



2016 AP[®] English Literature and Composition Exam Sample Student Responses and Scoring Notes

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2016 AP[®] ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

Read carefully the following poem by Richard Wilbur, first published in 1949. Then, write an essay in which you analyze how the speaker describes the juggler and what that description reveals about the speaker. You may wish to consider poetic elements such as imagery, figurative language, and tone.

Juggler

- A ball will bounce, but less and less. It's not
A light-hearted thing, resents its own resilience.
Falling is what it loves, and the earth falls
So in our hearts from brilliance,
5 Settles and is forgot.
It takes a sky-blue juggler with five red balls
- To shake our gravity up. Whee, in the air
The balls roll round, wheel on his wheeling hands,
Learning the ways of lightness, alter to spheres
10 Grazing his finger ends,
Cling to their courses there,
Swinging a small heaven about his ears.
- But a heaven is easier made of nothing at all
Than the earth regained, and still and sole within
15 The spin of worlds, with a gesture sure and noble
He reels that heaven in,
Landing it ball by ball,
And trades it all for a broom, a plate, a table.
- Oh, on his toe the table is turning, the broom's
20 Balancing up on his nose, and the plate whirls
On the tip of the broom! Damn, what a show, we cry:
The boys stamp, and the girls
Shriek, and the drum booms
And all comes down, and he bows and says good-bye.
- 25 If the juggler is tired now, if the broom stands
In the dust again, if the table starts to drop
Through the daily dark again, and though the plate
Lies flat on the table top,
For him we batter our hands
30 Who has won for once over the world's weight.

"Juggler" from *Collected Poems 1943-2004* by Richard Wilbur. Copyright (c) 2004 by Richard Wilbur. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

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Question 2

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

In this excerpt from Thomas Hardy’s *The Mayor of Casterbridge* (1886), Michael Henchard and his daughter Elizabeth-Jane are reunited after years of estrangement. During this separation, Henchard has risen from poor seasonal farmworker to wealthy mayor of a small country town, while Elizabeth has supported herself by waiting on tables at a tavern.

Read the passage carefully. Paying particular attention to tone, word choice, and selection of detail, compose a well-written essay in which you analyze Hardy’s portrayal of the complex relationship between the two characters.

Line
5 Of all the enigmas which ever confronted a girl there can have been seldom one like that which followed Henchard’s announcement of himself to Elizabeth as her father. He had done it in an ardour and an agitation which had half carried the point of affection with her; yet, behold, from the next morning onwards his manner was constrained as she had never seen it before.

10 The coldness soon broke out into open chiding. One grievous failing of Elizabeth’s was her occasional pretty and picturesque use of dialect words—those terrible marks of the beast to the truly genteel.

15 It was dinner-time—they never met except at meals—and she happened to say when he was rising from table, wishing to show him something, “If you’ll bide where you be a minute, Father, I’ll get it.”

20 “‘Bide where you be,’” he echoed sharply. “‘Good God, are you only fit to carry wash to a pig-trough, that ye use such words as those?’”

She reddened with shame and sadness.

25 “I meant ‘Stay where you are,’ Father,” she said, in a low, humble voice. “I ought to have been more careful.”

He made no reply, and went out of the room.

30 The sharp reprimand was not lost upon her, and in time it came to pass that for “fay” she said “succeed”; that she no longer spoke of “dumbledores” but of “humble-bees”; no longer said of young men and women that they “walked together,” but that they were “engaged”; that she grew to talk of “greggles” as “wild hyacinths”; that when she had not slept she did not quaintly tell the servants next morning that she had been “hag-rid,” but that she had “suffered from indigestion.”

35 These improvements, however, are somewhat in advance of the story. Henchard, being uncultivated himself, was the bitterest critic the fair girl could possibly have had of her own lapses—really slight now, for she read omnivorously. A gratuitous ordeal

was in store for her in the matter of her handwriting. She was passing the dining-room door one evening, and she had occasion to go in for something. It was not till she had opened the door that she knew the Mayor was there in the company of a man with whom he transacted business.

45 “Here, Elizabeth-Jane,” he said, looking round at her, “just write down what I tell you—a few words of an agreement for me and this gentleman to sign. I am a poor tool with a pen.”

50 “Be jowned, and so be I,” said the gentleman.

She brought forward blotting-book, paper, and ink, and sat down.

55 “Now then—An agreement entered into this sixteenth day of October—write that first.”

60 She started the pen in an elephantine march across the sheet. It was a splendid round, bold hand of her own conception, a style that would have stamped a woman as Minerva’s own in more recent days. But other ideas reigned then: Henchard’s creed was that proper young girls wrote ladies’-hand—nay, he believed that bristling characters were as innate and inseparable a part of refined womanhood as sex itself. Hence when, instead of scribbling like the Princess Ida,

In such a hand as when a field of corn
Bows all its ears before the roaring East,

70 Elizabeth-Jane produced a line of chain-shot and sandbags, he reddened in angry shame for her, and, peremptorily saying, “Never mind—I’ll finish it,” dismissed her there and then.

75 Her considerate disposition became a pitfall to her now. She was, it must be admitted, sometimes provokingly and unnecessarily willing to saddle herself with manual labors. She would go to the kitchen instead of ringing, “not to make Phoebe come up twice.” She went down on her knees, shovel in hand, when the cat overturned the coal-scuttle;

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80 moreover, she would persistently thank the parlour-
maid for everything, till one day, as soon as the girl
was gone from the room, Henchard broke out with,
“Good God, why dostn’t leave off thanking that girl
as if she were a goddess born! Don’t I pay her a dozen
85 pound a year to do things for ’ee?” Elizabeth shrank
so visibly at the exclamation that he became sorry a
few minutes after, and said that he did not mean to be
rough.

These domestic exhibitions were the small
protruding needle-rocks which suggested rather than
90 revealed what was underneath. But his passion had
less terror for her than his coldness. The increasing
frequency of the latter mood told her the sad news
that he disliked her with a growing dislike. The more
interesting that her appearance and manners became
95 under the softening influences which she could now
command, and in her wisdom did command, the more
she seemed to estrange him.

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Question 3

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

Many works of literature contain a character who intentionally deceives others. The character's dishonesty may be intended either to help or to hurt. Such a character, for example, may choose to mislead others for personal safety, to spare someone's feelings, or to carry out a crime.

Choose a novel or play in which a character deceives others. Then, in a well-written essay, analyze the motives for that character's deception and discuss how the deception contributes to the meaning of the work as a whole.

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

<i>Anna Karenina</i>	<i>Jude the Obscure</i>
<i>As You Like It</i>	<i>The Kite Runner</i>
<i>Atonement</i>	<i>M. Butterfly</i>
<i>Beloved</i>	<i>Madame Bovary</i>
<i>The Blind Assassin</i>	<i>The Memory Keeper's Daughter</i>
<i>The Bonesetter's Daughter</i>	<i>Middlesex</i>
<i>The Burgess Boys</i>	<i>Much Ado About Nothing</i>
<i>Catch-22</i>	<i>Never Let Me Go</i>
<i>The Color Purple</i>	<i>Oryx and Crake</i>
<i>Crime and Punishment</i>	<i>Othello</i>
<i>The Crucible</i>	<i>The Picture of Dorian Gray</i>
<i>A Doll House</i>	<i>The Portrait of a Lady</i>
<i>Extremely Loud and Incredibly Close</i>	<i>Pride and Prejudice</i>
<i>The Great Gatsby</i>	<i>Snow Flower and the Secret Fan</i>
<i>Hamlet</i>	<i>Twelfth Night</i>
<i>Heart of Darkness</i>	<i>Who's Afraid of Virginia Woolf?</i>
<i>In the Lake of the Woods</i>	<i>The Women of Brewster Place</i>
<i>Invisible Man</i>	<i>Wuthering Heights</i>
<i>Jane Eyre</i>	<i>A Yellow Raft in Blue Water</i>

STOP

END OF EXAM

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2016 SCORING GUIDELINES

Question 1: Richard Wilbur, “Juggler”

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 Wilbur’s use of poetic elements to convey how the speaker describes the juggler and what that description reveals about the speaker. The writers of these essays offer a range of interpretations. They provide convincing readings of the description of the juggler, what it reveals about the speaker, and Wilbur’s use of poetic elements such as imagery, figurative language, and tone. 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 analysis of Wilbur’s use of poetic elements to convey how the speaker describes the juggler and what that description reveals about the speaker. They are less thorough or less precise in their analysis of Wilbur’s description of the juggler and what it reveals about the speaker, and their analysis of Wilbur’s use of poetic elements is less thorough or 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 analysis of Wilbur’s use of poetic elements to describe the juggler and what the description reveals about the speaker, but tend to be superficial or pedestrian in their analysis of the description and of the use of poetic elements. They often rely on paraphrase, which may contain some analysis, implicit or explicit. Their analysis of the description and what it reveals or of Wilbur’s use of poetic elements 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 use of poetic elements to describe the juggler and what it reveals about the speaker. The analysis may be partial, unconvincing, or irrelevant, or may ignore the description, what it reveals about the speaker, or Wilbur’s use of poetic elements. 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.

AP[®] ENGLISH LITERATURE AND COMPOSITION

2016 SCORING GUIDELINES

Question 2: Thomas Hardy, *The Mayor of Casterbridge*

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 Hardy's portrayal of the complex relationship between the two characters, Michael Henchard and his daughter Elizabeth-Jane. The writers make a strong case for their interpretation of the complex relationship between the two characters. They may consider elements such as tone, word choice, and detail, 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 Hardy's portrayal of the complex relationship between the two characters. The writers provide a sustained, competent reading of the passage, with attention to elements such as tone, word choice, and detail. 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 discussion of Hardy's portrayal of the complex relationship between the two characters. While containing some analysis of the passage, implicit or explicit, the discussion of how elements such as tone, word choice, and detail contribute to the portrayal of complex relationship 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 portrayal of the complex relationship between the characters or the use of elements to develop the relationship. 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.

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2016 SCORING GUIDELINES

Question 3: Intentional Deception

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 motives for the character's deception and how the deception contributes to the meaning of the work as a whole. Using apt and specific textual support, these essays analyze what motivates the character's deception and how the work as a whole is shaped by it. 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 the motives for the character's deception and how the deception contributes to the meaning of the work as a whole. These essays analyze what motivates the character's deception and how the work as a whole is shaped by it. 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 what motivates the character's deception, they may demonstrate a rather simplistic understanding of its significance, 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 the motives for a character's deception and how that deception contributes to the meaning of the work as a whole. The analysis may be partial, unsupported, or irrelevant, and the essays may reflect an incomplete or oversimplified understanding of the significance of what motivates the character's deception. They may not develop an analysis of the contribution of the character's deception to the meaning of the work as a whole, 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.

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Version 1.0

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

I

Question 1 (4/3)

Juggling is a relatively uncommon skill. Few people can muster the coordination, timing, and sheer self-confidence to simultaneously move and hold ~~three~~ multiple objects, and ~~it is often seen that~~ often seems that the juggler uses magic to perform such a feat. Richard Wilbur's poem "Juggler" seeks to capture the ~~boundary~~ boundary-defying nature of a juggler, rejoicing in the ephemeral escape of objects — balls, "a broom, a plate, a table" ~~—~~ — from gravity. But more importantly, ~~the~~ beneath the surface of Wilbur's work lies an abstract and philosophical, almost spiritual, commentary on man's ability to transcend the iron laws and concrete realities of the world. The juggler and his props are the tools of the speaker's extended metaphor, and the work's specific language — its rhythm, diction, and so on — capture the intangible quality of transcendence that jugglers and dreamers share.

