacceptably brief. Essays scored a one (1) contain little coherent discussion of the poems. Especially inept, vacuous, and/or unsound essays must be scored a one (1).
- 0** These essays give a response with no more than a reference to the task.
- These essays are either left blank or are completely off-topic.

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Question 2

Mavis Gallant’s “The Other Paris”

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, its style, its 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 well-focused essays offer a persuasive interpretation of how Mavis Gallant uses narrative voice and characterization to provide social commentary about love and marriage. Specifically, these writers explore the nature of Gallant’s narrative voice and her use of characterization. These essays make apt and specific references to the passage itself. Although these essays may not be error-free, they are perceptive in their analysis. They demonstrate writing that is clear, precise, and effective. Generally, the nine (9) essays reveal a more sophisticated analysis and a more effective control of language than do essays scored an eight (8).
- 7–6** These competent essays offer a reasonable interpretation of how Gallant creates social commentary through the use of narrative voice and characterization. Although not as convincing or as thoroughly developed as those papers in the highest range, they demonstrate the writer’s ability to express ideas with clarity, insight, and control. Generally, the seven (7) essays present a more developed analysis and a more consistent command of the elements of effective composition than do essays scored a six (6).
- 5** These essays tend to be simplistic in their analysis of how narrative voice and characterization are used to create social commentary. They often rely on paraphrase, but the paraphrase will exhibit some plausible analysis, implicit or explicit. The discussion of narrative voice and characterization may be slight and/or confusing; it may not have a coherent explication of how those literary devices are used by the author as the basis for the social commentary. These writers demonstrate control of language, but the writing may be flawed by surface errors that do not create confusion for the reader. These essays are not as well conceived, organized, or developed as 7–6 papers.
- 4–3** These lower-half essays offer a less than thorough understanding of the task or less than adequate treatment of how the devices of narrative voice and characterization provide for social commentary. The analysis of the devices may be only partial, unconvincing, or irrelevant and/or may rely on paraphrase only. The essays may demonstrate misunderstanding of some aspect of the passage. The writing often demonstrates a lack of control over the conventions of composition: inadequate development of ideas, an accumulation of errors, or a focus that is unclear, inconsistent, or repetitive. Essays scored a three (3) may contain significant misreadings and/or distracting errors in grammar and mechanics.
- 2–1** These essays compound the weaknesses of the papers in the 4–3 range. They may seriously misread the passage, may be unacceptably brief, or may be incoherent. They may contain pervasive errors that interfere with understanding. Although some attempt has been made to respond to the question, the writer’s assertions are presented with little clarity, organization, or support from the passage itself. Essays scored a one (1) contain little coherent discussion of the passage. Especially inept, vacuous, and/or unsound essays must be scored a one (1).
- 0** These essays make no more than a reference to the task.
- These essays are either left blank or are completely off-topic.

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Question 3

Tragic Figures as Instruments of the Suffering of Others

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, its style, its 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 well-focused and persuasive essays identify a tragic character who functions as an instrument of others' suffering. The essays also discuss how that suffering contributes to the tragic vision of the work as a whole. Using apt textual support, these essays not only explore the nature of the suffering, but they also analyze how that suffering contributes to the work's tragic vision. Although not without flaws, these essays exhibit the writer's ability to analyze a literary work with insight and understanding, to control a thesis, and to write with clarity, precision, coherence, and — in the case of a nine (9) essay — with particular persuasiveness and/or stylistic flair.
- 7–6** These competent essays identify a tragic character in an appropriate novel or play and analyze that character's impact on others' suffering. They also attempt to articulate how that suffering he or she brings on others contributes to the work's tragic vision. Although these essays have some insight, the analysis provided by the 7–6 essays is less thorough, less perceptive, and/or less specific in supporting detail than that of the 9–8 essays. References to the text may not be as apt or as persuasive. Essays scored a seven (7) will demonstrate more sophistication in both substance and in style than those scored a six (6), though both 7's and 6's will be generally well written and free from significant or sustained misinterpretations.
- 5** These essays tend to be superficial in analysis even though they may respond to the assigned task and may offer a plausible interpretation of an appropriate novel or play. They often rely upon plot summary that contains some analysis, implicit or explicit. Although they may obliquely attempt to explain the theme, the tragic vision, they may demonstrate a rather simplistic understanding of it. Typically, these essays reveal unsophisticated thinking and/or immature writing.
- 4–3** These lower-half essays reflect an incomplete or oversimplified understanding of the work discussed, or they may fail to establish how the tragic figure brings about others' suffering or how that suffering contributes to the work's tragic vision. They may rely on plot summary alone. Their assertions may be unsupported or even irrelevant. Often wordy, elliptical, or repetitious, these essays lack control over the elements of college-level composition. Essays scored a three (3) exhibit more than one of the stylistic errors; they may also be marred by significant misinterpretation and/or poor development.
- 2–1** These essays compound the weaknesses of the papers in the 4–3 range. Often, they are unacceptably brief. They may be poorly written on several counts and contain distracting errors in grammar and mechanics. The writer's remarks are presented with little clarity, organization, or supporting evidence. Especially inept, vacuous, and/or unsound essays must be scored a one (1).
- 0** These essays give a response with no more than a reference to the task.
- These essays are either left blank or are completely off-topic.