

AP[®] ENGLISH LANGUAGE AND COMPOSITION
2006 SCORING GUIDELINES

Question 2

The score should reflect a judgment of the quality of the essay as a whole. Students had only 40 minutes to read and write; the essay, therefore, is not a finished product and should not be judged by standards appropriate for an out-of-class assignment. Evaluate the essay as a draft, making certain to reward students for what they do well.

All essays, even those scored 8 or 9, may contain occasional flaws in analysis, prose style, or mechanics. Such features should enter into the holistic evaluation of an essay's overall quality. In no case may an essay with many distracting errors in grammar and mechanics be scored higher than a 2.

- 9 Essays earning a score of 9 meet the criteria for 8 essays and, in addition, are especially full or apt in their analysis or demonstrate particularly impressive control of language.

8 Effective

Essays earning a score of 8 respond to the prompt **effectively**. They effectively analyze the rhetorical strategies Hazlitt uses to develop his position about money. These essays may refer to the passage explicitly or implicitly. The prose demonstrates an ability to control a wide range of the elements of effective writing but is not necessarily flawless.

- 7 Essays earning a score of 7 fit the description of 6 essays but provide a more complete analysis or demonstrate a more mature prose style.

6 Adequate

Essays earning a score of 6 respond to the prompt **adequately**. They adequately analyze the rhetorical strategies Hazlitt uses to develop his position about money. These essays may refer to the passage explicitly or implicitly. The writing may contain lapses in diction or syntax, but generally the prose is clear.

- 5 Essays earning a score of 5 analyze the rhetorical strategies Hazlitt uses to develop his position about money but do so unevenly, inconsistently, or insufficiently. The writing may contain lapses in diction or syntax, but it usually conveys the student's ideas.

4 Inadequate

Essays earning a score of 4 respond to the prompt **inadequately**. They may offer little discussion of the rhetorical strategies Hazlitt uses to develop his position about money, misrepresent those strategies, or analyze them incorrectly. The prose generally conveys the student's ideas but may suggest immature control of writing.

- 3 Essays earning a score of 3 meet the criteria for a score of 4 but are less perceptive about the rhetorical strategies Hazlitt uses to develop his position about money and/or less consistent in controlling the elements of writing.

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Question 2 (continued)

2 Little Success

Essays earning a score of 2 demonstrate **little success** in analyzing the rhetorical strategies Hazlitt uses to develop his position about money. These essays may misunderstand the prompt, offer vague generalizations, substitute simpler tasks such as summarizing the passage, or simply list rhetorical strategies. The prose often demonstrates consistent weaknesses in writing.

- 1** Essays earning a score of 1 meet the criteria for a score of 2 but are undeveloped, especially simplistic in their analysis, or weak in their control of language.
- 0** Indicates an on-topic response that receives no credit, such as one that merely repeats the prompt.
- Indicates a blank response or one that is completely off topic.

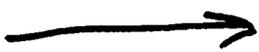
BEGIN YOUR ANSWER TO QUESTION 2 HERE.

Men who can spout off nothing more than clichés ~~often~~ often say that money can't buy happiness. William Hazlitt, author of "On the Want of Money," says they are wrong. In his aforementioned essay, Hazlitt ~~also~~ makes the argument that money is, in fact, a key part of a prosperous life, and by using a despondent ~~word~~ ^{word} choice and interesting ~~stylistic~~ ^{syntactical} strategies, he effectively shows that, if money cannot buy happiness, a lack thereof can surely lead to sorrow.

