

AP[®] ENGLISH LITERATURE AND COMPOSITION

2010 SCORING GUIDELINES

Question 2

(Maria Edgeworth's *Belinda*)

The score reflects the quality of the essay as a whole—its content, style and mechanics. Students are rewarded for what they do well. The score for an exceptionally well-written essay may be raised by 1 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 Clarence Hervey's complex character as Edgeworth develops it through literary techniques. They make a strong case for their interpretation of the passage. They explore some conflicting elements of Hervey's self-image and his connection to others, as well as his responses to Belinda. They consider techniques such as tone, point of view and language, and they engage the text through apt and specific references. Although these essays may not be error-free, their perceptive analysis is apparent in writing that is clear, precise and effectively organized. Generally, essays scored a 9 reveal more sophisticated analysis and more effective control of language than do essays scored an 8.
- 7–6** These essays offer a reasonable analysis of Hervey's complex character as Edgeworth develops it through literary techniques. They provide a sustained, competent reading of the passage, with attention to techniques such as tone, point of view and language. Although these essays may not be error-free and are less perceptive or less convincing than those in the 9–8 range, they present ideas with clarity and control and refer to the text for support. Generally, 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 the passage but tend to be superficial or thinly developed in their treatment of Hervey's complex character and/or of Edgeworth's use of literary techniques. Although containing some analysis of the passage, implicit or explicit, the discussion of how literary devices contribute to the development of character may be slight, and support from the passage may tend toward summary or paraphrase. These essays demonstrate adequate control of language but may be marred by surface errors. They are generally 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 passage. The analysis may be partial, unconvincing or irrelevant; the responses may ignore the contradictions and complexities in Clarence Hervey's character or Edgeworth's use of literary techniques to develop the character. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Essays scored a 3 may contain significant misreading and demonstrate inept writing.
- 2–1** These essays compound the weaknesses of the papers in the 4–3 range. They may persistently misread the passage or be unacceptably brief. They may contain pervasive errors that interfere with understanding. Although some attempt has been made to respond to the prompt, the ideas are presented with little clarity, organization or support from the passage. Essays that are especially inept or incoherent are scored a 1.
- 0** These essays do no more than make a reference to the task.
- These essays are either left blank or are completely off topic.

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

2

2A

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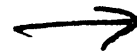
Humans are defined by their behavior. They act as they see others act, they judge when they see something they dislike, and they are inclined to treat people they like differently than people they do not. Clarence Harvey is, by all means, a snob, and ~~like~~ he seems constantly on the lookout for other snobs, not to encounter, but to avoid. ~~Through tone, point of view, and language,~~ Maria Edgeworth creates and defines the character of Clarence ~~in the~~ ^{rather} ~~novel~~ ^{suiton of her title character,} ~~Belinda,~~ as the clichéd ~~rather~~ ^{make} ~~rather~~ ^{rather} pompous young man who's intellect and wealth ~~are~~ ^{make} rather pompous. Clarence is a man who seems to be made completely out of attitude. Using techniques such as ~~tone, point of view,~~ ^{point of view,} tone, and irony, Edgeworth develops the complex character of Clarence Harvey.

The passage is written from the third person point of view, but it focuses on Clarence. The narrator seems to in fact hold a certain level of resentment for Clarence, saying that he "might have been more than a pleasant young man had he not been smitten with the desire of being ~~superior~~ ^{thought} superior in everything". Whether or not Clarence really is ~~that~~ ^{disliked} ~~unlike~~ ^{is because} of his own personality or because the narrator ~~he~~ holds him in contempt is unknown. The reader is only given one opinion on Clarence, and it is largely unfavorable. This immediately sets up Clarence as someone who will be serving as an antagonist later on, perhaps ~~not the main~~ ^{as the main} obstacle that the heroine will have to face, but it ~~would~~ ^{can} certainly be assumed that Clarence will be causing problems. The only benefit, it seems, of having a biased narrator is that the narrator knows that



Clarence will "become vicious" because he is "so easily led" and he seems to associate himself with less than favorable companions. He seems also to reject feelings of attraction that he has for Belinda, causing ~~another~~ him to seem heartless and suspicious, on top of greedy and turgid. Although Clarence does seem to have positive attributes, the descriptions of the negative aspects of his personality seem to overpower any lighthearted compliment that the narrator might give him.

