



**AP<sup>®</sup> English Literature and Composition  
2005 Free-Response Questions  
Form B**

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**2005 AP<sup>®</sup> ENGLISH LITERATURE 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.)

Carefully read the two poems below. Then in a well-organized essay compare the speakers' reflections on their early morning surroundings and analyze the techniques the poets use to communicate the speakers' different states of mind.

Five A.M.

Line  
5 Still dark, the early morning breathes  
a soft sound above the fire. Hooded  
lights on porches lead past lawns,  
a hedge; I pass the house of the couple  
who have the baby, the yard with the little  
dog; my feet pad and grit on the pavement, flicker  
past streetlights; my arms alternate  
easily to my pace. Where are my troubles?

10 There are people in every country who never  
turn into killers, saints have built  
sanctuaries on islands and in valleys,  
conquerors have quit and gone home, for thousands  
of years farmers have worked their fields.  
My feet begin the uphill curve  
15 where a thicket spills with birds every spring.  
The air doesn't stir. Rain touches my face.

"Five A.M." Copyright 1991, 1998 by the Estate of William Stafford.  
Reprinted from THE WAY IT IS: NEW & SELECTED POEMS  
with the permission of Graywolf Press, Saint Paul, Minnesota.

Five Flights Up

Line  
5 Still dark.  
The unknown bird sits on his usual branch.  
The little dog next door barks in his sleep  
inquiringly, just once.  
Perhaps in his sleep, too, the bird inquires  
once or twice, quavering.  
Questions—if that is what they are—  
answered directly, simply,  
by day itself.

10 Enormous morning, ponderous, meticulous;  
gray light streaking each bare branch,  
each single twig, along one side,  
making another tree, of glassy veins . . .  
The bird still sits there. Now he seems to yawn.

15 The little black dog runs in his yard.  
His owner's voice arises, stern,  
"You ought to be ashamed!"  
What has he done?  
He bounces cheerfully up and down;  
20 he rushes in circles in the fallen leaves.

Obviously, he has no sense of shame.  
He and the bird know everything is answered,  
all taken care of,  
no need to ask again.  
25 —Yesterday brought to today so lightly!  
(A yesterday I find almost impossible to lift.)

"Five Flights Up" from THE COMPLETE POEMS 1927-1979  
by Elizabeth Bishop. Copyright © 1979, 1983 by Alice Helen  
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Question 2

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

Read the passage below and write an essay discussing how the characterization in the passage reflects the narrator’s attitude toward McTeague. In your essay, consider such elements as diction, tone, detail, and syntax.

Line  
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Then one day at San Francisco had come the news of his mother’s death; she had left him some money—not much, but enough to set him up in business; so he had cut loose from the charlatan and had opened his “Dental Parlors” on Polk Street, an “accommodation street” of small shops in the residence quarter of the town. Here he had slowly collected a clientele of butcher boys, shop girls, drug clerks, and car conductors. He made but few acquaintances. Polk Street called him the “Doctor” and spoke of his enormous strength. For McTeague was a young giant, carrying his huge shock of blond hair six feet three inches from the ground; moving his immense limbs, heavy with ropes of muscle, slowly, ponderously. His hands were enormous, red, and covered with a fell of stiff yellow hair; they were hard as wooden mallets, strong as vises, the hands of the old-time car-boy. Often he dispensed with forceps and extracted a refractory tooth with his thumb and finger. His head was square-cut, angular; the jaw salient, like that of the carnivora.

McTeague’s mind was as his body, heavy, slow to act, sluggish. Yet there was nothing vicious about the man. Altogether he suggested the draught horse, immensely strong, stupid, docile, obedient.

When he opened his “Dental Parlors,” he felt that his life was a success, that he could hope for nothing better. In spite of the name, there was but one room. It was a corner room on the second floor over the branch post-office, and faced the street. McTeague made it do for a bedroom as well, sleeping on the big bed-lounge against the wall opposite the window.

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There was a washstand behind the screen in the corner where he manufactured his moulds. In the round bay window were his operating chair, his dental engine, and the movable rack on which he laid out his instruments. Three chairs, a bargain at the second-hand store, ranged themselves against the wall with military precision underneath a steel engraving of the court of Lorenzo de’ Medici, which he had bought because there were a great many figures in it for the money. Over the bed-lounge hung a rifle manufacturer’s advertisement calendar which he never used. The other ornaments were a small marble-topped centre table covered with back numbers of “The American System of Dentistry,” a stone pug dog sitting before the little stove, and a thermometer. A stand of shelves occupied one corner, filled with the seven volumes of “Allen’s Practical Dentist.” On the top shelf McTeague kept his concertina and a bag of bird seed for the canary. The whole place exhaled a mingled odor of bedding, creosote, and ether.

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But for one thing, McTeague would have been perfectly contented. Just outside his window was his signboard—a modest affair—that read: “Doctor McTeague. Dental Parlors. Gas Given”; but that was all. It was his ambition, his dream, to have projecting from that corner window a huge gilded tooth, a molar with enormous prongs, something gorgeous and attractive. He would have it some day, on that he was resolved; but as yet such a thing was far beyond his means.

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### Question 3

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

One of the strongest human drives seems to be a desire for power. Write an essay in which you discuss how a character in a novel or a drama struggles to free himself or herself from the power of others or seeks to gain power over others. Be sure to demonstrate in your essay how the author uses this power struggle to enhance the meaning of the work.

You may choose one of the works listed below or another work of comparable quality that is appropriate to the question.

*Adventures of Huckleberry Finn*  
*Antigone*  
*Beloved*  
*Ceremony*  
*Crime and Punishment*  
*Fences*  
*Great Expectations*  
*The Great Gatsby*  
*Hedda Gabler*  
*In the Time of the Butterflies*  
*Jane Eyre*  
*Julius Caesar*

*Macbeth*  
*Moby-Dick*  
*Native Speaker*  
*A Portrait of the Artist as a Young Man*  
*Pygmalion*  
*The Scarlet Letter*  
*Song of Solomon*  
*The Tempest*  
*Their Eyes Were Watching God*  
*Tracks*  
*Typical American*  
*Wide Sargasso Sea*

**END OF EXAMINATION**