



SCHOLAR COACH, INC.

AP ENGLISH LITERATURE · FREE RESOURCE

AP English Literature and Composition — Practice Exam 3

Cover Page

	SECTION I: MULTIPLE CHOICE	SECTION II: FREE RESPONSE
Number of questions	55	3
Time	1 hour (60 minutes)	2 hours (120 minutes)
Percent of total score	45%	55%
Question types	Five passages (two poems, three prose or drama), 11 questions each, four answer choices (A–D)	Q1 Poetry Analysis; Q2 Prose Fiction Analysis; Q3 Literary Argument (suggested 40 minutes each)
Calculators / notes	Not permitted	Not permitted

Total testing time: 3 hours. This practice exam follows the current digital (Bluebook-era) format of the AP English Literature and Composition Exam. Take it in one sitting if you can, with a short break between sections. Use a timer. Do not use any outside notes, books, or devices during testing.

What is on this exam. Section I contains a seventeenth-century lyric poem, a nineteenth-century novel excerpt, an early twentieth-century poem, a Jacobean play excerpt, and a modernist prose excerpt, so the exam covers the 1600s through the 1920s. Following the practice of the real exam, the novel excerpt (Passage 2) and the modernist excerpt (Passage 5) are identified only by period, and authors' names are not given anywhere in Section I. Passages 1 through 4 and the Question 1 poem are reproduced from public-domain works. **Passage 5 and the Question 2 passage were written for this practice exam**, and each is labeled that way where it appears.

Scoring. There is no penalty for guessing. Answer every question. Use the answer key and scoring guide in the separate file *Practice Exam 3 – Answer Key, Explanations & Sample Essays* only after you have finished both sections.

General Directions

- Do not open the Section II booklet pages until you have finished Section I and taken any break.
- In Section I, choose the **best** answer for each question. If you are not sure, eliminate the choices you know are wrong and choose from the rest. Mark one answer per question.

- In Section II, you may write on your own paper or type your response. Begin each essay on a new page (or with a clear heading). You may plan in the margins, but credit is given only for the essay itself.
- Pace yourself in Section I at roughly 12 minutes per passage. Questions within each passage generally move through the passage from beginning to end, with the whole-passage questions last.
- Answer line-referenced questions by rereading the cited lines **and** the lines just before and after them.

Answer Sheet for Section I

Mark your choice (A, B, C, or D) next to each number as you work. Change an answer by crossing it out and writing the new letter clearly.

PASSAGE 1 (Q1–11)	PASSAGE 2 (Q12–22)	PASSAGE 3 (Q23–33)	PASSAGE 4 (Q34–44)	PASSAGE 5 (Q45–55)
1. ____	12. ____	23. ____	34. ____	45. ____
2. ____	13. ____	24. ____	35. ____	46. ____
3. ____	14. ____	25. ____	36. ____	47. ____
4. ____	15. ____	26. ____	37. ____	48. ____
5. ____	16. ____	27. ____	38. ____	49. ____
6. ____	17. ____	28. ____	39. ____	50. ____
7. ____	18. ____	29. ____	40. ____	51. ____
8. ____	19. ____	30. ____	41. ____	52. ____
9. ____	20. ____	31. ____	42. ____	53. ____
10. ____	21. ____	32. ____	43. ____	54. ____
11. ____	22. ____	33. ____	44. ____	55. ____

Pacing check. At the 12-minute mark you should be finishing Passage 1; at 24 minutes, Passage 2; at 36 minutes, Passage 3; at 48 minutes, Passage 4; and at 60 minutes, Passage 5. If you are behind, answer the line-referenced questions first and return to the whole-passage questions last.

Section I: Multiple-Choice Questions

Time: 60 minutes. 55 questions.

Directions: Each passage below is followed by a set of questions. After reading each passage, choose the best answer to each question and mark your answer.

Questions 1–11

Read the following poem carefully before you choose your answers. The poem was published in 1681.

