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2015 AP[®] English Literature and Composition Exam Materials

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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.)

In the following poem by Caribbean writer Derek Walcott, the speaker recalls a childhood experience of visiting an elderly woman storyteller. Read the poem carefully. Then, in a well-developed essay, discuss the speaker's recollection and analyze how Walcott uses poetic devices to convey the significance of the experience.

XIV

With the frenzy of an old snake shedding its skin,
the speckled road, scored with ruts, smelling of mold,
twisted on itself and reentered the forest
Line where the dasheen¹ leaves thicken and folk stories begin.
5 Sunset would threaten us as we climbed closer
to her house up the asphalt hill road, whose yam vines
wrangled over gutters with the dark reek of moss,
the shutters closing like the eyelids of that mimosa²
called Ti-Marie; then—lucent as paper lanterns,
10 lamplight glowed through the ribs, house after house—
there was her own lamp at the black twist of the path.
There's childhood, and there's childhood's aftermath.
She began to remember at the minute of the fireflies,
to the sound of pipe water banging in kerosene tins,
15 stories she told to my brother and myself.
Her leaves were the libraries of the Caribbean.
The luck that was ours, those fragrant origins!
Her head was magnificent, Sidone. In the gully of her voice
shadows stood up and walked, her voice travels my shelves.
20 She was the lamplight in the stare of two mesmerized boys
still joined in one shadow, indivisible twins.

¹ dasheen: tropical plant with large leaves

² mimosa: tropical plant whose leaves close or droop when touched or shaken

"XIV" from MIDSUMMER by Derek Walcott. Copyright © 1984 by Derek Walcott.
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AP[®] ENGLISH LITERATURE AND COMPOSITION 2015 SCORING GUIDELINES

Form O

Question 1: Derek Walcott, "XIV"

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, style, and 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 discussion of the speaker's recollection and a persuasive analysis of Walcott's use of poetic devices to convey the significance of the experience. The writers of these essays offer a range of interpretations; they provide a convincing discussion of the recollection and a convincing analysis of Walcott's use of poetic devices to convey the significance of the experience. 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 a nine (9) essay, especially persuasive.

7-6 These essays offer a reasonable discussion of the speaker's recollection and a reasonable analysis of Walcott's use of poetic devices to convey the significance of the experience. They are less thorough or less precise in their discussion of the recollection and Walcott's use of poetic devices. Their analysis of the relationship among the recollection, the devices, and the significance of the experience is less convincing. These essays demonstrate the writer's 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 papers. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

5 These essays respond to the assigned task with a plausible discussion of the speaker's recollection and a plausible analysis of Walcott's use of poetic devices to convey the significance of the experience, but tend to be superficial in their discussion and analysis. They often rely on paraphrase, which may contain some analysis, implicit or explicit. Their discussion of the speaker's recollection or the analysis of Walcott's use of poetic devices may be vague, formulaic, or minimally supported by references to the text. There may be minor misinterpretations of the poem. These writers demonstrate some control of language, but their essays 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 may ignore the speaker's recollection or the analysis of Walcott's use of poetic devices to convey the significance of the experience. 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 three (3) may contain significant misreading 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 prompt, the writer's 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 one (1) contain little coherent discussion of the poem.

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.

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2015 AP ENGLISH LITERATURE AND COMPOSITION

Question 1

Sample Identifier: I

Score: 9

- offers a sophisticated and persuasive analysis of the poem in substantive, elegant, clear sentences
- directly addresses the prompt and maintains this focus throughout the essay; establishes from the outset that the boy's journey to "listen to a storyteller . . . suggests the profound impact that the experience has on the boy's life as he grows up"; couches this insight in appropriately provisional language until the claim is amply argued through textual evidence
- refers to poetic devices and effects (description, mood, figurative language, metaphor, contrast) and analyzes how they contribute to meaning (e.g., "[t]he storyteller is compared to lamplight, to an illuminating spot of light and knowledge in the darkness, and the boys together are rapt listeners, further joined together by their shared wonder")
- analyzes each poetic device and effect purposefully; perceptive in identifying a powerful metaphor "[Sidone's] leaves were the libraries of the Caribbean" and persuasively discusses an analogical link between the storyteller's stones and knowledge more broadly
- uses the structure of the poem purposefully to delineate two separate phases of the speaker's experience (the journey to the storyteller, listening to her stories) and uses this observation to analyze their significance
- moves easily between implicit and explicit textual references and reaches perceptive conclusions about why the setting and journey to the storyteller are significant for the speaker: comparing "the winding road to a snake gives the reader a sense of the wild feeling of the place and its natural mysticism. . . . [it] conveys hidden danger . . . reinforced in the line, 'Sunset would threaten us as we climbed closer' The setting is a natural one, potentially dangerous for the two young boys, but this only adds to the weight of the experience for the speaker and its depth in his memory"
- understands the importance of the experience temporally and developmentally for the speaker and uses this understanding to write a brief but effective conclusion stating the speaker's experience has "continued to affect him and follow him throughout his life"

Sample Identifier: H

Score: 8

- unlike the 9 essay, which sets a clear direction from the outset, this essay begins unevenly with a lengthy description of setting
- despite the uneven start, the essay ultimately achieves a clear and persuasive analysis of the poem and details the importance of the experience to the speaker
- the focus on setting and the identification of nature as the origin of folk stories yields the insight that nature "is more powerful than humans and society; nature is full of the unknown, just like the storyteller's stories"; the two ideas are linked in the conclusion, which implies that both the fireflies and the storyteller are sources of light
- while the analysis of poetic elements (imagery, personification, word choice, structure) is not as well developed or as well composed as in the 9 essay, this 8 essay does note the shift signaled by line 12 ("There's childhood, and there's childhood's aftermath' [which] stands on its own line, and is the only sentence in the poem's entirety that does not have enjambment"), observing that "this is just the buildup to the actual stories that had such a large impact on his life"
- this essay offers a more thorough analysis of the poem than the 7 essay; it contains both implicit and explicit references to the poem and shows a better command of the conventions of composition than the 7 essay

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Sample Identifier: G

Score: 7

- this essay offers a reasonable claim that the "storyteller serves as a source of enlightenment in the dark, her stories illuminating the minds of the young boys who listen" but focuses more on the account than on its lasting significance for the speaker
- the essay refers to several poetic devices in the poem, notably, figures and contrast: "[i]n these images, light functions to give a sense of guidance, illumination, and safety in the dark. The sound imagery also lends a feeling of security" and the noise offers a "stark contrast to the mysterious, jungle-like road that leads to the house," but the initial claim is not thoroughly developed or evidenced through these references; while the essay is insightful, it does not explicitly explain the connections among these devices or how they signify what the essay claims
- the significance of the experience for the speaker is broached intelligently ("The end of the poem finds the boys venturing into the fascinating unknown once more . . . illuminated and captivated by the stories she tells") but this too is not developed enough to be entirely convincing
- while the essay offers many good insights, its structure is driven by the structure of the poem: it deals with the "first eleven lines of the poem" in the first body paragraph, shifts to "[w]hen the boys find themselves at the storyteller's home" in the second body paragraph and thence to "[t]he happenings in the storyteller's house"; while this is a sound method, it yields a more compartmentalized analysis than the 8 and 9 essays

Sample Identifier: F

Score: 6

- offers the claim that the storyteller "held a great deal of power in her ability to manipulate a story" and that the speaker learns the power of storytelling through his encounter with her; this claim, while reasonable, is not developed beyond a general assertion of the power of storytelling
- the language of the essay is generally clear; diction is repetitive (e.g., "creepy") and sometimes inaccurate (e.g., "sinistry"), but, in the main, this does not interfere with the communication of ideas
- the essay engages in a discussion of poetic devices, notably, imagery and detail ("dark reek of moss" and the "black twist" of the path) but comments on these in a cursory and colloquial way to conclude little more than that these references depict the speaker's experience of the episode as "creepy"
- less nuanced analysis, fewer purposeful references to the poem and less facility with language than the 7 essay
- distinguishable from the 5 essay by a more developed analysis of the significance of storytelling, clearer language and more engagement with of the text

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Sample Identifier: E

Score: 5

- this paper offers the plausible claim that “[t]hrough . . . vivid imagery and personification, Walcott conveys the significance of the speaker’s visit to the old woman’s home,” but it does not specify in what way the visit is important
- formulaic and repetitive; it does not fully engage the question of the effect of the experience on the speaker and focuses more on the storyteller: “The woman’s wisdom and skill at storytelling mesmerized the two boys, and her stories seemed to come alive,” and “[t]he storyteller’s skill was such that when she told stories, she brought them to life so well that even the inanimate shadows seemed to come alive”
- while the writing is competent, there is little depth to flesh out the identification of poetic devices and thin textual support for the essay’s primary claim
- superficial analysis and paraphrase dominate this essay, and it is not as well conceived as the essays in the 7-6 range

Sample Identifier: D

Score: 4

- this essay is fairly typical of essays at this score level in that it makes a simple claim—that the poem offers the “potent” moments of an experience so that “both the reader and writer are able to develop . . . an image of childhood”—but offers only limited evidence and partial analysis in support of this claim
- presents little evidence to explain why and how the experience recounted is important to the speaker
- recognizes poetic devices (imagery, personification, alliteration, simile) but the essay offers little analysis of these devices and makes very limited purposeful reference to the poem
- the writing is unsophisticated and the content is unconvincing and underdeveloped and relies on overgeneralization and cliché: “as a whole, Walcott successfully [sic] combines his usage of [several literary devices] to construct a piece of literature that fully engrosses the reader”
- observations made about the poem are sometimes unconvincing: “both lines 9 and 10 place a hyphen ‘—’ to stress a pause or even importance of that specific part. . . . [this] could easily [sic] be interpreted as the random pauses that children tend to give to observe the surroundings of an unfamiliar area”
- the essay does not contain as plausible a claim as the essay scored 5, and speculates where the 5 essay evidences, but it is more developed than the 3 essay and exhibits rudimentary organization

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Sample Identifier: C

Score: 3

- this essay makes the claim that the “encounter with the storyteller. . . opened his eyes to all of his surroundings and nature”
- while this essay elsewhere mentions the effect of the storyteller on the speaker (“In a way, the storyteller influenced Walcott to tell his story”) and discerns the immediacy created by the vivid descriptions in the poem, neither of these points is developed
- the essay offers scant analysis of the significance of the episode to the speaker and virtually no textual evidence
- the language of this essay is typical of essays scored a 3: sentences are ungainly and simplistic and they sometimes make purposeless statements about what is *not* in the poem, e.g., “In this poem, Walcott doesn’t use rhyming but it flows pretty nicely throughout the reading”
- despite the fact that the essay relies on paraphrase, demonstrates a limited grasp of the conventions of written discourse and resorts to listing devices rather than analyzing how they generate meaning, this essay is more attentive to the prompt and shows a greater understanding of the poem than the essay scored 2

Sample Identifier: B

Score: 2

- briefly mentions a number of poetic devices (metaphor, simile, personification) and offers ostensibly supporting quotations, but does not go much further than identifying them; chooses irrelevant evidence and fails to analyze the poem; compounds the weaknesses of the essays in the 4-3 range of the scoring guide
- exhibits only the most generalized understanding of one function of imagery in the claim: “He uses imagery to put the reader in the story. He does [sic] by giving extensive detail and painting a picture”; the essay does not explain how this device contributes to conveying the significance of the experience for the speaker
- uses syntax and grammar poorly and shows little understanding of the structure and conventions of the essay form
- offers thin paraphrase in an unacceptably brief response, using language that is virtually incoherent

Sample Identifier: A

Score: 1

- this scant response presents little discussion of the poem
- attempts to respond to the prompt by listing diction and word choice as techniques employed by the poet; also asserts (without evidence) that the poem uses imagery in a way that “catches the reader’s attention”
- lacks clarity and organization

In his poem "XIV," Derek Walcott paints a vivid picture of a young boy travelling to listen to a storyteller, and suggests the profound impact that the experience has on the boy's life as he grows up. Through the use of detailed descriptions, mood, and figurative language, Walcott explains the mystical, awe-inspiring nature of the scene. Through further metaphors and descriptions, he hints at the speaker's continued memorization and memory of the experience.

