

T H E E X A M

Yearly, the AP English Literature and Composition Development Committee, made up of high school and college English teachers, prepares a three-hour exam that gives students the opportunity to demonstrate their mastery of the skills and abilities previously described. The AP English Literature and Composition Exam employs multiple-choice questions that test the student's critical reading of selected passages. But the exam also requires writing as a direct measure of the student's ability to read and interpret literature and to use other forms of discourse effectively. Although the skills tested in the exam remain essentially the same from year to year, each year's exam is composed of new questions. The free-response questions are scored by college and AP English teachers using standardized procedures.

Ordinarily, the exam consists of 60 minutes for multiple-choice questions followed by 120 minutes for free-response questions. Performance on the free-response section of the exam counts for 55 percent of the total score; performance on the multiple-choice section, 45 percent. Examples of multiple-choice and free-response questions from previous exams are presented below and are intended to represent the scope and difficulty of the exam. The questions are samples; they are not a sample exam. In the questions reproduced here, the authors of the passages and poems on which the multiple-choice questions are based are George Eliot, Richard Wilbur, Gwendolyn Brooks and Samuel Taylor Coleridge.

Multiple-choice scores are based on the number of questions answered correctly. Points are not deducted for incorrect answers, and no points are awarded for unanswered questions. Because points are not deducted for incorrect answers, students are encouraged to answer all multiple-choice questions. On any questions students do not know the answer to, students should eliminate as many choices as they can, and then select the best answer among the remaining choices.

Sample Multiple-Choice Questions

Questions 1–11. Read the following passage carefully before you choose your answers.

- Certainly the religious and moral ideas of the
Dodsons and Tullivers were of too specific a kind to
be arrived at deductively from the statement that they
Line were part of the Protestant population of Great Britain.
(5) Their theory of life had its core of soundness, as all
theories must have on which decent and prosperous
families have been reared and have flourished; but it
had the very slightest tincture of theology. If, in the
maiden days of the Dodson sisters, their Bibles opened
(10) more easily at some parts than other, it was because
of dried tulip-petals, which had been distributed quite
impartially, without preference for the historical, devo-
tional, or doctrinal. Their religion was of a simple,
semi-pagan kind, but there was no heresy in it—if
(15) heresy properly means choice—for they didn't know

- there was any other religion, except that of chapel-goers, which appeared to run in families, like asthma. How *should* they know? The vicar of their pleasant rural parish was not a controversialist, but a good
- (20) hand at whist,¹ and one who had a joke always ready for a blooming female parishioner. The religion of the Dodsons consisted in revering whatever was customary and respectable: it was necessary to be baptized, else one could not be buried in the churchyard, and to take
- (25) the sacrament before death as a security against more dimly understood perils; but it was of equal necessity to have the proper pall-bearers and well-cured hams at one's funeral, and to leave an unimpeachable will. A Dodson would not be taxed with the omission of
- (30) anything that was becoming, or that belonged to that eternal fitness of thing which was plainly indicated in the practice of the most substantial parishioners, and in the family traditions—such as obedience to parents, faithfulness to kindred, industry, rigid honesty,
- (35) thrift, the thorough scouring of wooden and copper utensils, the hoarding of coins likely to disappear from the currency, the production of first-rate commodities for the market, and the general preference for whatever was home-made. The Dodsons were a very proud
- (40) race, and their pride lay in the utter frustration of all desire to tax them with a breach of traditional duty or propriety. A wholesome pride in many respects, since it identified honour with perfect integrity, thoroughness of work, and faithfulness to admitted rules: and
- (45) society owes some worthy qualities in many of her members to mothers of the Dodson class, who made their butter and their fromenty² well, and would have felt disgraced to make it otherwise. To be honest and poor was never a Dodson motto, still less to seem rich
- (50) though being poor; rather, the family badge was to be honest and rich; and not only rich, but richer than was supposed. To live respected, and have the proper bearers at your funeral, was an achievement of the ends of existence that would be entirely nullified if,
- (55) on the reading of your Will, you sank in the opinion of your fellow-men, either by turning out to be poorer than they expected, or by leaving your money in a capricious manner, without strict regard to degrees of kin. The right thing must always be done towards
- (60) kindred. The right thing was to correct them severely, if they were other than a credit to the family, but still

¹ a card game

² hulled wheat boiled in milk and flavored with sugar and spices

not to alienate from them the smallest rightful share
in the family shoe-buckles and other property.