Had we but world enough, and time,
This coyness, lady, were no crime.
We would sit down, and think which way
To walk, and pass our long love's day.

(5) Thou by the Indian Ganges' side
Shouldst rubies find; I by the tide
Of Humber would complain. I would
Love you ten years before the Flood,
And you should, if you please, refuse

(10) Till the conversion of the Jews.
My vegetable love should grow
Vaster than empires, and more slow;
An hundred years should go to praise
Thine eyes, and on thy forehead gaze;
(15) Two hundred to adore each breast,
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart.
For, lady, you deserve this state,
(20) Nor would I love at lower rate.

But at my back I always hear
Time's wingèd chariot hurrying near;
And yonder all before us lie
Deserts of vast eternity.

(25) Thy beauty shall no more be found,
Nor, in thy marble vault, shall sound
My echoing song; then worms shall try
That long-preserved virginity,
And your quaint honour turn to dust,
(30) And into ashes all my lust.
The grave's a fine and private place,
But none, I think, do there embrace.

Now therefore, while the youthful hue
Sits on thy skin like morning dew,

(35) And while thy willing soul transpires
At every pore with instant fires,
Now let us sport us while we may,
And now, like amorous birds of prey,
Rather at once our time devour
(40) Than languish in his slow-chapped power.
Let us roll all our strength and all
Our sweetness up into one ball,
And tear our pleasures with rough strife

Thorough the iron gates of life:

(45) Thus, though we cannot make our sun
Stand still, yet we will make him run.

Notes: line 7, Humber: a river in northern England. Line 8, the Flood: the flood in the biblical story of Noah. Line 10, conversion of the Jews: in Christian belief of the time, an event expected only at the end of the world. Line 35, transpires: breathes out. Line 40, slow-chapped: slowly devouring (a "chap" is a jaw).

1. In context, the word "complain" (line 7) is best understood to mean
 - A. find fault with the lady's behavior
 - B. lament in the manner of a lovesick suitor
 - C. lodge a formal objection
 - D. report a physical illness
2. The tone of the first twenty lines is best described as
 - A. earnest and reverent
 - B. bitter and accusatory
 - C. playful and extravagant
 - D. detached and analytical
3. The phrase "vegetable love" (line 11) most nearly suggests a love that would
 - A. grow slowly and inexorably, like a plant, to enormous size
 - B. be fragile and likely to wither in changing seasons
 - C. nourish both lovers through plain, domestic comforts
 - D. lack passion and be content with mere routine
4. Which of the following purposes do the references to the Ganges, the Humber, the Flood, and the conversion of the Jews (lines 5-10) serve?
 - I. They exaggerate the length of time the speaker imagines for the courtship.
 - II. They set the lady's distant, exotic location against the speaker's own English setting.
 - III. They establish the speaker's religious devotion.
 - A. I only
 - B. III only
 - C. I and II only
 - D. II and III only
5. The shift that occurs in line 21 is best described as a shift from
 - A. admiration of the lady to criticism of her character
 - B. playful flattery to sincere religious doubt
 - C. complaint about physical distance to celebration of union
 - D. a hypothetical scenario of leisurely courtship to an urgent awareness of mortality
6. The imagery in lines 21-24 primarily conveys the speaker's sense that
 - A. time is a relentless pursuer that drives human life toward a vast emptiness