At the most basic level, Wilbur performs this poetic imitation with the phrasal structure of the poem. The first stanza's ~~lines~~ lines break sentences — "It's not / A light-hearted thing" by running on past their ends, and by technically - incorrect capitalization: "... and the earth falls / So in our hearts for brilliance." That ~~the~~ sentence ought to be read as a whole, not



Question 1 (2/3) I²

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

highlighted by a line break and capital 'S,' but in writing it so, Wilbur mimics the rhythmic and bland nature of reality and its limits. By the penultimate stanza, however, the long and ~~the~~ professional commentaries of the first stanza have been replaced with rhythmic, lyrical language. ~~the boys stamp, and the girls~~ ~~the~~ ~~the~~ He combines this transition with a similar change in sounds. ~~The~~ The first stanza's language contains no significant ~~the~~ assonance or alliteration, but the later stanzas are simple. Contrast "Settles and is forget" with "Oh, on his doe the table is turning." The combined evolutions in sound and structure capture the escalating pace of the juggler's ~~activities~~ activities, especially relative to the dead stillness at the beginning. On a ~~the~~ metaphorical level, ~~the~~ this transition reflects the rising mania of a dream as it transcends ~~the~~ reason.

Wilbur does not merely paint an image of rising and unsustainable motion; he also describes human reactions to this feat. The bland ~~the~~ and ~~the~~ dispassionate language of the first stanza evolves into the excited interjections of lines 19-29: ~~Oh,~~ "Damn, what a show, we say." The stamping of the boys and shrieking of the girls clearly exhibit their joy at the

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I3

Question 1 (3/3)

juggler's ability, a joy that is ~~also~~ also present in ~~adults~~ adults' reactions to mere metaphorical juggling. An adult promised the impossible — get rich quick, live forever, and so on — shows the same mania and excitement as Wilbur captures in ~~the~~ language describing the actions of the children.

In the final stanza, Wilbur's living ~~image~~ image winds down as the show ends. The childlike exclamations of ~~the~~ earlier lines is replaced by the long, adult phrases and compound sentences of clear-headed reason: "If the juggler is tired now, if the brown stands / In the dust again, if the table starts to drop." Just as every rational person ~~eventually~~ eventually grasps the unattainable nature of an escape for reason on ~~some level~~ some level, so does Wilbur's poem wind down. But it is concluded with the grateful appreciation of the speaker and the rest of the juggler's ~~audience~~ audience — "For him we butter our hands / Who has won for one ~~over~~ over the world's weight." Like the sentimental language of the middle of Wilbur's work, the juggling could not last forever, but ~~in~~ in its wake, children and reader are left, respectively, with an appreciation for skill physical and intellectual, as ~~the~~ Wilbur and the juggler cast down their pups — or words.

##


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H¹

1

Life and the world - the fixed terrarium - in which it resides are governed by restrictive ~~scien~~ laws - scientific, social, legislative. Oftentimes humanity, in its untamable and bright-eyed mindset, seeks escape from such degrading, limiting facts of life. In Richard Wilbur's descriptive poem "Juggler," he describes the juggling clown as ~~a~~ the savior of the reality-enslaved people (including himself), delivering them to a world in which mundane life becomes free and weightless through the kinesthetic imagery of the juggling balls as a reference to the feeling of freedom the crowd experiences, the personification of the balls as able to learn a new mode of motion and onomatopoeia to describe the noise and compacted passion of the crowd, all delivered through an appreciative and praising tone toward the juggler, revealing the speaker's desire to escape reality.

First, Wilbur employs kinesthetic imagery as he describes the lofty, weightless motion of the balls as something experienced by the audience - as if guided as well by the juggler's expert hands. He conveys motion as he ~~the~~ describes: "the balls roll round, wheel on his wheeling hands, learning the ways of lightness" (Wilbur 8-9). As one views the juggling act and the floating balls, one may imagine experiencing the same sensation of floating freely and escaping reality. ~~The~~ Wilbur writes of this



1

H²

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

motion ~~is~~ created by the juggler ~~is~~ vividly and longingly, revealing his desire to be swept away by the juggler's ~~tricks~~ performer, avoiding the responsibilities of "the real world" for the duration of the show.

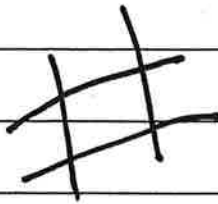
Additionally, Wilbur personifies the balls as objects capable of learning and sensation, extending the spirit of the crowd (along with himself) as objects the juggler throws, as well as uses onomatopoeia to describe the crowd's enthralled reactions. ~~the~~ The speaker portrays the juggler as a teacher, instructing his ~~balls~~ balls as well as his audience to abandon the rigid principles which govern life in favor of a free-floating experience. The balls are "learning the ways of lightness" ^(Wilbur 7) personified as pupils unfamiliar with escaping the rational world, reflecting the ~~spee~~ novelty ~~of~~ of the experience of lighthearted fun to the speaker. In response to the juggler liberating them, the balls predict, "whee" (Wilbur 7), "the boys stamp, and the girls shriek, and the drum booms" (Wilbur 22-23). Utilizing polysyndeton, ~~will~~ the speaker emphasizes the wall of sound and ~~a~~ immersive emotion which the crowd experiences, revealing further his willingness to succumb to the mob mentality praising the juggler and his offering of an escape.

Throughout Wilbur speaks in an admiring, respectful tone towards the juggler as a messiah for those detained by the lead boots of daily working life. He describes



the juggler as manipulating heaven and earth, with "heaven about his ears" (Wilbur 12). Furthermore, he employs ~~the~~ a positively connoted exclamation: "Damn, what a show, we cry" (Wilbur 21), in order to convey the intense ~~an~~ admiration for the juggler and his performance. The speaker's passionately positive, praising tone reveals his gratitude for ~~the~~ the juggler's provision of ~~an~~ an experience deviating from dull reality.

In conclusion, ~~through~~ the speaker conveys his ^{deep} admiration of the juggler as one who delivers the audience to a universe in which reality is long gone through the kinesthetic imagery of the bells floating (channeling his desire to experience ^{rich} otherworldly sensations), personification of the bells as cognitive objects which can learn from the juggler (again an extension of the speaker's desire to ~~gain~~ gain knowledge and experience from the juggler), monotonous embodying the speaker's and the crowd's passionate reaction, and an ~~appreciative~~ appreciative tone, treating the juggler as a christlike figure whose purpose is to deliver the audience to a heavenly alternate reality.



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G¹

Question 1

The juggler, a poem by Richard Wilbur, serves to juxtapose the whimsical nature of a juggler's act with gentle self awareness and perspective of the Earth celestial qualities, ultimately revealing an enraptured and nostalgic speaker through tone, an extended metaphor, and colloquialisms that permeate throughout the ~~stanzas~~ stanzas.

Throughout this poem, the speaker extends a metaphor allying the juggler's balls with the sphere of the Earth. These balls "roll round, wheel on his wheeling hands" as if he holds in his hands the "world's weight" (line 30). The balls, like planets, create "a small heaven about his ears", this metaphor juxtaposing the childlike joy of juggling with the sheer magnitude of planets in real life. Despite this sharp contrast, the speaker's enrapture with both space and the nostalgic skill of juggling highlight both phenomena in a similar light. Juggling, ~~perhaps~~ whilst more earthly than planets and divinity, has the ability to mesmerize and stun. It is an undervalued art, holding a sense of mystery and ~~and~~ unattainability — at least, to the non juggler — and a hint of magic and whimsy that is paralleled by the speaker's similar fascination with the earth and surrounding planets. The speaker's tone is enraptured, impressed, and carefree, establishing an air of nostalgia and excitement in watching the juggler "shake [his] gravity up", a further nod



Question 1

Q2

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to the celestial metaphor.

Like a child, the speaker regards with delight the bouncing balls and other tricks performed by the juggler, but the hint of bittersweet nostalgia found throughout the poem is further amplified by ~~the~~ his gentle self awareness of the heaven and planets surrounding earth. The last stanza represents a shift in the tone of the poem: a recognition of the end of the spectacle and a realization of the weight that rests on not only the juggler's, but also the speaker's shoulders. At the end of the poem, the juggler becomes tired: the broom that was once balanced "upon his nose" now "stands in the dust again" and the plate "[whirling] on the tip of the broom" now "lies flat on the table." With this, the speaker concludes his energetic excitement and corresponding tone, and suspends his childlike colloquialism — such as "whee" (line 7) and "Damn, what a show, we cry," (line 21) — succumbing once more to the "daily drudgery" of adult life. However, the speaker ultimately thanks the juggler for his performance, commending him for his ability to postpone daily routine and responsibility, and ignites once more a nostalgic flame in his heart.

#

~~The poem~~ The poem "Juggler" by Richard Wilbur is a piece that narrates the precise art and experience of juggling. By analyzing the imagery, tone, and figurative language utilized throughout the poem, the reader is able to get a better sense of Wilbur's passionate respect of the juggler.

The vivid image painted by Richard Wilbur throughout "Juggler" helps capture the brilliance of the juggler's act. In the second stanza, Wilbur describes the juggling balls "Grazing [the juggler's] finger ends ... swinging a small heaven about his ears." By depicting the balls grazing the juggler's hands, the reader can see how fine of an art juggling truly is. If one's timing is just slightly off the entire delicate "grazing" motion could be disrupted. Additionally, by ~~the~~ imagining "a small heaven" growing around the juggler, the author is suggesting that the juggler's work is possibly divine in nature, as what he is doing brings joy to his audience. Later in the poem, the author depicts a ravenous audience enjoying the spectacle, as "boys stomp, and the girls shriek" at the sight of his act. The juggler is able to bring people to ecstasy with his talent, which shows again why ~~the author~~ Wilbur respects him so much.

The tone that Wilbur uses throughout the poem also leads the reader to respect the juggler's craft. Wilbur ~~the~~ speaks in a jovial, borderline childlike tone in



Question 1

F2

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his poem, as he even shouts "Whe" when the ball is in the air. He uses words such as "brilliant" to emphasize how amazing the juggler's act is, while also showing his own astonishment at the event. ~~The~~ Wilbur also paints the tone as raucous and excited, proclaiming "Damn, what a show" as the juggler balances a broom on his nose.

The author also uses figurative language to convey his own astonished nature towards the juggler's act. ~~Richard Wilbur~~ Wilbur describes the juggler's "[reeling] heaven in" through his act, and while this is obviously not ~~to~~ supposed to be taken literally, it does show how amazed he is by the juggler's defiance of gravity. He continues this ~~idea~~ admiration when he claims that the juggler has "won for once ~~of~~ over the world's weight." The author sees the juggler as victorious in his act, and ~~he~~ believes that he has achieved a great feat by overcoming the pull of gravity.

Overall, after analyzing the poetic elements used by Richard Wilbur in his poem "Juggler," the reader can gain a newfound understanding about the speaker and his youthful admiration of the Juggler's battle against gravity.

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E!

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In Richard Wilbur's poem "Juggler", the general public enjoys the display the juggler shows. Through visual imagery and an awed tone, the speaker's ~~thoughts on~~ opinion of the juggler is revealed. "Juggler" conveys the speaker's amazement at the juggler's ability to amaze the people, making their lives interesting, even for a moment.

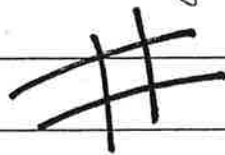
The visual imagery illustrates the captivating work of the juggler. A fallen ball will be forgotten by the people, but "it takes a sky-blue juggler with five red balls / To shake [their] gravity up." (6-7). A fallen ball will stay on the ground, unmoving, until someone moves it. On its own, it ~~is~~ does not provide any particular amusement. However the juggler is able to throw the balls up, keeping them in constant motion for the people to enjoy. Sky-blue is a light color, commonly associated with the sky. Light colors represent life and purity. ~~The juggler~~ Motion is also connected to life. The juggler's ~~juggling~~ ^{drawing} is simply juggling, ~~bringing~~ people toward him; there is purity in the simplicity of his action. The sky can symbolize freedom. The juggler frees the balls from inaction and the people from monotony of their lives. The way the speaker describes the juggler and the balls ~~as~~ as the balls "roll round, wheel on his wheeling hands, / learning the ways of lightness, alter to spheres / Grazing his finger ends, / Cling to their courses" (8-11), is alluring and ~~capt~~ captivating. The smooth transitions provided by the words "roll," "wheel," and "graze" shows the



practiced movements of the juggler. It is more enjoyable than if the movements are clumsy and rough.

