



*AP<sup>®</sup> Summer Institute*  
*Exam Materials*

2013 AP English Literature and Composition

These materials are for training purposes and are intended for use only at an AP Summer Institute. The materials are in draft form and have not been copyedited.



## 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  
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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 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 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.

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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-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 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

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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.

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65

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 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 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 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 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 the other man's. And why—why? She decided it was a question of knowledge.



## 2013 AP<sup>®</sup> Reading Training Material Cover Sheet Scoring Guidelines

AP Subject: English Literature Exam Form Code: 0  
Question #: 2 Version: 1.0

### Form Type (Check One)

Confidential Undisclosed Exams	Disclosed Exams
<input type="checkbox"/> Forms E and I: International Main <input type="checkbox"/> Form G: Future Form <input type="checkbox"/> Forms A, C, and K: US Alternate <input type="checkbox"/> Forms J: International Alternate <input type="checkbox"/> Forms D, L, and Z: Exception	<input checked="" type="checkbox"/> Forms O: US Main Operational Exams
Sample student responses for the above undisclosed exams are confidential. Readers trained to score these exams must not remove these samples from the Reading room.	In September, the official published student samples for the above disclosed exams will be posted on AP Central <sup>®</sup> at <a href="http://apcentral.collegeboard.org">apcentral.collegeboard.org</a> . Readers trained to score the US Main exam free-response questions may take the student samples on which they were trained from the Reading.



## 2013 AP English Literature Scoring Guide

### Question #2: Lawrence, *The Rainbow*

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your table leader. The score that you assign should reflect your judgment of the quality of the essay as a whole—its content, style, and mechanics. **Reward the writers for what they do well.** The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a three (3).

**9-8** These essays offer a persuasive analysis of how Lawrence employs literary devices to characterize the woman and capture her situation. The writers make a strong case for their 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 nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).

**7-6** These essays offer a reasonable analysis of how Lawrence employs literary devices to characterize the woman and capture her situation. The writers provide 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, the writers present their ideas with clarity and control and refer to the text for support. Essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (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 writers demonstrate adequate control of language, their essays 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 three (3) may contain significant misreading and/or demonstrate inept writing.

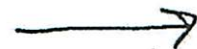
**2-1** These essays compound the weaknesses of the papers in the 4-3 range. They may persistently misread the passage or be unacceptably brief. They may contain pervasive errors that interfere with understanding. Although some attempt has been made to respond to the prompt, the writer's ideas are presented with little clarity, organization, or support from the passage. Essays scored a one (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.

D. H. Lawrence's 1915 novel, The Rainbow, tells a compelling tale of a woman who has become disillusioned with her provincial life and looks outwards to find something higher or greater than her "dull" family, the Brangwens. Lawrence uses various literary devices like symbolism, elevated diction, and ~~parallel~~ comparative techniques to demonstrate the merits of intellectual life normally associated with cities and government that the woman strives to achieve.

In the beginning of their novel, Lawrence separates the woman from other characters to demonstrate her unorthodox ideas that contrast her from the men of Brangwens. For the men, it was "enough" that the earth heaved and opened its furrow to them" which demonstrates the complacency shown by the men who go through actions without questioning why they happen or how they happen. Through the use of parallel structure Lawrence is able to show that the lives of the men are limited to the "earth and sky and beast and green plants". The parallel structure serves to elongate and demonstrate that the men think about not much more than this. At this point, Lawrence introduces the woman, a character who thinks completely differently when compared to the men. For her, she wants "another form of life". This can be interpreted as something to escape from the repetitive nature of rural farm life. Instead of looking into the farm, she looked into "the world beyond" by considering larger concepts like ~~the world~~ "the world of cities and governments". For the woman, the provincial life that the men lead is not enough. She attempts to "see what man had done in fighting



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2

B<sub>2</sub>

outwards to knowledge" and she "strained to hear how he uttered himself in his conquest", showing her fascination with the outside world and concepts and knowledge that extends beyond the reaches of a farming community. Ultimately, whereas the Brangwens men are very complacent, the woman looks for more in life. She "wanted to know, and to be of the fighting host". This demonstrates her desire to escape the ~~the~~ romanticized view of rural life, and instead go into the city and live life the classical way: with intellectual growth and the quest for more knowledge" — something she cannot find in the Brangwens.

