AP EXAMINATION IN
ENGLISH LITERATURE
AND COMPOSITION

TEST 3
Section 1

TIME: 60 Minutes
60 Questions

DIRECTIONS: This test 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 are based on the following passage. Read the passage carefully before choosing your answers.

It was there that, several years ago, I saw him for the first time; and the sight pulled me up sharp. Even then he was the most striking figure in Starkfield, though he was but the ruin of a man. It was not so much his great height that marked him, for the “natives” were easily singled out by their lank longitude from the stockier foreign breed: it was the careless powerful look he had, in spite of a lameness checking each step like the jerk of a chain. There was something bleak and unapproachable in his face, and he was so stiffened and grizzled that I took him for an old man and was surprised to hear that he was not more than fifty-two. I had this from Harmon Gow, who had driven the stage from Bettsbridge to Starkfield in pre-trolley days and knew the chronicle of all the families on his line.

Harmon drew a slab of tobacco from his pocket, cut off a wedge and
pressed it into the leather pouch of his cheek. "Guess he's been in Starkfield too many winters. Most of the smart ones get away."

Though Harmon Gow developed the tale as far as his mental and moral reach permitted there were perceptible gaps between his facts, and I had the sense that the deeper meaning of the story was in the gaps. But one phrase stuck in my memory and served as the nucleus about which I grouped my subsequent inferences: "Guess he's been in Starkfield too many winters."

Before my own time there was up I had learned to know what that meant. Yet I had come in the degenerate day of trolley, bicycle and rural delivery, when communication was easy between the scattered mountain villages, and the bigger towns in the valleys, such as Bettsbridge and Shadd's Falls, had libraries, theatres and Y. M. C. A. halls to which the youth of the hills could descend for recreation. But when winter shut down on Starkfield, and the village lay under a sheet of snow perpetually renewed from the pale skies, I began to see what life there—or rather its negation—must have been in Ethan Frome's young manhood.

I had been sent up by my employers on a job connected with the big power-house at Corbury Junction, and a long-drawn carpenters' strike had so delayed the work that I found myself anchored at Starkfield—the nearest habitable spot—for the best part of the winter. I chafed at first, and then, under the hypnotising effect of routine, gradually began to find a grim satisfaction in the life. During the early part of my stay I had been struck by the contrast between the vitality of the climate and the deadness of the community. Day by day, after the December snows were over, a blazing blue sky poured down torrents of light and air on the white landscape, which gave them back in an intenser glitter. One would have supposed that such an atmosphere must quicken the emotions as well as the blood; but it seemed to produce no change except that of retarding still more the sluggish pulse of Starkfield. When I had been there a little longer, and had seen this phase of crystal clearness followed by long stretches of sunless cold; when the storms of February had pitched their white tents about the devoted village and the wild cavalry of March winds had charged down to their support, I began to understand why Starkfield emerged from its six months' siege like a starved garrison capitulating without quarter. Twenty years earlier the means of resistance must have been far fewer, and the enemy in command of almost all the lines of access between the beleaguered villages; and, considering these things, I felt the sinister force of Harmon's phrase: "Most of the smart ones get away." But if that were the case, how could any combination of obstacles have hindered the flight of a man like Ethan Frome?

_from ETHAN FROME by Edith Wharton (New York: Charles Scribner's Sons, 1911)_
1. The phrase “checking each step like the jerk of a chain” (lines 6–7) is best interpreted to mean that Ethan
   (A) had served time on a chain gang
   (B) moved about with uncertainty and timidity
   (C) dragged along the dead weight of his injured leg
   (D) was obviously one of the “stockier” breed
   (E) bore the characteristics of a corrupt and criminal past

2. The phrase “singled out by their lank longitude” (lines 4–5) evokes the
   (A) tall stature of the town “natives”
   (B) sailing history of the townfolk
   (C) prejudice “natives” had for their own kind
   (D) animosity shown toward the “natives” by the foreigners in town
   (E) “natives’” superiority over the foreign breed

3. The phrase “the storms of February pitched their white tents” (lines 44–45) presents an example of
   (A) soliloquy
   (B) paradox
   (C) personification
   (D) ambiguity
   (E) dramatic irony

4. The narrator came to understand that life in the village was negated primarily because
   (A) the townfolk were unsociable
   (B) the long drawn carpenters’ strike
   (C) of the absence of the smart ones who got away
   (D) of the degenerate influences of trolley, bicycle and rural delivery
   (E) of the psychological isolation created by the weather

5. The image of a “starved garrison” (line 47) is a reference to the
   (A) beleaguered strikers
   (B) shortage of food in the village

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6. In context, which of the following supports Harmon Gow's observation "Guess he's been in Starkfield too many winters" (lines 13–14)?
(A) Ethan's being the town's most striking figure
(B) Ethan's great height
(C) Ethan's careless, powerful look
(D) Ethan's bleak and unapproachable face
(E) Ethan's awareness of Gow's opinion of him