The first half of the poem describes the journey that the speaker and his brother took to get to the storyteller's house. Walcott effectively sets the mood of the setting, even in the first sentence: "With the frenzy of an old snake shedding its skin, / the speckled road, scored with ruts, smelling of mud, / twisted on itself and reentered the forest / where the dasheen leaves thicken and folk stories begin" (1-4). The comparison of the winding road to ~~the~~ a snake gives the reader a sense of the wild feeling of the place and its natural mysticism. It also conveys hidden danger, which is reinforced in the line, "Sunset would threaten us as we climbed closer" (5). ^{The personification of sunset adds to the mysterious and somewhat threatening tone.} The setting is a natural one, potentially dangerous for the two young boys, but this only adds to the weight of the experience for the speaker and its depth in his memory.

In the second half of the poem, the speaker describes the actual experience of listening to the woman, Sidone, tell her stories. Walcott writes, "Her leaves were the libraries of the Caribbean" (16), utilizing the metaphor ~~to~~ to explain the extent



of her stories and their power ~~is~~ for the boys. Based on this statement, it can be presumed that the boys had little to no access to actual libraries, and therefore listening to Sidone was a form of gaining knowledge as well as a mode of enjoyment. The full weight of the experience is suggested in the final two lines of the poem: "She was the lamplight in the store of two mesmerized boys / still joined in one shadow, indivisible twins" (20-21). The storyteller is compared to ~~the~~ lamplight, to an illuminating spot of light and knowledge in the darkness, and the boys together are rapt listeners, further joined together by their shared wonder.

~~The~~ Additionally, throughout the poem, the speaker suggests the profound impact that the experience has had on his memories and the way in which it still affects him today: "...lucent as paper lanterns, / lamplight glowed through the ribs, house after house — / there was her own lamp at the black twist of the path. / There's childhood, and there's childhood's aftermath" (9-12).

The speaker compares the lit houses with closed shutters to childhood, a warm but unknowing time; however, he compares the storyteller's house to the aftermath of childhood. Not only does this strengthen the idea that the stories heard there continued to impact him after childhood, but the description of the "black twist" also adds an almost sinister tone, a mention of the unknown. ~~Towards~~ Towards the end of the piece he also ~~says~~ says, "In the gully of her voice / shadows stood up and walked, her voice travels my shelves" (18-19). This statement suggests that in the books he now reads, he ~~hears~~ hears



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1 I₃

echoes of her voice and her stories, which impacted him so deeply as a child and will never leave his memory.

Walcott utilizes extremely detailed depictions of ^{the speaker's} ~~his~~ childhood life and his journey to listen to the storyteller to provide readers with a sense of the awe and wonder the speaker felt as a child and to explain how it has continued to affect him and follow him throughout his life.



In Derek Walcott's poem, "xiv" the speaker recalls a childhood experience he endured which revolved around him and his brother visiting a local storyteller. In the poem, nature is a motif, and the recurrence of this idea helps to explain the speaker's mental and spiritual journey. Due to the tone of the passage, it is clear that the speaker remembers his childhood experiences with the storyteller fondly, and still believes she is magical to this day.

The speaker uses setting to help paint a picture for the reader of what it was like to grow up in an seemingly suburban or rural environment, that is by no means well-kept, or overly modern. The environment is personified in the first 3 lines of the poem as the speaker depicts the road as having the qualities of "The frenzy of an old snake shedding its skin, / the speckled road, scored with ruts, / Smelling of mold, / twisted on itself and reentered the forest" (1-3). The diction of "frenzy," "speckled," "ruts," and "mold" vividly describe the road, which is not nicely paved, but instead flawed and uneven. The road, although weaving into and out of the forest, is contrasted to the nature. The forest is depicted as being voluptuous and luscious, where "the dasheen leaves



1
thicken" ~~and folk story~~ (line 3). The force of nature is highlighted by the speaker's apparent appreciation for it as it is the place where "folk stories begin" (3), but also because it ~~seems~~ is more powerful than humans and society; nature is full of the unknown, just like the storyteller's stories themselves.

As the speaker continues to describe his journey, he notes that the "yam vines / wrangled over gutters with the dark reek of moss" (6-7). Again, nature is depicted as a force that weaves its way into, and ~~over~~ overtakes things. The speaker even ~~describes~~ ^{our lives} uses a simile to depict the opening and "closing" of the "shutters" like "the eyelids of that mimosa" (8). It is interesting that the speaker dedicates so much time to his journey to the storyteller "with her own lamp" at the black twist of the path" (11), as this is just the buildup to the actual stories that had such a large ~~influence~~ ^{impact} on his life.

~~When~~ Before the speaker begins to relay the story he almost gives a disclaimer: "There's childhood, and there's childhood's aftermath" (12). This statement stands on its own line, and is the only sentence in the poem's entirety that does not ~~have~~ have enjambment. This ~~is~~ is Walcott's deliberate way of warning the speaker that his appreciation

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for the stories, although always there, matured as he aged; the way in which he interpreted them as a child differed from his understandings later in life. ~~The~~ The speaker then goes into a description of the setting which ~~he remembers as~~ has "fireflies" and "kerosene tins" (13,14). The use of the word fireflies ~~directly~~ following the warning about childhood reinforced the idea that at the time the speaker noticed fireflies (which are usually associated with children, as most are fascinated by them), and the lamp that the speaker used as a signal earlier in the poem to find the storyteller at the end of the "black ~~of the~~ twist path" (11). The lamp, for the speaker, is associated with safety as he was able to safely find the storyteller and escape the scary, dark forest.

The speaker only dedicates the last 4 lines of the poem to the actual explaining of the power of the storyteller's words. This does not come as a surprise as children are often very perceptive of their environments (if they are meaningful and have something interesting about them - hence, the forest/nature itself clearly had a large impact on the speaker's life). The speaker ~~compares~~ uses a metaphor to describe the speaker, as he



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compares her to a plant in line 16. The speaker's admiration extends as he describes how ~~she~~ the storyteller is able to rise above the shadows and produce life and light, ~~with~~ her words so powerful that "shadows stood up and walked" (19). The idea of light, first from the "light" "lamp" glowing through the nbs, house after house" (10) [that] to the kerosene lines, the light of the fireflies, finally becomes so powerful as the speaker ~~say~~ states that the storyteller was the "lamp" (20), shining above all.

#

Question 1

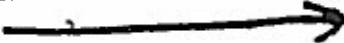
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G1

In "Childhood's aftermath," writer Derek Walcott reflects upon an experience of his youth in which he and his brother ventured into the dark unknown and experience the power of storytelling. With sensory images ~~for~~ ^{evoking} darkness, unknown territories, and mystery, Walcott sets up a sense of adventure. The storyteller serves as a source of enlightenment in the dark, ~~making~~ her stories illuminating the minds of the young boys who listen.


The first eleven lines of the poem narrate the boys' journey to the storyteller's house. The path "twists on itself" and vines "wrangle over gutters." The hanging legs are thick and the path is ~~what~~ riddled with orders of mold and moss. With the setting sun in the background, the ~~imagery~~ ~~physical environment~~ imagery of the environment lends a sense of mystery and even foreboding to the poem. The choice of the word "frenzy" to describe the road further the ~~more~~ feeling of danger. ~~What~~

When the boys find themselves at the storyteller's home, the tone of adventure and fascination remains, but the imagery shifts to suggest light and comfort. The boys are led to



her house in the "black twist of the path" by the light of her lamp. ~~She begins telling stories.~~ The old woman begins telling stories as the fireflies alight. In these images, light functions to give a sense of guidance, ~~and~~ illumination and safety in the dark. The sound imagery also lends a feeling of security: the "sound of pipe water hanging in herosene tins" is a distinct noise found in a human home, a stark contrast to the mysterious, jangle-like road that leads to the house.

The happenings in the storyteller's house provide a sense of the mystical as well as the comfortable. The literal illumination leads the boys to a safe place, but the storytelling provides a mental illumination that seems to transcend the physical space. The speaker recalls that "shadows stood up and walked" when the old woman spoke, that she herself became the lamplight, that in this hypnotic experience he and his brother were joined in one ~~individual~~ "indivisible" shadow. The hyperbolic statement that the storyteller held "the libraries of the Carribbean" furthers the idea that the experience transcends the space that the three people inhabit.



1

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

G3

In Derek Walcott's "XIV," the narrative is dictated by imagery and sensory detail. The twisting roads, unpleasant smells, and setting sun create a mood of foreboding and mystery. Images of light and sounds of home serve to create a sense of comfort as the boys arrive at the storyteller's house. The end of the poem finds the boys venturing into the fascinating unknown one more, within the woman's house, illuminated and captivated by the stories she tells. The significance of the experience is felt by readers because of the sense of adventure and journey.

#

Stories have an odd power over humans. They have the power to fascinate, intrigue, terrify, and even bore. But even more so, storytellers hold a great deal of power. In his poem, "XIV", writer Derek Walcott recalls a creepy, mysterious, and yet fascinating encounter with a storyteller, conveying that she ~~held~~ held a great deal of power in her ability to manipulate a story. Walcott makes use of dark imagery, metaphors for power, and an admiring tone to communicate the storyteller's power.

Walcott portrays the encounter with the storyteller in a very creepy and mysterious way. In the first sentence he refers to the road as moving "with the frenzy of an old snake shedding its skin" and as "smelling of mold," to create a dark image. Furthermore, he refers to the "~~dark~~ dark reek of moss" on the road. These creepy images and descriptions of putrid scents suggest there is something sinister about the encounter with the storyteller and with the storyteller herself. This sinister quality adds to the aura of power that the storyteller seems to hold. Additionally, the storyteller lives at the end of "the black twist of [a] path," which is yet another creepy image that communicates that there is something dark about the storyteller, and conveys that she holds some sort of power. The creepiness of the encounter serves to exemplify the storyteller as a mystical, and powerful person who should not

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be taken lightly.

Walcott also makes use of metaphor to showcase the storyteller's power. For example, he says that "[the storyteller's] leaves were the libraries of the Caribbean," which communicates how she ~~is~~ metaphorically holds the ^{literary} collection of the entire Caribbean. Next, Walcott mentions how "shadows stood up and walked" when she told stories. This conveys her ~~is~~ supposed ability to control something that no human can, which serves as a metaphor for the power she holds. Last, the storyteller is described as the "lamplight in the store of" the speaker and his brother. While this metaphor is a departure from the dark and sinister, it still shows the power of the storyteller by ~~is~~ illustrating the ~~is~~ hypnotic ability she has when she tells a story. The metaphors in this poem give a context to how powerful a storyteller can be.

Throughout the poem, there is a tone of admiration for the storyteller that shows that she is revered by those who come in contact with her. For example, the speaker proclaims "the luck that was ours" at his meeting with the storyteller. The speaker feels grateful to have had the opportunity to meet with the storyteller, conveying her importance and the speaker's own admiration for her. Furthermore, the speaker compliments the storyteller by saying "her head was magnificent." The speaker is impressed with the storyteller

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Question 1

F3

and praises her. This tone of admiration and respect further the notion that she is revered and powerful.

The combination of imagery, metaphor, and tone portray the encounter with the storyteller as a mix of mystery, sinistry, and intrigue. Through this encounter, the speaker learns the power that stories and storytellers hold, and that they can be both inspiring and malevolent.

#

Childhood is a time of innocence and wonder, so to many, childhood memories are mystical. Such is the case in Derek Walcott's poem "XIV" in which the speaker recalls a childhood visit to the home of an elderly storyteller. Through his use of vivid imagery and personification, Walcott conveys the significance of the speaker's visit to the old woman's home.

The speaker in Walcott's poem recalls an evening in his ~~sovereign~~ childhood when he and his brother climbed a hill to visit an old storytelling woman. The two boys ^{climbed the hill} ~~climbed the hill~~ at dusk, just as the sun was setting and people were closing their shutters for the night. When ^{the boys} ~~they~~ reached the storyteller's house, she began telling them stories when the fireflies appeared. The woman's wisdom and skill at storytelling mesmerized the two boys, and her stories seemed to come alive.