The closest thing that can provide with the intellectual passion that she searches for is the vicar. Despite being "so near as Cossethy", the vicar demonstrates the same respectable attributes as the men from the city. He had something deeper in him that "she could perceive of but could never attain". Although he may not have the same physical stature as some of the men in her village, the vicar has a much grander intellectual personality. He "moved in worlds beyond where her <sup>own</sup> men folk existed". This elevated dictum propels the vicar to a position higher than that of any other man that the woman knows. This devoted idolization of him allows him to take almost a God-like position in her heart such that "she craved to achieve this higher being". She goes on to consider man's relationship with a bull where regardless of man's inferior physique, ~~the~~ mankind has shown dominance over the bulls. This is immediately paralleled with the implication that the woman is comparing the vicar to mankind and the Brangwens to bulls. By elevating the vicar, not only is she putting him on a pedestal



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B<sub>3</sub>

but also doing this at the cost of dehumanizing the men by comparing them to bulls. By the end, she realizes that the basis of her social hierarchy is based on knowledge, a concept that she previously claimed to desire. By obtaining this knowledge, she hopes to elevate herself to a position higher than the "dull and local" men of her village.

D. H. Lawrence uses the female character in his novel The Rainbow to demonstrate the need for knowledge. She strives to become like the man she has idolized at the cost of dehumanizing her own, but she realizes it is necessary to be the "master."

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2

F<sub>1</sub>

In the hours of sun, heat, and dust, the ~~Blair~~ Brangwen family illustrates the typical rural family: a dominant husband, a subservient wife, and many unknowing children. Yet ~~behind~~ beneath this facade lies a greater battle ~~for~~ over power, knowledge, and dominance. D.H. Lawrence's The Rainbow <sup>passage</sup> captures the caged situation of a rural woman who yearns for more than she possesses through contrasting rural earth and alien urban imagery, a yearning tone, and ~~the sifted, third person omniscient point of view of a Brangwen woman~~ an evolving form.

Through images of ~~the~~ farming ~~the~~ and urban life, Lawrence presents the tension of the Brangwen woman's situation. The passage begins in the fields of Brangwen male dominance. Outside, the men rule the ~~territory~~ "pain and death" in "their blood, earth and sky". The domain of the farm is enough for them. The "staring at the sun" makes them "unable to turn around" to any other source of knowledge. In contrast, the "cities and governments" are presented as a "magic land". They depict a land of the "pulsing heat of creation", facing "outwards" and to the future. These contrasting images illustrates the indecision and tension of the Brangwen woman, who, caught in the house, is in the middle of the two and yet, ~~part~~ part of neither. Although she may long for the "knowledge" of the men of the





2

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F<sub>2</sub>

city, she is an onlooker to both processes. The woman is depicted <sup>ed</sup> as "looking-out, as she must" to everything she desires in the distance. Both the "vicar" and the men of the earth are separated from her. The contrasting images of urban and rural life demonstrate the ~~foreign~~ ~~urban~~ division between the Brangwen woman and the world at large.

