

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.

The 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.

20 Oh, on his toe the table is turning, the broom's
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.

From *Ceremony and Other Poems* (1950)
in Richard Wilbur, *New and Collected Poems*,
New York: Harcourt Brace Jovanovich, 1988

2016 AP English Literature Scoring Guide

Question #1: Richard Wilber's "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 juggler, and 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 less convincing. These essays demonstrate the writer's ability to express ideas clearly, making references to the text, although they do not exhibit the same level of effective writing as the 9-8 papers. Essays scored a seven (7) present better-developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).
- 5** The essays respond to the assigned task with a plausible analysis of Wilbur's use of poetic elements to convey how the speaker describes the juggler and what that description reveals about the speaker, but tend to be superficial or pedestrian in their analysis of the description and 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.

Scoring Sheet : 2016 AP English Literature — Question #1

	<i>Independent</i>	<i>Team</i>	<i>Score</i>	<i>Notes</i>
J	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
K	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
O	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Q	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
R	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
T	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
V	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
AA	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
DD	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
GG	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
II	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
LL	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
OO	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

Notes :

2016 Question #1 Sample Essays

Richard Wilbur's "Juggler"

J The speaker from the poem uses a great deal of imagery. He is very descriptive and makes sure every detail is carefully placed in the poem. I think that the poem is really a symbol. I think that it is really talking about what he loves. Maybe even that it is saying that we should all do what we love. It is a very insightful poem. Where he says "Falling is what it loves, and the earth falls, so in our hearts from brilliance" I think the ball is supposed to represent people and when we do what we love then we are happy and fulfilled but when we aren't doing what makes us happy then we are leading meaningless lives.

K In Richard Wilbur's "Juggler," he describes a man who is juggling some red balls. He uses tone and imagery to convey to the reader how excited everyone is.

In this short poem, Wilbur uses tone to convey to the reader what a sight this Juggler truly is. "On the tip of the broom! Damn, what a show we cry." Wilbur uses this quote to show the excitement of the people who are watching the Juggler do his thing. His tone affects his reader because of the way he describes what is going on in the streets. Another literary device Wilbur uses is imagery. The author does this by describing in detail what is happening throughout the passage. He talks about how excited people in the streets are to see him do his tricks.

O Entertainment has long been used as a method of distraction from people's troubles. In the poem Juggler, by Richard Wilbur, the author marvels at the juggler's ability to toss and catch a multitude of objects. Wilber's vivid descriptions of the juggler conveys how impressed he is of the juggler's skills, ultimately revealing his own need for a distraction.

Firstly, the author's praising creates and impressed tone that reveals his own desire for relief, demonstrating the human need for distractions when they have too much weighing down on them. The author marvels at the ways the juggler handles

the balls, as the juggler not only catches the balls, but also "learning the ways of lightness, [...] grazing his fingers ends, [...] swinging a small heaven." (9) The vivid description of how the juggler juggles shows how much the author admires the juggler's abilities. Not only does he mention the juggler's worldly talents, he also compares it to holding a small heaven. The author's exaggerated description of the juggler shows a deeper need for the juggling than meets the eye. The use of the "small heaven" reveals the weight that the juggler carries that the author cannot. This shows that the author feels a sense of relief when watching the juggler, and appreciates the juggler's ability to carry the weight that the author is incapable of bearing. The juggler's provided sense of wonderment for the author allows the author to escape his troubles and to be distracted.

Furthermore, the author uses vivid imagery of the audience & the juggler's performance, to further convey the juggler's ability to release the audience from their troubles and their need for the entertaining distraction. Wilbur describes a crowd that "cry: the boys stamp and the girls shriek." (22) The audience's strong reaction towards the show reveal their deeper need for entertainment. The show seemingly takes the audience away from their troubles and the audience's applause displays their need for that. The author also ends the poem with more applause for the juggler "who has won for once over the world's weight." (30) The author states that even when the show is done, the juggler still manages to carry his weight. While the juggler's job is seemingly simple, the impact he has on his audience reveal that the author and the audience have a need for their weight to be lifted off of them. The juggler's ability to do just that leaves the author and audience thoroughly impressed.

While the juggler's performance is simplistic, the impact of the performance demonstrates the author's desire for the juggler's ability to lift the weight off of his audience's shoulder. The juggler's

ability to do so shows how in demand the need for a distraction is and the relief he provides.

Q In Richard Wilbur's "Juggler," the speaker depicts the juggler as a master with the power to defy both the literal gravity of earth and the metaphorical weight of everyday life, through use of personification and shifting tone.

The speaker identifies strongly with the balls that the juggler uses, existing as just another prop that the juggler masterfully takes in hand. Describing the ball as "not a light-hearted thing, [one which] resents its own resilience" (line 1-2), the speaker projects his/her own down trodden fatigue onto the ball. Unwillingly resilient in the continuation of this existence, the juggler uplifts the speaker for a short time, managing to "shake our gravity up" (line 7), in reference to both the balls and the audience. Existing in the "small heaven" (line 12) the juggler swings about his ears, the speaker forgets the disheartening gravity of the outside world.

This poem begins on the dark note of a ball's reluctance in bouncing, before being swept away by the juggler's actions. The second through fourth stanza maintain a mindlessly exhilarated tone, as the juggler maneuvers the balls "Whee, in the air... learning the ways of lightness" (line 7-9). Unlimited, the juggler trades the balls for other objects, and "Damn, what a show, we cry" (line 21). The exuberance the juggler emits to the objects and his audience directly affects the speaker, as he/she becomes entranced by the performance. In the last stanza, the tone shifts, darkens. Though not as pessimistic as the beginning of the poem, this stanza returns focus onto the "dust" and "daily dark" (lines 26, 27), as the audience transports back to the real world where plates no longer "Whirl on the tip of a broom!" (lines 20-21), but instead lie "flat on the table top" (line 28). The gravity of the earth has returned, once the juggler ceases to actively defy it. Ending on a note of hope, though, the speaker remains inspired by the juggler, "who has won for once over the world's weight" (line 30). So though the weight of the world has returned, the speaker now recognizes the possible brilliance the

world can hold, when thrown into the hands of the right magician, the juggler who defies gravity.

Throughout the poem, the focus on the balls in the juggler's hands and the juggler's ability to transform the immutable weight of gravity into a light suggestion reflects upon the speaker's sentiments. The speaker, bogged down by the heaviness of mundane life, rediscovers the magic of the world through the juggler's ability to turn everyday objects into little heavens.

R Young children are often given the advice: "Shoot for the moon because even if you miss you'll land among the stars." This advice comes to mind in light of Richard Wilbur's poem "Juggler," in which the speaker applauds a juggler's struggle against gravity as he tosses his props into the air. Though the speaker acknowledges the juggler's inevitable defeat in his pursuit to overcome gravity, the speaker nevertheless applauds the juggler's effort and the splendor of the fleeting performance the juggler achieves. In this way, the speaker's description of the juggler provides a key insight into the speaker's own mentality by suggesting that the speaker would endorse a "shoot for the moon" mentality – emphasizing momentary or partial achievements over an expectation of complete success.

From the very onset of the poem, the speaker characterizes the juggler's pursuit as ambitious to the point of impossibility. The speaker states, a bouncing ball is "not a light-hearted thing," but rather an object which "resents its resilience" for "falling" – not flying – "is what it loves." Through this personification of the juggler's ball, the speaker depicts the juggler's attempts to keep a ball aloft as contrary to the wishes of the ball itself. Thus, the speaker depicts the juggler's performance as a constant uphill battle – one which is destined to fail as it goes against the natural tendencies of the ball itself.

Though the juggler's quest to "shake our gravity up" is portrayed as destined for failure, the fleeting moments of success (that is, the juggler's performance itself) are depicted as whimsically spectacular. The speaker describes "a sky blue juggler with five red balls" which "cling to their

courses" "swinging a small heaven about his ears." Through the imagery of the balls' orbital "courses" around the juggler's "ears," the speaker sets the juggler up as the very sun to the center of his own momentary solar system. This portion of the poem takes on a tone of wonder and amazement as the juggler almost miraculously shapes "a small heaven" of his own. The reaction of the juggler's audience reinforces this tone of amazement as "the boys stamp, and the girls shriek" united in their praise of the juggler's' incredible feats.

The speaker's impressionment with the juggler's performance is not completely untempered, though. Like all good things, the juggler's performance, too, must come to an end. Eventually, "all comes down" and returns to its rightful place. The broom which the juggler had so playfully "balance[ed] on his nose" now "stands in the dust again" and the plate which the juggler had whirled in the air now "lies flat on the table top." The speaker contrasts the images of the juggler's props' return to the mundane with their earlier extraordinary feats.

And though there is a sense of disappointment in the image of, say, the balancing broom now lying in the "dust," the speaker does not hold it against the juggler. Instead, the speaker finishes, "we batter our hands" in recognition of the man who "won for once over the world's weight." In emphasizing the juggler's momentary victory over "the world's weight" rather than the juggler's eventual defeat, the speaker reveals his own tendency to praise effort over eventual results.

The juggler battles the weight of the world. In essence, he "shoots for the moon." And though he never quite reaches the moon (his props eventually fall back down again) he does succeed in achieving a grand, if brief, performance. The speaker respects the juggler for "landing among the stars."

T Gravity appears to conquer all things. Every day, we remain pinned to earth by this mysterious force, one that no ordinary object can ever fully escape. And yet, on occasion, we come across some miraculous escape from gravity itself, an escape that cannot help but amaze us. In Richard Wilbur's "The Juggler," the

speaker describes such a feat: by some miracle, an ordinary man can overcome the forces of nature with nothing but his body and a few simple props. Through his use of poetic elements such as assonance, metaphor, and hyperbole, the speaker characterizes the juggler as extremely skillful and impressive; meanwhile, the tone he uses to describe his experience as well as his word choice, demonstrates his profound admiration for the artist.

The speaker uses various literary devices to characterize the juggler. Through his descriptions, the juggler is portrayed as a master of his art, one who impresses all those around him. Using metaphor to describe the balls that the juggler keeps from gravity's grip, "swinging a small heaven about his ears," the narrator compares the balls to celestial objects in order to emphasize how impressive the feat seems. The speaker uses assonance to highlight the juggler's skill with flying objects as well: when he elaborates, "Whee, in the air, the balls roll round, wheel on wheeling hands," the repetition of sound evokes the fluidity of the juggler's motion. The author's use of these various devices allows the reader to feel a closer connection to the passage; by painting the juggler in such a light, the speaker brings the reader into the poem to watch the juggler alongside him. By using hyperbole throughout the poem, the speaker characterizes the juggler as not only skillful, but impressive and worthy of praise as well. When he uses hyperbole to describe the impact of the juggler's show, "For him we batter our hands, who has one for once over the world's weight," the speaker attributes to the juggler the ability to conquer nature, purposefully granting him the esteem such an incredible feat would deserve. By portraying the juggler as able to overcome the world's weight, the speaker makes him more than just an ordinary man, and by describing him as such, the speaker reveals his own opinions as well.