7. In context, the phrase "degenerate day" (line 22) is best interpreted to mean
(A) a time when winters were more severe
(B) a time of inferior trolley and mail service
(C) an earlier time of restricted communication between villages
(D) the time when winter clamped down on the village
(E) a time of modern worldly influence on the village

8. The final paragraph of the passage (lines 30–53) serves primarily to
(A) relate how the narrator passed the winter
(B) illustrate Harmon Gow's comment about "too many winters"
(C) summarize the factors blocking Ethan's departure
(D) demonstrate the innate prejudice of Harmon Gow
(E) explain the folly of those who got away

9. In the final paragraph, the narrator has difficulty
(A) adjusting to the social life of the village
(B) understanding the villagers' joy at the approach of spring
(C) appreciating the beauty of the season
(D) comprehending the situation in the village in an earlier day
(E) reconciling the weather and its effect on the villagers
10. In context, the "enemy" (line 49) most likely represents
   (A) the degenerate influence of the world
   (B) the hypnotizing effect of winter routine
   (C) impassable snow and ice
   (D) striking carpenters
   (E) marauding cavalry

11. It can be inferred from the passage that
   (A) the narrator remained a stranger to the villagers
   (B) modern life had continued to pass the village by
   (C) the severe winters strengthened the bonds of the community
   (D) unusual circumstances compelled Ethan to stay there
   (E) Ethan enjoyed a warm relationship with the villagers

12. Which of the following best describes the narrator's view of the villagers at
    the end of the passage?
   (A) Closely knit community
   (B) A collection of weather beaten, phlegmatic individuals
   (C) A collection of inbred individuals who distrust strangers.
   (D) Stout-hearted victors over nature
   (E) A collection of gossip mongers

13. The tone of the first paragraph is best described as
   (A) cynical glee    (D) feigned sympathy
   (B) sympathetic curiosity  (E) worshipful awe
   (C) mild sarcasm

14. In lines 44–50 the narrator uses language that might best describe a
    (A) famine         (D) medieval tournament
    (B) Bedouin encampment  (E) horse race
    (C) hostile invasion
15. All of the following represent figurative language EXCEPT
   
   (A) “the most striking figure in Starkfield” (lines 2–3)
   
   (B) “the leather pouch of his cheek” (line 13)
   
   (C) “his mental and moral reach” (lines 15–16)
   
   (D) “I found myself anchored at Starkfield” (line 32)
   
   (E) “pitched their white tents” (line 44–45)

QUESTIONS 16–32 are based on the following poem. Read the poem carefully before choosing your answers.

Ode on Indolence
John Keats [1795–1821]

They toil not, neither do they spin.

One morn before me were three figures seen,
   With bowed necks, and joined hands, side-fac’d;
And one behind the other stepp’d serene,
   In placid sandals, and in white robes grac’d;
   
5 They pass’d, like figures on a marble urn,
   When shifted round to see the other side;
They came again; as when the urn once more
   Is shifted round, the first seen shades return;
And they were strange to me, as may betide
   With vases, to one deep in Phidian lore.
   
   How is it, shadows! that I knew ye not?
How came ye muffled in so hush a mask?
   Was it a silent deep-disguised plot
   To steal away, and leave without a task
   
15 My idle days? Ripe was the drowsy hour;
The blissful cloud of summer-indolence
   Benumb’d my eyes; my pulse grew less and less;
Pain had no sting, and pleasure’s wreath no flower:
O, why did ye not melt, and leave my sense
   Unhaunted quite of all but—nothingness?
   
   A third time pass’d they by, and, passing, turn’d
Each one the face a moment whilsts to me;
Then faded, and to follow them I burn’d
And ach'd for wings because I knew the three;
The first was a fair maid, and Love her name;
The second was Ambition, pale of cheek,
And ever watchful with fatigued eye;
The last, whom I love more, the more of blame
Is heap'd upon her, maiden most unmeek,—
I know to be my demon Poesy.

They faded, and, forsooth! I wanted wings:
O folly! What is Love? and where is it?
And for that poor Ambition! it springs
From a man’s little heart’s short fever-fit;
For Poesy!—no,—she has not a joy,—
At least for me,—so sweet as drowsy noons,
And evenings steep’d in honied indolence;
O, for an age so shelter’d from annoy,
That I may never know how change the moons,
Or hear the voice of busy common-sense!

And once more came they by;—alas! wherefore?
My sleep had been embroider’d with dim dreams;
My soul had been a lawn besprinkled o’er
With flowers, and stirring shades, and baffled beams:
The mom was clouded, but no shower fell,
Tho’ in her lids hung the sweet tears of May;
The open casement press’d a new-leav’d vine,
Let in the budding warmth and throistle’s lay;
O shadows! ’twas a time to bid farewell!
Upon your skirts had fallen no tears of mine.

So, ye three ghosts, adieu! Ye cannot raise
My head cool-bedded in the flowery grass;
For I would not be dieted with praise,
A pet-lamb in a sentimental farce!
Fade softly from my eyes, and be once more
In masque-like figures on the dreamy urn;
Farewell! I yet have visions for the night,
And for the day faint visions there is store;
Vanish, ye phantoms! from my idle spright,
Into the clouds, and nevermore return!
16. The three figures pictured in lines 1–20 are best described as which of the following?