One of Hazlitt's most effective methods of promoting the importance of money is his strong diction. The first three words of the piece, "literally and truly," set the mood for the entire passage. Many fairy-tale idealists claim that ideally, happiness is not attached to wealth. However, by emphasizing two near-synonyms, literally and truly, with the word and, Hazlitt makes the point that the real world is all that matters. While love and happiness may ~~be important~~ ^{be important}, it is hard to love someone on an empty stomach, and this idea is enforced in Hazlitt's connotative diction. However, it is not only these ~~adverbs~~ ^{adverbs} that show Hazlitt's pragmatism; the entire piece is full of strong, albeit cynical, diction. The verbs in the primary sentence of the piece all vary, but inevitably end up meaning the same thing: beggars will be "rejected" and "Compelled"; they will not be "asked out to dinner" or "Noticed on the street," they are "Scrutinized," "Neglected," "Assailed," and all-around abused. The straight denotation of these words is clear: ~~the~~ poor men do not lead fun lives. In addition to this, however,

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It is important to note that all of these verbs are passive. The connotation of this is that the lower-class men are not in control of their lives, and are instead controlled by the rich who neglect them. This despairing word choice shines a dark light on the self-fulfillment and autonomy ~~of~~ those without money, can never achieve.

In addition to this diction, Hazlitt uses several syntactical strategies to convey his point about poverty. The most obvious of these is his one massive, extended sentence, which ~~to~~ reaches across two or three standard-sized paragraphs. This huge sentence models the massive obstacle course the impoverished must face in life; because of Hazlitt's negative word choice, the life of the poor is presented as a continual, unending stream of oppression. This stream-like idea of ~~mis~~ misfortune is further mirrored by the asyndeton in the passage. This asyndeton mirrors the idea that there are no breaks for the poor, no pauses or rests, and this simply allows the despondency of the passage to build for over 40 lines. This ~~is~~ compilation of misfortunes without end is enough to convince almost anyone of the horrors of poverty, and is certainly enough to dissuade any idealistic notions of happiness within poverty.

Hazlitt's goal in this piece seems clear: to lay forth the horrors of living in poverty. By employing a non-stop, relentless string of misfortune in a continuous sentence structure, Hazlitt plays on the readers' heartstrings far more than enough to convince them of the importance of having money.

BEGIN YOUR ANSWER TO QUESTION 2 HERE.

In his essay Hazlitt develops his position on money through careful use of adjectives and verbs, ^{synonyms} hypothetical situations, and images. His examples serve to impress upon the reader the highly negative consequences of being in "want of money."

Hazlitt's word choice in his opening phrase provides an example of his technique in the rest of the essay. By ~~it~~ is not necessary to follow "literally" with "truly," yet his ~~use~~ repetition of the same ideas emphasizes his point. In his next sentence, one that lasts ~~thirty~~ ^{forty} six lines, Hazlitt continually repeats similar ideas, beating in to his audience the necessity of having money in this world. The parallelism throughout that one long sentence, "it is not to be sent for to court, or asked out to dinner... it is not to have your opinion consulted or else rejected with contempt..." ties the many different situations Hazlitt gives together. What could have become a tedious spiel instead becomes a melodious recitation, each example reminding you of one before it, either because of the similarities in structure or content. Hazlitt addresses many different ~~reasons~~ negative effects of not having money but manages to tie them together with his rhetorical strategies.

The diction of the passage fully relays Hazlitt's position about money. In every example he gives either a negative situation but in most emphasizes the terrible ~~situation~~ ^{strongly} circumstance with negative adjectives or verbs. "Rejected," "contempt," "disparaged," "scrutinized," "irksome," "deprived," "assailed," "chagrin," the endless repetition of such discouragement shows how emphatically Hazlitt believes money is a requisite for a happy life. ^{even} The irony of the last sentences is negative, conveying the utter hopelessness of one without money. Though ~~you~~ ^{one} may have none in life, pitiless men will proceed to mock one's circumstances, "at a considerable expense," after death!

In having as the body of his essay one long sentence, Hazlitt creates a flow that speeds the passage along, ~~quite~~ synonymous with



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hardly giving the reader time to absorb one idea before another is thrown at him. This unceasing flow is synonymous with Hazlitt's view of the life of a person without money: he will be "jostled" through life, unable to stop and appreciate the beauty around him or to take time for his own ~~leisure~~ leisure.

Hazlitt's control of the English language and grasp of rhetorical strategies allows him to present his position about money to his audience without ~~hindrance~~ hindrance. His parallelism, repetition, diction and examples reveal his position that "one cannot get on well in the world without money." Literally and truly.

