



## **AP<sup>®</sup> English Literature and Composition 2007 Scoring Guidelines Form B**

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**AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION**  
**2007 SCORING GUIDELINES (Form B)**

**Question 1**

("Here" by Philip Larkin)

The score reflects the quality of the essay as a whole—its content, its style, its mechanics. Students are rewarded for what they do well. The score for an exceptionally well-written essay may be raised by 1 point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

- 9–8** These well-written essays provide insightful analysis of Larkin's poem, seeing the complexity in the movement from the "rich industrial shadows" to the "large town" to "[i]solate villages." Although students may offer some range in their interpretations and choose a variety of poetic techniques for emphasis (imagery, diction, selection of details, or syntax, for example), the essays provide convincing readings of the poem, using apt and specific references to the text. While they are well-organized and maintain consistent control over the elements of effective composition, these essays need not be flawless. Nonetheless, the best essays will demonstrate the ability to read poetry perceptively and write with clarity and sophistication.
- 7–6** These competent essays convey a plausible understanding of the poem's movement from urban to rural and of the attitudes presented in the poem. The reading of the poem may falter in some particulars or may be less thorough or precise in its discussion of how the speaker's attitudes are conveyed. These essays demonstrate the ability to express ideas clearly, but they do not exhibit the same level of mastery, maturity, or control as the very best essays. They are likely to be briefer, less incisive, and less well supported than the 9–8 responses.
- 5** Although these essays demonstrate awareness of the speaker's attitudes, they are generally more superficial and less convincing than the upper-half essays. Discussion, though not inaccurate, tends to be overly generalized and inadequately supported by references to the text. There may be little discussion of the techniques the poet employs. Although the writing is adequate to convey the students' ideas and is not marred by distracting errors, these essays are not as well conceived, organized, or well developed as the upper-half essays.
- 4–3** These lower-half essays reveal an incomplete understanding of the poem and perhaps of the task itself. They may discuss the depiction of scenes without addressing the attitudes presented in the poem. Their assertions about tone may suggest a misreading (that is, the interpretation may be implausible or irrelevant). They may rely almost entirely on paraphrase. Often wordy and repetitious, the writing may reveal uncertain control of the elements of college-level composition and may contain recurrent stylistic flaws. Essays that contain significant misreading and/or unusually inept writing should be scored a 3.
- 2–1** These essays compound the weaknesses of the essays in the 4–3 range. They may seriously misread the text, and often they are unacceptably brief. Although some attempt may be made to answer the question, the observations are presented with little clarity, organization, or support from the text. The essays may be poorly written on several counts and may contain distracting errors in grammar and mechanics. Essays that contain little coherent writing or discussion of the text should be scored a 1.
- 0** A response with no more than a reference to the task.
- A blank paper or completely off-topic response.

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**Question 2**

(From *Reading in the Dark* by Seamus Deane)

The score reflects the quality of the essay as a whole—its content, its style, its mechanics. Students are rewarded for what they do well. The score for an exceptionally well-written essay may be raised by 1 point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