A conspicuous quality in the Dodson character was

- (65) its genuineness: its vices and virtues alike were
phases of a proud, honest egoism, which had a hearty
dislike to whatever made against its own credit and
interest, and would be frankly hard of speech to
inconvenient “kin,” but would never forsake or ignore
(70) them—would not let them want bread, but only
require them to eat it with bitter herbs.

1. From the first sentence, one can infer which of the following about the Dodsons’ and Tullivers’ religious and moral ideas?
 - (A) The narrator is unable to describe them with complete accuracy.
 - (B) They have no real logical foundation.
 - (C) They cannot be appreciated by anyone who does not share them.
 - (D) They spring from a fundamental lack of tolerance for the ideas of others.
 - (E) They are not typical of those of British Protestants in general.
2. In lines 13–17 (“Their religion . . . asthma”), the narrator draws attention to the Dodson sisters’
 - (A) devotion to certain rituals
 - (B) untroubled complacency
 - (C) deep religious conviction
 - (D) disturbed consciences
 - (E) sense of history and tradition
3. It can be inferred that the vicar mentioned in line 18 was
 - (A) not particularly interested in theology
 - (B) not very well regarded by female parishioners
 - (C) too pious to please the Dodsons
 - (D) too impractical to keep the church on a sound financial footing
 - (E) more ascetic than his parishioners might have wished
4. Which of the following expressions most obviously suggests a satirical point of view?
 - (A) “too specific” (line 2)
 - (B) “have been reared and have flourished” (line 7)
 - (C) “no heresy in it” (line 14)
 - (D) “like asthma” (line 17)
 - (E) “not a controversialist” (line 19)

5. By commenting that the Dodsons viewed the things described in lines 23–28 as being “of equal necessity,” the narrator emphasizes the Dodsons’
- (A) dislike of empty ceremony
 - (B) failure to acknowledge their own mortality
 - (C) keen sense of their own spiritual shortcomings
 - (D) indifference to traditional Protestant practices followed by their parents
 - (E) tendency not to distinguish between the spiritual and the practical
6. The reference to “family shoe-buckles” (line 63) serves chiefly to
- (A) minimize the importance that property held for the Dodsons
 - (B) emphasize a realistic description of the family’s actual holdings
 - (C) satirize the Dodsons’ preoccupation with property
 - (D) generalize about the obsessiveness of a particular class of people
 - (E) denounce the magnitude of the Dodsons’ material wealth
7. In line 69, the adjective “inconvenient” is used
- (A) metaphorically
 - (B) euphemistically
 - (C) inappropriately
 - (D) pedantically
 - (E) grandiloquently
8. The last sentence implies that the Dodsons would require that errant relatives
- (A) suffer the material consequences of their actions
 - (B) humbly accept criticism for their shortcomings
 - (C) abandon their claims to the family fortune
 - (D) make amends by restoring the family’s good name
 - (E) withdraw from society until they were forgiven
9. In the passage, the narrator is most concerned with
- (A) describing the values held by the Dodsons
 - (B) contrasting different forms of British Protestantism
 - (C) arguing for the importance of theological values as opposed to practical ones
 - (D) lamenting the decline of religious values in the lives of people like the Dodsons
 - (E) questioning the sincerity of the Dodsons
10. Which of the following would the Dodsons probably NOT approve of in a family member?
- (A) A frugal style of life
 - (B) A social relationship with the clergy
 - (C) A display of pride in one’s ancestry
 - (D) An indifference to the value of property
 - (E) A tendency to criticize a wayward relative

11. Which of the following is used figuratively?
- (A) “well-cured hams at one’s funeral” (lines 27–28)
 - (B) “the hoarding of coins” (line 36)
 - (C) “their butter and their fromenty” (line 47)
 - (D) “the proper bearers at your funeral” (lines 52–53)
 - (E) “to eat it with bitter herbs” (line 71)

Questions 12–23. Read the following poem carefully before you choose your answers.

