

AP[®] ENGLISH LITERATURE AND COMPOSITION

2010 SCORING GUIDELINES (Form B)

Question 1

(Samuel Johnson and A. E. Housman)

The score reflects the quality of the essay as a whole — its content, style and mechanics. Students are rewarded for what they do well. The score for an exceptionally well-written essay may be raised by 1 point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

- 9–8** These essays offer a persuasive analysis of the two poets' use of literary techniques to make their points about coming of age. The writers of these essays offer a range of interpretations; they provide convincing readings that compare and contrast the two poems and analyze the poetic techniques used in each. They demonstrate consistent and effective control over the elements of composition in language appropriate to the analysis of poetry. Their textual references are apt and specific. Though they may not be error-free, these essays are perceptive in their analysis and demonstrate writing that is clear and sophisticated, and in the case of a score of 9, especially persuasive.
- 7–6** These competent essays offer a reasonable analysis of the two poets' use of literary techniques to make their points about coming of age. They are less thorough or less precise in their comparisons of and contrasts between the poems, and their analysis of the poetic techniques is less convincing, than essays in the top scoring range. These essays demonstrate the student's ability to express ideas clearly, making references to the text, although they do not exhibit the same level of effective writing as the 9–8 responses. Although essays scored 7–6 are generally well written, those scored a 7 demonstrate more sophistication in both substance and style.
- 5** These essays may respond to the assigned task with a plausible reading of the two poets' use of literary techniques to make their points about coming of age, but they may be superficial in their analysis of the points. They often rely on paraphrase but paraphrase that contains some analysis, implicit or explicit. Their analysis of the poems' views about coming of age or of their poetic techniques may be vague, formulaic or minimally supported by references to the text. There may be minor misinterpretations of the poems. These students demonstrate some control of language, but the writing 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 that compares and contrasts the two poems. The analysis may be partial, unconvincing or irrelevant, or may ignore the meanings attributed to coming of age in the poems or their use of techniques. Evidence from the poems may be slight or misconstrued, or the essays may rely on paraphrase only. The writing often demonstrates a lack of control over the conventions of composition: inadequate development of ideas, accumulation of errors, or a focus that is unclear, inconsistent or repetitive. Essays scored a 3 may contain significant misreading or demonstrate inept writing or both.
- 2–1** These essays compound the weaknesses of the papers in the 4–3 range. Although there may be some attempt to respond to the prompt, the student's assertions are presented with little clarity, organization or support from the poems. These essays may contain serious errors in grammar and mechanics. They may offer a complete misreading or be unacceptably brief. Essays scored a 1 contain little coherent discussion of the poems.
- 0** These essays do no more than make a reference to the task.
- These essays are either left blank or are completely off topic.

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

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1A

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Coming of age at last, and finally in the position to be able to exert oneself as an adult of the world, one can be overly confident from lack of experience. Both Johnson's "To Sir John Lade, on His Coming of Age" and Housman's "When I was One-and-Twenty" deal with this headstrong yet delicate time in a young man's life which is full of the optimism and enthusiasm of youth and unaware of the true sorrows or follies of the real world. Through use of irony, imagery and contrast, both poems effectively describe the dangers ~~and consequences~~ that may follow from the headstrong confidence of young adulthood, ~~and~~ ~~one~~ while one expresses caution from a friend and the other shows a regretful account of the young man past twenty one.

It is significant that the perspective of the speaker is different for each poem. Johnson's congratulatory poem (in the traditional abab rhyming scheme and structure oft used for occasional poems) is ~~sp~~ from an elder man's point of view, giving advice to the young man who has come of age. However, on the outset, his is not the traditional counsel of "woes of wilful waste" or the advice that the wise man gives in Housman's poem. Rather, the poem has the unexpected effect of grabbing the reader or the intended young man's attention with its untraditional, daring counsel, uncharacteristic of the usual fatherly advice. Housman's poem is from the young man's perspective, but significantly written after he has experienced one year of adulthood. He is not giving advice to others but talking about his own experience and his own feelings. Thus, while Johnson's poem is in the point of view of the person giving advice, Housman's poem is one reflecting on the advice received and unheeded, by a man given advice at



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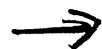
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twenty-one years of age

