



## **AP<sup>®</sup> English Literature and Composition 2008 Free-Response Questions Form B**

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2008 AP<sup>®</sup> 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

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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,<sup>1</sup> 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,<sup>2</sup> 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.

<sup>1</sup> Incomes or endowments

<sup>2</sup> Piano

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**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**