Advice to a Prophet

When you come, as you soon must, to the streets of our city,
Mad-eyed from stating the obvious,
Not proclaiming our fall but begging us
In God’s name to have self-pity,

Line

- (5) Spare us all word of the weapons, their force and range,
The long numbers that rocket the mind;
Our slow, unreckoning hearts will be left behind,
Unable to fear what is too strange.
- Nor shall you scare us with talk of the death of the race.
- (10) How should we dream of this place without us?—
The sun mere fire, the leaves untroubled about us,
A stone look on the stone’s face?
- Speak of the world’s own change. Though we cannot conceive
Of an undreamt thing, we know to our cost
- (15) How the dreamt cloud crumbles, the vines are blackened by frost,
How the view alters. We could believe,
- If you told us so, that the white-tailed deer will slip
Into perfect shade, grown perfectly shy,
The lark avoid the reaches of our eye,
- (20) The jack-pine lose its knuckled grip
- On the cold ledge, and every torrent burn
As Xanthus* once, its gliding trout
Stunned in a twinkling. What should we be without
The dolphin’s arc, the dove’s return,
- (25) These things in which we have seen ourselves and spoken?
Ask us, prophet, how we shall call
Our natures forth when that live tongue is all
Dispelled, that glass obscured or broken

* in Greek myth, a river scalded by Hephaestus, god of fire

In which we have said the rose of our love and the clean
(30) Horse of our courage, in which beheld
The singing locust of the soul unshelled,
And all we mean or wish to mean.

Ask us, ask us whether with the worldless rose
Our hearts shall fail us; come demanding
(35) Whether there shall be lofty or long standing
When the bronze annals of the oak-tree close.

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12. In lines 1–12, the speaker assumes that the prophet will come proclaiming
- (A) a new religious dispensation
 - (B) joyous self-awareness
 - (C) a new political order
 - (D) the horror of self-destruction
 - (E) an appreciation of nature
13. According to the speaker, the prophet’s “word of the weapons” (line 5) will probably not be heeded because
- (A) human beings are interested in weapons
 - (B) nature is more fascinating than warfare
 - (C) men and women are more concerned with love than with weapons
 - (D) people have heard such talk too often before
 - (E) people cannot comprehend abstract descriptions of power
14. In the phrase “A stone look on the stone’s face” (line 12), the speaker is suggesting that
- (A) a stone is the most difficult natural object to comprehend
 - (B) such a stone is a metaphor for human understanding
 - (C) it is human beings who attribute meaning to nature
 - (D) nature is a hostile environment for the human race
 - (E) the pain of life is bearable only to a stoic
15. In line 13 (“Speak of the world’s own change”), the speaker is doing which of the following?
- (A) Anticipating the prophet’s own advice
 - (B) Despairing of ever influencing the prophet
 - (C) Exchanging his own point of view for that of the prophet
 - (D) Heeding the prophet’s advice
 - (E) Prescribing what the prophet should say

16. In lines 13–16 (“Though . . . alters”), the speaker is asserting that we
- (A) learn about nature according to our individual points of view
 - (B) can never understand change in nature
 - (C) are always instructed by an altering of our perspective
 - (D) have all experienced loss and disappointment
 - (E) realize that the end of the world may be near
17. The phrase “knuckled grip” (line 20) primarily implies that the jack-pine
- (A) will never really fall from the ledge
 - (B) has roots that grasp like a hand
 - (C) is very precariously attached to the ledge
 - (D) is a rough and inhuman part of nature
 - (E) is very awkwardly placed
18. The speaker implies that without “The dolphin’s arc, the dove’s return” (line 24), we would
- (A) be less worried about war and destruction
 - (B) crave coarser pleasures than the enjoyment of nature
 - (C) have less understanding of ourselves and our lives
 - (D) be unable to love our fellow creatures
 - (E) find ourselves unwilling to heed the advice of prophets
19. The phrase “that live tongue” (line 27) is best understood as
- (A) a metaphor for nature
 - (B) an image of the poet’s mind
 - (C) a symbol of the history of the world
 - (D) a reference to the poem itself
 - (E) a metaphor for the advice of the prophet
20. According to the speaker, how do we use the images of the rose (line 29), the horse (line 30), and the locust (line 31)?
- (A) Literally to denote specific natural objects
 - (B) As metaphors to aid in comprehending abstractions
 - (C) As similes illustrating the speaker’s attitude toward nature
 - (D) To reinforce images previously used by the prophet
 - (E) To explain the need for scientific study of nature
21. Which of the following best describes an effect of the repetition of the phrase “ask us” in line 33?
- (A) It suggests that the prophet himself is the cause of much of the world’s misery.
 - (B) It represents a sarcastic challenge to the prophet to ask the right questions.
 - (C) It suggests that the speaker is certain of the answer the prophet will give.
 - (D) It makes the line scan as a perfect example of iambic pentameter.
 - (E) It provides a tone of imploring earnestness.