- 9–8** Students submitting these well-written essays show themselves to be astute readers of this narrative. The essays identify with clarity and precision the strategies and techniques (selection of details or imagery, for example) that help convey the impact of the narrator’s contrasting and, perhaps, complementary early experiences with books and writing. They illustrate these techniques by means of apt and specific references to the text. These essays need not be flawless. Nonetheless, they exhibit an ability to discuss the passage with understanding and insight, sustaining control, and writing with clarity and sophistication.
- 7–6** These competent essays identify a plausible impact of the narrator’s early experiences with books and writing, as well as the linguistic strategies used to convey this impact. Their assertions about the effects on the narrator may be less convincing, or they may find fewer supporting examples from the text, than the highest scoring essays. These essays demonstrate the ability to express ideas clearly, but they do not exhibit the same level of mastery, maturity, or control as the very best essays. They are likely to be briefer, less incisive, and less well supported than the 9–8 essays.
- 5** Although these essays suggest awareness of the complex interplay of the narrator’s experiences and their ultimate impact, they are generally more superficial and less convincing than the upper-half essays. Discussion, though not inaccurate, tends to be overly generalized and inadequately developed or supported by references to the text. Although the writing is adequate to convey the students’ ideas and is not marred by distracting errors, these essays are not as well conceived, well organized, or well developed as the upper-half essays.
- 4–3** These lower-half essays reveal an incomplete or oversimplified understanding of the text. Their assertions about the impact of the experiences may be implausible or irrelevant. They may rely almost entirely on paraphrase. Often wordy and repetitious, the writing may reveal uncertain control of the elements of college-level composition and may contain recurrent stylistic flaws. Essays that contain significant misreading and/or unusually inept writing should be scored a 3.
- 2–1** These essays compound the weaknesses of the essays in the 4–3 range. Often they are unacceptably brief. Although some attempt may be made to answer the question, the observations are presented with little clarity, organization, or support from the text. The essays may be poorly written on several counts and may contain distracting errors in grammar and mechanics. Essays that contain little coherent writing or discussion of the text should be scored a 1.
- 0** A response with no more than a reference to the task.
- A blank paper or completely off-topic response.

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**Question 3**  
(Acts of Betrayal)

The score reflects the quality of the essay as a whole—its content, its style, its mechanics. Students are rewarded for what they do well. The score for an exceptionally well-written essay may be raised by 1 point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

- 9–8** These detailed, well-written essays identify an act of betrayal in a novel or play, and they persuasively explain how this act contributes to the meaning of the work as a whole. Selecting apt and specific examples, they describe the treacherous act and cogently argue for its significance. These essays need not be flawless. Nonetheless, they exhibit the ability to sustain control over a thesis while discussing a literary work with understanding and insight. The best essays will demonstrate the ability to write with clarity and sophistication.
- 7–6** These competent essays also identify an act of betrayal in a novel or play and discuss its plausible contribution to meaning. Although these essays may contain some insight, it is less thorough, less perceptive, or less specific than that of essays in the 9–8 range. References to the text may be fewer or less aptly chosen than those in the best essays. These essays demonstrate the ability to express ideas clearly, but they do not exhibit the same level of mastery, maturity, or control as the very best essays. They are likely to be briefer, less incisive, and less well supported than the 9–8 essays.
- 5** These essays are characterized by superficiality. They may refer to an act of betrayal and offer some discussion of its significance, but they do not accomplish one (or both) of the tasks in sufficient depth or with sufficient development. The essays may rely on unsubstantiated generalizations, or the betrayal’s significance to the meaning of the work may not be soundly explored. Discussion, though not inaccurate, tends to be thin and may rely more on plot summary than do upper-half essays. These essays typically reveal unsophisticated thinking or immature writing. Although the writing is adequate to convey the students’ ideas and is not marred by distracting errors, the essays are not as well conceived, well organized, or well developed as the upper-half essays.
- 4–3** These lower-half essays reveal an incomplete or oversimplified understanding of the meaning of the work or discuss acts other than betrayal. They may fail to link the betrayal to a meaning in the text. Their assertions may suggest a misreading (that is, the interpretation may be implausible or irrelevant), or the work may be a poor choice for the question. The essays may rely almost entirely on paraphrase. Often wordy and repetitious, the writing may reveal uncertain control of the elements of college-level composition and may contain recurrent stylistic flaws. Essays that contain significant misreading and/or inept writing should be scored a 3.
- 2–1** These essays compound the weaknesses of the essays in the 4–3 range. They may seriously misread the text, and often they are unacceptably brief. Although some attempt may be made to answer the question, the observations are presented with little clarity, organization, or support from the text. Essays may be poorly written on several counts and may contain distracting errors in grammar and mechanics. Essays that contain little coherent writing or discussion of the text should be scored a 1.
- 0** A response with no more than a reference to the task.
- A blank paper or completely off-topic response.