



AP[®] English Literature and Composition 2011 Free-Response Questions

About the College Board

The College Board is a mission-driven not-for-profit organization that connects students to college success and opportunity. Founded in 1900, the College Board was created to expand access to higher education. Today, the membership association is made up of more than 5,900 of the world's leading educational institutions and is dedicated to promoting excellence and equity in education. Each year, the College Board helps more than seven million students prepare for a successful transition to college through programs and services in college readiness and college success — including the SAT[®] and the Advanced Placement Program[®]. The organization also serves the education community through research and advocacy on behalf of students, educators and schools.

© 2011 The College Board. College Board, Advanced Placement Program, AP, AP Central, SAT and the acorn logo are registered trademarks of the College Board. Admitted Class Evaluation Service and inspiring minds are trademarks owned by the College Board. All other products and services may be trademarks of their respective owners. Visit the College Board on the Web: www.collegeboard.org. Permission to use copyrighted College Board materials may be requested online at: www.collegeboard.org/inquiry/cbpermit.html.

Visit the College Board on the Web: www.collegeboard.org.
AP Central is the official online home for the AP Program: apcentral.collegeboard.com.

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.)

The following poem is by the contemporary poet Li-Young Lee. Read the poem carefully. Then write a well-developed essay in which you analyze how the poet conveys the complex relationship of the father and the son through the use of literary devices such as point of view and structure.

A Story

Sad is the man who is asked for a story
and can't come up with one.

His five-year-old son waits in his lap.

Line *Not the same story, Baba. A new one.*

5 The man rubs his chin, scratches his ear.

In a room full of books in a world
of stories, he can recall
not one, and soon, he thinks, the boy
will give up on his father.

10 Already the man lives far ahead, he sees
the day this boy will go. *Don't go!*
Hear the alligator story! The angel story once more!
You love the spider story. You laugh at the spider.
Let me tell it!

15 But the boy is packing his shirts,
he is looking for his keys. *Are you a god,*
the man screams, that I sit mute before you?
Am I a god that I should never disappoint?

But the boy is here. *Please, Baba, a story?*

20 It is an emotional rather than logical equation,
an earthly rather than heavenly one,
which posits that a boy's supplications
and a father's love add up to silence.

Li-Young Lee, "A Story" from *The City in Which I Love You*.
Copyright © 1990 by Li-Young Lee. Used by permission of
BOA Editions, Ltd., www.boaeditions.org.

Question 2

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

The following passage is from the novel *Middlemarch* by George Eliot, the pen name of Mary Ann Evans (1819–1880). In the passage, Rosamond and Tertius Lydgate, a recently married couple, confront financial difficulties.

Read the passage carefully. Then write a well-developed essay in which you analyze how Eliot portrays these two characters and their complex relationship as husband and wife. You may wish to consider such literary devices as narrative perspective and selection of detail.

Rosamond coloured deeply. “Have you not asked Papa for money?” she said as soon as she could speak.

“No.”

Line “Then I must ask him!” she said, releasing her
5 hands from Lydgate’s and rising to stand at two yards’ distance from him.

“No, Rosy,” said Lydgate decisively. “It is too late to do that. The inventory will be begun tomorrow. Remember it is a mere security; it will make no
10 difference; it is a temporary affair. I insist upon it that your father shall not know unless I choose to tell him,” added Lydgate with a more peremptory emphasis.

This certainly was unkind, but Rosamond had
15 thrown him back on evil expectation as to what she would do in the way of quiet, steady disobedience. The unkindness seemed unpardonable to her; she was not given to weeping and disliked it, but now her chin and lips began to tremble and the tears welled up.

20 Perhaps it was not possible for Lydgate, under the double stress of outward material difficulty and of his own proud resistance to humiliating consequences, to imagine fully what this sudden trial was to a young creature who had known nothing but indulgence and whose dreams had all been of new indulgence, more
25 exactly to her taste. But he did wish to spare her as much as he could, and her tears cut him to the heart. He could not speak again immediately, but Rosamond did not go on sobbing; she tried to conquer her agitation and wiped away her tears, continuing to
30 look before her at the mantelpiece.

“Try not to grieve, darling,” said Lydgate, turning his eyes up towards her. That she had chosen to move away from him in this moment of her trouble made
35 everything harder to say, but he must absolutely go on. “We must brace ourselves to do what is necessary. It is I who have been in fault; I ought to have seen that I could not afford to live in this way. But many things have told against me in my practice, and it really just
40 now has ebbed to a low point. I may recover it, but in the meantime we must pull up—we must change our way of living. We shall weather it. When I have given this security I shall have time to look about me; and you are so clever that if you turn your mind to managing you will school me into carefulness. I have
45 been a thoughtless rascal about squaring prices—but come, dear, sit down and forgive me.”

Lydgate was bowing his neck under the yoke like a creature who had talons but who had reason too,
50 which often reduces us to meekness. When he had spoken the last words in an imploring tone, Rosamond returned to the chair by his side. His self-blame gave her some hope that he would attend to her opinion, and she said, “Why can you not put off having the inventory made? You can send the men away
55 tomorrow when they come.”

“I shall not send them away,” said Lydgate, the preceptoriness rising again. Was it of any use to explain?

60 “If we left Middlemarch, there would of course be a sale, and that would do as well.”

“But we are not going to leave Middlemarch.”

“I am sure, Tertius, it would be much better to do so. Why can we not go to London? Or near Durham,
65 where your family is known?”

“We can go nowhere without money, Rosamond.”

“Your friends would not wish you to be without money. And surely these odious tradesmen might be made to understand that and to wait if you would
70 make proper representations to them.”

“This is idle, Rosamond,” said Lydgate angrily. “You must learn to take my judgement on questions you don’t understand. I have made necessary
75 arrangements, and they must be carried out. As to friends, I have no expectations whatever from them and shall not ask them for anything.”

Rosamond sat perfectly still. The thought in her mind was that if she had known how Lydgate would behave, she would never have married him.

80 “We have no time to waste now on unnecessary words, dear,” said Lydgate, trying to be gentle again. “There are some details that I want to consider with

2011 AP[®] ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

you. Dover says he will take a good deal of the plate
back again, and any of the jewellery we like. He
85 really behaves very well.”
“Are we to go without spoons and forks then?” said
Rosamond, whose very lips seemed to get thinner
with the thinness of her utterance. She was
determined to make no further resistance or
90 suggestions.

Question 3

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

In a novel by William Styron, a father tells his son that life “is a search for justice.”

Choose a character from a novel or play who responds in some significant way to justice or injustice. Then write a well-developed essay in which you analyze the character’s understanding of justice, the degree to which the character’s search for justice is successful, and the significance of this search for 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.

All the King’s Men
All the Pretty Horses
Antigone
Atonement
Beloved
The Blind Assassin
The Bonesetter’s Daughter
Crime and Punishment
A Gathering of Old Men
The God of Small Things
The Grapes of Wrath
Invisible Man
King Lear
A Lesson Before Dying
Light in August
Medea

The Merchant of Venice
Murder in the Cathedral
Native Son
No Country for Old Men
Oedipus Rex
The Poisonwood Bible
Rosencrantz and Guildenstern Are Dead
Set This House on Fire
The Story of Edgar Sawtelle
The Stranger
Things Fall Apart
A Thousand Acres
A Thousand Splendid Suns
To Kill a Mockingbird
The Trial

STOP

END OF EXAM