Throughout the passage, the positive tone and the word choice the author uses reveals his deep regret and admiration for the juggler. Describing the juggler's ability, "it takes a sky-blue juggler with five red balls to shake our gravity up," the speaker lauds the performer for his ability to change the norm by

conquering an otherwise immutable force. His descriptions of the juggler's abilities, as well as his use of hyperbole, as in this passage, shows how impressed he is with the artist's skill. By using interjections in the poem, such as "oh" and "damn," the speaker imbues the poem with his personal reactions to the juggler, yet again revealing his admiration for the show before him. Using onomatopoeia to describe what's going on around him, "we cry, the boys stomp, and the girls shriek, and the drum booms," the speaker exhibits that he is extremely aware of his surroundings, since he wishes to observe the profound effect the juggler has had on those around him as well.

The speaker's descriptions of the juggler throughout the poem stem from his own profound admiration. By describing the juggler as he does, the speaker tries to foist the emotions he experienced on the reader that he might get a taste of the juggler's skill for himself.

V In the poem "Juggler" by Richard Wilbur published in 1949 the author uses literary techniques to describe the juggler. These descriptions reveals that the speaker feels like the juggler is like a person juggling his/her life around.

The authors tone starts off at a happy and excited place. One example is "it takes a sky-blue juggler with five red balls/to shake gravity up." Through the use of this imagery it can be inferred that seeing this show can make ones forget about something going on in their life. Also the enjoyment of the show puts the people into another world, somewhere like having no "worries." The people describes the juggler and the show as heaven, and realizes that it is only what they make it as in their minds.

Throughout the poem the tone changes to confused. A detail showing this is "Through the daily dark again...". This shows how when the show is over they life goes back to being "dark" and cruel. Another example congratulating the juggler is "For him we batter our hands". Here you can realize that the author is saying we congratulate people that are juggler because they do exciting things to make us forget.

In the poem it can be revealed that the author is comparing the juggler to his problems. When the juggler is doing all of its tricks the authors life is in a wonderful place. When the juggler is done "and he bows and says good-bye" the author life goes crashing right back down.````

AA Analyzing literary elements in poems and passages helps to reveal the attitude of the author. Richard Wilbur uses diction in order to show his attitude towards the "Juggler." Wilbur starts by using imagery to engage us in the poem. He describes the talent of juggler's by being able to defy gravity. He goes on to give us a visual of all the other amazing talents he can do. For example, he allows us to visualize him balancing a broom on his nose and a plate spinning on top. He adds excitement to this imagery by adding phrases such as "Damn, what a show" and adding exclamation points to emphasize his amazement with the juggler. Wilbur also describes him using figurative language. In line 16 he states that the juggler "reels that heaven." This puts an emphasis on what he is providing to the audience. In that figurative language we also see a connotation with the word "heaven." The positivity and feeling of bliss is revealed by this word allowing us to feel the magic of the performance along with the speaker.

Richard Wilbur goes on to say that he "has won for once over the world's weight." What does winning mean? Everybody wants to win at something in life. The author is using figurative language to show the extremity of what the juggler just did. The world is the basis of our existence. Wilbur says that he had beat the weight of the world. Readers would be very impressed and feel proud of his achievement. By giving us a sense of his accomplishments, we are able to unravel the feelings of the speaker. The imagery and figurative language used reveals the envious feelings of the speaker. We are able to relate to the author because his description allows us to connect with the story and reveal his proud and amazed tone.

DD

In the poem, "Juggler" by Richard Wilbur, the speaker depicts the whimsical juggler as one who is able to defy gravity and the conventions of the world which reveals the speaker's admiration yet detachment from the juggler through the use of sensory imagery, light-hearted alliteration, and illuminating anaphora.

Throughout the poem, the speaker utilizes light-hearted alliteration to depict the exciting job of a juggler. The first line describes, "a ball will bounce," which introduces readers to the idea that a juggler basically defies gravity as he is able to juggle "five red balls." The speaker then goes on to state, "the balls roll round, wheel on his wheeling hands, learning ways of lightness." This on-going alliteration serves to create a whimsical tone throughout the poem, and reveals the admiration of the speaker.

The speaker's use of sensory imagery serves to help readers more clearly understand the job of the juggler and his affect on the audience. He illustrates, "Oh, on his toe the table is turning, the broom's balancing up on his nose," which clearly illustrates the juggler's jaw dropping acts. Next, we are able to imagine how the crowd reacts as "the boys stamp, and the girls shriek, and the drum booms." It is evident that the juggler has a powerful effect on the audience.

Lastly, in the final stanza, the speaker employs anaphora in order to illuminate his detachment from the rest of the onlookers as he doesn't understand their amazement. He reveals, "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." From this statement we can infer that the speaker doesn't get why people are so in awe when a person can make ordinary objects do something special. He looks down upon their view of entertainment.

Throughout the poem, the speaker reveals a sense of adoration for the juggler as he is described as one who can defy the laws of gravity, however in the final stanza the speaker depicts his detachment. This poem illuminates American's skywed views of

entertainment and how we praise humans so much for their skills.

GG

Within the poem "Juggler" by Richard Wilbur, the speaker depicts a juggler's act, and highlight just how much it brings up the audience's spirits, the speaker among those entertained by the juggling brilliance. Through the utilization of frequent alliteration and somewhat off-kilter rhyme, as well as diction evoking an almost spiritual level of power in reference to the juggler, the speaker creates an image of a juggler managing to overcome gravity, to lift spirits as well as objects, and reveals their own inability to overcome dull monotonous days forever lacking brilliance.

In the first and last stanzas, no alliteration beyond "daily dark" appears, evoking a tone that could hardly be described as cheerful. The words, disconnected from each other in terms of outright sounds, mimic the speaker's feeling of disappearing brilliance, of melancholy, of utter normalcy. Before the juggler appears, people appear united, disconnected. However, immediately after the juggler appears "to shake our gravity up," alliteration, assonance, and consonance begin displaying themselves in droves. The juggler plays with balls and also sounds, making the balls "learning," "grazing," and "swinging." The balls themselves take on a mood of lightness, of free spirit, of airiness; the earth no longer bounds them and, instead, they roll free in the air, "swinging a small heaven" smoothly. The juggler, through this act, creates some wonder, some disobedience of earth's permanent gravity, a disobedience which lightens the mood of the poet and speaker alike. This ability to fight against earth's inevitable pull is further displayed through the unusual rhyme scheme of the poem—end rhyme that, unlike much other rhyming poetry, follows a somewhat circular abcbac rhyme. This unusual format continues evoking the break of normalcy which the juggler exhibits—balls no longer come back to earth when expected, just like the rhyme doesn't appear when most readers would likely expect it to. The juggler, thus, unlike anyone else, appears to have broken gravity's spell, a feat which the speaker cannot help

but be impressed by—the juggler's actions reduce them to childlike joy again.

The speaker's view of the world, as seen through the lens of their observation of the juggler, is also observable within the various diction choices made throughout the poem. In the first and last stanzas once again, the speaker uses words such as "resents," "less," "dust," and "daily dark," as well as phrases such as "and the earth falls/so in our hearts from brilliance," make evident the fact that the speaker doesn't exactly have the brightest view of the earth. All the words and phrases used just fall flat, filled with connotations of dullness, earthliness. However, when describing the juggler, this atmosphere of gloom is quickly broken, as the juggler controls his act in an almost godlike capacity. He wills balls to "swing a small heaven about his ears," balls also compared to "worlds" and "heaven." The speaker describes the juggler with otherworldly diction, creating an atmosphere of adoration and near worship. In this manner, the speaker's own amazement comes into play, clarifying the fact that their admiration of the juggler's ability to soar beyond earthly capabilities is a reflection of their own ability to stop falling; to see someone out of millions be capable of "won for once over the world's weight" as an almost miraculous ability.

Thus, through the speaker's reflection of the juggler, the audience observes not only the performance artist himself, but also the affect of that performance on the speaker's own realization of their lack of continuing brilliance. Alliteration throughout the poem adds a brevity and childlike wonder not seen when the juggler is not present in the speaker's eye; the diction and rhyme scheme make evident the speaker's amazement at the juggler's ability to move objects beyond the earth's pull. Though the juggler may be capable of breaking the pull of gravity on objects and people alike, the speaker realizes by the poem's end that they are hardly capable of the same.

II In poetry, devices such as imagery, figurative language and tone establishes the speaker or author's attitude of the subject. Richard Wilbur's poem "Juggler"

utilizes several elements to describe the juggler and provide insight on the speaker; elements such as visual imagery (of the juggler and his balls), figurative language (the personification of the balls interacting with the juggler), and tone (the playful mood of the first two stanzas into the awe of the last three.)

To begin, Wilbur employs imagery to describe the juggler to reveal the ideas of the speaker. Line six of "Juggler" states, "It takes a sky-blue juggler with five red balls" (Wilbur 6); this instance of visual imagery in the first stanza creates a vivid description of the juggler, a nameless figure who controls ordinary objects such as balls and plates and transforms them into tools for his whimsical show. Wilbur's use of "sky-blue" shows the soft, playful nature of the juggler, and it is through descriptions such as these that euphony constructs a pleasant and playful character for the speaker to take awe of. The use of visual imagery in "Juggler" both describes the juggler himself and provides insight to the speaker's amazement.

Additionally, several forms of figurative language further create the title character's image and identify the speaker. Throughout the poem, Wilbur adopts personification to give the juggler's balls a playful, lifelike nature; "[the ball is] not/ A light-hearted thing, resents its own resilience/ falling is what it loves" (Wilbur 1-3). Wilbur's choice of personification gives the juggler's balls life, which adds to the mystery and wonder of the juggler. The speaker recognizes the playful spirit of the juggler's balls, which further creates his/her character as an audience member, amazed at the juggler's talent and mastery of his craft. Additionally, the alliteration of "Oh, on his toe the table is turning," (19) adds to the dance-like atmosphere of the juggler's performance. Both personification and alliteration make the juggler a playful character and the speaker full of wonder.

Further, the changing tone of the piece elaborates on both the juggler and the speaker's identity. Stanzas one and two employ imagery and personification form a lighthearted, airy, and playful tone, depicting the balls falling to earth and the sky-blue juggler who catches them. Line 13 begins with the word "but," a common indicator of a tone shift;

the stanzas following the shift focus less on the juggler's balls and more on the tone of awe the speaker creates while observing the performance. By utilizing tone, a shift in tone, Wilbur describes both the juggler and the speaker's experience while watching the performance.

In summation, Richard Wilbur's "Juggler" describes the title character and the speaker through use of visual imagery, personification and alliteration and tone.