The visit to the old storyteller's house clearly ~~made~~ made an important impression on the speaker. To indicate the importance of the experience, Walcott uses vivid imagery to describe the scene in close detail. For example, the poem begins by saying "with the frenzy of an old snake shedding its skin, the speckled road, scored with ruts, smelling of mold..." This vivid description of the road allows the readers to form a clear mental image of the boys' journey to the storyteller's house, and the attention



Q1

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E2

to each detail indicates the importance of the visit. It is such an important trip that it warrants attention to the road upon which the boys traveled. Furthermore, the road is described as old, and compared to an old snake shedding its skin. This adds a sense of ancientness, wisdom, and closeness to nature, ~~create~~ all of which contribute to a ~~state~~^{sort} of mysticism and awe in the mood of the poem.

Furthermore, Walcott uses personification to show the elderly woman's skill at storytelling. The speaker says, "In the gully of her voice shadows stood up and walked." The storyteller's skill was such that when she told stories, she brought them to life so well that even the inanimate shadows seemed to come alive.

In Derek Walcott's poem "XIV," the ~~one~~ speaker's visit to the home of an old storytelling woman left an impression on him. Through the use of vivid imagery, Walcott conveys both the importance of the visit and a sense of the ancient wisdom possessed by the old woman. Furthermore, through his use of personification, Walcott conveys the old storyteller's wisdom and skill through the life she brings to her stories. It is no surprise then that this a vivid and important childhood memory to the speaker, as he experienced the mysticism of ancient things, nature, and wisdom.

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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.

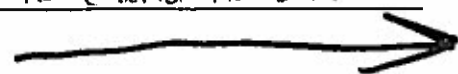
Question #1

D1

Caribbean writer Derek Walcott wrote "XIV" to simply express ~~the~~ the emotions derived from a past time memory of visiting an elderly woman storyteller. This poem immediately ~~is~~ exemplifies the potent moments of such an experience that even the reader becomes drawn in. Together, both the reader and writer are able to develop such an image of childhood due to Walcott's presence of imagery, poetic devices, and influential organization.

The imagery of this poem is ^{as} vivid as "an old snake shedding its skin" (line 1). The descriptions themselves paint a mental picture as seen when "the dasheen leaves thicken and folk stories begin" (line 4). The "lamplight glowed through the ribs" even allows for such imagination to interpret. His use of such descriptive words makes it only easier to become a part of the experience. His words put you in a place at a certain time such as "the minute of the fireflies, to the sound of the ^{pipe} water banging in kerosene tins" (lines 13-14). However, these examples of imagery would not be complete without poetic devices.

Walcott effectively uses several examples of poetic devices to portray an even greater sense of childhood. Immediately, line 2 phrases alliteration in the terms of "speckled...", "stored...", and "smelling" to emphasize the passage taken to the storyteller's world. On top of that, personification is prevalent just as it would be in a childhood story. In the beginning, "the sunset would threaten us" (line 5) while at the end "~~the~~ her voice shadows stand up and walked" (lines 18-19). Then to add more, both a simile, "shutters closing like the eyelids of that mimosa" (line 8) and a metaphor, "she was the lamplight in the stare of two mesmerized boys" (line 20) give the reader a complete comparison of both the storyteller's home and herself.



Question # 1

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

D2

Due to the immense amount of description and poetic devices the speaker allows for the reader to join the journey.

On the other hand, this journey wouldn't be visible to read if it were not for the way Walcott structured and organized his poetry. The initial part of the poem expresses the descriptive nature of the journey or path taken to reach the storyteller. Then both lines 9 and 10 place a hyphen "-" to stress a pause of even importance of that specific part. ^{on asidernote,} They could easily be interpreted as the random pauses that children tend to give to observe the surroundings of an unfamiliar area. Then to follow, line 13 is where the storyteller herself comes to light as her own words and image we've described in just the right context.

Together as a whole, Walcott successfully combines his usage of imagery, poetic devices, and organization to construct a piece of literature that fully engrosses the reader. The speaker and reader are able to take a journey through their childhood to all the surroundings of familiarity and imagination we tend to leave behind.



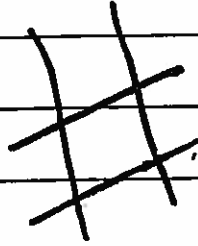
In the poem "XIV" by Derek Walcott, he descriptively recalls his experience of his encounter ~~at~~ with an elderly woman storyteller. This experience must have been significant to the point where he remembers exactly what occurred. The speaker's recollection is vivid and includes a lot of imagery to depict what happened with his experience with the storyteller. The significance of the experience is the fact that until his encounter with the storyteller, he didn't really take in the beauty of nature and the ~~caribbean~~ Caribbean. This encounter opened his eyes to all of his surroundings and nature.

In this poem, Walcott doesn't use rhyming but it flows pretty nicely throughout the reading. I think this poem is written in free verse. This childhood experience must have been dramatic and outstanding for him to remember details like this. Just like the elderly storyteller, he makes a pretty good one too. In a way, the storyteller influenced Walcott to tell his story.

The way Walcott writes this poem alludes to the exact experience. It is almost as if it was ~~happening~~ happening now rather than the past. ~~Walcott~~ Walcott describes it vividly ~~as~~ almost as if you were there when this experience occurred. The significance of the



experience is that he finally appreciate his surroundings and the beauty of nature. This experience probably resembles none whenever he thinks of it. This experience will always be a part of him.



In the poem "XIV" by Derek Walcott he talks about a childhood experience of an elderly woman telling him a story. He uses imagery to ~~to~~ put the reader in the story. ~~some~~ He does by ~~gave~~ giving extensive detail and painting a picture. He says "lucent as paper lanterns, lamplight glowed through the ribs", also "yam wire wrangled over gutters with the dark reek of moss."

~~Walcott also uses metaphors or similes in the poem such as~~ Walcott also uses similes to give the reader a better feel for the recollecting childhood memory. He says "The shutters closing like eyelids of that mimosa". He also uses personification by saying "smelling of mald". ~~Walcott~~ Walcott uses one more literary device, he uses metaphors like "Her leaves were the libraries of the Caribbean", "Her voice travels my shelves", ~~and~~ and "She was the lamplight in the stare of two mesmerized boys still joined in one shadow, indivisible twins."

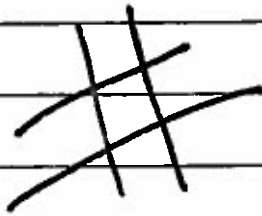
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Write in the box the number of the question you are answering on this page as it is designated in the exam.

Question 1

A1

The author in "XIV" uses a variety of techniques in the poem. Most noticeably was the diction and word choice used throughout the poem. The poem has a very good use of imagery that catches the reader's attention. Line 5 through line 6 gives an example of Imagery "Sunset would threaten us as we climbed closer to her house up the asphalt hill road. The author describes the sunset being blinding as they climb up the hill. The author even described the road they traveled on as they continue their journey.



Question 2

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

The following excerpt is from the opening of *The Beet Queen*, a 1986 novel by Louise Erdrich. Read the passage carefully. Then write a well-developed essay in which you analyze how Erdrich depicts the impact of the environment on the two children. You may wish to consider such literary devices as tone, imagery, selection of detail, and point of view.

Line
5 Long before they planted beets in Argus and built the highways, there was a railroad. Along the track, which crossed the Dakota-Minnesota border and stretched on to Minneapolis, everything that made the town arrived. All that diminished the town departed by that route, too. On a cold spring morning in 1932 the train brought both an addition and a subtraction. They came by freight. By the time they reached Argus their lips were violet and their feet were so numb that, when they jumped out of the boxcar, they stumbled and scraped their palms and knees through the cinders.

15 The boy was a tall fourteen, hunched with his sudden growth and very pale. His mouth was sweetly curved, his skin fine and girlish. His sister was only eleven years old, but already she was so short and ordinary that it was obvious she would be this way all her life. Her name was square and practical as the rest of her. Mary. She brushed her coat off and stood in the watery wind. Between the buildings there was only more bare horizon for her to see, and from time to time men crossing it. Wheat was the big crop then, and the topsoil was so newly tilled that it hadn't all blown off yet, the way it had in Kansas. In fact, times were generally much better in eastern North Dakota than in most places, which is why Karl and Mary Adare had come there on the train. Their mother's sister, Fritzie, lived on the eastern edge of town. She ran a butcher shop with her husband.

30 The two Adares put their hands up their sleeves and started walking. Once they began to move they felt warmer, although they'd been traveling all night and the chill had reached deep. They walked east, down the dirt and planking of the broad main street, reading the signs on each false-front clapboard store they passed, even reading the gilt letters in the window of the brick bank. None of these places

40 was a butcher shop. Abruptly, the stores stopped, and a string of houses, weathered gray or peeling gray paint, with dogs tied to their porch railings, began.

45 Small trees were planted in the yards of a few of these houses, and one tree, weak, a scratch of light against the gray of everything else, tossed in a film of blossoms. Mary trudged solidly forward, hardly glancing at it, but Karl stopped. The tree drew him with its delicate perfume. His cheeks went pink, he stretched his arms out like a sleepwalker, and in one long transfixed motion he floated to the tree and buried his face in the white petals.

50 Turning to look for Karl, Mary was frightened by how far back he had fallen and how still he was, his face pressed in the flowers. She shouted, but he did not seem to hear her and only stood, strange and stock-still among the branches. He did not move even when the dog in the yard lunged against its rope and bawled. He did not notice when the door to the house opened and a woman scrambled out. She shouted at Karl too, but he paid her no mind and so she untied her dog. Large and anxious, it flew forward in great bounds. And then, either to protect himself or to seize the blooms, Karl reached out and tore a branch from the tree.

65 It was such a large branch, from such a small tree, that blight would attack the scar where it was pulled off. The leaves would fall away later on that summer and the sap would sink into the roots. The next spring, when Mary passed it on some errand, she saw that it bore no blossoms and remembered how, when the dog jumped for Karl, he struck out with the branch and the petals dropped around the dog's fierce outstretched body in a sudden snow. Then he yelled, "Run!" and Mary ran east, toward Aunt Fritzie. But Karl ran back to the boxcar and the train.

"The Branch," from the book *THE BEET QUEEN* by Louise Erdrich. Copyright © 1986 by Louise Erdrich. Reprinted by permission of Henry Holt and Company, LLC.

AP[®] ENGLISH LITERATURE AND COMPOSITION

2015 SCORING GUIDELINES

Form O

Question 2: Louise Erdrich, *The Beet Queen*

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, style, and 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 analysis of how Erdrich depicts the impact of the environment on the two children through such literary devices as tone, imagery, selection of detail, and point of view. The writers make a strong case for their interpretation of the impact of the environment on the two children. They may consider a variety of literary devices, 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 and effectively organized. Essays scored a nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).

7-6 These essays offer a reasonable analysis of how Erdrich depicts the impact of the environment on the two children. The writers provide a sustained, competent reading of the passage, with attention to such literary devices as tone, imagery, selection of detail, and point of view. Although these essays may not be error-free and are less perceptive or less convincing than 9-8 essays, the writers present their ideas with clarity and control and refer to the text for support. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

5 These essays respond to the assigned task with a plausible reading of the passage, but tend to be superficial or thin in their analysis of how Erdrich depicts the impact of the environment on the two children through such literary devices as tone, imagery, selection of detail, and point of view. While containing some analysis of the passage, implicit or explicit, the analysis of the impact of the environment or the use of literary devices may be slight, and support from the passage may tend toward summary or paraphrase. While these writers demonstrate adequate control of language, their essays 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 passage. The analysis may be partial, unconvincing, or irrelevant; the writers may ignore the impact of the environment on the two children or the use of literary devices. 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 three (3) may contain significant misreading and/or 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 writer's ideas are presented with little clarity, organization, or support from the passage. Essays scored a one (1) contain little coherent discussion of the passage.

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.

