

AP Lit Practice Exam #2 (no essays) ANSWER KEY IN BACK

ENGLISH LITERATURE AND COMPOSITION

SECTION I

Time—1 hour and 15 minutes

Directions: This section consists of selections from literary works and questions on their content, form, and style. After reading each passage or poem, choose the best answer to each question and blacken the corresponding space on the answer sheet.

Note: Pay particular attention to the requirement of questions that contain the words NOT, LEAST, or EXCEPT.

Questions 1-15. Read the following passage carefully before you choose your answers.

Janie starched and ironed her face and came set in the funeral behind her veil. It was like a wall of stone and steel. The funeral was going on outside. All things concerning death and burial were said and done. Finish. End. Nevermore. Darkness. Deep hole. Dissolution. Eternity. Weeping and wailing outside. Inside the expensive black folds were resurrection and life. She did not reach outside for anything, nor did the things of death reach inside to disturb her calm. She sent her face to Joe's funeral, and herself went rollicking with the springtime across the world. After a while the people finished their celebration and Janie went on home.

Before she slept that night she burnt up every one of her head rags and went about the house next morning with her hair in one thick braid swinging well below her waist. That was the only change people saw in her. She kept the store in the same way except of evenings she sat on the porch and listened and sent Hezekiah in to wait on late custom. She saw no reason to rush at changing things around. She would have the rest of her life to do as she pleased.

Most of the day she was at the store, but at night she was there in the big house and sometimes it creaked and cried all night under the weight of lonesomeness. Then she'd lie awake in bed asking lonesomeness some questions. She asked if she wanted to leave and go back where she had come from and try to find her mother. Maybe tend her grandmother's grave. Sort of look over the old stamping ground generally. Digging around inside of herself like that she found that she had no interest in that seldomseen mother at all. She hated her grandmother and had hidden it from herself all these years under a cloak of pity. She had been getting ready for her great journey to the horizons in search of people; it was important to all the world that she should find them and they find her. But she had been whipped like a cur dog, and run off down a back road after things. It was all according to the way you see things. Some people could look at a mud-puddle and see an ocean with ships. But

Nanny belonged to that other kind that loved to deal in scraps. Here Nanny had taken the biggest thing God ever made, the horizon—for no matter how far a person can go the horizon is still way beyond you—and pinched it in to such a little bit of a thing that she could tie it about her granddaughter's neck tight enough to choke her. She hated the old woman who had twisted her so in the name of love. Most humans didn't love one another nohow, and this mis-love was so strong that even common blood couldn't overcome it all the time. She had found a jewel down inside herself and she had wanted to walk where people could see her and gleam it around. But she had been set in the market-place to sell. Been set for still-bait. When God had made The Man, he made him out of stuff that sung all the time and glittered all over. Then after that some angels got jealous and chopped him into millions of pieces, but still he glittered and hummed. So they beat him down to nothing but sparks but each little spark had a shine and a song. So they covered each one over with mud. And the lonesomeness in the sparks make them hunt for one another, but the mud is deaf and dumb. Like all the other tumbling mud-balls, Janie had tried to show her shine.

Janie found out very soon that her widowhood and property was a great challenge in South Florida. Before Jody had been dead a month, she noticed how often men who had never been intimates of Joe drove considerable distances to ask after her welfare and offer their services as advisor.

Janie laughed at all these well-wishers because she knew that they knew plenty of women alone; that she was not the first one they had ever seen. But most of the others were poor. Besides she liked being lonesome for a change.