~~The sympathetic tone of the passage demonstrates the~~  
~~woman's~~

Lawrence's use of a <sup>yearning</sup> ~~inquisitive~~ ~~exact~~ tone demonstrates the woman's ~~inquisitive~~ <sup>inquisitive</sup> ~~questioning~~ nature and caged situation. The introduction of the woman in the second paragraph comes with the use of words like "cities", "governments", and "creation", demonstrating the woman's desire for knowledge. She sits within her house, dreaming of cities of "creation" and "freedom", whereas she has none. Furthermore, her captivity is further shown in the tone of the phrase "as she must". The word "must" implies a sort of bondage for the woman, as though she is only allowed to "look" but not touch. Finally, the tone within the final paragraph demonstrates the woman's superior knowledge. The paragraph itself is full of questions of "what?" and "why?", ~~the~~ illustrating the woman's questions. She yearns for answers, unlike her husband, who is happy



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F  
3

with so-called "blood intimacy". Words like "crave" ~~and~~  
~~show~~ showing the woman's longing and her curious  
~~and~~ character, always wanting to know why. The  
narrator's ~~is~~ tone of desire and longing illustrates the  
of Brangwen woman's curiosity within her confined life.  
Finally, the ~~evolving form starkly contrasts the Brangwen~~  
men and women. ~~evolving form starkly contrasts the Brangwen~~  
~~evolving form starkly contrasts the Brangwen~~  
~~evolving form starkly contrasts the Brangwen~~  
the woman within the ~~constraints~~ of a ~~nonderivative~~  
society. ~~the~~ ~~certainty~~ The passage begins with the  
men of the farm and their "blood intimacy". The  
first paragraph holds no thoughts, only aesthetic images  
and basic ~~earth~~ <sup>human</sup> responses. This simplicity reflects the  
nature of the farm men: unquestioning and basic, not  
exceeding confines of knowledge or curiosity. Yet, once  
the woman's ~~viewpoint~~ <sup>viewpoint</sup> begins, that dramatically  
changes. The sentences are long and dynamic, with  
many questions and answers within them. The ~~farm~~  
woman pokes and prods at the confines society has put  
before her, straining "her eyes to see what man had  
done in fighting outwards to knowledge". Furthermore,  
the woman's ~~viewpoint~~ <sup>questions</sup> demonstrates her admiration and  
want of knowledge. The final paragraph is full of  
questions, much like the woman, ~~questions~~ of her  
status, of the world outside, and of the nature of  
life. The changing form reflects the shift of

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F4

Brangwen men to Brangwen women.

A yearning tone, shifting form, and contrasting urban and rural imagery ~~also~~ illustrate the Brangwen woman's curious nature and unfortunate separation from the knowledge she seeks. The Brangwen woman and her situation demonstrate the significance of the journey for knowledge.

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2

31

This passage from D.H. Lawrence's "The Rainbow" illustrates the life of a clever, perceptive woman desperate to leave her earthly, mundane life for a more worldly and transcendent one. She is fascinated with the carnal power of the vicar and his authority over her simple, earth-loving husband.

Her husband is introduced first with a slew of raw, pulsing, throbbing imagery, as he is one of the men facing what she later calls "the pulsing heat of creation" — they live lives of "warmth and generating and pain and death", of "earth and sky and beast and green plants", living "full and surcharged". The woman directly contrasts men like her husband. She does not want "blood-intimacy", she wants "the world beyond". Lawrence describes the woman's situation with a comparison of how she "faced outward to where men moved dominant and creative" to how "the Brangman men faced inward to the teeming life of creation". The men are carnal. She is intellectual. Her overwhelming compulsion to leave and gain knowledge is implied by Lawrence's extended assertions and repetition of how she was always "looking out" or "faced out", "strained her eyes", "strained to hear".

The woman finds herself fundamentally alike to the vicar, who is portrayed both as superior and antithesis to the woman's husband. Lawrence uses an analogy to explain their relationship: the vicar is "raised above the common man as man is raised above the beast". Lawrence reinforces the vicar's sublime status with metaphors. "The vicar moved in worlds beyond where her people existed" and "His soul was the master of the other man's". As such, along with



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E2

wishing to be more worldly, the woman's curiosity finds her piqued by the vicar. Lawrence writes that the woman notices the difference between her husband's status as "dull and local" and the vicar's "guideness and... range", suggesting that the woman is intuitive and attentive to detail. From line 54 to 66, she asks herself questions pertaining to this fundamental difference. This adds to her characterization of "One who sees".