- B. his past delays have caused him to feel guilty
 - C. the lady's beauty is carried along on a swift journey
 - D. death offers a welcome release from the burdens of courtship
7. In lines 21-32, the speaker presents death as all of the following EXCEPT
- A. the end of the lady's physical beauty
 - B. a silence that will end the speaker's love poetry
 - C. a physical process that will destroy the lady's chastity
 - D. a passage to a spiritual realm in which the lovers may be united
8. The tone of lines 31-32 ("The grave's a fine and private place, / But none, I think, do there embrace") is best described as
- A. elegiac
 - B. wry
 - C. reverent
 - D. indignant
9. The repetition of "Now" in lines 33, 37, and 38 primarily serves to
- A. create a sense of urgency and insist on the present moment
 - B. mourn the speed with which youth passes
 - C. contrast the present with a remembered past
 - D. reveal the speaker's hesitation about seizing the opportunity
10. The image of "amorous birds of prey" (line 38) most directly functions to
- A. suggest that the lovers are helpless victims of time
 - B. emphasize the gentleness of the speaker's intentions
 - C. recast the lovers as active predators who consume time rather than being consumed by it
 - D. compare the lady's resistance to the flight of a captured bird
11. A student is writing an essay arguing that the poem's three stanzas follow the structure of a logical argument. Which of the following sets of quotations best supports this claim?
- A. "Thou by the Indian Ganges' side" (line 5), "Deserts of vast eternity" (line 24), "Thorough the iron gates of life" (line 44)
 - B. "Had we but world enough, and time" (line 1), "But at my back I always hear" (line 21), "Now therefore, while the youthful hue" (line 33)
 - C. "This coyness, lady, were no crime" (line 2), "The grave's a fine and private place" (line 31), "Stand still, yet we will make him run" (line 46)
 - D. "My vegetable love should grow" (line 11), "And into ashes all my lust" (line 30), "Our sweetness up into one ball" (line 42)
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Questions 12–22

Read the following passage carefully before you choose your answers. The following excerpt is from a novel published in the early 1860s. The narrator, an adult, recalls an incident from his childhood.

My father's family name being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip.

I give Pirrip as my father's family name, on the authority of his tombstone **(5)** and my sister,—Mrs. Joe Gargery, who married the blacksmith. As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like were unreasonably derived from their tombstones. The shape of the letters on my father's, gave me an odd idea **(10)** that he was a square, stout, dark man, with curly black hair. From the character and turn of the inscription, "Also Georgiana Wife of the Above," I drew a childish conclusion that my mother was freckled and sickly. To five little stone lozenges, each about a foot and a half long, which were arranged in a neat row beside their grave, and were sacred to the memory of **(15)** five little brothers of mine,—who gave up trying to get a living, exceedingly early in that universal struggle,—I am indebted for a belief I religiously entertained that they had all been born on their backs with their hands in their trousers-pockets, and had never taken them out in this state of existence.

(20) Ours was the marsh country, down by the river, within, as the river wound, twenty miles of the sea. My first most vivid and broad impression of the identity of things seems to me to have been gained on a memorable raw afternoon towards evening. At such a time I found out for certain that this bleak place overgrown with nettles was the churchyard; and that Philip **(25)** Pirrip, late of this parish, and also Georgiana wife of the above, were dead and buried; and that Alexander, Bartholomew, Abraham, Tobias, and Roger, infant children of the aforesaid, were also dead and buried; and that the dark flat wilderness beyond the churchyard, intersected with dikes and mounds and gates, with scattered cattle feeding on it, was the marshes; **(30)** and that the low leaden line beyond was the river; and that the distant savage lair from which the wind was rushing was the sea; and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip.

"Hold your noise!" cried a terrible voice, as a man started up from among the graves at the side of the church porch. "Keep still, you little devil, **(35)** or I'll cut your throat!"

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who **(40)** limped, and shivered, and glared, and growled; and whose teeth chattered in his head as he seized me by the chin.

"Oh! Don't cut my throat, sir," I pleaded in terror. "Pray don't do it, sir."

"Tell us your name!" said the man. "Quick!"

(45) "Pip, sir."

"Once more," said the man, staring at me. "Give it mouth!"

"Pip. Pip, sir."

"Show us where you live," said the man. "Pint out the place!"

I pointed to where our village lay, on the flat in-shore among the **(50)** alder-trees and pollards, a mile or more from the church.

The man, after looking at me for a moment, turned me upside down, and emptied my pockets. There was nothing in them but a piece of bread. When the church came to itself,—for he was so sudden and strong that he made it go head over heels before me, and I saw the steeple under my feet,—when the **(55)** church came to itself, I say, I was seated on a high tombstone, trembling, while he ate the bread ravenously.