L In Richard Wilbur's poem "Juggler," the speaker uses frequent alliteration, personification, and an anticipating tone to convey the fickle admiration given to the performer from the people.

In the first stanza, the speaker states, "a ball will bounce, but less and less." This alliteration between ball and bounce and less and less puts emphasis on how the effects of the ball and juggler are not lasting and unreliable. The line that starts "falling is what it loves," further displays the unreliability of the balls and the juggler's chosen profession. The last line of the first stanza provides a transition that introduces the magnificence of the juggler. The personification of the ball in the first stanza also allows for the speaker to assert that the ball has a mind of its own and is very uncontrollable.

The second stanza opens with the end to the sentence of the first stanza, which creates anticipation within the poem and reveals how the juggler is unpredictable. This stanza further applies the use of alliteration in phrases such as "wheel on his wheeling hands" and "learning the ways of lightness." By vividly describing the way that the ball interacts with the jugglers hands and noting the intricacies of its movement, the speaker creates excitement within the poem that adds to the anticipating tone.

The third stanza notes a shift in the poem and begins to suggest the negative side of working as a juggler. By switching from the ball to the broom, plate and table, the juggler displays his versatility and lack of monogamy to the ball. The fourth stanza emphasizes the large amount of praise that the juggler receives for his performance, particularly by

employing the use of onomatopoeia to highlight the sounds of his apparatuses. By using conditional "if" statements in the final stanza, the speaker alludes to the uncertainty of the juggler's act. The final two lines "for him we batter our hands/who has won for once over the world's weight" show how congratulatory and appreciative the crowd is of the performance while also highlighting the temporary characteristics of the applause by choosing the words 'for once,' which suggest that an applause does not always occur.

The alliteration, personification, and anticipating tone all support the aura of excitement throughout the poem. The unreliable qualities of the poem create an image that allows the reader to wonder what will happen next. Altogether, the spontaneity of the poem reveals that the speaker describes the juggler as enlightening, while in turn revealing himself/herself to be quite cautious as inferred from the speakers hesitation and apprehensions toward the juggler's career.

O In Richard Wilbur's "Juggler," imagery, figurative language, and tone are woven together to present the idea that excitement and admiration come from defying the expected.

The speaker's description of the juggler conveys fascination but an odd sense of resignation. "A ball will bounce, but less and less," the speaker notes lethargically—the ball "resents its own resilience" and its ability to continue bouncing after initially being dropped. With a tone of wariness, the speaker wishes that instead of bouncing, the ball could continue to fall forever. Only through intentional actions of a "sky-blue juggler" can gravity be distorted. With vivid imagery, the speaker describes how the juggler manipulates the motion of the balls so they dance to his will: "grazing his fingers ends, clinging to their courses there," the juggler effortlessly swings "a small heaven about his ears." The speaker regularly refers to these balls as "heaven" as if they serve as a metaphor for celestial bodies which the juggler controls. The spin of these balls, these worlds are described as "sure and noble" which continue to depict the speaker's admiration with them. As the

poem progresses, the emotional investment of the speaker continues to rise as well. “Damn, what a show, we cry” the speaker asserts excitedly as the juggler intensifies his performance. However, the clearest characterization of the speaker occurs in the last stanza: “and though the plate lies flat on the table top, for him we batter our hands.” The speaker never truly appreciates the actions of the juggler because the juggler fails to accomplish anything. Temporarily, perhaps, gravity was defied but the last line proves caustic—the juggler has “won for once over the world’s weight,” when in reality the plate still lies on the table top.

The speaker describes the juggler through imagery and figurative language, but manages to do so with scorn. “the broom’s balancing up on his nose, and plate wheels on the tip of the broom!” the speaker exclaims proving the jugglers clear talent.

Polysyndeton dominates the fourth stanza as the actions of the crowd are described—the conjunctions between the stamping and the shrieking and the booming slows down the reading of the passage which contrasts the expected quickness associated with a charged atmosphere.

The poem beautifully uses imagery to provide a very vivid view of the juggler’s actions, but the speaker’s tone undermines the emotions of the atmosphere. Unimpressed and subtly critical, the speaker manages to laud the juggler’s talents while at the same time asserting that the performer has not achieved anything of permanence.

The juggler’s goal lies in entertaining an audience by defying the expectations of gravity for just a few moments—an endeavor in which failure eludes him. The detailed descriptions of the juggler’s actions reaffirm this as well as the excited nature of the crowd. Yet, a tone of nihilism persists simply through the tone of the speaker—while the juggler may be impressive, he, like the earth, falls from brilliance in hearts.

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
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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.
 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.
 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."
 "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.
 "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.
 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 "groggles" 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."
 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

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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.
 "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."
 "Be jowned, and so be I," said the gentleman. She brought forward blotting-book, paper, and ink, and sat down.
 "Now then An agreement entered into this sixteenth day of October write that first."
 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,
 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.
 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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moreover, she would persistently thank the parlour-
80 *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
pound a year to do things for ‘ee?’” Elizabeth shrank
85 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
90 protruding needle-rocks which suggested rather than
revealed what was underneath. But his passion had
less tenor 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.

2016 AP English Literature Scoring Guide
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).

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- 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 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).
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- 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 such elements such as tone, word choice, and detail. Although these essays may not be error-free, and are less perceptive or less convincing than the 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 the 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.
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- 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 two 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.
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- 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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- These essays are entirely blank.

Scoring Sheet : 2016 AP English Literature — Question #2

	<i>Independent</i>	<i>Team</i>	<i>Score</i>	<i>Notes</i>
A	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
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J	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
K	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
L	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
M	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
N	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
O	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
P	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
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Notes:

2016 Question #2 Sample Essays

Thomas Hardy, *The Mayor of Casterbridge*

J The speaker from the poem uses a great deal of imagery. He is very descriptive and makes sure every detail is carefully placed in the poem. I think that the poem is really a symbol. I think that it is really talking about what he loves. Maybe even that it is saying that we should all do what we love. It is a very insightful poem. Where he says "Falling is what it loves, and the earth falls, so in our hearts from brilliance" I think the ball is supposed to represent people and when we do what we love then we are happy and fulfilled but when we aren't doing what makes us happy then we are leading meaningless lives.

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), "Grievous" (line 10), and also "she reddened with shame and sadness." (line 21). By using these particular words, the reader is able to greatly analyze the situation and all the feelings that come with it. The author makes sure he includes no happy and fulfilling words in this particular expert. This allows the reader to understand that there is some kind of

bitterness between these two characters. This is an example of how hard he 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 "dumbledores" but of "humble bees."" The author chose to be very specific when it came to her vocabulary changing. This showed that Elizabeth went from talking in the 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 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 showcased the bitterness and tension between the two characters. While, his selection of detailed allowed the reader to see and understand how much and how Elizabeth changed her attitude and actions. #

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

Hardly 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 "affection" 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 negativity because she knew no different, she was constantly in an environment where contradicting emotions was a continuous occurrence.

By denoting 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. #

D 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. By using irony, tone, and contrasting diction that indicates both Henchard's coldness as well as Elizabeth's docile warmth, Hardy reveals Henchard to be a harsh, misogynistic, and elitist individual that entirely contrasts with Elizabeth's humble and innocent personality. Although Henchard loves his daughter inwardly, he outwardly can only express his shame and distaste, increasing the distance between father and daughter. 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.

Henchard is introduced to Elizabeth as an "enigma," 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 a sense of shared experiences. Henchard exacerbates this distance with his immediate "agitation...his manor 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. While Elizabeth is described with 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 maybe 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-trough," 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 "greggles" 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 tool with a pen." This hypocrisy reveals 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 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... 'round, bold" handwriting, and an undying obedience and willingness to "saddle herself with manual labors." But for all her efforts, she is never able to receive the warmth hidden "underneath" Henchard; the more she changes to meet his expectations, "the more she seemed to estrange him." Once again, this is indicative of the fact that Henchard's 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 matter of his supposed liking.

By using diction and tone contrasting the two characters, Hardy establishes the relationship as one filled with distance, torn by Henchard's shame

in regards to both his past mistakes and social class.

#

E 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. 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 the very beginning, Henchard's reappearance in the Elizabeth's life has been 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 "constrained" 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 nature, she begins to believe that speaking and acting the way she does is her 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 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 riches himself, he may want the same for 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 greater things than manual labor. Unfortunately for Henchard, Elizabeth's docile character causes her to willingly do work, "manual labors" to ensure that 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 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 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 "estrangle him" from her. #

J Environment plays a large role in amplifying tone and conflict. Often times people are greatly influenced by their environment.

Michael Henchard and Elizabeth-Jane, father and daughter, spent years apart living completely different lifestyles. It's no surprise that there would be some differences.

Henchard is portrayed with a dark tone. No matter what Elizabeth does it doesn't seem to be good enough for him. Her idiosyncrasies seem to deeply annoy and anger Henchard. It leaves you to wonder if Elizabeth reminds him of someone in his past or what causes him to have such intolerance for her. The dark tone and diction of the excerpt amplifies Henchard's attitude. "The coldness soon broke out into open chiding." Henchard gets upset with the way Elizabeth speaks. The speaker even notes how "in time it came to pass for "fay" she said "succeed" that she no longer spoke of "dumbledors" but of "humble-bees"..." Clearly her father has an effect on her and she holds some sort of value on him because she attempts to conform herself to the way he is and his lifestyle. "She would persistently thank the parlourmaid 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!" The use of the word "till" leads one to believe she stopped doing this after her father was outraged over it. The real issue seems to me within the father himself because no matter what Elizabeth does Henchard doesn't accept her and his dislike only grows stronger. Henchard can't seem to get over the way Elizabeth is even though she means well, and can't help it.

The seemingly harsh relationship between Henchard and Elizabeth seems to be the result of

Henchard's own internalized issues. "These domestic exhibitions were the small protruding needle-rocks which suggested rather than revealed what was underneath." Their lack of connection seems to be the result of something internalized along with the fact they had been separated for years in different environments. #

In the excerpt of "The Mayor of

K Casterbridge" by Thomas Hardy a once poor seasonal farm worker now turned wealthy mayor of a small country town reunites with his daughter after years of being away from each other. Hardy uses elements such as tone, word choice, and detail to show how these two characters have a sort of tension filled relationship. #

While the idea of complex relationships

L come in varying forms, the complexity that characterizes them lie in the little gestures that carry throughout everyday life. These recurring interactions, in turn, characterize or shape, the relationship. In Thomas Hardy's The Mayor of Casterbridge the complex relationships Hardy relays between Michael Henchard and his daughter Elizabeth-Jane is conveyed through his use of constraintful and negative words to describe this relationship, the focus on recurring gestures that take place during his characters' daily lives. The use of a mostly objective tone.