Version 1.0

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Question 2

Sample Identifier: E

Score: 9

- this sophisticated, succinct essay squarely addresses the effect of the environment on Mary and Karl; it immediately sets up a clear organizational thesis identifying the “differing perspectives” of Karl and Mary and asserting that these perspectives are developed through a range of literary devices; the body of the essay offers paragraphs elaborating on this thesis
- having established that tone, word choice, tonal shift, physical description and symbol are important in establishing the perspectives of Karl and Mary, the essay offers deft analysis that engages multiple literary techniques and devices in support of its thesis, e.g., “the tone changes when Karl sees the tree, and this shift in tone reflects the fragility of Karl in comparison to the steadiness of Mary”
- identifies surface and deeper meanings; shows insight in connecting style and meaning in such astute observations as “Erdrich’s writing is no longer ‘square and practical,’ and, appropriately, ‘Mary trudged solidly forward’”
- expertly selects apt textual references and marshals even small details, such as the chill of the night, purposefully: “Although at its surface this is another objective statement, the discussion of temperature evokes the senses and the idea of feeling”
- understands that the passage is not static and that it foreshadows how each of the characters will develop
- identifies the tree as symbolic and clearly explains how the unfolding action complicates its significance: “when Erdrich notes that on the branch which Karl tears from the tree, ‘The leaves would fall away,’ showing that the beauty and power of the tree is fragile. . . . [b]y showing the tree’s weakness, Erdrich also reveals Karl’s weakness”

Sample Identifier: I

Score: 8

- while this upper half essay begins with several repetitions of the word “bleak,” it moves swiftly from this somewhat pedestrian opening to offer fully developed, substantive paragraphs focused on how the environment affects Mary and Karl differently and the contrasts between the siblings
- persuasively underscores the importance of setting in terms of place *and* time; couples this information with Erdrich’s detached third person to comment on continuities between setting, style and meaning: “The third-person perspective distances the speaker and the reader in a cold manner. . . . ‘A cold spring morning’ also shows how even in the spring, when the sun should be shining. . . . [the season] is weighed down by misery. The choice to include 1932 in this introduction is to remind the reader that . . . the United States are well into the great depression”
- the essay offers apt and specific textual references to support its claim about the contrast between Mary and Karl, e.g., “Mary pays no attention to the sudden hint of hope. The word ‘trudge’ encapsulates Mary’s resolve to proceed in a dreary fashion. . . . Karl is conversely ‘transfixed,’ [and] most likely feels a kinship with this tree”
- identifies small details (the “train is a cold metal machine”, the children are “an addition and a subtraction”) and convincingly analyzes how such details establish tone and mood for the description of the place in which the children have alighted
- while this upper range essay offers a persuasive, apt, well-evidenced and sustained analysis of the passage, the language in which it is written does not exhibit the same level of compositional sophistication as the essay scored 9

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Sample Identifier: B

Score: 7

- this competent essay offers the claim that the environment in which Karl and Mary find themselves “produce[s] a confusion of feelings in the children” but it does not initially fully articulate that that they each experience the environment differently and that the impact of the environment on Karl is very negative
- refers to the text to identify features of the tone and mood accurately (“Not only is the environment physically cold, but also emotionally”), but sometimes delivers an overly literal interpretation of details (“noting how an ‘addition and a subtraction,’ entered the town. . . is a nice foreshadowing of Karl leaving the town”)
- introduces a reasonable discussion of several literary devices (imagery, diction, contrast, point of view, selection of detail) and suggests how they each contribute to meaning, but the ideas are not especially well organized (see paragraph three in particular) and the relationship among the devices is not fully developed
- the penultimate and final paragraphs deal most effectively with the contrast between Mary and Karl in terms of the impact of the environment on them; these paragraphs offer implicit references to the passage and show that Karl is drawn to the tree because of what it represents in relation to the environment: “[t]he tree is one of the only inviting and pleasant parts of the environment [sic], and the pleasure Karl gets from it is heightened [sic] by the bleakness of his surroundings”
- this essay is distinguished from the 6 essay by its more sophisticated thesis and because its analysis is better organized than the 6 essay; it is distinguished from the 8 essay by its less perceptive analysis and less sustained support of its thesis

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Sample Identifier: G

Score: 6

- the organization of this essay is driven by the structure of the passage and the directions given in the prompt: it first makes a general claim that "two children are impacted very differently by the nature of the world" and then proceeds dutifully to tackle the effect of the environment on first Mary, then Karl and thence to a discussion of third person narration; this approach does not yield a fully integrated discussion
- while the essay cites appropriate details about Karl and Mary ("Karl is a 'very pale' fourteen year old male with 'girlish' skin" and "both [Mary's] appearance and her name was [sic] 'square' and bland"), it does not offer perceptive analysis of these details in support of its claim; instead, it generalizes in observations such as "[t]he environmental impact on Karl is that he loves the nature of things. The beauty and the empowerment [sic] of all the [sic] surrounds him pulls him in and he can't let go"
- the essay references and offers examples of various literary devices listed in the prompt but its less convincing treatment of these devices is characterized by the sentences "Erdrich, for this passage, used third person narrator, which as a literary technique applied to show the big picture of events" and "If this passage was told in first person by Karl or Mary, the enviromental [sic] impact on these kids would be invisible to the reader"; moreover, the essay does not offer enough evidence to make these statements persuasive
- the second and third paragraphs, which contrast the children's personalities, offer stronger analysis than other parts of the essay; paragraph two suggests that Karl has affinity for beauty and anticipates plot development: he "is going to explore the world and find more amazing trees." The third paragraph contrasts Mary's response to Karl's: "[t]he beauty of the blossoming tree does nothing for Mary. . . . The next year, when she passes the tree, and notices no blossoms, she doesn't feel melancholy at the loss of that beauty from her life"
- as earlier points demonstrate, the language of the essay is sometimes uneven and tends toward the paraphrase more typical of an essay scoring a 5; this essay earned the higher score of 6 because of the greater competence of the second and third paragraphs; at the same time, the essay as a whole is less perceptive and detailed and it evidences its claim in a less sustained fashion than the 7 essay

Sample Identifier: C

Score: 5

- this mid-range essay presents a thin claim about how "imagery and selection of detail provide insight to the Adares' personalities. . . [and] convey the relationship between setting and character"
- while the two body paragraphs attempt to develop this claim with appropriate textual references, they fail to fully articulate the nature of that connection and resort to superficiality and generalization, e.g., "By describing the children and their setting with carefully selected, vivid imagery, the author effectively conveys the power of the environment and its capacity to affect each person differently"
- suggests that details about Karl and Mary's appearance "foreshadow each's [sic] reaction to the new environment," but does not specify what these reactions are
- offers the promising suggestion that "[t]he tree's importance is in that it is the one symbol of life in the dying town. The children's reaction to it effectively shows the power of environment and the impact it can have" but does not follow through to develop this idea or to evidence it
- this essay shows an adequate command of the conventions of written discourse, but its claim is not fully realized, developed and evidenced; this underdevelopment separates it from essays in the 7-6 range

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Sample Identifier: F

Score: 4

- offers a partial and unconvincing exploration of how the literary devices mentioned show the impact of the environment on the two children
- this lower half essay opens with the imprecisely stated claim that "the changes in the enviroment [sic] had different impacts on Karl and Mary"
- few textual details are summoned, and those that are mentioned are not analyzed convincingly in support of this claim
- when the text is summoned, the essay resorts to compliments, e.g., "The author... uses great imagery when she talks about how Karl's 'cheeks went pink'" and cursory references to literary devices, e.g., "The author uses the simile 'he stretched out his arm like a sleepwalker' to describe how [Karl] approached the tree"
- speculates rather than analyzes how these references contribute to an understanding about the impact of the environment on the two characters
- while this essay does reference the text more often than the essay scored a 3, it does not parley these references into conclusions about the characters; e.g., it speculates that Mary "may be too young to remember or understand just how gorgeous and wonderful nature is" or misreads: "Mary is simply more simple minded"

Sample Identifier: A

Score: 3

- this lower half essay connects literary devices from the prompt to the idea that the children are shaped by the environment; the essay is structured into three short paragraphs around three devices, and despite this attempt at organization, the essay is nevertheless unfocused and repetitive
- asserts, rather than argues, that the environment impacts the children and does not specifically identify what impact is made
- while the essay references the passage, its attempts at analysis are unconvincing and its language is unwieldy, e.g., "Selection of detail creates descriptive occurences [sic] for the characters" and "Lines 41 to 49 mention Karl's love toward the enviroment [sic]"; the essay makes no attempt to synthesize even these limited observations about devices
- this essay is stronger than the 2 essay in that it is more sustained and is more successful in its attempts to address the prompt

Sample Identifier: H

Score: 2

- this brief essay attempts to define "enviroment" [sic] and the idea of "impact" but does not accomplish this
- especially inept in its attempt to respond to the prompt, this essay also contains pervasive compositional and usage errors, e.g., "All the discriptive [sic] words used to give me that urban feel. This urban feel will show how Karl is even more adapt to it"
- freely references literary devices but shows a limited understanding of how they generate meaning, even merging devices in unproductive ways, e.g., "The imagery displayed through the story was the setting"
- contains more development than the 1 essay, but less clarity, organization and support than the 3 essay

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Sample Identifier: D

Score: 1

- attempts to articulate an organizational claim, but simply lists devices (tone, imagery and point of view) and states that the environment impacts Karl and Mary; contains little discussion of the passage
- this very weak response to the prompt opens with a question: "In what ways can the environment have completely different impacts on two children?" This question constitutes half of the unacceptably brief response but does little to advance the argument of the essay

In this excerpt from Louise Erdrich's *The Beet Queen*, Erdrich uses tonal shift, the imagery of a tree, and the juxtaposition of Mary and Karl to explore how the children's reactions to the environment reveal their differing perspectives and understandings.

The passage begins with straightforward description and an almost objective tone, but the tone changes when Karl sees the tree, and this shift in tone reflects the fragility of Karl in comparison to the steadiness of Mary. The beginning of this passage is essentially emotionless; Erdrich notes that the train arrived "on a solid spring morning... in 1932," and describes Karl and Mary by giving their ages and physical descriptions (6). The writing is "square and practical" like Mary (18). The details are simple and factual, and it reflects the sensation of numbness that the children feel.

However, as the passage progresses, hints of emotion foreshadow the ultimate tonal shift from distant and uncaring to reverent. Erdrich notes that "once they began to move they felt warmer, although they'd been travelling all night and the chill had reached deep" (31-32). Although at its surface this is another objective statement, the discussion of temperature evokes the senses and the idea of feeling. The passage loses its objective, uncaring nature when Erdrich mentions the tree "weak, a scratch of light against the gray of everything else, tossed in a film of blossoms" (42-44). In this moment, Erdrich's writing is no longer "square and practical," and appropriately, "Mary hunched solidly forward" (44). In this moment, the story is no longer Mary's story. It is no longer a story of indifference. It is Karl's story, and it is a story of being enraptured, of being drawn to the tree and to the



story "like a sleepwalker" (47).

Furthermore, the tree itself serves as a reflection of Karl and as a reflection of beauty in times of hardship. Like Karl, whose skin is "very pale... his skin, fine and girlish" the tree is "weak" and has "white petals" (17, 15, 42, 49). Moreover, the tree is the only light "against the gray of everything else" just as Karl is emotional, ^{and taken by the tree's beauty} while Mary is stoic and the woman who nips her dog and lets it charge. Karl is only frustrated and indifferent towards the danger in which she places Karl by freeing the dog (43). The symbol of the tree becomes more complicated and more developed when Edrich notes that on the branch which Karl tears from the tree, "The leaves would fall away," showing that the beauty and power of the tree is fragile (65). By showing the tree's weakness, Edrich also reveals Karl's weakness, which allows the reader to understand why, when Karl shouts "Run!", he runs back to the train; he knows that times and seasons change, and he cannot face what is to come (71).

Overall, in this passage, Edrich contrasts the objectivity of numbness with the terrible beauty of being enraptured and of finding oneself in an unexpected way. In doing so, she raises the question of whether the hero is Mary, who remains strong and steady by not feeling the beauty around her, or Karl, who must confront the interconnectedness of wonder and tragedy.

#


This excerpt from "The Best Queen" by Louise Erdrich occurs during the great depression, in 1932. Mary and Karl come to North Dakota on the train to seek their cure. Erdrich's choice of third person narration and a detached tone, ^{and slow hunger} paired with a juxtaposition between Karl and Mary, sets up a bleak beginning to a story that begins in a bleak time period in American history.

