

**AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION**  
**2011 SCORING GUIDELINES (Form B)**

**Question 3**

(An Illuminating Episode or Moment)

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

- 9–8** These essays identify an “illuminating” episode or moment in a novel or play and persuasively analyze how the moment functions as a “casement,” a window that opens onto the meaning of the work as a whole. Using apt and specific textual support, these essays effectively identify an episode or moment and explore its meaning. Although these essays may not be error-free, they exhibit the student’s ability to discuss a literary work with insight and understanding, while demonstrating clarity, precision, coherence, and — in the case of an essay scored a 9 — particular persuasiveness and/or stylistic flair.
- 7–6** These essays identify an “illuminating” episode or moment in a novel or play and offer a reasonable analysis of how such a moment functions as a window that opens onto the meaning of the work as a whole. These essays offer insight and understanding, but the analysis is less thorough, less perceptive, and/or less specific in supporting detail than that of the 9–8 essays. References to the text may not be as apt or as persuasive. Essays scored a 7 present better developed analysis and more consistent command of elements of effective composition than do essays scored a 6.
- 5** These essays respond to the assigned task with a plausible reading, but they tend to be superficial in analysis. They may rely upon plot summary that contains some analysis, implicit or explicit. Although these responses attempt to discuss an episode or moment in a novel or play and how it functions as a window that opens onto the meaning of the work, they may demonstrate a simplistic understanding. They demonstrate adequate control of language, but they 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 understanding of the work. They may fail to identify an “illuminating” moment or they may fail adequately to explore its meaning. They may rely on plot summary alone; their assertions may be unsupported or irrelevant. The writing may demonstrate a lack of control over the conventions of composition: inadequate development of ideas, an accumulation of errors, or an argument that is unclear, inconsistent, or repetitive. Essays scored a 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 responses in the 4–3 range. Often, they are unacceptably brief or incoherent in presenting their ideas. They are poorly written and contain distracting errors in grammar and mechanics. Remarks may be presented with little clarity, organization, or supporting evidence. Essays scored a 1 contain little coherent discussion of the text.
- 0** These essays do no more than make a reference to the task.
- These essays are either left blank or are completely off topic.

Becoming an adult can be a hard step for some people. They have difficulties admitting the difference and similarity between the two worlds, adulthood and childhood.

In The Catcher in the Rye, Holden Caulfield is stuck between immaturity and maturity. He denies the responsibility that an adult should pursue, but wants the freedom that an adult can have of an adult that a child cannot have. ~~His~~ He realizes his own insecurity when he spends a night at Mr. Antolini's house. Mr. Antolini, ~~an~~ <sup>invites</sup> Holden's former English teacher, ~~lets~~ Holden into his house. That night, Holden makes a hasty judgement about him, and this incident allows Holden to think about his own instability.

Holden despises the "phoniness" of adults. Their "phoniness" is one core reason why Holden refuses maturity. Being judgemental about other people is also ~~included in~~ considered "phony" by Holden. However, Holden himself does what he ~~frequently~~ <sup>hates about</sup> ~~criticized~~ the adults. ~~about~~ Holden has to wait few days until he can go back to his family house. He ~~stays in~~ has nowhere else to go, and out of loneliness, he wishes to stay with other people. He calls up old acquaintances, one

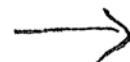


Q3

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on this page as it is designated in the exam.3A  
(2 of 4)

of them being Mr. Antolini. Mr. Antolini lets Holden sleep in the couch after he hears Holden's explanation on how he got expelled. Holden wakes up in <sup>the</sup> middle of his sleep and finds Mr. Antolini stroking his forehead. ~~Antoni~~ Surprised and annoyed by the ~~fact that~~ assumption that Mr. Antolini might be a homosexual, Holden makes excuses and leaves Mr. Antolini's house. Holden then regrets his behavior, because what he had done was exactly what he contemplated about adults — being judgemental about other people. After all, Mr. Antolini was the first person to treat Holden with open mind. The ~~contrasting~~ behavior ~~and his~~ that contrasts with Holden's belief <sup>about</sup> "phoniness" ~~is~~ <sup>projects</sup> Holden's insecurity between the two worlds. Although Holden hates "phoniness," he ~~himself~~ realizes that he himself might be one of the "phony" adults.