Throughout the poem, the speaker speaks in an awed tone at the juggler and what he does. The people cry "Damn what a show" and "The boys stamp, and the girls / Shriek, and the drum booms" (21-23) in response to the juggler's show. They respond in excitement and lively gestures such as stamping and shrieking. And those actions are in good nature for the people have enjoyed a performance. When the performance is over and the objects are back in their original places, the speaker mentions that for the juggler the people "batter [their] hands / [for the juggler] has won for once ~~is~~ over the world's weight." (29-30). The broom the juggler uses is in dust, the table in dark, and the plate lies unmoving. He has, once again, like with the balls, brought life to these dead objects. The world's weight can represent burden and hardship of the world the people must go through on a daily basis. The juggler is able to bring them excitement for a moment, letting them simply enjoy themselves. ~~to~~ *

The speaker is awed at the juggler's performance and the effect it ~~and~~ has on the people, who are momentarily broken from their lives' monotony and troubles.



In Richard Wilbur's "Juggler", the speaker describes the juggler utilizing grandiose imagery ~~hyperbo~~ and an awed and admiring tone revealing the speaker is an entertained spectator.

The speaker illustrates the juggling sensation with images of spectacular actions such as "Swinging a small heaven about his ears" in order to emphasize the amazement of the speaker. He utilizes personification to further describe the juggler's actions stating ~~the~~ ~~balls~~, "the balls all round... learning the ways of lightness" in order to emphasize the authority of the juggler as if he were a teacher instructing the objects how to ignore gravity. He explains, "Damn, what a show we cry" in order to highlight the truly entertained and ~~admiring~~ ^{entertained} tone which is further continued in the explanation, "For him we batter our hands who has won for once over the world's weight".

Our speaker that Wilbur portrays is most likely highly naive or simply passionate in his admiration for the juggler. His descriptions of the gymnastic athleticism of a juggler is described as a feat of man over gravity ~~and~~ ^{or} weight, and the complex tricks of a showman are exaggerated as a "spin of worlds" capturing ~~of~~ an almost euphoric sense of amazement. His description of the crowd as "hearts from brilliance" shaken up by "a sky-blue juggler with five red balls" represents a return to childhood



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D 2

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or playfulness as the entertainment of the juggler "shakes their gravity", and frees them to enjoy the cheerful simplicity of the show.

~~without~~ utilizes the perception and ~~the~~ amazed tone of the speaker in order to highlight

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C1 Question #1

When faced with many obstacles not many could just take it and end up good. In "Juggler" the speaker uses imagery to describe the juggler as someone who can be faced with many things and still manages to balance them all out. This reveals to us that the speaker is a person that has many things going on in their life and have a hard time managing them, and when they see the juggler balance everything out they wish to be them. This is to show us that if you just put everything in order then everything in your life will soon balance itself out.

"It takes a sky-blue juggler with five red balls." This is what the speaker believes it takes to manage your problems. The speaker probably analyzes this, this way because the sky-blue represents the calmness and peace while the balls are red and represent the problems or conflicts. When the juggler starts and the balls "cling to their courses," he is ~~seen~~^{seen} as the controller at the managing. Lastly, at the end when the "juggle is tired" the "broom stands" and does not fall. This ~~might~~ demonstrates how the juggles has gained dominion and now everything is back in its place. This reveals to us that the speaker is one who ~~is amused~~^{wants this} to be their ease.

In conclusion, Richard Wilbur uses imagery to describe

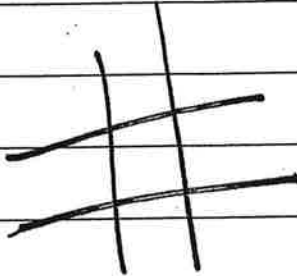


Question #1

C²

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the juggler as the skillful one who can control and have domination. Through this it reveals that the speaker has many problems and wishes to have balance in their life. ~~Over~~ The Everything is compacted to demonstrate how an individual can take everything in domination in their life so long they put piece by piece together. Life is an ever ending juggler.



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B1

Question #1

In this poem, the author begins by illustrating how a juggler may perform his show. "On his toe the table is turning", or "~~Balancing upon his nose~~" "the broom's balancing up on his nose." ~~By~~ Wilbur, the author, conveys extravagant imagery throughout his poem, allowing the reader to almost place himself at the juggler's performance. Throughout each stanza, a perfect picture of the difficulty, balance, determination, and raw talent is painted in the reader's mind. Delivering these attributes to his audience in a way that most can relate, Wilbur then ~~transitions~~ transitions into that of a more meaningful tone. He compares the trials (broom, plate, table, balls, etc.) of the juggler to that of the "weight" the real world brings. His tone becomes somewhat inspiring in that an individual can overcome tribulations in their lives by practicing the same qualities a juggler has and incorporating them into their own mindset.

##

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A'

Question 1

THE SPEAKER DESCRIBES THE JUGGLER ALMOST AS A
POWERFUL BEING, LIKE THE ^{MYTHOLOGICAL} GOD ATLAS WHO HOLD THE
WORLD ON HIS SHOULDERS & THE BALLS REPRESENT US
PEOPLE. THIS JUGGLER WHO REPRESENTS A GOD IS FREELY
THROWING US FROM ONE HAND TO ANOTHER; WE ARE NOT IN
CONTROL, ^{"SKY BLUE JUGGLER W/ FIVE RED BALLS..."} Grazing his finger ends, ... SWINGING A SMALL HEAVEN
ABOUT HIS EARS."

THESE THOUGHTS FROM THE SPEAKER REVEAL THAT ALL
THINGS, GOOD OR BAD, ARE NOT THE FAULTS OF OUR OWN.
IN THE FIRST STANZA LINE 3-5 (FALLING... FORGOT),
"FALLING IS WHAT IT LOVES" BRINGS TO MIND THE
PHASE "FALLING IN LOVE"; "EARTH FALLS" = HEART
BREAK; LINE 4 SHOWS MATURITY; LINE 5 ^{IS} DEATH. ALL
THESE OCCURRENCES IN OUR LIVES IS FROM "A
SKY-BLUE JUGGLER W/ FIVE RED BALLS." WE
HAVE NO SAY IN MATTER OF THE UNIVERSE OR IN OUR
OWN LIVES, IS THE NARRATORS POINT, AND WE ARE AS
REPLACEABLE AS A BROOM OR A PLATE ^{AS} TO A JUGGLER.

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★ Henchard's shame in regards to his daughter and her social status is indicative of his shame in regards to his failings as a father and his past.


In Thomas Hardy's "The Mayor of Casterbridge," Hardy depicts an inherently one-sided relationship, where one party valiantly attempts to please the other to no avail. ^{irony, tone, and contrasting} By using diction that indicates both Henchard's coldness as well as Elizabeth's docile warmth, Hardy reveals Henchard to be a ~~harsh~~ harsh, misogynistic, and elitist individual that entirely contrasts with Elizabeth's humble and innocent personality. ~~Their relationship is doomed to fail.~~ Although Henchard loves his daughter inwardly, he outwardly can only express his shame and distaste, increasing the distance between father and daughter. ★ ~~perhaps both of their social status and their past~~

Henchard is introduced to Elizabeth as an "enigma," ~~evoking~~ evoking images of something distant and foreign to her. They are from entirely different social classes, making it difficult for them to relate to each other ~~with~~ with a sense of shared experiences. Henchard exacerbates this distance with his immediate "agitation... his manner was constrained." This constrained behavior reflects the love for his daughter that is constrained within him; perhaps he is not ready to reveal it, and thus emotionally shields himself with a veil of cold ~~distaste~~ distaste. While Elizabeth is described ~~as~~ with ~~words~~ ~~evoking~~ diction evoking warmth such as "pretty and picturesque," Henchard is described with "coldness... truly genteel." This cold refusal to look upon his daughter, in addition to his own elitist views, are revealed by his belief that dialect words are "terrible marks of the beast." Perhaps it is because he was not always rich that Henchard tries so hard to associate himself with the upper-class and adopt their elite and condescending notions. He cannot bear to look upon his daughter,



as she reminds him both of the social class he once belonged to as well as the pitiful existence he abandoned her in. In other words, Henchard's coldness may ~~may well~~ be indicative of his guilt for the manner in which Elizabeth has lived.

This preoccupation with elitism and social class is repeated when Henchard declares his daughter "fit to carry wash to a pig-~~though~~," to which Elizabeth reddens "with shame." This act of reddening is repeated by Henchard later, implying that their feelings of shame may not be so different. While Elizabeth is ashamed to have disappointing her father, Henchard is ashamed that her "disappointing" behavior is his own fault. Hardy shows Elizabeth's humility and obedience by listing her changes in lexicon, including "groggles" to "wild hyacinths" as well as "hag-rid" to "indigestion." But her father remains her "bitterest" critic, especially of her handwriting; this is ironic because he himself is "uncultivated... a poor fool with a pen." This hypocrisy reveals ~~that~~ two things: one, that her father's views are partially built on unfair and misogynistic standards, and two, that his expectations for his daughter are ~~not~~ based just as much on her "failures" as they are on his own. He is ashamed by his own "uncultivated" nature, which he attempts to hide by having Elizabeth write his legal document for him, but Elizabeth remains unchanged, with "elephantine, ~~not~~ round, bold" handwriting, and an underlying obedience and willingness to "saddle herself with manual labor." But for all her efforts, she is never able to receive the warmth hidden "underneath" Henchard; the more she ~~all~~ changes to meet his expectations, "the more she seemed to estrange him." Once again, this is indicative of the fact that Henchard's



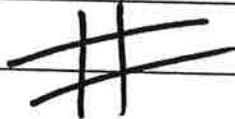
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D3

lack of affection has less to do with her social class or behavior and more to do with his failures. He cannot look upon her without being ashamed of both his past and present; he is ashamed by his own harshness, even as it reforms his daughter in a manner of his supposed liking.

By using diction and tone contrasting the two characters, Hardy establishes their relationship as one filled with distance, torn by Henchard's shame in regards to ^{both} his past mistakes and social class.



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F1

Question 2

Human relationships are usually ~~are~~ incredibly complex in that there ^{are} both ~~compi~~ combative and affectionate aspects to it. The crux of ^{the} human ~~of~~ relationship is paradoxical in nature. In this passage from Thomas Hardy's The Mayor of Casterbridge, Hardy exposes such a relationship in the dynamics between Michael Henchard and his daughter, Elizabeth-Jane. ~~Both~~ Estranged for many years, both know the face of poverty but Elizabeth's father rises above it and tries to model himself ~~as part of~~ ^{after} the upper echelons of society as he becomes a wealthy mayor. Their relationship is rooted in a ~~natural~~ ~~dominant-subservient~~ ^{subversive} dynamic with Elizabeth changing her identity to her father's every tune and wish. Yet, paradoxically, as her father begins to transform her, he feels increasingly estranged to Elizabeth. In this Hardy exposes the root of ^{their} relationship: ~~Henchard~~ ^{Henchard} finds ^a connection to his daughter in her ~~backhands~~ ^{backhands} and ~~common~~ ^{common} ways ~~that~~ and fails to love the idealized version he holds in his head. ^{He grows detached to his daughter as she becomes socially perfect but father from an identity lover to his son.} Elizabeth's ~~deference~~ ^{deference} to her father and his chiding remarks on her ways exposes ^a ~~contrast~~ ^{contrast} ~~between~~ ^{between} coldness and passion ~~in~~ ⁱⁿ their relationship as well as an understanding and respect. Hardy writes that Henchard's announcement of himself to Elizabeth as her ~~father~~ ^{father} "half carried the point of ~~set~~ affection with her" and a



Question 2

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F₂

"coldness and constraint." This characterization exposes the contrasting duality in the father-daughter relationship as ~~strangeness~~ there is both a connection and an estrangement. Hardy establishes the relationship with the father as the dominant character and ~~uses~~ ^{uses} a ~~mix~~ ^{mix of passionate and} ~~of~~ cold diction to reveal the father's compassion yet estrangement with his daughter. ~~The~~ The father is described as the "bitterest critic," to "sharply echo" his critiques and to deliver "sharp reprimands" ~~for~~ ^{These characterizations} ~~and~~ and diction expose both the harshful demanding nature the father has for his daughter but also his caring nature towards her. In passionate diction, Hardy veils the father's affection for his daughter ~~and~~ ^{Henchard} cares for his daughter but the combination of estrangement and ~~his~~ ^{his ideal} vision come out as cold and harsh.

