

AP[®] ENGLISH LITERATURE AND COMPOSITION
2007 SCORING GUIDELINES (Form B)

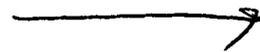
Question 3
(Acts of Betrayal)

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.

Betrayal is a common theme in literature. In his novel, "Chronicle of a Death Foretold" Gabriel García Márquez creates a poignant picture of betrayal through his portrayal of the death of Santiago Nasar. Through his depiction of Nasar's betrayal, Márquez depicts a town's corrupted nature, ~~and the cruel~~ ^{the cruel} nature of the culture of the society represented, and the ~~irony~~ irony of the source of the town's redemption.

The betrayal of Santiago Nasar is the heart of Márquez's novel, and Márquez portrays it in order to reveal the morally fallen state of the town. Nasar is not betrayed by any one person individually, but rather by the town as a whole. In the most remarkable incident of bystander apathy known to ~~any~~ man, though the entire town knows of Nasar's imminent murder, no one successfully warns him. A few people make half-hearted attempts (sliding a note under his door, telling someone else to go and warn him) but no one is willing to exert enough energy to legitimately warn him. The excuses people make after



Nasar's death only highlight the guilt and corruption of the entire town. Nasar's ~~work~~ ~~work~~ Victoria Guzman, claims she didn't believe the vicario brothers' threats to kill Nasar were legitimate. Her actual reasons for not warning him however, are her hatred for his father and her desire to keep him away from her daughter. The mayor does not ~~take~~ ~~take~~ action ~~take~~ because he is hungover from the wedding party the night before and tired of breaking up fights. The priest in the town, ironically, does nothing because he is preoccupied with the arrival of the bishop. The flimsy excuses of the ~~town~~ members of the town highlight the corruption prevalent in their lives and their lifestyle ~~as a whole~~ in general.

~~Marquez~~ Marquez not only ~~use~~ ~~use~~ his depiction of Nasar's betrayal to emphasize the corruption of the people in the town described, but also to expose the cruel nature of the cultural expectations that form the foundation of their ~~society~~ society. The vicario brothers set out to kill Nasar because they believe it is their cultural obligation. Their sister, Angela Vicario, is returned on her wedding night when he-

Q3

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

3A₃

groom discovers she is not a virgin. She names Santiago Nasar as the man who caused her to lose her virginity. The vicario brothers immediately set out to murder Nasar because it is the "honorable" thing to do as men. That it is honorable to murder a man in cold blood ~~is~~ for a crime he may or may not have committed is a clear indication of cruelty and complicity within the cultural expectations of the town. ~~The~~ The criticism Márquez presents of the condition of the society and cultural beliefs is ~~though~~ heightened by the fact that Nasar was a friend of the vicario brothers. Despite this, the general expectation is that they kill Nasar. Pedro Vicario's fiancée says she would not have married him had he not "done what he was supposed to do." The cruel irony of the situation set up by the cultural paradigm in which the characters of Márquez's novel live is further revealed by the fact that the vicario brothers immediately turn to church for absolution of their crime. The priest even tells them that they are innocent before God. Thus, Márquez's



portrayal of Nasar's betrayal reveals the corrupt and cruel nature of the culture and society he represents.

~~The betrayal of Nasar is~~

Because Nasar's betrayal exposes the fallen nature of the society in which he lives, it also points to the need for redemption. Through his use of religious allusion in describing Nasar's betrayal and death, Márquez ironically asserts that the source of redemption for the town actually comes from Nasar. Márquez is not subtle in drawing connections between Nasar and the story of Christ. Like Christ, Nasar is betrayed by his friends and his own people. Just as the rooster crowed to signify Peter's betrayal of Christ, ~~the~~ the cocks in the town are unusually noisy the morning of Nasar's death, signifying that the entire town is betraying him. When the autopsy is done it is noted that the ~~body~~.

~~at the~~ knife wounds piercing his ~~and~~ palms are similar to the scars depicted on Christ's body. Márquez uses these allusions to imply that, through his betrayal and death, Nasar actually



Q3

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

3A₅

provides a source of redemption for the people of his town. His brutal murder and the betrayal preceding it are a wake-up call that give the people a chance to see themselves for what they are and change.

Betrayal is not an uncommon theme in literature. It is the heart of Gabriel Garcia Márquez's novel "Chronicle of a Death Foretold." Through his ~~betrayal~~ depiction of the betrayal of Santiago Nasar, Márquez reveals his judgment of the corruption of the character he creates, the corrupt and cruel nature of the culture and society in which they live, and portrays a unique and ironic chance for their redemption.

#

In the novel Heart of Darkness, by Joseph Conrad, Kurtz, one of the main characters betrays his initial ideals and gives ~~into~~ to the darkness which is one of the major themes of the novel.

Kurtz, when first venturing out to the Congo, is asked to write about "the savages." Marlow describes his writing as eloquent and ideal, but Kurtz's moral standards do not last long. His plan to ~~show~~ present himself as a God to the natives did work, but instead of civilizing them, he became more savage than the savages. Instead of lining his house with a fence as Marlow thought he had, Kurtz had the heads of tribesmen on posts. This shows the trade Kurtz made ~~for~~ - he traded order for terror.

Not only did he betray himself, but Kurtz also went against the company. They described his methods as uncouth, but did nothing about them because of his immense amounts of ivory. Kurtz betrayed is scarcely loyal "intended" by having an affair with one of the natives. He went against everything he had.