The unusual nature of the relationship between Henchard and Elizabeth is immediately established through the use of "enigma" to describe Elizabeth's feelings towards her father's announcement. This signals the troubling nature of their relationship that will unfold later. Hardy's use of other words, such as "ardour," "agitation," "constrained," "grievous," and "coldness," all convey the distance between the father and daughter, resulting in the emotional estrangement between them. These negative words set the tone for their relationship, making it seem awful, in contrast to the expected joy and elation one assumes they would feel being reunited. However their distance only increases. Henchard's outward displays of "agitation" towards Elizabeth, through this "sharp reprimand," "chiding," and "sharp" words, only worsen this estrangement. Elizabeth's feeling of "shame and

sadness" increase from this, revealing how difficult this relationship is turning out to be.

While the word choices Hardy made to describe the difficult, complex nature of this relationship effectively conveys this estrangement between Henchard and Elizabeth, Hardy's focus on the instances where these estrangements occur—recurring scenes of daily life—convey the difficulty of this relationship. These unostentatious scenes of daily life almost make the situation seem worse, since daily life cannot be interrupted by the rare big scenes that result in the ultimate confrontation. In contrast, Hardy's use of daily scenes in ordinary, normal life worsens the situation since these scenes are frequent and can make way for more opportunities for reprimands and dismissals. These small gestures, like "sharp reprimands" and dismissals, almost hurt more since they provoke more "coldness" and lack of feeling between the characters. They grow to be leaved off or ignored, making her lack of feeling or emotion between the two. In this way, Elizabeth "shrinks" back into herself, isolating herself from her father and his hurtful words.

While the tone mostly favors Elizabeth and provokes empathy towards her, the tone remains mostly objective, clearly stating what Henchard does and how Elizabeth reacts. The inclusion of both Henchard's "...other ideas" and Elizabeth's responding thoughts exactly "suggest rather than reveal what was underneath." Both parties have equal representation in the argument, since both parties' thoughts are represented freely, however Elizabeth's thoughts conveying her isolation and confusion provoke more empathy towards her.

Hardy's use of daily life and their unostentatious scenes, sharp and negative words to describe the relationship between Henchard and Elizabeth, and the mostly objective tone reveal how complex relationships may be characterized by the contrast between what is real and what is expected. #

M The relationship portrayed in the excerpt of Thomas Hardy's The Mayor of Casterbridge between a father and daughter is one of true complexity, and ultimately, tragedy. The previous estrangement between the

two was supposed to be ended the moment they were physically reunited, but it was instead replaced with emotional estrangement. Between the two of them, they share conflicting, argumentative language, with Henchard altering her speaking. He attempts to build her into a proper lady by taking away all she has ever known. Finally, through this, she notices his growing hatred towards her, as she is the monster he created, the exact opposite of his inner personality.

When the two of the characters converse, it always seems to be at dinner time, which already speaks volumes of their growing level of detachment. “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?’” Even at the dinner table, a place held sacred for bonding in many families, she is not safe from his criticisms. She asks him to stay, to show her something, but in order to make his point, her father leaves the room. Any conversations between the two become an unwanted, disciplinary situation. “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....’” She begins to reform herself, all in a futile attempt to gain her father’s affection.

The daughter that Henchard desires for his elevated position is a perfect lady, and is feminine in every way. He wants to form Elizabeth into the daughter of an upper classman, as he feels it would be best for her, but injures their relationship with his brash, coarse treatment. “...he reddened in angry shame for her, and, peremptorily saying, ‘Never mind—I’ll finish it,’” In a situation where she was proud of what she was doing for him, he ultimately gets embarrassed on her behalf, but uses his emotions to embarrass and degrade her further. Elizabeth is used to doing things for herself, and for someone who has worked alongside others, she has learned to be considerate and thankful. This is met with scorn, and disgust, from a man who wants to remove himself from that reminder of his past. “Good God, why dostn’t leave off thanking that girl as if she were a goddess born! Don’t I pay her a dozen pound a year to do things for ‘ee?’ Elizabeth shrank so visibly at the exclamation that he became

sorry....” Henchard is sorry too late, foreshadowing his being too late to fix his relationship. His treatment of the tenants also serves to prove his lack of emotional knowledge, that simple “thank you’s” are another appreciated form of payment.

Henchard had a glowing opportunity to reconnect with his daughter, and thoroughly wasted it by turning her into someone she is not. She did nothing if not attempt to please him, but his wants for her were what turned him against 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.” Like it or not, Henchard is out of place in this world. His neuroplasticity is not like his daughter’s and he cannot reform himself now on the same level she can. Because of this, when she finally does change, while he will not actively express it, she becomes nothing but a stranger to him, in status and in familiarity. “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 under the softening influences which she could now command, and in her wisdom did command, the more she seemed to estrange him.” He has truly lost her, due to his own fault.

It is difficult to say whether the motives of Henchard were warranted towards his daughter. Whether it can be said that she would benefit in the end, or if the loss of her father negates her “civilization,” the resounding point is that their relationship is complex, and confusing for both of them. Their estrangement was supposed to end, but Elizabeth’s father was responsible for prolonging it, then finalizing it. His conversations with her were brusque and rude, and he is hypocritical in that he wishes to create the perfect young lady without improving himself. This encompasses the issue of his own vulnerability and emotional stupidity. He loses his daughter again, as he pushes her away by forming her into something neither of them used to be. He makes a mistake that costs him his most promising relationship, and is the reason behind his own tragedy. He loses

Elizabeth, and she loses him, and truly, this form of estrangement hurts more than the first. #

N Elizabeth reminds Henchard of himself and his past. He is ashamed of his past, yet in a paternal way he is proud of her and does not truly wish that she change.

He shows that he is not really ashamed of Elizabeth but actually of his own upbringing when he insults her by saying, "Are you only fit to carry wash to a pig-trough, that ye use such words as those?" Elizabeth works waiting tables not on a farm. Henchard was the member of the family who worked on a farm so it seems that he was reflecting more on his experience and struggle ascending the social ladder. Henchard says later that he felt "shame for her," not of her, reflecting, once again, that his anger is not directed at Elizabeth but at the struggles she will encounter.

The selection of Elizabeth's three faulted traits as "pretty and picturesque use of dialogue," "splendid" writing and "considerate dispositon" make Henchard's final estrangement understandable. If Henchard sees Elizabeth as another version of his young innocent self it would be hard to see this self disappear for a second time. Because the speaker chose to describe her traits in such an airy, light way, and his in a hardened, nearly sad way the reader understands Henchard's dislike of Elizabeth's changing self. His coldness winning over the terror serves as a final representations of his hatred for who he has become winning over the shame of who he used to be. #

O Now families do fight but in the end you still family and you make up again. Hardy's portrayal of the relationship between Elizabeth and her father is just disgraceful. Elizabeth was caught between two worlds thanks to her father. Her father was one to speak the new and improved English while Elizabeth was stuck in her old ways. For this Elizabeth was tormented by her father. In the end not only did Elizabeth lose the high class language that she knew and loved but also the pride of being herself and not someone others wanted her to be.

Elizabeth was also set in her ways about not over working the staff for no reason, and she loved to

thank them for the services they aid for her. Is there anything wrong with that? Her father believed so. Her father was a man who believed that just because they got paid for their services that should be enough. He would always yell and scream at Elizabeth no matter what she did in his eyes she would never be good enough to earn his respect. This is not the way Father daughter relationships were meant to be but this is how Elizabeth and her father's relationship turned out.

The last paragraph of the passage says it all. These two situations that they would get in were just the small disagreements. There was much more going on behind the scenes. The passage also has written that "The increasing frequency of the latter mood told her the sad news that he disliked her with a growing dislike." This shows us the true inconvenience Elizabeth's father saw her as. She was nothing better than a pile of rocks to him.

Elizabeth grew more and more into finally commanding herself but in the long run it seemed to estrange her more and more from her father. A father is supposed to be a supportive influence on your life but in Elizabeth's case that was the exact opposite. #

P In the excerpts from Thomas Hardy's, The Mayor of Casterbridge, the reader is introduced to a relationship between an estranged father and daughter, who have been reunited after multiple years of separation. From the start, you become aware of the disconnect between the two characters, but as the story continues, the irony of the situation becomes increasingly evident.

From the start of the excerpt, you know that the father and daughter are estranged. As you dive deeper into the story line, you see that the father constantly ridicules his daughter for multiple things. The most apparent "correction" that he makes, is of his daughter's speech. Because she uses words to address certain topics or objects, that he does not approve of, he makes it his mission to correct her, and in the process embarrass her, whenever he sees fit. The scene that makes his disapproval apparent is one where he asks her to write for him. During this scene, it is explained that a "lady's"

handwriting must be delicate and “womanly”, so when his daughter begins to write in a manner that he sees as less than adequate, he reprimands her in front of a guest. As the story goes on, he does it again, ridiculing the girl for constantly thanking the maid. Each scenario, only furthers the depth of irony present in the relationship. The daughter's life has been that of one who has supported herself, waiting tables. That life is all she knows, and all she has to pull from. The father rose from poor to wealthy mayor, and now has the blatant audacity to redecule a young girl of a monetarial status for which he himself once belonged to, without confronting the fact that he had been absent in her life for years. If he had been present, during her stages of growth, he would have been able to groom her into what he saw or sees as the “perfect daughter”. But his absency not only affected her speech, but also her way of life, for she had to support herself, more or less being “the man” figure herself. How he speaks of and to the maid also sheds light on the father arrogance and forgetfulness of a time when he himself was poor.

Towards the end of the excerpt, we come to see that the father does not always mean to come off as hostile as he is. Seeing the visible embrassement on the face of his daughter, after reprimanding her, he explains to her, that his intentions are not to be as rough as they come off. This raises the question for the first time, as to whether or not the fathers intentions are actually to help his daughter, rather than to just make her feel small.

The relationship between father and daughter in this excerpt is one of great complexity, and unfamiliarity. Because the father and daughter have been estranged for so long, neither of them actually know each other, so when they begin to get to know each other it becomes evident that although the fathers intent may be good, his constant ridiculing of his daughter not only shows his distance from knowing her, but also his blatant dislike of her. #

Q Henchard and his daughter have a very complex relationship throughout this passage. As they had become strangers before, the mutual mood of both characters differentiates their personality along with their

values. These differences are undoubtedly the cause of their complex relationship. From farmworker to mayor, Henchard focuses on and values his business. He is more accustomed to handling business his way. In contrast, his daughter, Elizabeth-Jane, did not value thing similar to her father's values. In lines 38-40, the passage reads, “Henchard, was the bitterest critic the fair girl could possibly have had of her own lapses-really slight now, for she read omnivorously.” This explained that Henchard was bitter critic to Elizabeth. As a result from reading and learning, she had begun to speak in a sort of different language. #

R In this passage from Thomas Hardy's The Mayor of Casterbridge, he portrays the nature of the relationship between a girl and her long-estranged father. Hardy's characterization of the two actually presents the father as hypocritical and rude, and the daughter as the victim of uncalled for harshness and criticism. This passage captures the unfair double-standards set upon women by men, but also perpetrates stereotypes about women being weak and submissive.