Hardy uses ~~of~~ poignant diction and heavily contrasting ideas to expose the paradox in Henchard and Elizabeth's relationship: the more Elizabeth grows to be the daughter that Henchard envisions of, the more he grows detached of her. Hardy reveals that slowly, slowly, Elizabeth sheds of her common skin and begins "improving." It's interesting to note that Henchard is concerned primarily with trivial social artifacts such as how Elizabeth speaks or writes. This concern exposes Henchard's dream for a daughter unlike himself that is accustomed to the perfect social ways in a way that "a seasonal farmworker from a small country town" could ~~never~~ ^{never}



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F3

Question 2

Joe. As Elizabeth progresses and ~~loses~~^{needs} her father's ~~words~~^{words}, ~~showing~~^{showing} her deference, ~~and~~^{to} not respect ~~to~~^{for} him, he grows "cold." Hardy writes that Hereward's "passionate" ~~life~~^{life} reprimands of her ways had "less terror for [Elizabeth] than his coldness." The passionate scoldings at least held affection. ~~In~~^{In} contrast, the colder language ~~expresses~~^{expresses} an estrangement and dislike. Though Hereward ~~wishes~~^{wishes} for a daughter of refined appearance and manner, he ~~needs~~^{needs} one ~~who~~^{who} is true to her identity and ~~true~~^{true} to him.

In conclusion, Hereward and Elizabeth have a complex relationship that ~~is~~^{is} rooted in both estrangement and affection. Elizabeth naturally defers to the ~~power~~^{power} of her father out of respect or simply out of her habit. Her father in turn tries to shape her to be socially perfect person he could ~~never~~^{never} be. But, in this, their relationship takes a paradoxical twist as the ~~self~~^{self} father grows to not like his "new" daughter. Ironically, he finds true connection in the "common" daughter he had as she was closer to his true identity. With this, Hardy reveals that relationships might be complex for a reason; a perfect one ~~is~~^{is} too simple for the complexity that is human nature.

#

In the excerpt from Thomas Hardy's *The Mayor of Casterbridge*, Elizabeth-Jane is reunited with her father, Michael Henchard. Their interactions with each other during this time reveal the complex relationship between father and daughter, ~~which~~^{it} is only made more complicated by Henchard's varying degrees of "passion" and "coldness" and Elizabeth's meek nature, resulting in a relationship devoid of real communication where neither person really understands the other.

^{Since} ~~From~~ the very beginning, Henchard's reappearance in Elizabeth's life ^{has been} ~~is~~ nothing short of an "enigma" to her. His original announcement is full of "an ardour and an agitation" that makes Elizabeth almost think he cares for her, but then he becomes ~~restrained~~ "constrained" and cold, ~~and cold~~. Henchard also possesses a penchant for pointing out the pettiest of Elizabeth's mistakes, so often in fact that with her ^{obedient, humble} ~~subdued~~ nature, she ~~believes~~ begins to believe that speaking and acting the way she does is her ~~identity~~ own fault, calling it a "grievous failing" when she speaks how she is used to speaking, in "pretty and picturesque" common dialect, and believing it an "improvement" each time she "no longer" says a ~~word~~ word in the improper way.

From Elizabeth's point of view, it seems as though her father does not care for her. However, since Henchard tends to hide his emotions or be unable to express them, there is no way to know exactly why he behaves the way he does towards Elizabeth-Jane. It is possible that, having risen from rags to



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E2

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riches himself, he may want the same ^{for} ~~from~~ his daughter, for her to end up in a better place than he is in. He does ask whether Elizabeth is "only fit to carry wash to a pig-trough when she errs in her speech, implying that he wants her to be doing far ~~the~~ greater things than manual labor. ~~Unfortunatly~~ Unfortunately for Henchard, Elizabeth's docile character causes her to willingly do work, "manual labors" to ensure that ~~amost~~ she would not be burdening another. This kindness and generosity is not what Henchard wants from his daughter; he wants a "proper young girl" who will uphold his reputation. In contrast to him, however, Elizabeth is the type to have been a ~~strong~~ strong figure for women had it been many years later, but "other ideas reigned then."

Due to their many differences and Elizabeth's status as a young woman in the ~~late~~ late 19th century, father and daughter are unable to communicate their differences and their relationship stays in a sort of limbo, with "protruding needle-rocks" which only hint at "what was underneath, and which only served to further "estrangement" from her.

#

The relationship that Elizabeth shares with her father, Henchard, is unhealthy - Henchard looks down upon his own daughter for being a bit 'rough around the edges', in the same way he was, before he attained his prestigious position as town mayor. Thomas Hardy expressed the negativity in their relationship with the use of tone, diction, and particular selection of details.

The stark difference between Elizabeth's tone and Henchard's tone immediately reveals the lack of balance in their relationship. In the description of the first interaction they share (in this passage), Elizabeth kindly asks a question using words that Hardy describes as "terrible marks of the beast to the truly genteel." (12-13). Her father responds to the diction she used in her question to him with clear anger, which is expressed in his tone: "Good God, are you only fit to carry wash to a pig-trough, that ye use such words as those?" (19-20) His tone of voice is inappropriately harsh and violent, and unapologetically so. When Henchard and a business man ~~require~~ require someone to write their contract, Henchard recruits the help of his daughter. However, his tone is like that of a ruler or master of her. He doesn't ask for her help - he simply commands her to help: "Here, Elizabeth Jane" ... "just



2


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H₂

write down what I tell you..." (47-48) The little amount of respect Henchard addresses Elizabeth with is incredible.

Hardy convey's the unbalanced relationship they share even more with his ~~see~~ word choice. He uses gentler words to describe Elizabeth, and more harsh ones to describe Henchard. When he insults her speech over their first dinner, Hardy tells us he echoes her "sharply". In contrast, he describes Elizabeth's response to ~~the~~ her father as said in a "low, humble voice". Elizabeth's father speaks to her sharply, while she speaks to him in a low, humble manner, further displaying the lack of balance in their relationship.

Another interesting method, exaggerating certain details, also helps Hardy expose their relationship. For example, he devotes an entire paragraph to telling all the words Elizabeth changes in her speech after her father instructs her to do so. Although her changed vocabulary may not seem a significant enough detail to devote an entire paragraph to, Hardy does ~~see~~ this to fully encompass all that Elizabeth must change to please her father. He makes a point to show us all of the details of Elizabeth's misery, no matter how insignificant they may seem.



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H3

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Hardy ~~emphasizes~~ details the negativity in Elizabeth and Michael Henchard's relationship with his use of tone, word choice, and selection of detail.

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Question 2

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→ In the story "The Mayor of Casterbridge (1886)", written by Thomas Hardy, the author shows how one's social upbringing can cause such tension and hatred. Hardy is able to showcase this through his tone, word choice, and also as a result of his selection and attention to detail.

→ Hardy set his tone right from the beginning of this particular excerpt from "The Mayor of Casterbridge." This became evident when he stated, "He had done it in an ardour and an agitation..." (Line 4-5). By stating this in the first few sentences, the reader is able to feel the tension that already exists. This shows the reader that the relationship between the two is not all roses, but rather almost hatred, and conflicting. The tone is also set through Hardy's word choice, which helps show his portrayal of the complex relationship between the two characters.

→ An author's word choice plays a huge role in the overall tone and theme in a passage. Hardy shows this when he states, "coldness" (Line 9), "Brievous" (Line 10), and



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A2

Question 2

also "She reddened with shame and sadness." (Line 21). By using these particular words, the reader is able to greatly analyse the situation and all the feelings that come with it. The author makes sure he includes no happy and fulfilling words in this particular excerpt. This allows the reader to understand that there is some kind of bitterness between these two characters. This is an example of how Hardy pays attention to his selection of detail.

→ Hardy becomes very specific throughout the excerpt in order to add greater depth and meaning. For example in lines 28 and 29, he stated, "that she no longer spoke of 'dumblers' but of 'humble-bees'." The author ~~chose~~ choose to be very specific when it came to her vocabulary changing. This showed that Elizabeth went from taking in a past, proper English sense, to the more modern English that we use today. This allowed the reader to visualize how greatly Elizabeth's attitude and actions change due to one situation.

→ Thomas Hardy was able to provide



Question 2

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A3

a good portrayal of the complex relationship between the two characters, Henchard and Elizabeth, by using tone, his word choice, and also his attention to the selection of detail. The tone and word choice showed the bitterness and tension between the two characters. While, his selection of detail allowed the reader to see and understand how much and how Elizabeth changed ~~his~~ her attitude and actions.

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G,

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Nobody is perfect. We all will inevitably mess up and be criticized for it, but sometimes, we are right in what we do but are still ~~criticized~~ criticized for it. Elizabeth-Jane is no stranger to this. In Thomas Hardy's The Mayor of Casterbridge, Michael Henchard and Elizabeth-Jane's relationship is one of demeaning criticism.

We see this criticism from Michael almost every time Elizabeth talks. Whenever she ~~uses~~ speaks using a lower-class word, she is reprimanded and told how she must say it. This criticism especially comes out when he says, "Good God, are you only fit to carry wash to a pig-trough, that ye use such words as those?" He demeans her by inferring that she is basically talking like a servant would.

Through this passages tone we can also see his demeanings. Any time he talks to her, whether it be for ~~speaking~~ speaking wrong or having her write up an agreement, he talks with a tone ~~that~~ is that of chiding and demeans her to something less



2

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G2

than what she is.

Word choice is another major point, not by the author, but by the characters. Elizabeth's word choice is one of the few ~~things~~ things that sets her apart from her father. Through this low-level speech, Michael creates his criticisms and demeans her for her word choice.

Even Michael's word choice is specific to demeaning her. Every time she messes up, he ~~ex~~ exclaims, ~~just God~~ "Good God..." as if her speaking is physically hurting him.

Most of the criticism spouts from how different their jobs are. Michael is an upper-class member as the Mayor while Elizabeth is a low-class member as a tavern waitress. This is what stems the very different behavior that causes Michael's scorn and derision.

Though in the end of ~~the~~ the excerpt, Michael ~~apologizes for his~~ ~~harshness~~ apologizes for his harshness, the criticisms continue and his dislike for her grows showing that no matter



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how or what she changes, he will never fully accept or like her.

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#2

Thomas Hardy used tone, diction, and detail very well to compose a story such as this one. This excerpt from ~~the~~ "The Mayor of Casterbridge" portrays a clear complex relationship between a father and daughter. Hardy's use of literary tools ~~is~~ is a key part of understanding this complex relationship. C1

Hardy used diction as one of the main components of this piece. "An agitation which had half carried the point of affection with her," Thomas Hardy uses words like "agitation" leading to ~~agitation~~ "affection" ~~to~~ by choice. This is to help the reader understand the contrast of these two words and make the reader think twice. In line 16 Elizabeth offers to get something for her father, but instead her father insults the way she speaks and compares her to someone "only fit to carry wash to a pig-trough." Both incidents mentioned above imply both love and hate or kindness and egotism, very opposite feelings or actions.

Elizabeth-Jane constantly followed orders and took ~~the~~ the negativity because she knew no different, she was constantly in an environment where contradiction ~~emotions~~ emotions ~~was~~ was a ~~contradiction~~

ing



#2

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

C2

continuous occurrence.

By denotating the excerpt it is clear that Henchard and his daughter had a complex relationship. Seen through environment, diction, and tone it was evident the two characters were very different causing the complexity of their relationship.

#

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

I

2

In Thomas Hardy's *The Mayor of Casterbridge* the relation between the mayor Maltenchard and his daughter is a strange one. They had not seen each other in years and during that time he rised from a farmworker to the mayor of a small town. while his daughter worked at a tavern. With the wealth he gained, Mr. Hlenchard's way of speaking turned from slang to formal. His daughter however still had her same old accent and he wants her to speak like him. As he is know a man of power he wants his daughter to improve her speaking and he treats her with indifference, he ~~is~~ does not want to have a daughter who can not speak appropriately.