Ultimately, Lawrence portrays the woman as an individual, perhaps an outsider in her world among the Brangwen men. Her husband's earthly nature intensifies her desire to see beyond her life, and this desire is only strengthened by the power she observes the vicar to hold over her husband. The woman's inclinations are her own, though, as she is knowledge-seeking and ambitious. As Lawrence writes, "She craved to know. She craved to achieve this higher being, if not in herself, then in her children."

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# 2

H<sub>1</sub>

In D.H. Lawrence's 1915 novel *The Rainbow*, the wife of a rural farmer is characterized as a woman who searches for intellectual works instead of physical works because she believes that knowledge is power. Through alliteration and chiasmus, Lawrence shows the woman's longing and reasoning for wanting to seek knowledge: to gain power in society.

The alliteration and constant repetition of all things farm-related serve to show the woman's ~~view of~~ perspective that farm work is all repetitive and uninteresting. By repetitively saying "it was enough" for the men to do things on the farm, Lawrence ~~emphasizes~~ that those who labor manually feel fulfilled in a life of routine. Similarly, the alliteration of the woman's house that "faced out from the farm-buildings and fields" suggests how boring and ~~repetitive~~ repetitive all things in the country are. By using all this repetition ~~to describe~~ to describe the farm, the woman suggests how boring and uneventful farm life is for her. However,



# 2

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H<sub>2</sub>

as the woman "stood to see" a variety of differently named countries and buildings, the contrast of her alliteration to "cities and governments" and the "scope of man" suggest how boring her life is compared to the outer, intellectually advanced world. This implies that the woman longs to ~~be~~ become wiser.

Lawrence also uses chiasmus to compare and contrast the woman's view with the man's, suggesting her ultimate wish to go beyond what her husband has found satisfactory and reveals why she wants to gain knowledge. The woman "faced outwards to where men moved dominant and creative, having turned their back on the pulsing heat of creation," ~~mirroring~~ <sup>mirroring</sup> a kind of desire to be creative while not being creative. ~~this paradox suggests to~~ ~~that~~ the woman finds this paradox unsatisfactory, ~~and~~ just as she also "looked out from the front of her house towards the activity of man, while her husband looked out to the sky

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# 2

#3

and earnest." This mirroring ~~of~~ opposite suggests ~~that~~ the woman's desire to find a path for herself. The woman needs a man but cannot seek for herself any sort of knowledge, creating a divide between her and her husband. She wants to think beyond ~~with~~ the limits of her "fresh, slow, and limited" husband while thinking of her future and her children. The woman's split with her husband shows her progressiveness and desire to become equal with men, and gain power. Another parallel would be when she says that "as Brangwen had power over the cattle so the vicar had power over her husband." The woman's parallel suggests an order of society based on intellect, and suggests that she desires that intellect and social power as well. ~~but~~

Lawrence portrays the woman in her novel as a very progressive woman who desires knowledge and power in society.

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2

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C<sub>1</sub>

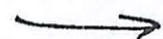
D.H. Lawrence's novel The Rainbow ~~describes~~ describes the woman as being dissatisfied with her common farm life. Instead of looking out towards her farm and fields she "looks out to the road and the village...and the world beyond." The woman wants something far away, to be able to "live [a] full" life, like the men in the city. It was a "magic land to her", where she believed "desires [were] fulfilled." The longing for a different ~~place~~ place, of desires to be fulfilled, shows how unhappy the woman was with her current situation. She was interested in ~~new~~ men who were "dominant and creative" as produced by ~~being~~ not being at farmland, ~~instead of~~ "having turned their back on the pulsing heat" of the sun, nature and family always demanding more from ~~it~~ them. She was uninterested in her husband who was content with the simplistic life. She looked to "the front", towards the future, whereas her husband "looked



out to the back", ~~was~~ enjoying the past, going through the same routine, time and time again, "lacking outwardness and range of motion."