Johnson's poem's unconventional advice is even more surprising and unexpected in effect because of the flippant, jolly and daring tone of the speaker. The speaker flattens the young man's new sense of importance by encouraging his newly found "pomp and pleasure, pride" through witty alliteration. Money is described to sound trivial while lavish spending and generosity is described to sound courageous and the fine "spirit of an heir." Through humor ("Call the Bettys, Kates and Jennys.") the speaker almost dares the young man to enjoy the world and his riches—presumably his inheritance received from coming of age, but there is, underlying the almost false sense of jolly and humor, a darker implication which seems to make the outward advice sound ironic. The mention of the lander, and contrasting with the gamester, presumably the man, indicates a darker possibility to this supposed fun. The flippant way acres and houses are reduced to "only dirt, or wet or dry," when it is evident that the land is important in contrast to "bonny blade carousers" elicits the opposite effect of what the speaker's outward intention is. At the end of the poem, with the only unrhymed line, "you can hang or drown at last," we realize that the actual advice intended is to warn the young man of precisely those elements so vividly and delightfully described and advised. This flippant tone of the speaker, ~~then~~ with the verbal irony of the counsel gets across the "woes of wilful waste" in a roundabout yet more effective way.

By contrast, Howsman's poem is straightforward in its message. The two stanzas each present contrasting tones and attitudes, showing



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the young man at the first turn of coming of age and then after a year when he has gained wisdom from experience. The speaker is given advice of the same message as Johnson's implicit advice, but in more straightforward, expected terms. The wise man contrasts material things and more spiritual, internal things, paralleling "crowns and pounds and guineas" and "pearls" and "rabies" with the man's "heart" and "fancy." However, the tone of the speaker in "no use to talk to me" indicates his arrogance and confidence at the time tinged with regret that he did not listen to the advice. The second stanza also quotes the wise man's advice but this time by relating the heart (the spiritual or internal) in terms of money ("sale"). The speaker's tone is more regretful and humbled, almost sighing as he exclaims "'tis true, 'tis true" with realization. The poem is regretful and in tone as the young man looks back at his foolish initial ways.

That the poems are from different perspectives has shaped the tone or attitude of the speaker and ~~and~~ are reflected by the different way of presenting the age of twenty one. Both have the same ~~for~~ ultimate message and objective of cautioning other young men by relating to possible consequences (changing or regretting). However, through use of different tones, one full of irony and sarcasm and the other of regret in retrospect, as well as the use of contrast ~~and perspective~~, the poems leave different impressions and give different perspectives on the delicate age of twenty-one.

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Question 1

2B
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While the age of adulthood varies from culture to culture, twenty-one has in American and Great Britain been the traditional age to enter the adult world of money, work, and serious relationships. One's twenty-first birthday is a momentous occasion to be celebrated. The two poems however take conflicting attitudes toward this event. "To Sir John Lade, on His Coming of Age" gives its subject advice on enjoying his newfound freedom. Conversely "When I Was One-and-Twenty" laments foolishly ignoring an elder's advice. This contrast gives the poems their conflicting tones. On the same subject, carefree and regretful, respectively, while both offering advice.

"When I Was One-and-Twenty" uses repetitive comparisons to emphasize the advice that the heart is more valuable than any riches, and is often paid for with pain. By strongly quoting the wise man's advice, the author allows the reader to realize the speaker's foolishness in ignoring the advice. The speaker himself states at the end of the poem his own regret, an appeal to the reader's emotions which emphasizes the theme of the poem: the heart should be carefully guarded rather than carelessly given away. The overall tone is remorseful and reflective, rather



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than a joyful celebration of coming of age.

Rather than the direct approach taken by Housman in "When I Was One-and Twenty," Johnson ~~was~~ uses subtle irony in "To Sir John Lade..." to convey his theme. The tone of the poem is carefree and jolly, emphasized by descriptions of carousing, gambling, and games. The subject of the poem is often compared to a bird, freed from its "tether," "wild as wind and light as feather," imagery of a carefree bird. However the dangers of ~~much~~ carefree and foolish spending are more subtly described as those who "prey" on such people. The author quickly brushes them aside, writing about the pleasure of gambling, and urging the subject to ignore his mother's warnings, an ironic way of emphasizing the ~~many~~ dangers of wild spending.

Both poems offer strong advice on turning twenty-one. "When I Was..." ruefully implores the reader to be cautious, while "To Sir John..." promotes a wild and carefree lifestyle. It too however contains a subtle warning: as an adult, one can "hang or drown," bringing about their own ruin if ~~they~~ he or she is not careful.

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Question 1

1C
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In the poems, "to Sir John, on his coming of Age," by Samuel Johnson, and "When I was one-and-twenty," by ~~A.~~ A.E. Houseman, a young man ^{was} just turned twenty-one. The ideas of both poems are similar to that of being a man and taking on the world, but they also contrast each other.