Mr Hlenchard is ashamed of her because she has not been able to do the things he wants her to do

#

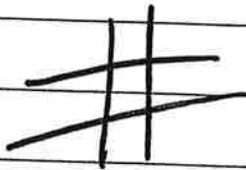
2

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

B.

Hardy relationship with his daughter is not much of ~~an~~ is not a strong nor loving relationship. He uses his daughter for work purposes. Their relationship doesn't show connection between the two. Hardy is so caught up in his own world that he doesn't stop to spend time with his daughter.

The author uses tone, word choice and close selection of detail throughout the excerpt.



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

Question 3

B₁

Deception is a major focal theme of Ralph Ellison's novel Invisible Man. The nameless narrator traces the journey of a nameless narrator as he overcomes a blindness to the deceptive reality of his world and is able to finally clearly see ~~throughout~~ the true motives of those who are around him. The theme of deception in the novel serves as obstacles the narrator faces ~~all~~ before he is able to complete his journey ~~of~~ of seeking clarity and self-discovery.

Throughout the novel, the narrator is betrayed by many of the characters whom he looked up to and trusted. The first betrayal was that of his college professor Dr. Bledsoe. A firm believer of education and peaceful social reform, the narrator admired Dr. Bledsoe and his contributions to colored college education in the South. When he discovers that Dr. Bledsoe's sub motive as president of the university is to ^{gain} ~~retain~~ power and the lengths that he would go to ^{retain} ~~maintain~~ it, the narrator is disgusted. Not only does he realize that he had wrongly been led to ~~believe~~ believe that Dr. Bledsoe truly cared about colored education, he also realized ~~his~~ his own vulnerability to ~~the~~ deception. It is here that he also ~~acknowledges~~ acknowledges that he would need to find



a new community and new effort for him to continue fighting for his beliefs, kickstarting the ~~worship~~ narrator's journey to find his self and the place where he belonged.

When Brother Jack ~~was~~ approached the narrator after a riot in Harlem a short couple days after he had moved to the North the ~~is~~ narrator was reasonably dubious. But driven by a need for financial independence and an outlet to serve ~~it~~^a purpose to the community, the narrator becomes convinced that the Brotherhood was where he belonged. He admires and aspires to be like his mentors and earnestly looks forward to the day where he can create change ~~as~~ in the ~~Black~~ African American community with his own speeches. This notion, however, ~~is~~ is quickly realized to be too good to be true. Whereas Brother Jack originally brought the narrator in ~~as~~ under the pretense of a speaker, the reality was that his sole purpose was to relay the Brotherhood's prescribed ideas to manipulate the community for their personal motives. The narrator was prohibited from creating speeches that would have



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

Question 3 B₃

a potentially dangerous effect. Instead he would only communicate with the audience under the Brotherhood's close watch and scrutiny. He realizes that he was only one chess piece played by the Brotherhood who was absorbed in a game of their own one that he did not wish to be a part of. The game had major consequences and with regret he realizes them as ^{the result of} mistakes of his own.

Towards the end of the novel, the narrator, hoping to find an escape from the chaos of reality, puts on a pair of sunglasses as a disguise. Curiously, the people of Harlem mistake the narrator as Pinehart, a local pimp. Through the sunglasses he learns about the complex character of Pinehart and is also able to achieve the realization that he was used as a tool in the Brotherhood's Revolution. ~~Through~~ Through this he realizes what he really wants is ~~the~~ the common societal growth to be equal between and irrelevant to ~~as~~ the Black and White of skin. He is affirmed in his

→

belief that he does not want to be
 in ~~so~~ the control of others any longer
 but rather to make progress for racial
 equality by means ~~which to approve of~~
 of his own. Though he is deceiving others
~~and~~ of his identity under the sunglasses
 he is able to finally clearly see himself.
 Though there are ^{more} subtleties of
 betrayals and deceptions in the novel,
 like that of Dr. Norton or young Emerson,
 that of Fledson and the Brotherhood, as
 well as that of his own sense as the
 marking points for the three stages of
 the narrator's
~~his~~ journey to self-discovery.

#

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

Q3 F.

In William Shakespeare's play Othello, the character Iago deceives ~~everyone in the play into believing the worst about each other~~ Othello into believing that his wife has betrayed him by having sex with another man. Through this deception ~~and~~ Shakespeare is able to reveal that mankind is driven with a powerful desire for revenge and that man has a dangerous tendency to believe the worst about those closest to him.

Iago decides to plot and deceive his general after believing he was slighted by ~~to~~ Othello for having not received a promotion. Iago's motivation is revenge, a powerful emotion that he understands fully ~~and~~. He appreciates ~~is~~ ~~the~~ the influence of revenge which is why his deception revolves around Othello feeling that his wife has wronged him and thus that he must extract some punishment from her. Othello plays directly into this trick, and thus with the same motive of revenge as Iago, kills his wife. In having both characters act cruelly out of a desire for revenge, Shakespeare is able to ~~reveal~~ expose the oppressive power of revenge as it can come to dominate an ~~the~~ individual's life and lead him to commit horrible crimes



Q3

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

F₂

against those people ^{they} love most. Additionally, by having Iago's reason for causing the death of Desdemona, suicide of Othello, and murder of Iago's own wife be something as petty as a promotion, Shakespeare reveals that revenge can spring from seemingly ~~insignificant~~ insignificant events yet have devastating results on others. Othello falling for this revenge laden deception also demonstrates the blinding impact of revenge, as ~~the~~ the desire to revenge oneself often becomes so overwhelming that they can become blind to the truth, reason, or love. Just as Othello was.

The success of Iago's deception and lies illustrates another ~~flaw~~ flaw of human nature, which is man's own tendency to ~~believe~~ believe the worst about someone they love with little or no evidence. The ultimate damning piece of evidence that convinces Othello to murder his wife is not a confession nor eye-witness testimony, but a simple handkerchief. ~~Despite being told by all of the characters~~ Despite Desdemona denying ever being unfaithful to him, Cassio remaining loyal to him, and Emilia always professing Desdemona's good nature, with a simple

→

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

Q3 F₃

piece of cloth Iago is able to completely deceive Othello and convince him to murder the woman he loves most. The success of this deception with such little evidence supporting its assertion yet so much evidence contradicting it illustrate man's own vulnerability to fear and paranoia which expose him to only being able to think about the worst possible trait of someone they love most. ~~I~~ Iago capitalized on this trait and thus without having to do anything more than plant a ~~handkerchief~~ handkerchief and speak some words was able to convince Othello to betray everything he knew about Desdemona's character and love for him.

Iago's motivation for deception and success in his deception brings to light the darker aspects of humanity. It reveals man's own intense desire for revenge, even at the cost of rationality and love, and ~~the~~ man's own tendency to pessimistically assume the worst about others, even with ~~the~~ virtually ~~no~~ no proof. This deception and its costs create a warning to try and control the hatred of revenge and surity in the faults of others with a sense of forgiveness and ~~optimism~~ skeptical mind before giving into to rash and

→

~~Q2~~ Q3

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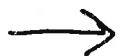
F4

often fatal impulses.

#

In Nathaniel Hawthorne's The Scarlet Letter, Dimmesdale's ~~sin~~ ~~presented~~ ~~as~~ dishonesty towards his religious followers and his town, is primarily utilized to develop the themes ^{of the work} of sin and redemption. Dimmesdale's deception of his religious following is used by Hawthorne in order to reinforce his attitude towards ~~religion~~ religion and its contradictions as well as his motif of sin and redemption.

Dimmesdale's role as a prominent religious leader in his Puritan society is significant when analyzing the aftermath of his affair with Hester Prynne. Although Hester ~~was~~ ^{is} punished for her crime through in the form of social humiliation and alienation, Dimmesdale never reveals ~~to~~ himself to be her accomplice in their sin of adultery. ~~Dimmesdale's~~ Dimmesdale's motive for his dishonesty stems from his unrealistic expectations as ~~the epitome of a Puritan~~ a religious role model. He becomes worried that no one will trust him to purify their souls since his is imperfect. In addition, Dimmesdale's hubris clouds his judgement as his honesty will ruin his spotless reputation. Therefore, instead of revealing his ignominy to his town, Dimmesdale seeks to redeem himself by performing good works for others.



However, Dimmesdale finds his mind and body deteriorating as he remains guilt-ridden. In other words, the longer Dimmesdale keeps his secret from society, the longer worse his internal torment gets. ~~This notion~~ This notion is persistently developed ^{as} Dimmesdale continues to disappoint Pearl, his daughter that he won't claim, and allow Hester to socially bear both his and her punishment for their sins. Dimmesdale ~~never~~ never achieves. Additionally, his extreme feelings of guilt and dishonor do not fade even when he plans to escape his town with Hester and Pearl. Dimmesdale's ~~inherent~~ failure to redeem himself is evident when he eventually dies on account of his overwhelming spiritual and physical destruction.

while utilizing the theme of sin and redemption

Dimmesdale's motives for deceiving his ~~religious~~ religious followers is expanded upon by Hawthorne in order to ~~and~~ criticize the contradictory nature of religion. Hawthorne exposes the absurdity of religious expectations that Puritans held as Dimmesdale refused to unburden himself of his sin by sharing it with his followers in a pursuit for redemption. This is truly ironic as Dimmesdale is characterized as a Puritan leader that can purify sinners in order for them to redeem themselves to God. Therefore, it is ridiculous and unfair for Dimmesdale



to be held to the standard of moral perfection as religious beliefs state that everyone is a sinner. Rather than expecting Dimmesdale to be unflawed, his followers should welcome his imperfections just as he holds no judgements against them. Hawthorne truly commits to this idea as he kills Dimmesdale in the end to show his fatal consequence of not earning redemption.

Hawthorne characterizes Dimmesdale's deception as one fueled by his desire to ~~over~~ satisfy his unrealistic expectations as a religious leader that works to develop the motifs of religious contradictions as well as the theme of sin and redemption.

#

Throughout Oscar Wilde's ~~"The Picture of Dorian Gray"~~ "The Picture of Dorian Gray", the ~~theme of~~ consequences of ~~self-love and~~ selfishness and lack of humbleness is shown in the tragic death of Dorian Gray in an attempt to deceive and take advantage of others. Dorian Gray is initially portrayed as an innocent and pure teenager that has not yet experienced the course of life and its challenges. When he is given the gift of eternal beauty and youth, Dorian is consumed with himself and feels he has the right to act superior and selfish. This ultimately causes ~~him~~ him to rot on the inside and become bitter.

From the very beginning of the novel, Dorian highly values his beauty and fears losing it. He wishes to stay as beautiful and young as the picture painted of him because he believes it is all one needs to succeed in life. ~~Moreover~~ Dorian allows himself to be influenced by a close friend and the society around him that seems to worship ~~the~~ aesthetics. Dorian uses his secret to become wealthy and bitter towards people such as a



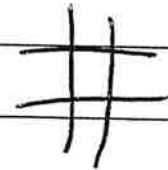
young girl he once had a love affair with. He becomes associated with a class of people that are anything but humble and drowns himself in the temporary pleasures of life. He even loses the only true friend he ever had, the man who made his secret a possibility, in the process of his tragic change. Basil, the painter of Dorian's picture, constantly serves as the villain's Id and ~~conscience~~ conscience. The picture of Dorian progressively rots, representing the rotting soul behind his perfect exterior. The character ~~is ultimately~~ becomes the ultimate victim of his bitter deception. ~~At the end~~ In the final scene Dorian Gray is found dead and old with a bitter expression on his face next to the now original picture of his perfect picture that was once pure and innocent.

The metamorphosis of Dorian Gray throughout the novel is used to suggest a lesson about life and the consequence of selfishness. Dorian's consumption with himself caused all his loved ones to fear him and yearn for him.



