

AP[®] ENGLISH LITERATURE AND COMPOSITION

2013 SCORING GUIDELINES

Question 3

(Pivotal 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 offer a well-focused and persuasive analysis of a single pivotal moment in the psychological or moral development of the protagonist in a bildungsroman and how that single moment shapes the meaning of the work as a whole. Using apt and specific textual support, these essays analyze how the pivotal moment shapes the entire work. 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 9 reveal more sophisticated analysis and more effective control of language than do essays scored 8.
- 7–6** These essays offer a reasonable analysis of a single pivotal moment in the psychological or moral development of the protagonist in a bildungsroman and how that single moment shapes the meaning of the work as a whole. These essays analyze how the pivotal moment shapes the entire work. While these essays show 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 7 present better developed analysis and more consistent command of the 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 or thinly developed in analysis. They often rely upon plot summary that contains some analysis, implicit or explicit. Although these essays display an attempt to analyze a single pivotal moment in the psychological or moral development of the protagonist in a bildungsroman and how the pivotal moment shapes the work as a whole, they may demonstrate a rather simplistic understanding and support from the text may be too general. While these essays demonstrate adequate control of language, 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 analysis of a single pivotal moment in the psychological or moral development of the protagonist of a bildungsroman and how that pivotal moment shapes 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 pivotal moment. They may not develop an analysis of the significance of the pivotal moment for 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 3 may contain significant misreading, demonstrate inept writing, or do both.

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Question 3 (continued)

- 2–1** Although these essays make some attempt to respond to the prompt, they compound the weaknesses of the papers in the 4–3 score 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. 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 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.

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

3

3A

(2 of 4)

What happens to a dream deferred? In "A Raisin in the Sun", the author, Lorraine Hansberry, both asks and works to answer the oft-iterated question ~~of~~ of Langston Hughes. Throughout the play, one witnesses the trials and tribulations of the Younger family, composed of Mama, her two children, Walter and Bernatha, and Walter's wife and son, Ruth and Travis respectively. Despite his technically being a ~~young~~ full-grown adult, the play is, ~~partly~~ in part, a coming-of-age for Walter Younger. A pivotal moment of the play occurs in Act 3, when Walter decides to move the family to a house in ~~a~~ a white-dominated neighborhood instead of accepting money to ~~not~~ move there. This moment is significant because it ~~represents~~ ^{marks} Walter's ~~ascent~~ ^{ascension} to manhood, demonstrating a shift in ^{Walter's} priorities and a change in ~~the~~ ^{the rest of the} family's attitude towards him.

Before Act 3, Walter's only dream is to open up a liquor store so that he can become rich. He talks at length about how ^{more} money will benefit him and the family, seemingly ~~obsessed~~ obsessed with pursuing this dream - indeed, at one point he tells Mama that "[Money] is life!" Even when ~~the~~ ^{this} dream is dashed to pieces, he comes very close to continuing in his old ways, telling everyone that he will accept a white man's money instead of standing up for the family



and doing what they truly want. Yet in the aforementioned moment, something in his priorities changes. Perhaps he realizes his old dream was mere fantasy; or perhaps he too tired of the family's "rat-trap" of an apartment. Or perhaps he finally ~~begins~~^{tries} to do what is best for his family — right before he makes his decision, Mama pulls his son Travis forward, telling him to "teach" him what ~~and~~ the family's "five generations" have come to. And Walter does indeed teach his son — he talks about his own father, how his pride nearly led to kill a man rather than be insulted, how his sister ^{is} going to become someone great, how the family will move because her father earned their house for them "brick by brick." In summary, this moment changes the tone of the entire play from despair to earth-shattering triumph — all because Walter finally stepped into his role as "the man of the family."

~~Similarly~~, In addition, Walter's decision effects a complete turnabout in the rest of the family's views on him. Mama, for example, seemed to regard him as her child — not necessarily as her full-grown son. Even though he is the older man of the family and could technically be the one in charge, it is Mama who really rules the roost. ^{As} she alone, for ^{example,} makes the decision ~~on~~ of how the



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

3

3A
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family. \$10,000 worth of insurance money will be spent - and Walter's ~~dream~~^{liquor} store and dreams are easily tossed aside. Yet after his momentous decision, Mama intentionally defers to his judgment, saying that her son's choice was the entire family's choice. She also tells Ruth that this moment was like Walter's coming "into his manhood... like the rainbow after the rain." Similarly, Ruth (his wife) agrees with Mama in regards to Walter's maturation - indeed, the stage directions at this point have her biting her lip 'till her pride "explodes" out of her. Finally, the biggest change in attitude is that of Beneatha, Walter's sister. At the beginning of Act 3, she is the most bitter towards him, laughing derisively at him, berating him for spending her money for medical school on a futile venture, even calling him a "foothless rat" and "no brother of [hers]". Yet once Walter stands up for himself against racism, it seems that all such feelings of rancor are gone, for their next interaction consists of friendly, good-willed banter and teasing. In essence, ~~the~~ Walter's decision in Act 3 is especially momentous because it entirely changes (and raises) his ~~status~~ worth in the eyes of his family.