The tone of the passage reflects not only the personality of the narrator, but the ^{ies} personality of the collective characters. The characters are all well-educated, wealthy, and fancy themselves ~~for~~ immensely. The narrator is no exception. The entire style of the passage is written in an artful, ~~fantastical~~ ^{overly} descriptive fashion, conveying that these are the sort of people who can take time to pay attention to detail. In fact, there is almost no action taking place in the passage; ~~only~~ It is mostly descriptions of characters ~~it~~ and their minute interactions with each other. The negative aspect of being able to afford to pay attention to detail is that nothing ever seems to actually happen; it only takes a small movement to cause a frenzy. The tone of the passage reflects the narrator's judgemental nature, which can be used to explain why nobody seems to actually do anything during the passage; they're afraid to. Women who do act, like Mrs. Stanhope, the matchmaker, are pariahs, ~~and~~ the scorn of a testeful upper class society. The tone is rigid, ~~and~~ staying the same throughout the passage; any change might have caused a scene.



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

2

2A
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Perhaps the most witty technique used in the passage is the use of irony. The narrator criticizes Clarence, yet from the ^{way the} style ^{the passage is written} of writing ~~it~~ it can be assumed that the narrator is just as well educated, perhaps more so, than Clarence is. ~~It is argued that~~ ^{The} narrator seems to be jealous of Clarence's standing of society, and of his acceptance of it; whereas the narrator seems to resent society and its judgments and precautions. In this society, everyone passes judgment on everyone else, yet seems unaware of it. Clarence dislikes Mrs Stanhope because he feels that her and her matchmaking lot are constantly passing judgment and trying to force people together, yet he is unaware of ^{his own} ~~the unfair~~ how unjust his assumptions that Belinda carries "artifice in every word" are. The narrator describes Clarence ^{as} someone who thinks so highly of himself that he ~~does not really~~ ^{is not} touch with reality, but it is through recognizing the narrator's own judgemental nature that the reader can define Clarence's true character.

It is a disadvantage to the reader not to know the actions that led to the narrator crafting such an unfavorable description of Clarence. What becomes obvious is that in the society where Clarence resides, surface judgments do not usually connect with the truth. The narrator is far more biased than he should be, and Clarence ~~must~~ suffer being misrepresented.

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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.

2

2B
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Question #2

pg 1

In the passage from Belinda, ~~the~~ the speaker develops the very complex and somewhat arrogant character of Clarence Harvey through the use of ~~the~~ point of view, tone, & language.

One of the primary devices that lets the reader get a good view of Harvey's character is ~~the~~ through point of view. Because it is third person omniscient, the reader gets a very unbiased view of Mr. Harvey. Had it been through the eyes of one of his ~~acquaintances~~ acquaintances or even Harvey himself, the details presented to the audience would be biased & some would be completely non-existent. This unbiased view allows the reader to interpret ~~for themselves~~ themselves just ~~how~~ what kind of character Harvey has. Is he really as pompous as he seems or is he someone who tries to be respectful and ~~is~~ courteous and just is not? This unbiased view leads into the tone of the piece which, although at times seems critical or condescending, such as in line 3, "if he had not been smitten with the ~~idea~~ desire of being superior in every thing," the overall tone is rather matter of fact. No excessively critical nor overly supportive, simply mild.

The true nature of Harvey, although given the chance to shine through tone and point of view, really comes out in the language of the piece. Harvey has "the desire of being thought superior in ~~every thing~~ everything," he feels that "he takes entitled to be ~~an~~ imprudent, wild, & eccentric." He is described as having a "chameleon character," being able to adapt himself to any situation. He is also very worried about his image. When the idea of marrying the niece of "the catch-maker," is being tossed about he is filled with dread because he would have to associate himself with someone his friends, ~~and~~ he, looked down



01. This fear of losing image is even stronger than his desire for women. Harvey finds Belinda very beautiful but because of her relations "he was most inclined to despise her." Even at times when he felt himself giving into her attraction he would realize what was happening "curse his folly, and drew back with sudden terror at the very idea of his image being ruined drawing him back.

The character of Clarence Harvey is found to be one of an arrogant, image-conscious, ladies man through the different literary techniques of Point of view, tone & language. Through these three devices the reader can see that although Mrs. Stanhope sent her niece to Lady Delacour to win over Mr. Clarence Harvey, the chances of anything happening are slim to none.

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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.