Holden's incident with Mr. Antolini realization about himself is further reinforced later in the book when he meets his younger sister, Phoebe. Phoebe may be six years younger than Holden, but she shows maturity that does not match her age. She is the symbol of innocence and purity that Holden ~~tries~~ pursues, but she



also carries the sense of responsibility and maturity that her brother does not. When Holden tells her his plan to run away, Phoebe gets angry. She makes Holden give up his plan ~~to~~ by telling him that she will ~~come~~<sup>go</sup> with him if he does so. The contrast between Phoebe's maturity and Holden's immaturity supports ~~Holden's~~<sup>his</sup> insecurity. The instability of Holden is ~~revealed~~<sup>uncovered</sup> further by his sister. Before Phoebe's appearance, readers have to rely on Holden's words. He ~~see~~ may be seen as a figure who truly supports the purity and innocence of childhood, but Phoebe makes it clear that Holden is stuck between the adult world and childhood. Holden's ~~instability~~<sup>own</sup> realization of his own ~~te~~ instability is ~~again~~ strongly supported by his sister.

Holden may not know, but Phoebe ~~he~~ knows that Holden's contempt toward the world is actually toward himself. Holden's hasty judgment about Mr. Antolini shows that Holden may be one of the "phony" ~~pe~~ adults. ~~The~~ The denial of the adult world can also be seen as hatred toward himself, seeing that Holden possesses one of the features that he criticized so much. <sup>about adults</sup> His insecurity may be driven from

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Q3

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3A  
(4 of 4)

the fact that Holden cannot escape the "phoniness," no matter how ~~hard~~<sup>hard</sup> he ~~desis~~ resists it. Phoebe tries to help Holden see the fact, but he is not yet ready to accept ~~it~~<sup>it</sup>.

Holden's judgement about Mr. Antolini, ~~reinforced by his sister~~, points out to Holden's inner conflict about maturity. The incident adds a new insight into Holden's mind, which is reinforced by his sister, Phoebe. ~~But~~ If Holden had not realized his own insecurity, he might ~~not~~<sup>have been</sup> stuck forever in between ~~the two~~ adulthood and childhood. But because ~~he does see his~~ ~~own~~ the incident with Mr. Antolini makes his eyes ~~to~~ turn to his own "phoniness," ~~holders~~ we are able to hope for Holden's overcoming of his problem.

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The Metamorphosis by Franz Kafka uses the metaphorical transformation of Gregor Samsa into a vermin to contemplate ~~the~~ Samsa's identity. The "illuminating episode" in which Samsa's father throws an apple at Samsa for showing up in the living room functions as a "case study" that highlights Samsa's identity as the family's bread-winner.

There are two aspects to ~~the~~ the irony of Gregor's family members treating Gregor ~~like~~ as if he were a vermin after he loses his job and ~~gains~~ a form of psychological disorder. First, ~~the~~ Gregor's initial strange behavior can be directly attributed to the financial and psychological distress burden ~~that~~ that he has as the most responsible bread-winner of his family. He must pay back the debt that his father was the cause of, and his ~~entire~~ family depends on his salary for sustaining their already modest ~~and~~ circumstances. Although the family members should ~~feel~~ ~~feel~~ to feel responsible for placing a stressful burden on him, they treat him like a ~~vermin~~ without pity or ~~love~~ after ~~his~~ he begins to act strangely. This change in attitude reflects their tendency to measure family member in terms of economic value, a fellow



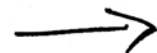


thereby treating the economically useless Gregor with contempt and disgust. The throwing of the apple by his father accentuates ~~the~~ the change in his family's attitude - the father hates Gregor, who is now incapable of paying back the family's debt.

Another irony revealed by his father's throwing of an apple is that his family expects Gregor to leave the family as his last moral duty, but they don't act with morality, which would be taking care of Gregor to improve his psychological health. While Gregor's sacrifice is thought of as the "right" action to be taken, the family does not even mention the idea of ~~&~~ continuing to treat Gregor with love and respect. Gregor's ~~metaphorical~~ transformation into a monstrous vermin ~~at~~ causes has more impact on the family than on himself. The family members gain stable jobs and ~~plan~~ plan a better future ~~at~~ without Gregor. The family's transformation ~~exemplifies~~ exemplifies how Gregor ~~is~~ remains ~~a~~ a responsible family member until his death, whereas the family members ~~exchange~~ ignore their immoral actions towards Gregor.

~~Gregor's father's throwing~~

Gregor's father ~~threws~~ throws an apple at



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3B  
(3 of 3)

Gregor for showing himself in the living ~~to~~ room,  
~~on~~ a violent action that acts as ~~an~~ a "casement"  
of the irony exemplified in the novel. The family  
is the cause of the burden that ~~lead~~ leads to  
Gregor's psychological distress. <sup>However,</sup> ~~but not~~ the not  
only do they not recognize their responsibility,  
but they also ~~ext~~ expect Gregor to take the  
"right" action of ~~leaving the family~~ ~~and~~  
leaving the family.