"lavish ~~of your~~ grandciv's guineas" (Johnson), "Give ~~the~~ crowns and pounds and guineas" (Houseman) are both telling the ~~the~~ twenty-one year old man to give money and riches, help the world, show ~~the~~ who you are now. The poems are similar, in that, they are telling the man to be new, be fresh, make your newly age a big bang. But Johnson's poem tells the man to, "call the Betty's, Kates, and Jennys, every name that laughs at care". Since he's twenty-one, he should go out and pursue a girl, maybe not one, but two, or ~~the~~ three, to live his life up to the fullest ~~the~~ with his knowing of what could become of it. ~~However~~ However, Houseman's poem tells the man, "I heard a wise man say... Give crowns and pounds and guineas, ~~the~~ But not your heart away... keep your fancy free.". He's telling the twenty-one year old man to give and help, rather than giving your heart away, right away, to keep



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his solitude as a new found man. He shouldn't waste his life trying to pursue every girl, when in due time, the right girl will find him.

Johnson's poem is more of a, "yes, im 21, i can do what i want, sort of attitude with a tone that enhances the absurdness of going after a bunch of girls, where as Huckman's poem delivers a more of a "im 21, i can live my life, and make it great," kind of attitude. the tone used in this ~~poem~~ poem is more ~~serious~~ solemn, and determined than "to Mr Johnson, on his coming of age."

the ~~coming~~ "coming of age", when a man, or a woman for that matter turns twenty-one, is a time in a person's life, where they really feel like a true adult, where they can finally take their mark on society. It shouldn't just be wasted in nonsense, but instead, put to a better use. you only turn twenty-one once, so, make the best ~~use~~ of it.

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**AP[®] ENGLISH LITERATURE AND COMPOSITION
2010 SCORING COMMENTARY (Form B)**

Question 1

Sample: 1A

Score: 9

This essay is an astute, thorough and sophisticated attempt to interpret and contrast two poems whose occasions are remarkably similar. The essay begins with a generalization about the “headstrong yet delicate” occasion of turning twenty-one that lies at the heart of both poems. As the student persuasively contrasts the poems’ points of view, recognizing that Johnson’s poem is from an older man’s perspective and Housman’s from a younger man’s, sophisticated diction is employed, whether through a jaunty reference to the “traditional counsel of ‘woes of wilful waste’” or through a reference to “advice received and unheeded.” Paragraph three turns to the importance of tone, as the student maintains that understanding “To Sir John Lade” requires an appreciation of the speaker’s “flippant, jolly and daring” tone and of irony. From this point forward, consideration of tone becomes all-important, providing an excellent example of how sustained attention to a single literary device can generate much thematic material. Impressive in its ability to read for meaning, this essay — although still containing occasional awkward locutions — skillfully incorporates evidence from the text and is equally adept when it comes to the examination of supporting literary devices such as meter and rhyme.

Sample: 1B

Score: 6

This pithy essay presents a competent comparison of the two poems. Although relatively short and dependent upon generalizations about the poems, it makes pertinent observations about “their conflicting tones on the same subject, carefree and rueful, respectively” and offers a reasonable analysis of each poem’s theme. The student sees in Housman’s poem a direct “appeal to the reader’s emotions which emphasizes the theme of the poem.” In contrast, Johnson’s “subtle irony” becomes an indirect and “ironic way of emphasizing the dangers of wild spending.” Less assured in terms of its analysis of literary technique, the essay essentially develops a single basis for comparison. Thus, although it is clear and persuasive in the observations made, the response leaves further techniques and devices unexplored, and the psychological depth of each didactic poem is limited by the somewhat repetitive reasoning that takes the place of further development. The essay demonstrates control over the elements of composition and effective diction (“a momentous occasion,” “carefree and rueful”).

Sample: 1C

Score: 2

Marked by a sometimes awkward, sometimes stilted style (“the ideas of both poems are similar to that of being a man and taking on the world”), this essay addresses the prompt only to a limited degree. Rather than orienting the reader through a clear transition and topic sentence, the second paragraph begins with poorly incorporated quotations and then substitutes popular psychology for critical analysis (“Make your newly [*sic*] age a Big Bang”). Although there appears to be attention to the texts, the response seems to reflect personal views rather than an interpretation of Johnson and Housman, and colloquialisms become the essay’s default: “Johnson’s poem is more of a, ‘Yes, I’m 21, I can do what I want, sort of attitude’.” And although evidence of organization is apparent, ultimately this thin attempt avoids the requirement to read the poems closely and develop a theory about how they relate to one another.