Dorian, like all of us at times, allowed his feeling of superiority to hurt many around him and deceive them. The fact that Dorian also ends up killing his only friend, Basil, shows that he is ~~is~~ ultimately haunted by his secret and has realized, only when it was too late, what it had turned him into. The reader can see the difference in character in Dorian's lack of guilt when he beheading his only friend and conscience left. In the end, Dorian was the literal victim of his own deception, much ~~like~~ like one ~~is~~ is the victim of his own selfishness.

Oscar Wilde proves to us the tragic and painful result in self consumption and the deception of others through the rotting image of ~~Portrait~~ Dorian Gray. Readers can learn from "The Picture of Dorian Gray" to be wary of self love and ~~feeling~~ feelings of superiority for they rot our souls and kill our pure and innocent youth.



In the play Hamlet by William Shakespeare, the title character deceives the other characters to discover if his uncle had indeed murdered his father. Hamlet is plagued by internal conflict that centers around action versus inaction, a major theme in the play. It is better to take action than to dwell on what maybe. This is also an universal theme.

In this ~~tragedy~~ tragedy, Hamlet is unsure what actions, if any, he should take against Denmark's new king, ~~Claudius~~ Claudius. Hamlet decides to pretend he is insane. There are implications that Hamlet becomes insane. The brutality of Ophelia's father's murder by Hamlet's hand indicates how unhinged he becomes. Even though Hamlet had murdered Polonius, he still could not decide what to do with Claudius. This in turn creates a snowball effect and Hamlet's internal struggle comes to an end after months of procrastination. Hamlet cannot enjoy the fruits of killing Claudius because ~~at~~ at this point he is suffering from a deadly poison. This shows that procrastination is unhealthy and it is best to take action at times.

Hamlet pretends to be insane to almost everyone except for his best friend. It is notable how far Hamlet goes to prove to Ophelia, an old lover, that



he is crazy. He accosts her in a state of untress one night and during the play makes low level comments to her. This is important because it shows how Hamlet desires to carry out his insanity plan without a real goal in mind because he is so indecisive. In the line "to be or not to be" Hamlet discusses his indecision. He is unsure of whether he himself should live or die, showing how extremely he feels over his father's murder. In this soliloquy he contemplates if dying would be like dreaming only without waking up - a dramatic contrast from how determined he previously had been to avenge his father. This constant back and forth of desires from Hamlet serves to humanize him and make the universal theme of the play more universal. Many people dwell on what they probably should not and procrastinate when it would be best not to. Hamlet's internal struggle ~~clouds~~ clouds his judgement and his determination to avenge his father becomes an obsession. Through his facade of insanity, Hamlet hides his true motives and intentions

Hamlet, the main character in Shakespeare's tragedy "Hamlet" struggles with overcoming internal difficulties. In lieu of his father's murder, Hamlet desires to avenge him. However Hamlet's internal struggle with



3

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

H₃

indecision gets in the way of his ultimate goal. He uses insanity as a mask to hide his intentions from others, often going to extremes to prove how unkinged he is. The theme of inaction versus action is essential to the play as well as an universal theme.

#

Locked in the top ~~of~~ room a manic woman presides. She is the nightmare. She is the danger. She is the secret. She is the wife. In Charlotte Brontë's novel *Jane Eyre* she is the ~~secret~~ hidden ^{part} of Rochester. ^{The reason for perception} ~~her~~ ^{for} Jane's protection, for his own protection and ^{for the protection of the} ~~as the one thing~~ that could ~~jeopardize his~~ ^{future} love with the woman he so dearly loves.

She is ~~the dangerous woman~~. Rochester's dangerous wife is manical, violent and disturbed. She has shown her ~~violent~~ character by attacking and wounding ^{various people - including her own brother.} ~~many~~. This is a reason why she is ~~so~~ ^{so} ~~then~~ Rochester attempts to shield Jane from this danger by deceiving her and attempting to justify events ^{such as} like the torn veil and cries in the night by other means. Done out of love, Rochester does not wish to expose her ^{or any others} to the violence of the horrible fiend locked in the attic nor the emotional shock ^{to Jane} that would accompany the knowledge.

She is the secret. It is true that Rochester deceives Jane in order to protect her, but it is also true that he deceives to protect himself. As an ^{an} upper class man, Rochester has certain social roles to fill. He must be proper, ~~gent~~ and keep an untarnished reputation. The ^{public} knowledge of his wife ~~would~~ ^{destroying} ~~destroying~~ what he has



worked to uphold. For this reason he goes to great lengths to remove all ^{evidence} ~~memory~~ of his estranged wife and by ^{maintaining} ~~holding~~ Thornfield merely as a place to store her while he lives ~~in~~ ^{his} ~~an~~ extravagant life elsewhere.

She is the wife. This is the most prominent reason for Rochester's deception. ~~of~~ He ~~has~~ searches for years to find a woman ^{with} whom he can relate and love. Once he finds this in Jane it is clear to see ~~there is a problem~~ Bertha ^{is} ~~would~~ be a problem. Not only ^{does} ~~will~~ his ^{living} ~~living~~ wife pose a conflict to having a legitimate and legal marriage ~~to Jane~~, but to ~~be~~ ~~the~~ a strong-willed, ^{independent} woman ~~as~~ such as ^{Jane} ~~her~~, the mere knowledge that she would ~~be~~ ~~only~~ ^{be} a mistress ^{not a wife} is enough to dash all hopes of a continued engagement. It is for this reason Bertha remains the ~~closest~~ most guarded of secrets - ~~using~~ ~~deception~~ ~~at~~ ~~the~~ ~~cost~~ lies and deception covering all tracks.

Rochester has many reasons for his cruel treatment of his wife - her violent nature that is a danger to his beloved; ~~her existence which is~~ her reminder of his past which is a threat to his ~~own~~ present reputation; and her very existence which jeopardizes any possibility



3

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

I₃

of a future with the woman he loves. She is the wife. She is the secret. She is the danger. She is Bertha.

#

In the play "The Crucible", Abigail convinces the town of Salem that there are witches who in the town. She tricks and convinces the town of this lie in order to get the attention and affection the Proctor. Additionally, to get rid of the Proctor's wife so she could have him. This deception shows the crazed, group think aspect of society. That a perceived threat can ensue paranoia.

The motivation behind creating these accusations are petty and childish in nature. Abigail, also, creates these circumstances to draw blame away from herself. She doesn't want her father to know of the night she and other girls were chanting and dancing in the forest. Abigail's lies go so far as when the court trial is taking place, she gets the whole group of girls to speak in unison. The town is easily talked into these accusations.

This harm to others and infringing on life, was started so a girl wouldn't get caught and so she could have her way. The reason the trial started is for childish reasons and with



Q3

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

A2

little base behind the claims. This play reflects the times the author, ~~Joseph~~ Joseph McCarthy, was living in. A society accusing and attacking other because some one said so. Society is ~~more~~ easily manipulated into all thinking the same. ~~the~~ Going crazy and being paranoid because everyone ~~has~~ else is, because there is a perceived threat. The Crucible exemplifies the crazed, group thinks nature of society.

#

Question 3

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

E.

The novel I chose is The Kite Runner. Have you ever seen a kid you'd love to drop kick? A brat that just gets everything? Well in this story Amir is that kid. He's the rich kid lacking nothing, but daddy's affection. He repeatedly hurts his friend Hassan. When Hassan is getting raped by Asseff he hides. To make things worse Hassan knows Amir knows, so what does Amir do to get rid of his guilt? He ~~gets~~ hides a watch and money under Hassan's mat. This leads to Hassan and his father leaving. To save his own backend he burned Hassan. Through the story Amir struggles with these actions that he's made as a child. It changes him. With time he grows into a better, more understanding person. He fixes his wrongs and stands up for what's right. Without the transformation through the story it would have been pointless. The theme of the book was redemption and Amir found it. The least



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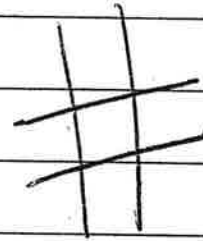
Question 3 E₂

likely person to find and he found it.
He just had to realize there was a way to be good again, and he found that way by saving Hassan's son. Amir is the protical son who is redeemed. He is the story.

#

"The Great Gatsby" is an excellent example of a novel with a deceptive character. Gatsby deceives other characters in many situations throughout the novel. Sometimes Gatsby deceives others by not saying anything at all, which allows people to start rumors about him. Gatsby only reveals small details about himself, and more often than not Nick is the only character he allows knowledge about himself.

Gatsby tells many stories about himself throughout the novel, and it is difficult to discern which stories are true.



AP® SAMPLE STUDENT RESPONSES AND SCORING NOTES

2016 AP ENGLISH LITERATURE & COMPOSITION

Question 1

Sample Identifier: I

Score: 9

- This sophisticated and persuasive essay contains the kind of detailed analysis that one expects in an essay at the top of the scoring scale. It succinctly explains that the juggler's "coordination, timing and sheer self-confidence" make his act appear magical; spectators are therefore enthralled by the "boundary-defying nature of a juggler"
- Expertly links these insights about the spectators' emotional responses to the figurative domain: "beneath the surface of Wilbur's work lies an abstract and philosophical, almost spiritual, commentary on man's ability to transcend the iron laws and concrete realities of the world." The entire essay remains firmly focused on this perceptive reading and uses apt and specific references to the poem in support of its argument
- References an array of poetic elements including devices of sound, form, figures, syntax, diction, detail, form, pace, rhythm and even contrast, to render a thorough, measured analysis of how these elements work in unison to render meaning and create aesthetic effects, e.g., "the combined evolutions in sound and structure capture the escalating pace of the juggler's activities, especially relative to the dead stillness at the beginning. On a metaphorical level, this transition reflects the rising mania of a dream as it transcends reason"
- Gracefully develops this point by noting that the spectacle engenders the spectators' joy for different reasons: "the stamping of the boys and shrieking of the girls clearly exhibit their joy at the juggler's ability, a joy that is also present in adults' reactions to more metaphorical juggling"
- Shows how these different responses are manifest in the tone of children's and adults' responses to the juggler, then uses this information to return to and extend the distinction between the physical and abstract established in the introduction: "the childlike exclamations of earlier lines is replaced by the long, adult phrases and compound sentences of clear-headed reason," and "like the frantic language of the middle of Wilbur's work, the juggling could not last forever, but in its wake, children and reader are left, respectively, with an appreciation for skill physical and intellectual"
- Well written and unified essay that maintains and amply evidences a sophisticated reading of the poem

Sample Identifier: H

Score: 8

- This insightful and persuasive essay argues convincingly that the juggler offers the speaker and other spectators a temporary escape from the mundane nature of their daily lives
- Summons specific examples of figurative language to explore how the motion of the balls and the dexterity of the juggler in manipulating them affect the spectator: "one may imagine experiencing the same sensation of floating freely and escaping reality"

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- Offers a thorough and perceptive analysis of the poem and a sound understanding of how poetic elements may contribute to meaning as well as provide aesthetic effects, e.g., “Utelizng [*sic*] polysyndeton, the speaker emphasizes the wall of sound and immersive emotion which the crowd experiences”
- Creates a sound analogical link between the speaker and the balls: suggests that personification casts the balls “as cognitive objects which can,” like the speaker, “learn from the juggler”
- This essay underlines the phrase “may not be error free” in the scoring guide since it sometimes renders strong analysis in language that is less so, e.g., “The speaker’s passionately positive, praising tone reveals his gratitude for the juggler’s provision of an experience deviating from dull reality”
- Although the 8 essay thoroughly engages all parts of the prompt, and its insights are perceptive, those insights are not quite as sophisticated—and the composition is not as strong—as those of the 9 essay