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In Fitzgerald's the Great Gatsby, the moment when Gatsby finally realizes that Daisy is leaving him and that ~~his existence and affluence~~ <sup>all come to naught</sup> opens an aperture to the meaning of the work, which is the absurdity of life, ~~and the~~ as well as serves as an indictment of the American ideology.

Throughout the novel, ~~Gatsby's possessions~~ his car, his spurious mansion, and his spurious title of Jay Gatsby—have been built up and accumulated just to be finally shattered in this scene when Gatsby loses Daisy. ~~Gatsby has a~~

Gatsby has always clung to the notion that "dreams come true." ~~He has~~ When Gatsby used to be poor, Daisy left him ~~for Tom~~, ~~motivating~~ motivating Gatsby to build himself out of nothing, and become rich. He has, throughout the novel, exhibited his careful selection of his possession. ~~The narrator, Nick, even describes Gatsby's~~ <sup>The narrator, Nick, even describes Gatsby's</sup> ~~house in details. Gatsby has also been mysterious to both Nick and the readers, at first. The author narrator gradually reveals Gatsby's identity and personality. But when~~ <sup>as</sup> the story unravels, Gatsby is transformed from a mysterious, "Great" Gatsby into ~~a~~ <sup>a</sup> pitiful character.

The scene, in which ~~Gatsby~~ <sup>when Daisy</sup> Gatsby starts to realize that ~~Daisy~~ Daisy is leaving him and that his heretofore accumulation of wealth and "image"

A social is nothing  
→

3

Write in the box the number of the question you are answering  
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3C  
(2 of 2)

is an "illuminating" episode. In one single scene, everything ~~Gatsby's~~ that Gatsby owns collapses before his eyes. He, Gatsby, is analogous to the dust, an emblem that is found through out the play. He is tantamount to nothingness.

This scene serves as ~~a statement~~ <sup>an indictment of the</sup> American ideology ~~that~~ <sup>shattering</sup> It reflects the ~~shattering~~ of the American dreams. ~~Gatsby~~ Gatsby, who seems to be "Great" at first," is surprisingly transmogrified into a homunculus of dust, ~~found in the "Valley of Ashes"~~

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**AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION**  
**2011 SCORING COMMENTARY (Form B)**

**Question 3**

**Sample: 3A**

**Score: 8**

This essay selects a specific illuminating incident in Salinger’s novel and persuasively relates it to the wider theme of “‘phoniness.’” The introduction outlines Holden Caulfield’s adolescent challenge, being “stuck between immaturity and maturity,” and places the episode with Mr. Antolini in a specific thematic context. In the second paragraph the essay makes persuasive points about the episode’s effect on Holden, showing how the “behavior . . . reveals [his] insecurity” and leads to growth (“he realizes that he himself might be one of the ‘phony’ adults”). Next, the essay explains the ramifications of the incident in the work as a whole, as Holden’s general character is explored through his sister. Although there is room for more of this wider application, and the writing is not the most elegant, in terms of the scoring guidelines, this well-supported essay earned a solid score of 8.

**Sample: 3B**

**Score: 6**

Written in generally clear prose, the primary virtue of this essay on Kafka’s *The Metamorphosis* is its consistent focus on a single “‘illuminating episode’” and the ironies involved in “Gregor’s family members treating Gregor as if he were a vermin.” It asserts that the family should feel responsible for him but instead mistreats him — a reflection of “their tendency to measure a fellow family member in terms of economic value” — and the father’s throwing of the apple is interpreted as the crystallization of this attitude. The subsequent paragraph discusses a further irony: that in expecting “Gregor to leave the family as his last moral duty,” the family itself does not “act with morality.” Unfortunately, the connection of this second irony to the apple-throwing scene is asserted rather than demonstrated, and indeed, the essay as a whole would have benefited from closer attention to textual detail. The essay also suffers from some redundancy, concluding with a repetition of points that were already adequately explained. Still, it makes a clear and reasonable argument and so earned a score of 6.

**Sample: 3C**

**Score: 4**

This essay reveals potential as it discusses “the moment when Gatsby finally realizes that Daisy is leaving him” and relates this personal failure to “an indictment of the American ideology.” Though repetitive at times, the essay demonstrates some knowledge of the novel and its main character, who is “transformed from a mysterious, ‘Great’ Gatsby into a pitiful character.” What limits the success of the essay and places it in the lower-half of the scoring range is its avoidance of detail. A more persuasive response would have clarified the point in the novel at which this particular magic casement opens, describing in detail the circumstances that produced such a change in Gatsby. The contention that “[i]n one single scene, everything that Gatsby owns collapses before his eyes” would be much more persuasive if we knew more about its context. Finally, the language of the essay is a curious mixture of clarity and obfuscation, the last sentence being the most notable example.