22. Which of the following best paraphrases the meaning of line 36?
- (A) When the end of the year has come
 - (B) When the chronicles no longer tell of trees
 - (C) When art no longer imitates nature
 - (D) When nature has ceased to exist
 - (E) When the forests are finally restored
23. Which of the following best describes the poem as a whole?
- (A) An amusing satire on the excesses of modern prophets
 - (B) A poetic expression of the need for love to give meaning to life
 - (C) A lyrical celebration of the importance of nature for human beings
 - (D) A personal meditation on human courage in the face of destruction
 - (E) A philosophical poem about human beings and nature

Questions 24–33. Read the following passage carefully before you choose your answers.

What had been wanted was this always, this always
to last, the talking softly on this porch, with the snake
plant in the jardiniere in the southwest corner, and the
Line obstinate slip from Aunt Eppie’s magnificent Michigan
(5) fern at the left side of the friendly door. Mama, Maud
Martha, and Helen rocked slowly in their rocking
chairs, and looked at the late afternoon light on the
lawn, and at the emphatic iron of the fence and at the
poplar tree. These things might soon be theirs no
(10) longer. Those shafts and pools of light, the tree, the
graceful iron, might soon be viewed possessively by
different eyes.

Papa was to have gone that noon, during his lunch
hour, to the office of the Home Owners’ Loan. If he
(15) had not succeeded in getting another extension, they
would be leaving this house in which they had lived for
more than fourteen years. There was little hope. The
Home Owners’ Loan was hard. They sat, making their
plans.

(20) “We’ll be moving into a nice flat somewhere,” said
Mama. “Somewhere on South Park, or Michigan, or in
Washington Park Court.” Those flats, as the girls and
Mama knew well, were burdens on wages twice the size
of Papa’s. This was not mentioned now.

(25) “They’re much prettier than this old house,” said
Helen. “I have friends I’d just as soon not bring here.
And I have other friends that wouldn’t come down this
far for anything, unless they were in a taxi.”

Yesterday, Maud Martha would have attacked her.

(30) Tomorrow she might. Today she said nothing. She merely gazed at a little hopping robin in the tree, her tree, and tried to keep the fronts of her eyes dry.

“Well, I do know,” said Mama, turning her hands over and over, “that I’ve been getting tireder and tireder of doing that firing. From October to April, there’s firing to be done.”

“But lately we’ve been helping, Harry and I,” said Maud Martha. “And sometimes in March and April and in October, and even in November, we could build a little fire in the fireplace. Sometimes the weather was just right for that.”

She knew, from the way they looked at her, that this had been a mistake. They did not want to cry.

But she felt that the little line of white, somewhat ridged with smoked purple, and all that cream-shot saffron, would never drift across any western sky except that in back of this house. The rain would drum with as sweet a dullness nowhere but here. The birds of South Park were mechanical birds, no better than the poor caught canaries in those “rich” women’s sun parlors.

“It’s just going to kill Papa!” burst out Maud Martha. “He loves this house! He lives for this house!”

“He lives for us,” said Helen. “It’s us he loves. He wouldn’t want the house, except for us.”