"You young dog," said the man, licking his lips, "what fat cheeks you ha' got."

I believe they were fat, though I was at that time undersized for my years, **(60)** and not strong.

Notes: line 13, lozenges: diamond-shaped stones. Line 50, pollards: trees whose upper branches have been cut back to encourage dense growth.

- 12.** The point of view of the passage is best described as that of
- A. a child narrating events as they occur
 - B. an omniscient narrator who comments on the thoughts of every character
 - C. an unidentified observer who describes Pip from the outside
 - D. an adult narrator recalling events from his childhood
- 13.** The narrator's description of his five brothers in lines 13-19 is best characterized as
- A. wry humor that conceals a note of sadness
 - B. bitter resentment of his family's misfortune
 - C. clinical indifference to the children's deaths
 - D. unrestrained grief for the loss of his siblings
- 14.** Lines 4-12 suggest that as a young child Pip
- A. remembered his parents' appearance vividly
 - B. resented his parents for dying and leaving him with his sister
 - C. invented pictures of his parents from the only evidence available to him, the gravestones
 - D. was taught by his sister to revere the memory of his family
- 15.** The description of the setting in lines 20-32 primarily serves to
- A. idealize the countryside of the narrator's boyhood
 - B. emphasize the bleakness and vastness of the landscape in contrast to the child's smallness
 - C. suggest the safety and familiarity of Pip's home
 - D. express the narrator's nostalgia for the marshes
- 16.** The long sentence in lines 23-32, built of clauses that begin "and that," is structured so as to
- A. show that the narrator was confused about the geography of the marshes
 - B. demonstrate the narrator's boredom with childhood memories
 - C. catalogue the many dangers of the churchyard
 - D. move from the broadest features of the landscape to the single vulnerable child, culminating in the revelation "was Pip"
- 17.** The phrase "small bundle of shivers" (lines 31-32) primarily serves to
- A. reduce Pip to a trembling, helpless presence in a way that is both comic and touching
 - B. indicate that Pip is suffering mainly from the cold

- C. reveal the narrator's contempt for his younger self
 - D. imply that Pip's fear is unreasonable
- 18.** The series of participial phrases in lines 36-41 ("soaked in water, and smothered in mud, and lamed by stones ...") chiefly emphasizes the man's
- A. strength and capacity for violence
 - B. familiarity to the local community
 - C. battered, miserable condition, which complicates his menace
 - D. eagerness to be recognized and understood
- 19.** The man's speech in lines 33-58 is characterized by all of the following EXCEPT
- A. direct threats of violence
 - B. abrupt commands
 - C. nonstandard diction and pronunciation
 - D. elaborate courtesy toward the child
- 20.** Compared with lines 1-32, lines 33-41 are marked by
- A. a shift from description of the past to prediction of the future
 - B. an abrupt shift from leisurely, humorous reflection to immediate, frightening action
 - C. a movement from external description to private thought
 - D. a shift from general reflection to direct address to the reader
- 21.** The narrator's attitude toward his younger self is best described as
- A. affectionately amused and sympathetic
 - B. harshly disapproving
 - C. nostalgic and longing
 - D. coolly indifferent
- 22.** A student argues that the narrator uses the child's distorted perspective to make a frightening moment partly comic. Which detail from the passage best supports this claim?
- A. "Keep still, you little devil, or I'll cut your throat!" (lines 34-35)
 - B. "Tell us your name!" said the man. "Quick!" (line 44)
 - C. "the church came to itself ... I saw the steeple under my feet" (lines 53-54)
 - D. "There was nothing in them but a piece of bread" (lines 52-53)

Questions 23-33

Read the following poem carefully before you choose your answers. The poem was published in 1914.

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.

