



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

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2011 AP[®] 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.)

Read carefully the following poem by Robert Pack, paying close attention to the relationship between form and meaning. Then, in a well-written essay, analyze how the literary techniques used in this poem contribute to its meaning.

AN ECHO SONNET

To an Empty Page

	Voice:	Echo:
	How from emptiness can I make a start?	Start
	And starting, must I master joy or grief?	Grief
	But is there consolation in the heart?	Art
<i>Line</i>	Oh cold reprieve, where's natural relief?	Leaf
5	Leaf blooms, burns red before delighted eyes.	Dies
	Here beauty makes of dying, ecstasy.	See
	Yet what's the end of our life's long disease?	Ease
	If death is not, who is my enemy?	Me
	Then are you glad that I must end in sleep?	Leap
10	I'd leap into the dark if dark were true.	True
	And in that night would you rejoice or weep?	Weep
	What contradiction makes you take this view?	You
	I feel your calling leads me where I go.	Go
	But whether happiness is there, you know.	No

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Question 2

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

The following passage is the opening of the novel *Kiss of the Fur Queen* (1998) by the Cree novelist and playwright Tomson Highway. Read the passage carefully. Then write a well-organized essay in which you analyze how Highway uses literary devices to dramatize Okimasis' experience.

“*Mush!*” the hunter cried into the wind. Through the rising vapour of a northern Manitoba February, so crisp, so dry, the snow creaked underfoot, the caribou hunter Abraham Okimasis drove his sled and team of eight grey huskies through the orange-rose-tinted dusk. His left hand gripping handlebar of sled, his right snapping moose-hide whip above his head, Abraham Okimasis was urging his huskies forward.

Line 5 “*Mush!*” he cried, “*mush.*” The desperation in his voice, like a man about to sob, surprised him.

Abraham Okimasis could see, or thought he could, the finish line a mile away. He could also see other mushers, three, maybe four. Which meant forty more behind him. But what did these forty matter? What mattered was that, so close to the end, he was not leading. What mattered was that he was not going to win the race.

And he was so tired, his dogs beyond tired, so tired they would have collapsed if he was to relent.

10 “*Mush!*” the sole word left that could feed them, dogs and master both, with the will to travel on.

Three days. One hundred and fifty miles of low-treed tundra, ice-covered lakes, all blanketed with at least two feet of snow—fifty miles per day—a hundred and fifty miles of freezing temperatures and freezing winds. And the finish line mere yards ahead.

15 The shafts of vapour rising from the dogs' panting mouths, the curls of mist emerging from their undulating backs, made them look like insubstantial wisps of air.

“*Mush!*” the hunter cried to his lead dog. “Tiger-Tiger, *mush.*”

20 He had sworn to his dear wife, Mariesis Okimasis, on pain of separation and divorce, unthinkable for a Roman Catholic in the year of our Lord 1951, that he would win the world championship just for her: the silver cup, that holy chalice was to be his twenty-first-anniversary gift to her. With these thoughts racing through his fevered mind, Abraham Okimasis edged past musher number 54—Jean-Baptiste Ducharme of Cranberry Portage. Still not good enough.

Half a mile to the finish line—he could see the banner now, a silvery white with bold black lettering, though he couldn't make out the words.

25 Mushers numbers 32 and 17, so close, so far: Douglas Ballantyne of Moosogoot, Saskatchewan, at least twenty yards ahead, and Jackson Butler of Flin Flon, Manitoba, another ten ahead of that.

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Question 3

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

In *The Writing of Fiction* (1925), novelist Edith Wharton states the following.

At every stage in the progress of his tale the novelist must rely on what may be called the *illuminating incident* to reveal and emphasize the inner meaning of each situation. Illuminating incidents are the magic casements of fiction, its vistas on infinity.

Choose a novel or play that you have studied and write a well-organized essay in which you describe an “illuminating” episode or moment and explain how it functions as a “casement,” a window that opens onto the meaning of the work as a whole. Avoid mere plot summary.

You may select a work from the list below or another appropriate novel or play of comparable literary merit.

Adventures of Huckleberry Finn
As I Lay Dying
The Awakening
Beloved
Catch-22
The Catcher in the Rye
Dr. Faustus
Emma
The Good Soldier
Heart of Darkness
M. Butterfly
Major Barbara
The Mayor of Casterbridge
Mrs. Dalloway
Native Son

Oedipus Rex
Othello
Passing
A Portrait of the Artist as a Young Man
The Portrait of a Lady
Pride and Prejudice
The Remains of the Day
The Scarlet Letter
A Soldier's Play
A Streetcar Named Desire
Surfacing
Their Eyes Were Watching God
Twelfth Night
Who's Afraid of Virginia Woolf?
Who Has Seen the Wind

STOP

END OF EXAM