“And he’ll have us,” added Mama, “wherever.”

“You know,” Helen sighed, “if you want to know the truth, this is a relief. If this hadn’t come up, we would have gone on, just dragged on, hanging out here forever.”

“It might,” allowed Mama, “be an act of God. God may just have reached down, and picked up the reins.”

“Yes,” Maud Martha cracked in, “that’s what you always say—that God knows best.” Her mother looked at her quickly, decided the statement was not suspect, looked away.

Helen saw Papa coming. “There’s Papa,” said Helen. They could not tell a thing from the way Papa was walking. It was that same dear little staccato walk, one shoulder down, then the other, then repeat, and repeat. They watched his progress. He passed the Kennedys’, he passed the vacant lot, he passed Mrs. Blakemore’s. They wanted to hurl themselves over the fence, into the

street, and shake the truth out of his collar. He opened
(75) his gate—the gate—and still his stride and face told them nothing.

“Hello,” he said.

Mama got up and followed him through the front door. The girls knew better than to go in too.

(80) Presently Mama’s head emerged. Her eyes were lamps turned on.

“It’s all right,” she exclaimed. “He got it. It’s all over. Everything is all right.”

The door slammed shut. Mama’s footsteps hurried
(85) away.

“I think,” said Helen, rocking rapidly, “I think I’ll give a party. I haven’t given a party since I was eleven. I’d like some of my friends to just casually see that we’re homeowners.”

24. The chief effect of the first paragraph is to
- (A) foreshadow the outcome of Papa’s meeting
 - (B) signal that change in the family’s life is overdue
 - (C) convey the women’s attachment to the house
 - (D) emphasize the deteriorating condition of the house
 - (E) echo the fragmented conversation of the three women
25. The narrator reveals the family’s fundamental feeling for the house and its location primarily through
- (A) depiction of earlier scenes of family stress
 - (B) direct allusion to family ancestors
 - (C) analysis of the family’s respectability
 - (D) evocation of ordinary sensory pleasures
 - (E) description of onerous family chores
26. Helen’s comments about “this old house” and her friends (lines 25–28) are best described as
- (A) an effort to be witty
 - (B) a true and sad observation
 - (C) a weak rationalization
 - (D) a sarcastic attack on Mama
 - (E) an obviously fervent hope
27. Maud Martha decided to say “nothing” (line 30) chiefly because
- (A) her family’s fate depended on a momentous decision being made that particular day
 - (B) she was very fearful of Helen’s wrath and was loath to contradict her
 - (C) for once she found that she agreed with what Helen was saying
 - (D) looking at the robin, she was entranced and did not wish to break the spell
 - (E) she could not understand the heavy burden Papa had to carry

28. Which of the following most clearly distinguishes Maud Martha's attitude from that of Mama and Helen?
- (A) Maud Martha is reluctant to accept the impending misfortune, whereas Mama and Helen try to accommodate it.
 - (B) Maud Martha wants to shield Papa, whereas Mama and Helen want to urge him to fight.
 - (C) Maud Martha is eager to move to South Park, but Mama and Helen are reluctant to move.
 - (D) Maud Martha is enraged at Mama, Helen, and Papa for quietly accepting misfortune.
 - (E) Maud Martha believes more in the power of God to change things than do Mama and Helen.
29. The "mistake" mentioned in line 43 was to
- (A) assert that a fire in November made any difference
 - (B) recall a pleasant memory about their home
 - (C) remind the others how exhausting the firing was
 - (D) suggest that life at home was uncomfortable
 - (E) exaggerate the extent to which Harry and Maud Martha could help
30. Lines 44–51 imply that life at South Park, compared with life at home, is
- (A) restricted and artificial
 - (B) elegant and richly decorative
 - (C) humorless and self-indulgent
 - (D) comfortable, warm, and peaceful
 - (E) nearly the same in most details
31. Maud Martha's mother looks at Maud Martha "quickly" (line 65) because she
- (A) feels that Maud Martha is being unusually agreeable
 - (B) thinks fleetingly that her daughter is mocking her
 - (C) is unusually preoccupied with the impending return of Papa
 - (D) wants to see whether Maud Martha is trying to hide her embarrassment
 - (E) has no more time to deal with Maud Martha's ill temper
32. The landmarks that Papa passes on his walk home (lines 71–72) are carefully noted primarily in order to
- (A) provide background atmosphere for the family's more elevated social position
 - (B) suggest that the family is much like the other families in the neighborhood
 - (C) provide a contrast to Papa's anguish resulting from his meeting
 - (D) foreshadow the weight of the news Papa is carrying home to them
 - (E) emphasize the high degree of suspense and tension the three women feel