(5) The work of hunters is another thing:

I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
(10) No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
(15) We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
"Stay where you are until our backs are turned!"
(20) We wear our fingers rough with handling them.
Oh, just another kind of out-door game,
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.
(25) My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, "Good fences make good neighbors."
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
(30) "Why do they make good neighbors? Isn't it
Where there are cows? But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offense.
(35) Something there is that doesn't love a wall,
That wants it down." I could say "Elves" to him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there
Bringing a stone grasped firmly by the top
(40) In each hand, like an old-stone savage armed.
He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father's saying,
And he likes having thought of it so well
(45) He says again, "Good fences make good neighbors."

23. The speaker of the poem is best described as

- A. a laborer who has been forced by a neighbor to repair the wall
- B. a landowner who takes part in the annual mending even as he doubts its necessity

- C. a hunter who regrets the damage done to the wall
 - D. an outside observer who reports on a dispute between two farmers
- 24.** The phrase “Something there is” (line 1) most strongly suggests that the speaker regards the force that damages the wall as
- A. the work of hunters who have been careless
 - B. a spirit that can be addressed directly
 - C. the result of the neighbor’s deliberate efforts
 - D. mysterious and not fully explained
- 25.** Lines 5-11 serve primarily to
- A. distinguish deliberate, visible damage by hunters from gaps whose cause no one has observed
 - B. criticize hunters for their cruelty to animals
 - C. explain why the wall must be mended in the spring
 - D. introduce the neighbor as an obstacle to the speaker’s plan
- 26.** The word “spell” (line 18) most clearly reveals the speaker’s
- A. fear of supernatural forces
 - B. sincere belief in magic
 - C. playful treatment of the task as a kind of ritual enchantment
 - D. frustration with the difficulty of the work
- 27.** By calling the mending “just another kind of out-door game” (line 21), the speaker suggests that the activity is
- A. a contest in which each neighbor tries to outdo the other
 - B. a ritual that is more social than practical
 - C. dangerous to those who perform it
 - D. a deliberate effort to improve the relationship
- 28.** The statement “He is all pine and I am apple orchard” (line 24) serves primarily to
- A. highlight a difference between the two properties that the speaker uses to argue against the wall
 - B. reveal the speaker’s envy of the neighbor’s land
 - C. indicate that the neighbor’s land is more valuable
 - D. suggest that the speaker’s land is barren
- 29.** The shift that occurs in line 28 (“Spring is the mischief in me”) is best described as a shift from
- A. regret about the past to acceptance of the present
 - B. winter to spring
 - C. agreement with the neighbor to anger at him
 - D. a description of the shared task to the speaker’s impulse to challenge the neighbor’s proverb
- 30.** The speaker’s questions in lines 30-34 reveal that he
- A. wants all walls to be removed

- B. believes the purpose and consequences of a boundary should be understood before it is built
C. is certain that his neighbor is wrong
D. has no interest in his neighbor's opinion
31. A student argues that the poem presents the neighbor as bound to inherited tradition rather than reasoned belief. Which of the following details best supports this claim?
- A. "He is all pine and I am apple orchard" (line 24)
B. "I let my neighbor know beyond the hill" (line 12)
C. "like an old-stone savage armed" (line 40) and "He will not go behind his father's saying" (line 43)
D. "Spring is the mischief in me" (line 28)
32. The poem's final line repeats line 27 almost exactly. In context, the repetition primarily suggests that
- A. the neighbor has not been moved by the speaker's doubts, and his stubbornness has become more noticeable
B. the speaker has been persuaded by the proverb
C. the neighbor has begun to doubt his father's saying
D. the speaker is angry that the neighbor will not listen
33. A student argues that the poem is ambivalent about walls rather than simply opposed to them. Which of the following pairs of quotations best supports this claim?
- A. "That sends the frozen-ground-swell under it" (line 2) and "And spills the upper boulders in the sun" (line 3)
B. "Good fences make good neighbors" (line 27) and "Good fences make good neighbors" (line 45)
C. "He is all pine and I am apple orchard" (line 24) and "My apple trees will never get across" (line 25)
D. "I let my neighbor know beyond the hill" (line 12) and "Something there is that doesn't love a wall" (line 35)

Questions 34–44

Read the following passage carefully before you choose your answers. The passage is from a play of the early seventeenth century. In this scene, a nobleman who has been urged to murder the king, who is his guest, thinks over the deed alone. His wife then enters and speaks with him.