1. The phrase "starched and ironed her face" (line 1) is best interpreted to mean that Janie
 - (A) kept her composure by doing household chores
 - (B) stiffened her resolve to confront painful reminders of her past
 - (C) erected a façade appropriate to a formal occasion
 - (D) resolved her emotional ambivalence toward her late husband
 - (E) determined to keep her grief under control during the funeral
2. The phrase "rollicking with the springtime across the world" (lines 11-12) evokes Janie's
 - (A) attitude toward her own future
 - (B) evident panic at being a widow
 - (C) disdain for the other mourners
 - (D) preoccupation with natural events
 - (E) desperation in fleeing from reality
3. The phrase "asking lonesomeness some questions" (lines 27-28) presents an example of
 - (A) soliloquy
 - (B) paradox
 - (C) personification
 - (D) ambiguity
 - (E) dramatic irony
4. Janie had hated her grandmother primarily for
 - (A) physically abusing her when Janie disobeyed
 - (B) encouraging Janie's self-reliance without much affection
 - (C) insisting that Janie provide for her own support
 - (D) trying to be her friend when Janie wanted only to be alone
 - (E) systematically repressing Janie's free spirit
5. The image of a "great journey" (line 37) is a reference to
 - (A) life after death
 - (B) life as a married woman
 - (C) a return to childhood haunts
 - (D) the full experience of life
 - (E) an escape from reality
6. In context, which of the following depends on "the way you see things" (line 42)?
 - (A) Material success
 - (B) Popularity with others
 - (C) The effect of loneliness
 - (D) Your chance of achieving fulfillment
 - (E) Your attitude toward God and the church
7. In context, the phrase "deal in scraps" (line 45) is best interpreted to mean
 - (A) condemn the worthlessness of the world
 - (B) find beauty in unexpected places
 - (C) preserve the values of the past
 - (D) salvage what others might deem useless
 - (E) focus narrowly on practical problems
8. The parable of creation (lines 59-66) serves primarily to
 - (A) provide a contrast to the funeral described earlier
 - (B) illustrate Janie's self-perception and philosophy of life
 - (C) summarize the early influences on Janie's behavior
 - (D) emphasize the effect of Janie's new-found freedom
 - (E) demonstrate differences between Janie's ideas and the author's
9. Janie believed that the very basic characteristic of human nature is its
 - (A) uncontrollable greed
 - (B) dull practicality
 - (C) unselfish generosity
 - (D) reckless courage
 - (E) irrepressible joy
10. In the parable of creation, "each little spark" (line 64) most likely represents
 - (A) an angel
 - (B) a prayer
 - (C) a human soul
 - (D) appreciation of nature
 - (E) an instance of love

The passage is reprinted below for your use in answering the remaining questions.

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11. It can be inferred that each man who drove "considerable distances" (line 74) to see Janie was
- (A) assuaging his guilt for not having been closer to Joe
 - (B) interested in helping her preserve her financial integrity
 - (C) concerned that she might get depressed and withdraw completely from society
 - (D) hoping to convince her that he would be a worthy successor to Joe
 - (E) troubled to see Janie fail to live according to religious principles
12. Which of the following best describes Janie at the end of the passage?
- (A) She is about to become a recluse after having seen the world's foolishness.
 - (B) She feels free from social constraints and confident about the future.
 - (C) She remains bitter about her childhood but she is now able to forgive.
 - (D) She has concluded that material wealth is not necessarily evil.
 - (E) She is determined to ignore the intervening years and be childlike again.
13. The tone of the last two paragraphs (lines 70-80) is best described as
- (A) cynical exaggeration
 - (B) gentle sarcasm
 - (C) ironic anger
 - (D) forced glee
 - (E) feigned sympathy
14. Which of the following best describes how Janie felt about the influence of her mother and grandmother on her character?
- (A) She felt that it had been very strong, accounting for her honesty and industriousness.
 - (B) She dismissed it as negligible, but remembered her stern upbringing with appreciation.
 - (C) She still harbored some resentment, but was confident that she had matured intact.
 - (D) She believed that she would never understand them and they would never understand her.
 - (E) She worried that as she grew older she would become more like them instead of freer from their effect.
15. All of the following represent figurative language EXCEPT
- (A) "expensive black folds" (line 7)
 - (B) "the weight of lonesomeness" (lines 26-27)
 - (C) "a cloak of pity" (line 36)
 - (D) "a jewel down inside herself" (line 55)
 - (E) "the market-place" (line 58)

Questions 16-32. Read the following poem carefully before you choose your answers.