Erdrich chooses to convey this scene via third person narration and an ambivalent tone in order to convey the bleak setting of this story. "On a cold spring morning in 1932, the train brought both an addition and a subtraction." This quote outlines the majority of this passage. The third-person perspective distances the speaker and the reader in a cold manner, rather than making the speaker someone who is reflecting on their past experience. "A cold spring morning" also shows how even in the spring when the sun should be shining and the grass should be green, this pleasant season is weighed down by misery. The choice to include 1932 in this introduction is to remind the reader that at this time, the United States are well into the great depression: the worst economic ~~period~~ ^{period} in US history. Personifying the train as the bringer of these children adds to a factor of the clinical nature of this passage. A train is a cold metal machine, similar to the nature of this speaker. ~~Erdrich~~ Erdrich could have chosen to say that fate brought the two children, to add a mythifying element, ~~but instead~~ ^{but instead} chooses



to indicate that this is a cold and unwelcoming reality. This clinical tone is further emphasized by the word choice of "an addition and a subtraction". These are very mathematical terms to describe the separation of siblings, the loss of the hope of Spring, and arrival and stay of our lovely girl. This approach is ~~meant~~ meant to convey how dreary, gray, and hopeless this time period feels.

The ~~contrast~~ juxtaposition between Mary and Karl is used to explain why they react the way they do ^{to} their surroundings. Mary is described as "so dull and ordinary that it was obvious she would be this way all her life." This creates a ~~state~~ ^{aura} of hopeless resignation about Mary. That a girl at age 11 has accepted that she has stopped growing and will stay the way she is/ ~~is~~ physically, emotionally, and ^{living} situationally. In comparison Karl is depicted as "hunched with his sudden growth", showing that he is still changing and ready to continue doing so. He is also allotted kinder words, such as "sweetly curved", "kind" and "girlish". This makes Karl a soft, blossoming flower, in comparison with Mary, who's name is as "square and practical as the rest of her." Mary and Karl's contrasting interactions with the tree encapsulate their differing personalities and reactions. "Mary trudged solidly forward, hardly glancing at it." Here Mary pays no attention to no sudden hint of hope. The word "trudge" encapsulates Mary's resolve to proceed in a dreary fashion, without ~~it~~



Question 2

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I3

minding a chance of hope. Karl is conversely "transfixed," paying no attention to Mary, the dog, or its owner. Its most likely feels a kinship with this tree, as they have both begun to grow rapidly amidst ~~a~~ dreary surroundings. Mary's and Karl's ~~departs~~ ^{contrasting} departures encapsulate their differences. Practical Mary runs to her ~~conceal~~ Aunt, who was the intended person that she was supposed to stay with, and Karl runs back to the box car and the train. Karl's decision to run toward the train suggests that he finds the time of Argus to lack any hope. The train will keep chugging forward to her destination, and Karl ~~believes~~ believes that this spontaneous choice is more viable than staying in Argus. The tree's inability to bloom ~~in~~ during the following spring concludes an extended metaphor that the branch that Karl tore away was the last bit of hope, and he took it with him.

Erdrich's choice of third-person perspective paired with an ambivalent tone and dreary imagery provides the reader with an overall ~~to~~ understanding of how hopeless and bleak a scene like this, set in 1930s America would feel. This scene is intertexted with by contrasting siblings that show how hopeful people pursue unmet dreams and realistic people dredge for hope towards the gray horizon.

#

2

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

B1

~~Nature has the capacity to have~~
 a ~~tremendous effect on people.~~ In Louise Erdich's novel, "The Beet Queen," Erdich portrays how two children are affected by the new environment where they moved to. Erdich is able to show that the environment is able to produce a confusion of feelings in the children by depicting the environment in which they live as both cold and inviting.

Erdich starts the passage by noting how an "addition and a subtraction," entered the town by train, which is a nice foreshadowing of Karl leaving the town. ~~Also~~ Erdich writes that it was so cold that "their lips were violated and their feet were so numb." These images show that this environment is an uninviting one which actually hinders their abilities. Not only is the environment physically cold, but also emotionally. As Mary ~~looked~~^{looked} out on the town, all she could see is "more bare horizon." This ~~usage~~^{dictionary choice} of "bare" adds to the idea that it is quite a desolate place. The use of a 3rd person narrator adds to the emphasis of the coldness of the place. As the 3rd person omniscient narrator describes the hardship and the effects of the cold weather



and "watery wind" on Mary, there is no sense of sympathy. While most would feel sorry for the young girl, the speaker is able to describe her misfortunes with a lack of care. As the children get farther into ~~the~~ town, they see the weathered or peeling gray facades of the houses. These images of the dreary facades add to the idea of coldness of the town because they are so bleak. Through the use of imagery, diction, and point of view, Erdich is able to demonstrate how ~~so~~ cold and ~~surrounding~~ lifeless the ~~the~~ town is.

Erdich also is able to portray the town as an inviting place. She writes that the "topsoil... hadn't all blown off yet," and that "times were generally much better in" the town than in other places. This image of the land being more fertile here than elsewhere contrasts the idea that the environment is cold and desolate. All though cold and desolate, eastern North Dakota seems like the best place to be. The moment when Karl approaches the tree is key in understanding the impact of the environment on the two children. In the lifeless area, Karl is intoxicated with "delicate perfume" of the



tree. The smell is so strong that it gives him quite the aesthetic experience. The image of his cheeks turning pink and his arms outstretched like a sleepwalker show that he has been totally ravished by the sensory pleasure produced by the tree. The tree is one of the only inviting and pleasant parts of the environment and the pleasure Karl gets from it is heightened by the bleakness of his surroundings. Although the town is bleak and cold, Erdich makes it seem like a good place to be.

The environment actually had different effects on Mary and ~~Karl~~ Karl. When Karl watches the petals drop from the branch, he realizes that the fleetingness and short lived nature of the positive things in town are too much for him to handle. He can't stand the duality of consistent desolation, and a false sense of consistent joy and life, so he leads back to the train to leave the town. Mary, although very young, comes to terms and realizes that although it is a bad place to live due to the harshness of the environment, it is the best place to be.

#

In the excerpt from The Beet Queen, two children are impacted very differently by the nature of the world Erdich uses details, imagery and point of view to emphasize these two children's qualities. Throughout the passage, Erdrich gives you small hints towards the children's personalities, but as you get to the final paragraph, you understand Erdich's true meaning.

Starting with the first paragraph, Erdich foreshadows the foreboding outcome of this work by indicating the train brought "both an addition and a subtraction." After a long trip, ~~the~~ Karl and Mary Adare are introduced. With the use of imagery, we see that Karl is a "very pale" fourteen year old male with "girlish" skin. Mary, on the other hand, is eleven years old, both her appearance and her name was "square" and bland. Mary was overall monotonous. The two were shipped out east for the better economy. As the two walk through the town, Karl becomes entranced by a tree, a blossoming tree with a smell compared to a "delicate perfume." His cheeks turned "pink," which corresponds with the pink and white colors of a blossoming tree. The nature ~~pulls~~ draws him closer, and nothing can pull him out of the trance. The environmental impact on Karl is that he loves the nature of things. The beauty and the empowerment of all the surrounds him pulls him in and he can't get go. When the dog comes to attack, he takes a branch of the tree and yells "Run!". "Karl ran back



to the box car and the train." Using the detail of the branches and the imagery of Karl being mesmerized by the tree gives ~~the~~ the reader the idea that Karl is going to explore the world and find more amazing trees, and other nature.

In contrast to Karl, Mary is very ordinary. When passing the tree "Mary trudged boldly forward, ~~hardly~~ hardly glancing at it." The beauty of the blossoming tree does nothing for Mary, as she just continues to move on. The next year, when she passes the tree, and notices no blossoms, she doesn't feel melancholy at the loss of that beauty from her life. When Karl yelled "Run!" she ran toward Aunt ~~Frank~~ Fritze, the new life out east for her was the economy, making a good life for herself, and ignoring the nature of things.

Erdich, for this passage, used third person narrator, which as a literary technique applied to show the big picture of events. If this passage was told in first person by Karl or Mary, the environmental impact on these kids would be invisible to the reader.

Overall, Erdich's use of a variety of literary techniques allowed for the emphasis of both Karl and Mary's behaviors. Mary being the "addition" to the town, and Karl the "subtraction," Erdich showed the characteristics of two different people and how nature, and society, and the future can impact them.

#

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

2

C₁

In this excerpt from The Beet Queen, reaction to environment is the primary descriptor of the two children featured in the passage. Imagery and selection of detail provide insight to the Adames' personalities ^{as they} ~~and~~ convey the relationship between setting and character.

The imagery in this passage serves to characterize both the children and their environment and consequently the impact of the two on each other. The second paragraph begins by describing each Adame's child and foreshadow each's reaction to the new environment. Mary, who is "short and ordinary," fits in well with the gray "string of horses," while Karl's skin is "fine and girlish" and indicates his sensitive reaction to the tree with "delicate perfume."

By describing the children and their setting with carefully selected, vivid imagery, the author effectively conveys the power of the environment and its capacity to affect each person differently.

By choosing to focus on Argus' gray and mundane appearance and the weak, ~~the~~ blossoming tree, the author highlights the ~~serious~~ severity of the environment and the contrast between the two children. Louise Erdrich demonstrates



2

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

C2

Argus' lack of life and abundance of the mundane by dedicating time and description to the tree that is "a scratch of light against the gray of everything else." The tree's importance is in that it is the one symbol of life in the dying town. The children's reaction to it effectively shows the power of environment and the impact it can have. Choosing to provide a detailed description of Karl's reaction to the tree, the author points out the contrast between Karl and Mary and presents the impact of environment as reliant on personality.

By describing the Adams' personality through visuals and then using imagery to characterize Argus, the author presents a link between the two and carefully selects details to focus on in order to present an environment that speaks in contrasting ways to contrasting personalities.

#

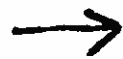
Write in the box the number of the question you are answering
on this page as it is designated in the exam.

Question 2

In this excerpt from "The Beet Queen", we can see that the changes in the environment had different impacts on Karl and Mary. It appears that the story is written during the time of the Dust Bowl, and the kids moved with their Aunt for that reason. Because of this, it has probably been a while since Karl had been able to see the beauty in nature. Mary, being younger, probably didn't understand the significance of nature, and what it provides, like Karl did.

~~Karl~~ When Karl sees the tree with the flowers, he is immediately drawn to them because he hasn't seen flowers in a long time. He is captivated by their beauty. The author uses the simile "he stretched out his arm like a sleepwalker" to describe how he approached the tree. In this we can see how he marveled at the sight of nature's beauty. The author also uses great imagery when she talks about how Karl's "cheeks went pink". We are truly able to visualize just how in awe he is.

Mary on the other hand, doesn't understand what Karl is doing. She may be too young to remember or understand just how gorgeous and wonderful nature is. She is confused



Question 2

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

F₂

by her brother's actions. The author even states that she was "frightened".

Mary is simply more simple minded and isn't ~~affected~~ concerned as much about the bigger picture.

In conclusion, Karl and Mary were affected completely different. Mary is content to stay with how life is now, but Karl is eager never to miss out on life's simple nature's beauty. He ~~tells~~ tells ~~Mary~~

Mary runs back to Aunt Fritzie and will be happy fine with being with her. Karl though

In contrast, Karl is running and searching for better and will not give up until he finds it. He doesn't want to miss out on ~~the~~ nature and life's beauty.

#

The novel "The Beet Queen" is a story that is impacted by the environment. What is impacted however is of two children, Mary and Karl, Erdreich. The author depicts the impact through selection of detail, point of view, and tone. The literary devices help Louise Erdrich create a story of the two children shaped by the environment.

The first literary device used, selection of detail created descriptive occurrences for the characters. Lines 41 to 49 mention Karl's love toward the environment. In that part of the passage they find a "wean tree of no importance, but with beautiful ~~petals~~ petals. The passage says how Karl "floated to the tree and buried his face in the white petals. This shows how the tree as the environment impacted Karl in which he buried his face in the petals.