33. The final paragraph of the passage (lines 86–89) reveals primarily that Helen
- (A) is still little more than a naïve adolescent
 - (B) has a basically superficial personality
 - (C) has renewed feelings of confidence and pride
 - (D) is fiercely protective of her parents and family
 - (E) is determined to put a good face on an unfortunate situation

Questions 34–46. Read the following poem carefully before you choose your answers.

The Eolian Harp¹

My pensive Sara! thy soft cheek reclined
 Thus on mine arm, most soothing sweet it is
 To sit beside our Cot,² our Cot o'ergown
Line With white-flower'd Jasmin, and the broad-leav'd Myrtle,
 (5) (Meet emblems they of Innocence and Love!)
 And watch the clouds, that late were rich with light,
 Slow saddening round, and mark the star of eve
 Serenely brilliant (such should Wisdom be)
 Shine opposite! How exquisite the scents
 (10) Snatch'd from yon bean-field! and the world *so* hush'd!
 The stilly murmur of the distant Sea
 Tells us of silence.

And that simplest Lute,³
 Placed length-ways in the clasping casement, hark!
 How by the desultory breeze caress'd,
 (15) Like some coy maid half yielding to her lover,
 It pours such sweet upbraiding, as much needs
 Tempt to repeat the wrong! And now, its strings
 Boldlier swept, the long sequacious notes
 Over delicious surges sink and rise,
 (20) Such a soft floating witchery of sound
 As twilight Elfin's make, when they at eve
 Voyage on gentle gales from Fairy-Land,
 Where Melodies round honey-dropping flowers,
 Footless and wild, like birds of Paradise,
 (25) Nor pause, nor perch, hovering on untam'd wing!
 O! the one Life within us and abroad,
 Which meets all motion and becomes its soul,
 A light in sound, a sound-like power in light,
 Rhythm in all thought, and joyance every where—
 (30) Methinks, it should have been impossible
 Not to love all things in a world so fill'd;
 Where the breeze warbles, and the mute still air

¹ a box with strings across its open ends that makes music as the breeze passes through it

² cottage

³ the harp

Is Music slumbering on her instrument.

- And thus, my Love! as on the midway slope
(35) Of yonder hill I stretch my limbs at noon,
Whilst through my half-clos'd eye-lids I behold
The sunbeams dance, like diamonds, on the main,
And tranquil muse upon tranquillity;
Full many a thought uncall'd and undetain'd,
(40) And many idle flitting phantasies,
Traverse my indolent and passive brain,
As wild and various as the random gales
That swell and flutter on this subject Lute!
And what if all of animated nature
(45) Be but organic Harps diversely fram'd,
That tremble into thought, as o'er them sweeps
Plastic and vast, one intellectual breeze,
At once the Soul of each, and God of all?
But thy more serious eye a mild reproof
(50) Darts, O belovéd Woman! nor such thoughts
Dim and unhallow'd dost thou not reject,
And biddest me walk humbly with my God.
Meek Daughter in the family of Christ!
Well hast thou said and holily disprais'd
(55) These shapings of the unregenerate mind;
Bubbles that glitter as they rise and break
On vain Philosophy's aye-babbling spring.
For never guiltless may I speak of him,
The Incomprehensible! save when with awe
(60) I praise him, and with Faith that inly *feels*;
Who with his saving mercies healéd me,
A sinful and most miserable man,
Wilder'd and dark, and gave me to possess
Peace, and this Cot, and thee, heart-honour'd Maid!