Hard repeatedly uses language that undermines the authority of the father to criticize his daughter or her manners and habits. In lines 12-13, he describes dialect as “those terrible marks of the beast to the truly genteel,” but later comments that Henchard, the father, is “uncultivated himself.” Another way in which he shows how the father is being ridiculous and unfair is when he becomes angry because her handwriting is improper for a refined woman, but then criticizes her for being too polite and considerate to the maid.

The description of Elizabeth-Jane's action show that all she really wants is the approval and affection of her father, and in refusing her of those things, he is ironically making them more estranged from each other than they were when there was physical distance between them. Elizabeth accepts the criticism her father throws at her, she speaks politely to him and respects his wishes, yet he refuses to show her adequate love and acceptance. Elizabeth recognizes and internalizes his less-than-familiar treatment, which is shown first by the fact that she thinks of him primarily as “the mayor” (line

45) and not as her father, and then again, later, when his coldness towards her leads her to believe that he strongly dislikes her.

The final line of the passage is a strong indication of the real cause of Henchard's actions, showing that her development into a woman with her own mind and her growing independence upsets him, and therefore feels that he must destroy her confidence and her personality so that he can hold influence over her.

Hardy's writing holds many other implications that the father was in the wrong. For example, when Henchard asks Elizabeth to write something for him, he sees her handwriting as unrefined and shameful, but Hardy's description does not match the father's reactions, writing that "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" (lines 57-59). Minerva, also known as Athena, was the Roman goddess of wisdom and strategy, and comparing Elizabeth to her is a compliment. Here, Hardy implies that the father recognizes that Elizabeth is independent and strong and that the father can not or will not recognize that, which pins the blame on him for the forced and unhappy relationship he has with his daughter.

In this short passage, the actions Hardy portrays show that Elizabeth is unrefined and does everything wrong, but his tone and description show that the father is really the one who is acting unrefined, and it is far more of a negative reflection on him than it is on her. #

2016 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

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>

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 drawing or a brief reference to the task.
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- These essays are entirely blank.

Scoring Sheet : 2016 AP English Literature — Question #3

	<i>Independent</i>	<i>Team</i>	<i>Score</i>	<i>Notes</i>
J	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
K	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
L	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
M	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
N	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
O	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
P	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Q	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
R	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
W	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

The “Gatsby Set”

LL	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
MM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
NN	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
OO	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
PP	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
QQ	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
RR	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
SS	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
TT	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

2016 Question #3 Sample Essays

Intentional Deception

J Throughout the play, "The Crucible," the main character Abigail deceives the entire community she lives in. The only reason she deceives everyone is to get back at John Proctor and every person who had ever wronged her. Deception creates confusion and chaos because no one knows what is true and what isn't.

Abigail Williams manages to deceive an entire community by convincing them that witches are among them. The whole idea of witchcraft began when she wanted revenge on John Procters wife. Abigail also formed this deception in order to protect herself from getting in trouble for her own actions. When Abigail and other girls were caught dancing around the fire naked she instantly blamed witchcraft in order to protect herself. She never thought of how this lie could effect the community. In a sense Abigail was only trying to protect herself. She didn't care who she hurt in order to make sure she didn't get into trouble.

Abigail Williams was so set on saving herself that she let her deception get out of hand. She made every girl involved lie no matter what. She didn't show remorse that innocent women were being put to death because of her deception. Her motives were selfish and caused many unnecessary deaths. As more and more people believed her the more she realized she could get rid of anyone who wronged her. She targeted women specifically to get rid of them because she didn't like them.

Abigals deception is what drives the entre play. Deception manipulates people which is evident in the play when every community member believes that theres witchcraft. Deception can cloud peoples judgement and influence their thought process. "The Crucible" emphasizes how others are influenced so easily by one another and how it's hard to change a persons view when the majority believes in the same thing. Also fear influences how people act and out of fear some make poor judgements that could alter a persons life. Abigails

fear of being in trouble for her actions brought on her deception.

Had Abigail not feared the consequences of her actions she would've have lied to the community. However she let her fear cloud her judgement which is why she lied. No matter how many people died because of her lies, she still continued to lie. Her deception was only for her own self interest. She wasn't trying to protect anyone else. The use of deception in the play emphasized how fear influences individuals and makes people act differently than they normally would. #

K In Zora Hurston's novel, Their Eyes Were Watching God, Joe Starks misleads Janie to gain personal satisfaction, proving marriage is not the same thing as love.

Joe Starks is Janie's second husband, and seems to be the best choice for a man. He wants to treat her right and thinks a woman can work along side a man. However, not long after he becomes mayor of a new town, Janie learns she has been mislead. Joe establishes this town, creating jobs and a place that people want to be in. He seems to be doing good works, when in reality he is seeking power and attention. Janie begins to feel this powerwrath and sees how she has been mislead as Joe places her in the town store.

Joe placing Janie in the town store is really the first glimpse of his hypocritical character. When he met Janie, he told her she should be treated fairly as a woman. Now, the readers see a shift in character, as Joe outwardly believes a woman is to be wherever her man wants her to be. He keeps Janie in the town store, and prevents her from talking to other townsmen. He compares her to a trophy, something that is only meant for him to show off. He literally views her as a possession. Janie is characterized as a beautiful woman, so her beauty gives Joe that personal satisfaction he craves. This transformation of Joe shows how he mislead Janie in thinking he really loved her for all of her, not just her looks. While this deception may not have been

intirely intentional by analyzing Joe's character, readers can see Joe's eagerness for self-praise and fulfillment.

The whole town is mislead by Joe, as they view him as a perfect example of success. He wants them to think he is thriving and has a perfect wife. In reality he becomes old and sick, and is abusive to his wife. In Joe's mind, he has to thrive because that makes people look up to him. His motivation is admiration. While his deception is vain, he does help Janie grow as a person, and establishes a clear message for the novel.

Their Eyes Were Watching God is the story of Janie's quest of life and to find love. Joe leads her off this path, but establishes marriage is not the same thing as love. One can enter into marriage without truly loving the other person. Joe did this, as he married Janie for personal satisfaction, power, attention, and self praise and fulfillment. He wanted to be able to have something he could call his own and make himself look good. While Joe's great character flaw destroys the idea of only marrying for true love, Joe pushes Janie to find her true self, contributing to the main point of being able to find love without marriage. #

L Deceit, although often viewed as immoral, can allow an individual to discover the world while hiding safely underneath a blanket of conformity. Rodolfo Anaya's Bless Me Ultima portrays Antonio's path of self-discovery as he navigates through Mexican ideals and tradition. Antonio's deceit stems from a place of innocence and naivety, as his attempt to explore his surroundings and the culture he inhabits opposes tradition and dependent morality, as highlighted through his family's dedication to Catholicism. Antonio's dishonesty reveals the importance of independent thought in regards to morality, as opposed to blindly following a practice, coupled with societal approval.

Antonio's critique to Catholic belief demonstrates self-exploration as opposed to blind worship. While attending Communion, Antonio lost hope in Catholicism and his ability to maintain the family's traditions after he felt nothing while swallowing the flesh and blood of Jesus—consuming the standard

cracker and wine as symbols of Jesus's sacrifice. Although Antonio expected a shift in his belief, as he could become fully dedicated to Catholicism, his expectations are not met. Despite his newly-found alignment with atheism, similar to Florence's tenants, Antonio contrives with the guise of following Catholic ideas. As exemplified through the children's attitude towards Florence, rebelling against tradition often leads to isolation. Antonio prevents forced solitude and rejection from the community through his deceitful ploy of worship. Through Antonio's decision to silence his thoughts on his Communion and Catholicism in general, Anaya reveals the importance of discovery and rebellion from blind worship coupled with societal expectations and attitudes. Humans desire community and fear isolation. Human nature dictates that, although discovery is essential, our opposition to alienation is a greater indicator of our actions. Antonio's dishonesty acts as a veil for exploration, hiding him from harsh judgment. While Antonio's peers practice and follow tenants because of tradition, Antonio's dedication to understanding his own beliefs reflects his journey towards independent morality. Anaya comments on society's inclination to follow tradition and veer from self-discovery, often in fear of rejection and isolation. Anaya reveals the importance of discovery of independent thought, despite the possibility of disapproval from society.

Similarly, Antonio's parents dream of their sons life differently, each pushing their own expectations of Antonio. While Antonio's mother wishes he became a farmer—following the path of her side of the family—his father expects a vaquero to come of Antonio. Ultima's intervention and rejection of both parents' expectations of their son highlights Antonio's transition from blind following to self-discovery. Ultima's vision of Antonio as a "man of learning" opposes the desire of Antonio's parents. In this sense, Antonio rebels against tradition, as he has the ability to decide upon a future different from his parents' plans. Rather than follow family tradition as a farmer or cowboy, Antonio's ability to decide his own fate demonstrates Anaya's comments on independent thought. Similar to blindly worshipping Catholicism, Antonio's deceit towards his parents about his career functions to

save their feelings, as Antonio refuses to choose between the two. Ultima's intervention portrays Antonio's journey of self-exploration, as Ultima's presence has allowed Antonio to challenge the ideals his parents focused on. Ultima's involvement in the family coincides with Antonio's dedication to discovery.

Through Antonio's dishonesty with his parents and dedication to deciding upon his own future, Anaya demonstrates human nature's tendency to rebel against tradition while essentially "keeping the peace." We do not desire or crave disappointing our parents; rather, we want their acceptance and support. While humans are driven towards self-discovery, exploration and independent thought, our dedication to approval from our parents often overwhelms us, forcing us to maintain familial ideals. Antonio's deceit reflects nearly every child's desire for acceptance. Anaya focuses on independent thought in regards to family tradition, commenting on the difficulty of navigating self-discovery with conformity.

Anaya's Bless Me Ultima communicates the harsh divide between self-exploration and commitment to society's acceptance, often achieved through deceit and dishonesty. Antonio's dedication to maintaining both Catholic and familial tenants demonstrate his desire for both independent thought and approval from society. Ultimately, Anaya reveals the importance of independent morality—as opposed to blind worship—in combination with opposition to rejection and isolation. #

M In Wuthering Heights there is a big circle of crazy rolling around Wuthering and the Grange. Heathcliff is usually the one who stirs up all of the trouble but after all he went through I don't blame him. He had a lifetime full of hurt, with a handful of happy days. His main focus on all days was revenge, always some form of revenge.

All Heathcliff ever wanted was his Cathy. (The older Catherine that he called Cathy) When she picked Edgar over him his heart went to hell. He done everything in his power to hate Edgar and not hurt Catherine to much. He wanted what Edgar had.