MACBETH

If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
(5) Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
(10) To plague the inventor: this even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips. He's here in double trust;

First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
(15) Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
(20) The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubin, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
(25) That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other—

[Enter LADY MACBETH.]

MACBETH

How now! what news?

LADY MACBETH

(30) He has almost supp'd: why have you left the chamber?

MACBETH

Hath he ask'd for me?

LADY MACBETH

Know you not he has?

MACBETH

We will proceed no further in this business:

He hath honour'd me of late; and I have bought

(35) Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

LADY MACBETH

Was the hope drunk

Wherein you dress'd yourself? hath it slept since?

(40) And wakes it now, to look so green and pale

At what it did so freely? From this time

Such I account thy love. Art thou afeard

To be the same in thine own act and valour

As thou art in desire? Wouldst thou have that

(45) Which thou esteem'st the ornament of life,

And live a coward in thine own esteem,

Letting "I dare not" wait upon "I would,"

Like the poor cat i' the adage?

MACBETH

Prithee, peace:

(50) I dare do all that may become a man;
Who dares do more is none.

LADY MACBETH

What beast was't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man;

(55) And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both:
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know

(60) How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this.

MACBETH

(65) If we should fail?

LADY MACBETH

We fail!
But screw your courage to the sticking-place,
And we'll not fail.
When Duncan is asleep—where'to the rather
(70) Shall his day's hard journey soundly invite him—
His two chamberlains will I with wine and wassail
So convince that memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only: when in swinish sleep
(75) Their drenched natures lie as in a death,
What cannot you and I perform upon
The unguarded Duncan? what not put upon
His spongy officers, who shall bear the guilt
Of our great quell?

MACBETH

(80) Bring forth men-children only;
For thy undaunted mettle should compose
Nothing but males. Will it not be received,
When we have mark'd with blood those sleepy two
Of his own chamber and used their very daggers,
(85) That they have done't?

LADY MACBETH

Who dares receive it other,
As we shall make our griefs and clamour roar

Upon his death?

MACBETH

I am settled, and bend up

(90) Each corporal agent to this terrible feat.

Away, and mock the time with fairest show:

False face must hide what the false heart doth know.

Notes: line 3, trammel up: catch, as in a net. Line 4, surcease: cessation, an ending. Line 22, cherubin: cherub. Line 23, sightless couriers of the air: invisible messengers, here the winds. Line 30, supp'd: finished supper. Line 42, afeard: afraid. Line 71, wassail: drinking and revelry. Line 72, convince: overpower. Line 74, limbeck: a still, a vessel for distilling. Line 79, quell: killing.

34. In the opening sentence of the soliloquy (lines 1-7), Macbeth expresses a wish that the murder could

- A. be carried out quickly enough to avoid detection
- B. be postponed until he is certain of its consequences in the afterlife
- C. be committed without any consequences beyond the act itself
- D. be assigned to someone else

35. In context, the phrase “this bank and shoal of time” (line 6) most nearly refers to

- A. the place where the murder will be committed
- B. the narrow, limited span of earthly life
- C. the obstacles Macbeth must overcome to become king
- D. the court of public opinion

36. In lines 12-16, Macbeth acknowledges that the murder of Duncan would

- A. provoke the king’s allies to take revenge
- B. make him king only for a short time
- C. be a betrayal by a king who has already betrayed him
- D. violate his obligations as kinsman, subject, and host

37. The simile in lines 21-25 (“pity, like a naked new-born babe”) suggests that Duncan’s death will

- A. arouse a public compassion that is both innocent and overwhelmingly powerful
- B. be forgotten because pity is a weak emotion
- C. be grieved only by those closest to him
- D. be an event that no one could have prevented