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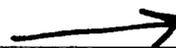
BEGIN YOUR ANSWER TO QUESTION 2 HERE.

William Hazlitt, a nineteenth-century author wrote an essay he dubbed "On the Want of Money" in which he uses several important rhetorical strategies consisting of personification, anaphora, and strawman.

Hazlitt gives the money human like qualities through personification. He ~~give~~ even goes as far to say that money "is not to be sent for to court, or asked out to dinner, or noticed in the street, or have your opinion consulted or else rejected with contempt." He uses the specific rhetorical strategy to show the many ways that we as readers and humans should fail to use it. He also uses anaphora throughout the passage when he is ~~discussing~~ discussing the money and referring to it as an "it." "It is to be scrutinized by strangers... it is to live out of the world... it is to be a thrall to circumstances." This is to further classify money as an object and not as a human being and that people should not let it consume us as such.

The way Hazlitt refers to money, giving it human characteristics is the same as speaking for the money since it cannot due to the fact that it's an inanimate object. This is known as ~~strawman~~ strawman.

"It is to be compelled to stand behind a counter, or to sit at a desk in some public office, or to marry your landlady, or not the person you would wish." William Hazlitt develops this particular rhetorical strategy to show readers what to do with money since they can't ~~not~~ very well ask it themselves since it is of course unadmittable.



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"On the Want of Money" by William Hazlitt is a thoroughly developed essay that intricately demonstrates a variety of analysis and rhetorical strategies in order to make the passage an easier to understand and well written one.

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AP Central

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AP[®] ENGLISH LANGUAGE AND COMPOSITION
2006 SCORING COMMENTARY

Question 2

Overview

This question called for students to perform a rhetorical analysis of a passage of archaic prose—that is, prose composed before the beginning of the twentieth century. The question directed students to read carefully an excerpt of William Hazlitt’s 1827 essay, “On the Want of Money,” and to analyze the rhetorical strategies the author uses to develop his position about money.

Sample: 2A

Score: 8

This essay’s control and focus are evident from the first sentence. The student knows that want of money means lack of, not desire for, and the essay is built around what lack of money looks like to Hazlitt. The essay deals fully and convincingly with two major strategies in rhetoric’s third canon, style; these strategies are diction and syntax, and subsets of syntax including passive voice and asyndeton. The student embeds within the two paragraphs devoted to these strategies explicit references to the passage. In the second paragraph, the essay mentions the significance of the first three words of Hazlitt’s piece, “Literally and truly,” making this apt point: “Many fairy-tale idealists claim that ideally, happiness is not attached to wealth. However, by emphasizing two near-synonyms, literally and truly, with the word and, Hazlitt makes the point that the real world is all that matters.” In the third paragraph’s discussion of syntax, the student explains the lengthy sentence as itself a metaphor for the lives of the poor, “a continual, unending stream of oppression.” Although this essay takes Hazlitt at his word rather than as perhaps a wry humorist, it is a full and sophisticated exploration of the link between strategies and meaning and earned a score of 8.

Sample: 2B

Score: 6

A fully adequate response, this 6 essay identifies several rhetorical strategies and links them to Hazlitt’s position about money. The first paragraph establishes that the student understands the prompt, and the examples cited throughout show that the student knows the difference between analyzing and just listing or labeling. The second paragraph focuses on repetition and parallelism and contains the nicely worded comment about Hazlitt’s long second sentence: “What could have become a tedious spiel instead becomes a melodious recitation.” The third paragraph, devoted to connotative diction, also includes a comment on the irony of the passage’s ending—a hallmark of upper-half essays.

Sample: 2C

Score: 3

This essay manages to make its way into the low 3 camp rather than being scored a 2, because it makes an attempt to analyze, not just list, rhetorical strategies. It is certainly less perceptive about these strategies and less in control stylistically than a 4 essay. The student identifies “money” rather than “want of money” as the antecedent for “it.” (“It” only refers to money the first time Hazlitt uses it in his second sentence.) This misreading results in problems with the discussion of personification and “Strawman.” The comments about anaphora, albeit weak, are just enough to constitute analysis rather than mere summary.