Heathcliff wanted everyone to know what it felt like to be that miserable. He loathed seeing people happy. When Cathy passed he started seeing her ghost but that wasn't enough, he still wanted everything Edgar had. Starting with his daughter, the only part of his Cathy that was left.

Revenge was what drove Heathcliff to doing all of his deceiving. Revenge and Love. #

N Deception is at the foundation of The Great Gatsby by F. Scott Fitzgerald. In this portrayal of 1920's bootlegging world of the rich and famous nobody truly is who they say they are. While many characters lie for sex, love, or money, only one lies for friendship and out of loyalty. Nick Carraway never chose to get caught up in the crazy world of Daisy, Gatsby, and Tom he simply just wanted to sell bonds, but he fell into that world and never got out. Nick's lies and deceptions were never for his own personal gain, unlike every other character, but rather out of loyalty to his "friends" to protect them. Which is a rather odd idea in this story considering the minuscule amount of selflessness to ever occur in this book.

Nick quickly becomes close with his neighbor Gatsby even though he knows he is still lying to him about his past, but Nick accepts him lies and all. This friendship puts Nick in a perdicimate when Gatsby and Daisy begin seeing each other. Now Nick is forced to lie to Tom, his old friend and Daisy's husband, about their relationship. Nick holds to this lie for as long as he is involved, and he is never proud to lie. Not only does Tom lie to Tom, but also for him. When Tom takes Nick into the city he introduces him to his mistress, Myrtle, and takes him to their secret apartment. Now he has become a part of Tom's deceitful world and must lie in order to protect his friend and his cousin Daisy.

Nick's deception throughout the novel often goes unnoticed despite how constant it is. There is one difference though between Nick's deception and everyone else's, and that is his motives. Nick sought only to protect those who he cared about not one of his lies advanced his life or social standing in any way, while the other characters sought only to do just that. Nick lied to Gatsby about how Daisy

actually did love Tom because he knew this would destroy him. He lied to Tom about Gatsby and Daisy because he knew this would drive Tom to extreme rage. He lied to Daisy because even though she knew Tom was cheating news of Nick seeing it happen would shatter the world she had created to keep herself sane. These lies are the basis of the entire novel. They create the twisted relationships and conflicts that push the story forward in order to reveal Fitzgerald's perspective on the wild world of the 1920's and the deceitful nature of man.

Nick Carraway knew every truth and every lie in that world, a power he never asked for. Yet despite being surrounded by deceit and shadows Nick only ever told one lie of his own creation. He convinced himself that these people were his friends and that it would all work out in the end. But this was quite possibly the biggest lie of them all. #

O Deception is utilized in many cases to obtain a goal, especially in literature. Often, a character will deliberately mislead another through trickery and dishonesty, with undisclosed intentions. William Shakespeare portrays deception through central characters in two of his works, those being Macbeth and Hamlet. Both works contain similar preludes, with a beloved king at the throne and a blindly ambitious character who seeks the throne for their self. The diversity between Macbeth and Hamlet lies in the roles of the characters, as they portray the protagonist and antagonist, respectively, as the one who assumes the throne. Despite the role differences between the works, both Macbeth and Hamlet depict deception as a contributor to the work's meaning as a whole.

Shakespeare employs Macbeth with a deceptive nature in Macbeth, as he battles himself mentally due to the presence of fate. Upon learning of his fate through prophecies, Macbeth immediately plots a way to obtain the throne. His wife, Lady Macbeth, aids him in formulating this plot, acting in an ironically antagonistic role. Macbeth deceives King Duncan in a horrid way, by stabbing him in his sleep after breaking bread with him. King Duncan is mislead to believe he is safe in the sanctity of Macbeth's home, and he is betrayed. This deception sets the stage for the remainder of the work, as

Macbeth is defeated by fate as a result of his dishonesty with King Duncan. Shakespeare's use of blind ambition as a theme allows him to shape the meaning of the work as a whole through Macbeth's deception.

Hamlet fulfills a different role in Shakespeare's Hamlet, as his beloved father, Old Hamlet, was assassinated by his own brother, Claudius. On Hamlet's journey to prove Claudius' guilt, he deceives him by acting as a priest during confession. Claudius repents for his sins to who he believes to be a trustworthy minister, when it is actually Hamlet beyond the door. Hamlet's original intentions were to murder Claudius upon confessing, but refrained from doing so in fear of Claudius' repenting sending him to heaven. Claudius is mislead by Hamlet, who has motives to kill him, and Shakespeare uses such deception to justify the ending of the novel.

Shakespeare uses Macbeth and Hamlet in different roles to establish deception as a contributor to the meaning of each work as a whole. Macbeth undertakes a protagonistic role, where he deceives a beloved leader and friend to obtain the throne. Hamlet, on the other hand, undertakes the role of the son of a victimized king, who uses deception to prove his speculations and discover his father's assassin. Shakespeare is able to successfully employ deception through both characters, using an amalgam of this deception and their respective motives to characterize the work's meaning as a whole. #

P In Ibsen's play A Doll's House, Nora, the protagonist, goes years being deceived by her husband, Torvald, that she was living a perfect married life as the perfect wife. However, Nora has an epiphany and realizes that throughout their entire marriage, Torvald has just been treating her like a doll, controlling everything she does, as if she were his little puppet.

Torvald and Nora's relationship is completely false and based on unrealistic love. Nora goes through her married life believing that she was being the perfect wife and mother. She thinks that she is free to do what she wants in the relationship but is completely oblivious to the chain Torvald has

around her. How he doesn't allow her to eat sweets because it is not good for her. How she isn't allowed to mend in an area where he can see because he thinks that it doesn't look right to be doing it in plain sight.

The whole play takes place in a "doll's house" Nora being the doll her house being a doll house because that's basically what it is. Nora realizes that not only did Torvald treat her like a doll, her father did as well, and the worst part was, that because she doesn't know how else to be raised besides being raised "like a doll," she's raising her own children as if they were her doll's.

When Nora confronts Torvald with her epiphany he explains that it's not true. At first he truly believes that she is going crazy. He tries to convince her that he does truly love her, but she responds with, "No, you're only in love with the idea of being in love with me." It was true, he didn't really love her, he just loved the fact that he controlled her.

In the first act Nora admits to having, "saved" Torvalds life because in the beginning of their marriage Torvald grew ill and his medicine consisted of a trip to a different country, which they of course could not afford. However, Nora herself came up with the money and paid for the trip. However, Torvald was left in the dark about this because Nora knew that he would be upset knowing that Nora took control of something. When he becomes aware of this and the consequences that came with it, he goes hysterical and even threatened to separate her from the children.

In conclusion, in Ibsen's A Doll's House, both major characters in the play Torvald and Nora both deceived each other at one point in the story. Nora when she saved Torvald's life, and Torvald actually deceived her throughout their entire marriage. This contributes to the meaning of the play because both characters dishonesty towards each other create the plot of the story as a whole. #

Q 124 Bluestone Road is haunted. Since the death of crawling already? baby, life has never been the same. It was not until Beloved, a girl who presumably walked out of the water and into the home, did things start to feel normal again. But Beloved had alterior motives. She

wanted revenge. As the reincarnation of the murdered baby, Beloved wants to show the past can never truly be forgotten, no matter how hard one tries to forget. Author Toni Morrison, in her critically acclaimed novel Beloved, explores deception through the eyes of Beloved as she grows up in 124 Bluestone Road. Her deceiving of others, specifically Denver, Seth, and Paul D, illustrate her evil motivation to correct the wrongs of the past but teach the characters that the past, no matter how gruesome, is always present.

When Beloved first appeared, she was welcomed with open arms by Denver, the child of protagonist Sethe who is approximately the same as Beloved. Over the course of the novel, the two become close; Denver even thinks of Beloved as a sister. She goes out of her way to share her bed with Beloved and ensure she is doing well at her stay. No matter how generous Denver was, Beloved was using her. Denver will always be Sethe's child, a role Beloved hopes to intrude. Beloved uses the friendship she has cultivated with Denver as means to get closer with Sethe. By the end of the novel, Denver has been replaced by Beloved, as the daughter of Sethe. This has been Beloved's plan all along—to get close with Sethe—so she can teach her about the mistake she made in the past by killing the baby. Beloved was motivated by revenge and was not going to settle for anything less. Beloved's deception of Denver portrays how one will stop at no avail to correct the misfortunes of the past. Unfortunately, the past cannot be altered, something Beloved is blind to, and Sethe can never change what happen. Only learning can come from the past, but Beloved seeks to haunt Sethe for her actions. Her deception caused her to do evil things, but in the end, the past cannot be rewritten.

Sethe was not always the best mother for her children. For most of Denver's childhood, Sethe alienated herself from her own daughter. However when Beloved appeared, Seth was deceived into being a caring, nurturing mother because Beloved needed her to be. And through the years, the two, Sethe and Beloved, became inseparable. While Sethe viewed herself as a mother, towards Beloved, Beloved viewed herself as a parasite, consuming Sethe's mind, thoughts, and love, all in deceiving

her to relive the past. Beloved overruled Sethe's life, eliminating her real daughter Denver. It was through Beloved's deceiving of Sethe that she grew close, motivated to be the daughter she never was and correct the wrongs of her death as a child. This hurt Sethe, causing her to lose her sanity in the closing of the work when Beloved disappears because her job was complete; she had infected the minds of others, forcing them to retreat to the past. Morrison uses Beloved's deceiving actions of Sethe as means of illustrating that the past will be haunting until one accepts it and its reprocussions. Sethe was never able to accept the fact that she killed her child and had to live with that grief for the rest of her life. Beloved's love for Sethe was misleading, all in an effort to relive the past and seek her venegance on her killer.

Paul D arrived to 124 Bluestone Road shortly before Beloved did. Sethe and Paul D had known each other back from when they were slaves and are reconnecting for the first time in years. The two share an intimate relationship, something Beloved loathes, as she sees Paul D taking away the attention Sethe could be giving her. To combat this, Beloved deceives Paul D into loving her. This is in hopes of steering Paul D away from Sethe so Beloved can have her all to herself. Beloved shows she cares for Paul D, urging a sexual relationship to keep the two close. Paul D becomes terrified and evacuates 124 Bluestone Road, allowing Beloved's plan to be a success. Sethe was her motivation but Paul D stood in her way. Beloved was determined to take down Sethe, regardless of the obstacles she had to overcome. Deception is all-consuming. It thrives in someone, controlling their actions to the point of no return. Beloved was consumed. She would stop at nothing to reach Sethe. No one, not even Sethe's love Paul D, could stand in her way of teaching Sethe of the horrors she brought to Beloved. Beloved's evil nature forces Paul D to never return and leaves Sethe alone in a world full of her past mistakes.

