

**2007 AP® ENGLISH LITERATURE FREE-RESPONSE QUESTIONS (Form B)**

**Question 2**

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

In the following passage, contemporary novelist Seamus Deane reflects on his childhood experiences with books and writing. Read the passage carefully. Then, in a well-written essay, analyze how Deane conveys the impact those early experiences had on him.

The novel was called *The Shan Van Vocht*, a phonetic rendering of an Irish phrase meaning The Poor Old Woman, a traditional name for Ireland. It was about the great rebellion of 1798, the source of almost half the songs we sang around the August bonfires on the Feast of the Assumption. In the opening pages, people were talking in whispers about the dangers of the rebellion as they sat around a great open-hearth fire on a wild night of winter rain and squall. I read and re-read the opening many times. Outside was the bad weather; inside was the fire, implied danger, a love relationship. There was something exquisite in this blend, as I lay in bed reading while my brothers slept and shifted under the light that shone on their eyelids and made their dreams different. The heroine was called Ann, and the hero was Robert. She was too good for him. When they whispered, she did all the interesting talking. He just kept on about dying and remembering her always, even when she was there in front of him with her dark hair and her deep golden-brown eyes and her olive skin. So I talked to her instead and told her how beautiful she was and how I wouldn't go out on the rebellion at all but just sit there and whisper in her ear and let her know that now was forever and not some time in the future when the shooting and the hacking would be over, when what was left of life would be spent listening to the night wind wailing on graveyards and empty hillsides.

“For Christ’s sake, put off that light. You’re not even reading, you blank gom.”

And Liam would turn over, driving his knees up into my back and muttering curses under his breath. I’d switch off the light, get back in bed, and lie there, the book still open, re-imagining all I had read, the various ways the plot might unravel, the novel opening into endless possibilities in the dark.

The English teacher read out a model essay which had been, to our surprise, written by a country boy. It was an account of his mother setting the table for the

evening meal and then waiting with him until his father came in from the fields. She put out a blue-and-white jug full of milk and a covered dish of potatoes in their jackets and a red-rimmed butter dish with a slab of butter, the shape of a swan dipping its head imprinted on its surface. That was the meal. Everything was so simple, especially the way they waited. She sat with her hands in her lap and talked to him about someone up the road who had had an airmail letter from America. She told him that his father would be tired, but, tired as he was, he wouldn't be without a smile before he washed himself and he wouldn't be so without his manners to forget to say grace before they ate and that he, the boy, should watch the way the father would smile when the books were produced for homework, for learning was a wonder to him, especially the Latin. Then there would be no talking, just the ticking of the clock and the kettle humming and the china dogs on the mantelpiece looking, as ever, across at one another.

“Now that,” said the master, “that’s writing. That’s just telling the truth.”

I felt embarrassed because my own essay had been full of long or strange words I had found in the dictionary—“cerulean,” “azure,” “phantasm” and “implacable”—all of them describing skies and seas I had seen only with the Ann of the novel. I’d never thought such stuff was worth writing about. It was ordinary life—no rebellions or love affairs or dangerous flights across the hills at night. And yet I kept remembering that mother and son waiting in the Dutch interior of that essay, with the jug of milk and the butter on the table, while behind and above them were those wispy, shawly figures from the rebellion, sibilant above the great fire and below the aching, high wind.

(1996)