

AP[®] ENGLISH LITERATURE AND COMPOSITION
2010 SCORING GUIDELINES (Form B)

Question 3

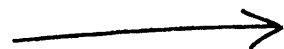
(Home)

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 how, in a novel or play, home remains significant to a character. Using apt and specific textual support, these essays analyze the reasons for home’s continuing influence and explain how the character’s idea of home illuminates the larger meaning of the work. Although not without flaws, these essays 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 an 8.
- 7–6** These essays offer a competent analysis of how, in a novel or play, home remains significant to a character. The students explore the reasons for home’s continuing influence and explain what the character’s idea of home contributes to the meaning of the work as a whole. Although these papers offer reasonable 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 the students attempt to discuss how home remains significant to a character and how the idea of home relates to the meaning of the work as a whole, they may demonstrate a rather simplistic understanding of the home, the character or the work, and support from the text may be too general. Although 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 how, in a novel or play, home remains significant to a character. The analysis may be partial, unsupported or irrelevant, and the essays may reflect an incomplete or oversimplified understanding of the reasons for the continuing influence of home. They may not develop a response to how the idea of home relates to 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 and 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 are incoherent in presenting their ideas. They may be poorly written on several counts and contain distracting errors in grammar and mechanics. The students’ remarks are presented with little clarity, organization or supporting evidence. Particularly inept, vacuous and/or incoherent essays are scored a 1.
- 0** These essays do no more than make a reference to the task.
- These essays are either left blank or are completely off topic.

In Ian McEwan's critically acclaimed novel <Atonement>, the story both begins and achieves its end in a grandiose English ~~an~~ country mansion that is all the more "ugly" for its ~~form~~ ~~its~~ "intent to impose." The mansion is not only the childhood home of Briony Tallis, ~~the~~ an aspiring young novelist and the novel's ~~the~~ central character, but it is also representative of the oppressive family atmosphere and her own childish pretensions that eventually lead her to commit a crime that she must atone for for the rest of her life. "Home", to Briony, holds all the memories ~~and~~ of her origin, of the person she becomes and of the deeds that she has committed — things she cannot leave behind despite her departure from it.

~~The~~ The Tallis family home is symbolic of the Tallises themselves — newly-rich, unsophisticated, imposing but preteritiously so. It is in this stifling atmosphere that Briony first cultivates her ~~written~~ ego as a writer: like the house, ~~the~~ the teenage Briony believes ~~in~~ solidly in her omnipotence and omniscience as a budding writer and refuses to see things in any other way, regardless of truths that ~~are~~ ~~beyond~~ are yet beyond her comprehension. When Briony witnesses her older sister having an ~~an~~ amorous encounter ~~with~~ with Robbie, the son of a servant, it is she who ~~she~~ later designates ~~him~~ and accuses him of being a rapist solely on her own misunderstood conclusions — a lie that the conservative family ^{comply with} ~~comply with~~ despite protests from her sister. Thus for Briony, "home" becomes the site of her crime, her pretensions as well as those of her fragmenting family.



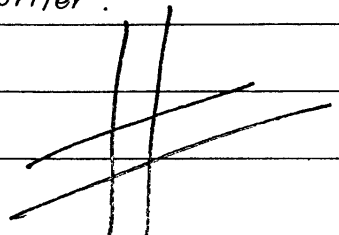
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Fraught by guilt and a need for "penance," ~~the~~ Briony eventually leaves her protected environment and the promise of an Cambridge education for ~~"practical usefulness"~~ to be "useful in a practical way!" She becomes a nurse in the midst of WWII bombings, where the tragedy and wartime bloodshed ~~shatter her that~~ shatter the stolid foundations of ~~the~~ ^{the} thinking she inherited from her family and cultivated at home. This propels her to make efforts to set things right — to clear Robbie's name and give him and her ~~dear~~ sister a chance for happiness, away from the interventions of family society. Although Briony ultimately fails in this enterprise, ~~in~~ her foundations at home and her efforts to break free of them to truly atone for her crime form the ~~base of~~ body and essence of ~~this~~ Atonement.