34. In the first section of the poem (lines 1–12), the speaker seeks to convey a feeling of
- (A) curiosity
 - (B) contentment
 - (C) remoteness
 - (D) resignation
 - (E) foreboding
35. In context, “saddening” (line 7) suggests that the
- (A) clouds have become darker
 - (B) speaker is increasingly melancholy
 - (C) happiness of the speaker will fade
 - (D) security of the couple will be threatened
 - (E) prospect of night vexes the speaker
36. The speaker gives explicit symbolic significance to which of the following?
- I. The “Jasmin” (line 4)
 - II. The “Myrtle” (line 4)
 - III. The “star” (line 7)
 - IV. The “Sea” (line 11)
- (A) I and II only
 - (B) III and IV only
 - (C) I, II, and III only
 - (D) I, II, and IV only
 - (E) I, II, III, and IV
37. Lines 11–12 (“The . . . silence”) are best understood to mean which of the following?
- (A) The silence is such that even the sea itself is aware of it.
 - (B) We are in a quiet place, but the sea, however distant, is at least not silent.
 - (C) Even the gentle murmuring of the sea is fading into silence.
 - (D) The fact that we can just hear the far-off sea shows how quiet our surroundings are.
 - (E) The silence of the sea speaks more forcefully than words can of the hushed world around us.
38. In lines 14–15, the breeze is compared to
- (A) a lute
 - (B) a maiden
 - (C) a lover
 - (D) an elf
 - (E) a wave

39. In lines 32–33, “the mute still air . . . instrument” suggests that the
- (A) sound of the lute makes the speaker drowsy
 - (B) music cannot exist while the air remains silent
 - (C) sound of the lute can make the air itself mute
 - (D) lute can make music even without the breeze
 - (E) air itself contains potential music
40. In line 38, “tranquil” functions as which of the following?
- (A) An adjective modifying “I” (line 36)
 - (B) An adverb modifying “behold” (line 36)
 - (C) An adjective modifying “sunbeams” (line 37)
 - (D) An adjective modifying “muse” (line 38)
 - (E) An adverb modifying “muse” (line 38)
41. In lines 34–43, the speaker compares
- (A) his muse to tranquillity
 - (B) his brain to the lute
 - (C) the midpoint of his life to noon
 - (D) his thoughts to the ocean
 - (E) his muse to a sunbeam
42. Lines 44–48 can be best described as a
- (A) digression from the main subject of the poem
 - (B) change from description to narration
 - (C) counterargument to establish the speaker’s credibility
 - (D) metaphorical application of the image of the lute
 - (E) simile for the relationship between the speaker and Sara
43. In the last section of the poem (lines 49–64), the speaker implies that to try to fathom the “Incomprehensible” (line 59) is
- (A) every thinking person’s duty
 - (B) possible only through metaphor
 - (C) difficult except during privileged moments
 - (D) the true function of music and poetry
 - (E) an act of overweening pride
44. It can be inferred that Sara’s attitude toward the speaker’s speculations is one of
- (A) open hostility
 - (B) gentle disapproval
 - (C) mild amusement
 - (D) fond admiration
 - (E) respectful awe

45. In the poem, the Eolian harp is, for the speaker, all of the following EXCEPT
- (A) a source of inspiration
 - (B) a source of pleasure
 - (C) a gentle reproof
 - (D) a suggestive symbol
 - (E) an enchanting voice
46. The poem is an example of which of the following verse forms?
- (A) Blank verse
 - (B) Heroic couplet
 - (C) Terza rima
 - (D) Ballad meter
 - (E) Free verse

Answers to Multiple-Choice Questions

1 – E	8 – B	15 – E	22 – D	29 – B	36 – C	43 – E
2 – B	9 – A	16 – D	23 – E	30 – A	37 – D	44 – B
3 – A	10 – D	17 – B	24 – C	31 – B	38 – C	45 – C
4 – D	11 – E	18 – C	25 – D	32 – E	39 – E	46 – A
5 – E	12 – D	19 – A	26 – C	33 – C	40 – A	
6 – C	13 – E	20 – B	27 – A	34 – B	41 – B	
7 – B	14 – C	21 – E	28 – A	35 – A	42 – D	