



**AP[®] English Literature and Composition
2008 Free-Response Questions
Form B**

The College Board: Connecting Students to College Success

The College Board is a not-for-profit membership association whose mission is to connect students to college success and opportunity. Founded in 1900, the association is composed of more than 5,000 schools, colleges, universities, and other educational organizations. Each year, the College Board serves seven million students and their parents, 23,000 high schools, and 3,500 colleges through major programs and services in college admissions, guidance, assessment, financial aid, enrollment, and teaching and learning. Among its best-known programs are the SAT[®], the PSAT/NMSQT[®], and the Advanced Placement Program[®] (AP[®]). The College Board is committed to the principles of excellence and equity, and that commitment is embodied in all of its programs, services, activities, and concerns.

© 2008 The College Board. All rights reserved. College Board, Advanced Placement Program, AP, AP Central, SAT, and the acorn logo are registered trademarks of the College Board. PSAT/NMSQT is a registered trademark of the College Board and National Merit Scholarship Corporation.

Permission to use copyrighted College Board materials may be requested online at:
www.collegeboard.com/inquiry/cbpermit.html.

Visit the College Board on the Web: www.collegeboard.com.

AP Central is the official online home for the AP Program: apcentral.collegeboard.com.

**2008 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.)

The following two poems present animal-eye views of the world. Read each poem carefully. Then write an essay in which you analyze the techniques used in the poems to characterize the speakers and convey differing views of the world.

HAWK ROOSTING

I sit in the top of the wood, my eyes closed.
Inaction, no falsifying dream
Between my hooked head and hooked feet:
Or in sleep rehearse perfect kills and eat.

Line

5 The convenience of the high trees!
The air's buoyancy and the sun's ray
Are of advantage to me;
And the earth's face upward for my inspection.

10 My feet are locked upon the rough bark.
It took the whole of Creation
To produce my foot, my each feather:
Now I hold Creation in my foot

15 Or fly up, and revolve it all slowly—
I kill where I please because it is all mine.
There is no sophistry in my body:
My manners are tearing off heads—

The allotment of death.
For the one path of my flight is direct
Through the bones of the living.
20 No arguments assert my right:

The sun is behind me.
Nothing has changed since I began.
My eye has permitted no change.
I am going to keep things like this.

—Ted Hughes

From *Lupercal*, by Ted Hughes.
Faber & Faber Ltd., 1960.

GOLDEN RETRIEVALS

Fetch? Balls and sticks capture my attention
seconds at a time. Catch? I don't think so.
Bunny, tumbling leaf, a squirrel who's—oh
joy—actually scared. Sniff the wind, then

Line

5 I'm off again: muck, pond, ditch, residue
of any thrillingly dead thing. And you?
Either you're sunk in the past, half our walk,
thinking of what you never can bring back,

10 or else you're off in some fog concerning
—tomorrow, is that what you call it? My work:
to unsnare time's warp (and woof!), retrieving,
my haze-headed friend, you. This shining bark,

a Zen master's bronzy gong, calls you here,
entirely, now: bow-wow, bow-wow, bow-wow.

—Mark Doty

Copyright © 1998 by Mark Doty.
Reprinted by permission of HarperCollins Publishers, Inc.

2008 AP[®] ENGLISH LITERATURE AND COMPOSITION
FREE-RESPONSE QUESTIONS (Form B)

Question 2

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

Jane Austen’s novel *Northanger Abbey* (1818) opens with the following passage. Read the passage carefully. Then, in a well-organized essay, analyze the literary techniques Austen uses to characterize Catherine Morland.