Sample Identifier: G Score: 7

- The opening paragraph of this upper-half essay identifies dual spheres in the poem (the earthly and the celestial) from the outset and uses these and apt textual references to frame an intelligent and sustained discussion of the juggler’s effect upon the speaker
- While insights are couched in language that is sometimes unequal to their richness, e.g., the poem “serves to juxtapose the whimsical nature of a juggler’s act with gentle self awareness and perspective of the Earth celestial qualities [*sic*],” the writing nevertheless communicates the essay’s ideas effectively
- Recognizes the tonal complexity of the poem and uses textual references to show that several shifts in diction and syntax serve as a map of the changes in the speaker’s mood and tone during the juggler’s act; the speaker is by turns “enraptured,” “impressed” and “nostalgi[c],” and he eventually succumbs to the “‘daily dark’ of adult life”
- Offering a well-organized, tightly controlled analysis of the poem, this essay sustains its reasonable argument that the juggler allows the speaker a temporary escape from the demands of adult life so that, “mesmerize[d]” by the skill of the juggler, for a while, he experiences an unbridled childlike joy; compositional errors and less persuasive analysis separate this essay from those in the top tier of the scoring guide

Sample Identifier: F Score: 6

- The reasonable claim of this essay is that certain poetic elements show “Wilbur’s passionate respect of [*sic*] the juggler”
- Tentatively states that the reference to “‘a small heaven’ growing around the juggler” suggests that “the juggler’s work is possibly divine in nature, as what he is doing brings joy to his

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audience”; follows this with a brief discussion of the “ecstasy” the audience members feel while viewing the juggler at work but does not analyze textual evidence that might support this point

- Attempts to develop these ideas in separate paragraphs about imagery, tone, and figurative language, but is not particularly precise or insightful in this endeavor, e.g., “[h]e uses words such as ‘brilliant’ to emphasize how amazing the juggler’s act is, while also showing his own astonishment at the event”
- While this essay does show some engagement with the prompt and attempts to explain what the speaker’s view of the juggler reveals about the speaker, its analysis barely rises above the literal
- The writing is sound for the most part, but it sometimes contains imprecise diction, repetition and inelegant colloquialism, e.g., “Wilbur speaks in a jovial, borderline childlike tone”
- Does not exhibit the same level of effective analysis or writing as the essay scored 7, but does make better use of the text, exhibit more insight, render a more competent analysis, and exhibit better compositional control than the essay scored 5

Sample Identifier: E

Score: 5

- This mid-range essay offers a plausible but superficial reading of the poem
- Responds to the prompt by referencing the speaker’s “amazement at the juggler’s ability to amaze the people, making their lives interesting, even for a moment”
- Discussion of figurative language consists of a series of observations that do not develop the opening statement about amazement
- The second paragraph presents disjointed and overly generalized comments about the meanings of a common stock of symbols, e.g., “Sky-blue is a light color, commonly associated with the sky. Light colors represent life and purity. Motion is also connected to life.... The sky can symbolize freedom,” without turning this knowledge to account in the analysis of the poem overall
- Although there is some insight in the sentence “The juggler frees the balls from inaction and the people from [the] monotony of their lives,” this insight is not explored for what it might yield about the speaker or the larger poem
- The observations late in the essay that the speaker is in awe of the juggler and that he offers spectators “excitement for a moment, letting them simply enjoy themselves” reach for deeper understanding, but offer more superficial analysis that essays in the 7-6 range

Sample Identifier: D

Score: 4

- This lower-level essay provides many textual references but these are not explored or used to successfully further an argument

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- Similarly, the essay refers to poetic devices (e.g., personification and imagery), but this proves an exercise in identification rather than an attempt to discuss how these devices shape the meaning of the poem or provide information about the speaker
- An attempt to analyze the symbolic significance of the balls results in a simple, superficial conclusion: "His description of the crowd . . . shaken up by 'a sky-blue juggler with five red balls' represents a return to childhood or playfulness [*sic*]"
- Although this essay provides a very limited analysis of the poem, its compositional control raises it above a score of 3; it contains clearer and simpler sentences and is better organized than the essay scored 3

Sample Identifier: C

Score: 3

- This lower-level essay addresses the requirements of the prompt in that it does attempt to discuss what the description of the juggler reveals about the speaker, but its attempts at analysis are unconvincing, partial, repetitive, and often irrelevant
- Offers simplistic conclusions about the juggler expressed in language that shows a lack of control over the conventions of composition: the juggler show[s] us that if you just put everything in order then everything in your life will soon balance itself out," and the ability to juggle "is what the speaker believes it takes to manage your problems"; offers inadequate analysis with scant textual support
- Resorts to hackneyed conclusions about color symbolism : "the sky-blue represents the calmness [*sic*] and peace while the balls are red and represent the problems or conflicts"
- Sentences are convoluted and the essay as a whole exhibits little sense of organization or compositional control

Sample Identifier: B

Score: 2

- While the essay does make reference to the task and to features of the poem, these references contain almost no analysis
- Poetic devices are treated in the most generalized way and are not analyzed for how they engender meaning, e.g., "Wilbur, the author, conveys extravagant imagery throughout his poem, allowing the reader to almost place himself at the juggler's performance"
- Although tone is mentioned, this very brief discussion lacks support and fails to address what it reveals about the speaker

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- Though the writing shows a nascent understanding of syntax, the response as a whole is unwieldy and disorganized, and it exhibits poor compositional control: “[Wilbur’s] tone becomes somewhat inspiring in that an individual can overcome tribulations in their lives by practicing the same qualities a juggler has and incorporating them into their own mindset”

Sample Identifier: A

Score: 1

- This brief response to the prompt is comprised of a series of unsupported assertions about the meaning of the poem and results in little coherent discussion of the text
- The essay does not fully engage the prompt or accomplish the tasks delineated in the prompt
- Attempts at analysis through reference to the poem lapse into incoherence, e.g., “In the first stanza line [*sic*] 3-5 (falling... forgot), ‘falling is what it loves’ brings to mind the phase [*sic*] ‘falling in love’; ‘earth falls’ = heart break; line 4 shows maturity [*sic*] ; line 5 is death”
- Speculates that the juggler is the deity and humans are beings wholly in his control and concludes with the statement that “we are as replaceable as a broom or a plate as to a juggler [*sic*]” but does not explore how this reading emerges through poetic elements

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Question 2

Sample Identifier: D

Score: 9

- The introduction to this cogent and persuasive essay beautifully distills the complex relationship between father and daughter; it identifies how Elizabeth-Jane “valiantly attempts to please” her father and notes that Henchard’s shame about his daughter’s social status “is indicative of his shame in regards to his failings as a father and his past”
- The essay delivers on the promise of the introduction to analyze the root causes of the “increasing . . . distance between father and daughter”; elegantly builds and supports this strong argument in clear, precise prose to explain what makes the relationship complex
- Precisely analyzes characterization and conflict (e.g., Elizabeth-Jane’s “pretty and picturesque” use of dialect, Henchard’s “belief that dialect words are ‘terrible marks of the beast’”) to build the argument and draw sophisticated inferences about the reason for Henchard’s gruffness: “Perhaps it is because he was not always rich that Henchard tries so hard to associate himself with the upper-class and adopt their elite and condescending notions. He cannot bear to look upon his daughter, as she reminds him . . . of the social class he once belonged to”
- Elegantly analyzes Elizabeth-Jane’s shifts in diction for the information they provide about characterization: “Hardy shows Elizabeth’s humility and obedience by listing her changes in lexicon, including ‘greggles’ to ‘wild hyacinths’”
- Summons multiple observations about textual detail, diction and tone (especially Henchard’s apparent contempt for Elizabeth-Jane) to establish Henchard’s complexity as a character; analyzes how this complexity exacerbates the tension between father and daughter: Henchard’s bitter criticism of his daughter is ironic and hypocritical and reveals that his views are “partially built on unfair and misogynistic standards . . . his expectations for his daughter are based just as much on her ‘failures’ as they are on his own. He is ashamed by his own ‘uncultivated’ nature”
- This well written essay is elegant and offers a sophisticated analysis of the passage; it exhibits all the qualities that one would expect to find in an essay at the top of the scoring range

Sample Identifier: F

Score: 8

- This persuasive essay immediately focuses on the complex relationship between Henchard and Elizabeth-Jane by identifying the tensions within their relationship and exploring its paradoxical nature: “as her father begins to transform her, he feels increasingly estranged to [*sic*] Elizabeth”
- Develops its focused argument through apt and specific textual references
- Explains persuasively why Henchard behaves as he does and how his actions shape Elizabeth’s actions: Henchard “tries to model himself after the upper-echelons [*sic*],” dominates Elizabeth and so engenders her “deference to and respect for him”

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- Sees “duality” in the father-daughter power paradigm as a feature of its complexity and supports this claim by referencing the father’s “sharp reprimands” and veiled “affection for his daughter”
- Misnames irony as paradox at times, but does make the astute observation that Henchard’s endeavors to gentrify his daughter are telling since “the ‘common’ daughter he had . . . was closer to his true identity”
- Although the language of this essay is not as sophisticated or as graceful as that of the essay scored 9, it nevertheless offers a perceptive analysis of the complex relationship between the two characters

Sample Identifier: E

Score: 7

- This competent upper-half essay claims that the fraught relationship between father and daughter is complicated further by “Henchard’s varying degrees of ‘passion’ and ‘coldness’ and Elizabeth’s meek nature” and that this in turn results in “a relationship devoid of real communication where [*sic*] neither person really understands the other”
- Develops this claim throughout the essay by analyzing how each character generates responses in the other
- Shows how the tenor of the characters’ interactions complicates the relationship: e.g., “Henchard . . . possesses a penchant for pointing out the pettiest of Elizabeth’s mistakes, so often . . . that with her obedient humble nature, she begins to believe that speaking and acting the way she does is . . . a ‘grievous failing’”
- Explores both Elizabeth-Jane’s perspective that “her father does not care for her” and speculates intelligently (perhaps from the contextualizing information that precedes the prompt) upon Henchard’s motivations: “having risen from rags to riches himself, he may want the same for his daughter”
- While the essay does not develop its assertions (e.g., what Henchard may wish for his daughter or the idea that “Henchard tends to hide his emotions or be unable to express them”) as thoroughly as the 8 and 9 essays develop theirs, it does accomplish a clear, reasonable analysis of the passage and exhibit compositional control

Sample Identifier: H

Score: 6

- This upper-half essay offers a competent and reasonable argument that Henchard and Elizabeth-Jane’s relationship is “unhealthy” and negative and supports this claim with the astute observation that “the stark difference between Elizabeth’s tone and Henchard’s tone . . . reveals the lack of balance in the relationship”
- Sustains this central argument throughout most of the essay

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- Competently evidences this point and shows how it is derived by analyzing dialogue in which Henchard's tone and diction are "like that of a ruler or master" and "inappropriately harsh and violent, and unapologetically so"
- The latter half of the essay is less well developed and less convincing than the 7 essay because it does not fully develop good observations (e.g., about Elizabeth-Jane's "low, humble voice") and repetitively states other points (e.g., that Hardy devotes an "entire paragraph" to a list of dialect words Elizabeth-Jane must modify to "show us all of the details of Elizabeth's misery")
- While the writing is clear and controlled, the analysis in the latter part of the essay is less perceptive and draws less purposefully on the text than does the essay scored 7

Sample Identifier: A

Score: 5

- This upper-half essay uses a clear, if formulaic, structure and offers the plausible claim that "social upbringing can cause . . . tension and hatred"
- Develops ideas in the body paragraphs with some evidence and some explicit analysis, e.g., that Henchard's actions arise from his "ardour and . . . agitation," but development of this point is limited and resorts to cliché ("the relationship between the two is not all roses") and overstatement ("almost hatred"), while never explaining how these constitute complexity
- Controls ideas adequately, e.g., in paragraph four, which discusses Elizabeth-Jane's efforts to alter her vocabulary, but the conclusion drawn from this observation is superficial: "her vocabulary changing. . . . showed that Elizabeth went from taking [*sic*] in a past, proper english [*sic*] sense, to the more modern english [*sic*] that we use today"
- While the essay does present some ideas about the nature of the father-daughter relationship, its discussion of how elements such as tone, word choice, and detail contribute to the portrayal of a complex relationship is thin
- Attempts to establish connections between assertions and evidence (e.g., in phrases such as "[t]his shows" and "which helps show") but offers less sustained and less well supported analysis than that of the essay scored 6

