

## 2013 AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

### Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The following passage is from D. H. Lawrence's 1915 novel, *The Rainbow*, which focuses on the lives of the Brangwens, a farming family who lived in rural England during the late nineteenth century. Read the passage carefully. Then write an essay in which you analyze how Lawrence employs literary devices to characterize the woman and capture her situation.

Line It was enough for the men, that the earth heaved  
and opened its furrow to them, that the wind blew to  
dry the wet wheat, and set the young ears of corn  
5 wheeling freshly round about; it was enough that they  
helped the cow in labour, or ferreted the rats from  
under the barn, or broke the back of a rabbit with a  
sharp knock of the hand. So much warmth and  
generating and pain and death did they know in their  
10 blood, earth and sky and beast and green plants, so  
much exchange and interchange they had with these,  
that they lived full and surcharged, their senses full  
fed, their faces always turned to the heat of the blood,  
staring into the sun, dazed with looking towards the  
source of generation, unable to turn around.  
15 But the woman wanted another form of life than  
this, something that was not blood-intimacy. Her  
house faced out from the farm-buildings and fields,  
looked out to the road and the village with church and  
Hall and the world beyond. She stood to see the far-  
20 off world of cities and governments and the active  
scope of man, the magic land to her, where secrets  
were made known and desires fulfilled. She faced  
outwards to where men moved dominant and creative,  
having turned their back on the pulsing heat of  
25 creation, and with this behind them, were set out to  
discover what was beyond, to enlarge their own scope  
and range and freedom; whereas the Brangwen men  
faced inwards to the teeming life of creation, which  
poured unresolved into their veins.  
30 Looking out, as she must, from the front of her  
house towards the activity of man in the world at  
large, whilst her husband looked out to the back at sky  
and harvest and beast and land, she strained her eyes  
to see what man had done in fighting outwards to

35 knowledge, she strained to hear how he uttered  
himself in his conquest, her deepest desire hung on  
the battle that she heard, far off, being waged on the  
edge of the unknown. She also wanted to know, and  
to be of the fighting host.  
40 At home, even so near as Cossethay, was the vicar,  
who spoke the other, magic language, and had the  
other, finer bearing, both of which she could perceive,  
but could never attain to. The vicar moved in worlds  
beyond where her own menfolk existed. Did she not  
45 know her own menfolk; fresh, slow, full-built men,  
masterful enough, but easy, native to the earth,  
lacking outwardness and range of motion. Whereas  
the vicar, dark and dry and small beside her husband,  
had yet a quickness and a range of being that made  
50 Brangwen, in his large geniality, seem dull and local.  
She knew her husband. But in the vicar's nature was  
that which passed beyond her knowledge. As  
Brangwen had power over the cattle so the vicar had  
power over her husband. What was it in the vicar, that  
55 raised him above the common men as man is raised  
above the beast? She craved to know. She craved to  
achieve this higher being, if not in herself, then in her  
children. That which makes a man strong even if he  
be little and frail in body, just as any man is little and  
60 frail beside a bull, and yet stronger than the bull, what  
was it? It was not money nor power nor position.  
What power had the vicar over Tom Brangwen—  
none. Yet strip them and set them on a desert island,  
and the vicar was the master. His soul was master of  
65 the other man's. And why—why? She decided it was  
a question of knowledge.

## 2013 AP<sup>®</sup> 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.)

A bildungsroman, or coming-of-age novel, recounts the psychological or moral development of its protagonist from youth to maturity, when this character recognizes his or her place in the world. Select a single pivotal moment in the psychological or moral development of the protagonist of a bildungsroman. Then write a well-organized essay that analyzes how that single moment shapes the meaning of the work as a whole.

You may choose a work from the list below or one of comparable literary merit. Do not merely summarize the plot.

*The Adventures of Augie March*  
*Adventures of Huckleberry Finn*  
*All the Pretty Horses*  
*Atonement*  
*Black Boy*  
*Breath, Eyes, Memory*  
*Brown Girl, Brownstones*  
*The Catcher in the Rye*  
*Cat's Eye*  
*The Chosen*  
*The Cider House Rules*  
*The Color Purple*  
*David Copperfield*  
*The God of Small Things*  
*The Grapes of Wrath*  
*Great Expectations*  
*The House on Mango Street*  
*Invisible Man*  
*Jane Eyre*

*Jasmine*  
*The Joy Luck Club*  
*The Joys of Motherhood*  
*The Namesake*  
*A Portrait of the Artist as a Young Man*  
*Purple Hibiscus*  
*The Secret Life of Bees*  
*A Separate Peace*  
*Siddhartha*  
*Song of Solomon*  
*The Sorrows of Young Werther*  
*The Sound and the Fury*  
*The Story of Edgar Sawtelle*  
*Their Eyes Were Watching God*  
*A Thousand Splendid Suns*  
*To Kill a Mockingbird*  
*A Tree Grows in Brooklyn*  
*The Woman Warrior*

**STOP**

**END OF EXAM**

# AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION

## 2013 SCORING GUIDELINES

### Question 2

(D. H. Lawrence's *The Rainbow*)

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 persuasive analysis of how Lawrence employs literary devices to characterize the woman and capture her situation. These essays make a strong case for the student's interpretation. They may consider a variety of literary devices, 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 9 reveal more sophisticated analysis and more effective control of language than do essays scored an 8.
- 7–6** These essays offer a reasonable analysis of how Lawrence employs literary devices to characterize the woman and capture her situation. The essays offer a sustained, competent reading of the passage, with attention to a variety of literary devices. Although these essays may not be error-free and are less perceptive or less convincing than 9–8 essays, they present ideas with clarity and control and refer to the text for support. 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 of the passage but tend to be superficial or thin in their discussion of how Lawrence employs literary devices to characterize the woman and capture her situation. While containing some analysis of the passage, implicit or explicit, the discussion of how literary devices contribute to characterizing the woman and capturing her situation may be slight, and support from the passage may tend toward summary or paraphrase. 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 the passage. The analysis may be partial, unconvincing, or irrelevant; the writers may ignore how Lawrence employs literary devices or how the woman and her situation are characterized and captured. 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 3 may contain significant misreading, demonstrate inept writing, or do both.
- 2–1** These essays compound the weaknesses of the essays in the 4–3 score range. They may feature persistent misreading of 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 student's ideas are presented with little clarity, organization, or support from the passage. Essays scored a 1 contain little coherent discussion of the passage.
- 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.