Line
5
10
15
20
25
30
35

No one who had ever seen Catherine Morland in her infancy would have supposed her born to be an heroine. Her situation in life, the character of her father and mother, her own person and disposition, were all equally against her. Her father was a clergyman, without being neglected or poor, and a very respectable man, though his name was Richard, and he had never been handsome. He had a considerable independence besides two good livings,¹ and he was not in the least addicted to locking up his daughters. Her mother was a woman of useful plain sense, with a good temper, and, what is more remarkable, with a good constitution. She had three sons before Catherine was born; and, instead of dying in bringing the latter into the world, as anybody might expect, she still lived on—lived to have six children more—to see them growing up around her, and to enjoy excellent health herself. A family of ten children will be always called a fine family, where there are heads, and arms, and legs enough for the number; but the Morlands had little other right to the word, for they were in general very plain, and Catherine, for many years of her life, as plain as any. She had a thin awkward figure, a sallow skin without colour, dark lank hair, and strong features; so much for her person, and not less unpropitious for heroism seemed her mind. She was fond of all boys’ play and greatly preferred cricket, not merely to dolls, but to the more heroic enjoyments of infancy, nursing a dormouse, feeding a canary-bird, or watering a rose-bush. Indeed she had no taste for a garden, and if she gathered flowers at all, it was chiefly for the pleasure of mischief, at least so it was conjectured from her always preferring those which she was forbidden to take. Such were her propensities; her abilities were quite as extraordinary. She never could learn or understand anything before she was taught, and sometimes not even then, for she was

40 often inattentive, and occasionally stupid. Her mother was three months in teaching her only to repeat the “Beggar’s Petition,” and, after all, her next sister Sally could say it better than she did. Not that Catherine was always stupid; by no means; she learnt the fable of “The Hare and many Friends,” as quickly as any girl in England. Her mother wished her to learn music; and Catherine was sure she should like it, for she was very fond of tinkling the keys of the old forlorn spinnet,² so at eight years old she began. She learnt a year and could not bear it; and Mrs. Morland, who did not insist on her daughters being accomplished in spite of incapacity or distaste, allowed her to leave off. The day which dismissed the music-master was one of the happiest of Catherine’s life. Her taste for drawing was not superior; though whenever she could obtain the outside of a letter from her mother, or seize upon any other odd piece of paper, she did what she could in that way by drawing houses and trees, hens and chickens, all very much like one another. Writing and accounts she was taught by her father; French by her mother. Her proficiency in either was not remarkable, and she shirked her lessons in both whenever she could. What a strange unaccountable character! for with all these symptoms of profligacy at ten years old, she had neither a bad heart nor a bad temper, was seldom stubborn, scarcely ever quarrelsome, and very kind to the little ones, with few interruptions of tyranny. She was, moreover, noisy and wild, hated confinement and cleanliness, and loved nothing so well in the world as rolling down the green slope at the back of the house.

¹ Incomes or endowments

² Piano

2008 AP[®] ENGLISH LITERATURE AND COMPOSITION
FREE-RESPONSE QUESTIONS (Form B)

Question 3

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

In some works of literature, childhood and adolescence are portrayed as times graced by innocence and a sense of wonder; in other works, they are depicted as times of tribulation and terror. Focusing on a single novel or play, explain how its representation of childhood or adolescence shapes the meaning of the work as a whole.

You may select a work from the list below or choose another appropriate novel or play of similar literary merit. Avoid mere plot summary.

The Adventures of Huckleberry Finn
Black Boy
Bless Me, Ultima
The Bluest Eye
The Catcher in the Rye
Cat's Eye
The Chosen
Great Expectations
A High Wind in Jamaica
The House on Mango Street
Jane Eyre
Kafka on the Shore
Little Women
Lord of the Flies
"Master Harold" . . . and the boys
The Member of the Wedding
My Ántonia

Native Speaker
Old School
Pocho
A Portrait of the Artist As a Young Man
The Prime of Miss Jean Brodie
The Red Badge of Courage
A River Runs Through It
Romeo and Juliet
Sula
To Kill a Mockingbird
To the Lighthouse
Tom Jones
The Turn of the Screw
Wide Sargasso Sea
Woman Warrior
Wuthering Heights

STOP

END OF EXAM