Deception takes over every ounce of a person once tasted. Beloved set a goal—to teach Sethe about her past mistakes—and would not stop until the lesson was learned. This caused her to deceive everyone in her path, Denver, Paul D, and even

Sethe, until she got what she deemed necessary. However, the past cannot be changed. Sethe could not rewrite history, and Beloved was left on her own to die again, except this time, evil was her killer, not her mother. #

R Did you lie today? I did; my mother thinks i'm at school but i'm in a library taking an AP test. In The Kite Runner, Amir lies through most of the book. He lies for both good and bad reasons. Anyone can read and figure out Amir was lying, but what where his motives for lying?

The first large lie that Amir committed was getting Baba to believe Hassan was a theif. Amir wanted Baba to be caring towards him, and Hassan was getting in the way of that. Amir was jealous of Baba's compation for Hassam. All these lies made Amir look more like a villain in the story.

Later he lies about being non-american when he was looking for Sorab. Because he seemed like a villain before, it allows the author to give Amir a transformation to a hero. The transformation is a key point in the overall story. It wouldn't have happened if Amir hadn't lied in the story. #

W Mary Shelley's highly accoladed and acclaimed work, Frankenstein, serves as a perfect example of a character's deception not only carrying out a story, but being his ultimate downfall. Victor Frankenstein is a man that succumbs to his inner, angry, masculine instinct, and builds a monster, deceiving everyone in the process. He lies to others, subconsciously putting them into immediate danger and letting them be killed, as the monster is truly an extension of his deepest, darkest desires. He lies to all he meets, including the sailors that know him in his last moments, to protect his status and maintain his fame. And finally, fatally, disappointingly, he lies to himself, ultimately dooming himself to an ugly lack of understanding, and never truly confronting his biggest flaw, his inability to truly comprehend what he has done.

It is undeniable that the monster is a reflection of Frankenstein's inner-self, and that they are doppelgangers. The monster is Frankenstein's self-reflection, and though he is disgusted by what he truly is, it is something that cannot be changed. He

did not warn anyone when the monster escaped, and put his whole family in danger. The deaths of every character at the hands of the monster can be justified by his twisted, narcissistic mind. Justine, an alternate love interest, died because he was already betrothed and could not have her. His little brother died because Frankenstein was jealous of the affection he received. Clerval, his best friend, had to die because of their homoerotic subtext. Victor likely loved him romantically, but that was unacceptable, so he let him die. Elizabeth, his betrothed, his “true love” finally had to die because he did not love her the way he loved another—himself. He sees himself in the monster, and as such, is attracted to him, letting him kill Elizabeth. He lied by obscuring truth, and never warning anyone of the impending danger, because on some level, he wanted them all dead.

When Frankenstein is greeted and taken aboard by Walden and the sailors, he lies about his motivations and morality in order to gain their trust. His one aspiration in life is to live forever, through fame, and he cultivates this fascination and fame by painting the narrator as the villain. The most barely perceptive reader can understand that Frankenstein was the true monster. His twisted morality allowed him to do such things, his cruelty and lack of sympathy to his own creation caused the violence, and he committed terrible crimes to carry out his vision. Yet, he lies. He lies to maintain the image, the academic empire he wants to reign eternal. He is selfish for lying, deceiving man to turn against its first true child, manipulating others to see him as a wounded tragic God instead of the soulless, bitter, emotional wreck he has become. He chases the elixir of life, he wishes to live forever, and he serves that promise by lying about himself.

Though it is nearly insurmountable, the level of treachery and deception Frankenstein has been responsible for, the worst and most horrible part is his deception in regards for himself. The worst dictators in history, the cruellest people to exist, were those who would not accept their faults, and were so full of their own “accomplishments” that they could not self-analyze. The worst and most horrible crime is to remain ignorant to the fault within. It is very likely that Frankenstein committed

necrophilia when exploring and learning about the inner workings of the human body. It is highly probable, especially when he was working in remote Scotland, that he murdered people for “fresh” parts for his experiments. He paints himself as a tragic hero when in reality he is nothing but a disgusting little man, too emerged in his own self-praising hedonism to understand his crimes. He was elevated to a god by his “son”, his creation, and he betrayed him. He lied to all he met, and though he “claimed” to care, he “claimed” to feel remorse, he never understood. He spoke from a place of extreme privilege, and extreme ignorance. He let himself be consumed by his own selfishness. He deluded and deceived himself into thinking he was faultless. He convinced himself he had done no wrong. This is the most disgusting, dishonorable thing that could ever be imagined.

Victor Frankenstein was the most deceptive, and arguably the most monstrous character in the story. Taking in the literary aesthetics of gothic and romantic fiction, Shelley was responsible for the birth of the science fiction movement, all while framing this repugnant, intricate character in a story about his downfall. He lied to carry out his most selfish, darkest desires. He lied to keep himself elevated in the eyes of others. Most importantly, he lied to himself about the man he was. This all comes together in the resounding theme of balance – masculinity and femininity, science and arts, bonding and seclusion, life and death. Frankenstein’s imbalance in all of these is what sent him over the edge. His lack of connection to light and femininity, two things that grounded him and kept him sane, were what started him on this path to doom. Life without balance is fatal, as seen by nearly every character in the novel. Frankenstein had the opportunity and means to be a good man, just like he wanted. Yet, his downfall was his call to the void, his own decision to turn away from all the good shown to him. Frankenstein is an example of a failed human being, and the fame he so desired is now ragged from his ravaging ego. Victor Frankenstein was a self-serving, disgusting man, and his mistakes and deception were symbols of a life that is untouched by womanhood, art, light, and the moon. #

2016 Question #3 Sample Essays

Intentional Deception

The Gatsby Set

LL Over the course of many years there have been plenty of works that have based their ideas off of a main character who represents someone who is noble and considerate but there cannot always be a protagonist. There is always someone in a novel who sabotages the story, sometimes for the better and sometimes to carry out a crime. In the novel, The Great Gatsby, we see that more than one character can carry out a deceptive plan in order to get what they want and to bring out their inner evil. For example #

MM One's motives of deception are of no excuse what so ever. One's negligence of self refinement can be a big advocate of that. Reveng is a dish best served cold, meaning that shallowness and treachery will only be committed by those of a fowl nature.

An individual motives for deception are sometimes on a count of betrayal by another in order to "get even". Who's to say that their point was indeed valid. With the literature works of the great gatsby Daisy betrays her husband in order to be in the graces of gatsby himself. Not an advocate for this kind of behavior Daisy's husband commits murder and ends the life of gatsby. The treachery committed could honestly been avoided by having an intervention or just make an appointment with a marriage counsler.

Many may see this as taken far to the extream. The lack of self reflection is an entity entirly that has been missed and the fact that most of these characters gave into their first emotion and went for it without having a concious mind to back it up. #

NN To summarize "The Great Gatsby" in a couple of words would not serve justice. The book is about a romance

that was now lost and tries to reconnect even after both people have moved on with their lives. There are two main characters nobody can forget, Gatsby, of course, and Daisy. As for a character that deceives others, I believe that would be Daisy.

Daisy was once in love with Gatsby. After he left for the military she had no other choice but to marry rich and move on with her life. When Gatsby returns and seeks her, she doesn't resist. She leads him on. She intises Gatsby into thinking that she wants a relationship with him and is still madly in love with him. Of course like any other novel or play, with the main story also comes background stories. The stories that are tied into the lead story in one way or fashion. There are several to this novel in particular; a cheating husband, a cousin trying to reconnect his cousin to the "love of her life", and the death of the mistress that ultimately results to Gatsby's death.

Daisy most likely didn't have direct motives to deceive Gatsby but she knew what she was doing. Even after his death she didn't leave her husband. Even after his death she didn't thank the cousin for all he did for her. Even after Gatsby's death she didn't come clean to anything. Her deception contributes to the meaning of the work as a whole by showing the true meaning of the novel, secrets die with love. #

OO In the book "The Great Gatsby" Nick and Gatsby become good friends as Gatsby shows Nick how the wealthy upper class live, and the two hit it off, although this is deceiving as Gatsby is in an all out search to find Daisy and purse their "impossible love story."

Nick is new to town and ends up being Gatsby's next door neighbor, and Gatsby takes him in and shows him the ropes, but to Gatsby's knowledge Nick is Daisy's cousin, and Daisy is really who Gatsby

is pursuing. Although Nick and Gatsby are friends, at the end of the day Nick is being used so Gatsby can see Daisy. This ultimately plays to the theme of the novel, which is an impossible love story. Gatsby does whatever it takes to reach Daisy, lies, and deception, but at the end of the day, it is impossible. Gatsby will never obtain what he wants, he will never get to be with Daisy.

Impossible love is not the only theme throughout the work though corruption is implemented throughout the entire book. No one trusts each other and everyone does anything they can, by any means necessary to get ahead. There is a huge emphasis on wealth. If you have it, life is a party and you'll be happy, if you are not wealthy, you're life is sad, boring, and stressful. Because that is the thought and idea portrayed in the book, everyone's main concern is wealth. Creating corruption, deceit, and cheating in relationships, friendships, and marriages.

Through the example of Gatsby deceiving Nick in this relationship, we are able to see the theme of the novel play out, the impossible love story, and how Gatsby will never achieve that, but also the corruption, and cheating of other characters and their fixation and obsession with personal wealth. #

PP There are many causes for deception in our world today. They range from self-gain to helping communities. The Great Gatsby shows a character who deceives his friends in order to earn the love from someone he loves.

Jay Gatsby is initially seen as a larger-than-life member of society. He is shown to be rich and a people's person. He wasn't always like that, however. He was a very poor person when he was younger. During the first world war, he joins the military in order to serve. Before he leaves, however, he falls in love with someone named Daisy. He would not see her again for a long time. His wealth came afterwards when he came under the apprenticeship of a wealthy man. The man died and Gatsby inherited his riches. Afterwards he settles in a large mansion in New York, one island away from where Daisy lives.

Gatsby leads a lavish lifestyle, but that is where his deception is. He leads the lifestyle in order to gain

Daisy's attention again. Ultimately, Daisy does notice him, but not because of the parties that he throws or his mansion, but because of her cousin, who happens to be Gatsby's neighbor. Despite this, he continues to lead his life the same way he's led it, and it ultimately kills him. Daisy's husband catches on to his act and attempts to signal everybody else about it. Tension rises and a bystander, who was the secret lover of Daisy's husband, is killed. Myrtle, who was the lover, had a husband and he takes it upon himself to avenge his wife's death, and ultimately succeeds. Gatsby was not a malicious person by any means, but his deception of who he really is clouded other people's judgment and pushed them to commit radical actions.

