



## AP<sup>®</sup> English Literature and Composition 2003 Free-Response Questions Form B

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2003 AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION  
FREE-RESPONSE QUESTIONS (Form B)

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 taken from *Modern Love*, a poetic sequence by the English writer George Meredith. Read the poem carefully. Then write a well-organized essay in which you analyze how the poet conveys a view of “modern love.”

By this he knew she wept with waking eyes:  
That, at his hand's light quiver by her head,  
The strange low sobs that shook their common bed  
*Line* Were called into her with a sharp surprise,  
5 And strangled mute, like little gaping snakes,  
Dreadfully venomous to him. She lay  
Stone-still, and the long darkness flowed away  
With muffled pulses. Then, as midnight makes  
Her giant heart of Memory and Tears  
10 Drink the pale drug of silence, and so beat  
Sleep's heavy measure, they from head to feet  
Were moveless, looking through their dead black years,  
By vain regret scrawled over the blank wall.  
Like sculptured effigies\* they might be seen  
15 Upon their marriage-tomb, the sword between;  
Each wishing for the sword that severs all.

(1862)

\* The stone figures of a husband and wife carved on medieval tombs

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Question 2

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

Read the following passage from Joyce Carol Oates’s novel *We Were the Mulvaney* (1996). Then, in a well-organized essay, analyze the literary techniques Oates uses to characterize the speaker, Judd Mulvaney. Support your analysis with specific references to the passage.

Line  
5 That time in our lower driveway, by the brook.  
I was straddling my bike staring down into the water.  
Fast-flowing clear water, shallow, shale beneath, and  
lots of leaves. Sky the color of lead and the light  
10 mostly drained so I couldn’t see my face only the  
dark shape of a head that could be anybody’s head.  
Hypnotizing myself the way kids do. Lonely kids,  
or kids not realizing they’re lonely. The brook was  
flowing below left to right (east to west, though at  
15 a slant) and I stood immobile leaning on the railing  
(pretty damn rotted: I’d tell Dad it needed to be  
replaced with new planks, we could do it together)  
until it began to happen as it always does the water  
gets slower and slower and you’re the one who  
20 begins to move — oh boy! we-ird! scary and ticklish  
in the groin and I leaned farther and farther over the  
rail staring into the water and I was moving, moving  
helplessly forward, it seemed I was moving somehow  
upward, rising into the air, helpless, in that instant  
25 aware of my heart beating *ONEtwothree*  
*ONEtwothree!* thinking *Every heartbeat is past and*  
*gone! Every heartbeat is past and gone!* A chill came  
over me, I began to shiver. It wasn’t warm weather  
now but might have been late as November, most of  
30 the leaves blown from the trees. Only the evergreens  
and some of the black birches remaining but it’s a fact  
when dry yellow leaves (like on the birches) don’t fall  
from a tree the tree is partly dead. A light gritty film  
of snow on the ground, darkest in the crevices where  
you’d expect shadow so it was like a film negative.  
*Every heartbeat is past and gone! Every heartbeat is*  
*past and gone!* in a trance that was like a trance of  
fury, raging hurt *Am I going to die?* because I did not  
believe that Judd Mulvaney could die. (Though on a

35 farm living things are dying, dying, dying all the time,  
and many have been named, and others are born  
taking their places not even knowing that they are  
taking the places of those who have died.) So I knew,  
I wasn’t a dope, but I didn’t know — not really. Aged  
40 eleven, or maybe twelve. Leaning over the rotted rail  
gaping at the water hypnotized and scared and  
suddenly there came Dad and Mike in the mud-  
colored Ford pickup (Might as well buy our vehicles  
mud-colored to begin with, saves time, was Dad’s  
45 logic) barreling up the drive, bouncing and rattling.  
On the truck’s doors were neat curving white letters  
sweet to see MULVANEY ROOFING (716) 689-8329.  
They’d be passing so close my bike might snag in a  
fender so I grabbed it and hauled it to the side. Mike  
50 had rolled down his window to lean out and pretend  
to cuff at my head—“Hey Ranger-kid: what’s up?”  
Dad at the wheel grinned and laughed and next  
second they were past, the pickup in full throttle  
ascending the drive. And I looked after them, these  
55 two people so remarkable to me, my dad who was like  
nobody else’s dad and my big brother who was —  
well, Mike Mulvaney: “Mule” Mulvaney —and the  
most terrible thought came to me.

*Them, too. All of them. Every heartbeat past and*  
60 *gone.*

It stayed with me for a long time, maybe forever.  
Not just that I would lose the people I loved, but they  
would lose me — *Judson Andrew Mulvaney*. And they  
knew nothing of it. (Did they?) And I, just a skinny  
65 kid, the runt of the litter at High Point Farm, would  
have to pretend not to know what I knew.

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**Question 3**

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

Novels and plays often depict characters caught between colliding cultures—national, regional, ethnic, religious, institutional. Such collisions can call a character’s sense of identity into question. Select a novel or play in which a character responds to such a cultural collision. Then write a well-organized essay in which you describe the character’s response and explain its relevance to the work as a whole.

You may select a work from the list below or choose another appropriate novel or play of similar literary merit. Avoid mere plot summary.

*The Age of Innocence*  
*A Bend in the River*  
*Bone*  
*Catch-22*  
*Ceremony*  
*Daisy Miller*  
*Dreaming In Cuban*  
*Dutchman*  
*A Fine Balance*  
*The Grapes of Wrath*  
*Great Expectations*  
*The Handmaid’s Tale*  
*Heart of Darkness*  
*Invisible Man*  
*The Joy Luck Club*

*Mansfield Park*  
*“Master Harold” . . . and the boys*  
*The Merchant of Venice*  
*Monkey Bridge*  
*My Ántonia*  
*My Name is Asher Lev*  
*Native Speaker*  
*Othello*  
*The Portrait of a Lady*  
*Pygmalion*  
*The Remains of the Day*  
*A Room With a View*  
*The Tempest*  
*Things Fall Apart*  
*Typical American*

**END OF EXAMINATION**