(A) Hypocritical and false    (D) Mirthful and carefree
(B) Solemn and ghostly        (E) Scholarly and reclusive
(C) Pious and cheerful

17. The speaker of the poem is pictured chiefly as a

(A) collector of Greek artifacts
(B) terminally ill patient
(C) leisured person
(D) diligent gardener
(E) hard-working poet

18. In line 8, the phrase “the first seen shades return” is best taken to mean which of the following?

(A) Shadows cast by the vases
(B) Greeks risen from the dead
(C) Shadows made by the rising sun
(D) Strange new shades of color
(E) Ghostly visitors

19. The relationship between lines 1–10 and lines 25–30 is best described as which of the following?

(A) Lines 1–10 establish a thesis; lines 25–30 refute it
(B) Lines 1–10 present a description; lines 25–30 enlarge on it
(C) Lines 1–10 present a rule; lines 25–30 propose an exception to it
(D) Lines 1–10 pose a question; lines 25–30 answer it
(E) Lines 1–10 begin a narrative; line 25–30 conclude it

20. In lines 15–20 the speaker chiefly desires to

(A) die of love
(B) confront the ghosts of his past
(C) uncover the plot against him
(D) capitalize on the fruitful hour
(E) vegetate his time away

21. The change referred to in lines 23–24 is described as one from
(A) frivolity to exertion
(B) seriousness to lethargy
(C) restraint to freedom
(D) sinfulness to piety
(E) straightforwardness to subtlety

22. In lines 31–40 the speaker regards his three visitors as
(A) manifestations of his fevered brain
(B) messengers inspired by love
(C) opponents blocking his ability to write
(D) reminders of his own mortality
(E) antagonists disturbing his sweet inertia

23. The main point made about the three visitors in lines 32–36 is that they
(A) no longer inspire him to practice his craft
(B) represent types of folly poets ought to avoid
(C) foreshadow his reinvolvement in his craft
(D) evoke positive memories of past encounters with him
(E) offered enticements that rendered him senseless

24. Lines 42–50 suggest that the speaker
(A) relishes all aspects of his present situation
(B) keeps himself occupied by working in the garden
(C) was disappointed by the approach of bad weather
(D) desires urgently to leave his present location
(E) keeps his tears of disappointment to himself
25. In lines 51–56, the speaker does which of the following?
   (A) Qualifies his previous position
   (B) Anticipates an objection to his argument
   (C) Summarizes his previous argument
   (D) Digresses from the main point of the poem
   (E) Begins to comment on a new subject

26. In line 48, the phrase “throstle’s lay” most likely refers to
   (A) leafy tree branches
   (B) blossoms of nearby trees
   (C) wind driven rain
   (D) darkened shadows of the trees
   (E) song bird’s notes

27. According to the speaker, the three “visitors” entice him with all of the following EXCEPT
   (A) commendation           (D) contentment
   (B) poetic artistry         (E) fame
   (C) romance

28. In lines 41–50, the speaker attempts to do which of the following?
   (A) Chastize the reader
   (B) Demonstrate his poetic power
   (C) Summarize his argument
   (D) Draw an analogy
   (E) Recount an anecdote

29. A more conventional, but still accurate, replacement for “store” in line 58 would be
   (A) a need                (D) a scarcity
   (B) a supply              (E) room enough
   (C) a time
30. According to the speaker, all of the following are true of indolence EXCEPT
   (A) bodily suffering disappears
   (B) the ego enjoys applause
   (C) no tribulations disturb the soul
   (D) the heart is free of aspiration
   (E) the affections remain unexcited

31. The phrase, “Tho’ in her lids hung the sweet tears of May” (line 46) presents an example of
   (A) dramatic irony               (D) personification
   (B) run-on line                  (E) paradox
   (C) a lament                     

32. This poem is written in which of the following?
   (A) Rime royal                   (D) Ballad meter
   (B) Iambic pentameter           (E) Heroic couplets
   (C) Trochaic hexameter

QUESTIONS 33–45 are based on the following passage. Read the passage carefully before choosing your answers.

How ruinous a farm has man taken, in taking himself! How ready is the house every day to fall down, and how is all the ground overspread with weeds, all the body with diseases! where not only every turf, but every stone bears weeds; not only every muscle of the flesh, but every bone of the body, has some infirmity; every little flint upon the face of this soil, has some infectious weed, every tooth in our head, such a pain as a constant man is afraid of, and yet ashamed of that fear, of that sense of pain. How dear, and how often a rent does Man pay for this farm! he pays twice a day, in double meals, and how little time he has to raise his rent!

How many holy days to call him from his labor! Every day is half-holy day, half spent in sleep. What reparations, subsidies, and contributions he is put to, besides his rent! What medicines besides his diet! and what inmates he is fain to take in, besides his own family, what infectious diseases, from other men! Adam might have had Paradise for dressing and keeping it; and then his rent was not improved to such a labor, as would