- Time was, a sober Englishman wou'd knock
His servants up, and rise by five a clock,
Instruct his Family in ev'ry rule,
And send his Wife to Church, his Son to school.
(5) To worship like his Fathers was his care;
To teach their frugal Virtues to his Heir;
To prove, that Luxury could never hold;
And place, on good Security, his Gold.
Now Times are chang'd, and one Poetick Itch
(10) Has seiz'd the Court and City, Poor and Rich:
Sons, Sires, and Grandsires, all will wear the Bays,
Our Wives read Milton, and our Daughters Plays,
To Theatres, and to Rehearsals throng,
And all our Grace at Table is a Song.
(15) I, who so oft renounce the Muses, lye,
Not—'s self e'er tells more *Fibs* than I;
When, sick of Muse, our follies we deplore,
And promise our best Friends to ryme no more;
We wake next morning in a raging Fit,
(20) And call for Pen and Ink to show our Wit.
He serv'd a 'Prenticeship, who sets up shop;
Ward try'd on Puppies, and the Poor, his Drop;
Ev'n Radcliff's Doctors travel first to France,
Nor dare to practise till they've learn'd to dance.
(25) Who builds a Bridge that never drove a pyle?
(Should Ripley venture, all the World would smile)
But those who cannot write, and those who can,
All ryme, and scrawl, and scribble, to a man.
Yet Sir, reflect, the mischief is not great;
(30) These Madmen never hurt the Church or State:
Sometimes the Folly benefits mankind;
And rarely Av'rice taints the tuneful mind.
Allow him but his Play-thing of a Pen,
He ne'er rebels, or plots, like other men:
(35) Flight of Cashiers, or Mobs, he'll never mind;
And knows no losses while the Muse is kind.
To cheat a Friend, or Ward, he leaves to Peter;
The good man heaps up nothing but mere metre,
Enjoys his Garden and his Book in quiet;
(40) And then—a perfect Hermit in his Diet,
Of little use the Man you may suppose,
Who says in verse what others say in prose;
Yet let me show, a Poet's of some weight,
And (tho' no Soldier) useful to the State.
(45) What will a Child learn sooner than a song?
What better teach a Foreigner the tongue?
What's long or short, each accent where to place,
And speak in publick with some sort of grace,
I scarce can think him such a worthless thing,
(50) Unless he praise some monster of a King,
Or Virtue, or Religion turn to sport,
To please a lewd, or un-believing Court.