For point of view is mostly told by Mary. Further in the story a woman sends her dog after Karl and he tears a branch off. This impacts Mary because she is witnessing Karl get attacked over a tree which impacts their safety from the dog.



Question #2

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

A2

Tone in the story was also another factor Erdrich brought in the story, lines 38 & 39 show the author's tone as very bland and melancholy. Words such as "weathered gray" and "peeling gray" show how Mary is not as impressed which is how she is impacted. Also lines 41-43 use very bland words to describe a tree Mary saw in which the impact from the environment was not major.

To sum this all together Erdrich depicts the impact of the environment of the two children. She uses this impact from literary devices such as tone, selection of detail, and point of view.

#

The environment during this story was very country like. ~~ON~~ ON the border of Dakota and Minnesota they seemed to be near a wheat farm so this does impact how you live. And as the way the story ended the two kids felt differently about living there. Mary seemed to like that type of environment but Karl seemed to not. At the end of the story it said Karl ran back east towards the boxcar and train symbolizing that he was trying to get out of there.

The imagery displayed through the story was the setting. All the descriptive words used to give me that urban feel. This urban feel will show how Karl is even more adept to it.

Mary always seemed to be concerned with Karl's safety. Checking to see if he's close behind her if he's still ok. She was a very caring person. As Karl was very strong he stood up to that dog and got them out of their sticky situation.

#

2

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

D,

In what ways can the environment have ~~completely~~ completely different impacts on two children? In "The Best Dream" by Louise Eldrich, ~~the~~ tone, imagery and ~~the~~ point of view are implanted to illuminate the different impacts the environment had on Karl and Mary.

#

Question 3

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

In literary works, cruelty often functions as a crucial motivation or a major social or political factor. Select a novel, play, or epic poem in which acts of cruelty are important to the theme. Then write a well-developed essay analyzing how cruelty functions in the work as a whole and what the cruelty reveals about the perpetrator and/or victim.

You may select a work from the list below or another work of equal literary merit. Do not merely summarize the plot.

Beloved
A Bend in the River
Billy Budd
Black Boy
Catch-22
Cat's Eye
The Crucible
Frankenstein
A Gesture Life
Great Expectations
Heart of Darkness
Invisible Man
The Kite Runner
The Last of the Mohicans
Lord of the Flies

Mansfield Park
Medea
The Merchant of Venice
Night
The Odyssey
Oliver Twist
One Flew Over the Cuckoo's Nest
Othello
The Red Badge of Courage
The Scarlet Letter
Sister Carrie
Sophie's Choice
Tess of the d'Urbervilles
To Kill a Mockingbird
Who's Afraid of Virginia Woolf?
Wuthering Heights

STOP

END OF EXAM

THE FOLLOWING INSTRUCTIONS APPLY TO THE COVERS OF THE SECTION II BOOKLET.

- **MAKE SURE YOU HAVE COMPLETED THE IDENTIFICATION INFORMATION AS REQUESTED ON THE FRONT AND BACK COVERS OF THE SECTION II BOOKLET.**
- **CHECK TO SEE THAT YOUR AP NUMBER LABEL APPEARS IN THE BOX ON THE COVER.**
- **MAKE SURE YOU HAVE USED THE SAME SET OF AP NUMBER LABELS ON ALL AP EXAMS YOU HAVE TAKEN THIS YEAR.**

AP[®] ENGLISH LITERATURE AND COMPOSITION

2015 SCORING GUIDELINES

Form O

Question 3: Cruelty

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, style, and 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 well-focused and persuasive analysis of the nature of how cruelty functions in the work as a whole and what the cruelty reveals about the perpetrator and/or the victim. Using apt and specific textual support, these essays analyze the significance of cruelty in the work. Although these essays may not be error-free, they make a strong case for their interpretation and discuss the literary work with significant insight and understanding. Essays scored a nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).

7-6 These essays offer a reasonable analysis of how cruelty functions in the work as a whole and what the cruelty reveals about the perpetrator and/or victim. These essays analyze the significance of cruelty in the work. While these papers have insight and understanding, their analysis is less thorough, less perceptive, and/or less specific in supporting detail than that of the 9-8 essays. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

5 These essays respond to the assigned task with a plausible reading, but they tend to be superficial or thinly developed in analysis. They often rely upon plot summary that contains some analysis, implicit or explicit. Although the writers attempt to discuss how cruelty functions in the work as a whole and what the cruelty reveals about the perpetrator and/or victim, they may demonstrate a rather simplistic understanding of the significance of cruelty, and support from the text may be too general. While these writers demonstrate adequate control of language, their essays 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 how cruelty functions in the work as a whole and what the cruelty reveals about the perpetrator and/or victim. The analysis may be partial, unsupported, or irrelevant, and the essays may reflect an incomplete or oversimplified understanding of the significance of cruelty, or they may rely on plot summary alone. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors; they may lack control over the elements of college-level composition. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

2-1 Although these essays make some attempt to respond to the prompt, they compound the weaknesses of the papers in the 4-3 range. Often, they are unacceptably brief or incoherent in presenting their ideas. They may be poorly written on several counts and contain distracting errors in grammar and mechanics. The writers' remarks may be presented with little clarity, organization, or supporting evidence. Essays scored a one (1) contain little coherent discussion of the text.

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.

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2015 AP ENGLISH LITERATURE AND COMPOSITION

Question 3

Sample Identifier: D – *The Bluest Eye*

Score: 9

- this tightly-focused, well-written and persuasive essay opens with a powerful introduction and proceeds in organized, developed paragraphs to address all parts of the prompt
- confidently delineates Morrison's purpose in the work as a whole: to reveal the pain of outcasts and victims of cruelty and to encourage readers to reflect on cruel practices in their own "surroundings" and understand the ontological damage that results from cruelty
- the sustained analysis of this essay is expressed in clear, grammatical prose that leads the reader from insight to insight supported amply and aptly by implicit and direct textual reference
- engagingly discusses several types of cruelty, deftly analyzing sexual abuse, societal expectation, familial neglect and racial cruelty within the broader domains of emotional and physical cruelty *and* showing how different forms of cruelty overlap
- shows a sophisticated understanding that perpetrators of cruelty may themselves have been victims: the rape of Pecola by her father Cholly "reveals a lot about both Cholly and Pecola. Cholly was abandoned at a young age and struggles between being tender and being violent . . . he holds a sort of rage that overtakes him completely . . . [and] both feel abandoned by their parents"
- offers the significant insight that cruelty may take passive forms (e.g., neglect), and that this may be as damaging as other more overt forms: "A child needs to be seen and appreciated in order to develop her personality and become a fully-functioning adult" and, when deprived of nurture, becomes emotionally damaged
- well-written, well-supported and insightful, this persuasive essay offers a nuanced analysis of different kinds of cruelty; by showing that cruelty often engenders cruelty, the essay simultaneously engages in a meaningful discussion of perpetrator and victim to explicate Morrison's theme in *The Bluest Eye*

Sample Identifier: G – *All the Pretty Horses*

Score: 8

- persuasively argues that the experience of physical and emotional cruelty tests character in McCarthy's *All the Pretty Horses*
- perceptively analyzes how the novel dramatizes the tension between moral turpitude and cruelty by placing John Grady Cole under duress so that "compromises must be made"
- the essay identifies Cole's killing of a fellow inmate as the corollary of a cruel prison system rather than an act of cruelty *per se* and in so doing thoroughly embraces the prompt's reference to perpetrator and victim, showing that, in this case, these can be one and the same
- by introducing specific examples of different episodes (the assault of the prisoner and the release of Alejandra to prevent her from losing status in Mexican society), the essay evidences Cole's adherence to a moral code even when this adherence means he inflicts cruelty on himself "In trying to do what is best for [Alejandra], despite the agony he will face, Cole . . . sticks to his morality"
- in the above example, subtly distinguishes between the symbolic value of different actions rather than understanding cruelty in a simplistic or reductive way
- while this essay offers sound analysis, apt and specific textual references and a compelling argument, it is not quite as adept at synthesizing diverse forms of cruelty and is distinguishable from the 9 essay by a less effective control of language

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2015 AP ENGLISH LITERATURE AND COMPOSITION

Sample Identifier: C – *The Great Gatsby*

Score: 7

- presents the argument that the selfishness of Daisy and Tom Buchanan and the “Long Island Socialites” manifests in violence and emotional cruelty and adumbrates the “poisoned moral decay that was America during the 1920’s”
- in so doing, securely ties observations about character, plot, and action to the significance of the work as a whole
- argues that cruel characters and their actions throw into relief more chivalric characters such as Gatsby: “Tom is a foil to Gatsby—he is a malignant force . . . [and] Tom’s cruelty towards women highlights Gatsby’s kindness and gentleness”
- discussion shows insight into character development and the essay moves beyond solid textual detail towards broader issues of class, gender and culture
- while this is a strong essay rendered in clear, effective prose, it does not achieve the deeper, more compelling insights of the 8 and 9 essays, which identify and explicate the implications of cruelty for both perpetrator and victim
- while the essay is not over reliant on plot summary, it does use plot as a means of access to analysis; for example, in the second paragraph, it introduces details about the narrator that are not required for the central argument of the essay but that help obliquely to introduce distinctions of status and wealth in the novel

Sample Identifier: F – *To Kill a Mockingbird*

Score: 6

- makes the reasonable claim that “acts of cruelty help to develop a central theme that character is proven by one’s ability to withstand adversity”
- uses textual details, especially the cruelty of whites towards blacks under Jim Crow, to support this reasonable claim but does not capitalize on the examples chosen to develop an in-depth analysis of the victim and perpetrator part of the prompt, e.g., names Bob Ewell’s brutalities toward his daughter but falls short of analyzing how Mayella’s brutalization disposes her to tell the cruel lie that Tom Robinson has raped her
- notes that the contrast between “the character of the black man” and that of the “ignorant whites” shows the black man’s “determination to stay moral against an endless stream of cruelty and torment” so that cruelty in the novel defines dignified morality
- elsewhere, the essay is fragmentary, moving between unneeded summary (“Mobs came after the alleged rapist, insults were hurled just as hard as objects, and the man feared for his life”) and generalized assertion (“This lapse in humanity and unwillingness to accept a human being as innocent simply for the color of his skin remains today one of the greatest examples of both human character and human cruelty in literary history”) rather than thoroughly evidenced argument
- the language of this essay is adequate to its purposes; it does not demonstrate the same level of compositional control as the 7 essay

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2015 AP ENGLISH LITERATURE AND COMPOSITION

Sample Identifier: I – *The Color Purple*

Score: 5

- this superficial essay opens with the simple claim that Celie’s abuse at the hands of her husband and her father makes Celie timid and makes her “despise herself” early in the novel
- while this claim is plausible, and the language of the essay is adequate to this purpose, the language of the essay is occasionally unwieldy: “[Celie] believed everything she was told, and would not be made to believe that she was, after all [sic], a human and wasn’t worthless”
- observes that cruelty and maltreatment do not make Celie vindictive but “sympathetic” and that it therefore forms and reveals Celie’s “kind and strong” character; does not, however, parlay this into an insight about Walker’s bigger theme
- reaches for a correlation between social context and perpetrators of cruel acts in Walker’s novel (“Celie understood that the reason why Mr. ___ beat her was because he grew up in that setting, it was something he thought was right to do, and she didn’t judge him”) but does not achieve a deeper insight about this relationship
- remains focused on cruelty as it shapes character and does not fully engage the question of the novel as a whole

Sample Identifier: B – *One Flew Over the Cuckoo’s Nest*

Score: 4

- in the opening paragraph, this essay trivializes the subject and this trivializing is representative of the oversimplified treatment of the prompt in this essay
- the essay relies extensively on summary, only achieving small and shallow moments of analysis
- while several instances of cruelty are identified (toward McMurphy, Chief Bromden and the other inmates), the analysis of these instances is thin and there is little attempt to consider the effects of cruelty on the victims and/or perpetrators
- draws a parallel between McMurphy, Malcolm X and Martin Luther King and then abruptly segues into what might be a good insight about abusive power if it were aptly evidenced from the novel: “the good men get silenced and killed, as the quiet observe, unaffected by the chaos”
- since only two paragraphs deal with the novel *per se*, and these paragraphs offer an oversimplified understanding of the treatment of cruelty, the analysis is not as adequate or sustained in this essay as in the 5 essay; as a result, this essay earned a score of 4