Sample Identifier: G

Score: 4

- This lower-half essay identifies Henchard's "demeaning criticism" of Elizabeth from the outset but then merely repeats this point (e.g., "We see this criticism from Michael almost every time Elizabeth talks" and "Through this passages tone we can also see his demeanings") rather than developing this initial insight to build to an argument
- Offers an inadequate discussion of the complexity of the relationship, offers very little focused analysis, and does not develop ideas in a way that leads to conclusions

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- does not always make explicit transitions between ideas or linkages between paragraphs (e.g., in spite of the numerous assertions about Henchard demeaning Elizabeth, the final body paragraph states that “Most of the criticism spouts from how different [Elizabeth and Henchard’s] jobs are”
- the unfocused presentation of ideas results in a partial, unconvincing essay
- the language of the essay often lacks the control of the upper half essay, e.g., “Any time he talks to her, whether it be for speaking wrong or having her write up an agreement, he talks with a tone is that of chiding and demeans her to something less than what she is” and “Word choice is another major point, not by the author, but by the characters”

Sample Identifier: C

Score: 3

- this lower-half essay opens promisingly by referring to “tone, diction, and detail” as “a key part of understanding this complex relationship,” but the body of the essay does not adequately analyze these features of the passage or show how they are key components of meaning
- while the essay offers some long quotations from the passage in order to set up a discussion of contrasts in language, it does not demonstrate how the contrasts help to elaborate meaning, saying instead that these contrasts “make the reader think twice”
- the writing itself is not always clear or skilled, e.g., “Both incidents mentioned above imply both love and hate or kindness and egotism, very opposite feelings or actions”
- this essay is stronger than the essay scored 2, but it is nevertheless unconvincing, unfocused and offers partial analysis of the passage

Sample Identifier: I

Score: 2

- this unacceptably brief lower-half essay makes some attempt to respond to the prompt; it notes, for example, the background of each character and the fact that Henchard is “a man of power”
- offers an inaccurate and contradictory explanation of Henchard’s behavior toward his daughter as “indifference” while simultaneously observing that Henchard is “ashamed of her”
- sometimes offers speculative statements without support from the passage rather than conducting close textual analysis, e.g., “Henchard’s way of speaking turned from slang to formal”
- the essay compounds the weaknesses of the essays in the 4-3 range; it is incomplete and disorganized, its ideas are presented unclearly, and it contains pervasive errors that interfere with understanding

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Sample Identifier: B

Score: 1

- this lower-half essay attempts to respond to the prompt and offers slightly more than a brief reference to the task
- compounds the weaknesses of a typical 4-3 response, as the limited information that is offered in the essay is especially unclear, vague and poorly worded, e.g., "Their relationship doesn't show connection between the two"
- misunderstands the nature of the two characters' relationship and the father's purpose in interacting with his formerly estranged daughter, e.g., states that Henchard "uses his daughter for work porpses [*sic*]"
- Confuses Hardy and Henchard and makes the inaccurate claim that "Hardy is to [*sic*] caught up in his own world that he doesn't stop to spend time with his daughter"
- Comprised of five scant sentences, the essay is unacceptably brief and offers little coherent discussion of the passage

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Question 3

Sample Identifier: B – *Invisible Man*

Score: 9

- This sophisticated 9 essay engages the prompt and is focused from the start: it argues that the narrator “is able to finally clearly see the true motives of those who are around him” and that “the theme of deception in the novel serves as obstacles [*sic*] the narrator faces before he is able to complete his journey of seeking clarity and self-discovery”
- Identifies several apt and specific instances of deceit in Ellison’s novel, beginning with how the unnamed narrator is deceived by Dr. Bledsoe, whom the narrator has formerly admired for promoting “education and peaceful social reform” and for his “contributions to colored college education,” and continuing to a discussion of the narrator’s interactions with the Brotherhood
- Develops these examples of deceit carefully to make a strong case that the narrator experiences deceit as a form of betrayal and that this betrayal “kickstart[s]” the narrator’s “journey to find his self [*sic*] and the place where he belonged”
- Progresses to a rich and complex analysis by showing how the discovery of deceit motivates the narrator to become deceitful himself as he pursues the objective of “creat[ing] change in the African American community”
- Marshals this complex analysis of different instances of deceit persuasively to suggest that, ironically, the narrator’s attempt at deception also embodies self deception; when the narrator realizes this, it prompts his journey to self recognition (“Though he is deceiving others of his identity under the glasses, he is finally able to clearly see himself”) and a greater understanding of the motives of the deceptive people around him
- While this essay is not error-free, it analyzes the novel with considerable insight in clear, well-organized prose and makes a compelling, amply supported argument

Sample Identifier: F – *Othello*

Score: 8

- This persuasive 8 essay posits that deception gives the reader access to Shakespeare’s consideration of several destructive human traits: the propensity to seek revenge over trivial matters, the “flaw of human nature” of believing “the worst about someone [one] love[s] with little or no evidence” and “man’s own [*sic*] vulnerability to fear and paranoia”
- Analyzes significant episodes from the play *Othello* (Iago’s anger about not being promoted to lieutenant and his lie about Desdemona’s fidelity ostensibly proven by her misplaced handkerchief) through acts of deception, exploring in each case Iago’s motives for, and the destructive consequences that result from, his lies
- Embeds apt and specific references to the text in the essay to create fluid, well-integrated analysis, e.g., “the ultimate damning piece of evidence that convinces Othello to murder his wife is not a confession or eye-witness testimony, but a simple handkerchief”

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- While this essay *is* focused, its discussion of revenge is at times particularly pronounced; although the revenge discussion ultimately serves the primary argument about deceit, it also distinguishes this essay from the 9 essay, in which the focus is solely on deception; nevertheless, this essay offers a more sustained and persuasive argument than the essay scored 7

Sample Identifier: G – *The Scarlet Letter* Score: 7

- This upper-level essay makes the reasonable claim that Hawthorne uses Dimmesdale's deception in *The Scarlet Letter* to explore the "contradictions" within a repressive religion
- While not as elegantly phrased as essays at the top of the scoring scale, the argument, that "Dimmesdale's deception of his religious following is used by Hawthorne in order to reinforce his attitude toward religion and its contradictions as well as the motif of sin and redemption," is established from the outset and sustained throughout the essay
- Responds astutely and fully to the prompt by identifying the motives for Dimmesdale's dishonesty (it "stems from his unrealistic expectations as a religious role model" and he worries "that no one will trust him to purify their souls since his is imperfect") and, through discussing its effects on Dimmesdale, Pearl and Hester, demonstrates how Dimmesdale's dishonesty shapes the novel
- Observes the irony of Dimmesdale's refusal to "unburden himself of his sin" when this is exactly what a minister is supposed to offer his congregation
- Maintains focus until the very end where the essay succinctly restates its initial claim, but is not as insightful or as thorough in its analysis overall as the essay scored 8

Sample Identifier: D – *The Picture of Dorian Gray* Score: 6

- This upper-half essay offers a reasonable analysis of the novel *The Picture of Dorian Gray*, proffering the claim that Dorian's death results from his "lack of humbleness" and selfish "attempt to deceive and take advantage of others"
- Offers the insight that while Dorian deceives others, he "becomes the ultimate victim of his bitter deception"
- Provides textual details to evidence Dorian's motives for exercising deceit (his desire to remain forever youthful, society's "worship [of] aesthetics") and the culmination of his actions ("Dorian Gray is found dead and old with a bitter expression on his face" next to the youthful image in the painting)
- Offers the reasonable point that Dorian's "metamorphosis . . . is used to suggest a lesson about life and the consequence of selfishness"; it can teach us "to be wary [*sic*] of self love and feelings of superiority [*sic*] for they rot our souls and kill our pure and innocent youth"
- While the analysis is less thorough and the writing less controlled than in the essay scored 7, insights at the end of the essay contribute to the perceptiveness of the essay to raise this essay above that scored 5

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Sample Identifier: H – *Hamlet*

Score: 5

- This mid-range essay begins with a clear, plausible statement of the motive behind Hamlet's feint of madness: Hamlet "deceives the other characters to discover if his uncle had [*sic*] indeed murdered his father" and determine whether he will take action against Claudius
- Offers little development of the opening statement except a brief reference at the end of the third paragraph: "[t]hrough his façade of insanity, Hamlet hides his true motives and intentions"
- The rest of the essay is likewise superficial in its analysis of the play, e.g., "This constant back and forth of desires from Hamlet serves to humanize him and make the universal theme of the play more universal"
- The essay relies on extensive plot summary and it embarks on a tangential discussion of procrastination which segues into a discussion of insanity without establishing a more substantial link between insanity and procrastination
- Where the essay draws upon details from the play, for example, Hamlet's indecision about whether or not to take action and the killing of Polonius, it does not fashion these details into insights about deception or its function in the play but uses them as indications of Hamlet's indecision
- The final statement of theme is similarly irrelevant to the initial statement ("The theme of inaction versus action is essential to the play as well as a universal theme"); it is both simplistic and expressed in language that shows considerably less control than the essay scored 6

Sample Identifier: I – *Jane Eyre*

Score: 4

- This essay attempts a creative response to the prompt through telegraphic and choppy sentences and terse, underdeveloped observations about *Jane Eyre*
- This compositional choice relies on the reader to make connections among observations and does not lend itself to either thorough explication or sound analysis of the chosen work
- The essay amplifies the negative effects of this stylistic choice by offering superficial (though not inaccurate) explanations about Rochester's motives in deceiving Jane: "the reason for deception for Jane's protection, for his own protection and for the protection of the future with the woman he so dearly loves"
- Unwieldy attempts at conventional prose show a lack of control over the elements of college-level composition: "Not only does his living wife pose a conflict to having a legitamate [*sic*] and legal marriage but a strong-willed independant [*sic*] woman such as Jane, the mere knowledge that she would be a mistress not a wife is enough to dash all hopes of a continued engament" [*sic*]

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- The essay achieves a partial analysis of the novel with the occasional insight (such as the observation that Rochester lies to protect his reputation and social status), but it does not rise to a discussion of the meaning of the work as a whole; it offers instead a final series of melodramatic sentences devoid of specific meaning: "She is the wife. She is the secret. She is the danger. She is Bertha."

Sample Identifier: A – *The Crucible*

Score: 3

- This lower-half essay states that Abigail's accusations of witchcraft are motivated by her desire to disgrace the Proctor's wife, gain his affections for herself, and deceive her father about her own nocturnal activities of "chanting and dancing in the forest"
- Discussion of the play and the incidence of deception within the play is inadequate
- The observation about deception is overly simple, and it is articulated in inexact, colloquial language that does not exhibit the qualities of college-level composition ("This deception shows the crazed, group think aspect of society"); it is then repeated in the last sentence of the essay
- Offers thin plot summary and virtually no analysis of the play; the analysis therefore is especially unconvincing
- Relies on general observations, e.g., "This harm to others and infringing on life, was started so a girl wouldn't get caught and so she could have her way," that have no bearing on the question
- Textual references are present, but primarily recount plot and action rather than acting in the service of analysis

Sample Identifier: E – *The Kite Runner*

Score: 2

- This one-paragraph response identifies Amir's initial deception of Hassan but thereafter shifts to a discussion of redemption rather than exploring the motives for and outcomes of this deceit
- In an attempt to characterize Amir, the second sentence adopts overly colloquial language that is not useful in elaborating how the deception works: "Have you ever seen a kid you'd just love to drop kick? A brat that just get's [*sic*] everything?"; the essay continues in this manner adopting stylistic choices and clichés that do not add to its effectiveness and suggest a lack of compositional control
- Although there is an attempt to respond to the prompt, the essay is brief, and, while it does offer an implicit argument about Amir's guilt over his deception giving rise to redemption, it does not develop a thoroughgoing argument pertaining to the prompt
- The essay lacks organization and a clearly stated thesis; it includes distracting mechanical and surface errors and compounds the weaknesses of the essay scored 3

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Sample Identifier: C – *The Great Gatsby*

Score: 1

- This scant response to the prompt does little more than identify *The Great Gatsby* as “an excellent example of a novel with a deceptive character” and state that Gatsby deceives others by not revealing himself
- While the essay is clear and comprehensible, it offers no development of this claim and the small quantity of supporting textual evidence it offers is vague