Gatsby's deception is a depiction of all of us and how we all try to be someone we are not. Gatsby was a humble man with many riches, but he only desired love. His perception of what he had to do to achieve his desire created feelings of hostility. While not many people will likely share his exact experience, almost all of us will take similar steps in order to obtain what we desire. We all alter who we are to the outside world but don't see where that will lead us. If we as a society do not change, we very well may end with a similar fate to Gatsby. #

QQ In F. Scott Fitzgerald's critique of the roaring 20s, The Great Gatsby, Gatsby himself lives a life of deception: no one knows where his money came from and he tells everyone he's an oxford man, while he lies through his teeth. He does all of this to "get the girl" – Daisy Buchanan. However, Gatsby's shady dealings to obtain his fortune, and lies about his education, reveal that the 1920s was an era obsessed with money and nobody cared where it came from.

The trouble character Gatsby acquires all of his money from shady dealing and bootlegging all to impress daisy, he doesn't even associate with the people at his own parties until one day Daisy goes, which displays that even the parties were just to lure her in. The impression with money only continues as Gatsby gets closer to her, from his showy cream Rolls Royce (juxtaposing against her black background of Fords at the time), to his closet which he shows Daisy that contains all of his

seasonal eccentric clothes. Furthermore, he spreads the lie that he's oxford educated; he only went there a few months. Everyone knows about it though, especially Daisy who he flaunts it too, in order to impress her. All of this displays that Daisy, a representative of the upper-class evident through her association with "old money," only cares about outwardly, shallow highlights of life, which implies that all of the upper class is the same way though their ties to old money. Daisy is easily impressed by all of Tom's luxuries and yet flees from reality, for example, she desires to leave when Gatsby and Tom fight over her in the hotel. Gatsby's shady pursuit of money to impress her highlights that money is the central interest of the materialistic upper class because of the fact that nobody looks into it. Gatsby is often seen associating w/ Mayer Wolfsheim, who is himself untrustworthy, he has power over the police, given that he can drive through New York w/o a cop pulling him over, and that he rapidly sprung into the spotlight of wealth w/ no business association and nobody bothers to question—he doesn't even get one look when today, the wealthy are audited even when they have sound financial evidence. All of his lies and deceit go unquestioned, revealing that no one cares where the money came from.

Gatsby's pursuit of money for Daisy displays the emptiness at the upper class while the deceit surrounding Gatsby highlights that no one cares where it came from and asserts that the Roaring Twenties was an era plainly obsessed with money. #

R It is of no secret that we deceive one another, whether it's misdirection, selfish lies, or a way of being selfless. Many novels portray this idea of deception, especially F. Scott Fitzgerald's novel, The Great Gatsby. A story surrounding the much inspiring American Dream. An American idea that by the end of the novel seems to be the largest act of deception for all the characters.

The one character that may be viewed as the master of deception is Tom Buchanan. The husband of Daisy Buchanan, Tom lives a life known as "old money", meaning he was born into wealth, and unlike "new money" people – Tom knows how to spend his money and where to spend it without

going bankrupt. And the one place he spends his money is gifts for his Mistress Myrtle, the wife of Wilson.

It is hard to understand exactly why Tom would engage in adultery, for he has a beautiful wife – and why would he want to jeopardize his marriage, but fortunately for Tom he becomes talented at lying for both himself and Wilson, in getting what he thinks is revenge.

First of all Tom is able to have an affair with Myrtle without Wilson or Daisy knowing – he does this easily by going to Wilson's garage and sneaking Myrtle a key to their apartment and for feeding Daisy a lie as to why he has to leave or in some cases not telling her anything concerning his absence.

However, the more important work of Tom Buchanan resides in the last few chapters where Myrtle has been murdered. The motive in this case was his marriage. Myrtle was hit by a car, belonging to Jay Gatsby, the man who by this point has made an attempt at sabotaging the Buchanans marriage, by falling in "love" with Daisy. However, it was Daisy who was driving the car that night – killing Myrtle by accident. Upon finding out Tom realizes that now all he has left is his wife. He must protect Daisy, and in his mind he constructs an idea that would grant them innocence in the murder, while also killing Gatsby as revenge for his attempt of destroy his [Tom's] life and marriage.

Thus, Tom shows us again his deceiving ways and tells Wilson, a hysterical widower, that it was Gatsby who was driving the car that killed Myrtle, and Gatsby that was "sleeping" with his wife. Therefore, allowing for himself to be set free because in Wilson's condition he was ready to seek revenge instantly, with no questions asked.

In the novels entirety, Tom Buchanan's deception connects to the stories main theme of the American Dream, and how with misunderstanding and being to ambitious can reveal the fact that there may not be any way to achieve the American Dream – that it may just be one colossal work of deception. Nick the narrator of The Great Gatsby said once that, "He believed in the green light, the orgastic future... that year by year recedes before us." Although this

quote is referring to Gatsby's hope that one day Daisy will be his – it also connects the power of deception one may have. The green light represents hope, an untangible idea that no character in this novel was able to hold on to. The same light represents then the American Dream. #

SS In F. Scott Fitzgerald's novel The Great Gatsby, the protagonist Jay Gatsby chooses to mislead others throughout the course of the plot in order to conceal his true identity and achieve his dreams of winning back Daisy. Gatsby's attempts to conceal the true source of his newfound wealth and his true identity in order to achieve his dreams and his ultimate demise emphasize the overreaching theme of the corruption of the notion of the American Dream.

Throughout the entirety of the novel, Gatsby tries to hide the source of his wealth. As a resident of West Egg, Gatsby is characterized to be part of the "new wealth", individuals who achieved financial success within their own lifetimes and not through familial wealth, unlike the residents of East Egg. He hosts extravagant parties on a weekly basis and the entire community of upper-class people attends. However, despite their weekly attendance no one seems to have met Gatsby nor knows the source of his wealth. At each of these parties there are conversations regarding the source of his money, and all of the attendees have rather far-fixed speculations of where it could have come from. Most incredibly wealthy individuals are proud of their accomplishments and are thus, fairly open about how they got their money; therefore, the complete lack of public knowledge of how Gatsby got his money demonstrates his intent of misleading the public. Similarly, he and Nick are often interrupted due to random phone calls from all across the country. Despite their seemingly close friendship, Gatsby just leaves and comes back with no other explanation every time this occurs. It is later revealed through Nick's meeting of Meyer Wolfshime that Gatsby has gained money through illicit activity, but even then, this source of his money is not fully revealed. Gatsby's constant attempts to conceal how he really gained his money even from Nick, his closest friend, reveal his deceiving nature.

In addition to the source of his wealth, Jay Gatsby also conceals his true identity. Gatsby later reveals to Nick that his actual name is not actually Jay Gatsby and then explains his secret personal history. He had come from a poor, rural family and had attended St. Olaf's College before he dropped out and became a part of the army. During his service, he meets Daisy, and they have a relationship. Despite their passionate love for one another, they cannot remain together due to his being part of a lower class. After they part ways, he becomes involved with a wealthy mariner who ultimately catalyzes the development of his great wealth. Through the explanation of this personal history, it is revealed that his gaining of wealth had been purely motivated by his love for Daisy. He had hoped to gain wealth and increase his social standing so that they could be together. In doing so, he had to change his identity and conceal the true source of his wealth.

Gatsby's motives for his deception and the nature of his ultimate demise characterize the decaying nature of the American Dream. Gatsby is purely motivated by his love for Daisy, which in itself is flawed due to his romanticizing of their entire relationship and his objectification of her. He equates her with the green light at the end of the harbor and they both serve to represent impossible dreams. The idea of the American Dream has a foundation of hard work and morality in order to achieve success and happiness. However, Gatsby uses illegal means to achieve his wealth and defines success and happiness based on material wealth and the gaining of a relationship that is inherently flawed. Gatsby ultimately dies ironically due to Daisy's actions, emphasizing the flaws in the evolution of American values and the inability of the newly defined American Dream to support its citizens. #

TT Deception often has its roots in self-preservation. In many cases, the individual does not intend to help or harm others through his dishonesty, but rather aims to protect his own personal safety. This is the case for young James Gatz in F. Scott Fitzgerald's novel *The Great Gatsby*, who deceives everyone he meets

and assumes a new persona to match his lavish, new life: Jay Gatsby.

James Gatz did not come from a family of lavish wealth like those of the West and East Egg, so when he gained his wealth working his way up the ladder of success, he wanted no ties with the man that he once was. He changed his name just as he had changed his life, to show that he could control who he was. Gatsby's attitude toward wishing to control everything is pervasive throughout the novel and ties into Gatsby's overwhelming desire for his love Daisy Buchanan.

Jay Gatsby not only wants to have Daisy for his very own, he also desires to protect her. At a turning point in the novel, Daisy is driving Gatsby's yellow car when she hits a woman named Myrtle, who happens to be Tom Buchanan's mistress, killing her instantly. Gatsby tells no one but Nick that it was Daisy, not he, who was behind the wheel that night and despite Nick's warnings, Gatsby refuses to let Daisy's reputation be ruined. Gatsby is so blind in his love for Daisy that he is willing to deceive an entire community and take the blame for a crime he did not commit; a crime that eventually leads to his demise.

Furthermore, Gatsby's desire for control extends beyond his reputation and adoration for Daisy Buchanan. In his most famous quote, Gatsby turns to the novel's narrator, Nick Carraway, and says, "Can't change the past? Why of course you can!" While Gatsby's hope is admirable, this quote shows how poisonous his deception has become. He was so successful in destroying James Gatz and creating Jay Gatsby that he now believes he can control everything, even time. He sees deception as protection. No one can hurt him if they don't know who he is, and if no one knows his true identity he can control exactly what people think.

This mentality and desire for self-preservation in a society constantly trying to put people down leads to Gatsby's "God-complex". He has the illusion that all of his deceptions over the years have made him untouchable, and everyone seems to agree with him. His parties are the most lavish, his home the largest, and his car the fastest. He is what every

man in 1920s America wants to become; he is the literal embodiment of the American Dream.

Through Gatsby, Fitzgerald shows the corruption and decline of the American Dream. Yes, Jay Gatsby started from the bottom and ended up at the top, but his rise was built upon mountains of lies and deceptions. Even his name is false! If Gatsby is meant to represent the American Dream, the reader can assume that the American Dream had become corrupt; that it could only be achieved through illegal, "back-door" deals and lies. The American Dream through Gatsby is built upon deception and, sooner or later, the truth must rise to the top.

The Great and Mysterious Jay Gatsby is no more than a figurehead. He represents all that is great and wonderful about the American Dream while hiding all of the lies and deception of its foundation behind the glistening curtain of champagne and swimming pools and jazz music. Gatsby's deception about who he truly is and how he earned his wealth extends far past his own self and connects to the deception and decline of the American Dream as a whole. By hiding from the truth, be it for his own self-preservation or for Daisy's, Gatsby deceives the world about the true evils of the American Dream, proving that the "self-made man" is just a con-artist at heart. #