



AP[®] English Literature and Composition 2010 Free-Response Questions Form B

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2010 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.)

Each of the two poems below is concerned with a young man at the age of twenty-one, traditionally the age of adulthood. Read the two poems carefully. Then write a well-organized essay in which you compare and contrast the poems, analyzing the poetic techniques, such as point of view and tone, that each writer uses to make his point about coming of age.

To Sir John Lade, on His Coming of Age

(‘A Short Song of Congratulation’)

Long-expected one and twenty
Lingering year at last is flown,
Pomp and pleasure, pride and plenty,
Great Sir John, are all your own.

Line 5 Loosened from the minor’s tether,
Free to mortgage or to sell,
Wild as wind, and light as feather,
Bid the slaves of thrift farewell.

10 Call the Bettys, Kates, and Jennys,
Every name that laughs at care,
Lavish of your grandsire’s guineas,
Show the spirit of an heir.

All that prey on vice and folly
Joy to see their quarry fly,
15 Here the gamester light and jolly,
There the lender grave and sly.

Wealth, Sir John, was made to wander,
Let it wander as it will;
See the jockey, see the pander,
20 Bid them come, and take their fill.

When the bonny blade carouses,
Pockets full, and spirits high,
What are acres? What are houses?
Only dirt, or wet or dry.

25 If the guardian or the mother
Tell the woes of wilful waste,
Scorn their counsel and their pother,*
You can hang or drown at last.

1780 —Samuel Johnson (1709–1784)

* fuss

When I Was One-and-Twenty

When I was one-and-twenty
I heard a wise man say,
‘Give crowns and pounds and guineas
But not your heart away;
5 Give pearls away and rubies
But keep your fancy free.’
But I was one-and-twenty,
No use to talk to me.

10 When I was one-and-twenty
I heard him say again,
‘The heart out of the bosom
Was never given in vain;
’Tis paid with sighs a plenty
And sold for endless rue.’
15 And I am two-and-twenty,
And oh, ’tis true, ’tis true.

1896 —A. E. Housman (1859–1936)

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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 taken from the story “Cherry Bomb” by Maxine Clair. Read the passage carefully. Then write an essay in which you analyze how Clair uses literary techniques to characterize the adult narrator’s memories of her fifth-grade summer world.

Line It was two summers before I would put my thin-
penny bus token in the slot and ride the Fifth Street
trolley all the way to the end of the line to junior high.
Life was measured in summers then, and the
5 expression “I am in this world, but not of it” appealed
to me. I wasn’t sure what it meant, but it had just the
right ring for a lofty statement I should adopt. That
Midwest summer broke records for straight over-one-
hundred-degree days in July, and Mr. Calhoun still
10 came around with that-old-thing of an ice truck. Our
mother still bought a help-him-out block of ice to
leave in the backyard for us to lick or sit on. It was
the summer that the Bible’s plague of locusts came.
Evening sighed its own relief in a locust hum that
15 swelled from the cattails next to the cemetery, from
the bridal wreath shrubs and the pickle grass that my
younger cousin, Bea, combed and braided on our side
of the alley.

20 I kept a cherry bomb and a locked diary in the
closet under the back steps where Bea, restrained by
my suggestion that the Hairy Man hid there, wouldn’t
try to find them. It was an established, Daddy-said-so
fact that at night the Hairy Man went anywhere he
wanted to go but in the daytime he stayed inside the
25 yellow house on Sherman Avenue near our school.
During the school year if we were so late that the
patrol boys had gone inside, we would see him in his
fenced-in yard, wooly-headed and bearded, hollering
things we dared not repeat until a nurse kind of
30 woman in a bandanna came out and took him back
inside the house with the windows painted light blue,
which my mother said was a peaceful color for
somebody shell-shocked.

If you parted the heavy coats between the raggedy
35 mouton that once belonged to my father’s mother,
who, my father said, was his Heart when she died, and
the putrid-colored jacket my father wore when he got
shipped out to the dot in the Pacific Ocean where, he
said, the women wore one piece of cloth and looked
40 as fine as wine in the summertime, you would find
yourself right in the middle of our cave-dark closet.
Then, if you closed your eyes, held your hands up
over your head, placed one foot in front of the other,
walked until the tips of your fingers touched the
45 smooth cool of slanted plaster all the way down to
where you had to slue your feet and walk squat-
legged, fell to your knees and felt around on the floor
—then you would hit the strong-smelling cigar box.
My box of private things.

50 From time to time my cousins Bea and Eddy stayed
with us, and on the Fourth of July the year before,
Eddy had lit a cherry bomb in a Libby’s corn can and
tried to lob it over the house into the alley. Before it
reached the top of the porch it went off, and a piece
55 of tin shot God-is-whipping-you straight for Eddy’s
eye. By the time school started that year, Eddy had a
keloid* like a piece of twine down the side of his face
and a black patch he had to wear until he got his glass
eye that stared in a fixed angle at the sky. Nick,
60 Eddy’s friend, began calling Eddy “Black-Eyed Pea.”

After Eddy’s accident, he gave me a cherry bomb.
His last. I kept it in my cigar box as a sort of memento
of good times. Even if I had wanted to explode it, my
mother had threatened to do worse to us if we so
65 much as looked at fireworks again. Except for
Christmas presents, it was the first thing anybody
ever gave me.

* a thick scar

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Question 3

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

“You can leave home all you want, but home will never leave you.”

—Sonsyrea Tate

Sonsyrea Tate’s statement suggests that “home” may be conceived of as a dwelling, a place, or a state of mind. It may have positive or negative associations, but in either case, it may have a considerable influence on an individual.

Choose a novel or play in which a central character leaves home yet finds that home remains significant. Write a well-developed essay in which you analyze the importance of “home” to this character and the reasons for its continuing influence. Explain how the character’s idea of home illuminates the larger meaning of the work.

Choose a work from the list below or another appropriate novel or play of comparable literary merit. Do not merely summarize the plot.

Absalom, Absalom!
All the Pretty Horses
Beloved
Bleak House
Candide
The Cherry Orchard
The Country of the Pointed Firs
Fences
A Free Life: A Novel
The Glass Menagerie
The God of Small Things
Going After Cacciato
The Grapes of Wrath
Great Expectations
The Great Gatsby
Home to Harlem
A House for Mr. Biswas
The House of Mirth
The House on Mango Street

The Inheritance of Loss
Invisible Man
Jane Eyre
The Little Foxes
Look Homeward, Angel
The Namesake
Never Let Me Go
The Piano Lesson
The Poisonwood Bible
A Portrait of the Artist as a Young Man
The Road
Song of Solomon
A Streetcar Named Desire
Sula
Their Eyes Were Watching God
Things Fall Apart
Wise Blood
The Women of Brewster Place
Wuthering Heights

STOP

END OF EXAM