Question 3 Scoring Guidelines

Many works of literature not readily identified with the mystery or detective story genre nonetheless involve the investigation of a mystery. In these works, the solution to the mystery may be less important than the knowledge gained in the process of its investigation. In Nicole Krauss's *The History of Love*, how does one or more of the characters confront a mystery? Write an essay in which you identify the mystery and explain how the investigation illuminates the meaning of the work as a whole. Do not merely summarize the plot.

9-8: The writers of these well-focused essays identify the mystery confronted by a character or characters in an appropriate novel or play, and they persuasively explain how the knowledge that results from the investigation of this mystery, even if unsolved, illuminates the meaning of the work as a whole. Using apt and specific textual illustration but without belaboring the plot, they fully explore not only the nature of the mystery but also the ways in which its pursuit provides enlightenment to characters and/or the reader. These essays need not be flawless: nor must they accomplish all aspects of this complex task equally well. Nonetheless, they exhibit the writer's ability to discuss a literary work with insight and understanding, to sustain control over a thesis, and to write with clarity and perhaps — in the case of some 9 essays — even stylistic grace.

7-6: The writers of these competent essays also clearly describe a mystery in an appropriately chosen work. Directed by a well-defined thesis, their essays discuss the knowledge that results from the investigation of the mystery and convey its importance to the work as a whole. Although not without worthwhile insights, the analysis provided by the 7-6 essays is less thorough, less perceptive, and/or less specific than that of 9-8 papers: references to the text may not be as numerous or as persuasive. Relative to the 6 essays, the papers scored 7 will demonstrate slightly more sophistication in both substance and style, though both 7's and 6's should be generally well written and free from significant or sustained misinterpretation.

5: Superficiality characterizes these essays. They may refer to the mystery within a work and offer limited discussion of the knowledge that comes as a consequence of its investigation; they may attempt to explain how the investigation of the mystery illuminates the work as a whole. However, these essays will not accomplish all-- or perhaps any--of these tasks with sufficient depth or development. The work itself may be poorly chosen for this essay question; the mystery identified may not provide a sound or provocative focus for the essay. Discussion in these papers, though not perhaps inaccurate, tends to be thin and often relies on plot summary or unsubstantiated generalizations. Typically these essays reveal unsophisticated thinking and/or immature writing.

4-3: These lower-half papers reflect an incomplete or oversimplified understanding of the work discussed or any mysteries to which it gives rise. Their assertions may be unsupported or even irrelevant. Often wordy, elliptical, or repetitious, the writing reveals uncertain control over the elements of college-level composition; it may contain recurrent stylistic errors. Essays scored 3 exhibit more than one of the above infelicities; they are marred by significant misinterpretation, poor development, and/or serious omissions.

2-1: These essays compound the weaknesses of the papers in the 4-3 range. Often they are unacceptably brief. They may be poorly written on several counts and contain distracting errors in grammar and mechanics. The writer's observations are presented with little clarity, organization, or supporting evidence. Essays that are especially inexact, vacuous, and/or mechanically unsound should be scored 1.

0: A response with no more than a reference to the task. — A blank paper or completely off-topic response.

AP Literature and Composition – Scotese

Assignment:

1. Get your essay from Mr. Scotese.

2. Form a group of 4 (with perhaps one group of 2) students.

3. As a group identify the TWO parts of the prompt (found on the other side). Write them down big and clear.

4. Quickly and silently read through the scoring guide on the opposite side – write notes, questions, directly on it. When you are all done, briefly discuss the guide and answer any questions you may have.

5. Using the scoring guide on the other side, partner with another member of your group and read and score your partner's paper. Remember, this is not personal – **this is definitely not a reflection of your ability as a writer**. Great writers can write low scoring essays; mediocre writers can score 7 or 8s. Write down their name on a separate sheet of paper and take notes as you read – put the notes next to their name (you may want to reference things such as thesis, paragraph #, etc). REMEMBER, use the scoring guide (and don't forget what you wrote for #3 above) – **DO NOT** write on their essay. (8-**10 minutes**)

6. Briefly, talk about the score you think they would have received and tell them specifically why – give them the sheet with the notes before you begin, look over their shoulder, but they should add to your notes as you discuss. (**5 minutes** for both of you to share)

7. Partner with someone else (from your group if you can) and repeat 5 & 6 above. (**13 minutes**)

8. Get the second rubric from Mr. Scotese – it is a very simplified way of looking at scoring for any paper – not just this essay. Find your first partner and use this rubric to look at your papers – work together – first on one paper, then the other. (**5 minutes** for both)

9. If you have any time – repeat this with your second partner.

10. Use what you learned today in your process essay and in all of your writing. Mr. Scotese has the scores he gave you and some comments – come see him. ANSWER the Prompt.

Homework: Wednesday – *Oedipus Rex* 1021 (intro through Ode 1) 1034 (also Tragedy & Comedy quiz); **Thursday** – 1035 through end of Scene 2 (1045). **Friday** – finish the play (1045-1061). Xerox and annotate if you can.

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