In the end, Walter never got his liquor store. Nor did he become fabulously wealthy and

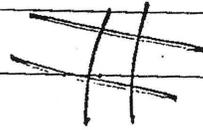


3

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

3A
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affluent. Yet because of his decision to move, to stand up and claim his right to walk on this Earth, to refuse to take money which told him he was inferior - because of this one, oh-so-crucial moment, Walter ~~finally~~ became a man to the world and to his family at long last. So, Hughes, what does happen to a dream deferred? According to Walter, it seems: a new beginning, not an end. Happiness, not sorrow. And love, not hatred. A dream deferred can become all of these, and more, if you are man enough to make it so.



3

Write in the box the number of the question you are answering on this page as it is designated in the exam. (10/13)

In Beloved, by Toni Morrison, the daughter of the main character Sethe, Denver has to come to terms with the fact that slavery will always be there to haunt the affected, no matter what generation one may live in.

As her world seems to be crashing down, ~~Denver~~ Denver takes an important step in releasing her place. She finally sees that Beloved is bad, not a friend, as her mother, Sethe, begins to grow weak while Beloved begins to grow stronger. Denver starts to take over her mother's roles of grocery shopping and cooking and Sethe quits her job and becomes zombie-like. It is now that Denver sees what Beloved embodies. Beloved embodies that slavery will always have a lasting impression. It will never go away as it changes actions and thoughts and ^{leaves} physical and psychological scars that continue to stay with you throughout your life. Denver sees in this moment that it is up to her to move past the effect it may have and live her life. Her ability to accept slavery makes her unique in the story



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

3

3B
(2 of 3)

as she is the only one who can truly move on. This pivotal moment adds to the work as a whole because as she realizes this, the reader is able to see all the ways slavery left an impact on the characters. For example, Morrison's first opening sentence and exposure to 124, the house number, shows one way slavery haunts the family as each number represents a child. 1 being Sethe, 2 being the brothers and 4 being Denver. That leaves the reader to wonder about 3. ~~After~~ After Denver's pivotal moment, the reader can see that the missing 3 represents Beloved. By purposely leaving out the three, Morrison tests the reader's ability to see that even though Sethe tried to forget her memory of what she did to Beloved, it is still there. A memory can never be erased.

Along with memories, Sethe has physical scars. The scars on Sethe's back are a constant reminder of the pain she endured and the "tree" it embodied with the branches along her back. Paul D's inability to sleep with Sethe and stay in the closet shows his weakness and fear to feel attached and love Sethe. In addition to that,



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

(3 of 3)

Sethe and Paul D's relationship is a constant reminder of slavery and their experience through it together. Their friendship helps the reader see that slavery always has an impact, even if this is a more positive one.

Through Denver's psychological development, the reader can see the influence slavery has over generations, but furthermore it shows that one can overcome it and move on which the entire work embodies. Although, Denver was the only one to move on and find her true place in the world, Paul D and Sethe found the strength to hold on as Sethe wanted nothing but a better life for her children.

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

Q3

3C
(1 of
2)

A coming-of-age story usually involves the protagonist ~~to~~ facing a major life change. The significance of this change depends ~~to~~ on the age ~~of~~ of the character, their time setting, their gender and values ~~and~~ ^{or} morals. This change marks their lives forever. For example, Scout from *To Kill a Mockingbird*.

The trial ~~that~~ ^{aware of} her father was involved in made her ~~realize~~ the world she lived in and made her question why society ~~was~~ worked the way ~~it~~ did. After her father took up the case, Scout was exposed to racism and hate. ~~and ignorance~~. She assumed that people tolerated each others differences for the good of the community. She was wrong.

When the mob of people came to their house because they were outraged by the fact that her father was representing a black man Scout was witness to racism. Having grown up with Calpernia she knew that blacks and whites were different. She understood that they weren't treated equally. ~~But~~ what she didn't understand was why. ~~She~~ Throughout the novel and as the trial progressed she realized that not everyone in



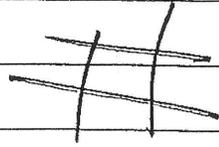
Q3

Write in the box the number of the question you are answering on this page as it is designated in the exam. (2 of 2)

the world was as kind^{as she was} that not everyone thought the way she did. This realization ~~the~~ frightened her, and molded her.

Hate was another thing that changed Scout and caused her to mature. The fact that someone she knew would try to harm her and her brother was insane. She never thought that someone could be so malicious. She ~~lost~~ that neighbors could want to harm her and her family for fighting for justice.

Of course these events changed her forever but she matured so much because of it. She was so different from the little girl we met in the beginning of the novel. She was conscious of the world around her. She could understand her father's decisions/actions better. And she valued the little things, like Boo Radley's friendship.



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Question 3

Overview

Students were asked to choose a single pivotal moment in the psychological or moral development of the protagonist in a *bildungsroman*, or coming-of-age novel, and then write a well-organized essay that analyzed how that single moment shapes the meaning of the work as a whole.