He went against everything that he had and believed in - in his previous life the second he stepped into the interior - onto the very heart of darkness. The darkness overpowered him and he was consumed by his voracious lusts. He gave himself over to madness



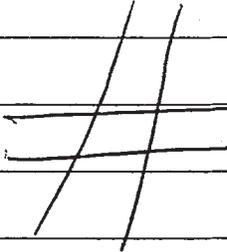
Question 3

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

3B2

and was driven by his selfish desires even though he said "one must always have the right motives =

Kurtz's betrayal to himself and every one else shows the overwhelming desires of the ~~too~~ suppressed or "civilized" heart, and what ~~they~~ evil they can turn into when given over to them. His change shows the savage in us all.



IN THE NOVEL "THE RETURN OF THE NATIVE" BETRAYAL IS A COMMON THEME ~~THE~~ ^{AMONG} MOST OF THE CHARACTERS. EACH CHARACTER CARRIES OUT THIS IDEA IN DIFFERENT WAYS. THIS BIGGEST BETRAYAL OCCURS BETWEEN CLYM AND EUSTACIA. THESE TWO CHARACTERS AND THE NATURE OF THE BETRAYAL CONTRIBUTE TO THE MEANING OF THE NOVEL.

EUSTACIA ONLY WANTS TO MARRY CLYM FOR WHAT HE CAN DO FOR HER, TAKE HER TO PARIS. ~~NO~~ CLYM MARRIES HER FOR LOVE AND IF EUSTACIA REALLY EVER FALLS FOR CLYM IS FOR THE READER TO DECIDE. WHEN CLYM BECOMES BLIND AND EXPRESSES THAT HIS INTENTIONS ARE TO STAY AND LIVE WHERE HE IS, EUSTACIA BETRAYS HIM AND BEGINS TO SLOWLY LEAVE CLYM FOR WILDEVE.

THE NATURE OF THIS BETRAYAL CONTRIBUTES TO THE MEANING OF THE STORY BECAUSE IT SORT SPARKS A SLOW PREMISE OF ~~ALL~~ ^{MOST} OF THE CHARACTERS. CLYM STARTS TO BECOME DESPRESSED, PEOPLE ARE SENT TO SPY ON EUSTACIA, CLYM'S MOM DIES THINKING THAT HER SON DOESN'T LOVE HER, AND EUSTACIA AND WILDEVE END UP DYING.



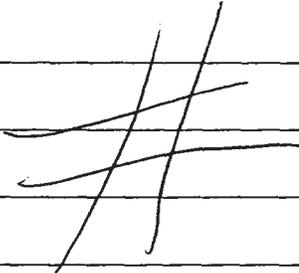
#3

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

302

THE BETRAY SORT OF STARTS THE CLIMAX OF THE NOVEL AS WELL AS ENDS IT.

EUSTACIA AND CLYM START AND END THE NOVEL. THE BETRAYEL CONTRIBUTES TO THE WHOLE NOVEL BY SORT OF BEING THE SOURCE OF ALL ^{THE} OTHER CHARACTER'S PROBLEMS.



AP[®] ENGLISH LITERATURE AND COMPOSITION
2007 SCORING COMMENTARY (Form B)

Question 3

Sample: 3A

Score: 9

This very thorough essay on Gabriel García Márquez’s novel *Chronicle of a Death Foretold* is convincing proof that sometimes *more* is more. Although the language is not uniformly sparkling, it presents a clear thesis. The essay sets up the persuasive analysis with an extended summary of the key events of the story relevant to the student’s argument. On the third page of the response, the student launches into the analysis proper, observing that the “cruel irony of the situation set up by the cultural paradigm in which the characters of Márquez’s novel live is further revealed by the fact that the Vicario brothers immediately run to church for absolution of their crime” (the murder, preceded by the betrayal, of the protagonist Santiago Nasar). This betrayal, according to the student, “exposes the fallen nature of the society in which he lives.” The tragic dimension of the betrayal, as the student cogently argues, is emphasized by the novelist, who is “not subtle”—though the student certainly is—in drawing connections between the treachery against Nasar and the betrayal of Christ. The essay thus shows how this central act of betrayal contributes to the meaning of the work as a whole.

Sample: 3B

Score: 5

This essay about Joseph Conrad’s *Heart of Darkness* attempts to make a connection between certain betrayals and meaning in the novel: “Kurtz . . . betrays his initial ideals and gives in to the darkness which is one of the major themes of the novel.” The student first relates how Kurtz “betraide [*sic*] order for terror” by becoming “more savage than the savages” and then indicates how he betrayed his company and his “intended.” While the discussion is generally accurate, this essay provides a rather superficial analysis, using generalizations and what seem to be stock phrases garnered from class discussion instead of from a discovered understanding of the novel. Notice for example these explanations: “They described his methods as uncuth [*sic*], but did nothing about them becaus [*sic*] of his immense amounts of irony,” and “he stepped into the interior—onto [*sic*] the very heart of darkness.” Though the essay contains some errors and awkward constructions, it is primarily limited by its inadequately developed argument.

Sample: 3C

Score: 3

This weak essay presents an incomplete and oversimplified understanding of the meaning of Thomas Hardy’s novel *The Return of the Native* and expends its energies, space, and time on a paraphrase of the protagonist’s treacherous actions. Only at the end—too late, given the brevity of the essay—does the student attempt to link Eustacia’s betrayal of Clym, but the discussion is unpersuasive and relies more on assertion than on argument and analysis of appropriate evidence. The essay never discusses the nature of the betrayal, and the student’s conclusion, that “[t]he betrayal [*sic*] contributes to the whole novel by sort of being the source of all the other character’s [*sic*] problems,” is overgeneralized and unsupported.