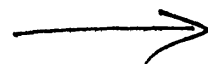
In the final epilogue of the novel, a 60 year old Briony, now an established novelist, returns to her childhood home—which has been refurbished as a hotel. Like Briony, who for her entire career has attempted to write the ~~top~~ true chronicle of her guilt and the ~~love story~~ ~~before~~ tragic repercussions of her crime, the Tallis house is also changed to suit the passage of time. ~~the~~ In the changed mansion, Briony imagines ~~what would~~ her dead sister and her lover, happy in their love — an ending that did not happen in reality. ~~to~~ It is only then that Briony can be reconciled again with her home and embrace the guilt and tragedy it entailed, ~~to~~ as a ~~less~~ infinitely more mature person and writer.



Home is of a significant influence over a person. One may adore home and miss it all the time while another may want to run away from it, but the fact remains that home is nonetheless influential. The latter case - wanting to run away - is well exemplified in Tennessee Williams' "The Glass Menagerie."

In this play, the depicted family, in a word, is a mess. ~~The~~ Mother living on the dead fantasy of a southern belle, a father who abandoned the family, a daughter who is shy, hunchbacked - and obsessed over glass animals, and a son who spends all his time at the cinema, not able to cope with the situation of his family. The mother wants the daughter to marry a ~~man~~ man they invite over to dinner, but the plan goes awry. Finally disillusioned of her dead fantasy, the mother is devastated. The daughter is broken, just as the glass unicorn she loved broke. Unable to take this anymore, the son runs away from home.

However, it is not to say that he escaped the influence of his home. The image of his sad sister torments him, and although he asks her to "turn off the ~~note~~ candle" every time she appears in his mind, she always returns. No matter where he goes or what he does, he is unable to get out of the grasp of his home, even if his physical body is out of the physical dwelling. His home, his family still lingers in his heart, hurting him.



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Although he could not take the situation at home, he still loved his sister. When he saw her break, a bit of himself got broken and when he ran away, that bit remaining at home haunted him in the form of his broken sister. To him, home is, among other things, where his sad, fragile sister is, and because he can never forget his sister, his home influences and haunts him. The influence continues, never subsiding.

Also, his idea of home as the place where his sister is helps the larger meaning of this play. His sister is quite miserable, and through depicting home as a place where misery is, Tennessee Williams effectively conveys his message - the misery of the contemporary lives. Home, which is supposed to be by definition comforting and relaxing, is miserable. Through this, Tennessee Williams ~~also~~ tells the audience that the contemporary life, even when people are supposed to be happy, is miserable.

To the son, home was a place where he just had to escape. However, as Tate's words go, home never left him. Because home was where the miserable sister he loved was, home followed him and haunted him. Also, through this idea of miserable home, the author conveyed the gloomy message that the contemporary life is very dark and miserable.

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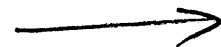
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The Portrait of Dorian Gray

~~It~~ exhibits the character of a man who sells his soul to the devil in order to trade places with his portrait and be forever youthful. However, as this man, Dorian Gray, soon finds out the pursuit of beauty and pleasures ~~is~~ is a hard path to follow, and one that cannot be backtracked. ~~As~~ ^{then} he ~~finds~~ finds that his ~~innocent~~ ^{innocent} ~~reputation~~ ^{reputation}, and soul are forever ~~gone~~ gone. This making his home his shelter, but yet a constant reminder of the monster that he has become.

Throughout the novel Dorian pursues pleasures ~~under~~ ^{under} the influence and direction of a companion and a little yellow book. It is this companion, Lord Henry that first convinces him that youthful beauty is a sorry thing that ~~to be valued at~~ ~~the~~ ~~cost~~ ~~of~~ ~~us~~ ~~of~~, and thus convinces Dorian to make his ~~condemning~~ ~~wish~~ wish to the devil. It is with great practice that Dorian gradually begins the downward slope of falling deeper and deeper into corruption.

