

2014 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The following poem is by the sixteenth-century English poet George Gascoigne. Read the poem carefully. Then write an essay in which you analyze how the complex attitude of the speaker is developed through such devices as form, diction, and imagery.

For That He Looked Not upon Her

You must not wonder, though you think it strange,
To see me hold my louring¹ head so low;
And that mine eyes take no delight to range
Line About the gleams which on your face do grow.
5 The mouse which once hath broken out of trap
Is seldom 'ticèd² with the trustless bait,
But lies aloof for fear of more mishap,
And feedeth still in doubt of deep deceit.
The scorchèd fly which once hath 'scaped the flame
10 Will hardly come to play again with fire,
Whereby I learn that grievous is the game
Which follows fancy dazzled by desire:
So that I wink or else hold down my head,
Because your blazing eyes my bale³ have bred.

(1573)

¹ gloomy

² enticed

³ misery

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Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The following passage is from the novel *The Known World* by Edward P. Jones. Read the passage carefully. Then, in a well-organized essay, analyze how the author reveals the character of Moses. In your analysis, you may wish to consider such literary elements as point of view, selection of detail, and imagery.

Unfortunately, we have been denied permission to reproduce the excerpt from Edward P. Jones' *The Known World* on this website.

The excerpt is taken from the beginning of the novel.

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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 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.