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Sample Identifier: J – *Beloved*

Score: 3

- opens with the statement that “Sethe faces the ultimate cruelty of being a slave” and that this “affects her actions and her way of thinking” but offers insufficient development of this claim
- contains little analysis, and attempts to delineate action are vague and simplistic, e.g., the essay states that Sethe experiences cruelty but it does not identify the nature of this cruelty, and instead resorts to the general statement that “Sethe is subjected to cruelties humans can hardly fathom [sic] today”
- the essay does not develop beyond plot summary; it reduces even the complex relationship among perpetrators and victims of cruelty in the novel to such statements as: “The cruelties of slavery are still fresh in her mind as she takes her four children out back where she plans to kill them in order to keep them from never having to experience [sic] the horrors [sic] she went through.” Although this statement is not incorrect, it articulates a partial and oversimplified understanding of the significance of cruelty in *Beloved*
- the essay contains little textual reference
- inept writing such as “[T]his prevailing fear of cruel prevails,” and the unwieldy run-on penultimate sentence of the essay, combined with an inadequate analysis of what cruelty reveals about the perpetrator and/or victim, earned this essay a score of 3

Sample Identifier: A – *Night*

Score: 2

- this poorly-organized and unclear essay attempts to respond to the prompt by stating that “there is cruelty through out [sic] the whole novel [sic] because of different believes [sic], also because of different race”
- it is unacceptably brief (only one paragraph) and does not show a strong understanding of the task since it resorts to defining cruelty (“In my personal view cruelty would be when someone or something is being treated unfair, because they don’t belong with other people/group”) rather than discussing the *effects* of cruelty on perpetrator and/or victim
- broaches the idea of different kinds of cruelty (“There are many ways in which you can distinguish if it is or not cruelty. For example . . . people were forced to leave their homes”) but offers insufficient reference to episodes from the text, *Night*, which it mistakenly identifies as a novel
- speaks rather generally about scapegoating and the treatment of the Jews: “The people whom they decided were not suitable for there [sic] needs were later killed and burned along with the rest of the jews” [sic], and this generalization remains at the level of summary rather than analysis

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Sample Identifier: H – *Othello*

Score: 1

- this unacceptably brief essay offers only four sentences and it fails in its attempt say how cruelty generally functions in literature
- when the essay turns its attention to the play *Othello*, it offers in its second sentence only low-level plot summary that has little to do with the prompt; it primarily lists who kills whom during the play
- the essay is virtually incoherent, as exemplified by the long run-on sentences referenced in the point above, and in the sentence: "Cruelty comes in different forms and cause death or either betray [sic], friends becomes foes and lies come upon people"


The Bluest Eye by Toni Morrison presents many troubling and important ideas about the way humans interact with each other based on their differences, including age, sex, race, and other characteristics. In The Bluest Eye, cruelty functions as a tool to reveal to the reader how dangerous current societal norms are to the well-being and sense of self of individuals who are at a disadvantage in society based on their family situations or age, sex, or race. Those individuals who differ from what is considered acceptable in their community. Pecola Breedlove ~~exp~~ Breedlove's experience with cruelty based upon her appearance, her relationship with her father, and her pregnancy cause her to lose her mind at the end of the novel.

Being a very young, very dark-skinned female in her community put Pecola at a huge disadvantage from the moment she was born. She is very conscious about her appearance and associates her ~~un~~ unattractiveness, as she perceives it, with all of the other issues she must deal with in her life.

Her family life is very unstable; her father was abandoned at a young age and her mother ~~is does not provide~~ bases her identity completely off her father, Cholly Breedlove, deals with issues of abandonment and his wife, Pauline Breedlove, completely derives her identity from her husband, leading to frequent physical altercations and



leaving no support structure or loving arms for Pecola or her brother. She already has nobody to help her develop her sense of self or her identity; there is nobody who really even cares about her. To make matters even more tragic, in addition to understanding the lack of love, even disdain, she feels from her parents, Pecola must also deal with a society that does not love her. On one ~~occasio~~ occasion, she goes into a Candy Store and is invisible to the clerk, an obvious commentary on Morrison's part on the fact that society ignores the needs of those who are different. A child needs to be seen and appreciated in order to develop her personality and become a fully-functioning adult, but Pecola never has this experience. She watches other girls who are her age, such as Maureen, a beautiful white girl who receives a lot of attention because she is deemed acceptable and ideal in the eyes of society, and craves to be like them. She believes that attaining blue eyes will solve all her problems, because that is what she has been taught. In this case, the cruelty she experiences is subtle but damaging. By seeing all of the examples of what she feels she should be, like watching Shirley Temple at the movies, Pecola becomes increasingly negative towards herself and develops a very



perverted sense of herself and the world.

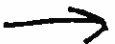
Not only does Pecola feel invisible, but when she has any hope of actually receiving the positive attention she needs to survive, the people around her fail to recognize act responsibly. One day, Pecola is washing dishes, trying to contribute to her family so they will continue to supply ~~with her~~ her with even the weakest support structure, her father, Cholly, comes home and proceeds to ~~rape~~ rape Pecola. Rape is the most cruel, dehumanizing act one can perform other than murder, and it completely wrecks Pecola. After this experience with her father, she can never attain any sort of confidence or self-fulfillment.

~~Not only are the people around her withholding the connections she needs, but they are actively hurting~~ The rape reveals a lot about both Cholly and Pecola. Cholly was abandoned at a young age and struggles between being tender and being violent throughout the novel. He is tender and insecure, but at the same time, he holds a sort of rage that overtakes him completely by the end of the novel. He and Pecola both feel abandoned by their parents, ~~and by~~ ~~see~~ the people who are supposed to love their children unconditionally, the only people one can turn to when society turns its back. Cholly reacts to this struggle by hurting ~~at~~ those closest to him, including both Pecola and his wife. Pecola reacts by retreating within herself and hiding from



the world, accepting the cruelty directed at her and clinging to the idea that she can stop her pain by somehow attaining blue eyes. Within her family, the pain that all of its members feel reveals the theme that familial support is very important in the development of young people and for people whose race puts them at a disadvantage in society.

Lastly, Pecola's pregnancy reveals a great deal about how cruel society is to its outcasts and how important it is to pay attention to those who are alone. When she is raped, Pecola becomes impregnated with her father's child, and Claudia, the child narrator in The Bluest Eye, reveals that nobody wants the baby to live. Claudia and Freida, ~~two~~ peers of Pecola, do want the baby to live, however, and they show great compassion towards Pecola. They plant marigold seeds and promise themselves that the growth of the marigolds would mean Pecola's baby would be healthy and make it to full term, but ~~for~~ their attempts at combating the cruelty Pecola has faced ~~do not~~ are not successful and the baby dies. These two young girls, unaffected by society's ideas about beauty and appearance because they have strong familial support behind them, cannot affect change in Pecola's life or take away any of her suffering because



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3 D5

the pain she feels is already too great and too constant to be changed. Morrison presents an important opportunity for the reader ~~to look at his own peers and neighbors and~~ examine to examine a situation which should be prevented at all costs and ponder whether his community has standards that hurt people in even a fraction of the way Pecola has been damaged.

Toni Morrison utilizes cruelty as a tool to reveal the motives of society, the pain of outcasts, and the ways in which she wants the reader to examine his own surroundings. Cruelty acts as a crucial motivation for the reader to prevent outcasts from being ignored, to prevent people like Cholly from damaging their children, and to provide support and compassion to those in need before it is too late, like in Pecola's case.

#

~~In his novel set in the Southwestern region of the United States as well as Mexico, Cormac McCarthy develops a~~

In his novel All the Pretty Horses, Cormac McCarthy introduces protagonist John Grady Cole, whose moral ~~for~~ foundation is repeatedly tested in the wild and dangerous Mexican outback. ~~Even~~ Even though Cole ultimately maintains his ~~strict~~ ^{integrity} strict moral codes integrity, he is forced to compromise in the face of extreme hostility, both physical and ~~emotional~~ mental. Through McCarthy's exploration of ~~the effects of~~ ^{the effects of} physical and emotional acts of cruelty, ~~effects~~ John Grady Cole has his moral foundations tested as his resiliency eventually prevails.

During his extended time in Mexico, Cole faces the painful wrath of ~~and~~ the Mexican prison system and the unfortunate events that lead to his ~~and~~ persecution. Cole originally embarks for Mexico to escape his parents' separation and to find a new life. However, when he meets the young Blens, who kills a man for taking his runaway horse, Cole's fortune turns for the worse, shaking



3.

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the perceptions he ~~holds~~ ^{permanently} held about the world. Cole believes in kindness toward strangers ~~and~~ ^{and as} Blevin's forthright and rash ~~qualities~~ ^{qualities} contrast with Cole's calmness and steadiness, it becomes apparent that Cole's moral code is the dominant and resilient way of behavior. ~~From~~ When Cole and another acquaintance, Rawlings, are unfairly ~~and~~ ~~on~~ placed in the awful world of a Mexican prison, Cole's morality is tested and compromises must be made. Cole is attacked by an assassin in cold blood for refusing to conform to the disturbing ~~norms~~ ^{norms} of prison gangs, and he is forced to kill the attacker. The cruelty of not only the justice system, but ~~the~~ Mexican prison as well, make Cole compromise on his morals in order to survive. Such cruelty pushes ~~him~~ ^{him} to sacrifice morality for survival, a common theme in episodes of systematic hostility everywhere. ~~Ultimately~~, Eventually, however, Cole maintains his ~~foundation~~ ^{foundation}, albeit with adjustments, and prevails ~~over~~ ^{over} the forces of hostility in his life as he restores the debts he owes and

→

reinstates justice over the people who put him in prison.

Although Cole's ~~strong~~ humanity is obviously tested through the effects of physical cruelty, more subtlety is administered to the implications of the emotional harm Cole faces when he enters ~~into~~ into a doomed affair with his Mexican boss' daughter. After being warned against ~~the~~ participating ~~in~~ falling in love with Alejandra, Cole still follows his emotions and begins courting her in secret, ~~without~~ in alliance with his morality because he is a chivalrous character who does not want to deny his feelings for her. However, she ultimately asks him to leave ~~her~~ because for her own good because she must maintain her own status in Mexican culture, and Cole is again faced with painful cruelty, this time attacking his emotions. In trying to do what is best for her, despite the agony he will face, Cole stops pursuing Alejandra and ~~maintains~~ sticks to his morality.

Although Cole ~~a~~ faces cruelty in different aspects of his life, ~~his~~ ~~for~~ ~~stipulations~~



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G4

his innate human resilience is the clear victor over seemingly impossible forces of hostility. McCarthy begs ~~for~~ questions of the reader through his character John Brady Cole: what would ~~he~~ ^{one} do ~~in~~ ~~the~~ when faced with physical and emotional harm? And how does one's own moral code stand against everyday ~~acts~~ ^{acts} of cruelty?

#

Often regarded as the best American novel of the 20th century, The Great Gatsby by F. Scott Fitzgerald is a rivalling tale about the poisoned moral decay that was America during the 1920's. Full of superficial characters, malicious morals, and backward opinions, cruelty functions in the novel to explicate the theme and reveal information about the affluent New York Society as a whole.

The Great Gatsby opens with Nick Carraway, the novel's narrator, living a home on the West Egg side of Long Island, New York. He lives across the bay from his cousin, Daisy Buchanan, and her husband, Tom. The Buchanans are part of the wildly affluent Long Island socialites. They own a sprawling mansion in the East Egg, horses for Tom's polo hobby, and an upscale apartment in New York. However, these benefits come with problems of their own. One afternoon, Nick joins Tom on an expedition to New York. They pick up Tom's mistress, Myrtle Wilson, on the way and end up having a party at the apartment. Tom is an arrogant bully, and he ends up punching Myrtle when they get in a fight over Daisy.