However he does not feel the affects of his decay, and instead it is exhibited ~~on~~ in his house on the portrait that had so ~~condemned~~ condemned

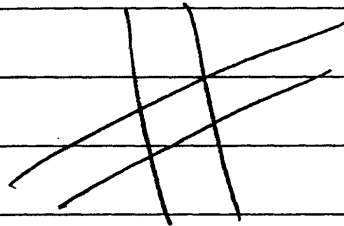


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to hell. For not only does Dorian fail to feel the physical effects of his decay, but he ~~also~~ houses the inability to feel its effects on his soul, that ~~it~~ ^{now} ~~resides~~ resides in the painting. The only time Dorian can fully recognize the effects of his actions is when he ~~escapes~~ escapes to his library to view his portrait hangs. And so what was once his shelter now becomes Dorian's ~~guilty~~ haunting conscience.



**AP[®] ENGLISH LITERATURE AND COMPOSITION
2010 SCORING COMMENTARY (Form B)**

Question 3

Sample: 3A

Score: 8

The introduction to this essay offers a carefully conceived approach to the way home plays a pivotal thematic role in Ian McEwan’s novel *Atonement*. Orienting the reader with a concise recapitulation of the role of the house in the novel, the essay synthesizes thematic elements with a high degree of abstraction: the house “holds all the memories of her origin, of the person she becomes and of the deeds that she has committed.” The opening of the next paragraph continues to demonstrate detailed knowledge of the work. The student addresses and extends the prompt through rich vocabulary and mature sentence structure: “The Tallis family home is symbolic of the Tallises themselves — newly-rich, unsophisticated, imposing but pretentiously so.” As paragraphs two through four patiently review the progress of Briony’s tale, plot events are tied to her moral evolution and eventual reconciliation. Although one might wish for further consideration of the home itself, this taut response is impressive in its concision and insight, and the last paragraph concludes organically as we see that like the character, “the Tallis house is also changed to suit the passage of time.”

Sample: 3B

Score: 5

A tentative opening belies the quality of some of what follows as this essay outlines Tennessee Williams’s gloomy message that “contemporary life is very dark and miserable.” With *The Glass Menagerie* as the focus of the essay, the second paragraph identifies home with “the depicted family”; a material weakness here is that the essay never names the family or its members. Somewhat superficially delineating the characters’ flaws and challenges (“Mother living on the dead fantasy of a southern belle, a father who abandoned the family . . . and a son who spends all his time at the cinema”), the essay relates the suffering each character experiences to his or her experience of home. The succeeding paragraphs then focus on the son, Tom. But here again, lacking specificity, the essay lapses into past-tense plot summary and sweeping generalizations, reminding us that in the opening a clear thesis is not apparent. Although demonstrating basic knowledge of the plot, the response only superficially integrates that knowledge with the specific and complex question being posed here. Neither home as a theme nor *The Glass Menagerie* as a tragedy of contemporary life emerges with enough clarity to raise this essay out of the middle range of scores.

Sample: 3C

Score: 3

This response based on Oscar Wilde’s *The Picture of Dorian Gray* seems to force the motif of home onto the novel. Initially the essay is on track, taking three sentences to review the title character’s desperate clinging to youth. The last sentence of the introduction — really a fragment — addresses the prompt, and a potentially useful contrast is set up between the home as “shelter” and at the same time as “a constant reminder of the monster that he has become.” The second paragraph, however, does not focus on home, and when the house and library enter at the bottom of the first page, they do so awkwardly: “However he does not feel the affects [*sic*] of his decay, and instead it is exhibited in his house on the protrait [*sic*] that had so condemned to hell.” Here the syntactical error is an obstacle to understanding. Similarly, in the assertion that the main character “houses the inability to feel its effects on his soul,” the point being made about the portrait is a tenuous one. There is an interesting discussion to be had in this vein, but in its incompleteness and lack of detail the essay misses such a possibility, resulting in an inadequate analysis of the continuing influence of home.