16. The Englishman pictured in lines 1-8 is best described as which of the following?
- (A) Scholarly and reclusive
 - (B) Pious and conscientious
 - (C) Solemn and melancholy
 - (D) Mirthful and carefree
 - (E) Hypocritical and false
17. The Englishman described in lines 1-8 is pictured chiefly in his role as
- (A) banker (B) poet (C) patriarch
 - (D) suitor (E) critic
18. The change referred to in line 9 is described as one from
- (A) piousness to sinfulness
 - (B) sincerity to hypocrisy
 - (C) straightforwardness to irony
 - (D) freedom to restraint
 - (E) seriousness to frivolity
19. In line 11, the phrase "wear the Bays" is best taken to mean which of the following?
- (A) Claim renown as poets
 - (B) Set the fashion
 - (C) Exhaust the opposition
 - (D) Become more religious
 - (E) Become the objects of ridicule
20. The relationship between lines 1-8 and lines 9-14 is best described by which of the following?
- (A) Lines 1-8 establish a thesis; lines 9-14 refute it.
 - (B) Lines 1-8 present a description; lines 9-14 present a contrasting description.
 - (C) Lines 1-8 present a rule; lines 9-14 describe an exception to it.
 - (D) Lines 1-8 pose a question; lines 9-14 answer it.
 - (E) Lines 1-8 begin a narrative; lines 9-14 embellish it.
21. In lines 9-20, the desire to write is seen chiefly as
- (A) evidence of wit
 - (B) a political threat
 - (C) the result of meditation
 - (D) a need for self-justification
 - (E) an irresistible compulsion
22. In lines 15-20, the speaker regards himself as
- (A) superior to other rhymesters
 - (B) essentially a moralist
 - (C) more learned than other poets
 - (D) genuinely repentant of his errors
 - (E) another example of an incorrigible breed
23. The main point made about writers and poets in lines 21-28 is that they
- (A) feel no need to study and learn their art
 - (B) are all about equally untalented
 - (C) prefer to write than to do useful work
 - (D) will never achieve the greatness of people in other professions
 - (E) make themselves ridiculous by attempting to ridicule others
24. Lines 23-24 suggest that Radcliff's doctors
- (A) are as much concerned with social accomplishments as with medical training
 - (B) prefer French medical education to English
 - (C) are more skilled as physicians than as entertainers
 - (D) have more interest in the writing of poetry than in the practice of medicine
 - (E) are more skillful because of their dedication to the fine arts
25. Beginning in line 29, the speaker does which of the following?
- (A) Begins to comment on another subject.
 - (B) Summarizes his previous argument.
 - (C) Qualifies his previous position.
 - (D) Provides support for an earlier thesis.
 - (E) Anticipates an objection to his argument.
26. In line 30, the phrase "These Madmen" refers to
- (A) the speaker's enemies
 - (B) Ward and Radcliff
 - (C) medical doctors
 - (D) charlatans
 - (E) poets
27. According to the speaker, "These Madmen" (line 30) lack all of the following vices EXCEPT
- (A) greed (B) seditiousness (C) fraudulence
 - (D) vanity (E) gluttony
28. In lines 43-52, the speaker attempts to do which of the following?
- (A) Recapitulate his argument
 - (B) Recount an anecdote
 - (C) Offer a justification
 - (D) Draw an analogy
 - (E) Chastise the reader

The poem is reprinted below for your use in answering the remaining questions.

- Time was, a sober Englishman wou'd knock
His servants up, and rise by five a clock,
Instruct his Family in ev'ry rule,
And send his Wife to Church, his Son to school.
(5) To worship like his Fathers was his care;
To teach their frugal Virtues to his Heir;
To prove, that Luxury could never hold;
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(45) What will a Child learn sooner than a song?
What better teach a Foreigner the tongue?
What's long or short, each accent where to place,
And speak in publick with some sort of grace.
I scarce can think him such a worthless thing,
(50) Unless he praise some monster of a King,
Or Virtue, or Religion turn to sport,
To please a lewd, or un-believing Court.

29. According to line 47, the speaker finds value in which of the following aspects of poetry?

- (A) Versification
- (B) Moral themes
- (C) Metaphor
- (D) Rhetorical innovation
- (E) Logical paradigms

30. According to the speaker, a positive aspect of poetry is its

- (A) moral value
- (B) didactic usefulness
- (C) resemblance to other languages
- (D) uncomplicated nature
- (E) irreverent wittiness

31. According to the speaker, poets are despicable if they

- (A) imitate the style of other poets
- (B) become involved in political controversy
- (C) fail to follow established rules
- (D) mock what is worthy of respect
- (E) compose only lyric verse

32. This excerpt is written in which of the following?

- (A) Dactylic hexameter
- (B) Heroic couplets
- (C) Ballad meter
- (D) Rhyme royal
- (E) Iambic tetrameter

Questions 47-61. Read the following poem carefully before you choose your answers.

The Eolian Harp*

- My pensive Sara! thy soft cheek reclined
Thus on mine arm, most soothing sweet it is
To sit beside our Cot, our Cot o'ergrown
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,
Placed length-ways in the claspings 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 must 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
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,

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

At once the Soul of each, and God of all?
 But thy more serious eye a mild reproof
 (50) Darts, O beloved 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 healed 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!

