



## **AP<sup>®</sup> 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.

15

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

20

Wealth, Sir John, was made to wander,  
Let it wander as it will;  
See the jockey, see the pander,  
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;  
Give pearls away and rubies  
But keep your fancy free.’  
But I was one-and-twenty,  
No use to talk to me.

Line

5

10

15

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.’  
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.  
5 Life was measured in summers then, and the  
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