The question was designed to challenge students to confront the complexities of a *bildungsroman* by first focusing on a single pivotal moment and then analyzing how that moment figures in shaping the meaning of the entire novel. Students were directed away from plot summary by having to focus on a single moment, and they were challenged to think in broad and complex ways about how a single moment affects the larger work. This question is the “open question,” and, accordingly, students were invited to select a *bildungsroman* from a list of works supplied with the question, or they could select another work of comparable literary merit for their analysis.

Sample: 3A

Score: 9 (*A Raisin in the Sun*)

This sophisticated and stylistically mature analysis on Lorraine Hansberry’s *A Raisin in the Sun* begins with a reference to Langston Hughes’s question of the effect of a dream deferred, and then it uses that question as a way into an elegant introduction that identifies Walter as the focus of the analysis. Recognizing that Walter is already an adult when the play begins, the student makes it clear that the selection of Walter is appropriate as an example by framing the text as a coming-of-age story. The analysis focuses on the pivotal moment in Walter’s development, the decision to move to a “white-dominated neighborhood,” and how that moment “marks Walter’s ascension to manhood.” In the second paragraph the student uses several apt references to the text to fully develop the context leading up to the pivotal moment when Walter makes the decision to move. The rich discussion coupled with the control over the elements of composition sustains the assertion that this moment of decision for Walter changes the “tone of the entire play from despair to . . . triumph.” In the third paragraph the analysis focuses on the influence this decision has on the other characters and the play as a whole. The student continues to provide several apt references to the play and uses those references to sustain the argument, even going so far as to discuss the stage directions, which is a level of specificity that reflects the thoroughness of the analysis. The analysis fully addresses the change that happens over the course of Act III, including the point that Walter’s struggle is one that requires him to “stand up and claim his right to walk on this Earth” by challenging racism, which leads to an elevated status in the “eyes of his family.” In the conclusion the student recognizes that on one level Walter did not achieve his dream, that of becoming “affluent.” However, Walter does become “a man to the world and to his family,” which the student argues is much more significant than financial success. The essay closes with a return to the opening question. The student concludes the essay by directly addressing Hughes, a clever apostrophe that indicates the level of confidence with which this student writes, and responds to the question of dreams through the context of Walter’s development as a character. This essay demonstrates excellent control over language and fully addresses the prompt in an especially sophisticated and persuasive analysis.

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Question 3 (continued)

Sample: 3B

Score: 7 (*Beloved*)

This reasonable and confident analysis focuses on the pivotal moment in *Beloved* when “Denver sees what Beloved embodies”; it then works through the effect of that realization on the novel as a whole. Although the introduction is brief, it nonetheless contains a thesis that provides the direction for the argument that is maintained throughout the essay. In the second paragraph there are some problems with language, such as when the student asserts that “Beloved is bad.” These relatively unsophisticated phrases, however, are embedded in a paragraph that otherwise provides context and identifies the pivotal moment when “Denver sees what Beloved embodies” and realizes that it is “up to her to move past the effect it may have and live her life.” The student continues to work through this idea in the paragraph, using the wording of the prompt to help articulate how this moment shapes the work as a whole. This attention to the task is one of the strengths of the essay. The discussion of the significance of the numbers as they relate to the character of Beloved is reasonable, and it reinforces the student’s assertion about the impact of memory. Although this paragraph is long and addresses multiple issues, the internal transitions help sustain the organization. In the third paragraph the student moves to a discussion of Sethe’s “physical scars” but does not develop this idea beyond the assertion that they are a “constant reminder of the pain.” The focus also shifts from Denver to Sethe and Paul D, but this is in service of the discussion of the impact of the realization within the novel as a whole. The conclusion returns the focus to Denver’s psychological development and the “influence slavery has over generations,” which has been the focus of the essay. Overall the analysis has moments of insight and stays focused on the task, but it lacks the development and fluency of essays that scored higher.

Sample: 3C

Score: 4 (*To Kill a Mockingbird*)

This essay demonstrates some insight into the novel but does not address all aspects of the prompt. The introduction focuses on the more general “life change” rather than a pivotal moment, providing a general discussion about the importance of the context in which change can occur rather than offering a thesis. The student then begins to get more specific and identifies Atticus Finch’s decision to take Tom Robinson’s case as the moment that Scout first begins to learn about “racism and hate.” The point the student makes about Scout’s assumptions demonstrates a grasp of a central idea in the novel, but unfortunately it is not directed toward the task. In the third paragraph the analysis shifts to a discussion based on the time a “mob of people come to [the Finches’] house,” which appears to be a slight misreading of the novel. This reference to the text serves as evidence of Scout’s growing understanding about the world, as does a brief mention of Calpurnia. The analysis is partial, and the ambiguous “she” could be a reference to either Scout or Calpurnia, further confusing the ideas. The lack of control over language is also a problem at times, as evidenced by the assertion that the idea that someone would harm Scout or Jem is “insane.” The conclusion continues the partial nature of the analysis, referring to a general maturation over the course of the novel without any specific attempt to discuss how Scout’s maturation shapes the meaning of the work as a whole. This essay, while generally coherent, demonstrates analysis that is partial and mostly irrelevant to the task outlined in the prompt.