47. 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
48. 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
49. The speaker gives 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
50. Lines 11 and 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.
51. In lines 14-15, the breeze is compared to
 (A) a lute (B) a maiden (C) a lover
 (D) an elf (E) a wave
52. Which of the following occurs directly because the breeze is "desultory" (line 14) ?
 (A) The speaker cannot clearly hear the harp.
 (B) The music of the harp is not evenly sustained.
 (C) The speaker is obliged to personify the harp.
 (D) Only the speaker can understand the meaning of the music.
 (E) The music of the harp distracts the speaker.
53. The speaker's description of the sound of the lute emphasizes all of the following EXCEPT its
 (A) seductiveness (B) magical quality
 (C) sweetness (D) sensuousness
 (E) remoteness
54. In lines 32-33, "the mute still air . . . instrument" suggests that the
 (A) sound of the lute makes the speaker drowsy
 (B) air itself contains potential music
 (C) sound of the lute can make the air itself mute
 (D) lute can make music even without the breeze
 (E) music cannot exist while the air remains still

The poem is reprinted below for your use in answering the remaining questions.

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Thus on mine arm, most soothing sweet it is
To sit beside our Cot, our Cot o'ergrown
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And watch the clouds, that late were rich with light,
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Not to love all things in a world so fill'd:
Where the breeze warbles, and the mute still air
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,

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

At once the Soul of each, and God of all?
 But thy more serious eye a mild reproof
 (50) Darts, O beloved 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 heal'd 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!

55. 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)

56. 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

57. 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

58. Lines 44-48 can best be 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

59. In the last section of the poem, 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

The poem is reprinted below for your use in answering the remaining questions.

The Eolian Harp*

- My pensive Saral thy soft cheek reclined
Thus on mine arm, most soothing sweet it is
To sit beside our Cot, our Cot o'ergrown
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,
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 must 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
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
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At once the Soul of each, and God of all?

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- (50) Darts, O beloved 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
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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 heal'd 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!

60. 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

61. 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

END OF SECTION I

IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY
CHECK YOUR WORK ON THIS SECTION.

DO NOT GO ON TO SECTION II UNTIL YOU ARE TOLD TO DO SO.

ANSWER KEY AND PERCENT ANSWERING CORRECTLY
SECTION I
1987 AP English Literature and Composition Examination

The correct answer keys to the multiple-choice questions and the percentage of AP candidates who attempted each question and answered it correctly are given below. As a general rule, candidates who chose the correct answers to each individual question also achieved a higher mean score on the test as a whole than did candidates who chose the wrong answers.

Item No.	Correct Answer	Percent Correct	Item No.	Correct Answer	Percent Correct
1	C	61%	31	D	48%
2	A	51%	32	B	46%
3	C	87%	33	D	53%
4	E	88%	34	A	35%
5	D	88%	35	E	78%
6	D	73%	36	E	64%
7	E	52%	37	B	73%
8	B	73%	38	D	51%
9	E	46%	39	C	58%
10	C	82%	40	C	72%
11	D	83%	41	D	41%
12	B	76%	42	A	60%
13	B	78%	43	B	77%
14	C	69%	44	E	85%
15	A	44%	45	A	38%
16	B	72%	46	B	62%
17	C	77%	47	B	85%
18	E	73%	48	A	59%
19	A	42%	49	C	48%
20	B	81%	50	D	70%
21	E	69%	51	C	32%
22	E	57%	52	B	39%
23	A	50%	53	E	72%
24	A	67%	54	B	58%
25	C	23%	55	A	24%
26	E	95%	56	B	57%
27	D	40%	57	C	61%
28	C	72%	58	D	61%
29	A	59%	59	E	21%
30	B	60%	60	B	45%
			61	A	40%

An answer sheet gridded with the correct responses appears on the next page.