Question 3

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C₂

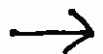
breaking her nose. Tom values women as objects - he abuses both his wife and mistress. Because of the cruelty that Tom demonstrates to his wife, Gatsby, who has loved Daisy for all their lives, nearly persuades her to run away with him. Tom is a foil to Gatsby - he is a malignant force while Gatsby is Daisy's escape - her way out of the relationship. Tom's cruelty towards women highlights Gatsby's kindness and gentleness. Fitzgerald employs cruelty in his novel not only to develop Tom's malicious motives, but to place Gatsby in an idyllic position.

Even though Gatsby is a far greater contender for Daisy than Tom, Daisy returns to her husband, claiming that she is too virtuous to break off their marriage. However, Nick and the reader realize that it is really only for appearances. Daisy is such a selfish, egotistic character that she would rather put her self in harm's way than to be genuinely happy - Gatsby, however, is still infatuated with Daisy. He lets her drive his new roadster back home from New York. While passing through The Valley of Ashes, Daisy hits and kills Myrtle



Wilson. Gatsby promises not to tell anyone that ~~he was the~~ she was ~~the~~ driver ^{and of the time} because of his dedication to her. While there are crowds and police still at Wilson's garage after the accident, George Wilson is frantically trying to find out who killed his beloved wife. Tom Buchanan steps forward and announces that Jay Gatsby killed her in his brand-new yellow car. Because of Tom's cruelty, Gatsby, the protagonist who only wanted Daisy to have a happy life, ends up getting killed by George Wilson while swimming in his pool. Nick Carraway immediately leaves New York, disgusted with the society he has found himself in. The Great Gatsby not only makes use of disillusioned, selfish characters — it ~~is~~ reeks of unhuman cruelty. Hearts are broken, dreams are thrown to the wayside, and a man considered great is killed because of the cruelty shown by Tom Buchanan, and the egotistical American society at the time as a whole.

F. Scott Fitzgerald at once employs the American dream, but also demonizes it in The Great Gatsby. The characters he creates ~~from~~ from the affluent New York society are selfish.



Question 3

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C4

cruel, and incapable of sympathy. Gatsby, the protagonist of the novel, is killed directly through Tom Buchanan's inhumane cruelty. His dream of winning over Daisy is lost, and American society at the time is demonized. Not only does Fitzgerald employ cruelty in his novel, he ~~employs~~ employs it to reveal ~~Gatsby's~~ Gatsby's ~~gilded~~ pristine morals.

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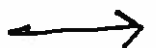
~~In today's media, the Middle East is a broken, chaotic, and violent dep~~ * Note - names may be incorrect. *

There is a cliché mothers can often be heard telling their children, that people always remember kindness. Although this may be true, often times, there is a darker side to this rule. Not only people but animals have proven that no creature ever forgets pain or punishment and the emotions produced when an act of cruelty begets these unpleasanties. In the novel ~~"The Kite Runner"~~ "To Kill a Mockingbird," such acts of ^{Cruelty} kindness help to develop a central theme that character is proven by one's ability to withstand adversity.

In this timeless novel by Harper Lee, young Scout sees first-hand the toll of racism and ignorance on the blacks of her town. Rather than treat them as human beings, Jim Crowe laws sanction the "right" of whites to basically abuse blacks how they please. This becomes evident when a young white trash girl named Mayella (?) claims a black man has raped her. Of course the allegations are false, but in the South during the era of Jim Crowe, who would stand up for a black, especially one that happened to only have one functional arm? This unforgivable act of scapegoating an honest black man (who had



performed an act of kindness for the girl free of charge just recently) is written off by the town as truth by all but Scout and her father, Atticus Finch. Although the evidence is in his favor, the people of the town would rather believe that a blackman, angry at his mistreatment by the whites or perhaps just a brute by nature, had raped Mayella, rather than her father (?) as evidence suggested. Mobs came after the alleged rapist, insults were hurled just as hard as objects, and the man feared for his life. But details such as the handprint not matching the hand the one-armed black would have used and evidence of former abuse by the cruel and dishonest father convinced Atticus that the "rapist" was innocent. All of this shows that people, ignorant of the plight of their black brothers, were willing to write off the allegations as true if it meant a blackman was punished rather than a white, even if the moral character of the black was far less corrupt. This unwillingness to accept a person as innocent and determination to see that Mayella "got justice" just served to



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3 F₃

Contrast the character of the black man with that of the ignorant whites and show his determination to stay moral against an endless stream of cruelty and torment.

Despite proving himself innocent and winning the case, the black is brutally murdered by a mob by the story's end. This lapse in humanity and unwillingness to accept a human being as innocent simply for the color of his skin remains today one of the greatest examples of both human character and human cruelty in literary history. Despite the heartwrenching end that it leads to, the unforgivable acts of the white population serve to better contrast the character of the honest and good black man and his determination to overcome adversity than a town full of his friends. This glaring difference in character and lack thereof ultimately make "To Kill a Mockingbird" the masterpiece that it is.

Harper's novel, a staple in every ~~course~~ school history or english curriculum, reminds the people of not only the South but the

→

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F₄

world over what ignorance can lead to. However, without the acts of cruelty inspired by such ignorance, the poignancy of "To Kill a Mockingbird" and its unforgettable theme of ~~justice~~ remaining true to one's character in the face of adversity would be lost. Through the pain and suffering of one innocent Harper insured that for as long as "To Kill a Mockingbird" can be found on a shelf, her message to remain ~~the person~~ a moral character despite even the worst of cruel adversity or threats of punishment will long be celebrated and remembered.

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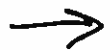
I,

In The Color Purple ^{by Alice Walker} ✓ the main character, Celie, has been mistreated all her life.

The cruelty enacted towards her however helped her change her life. The cruelty of both her father and Mr. —, made Celie despise herself, however, along the way she met a woman who helped her figure out who she really ~~is~~ was.

In the novel, Celie was always being mistreated by her own father. He ~~is~~ called her names, insulted her, and told her that she was worthless. On top of that he raped her several times, and then telling Celie that he killed their babies. That cruelty made ~~her~~ Celie truly hate herself and her father. She believed everything she was told, and would not be made to believe that she was, after all, a human and wasn't worthless.

Celie's husband was also very ~~the~~ cruel to her. He was constantly beating her ~~is~~ for the smallest of things. When questioned why he did that, Mr. — said that that was what a wife was for, to beat her and let her know her place. The amount of cruelty that she received from the people



around her made Celie give up, she wouldn't try to stop it. Celie became helpless when it came to dealing with men, she was afraid of all of them.

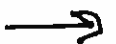
The degree of cruelty that Celie was subject to, made it clear that as a victim, she was strong. Celie did not break down, when she thought she couldn't stand it anymore.

Celie did her best to continue living and make the best of it. She still talked to her husband and father. Celie didn't let their cruelty change her and make her cruel.

With others, even with the ones that were cruel to her, she was kind and understanding.

Celie understood that the reason why Mr. ~~beat~~ beat her was because he grew up in that setting, it was something he thought was right to do, and she didn't judge him.

In conclusion the cruelty that was enacted upon ~~for~~ Celie by her father, and husband made Celie hate herself. However, it did not make her change her way of being. ~~In~~ no matter her husband did to her, Celie was understanding, and did not hate him for it. In fact she was sympathetic



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and was kind with him. Cruelty revealed
just how kind and strong she was.

#

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3: B

Cruelty is an action that we are all affected by. ~~Regard:~~ There are two types of people - in this world - that are involved or affected by it: those who are damaged by it - minorities, homeless people, victims of police brutality, and victims of random acts of violence - and those who inflict it - Communist leaders, Hitler, and College Board. Through violent means, cruelty impacts society as a whole, as ~~the~~ literature captures ~~beautifacate~~ it, as seen in One Flew over the Cuckoo's Nest. When seen through a literary lens, cruelty functions in works by revealing one's true, inner self, more often than not, being detrimental to the characters self.

Published in 1962, One Flew over the Cuckoo's Nest takes place in a psychiatric ward controlled by the cruel, tyrannical, Nurse Ratched. Once admitted, our protagonist, McMurphy, enters the ward, ready to cause havoc amongst the patients in the facility. We see cruelty soon after this as McMurphy gets sent to electroshock therapy after disturbing the peace. Here, he meets Chief Bromden, a quiet, tall man that lives in Solitude, acting dumb. As revealed later on, Chief isn't deaf or dumb, but rather wise and intellectual,

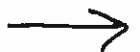


~~the~~ exposing us to the horrors of "The Combine".

The Combine, are the forces that keep the world in place. Nurse Ratched, being the leader, sends her "black boys", to do her dirty work, beating, abusing, and slandering the patients so that they stay in their place. McMurphy fights the oppression, showing his inner Alpha attitude towards woman, leading to the patients breaking the fear of cruelty and living for just a bit, until the end where McMurphy gets silenced through a lobotomy. The cruelty in this book fits in well with the era it was published in, the civil rights era.

From the narrators perspective, Bromden sees oppression everywhere, such as those oppressed by racism. A man then arrives, being fearless, such as Malcolm X or Martin Luther. Yet, ultimately, the good men get silenced and killed, as he quietly observe, unaffected by the chaos.

In conclusion, cruelty shows us how savage we can truly be. When taken into perspective, we humans only want freedom, being the caged creatures we are, yet too much freedom



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3 B₃

hunts us. Without emotion, we see savages fighting for dominance over everyone, the cuckoo's. When put into perspective, you no longer see hatred, or cruelty. When put into perspective, we fly over the nest.

#

In Toni Morrison's *Tou- de Force*

Beloved Sethe faces the ultimate cruelty of being a slave. This cruelty affects her actions and her way of thinking.

As a slave, Sethe is subjected to cruelties humans can hardly fathom today.

~~But~~ This prevailing fear of evil prevails with her even once she runs away.

Once in 124 after escaping Sweet Home 28

days earlier the schoolmaster finds Sethe and comes to bring her back. When Sethe sees him she is so comforted

by a fear of what will happen if she and her ~~to~~ four children ~~are~~ upon

return to the cruel and unforgiving place of Sweet Home that she reacts animalistically.

~~to~~ The cruelties of slavery are still fresh in her mind as she takes her

four children out back where ~~the~~ she plans to kill them in order to keep them

from never ~~to~~ having to experience the horrors ~~they~~ ~~go~~ she went through.

Later in the novel after Sethe has been away from the cruelty of



Slavery for longer if no longer affects how she thinks. When a white man, whom Sethe perceives to be the schoolmaster coming to bring her and Denver back to slavery, comes ~~she~~ Sethe ~~no longer~~ reacts not ~~at~~ out fear of former cruelty but takes actions into her own hands and moves to kill the ~~white~~ ~~the~~ white man herself. ~~IP~~ This shows that she does not live in fear any longer of what cruelties she could face by has instead grown out of slavery.

#

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Question #3

A,

In the ~~book~~ novel Night, there is cruelty through out the entire novel because of different believes, also because of different race. In my personal view cruelty would be when someone or something is being treated unfair, because they don't belong with other people / groups. Also cruelty can be see through many point of views; people think cruelty is only seen ~~in~~ when an individual is being hurt physically. There are many ways in which you can distinguish if it is or not cruelty. For example, in the novel Night people were forced to leave their homes because they were jews. Their homes were taken over by the soldiers. It was not the individuals fault for being born into that society ~~about~~ or for being jews. After being forced out of their home, they were used as slaves. They recieved few resources and food; horrible food by the way. Before, being used as slaves they were lined up in a long huge line of nothing but jews. In that line they were looking for men whom were big and strong. They ~~could~~ could not be younger than 11 or maybe 12, or old to the point where they would only be a waste of time, ~~and~~ and food. The people whom they decided were not suitable for there ~~there~~ needs were later killed and burned along with the rest of the jews.

#

Question

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H,

Cruelty comes in different forms and cause death, or either betrayal, friends becomes foes and lies come upon people. In Othello, Othello had trusted a friend who was ~~not~~ really lying behind his and who trying to get him killed caused Othello to kill another friend and also kill the love of his life Desdemona. His friend was becoming deceitful because he simply wanted Othello's position as lieutenant. It was a form of a ~~friend~~ ^{Someone} pretending to be a friend who was a foe.

#