2

2C
1 of 1

Edgeworth describes Clarence Hervey as being "smitten with... being the most admired person in all companies." He wants to be known by everyone. Hervey wants people to talk about him, whether he is there or not he wants to be on their tongue. He is a very ~~smart~~ scholarly individual, the only problem being that he knows it. Hervey is described as being "all things to all men- and women," which gives him God-like qualities. He is probably a pleasant gentleman, until his ego gets the best of him. The character is described as a "chameleon." This gives a connotation of being two-faced and untrustworthy, but people don't realize his trickery. Clarence ~~was~~ is crazy about a young lady named ~~Reber~~ Belinda Portman. He grows deeper feelings for her as the days go by, but does not want to be married to her because of her dreadful aunt. ~~However~~, Hervey cannot trust Belinda, because she is being "conducted" by her aunt. Hervey feels that every pleasing word and gesture from Belinda is a facade over the training she is under. He feels that even when he has been charmed by her it can't be sincere.

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2010 SCORING COMMENTARY

Question 2

Overview

Students were asked to read carefully a passage from Maria Edgeworth's novel *Belinda* (1801) and to write an essay analyzing Clarence Hervey's complex character. The prompt noted that Edgeworth develops the character through such literary techniques as tone, point of view and language. This question was intended to assess students' abilities to read closely, with attention to language and selection of detail, and to sort out elements of a self-contradictory, complex character. At the same time, the question was intended to assess students' abilities to write an effective essay — one with a governing central idea about Hervey's complex character, organized in coherent units of analysis and supported with appropriate use of evidence from the passage.

Sample: 2A

Score: 8

Witty and insightful observations about human nature strike the reader from the start of this well-organized, trenchant response. The proposition to be demonstrated is a delightful and surprising one: "Clarence Hervey is, by all means, a snob, and he seems constantly on the lookout for other snobs, not to encounter, but to avoid." The response goes on to explore the idea — in paragraphs in which the sentences sustain increasingly penetrating analysis — that it is not Clarence alone who "seems to be made completely [*sic*] out of attitude," but the narrator too. Addressing point of view, the second paragraph, as engaging as it is well developed, understands that question 2 has supplied only an excerpt from the novel. Thus the essay's tone is appropriately speculative: "Whether or not Clarence really is disliked because of his own personality or because the narrator holds him in contempt is unknown." Similarly, an arguable claim that "[t]he narrator seems to in fact hold a certain . . . resentment," in the hands of a student prepared to argue with constant reference to and interpretation of the text, emerges as a strength. The third paragraph relates tone to characterization in a similarly interesting way; the "judgemental" [*sic*] tone explains inaction, reflecting a fear of being judged. The impressive level of critical thinking continues as the student comments on the excerpt's witticisms. A fine essay like this need not be letter-perfect. If there are weaknesses here, they are of two kinds: errors of control ("her and her matchmaking lot") and errors of overreaching. The essay may not demonstrate that "Clarence must suffer being misrepresented," as it maintains in its conclusion, but it demonstrates amply that Clarence is a multifaceted character and the passage a complex one.

Sample: 2B

Score: 5

The writer of this essay pays attention to the prompt, discussing how point of view and tone contribute to an understanding of character. However, by the middle of the second paragraph, both the potential and the limitations of the response are apparent. An interesting portrait of Clarence with attention to the text is emerging ("Is he really as pompous as he seems . . . ?"). It emerges, however, through a mixture of articulate analysis and somewhat awkward, inelegant language. We of course look past minor mechanical errors (many students, for example, misspelled the main character's last name), but the discussion of point of view is inexact ("third person omnipotent") and superficial ("This unbiased [*sic*] view allows the reader to interpret for themselves [*sic*]"). Reading the tone merely as "rather matter of fact" similarly places the analysis of a complex passage in a straitjacket. Picking up strength near the bottom of the first page in its return to details of the passage, the response ends with stronger analysis and better use of textual evidence, though the quotations are given insufficient room for interpretation. Containing aspects of upper- and lower-half responses, this plausible essay's attention to the prompt and the passage placed it in the 5 scoring range.

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Question 2 (continued)

Sample: 2C

Score: 2

This less successful effort begins not with an introductory statement or a thesis statement but instead with an observation that comes *in medias res*: Hervey is “‘smitten with ... being the most admired person in all companies.’” Most of the sentences that follow lack both coherence and variety. The student tends to begin with the character’s name, or a pronoun taking the place of that name, and then to catalogue aspects of his character in an order that does no more than mirror their appearance in the passage. Missing is engagement of the prompt through organized, patient consideration of Hervey’s complexities. The observations are all supportable; none, however, is developed in a way that makes persuasive use of Edgeworth’s sophisticated portrayal. Ultimately the analysis that is attempted appears selective, simplistic and formulaic (“being ‘all things to all men — and women’ ... gives him God-like qualities”), thus limiting the possibilities of this response.