The woman's great interest in another life is shown even more in the interest she has in the vicar.

She was curious about how he "spoke the other, magic language, and had the other, finer bearing." The use of the word other shows the clear separation she makes between this educated man and her basic husband. She believes the "vicar moved in worlds beyond where her own menfolk existed", ~~coming~~ with him coming from a more sophisticated place, through his education, than anywhere ~~the~~ the farmer men could ever hope of being from or belonging to. Although the woman believes the vicar to be "dry and small beside her husband", she still is intrigued by him and how he seems more powerful. She wants to know why some men ~~are~~ <sup>have</sup> power over others, similar to how the



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C<sub>3</sub>

farmers have "power over the cattle". She ultimately determined that it is because he has more knowledge. She longs for new information instead of the dull repetition of her life, wanting it so much that she wants it for her children if she could not obtain "this higher being" of being knowledgeable.

Lawrence emphasizes the woman's desire for knowledge by writing it in ~~the~~ ~~third~~ ~~person~~ third person narrative form, showing that others can see how much the woman longs for knowledge and an alternate life.

~~Lawrence~~ Lawrence used intelligent wording, instead of common dialect, to show how thoroughly the woman had thought about the issue, how important it was to her. These thoughts had had a profound impact on her and she could not be content with the mundane life of ~~her~~ ~~husband's~~ <sup>her husband's</sup> always "wanting another form of life than [that]."

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I,

In The Rainbow the woman seems to be alone despite her true physical proximity to others. The men around her all seem to be happy but she is unsatisfied by her surroundings. The main literary devices that encapsulates these differences are ~~physical~~ comparisons and different viewpoints.

~~The~~ In the woman's opinion the men that surround her are strong and tied to the earth but they lack the freedom to freely move. She finds that although the men control the land the vicar instead controls them. He is above them, not physically stronger, but smarter, and more free. This comparison between the men & the vicar shows her disappointment with the world she feels trapped in.



2.

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12

The second literary device that isolates the woman from the men that surround her is a different viewpoint. She physically faces outward while the men in her life face inward but more importantly they are content with their connection to the earth. The woman desires to find the outside world and discover creativity and freedom. By having her literally looking away from her home Lawrence effectively characterizes the woman.

Lawrence's use of a comparison between the men who surround the woman, and ~~the~~ views of the world that are different both physically and mentally allows him to characterize the woman and capture her situation for the reader.

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Write in the box the number of the question you are answering on this page as it is designated in the exam.

2

A<sub>1</sub>

The narrator in 'The Rainbow' discusses ~~the~~ the disconnect between where she is and where she wants to be. Lawrence includes imagery regarding the narrator's environment to suggest this discontent.

The imagery regarding where the narrator ~~is~~ faces suggests her desires. Lawrence comments that the narrator "faced outwards to where men moved dominant and creative." ~~The~~ Lawrence (22,23) uses positive words like "dominant" and "creative" to suggest a positive tone on the direction outwards. Lawrence shows the narrator's discontent as she says "Brangwen men faced inwards to the teeming life of creation" (27,29). The inwards life is therefore portrayed negatively through this imagery of what ~~the~~ the narrator can see but can never achieve.

Lawrence uses imagery regarding the "outwards" and "inwards" view that the narrator has. Ultimately the narrator is discontent with her life and ~~and~~ admires the "outwards" life.

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Question 2

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6

In the passage, Lawrence describes the woman and her situation. He describes her as a woman who felt trapped. She did not enjoy her plain farming life. The passage itself said "The woman wanted another form of life than this." Lawrence describes how her house faced away from the farm, but towards the village, church, and world beyond. He describes the woman to dream of far off places and feel free. She wants to learn everything.

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2

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D,

D.H. Lawrence characterized this woman as a very eager, smart, and hardworking woman. She was very smart and had many questions. She was a farmer and questioned the vicar.

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