38. The metaphor in lines 25-28 (“I have no spur ... Vaulting ambition”) characterizes ambition as

- A. a noble motive that justifies the murder
- B. a reaction to Lady Macbeth’s pressure
- C. a force that has no justification of its own and may cause the downfall of the one who follows it
- D. a quality that is notably absent from Macbeth’s character

39. The soliloquy (lines 1-28) is organized as a movement from

- A. moral certainty to practical doubt

- B. concern with practical consequences, to moral objections, to the admission that ambition is his only motive
- C. anger at Duncan to guilt about his own anger
- D. fear of discovery to confidence in his plan
- 40.** Lady Macbeth's entrance at the end of line 28 primarily serves to
- A. interrupt Macbeth's reasoning at the point where he has found no justification for the act and introduce pressure from outside
- B. bring the scene to a close
- C. confirm that Macbeth has decided to commit the murder
- D. provide comic relief after a serious speech
- 41.** In lines 38-48, Lady Macbeth attempts to persuade Macbeth by
- I. suggesting that his earlier resolve was not genuine
- II. warning that he will lose his own self-respect if he does not act
- III. threatening him with Duncan's revenge
- A. I only
- B. III only
- C. I and II only
- D. II and III only
- 42.** Macbeth's reply in lines 49-51 ("I dare do all that may become a man; / Who dares do more is none") indicates that he
- A. believes himself braver than any other man
- B. regrets having boasted of his courage
- C. will do whatever is necessary to win the crown
- D. sees a moral limit to what a man may do, and believes the murder exceeds it
- 43.** In lines 52-64, Lady Macbeth's argument depends on defining manhood as
- A. the ability to restrain ambition
- B. the courage to carry out a resolution once it has been made
- C. obedience to the king
- D. tenderness toward children
- 44.** A student argues that Lady Macbeth consistently recasts Macbeth's moral hesitation as a failure of manhood. Which of the following pairs of quotations best supports this claim?
- A. "Art thou afeard / To be the same in thine own act and valour / As thou art in desire?" (lines 42-44) and "When you durst do it, then you were a man" (line 54)
- B. "He has almost supp'd" (line 30) and "Know you not he has?" (line 32)
- C. "I have given suck, and know" (line 59) and "Have done to this" (line 64)
- D. "We fail!" (line 66) and "And we'll not fail" (line 68)

Questions 45–55

Read the following passage carefully before you choose your answers. The following passage was written for this practice exam in the manner of a British novel of the 1920s. In it, a woman pauses on the staircase during a party she is giving at her home.

Mrs. Ashe paused where the staircase turned, one hand on the banister, which was warm, she noticed, from the hands of all who had gone down before her; and thought that in a moment she would follow them and be agreeable. Below, the drawing-room made one bright continuous noise. It reached her as **(5)** the sea reaches a bedroom window at night, with an air of being occupied in some enormous business of its own and of taking no interest in her whatever; and yet she must go into it, she must put on, as one puts on gloves, the face that Hugh liked, the face that said she was perfectly happy. Perfectly. It was a curious word. One said it of a hat.

(10) “Winifred, my dear!” cried Lady Brandreth, rising into view in the hall below, in grey, with her three chins and her large, kind, unobserving eyes. “How lovely you look. How too lovely.” And Mrs. Ashe heard herself say that it was the most charming party, that the lilies were wonderful, that Hugh was longing to be introduced—and was astonished, as she always was, by the **(15)** readiness of the mouth, which went on without her like a servant who has been told that the family is out. What did Lady Brandreth see? A woman of forty in green silk. A hostess. A person who could be written down in a book, between the Misses Pelham and the Rector’s wife, and be known by that to exist.

(20) But she was not there; she was, for one second, on the landing at Lyme, with the window open and a smell of cut hay, and somebody—Gerald, was it? She had not said the name aloud for fifteen years—somebody was saying something about the tide, about whether it would serve, and she had answered, with perfect seriousness, that she did not mind in the least **(25)** whether it served or not. How absurd! How utterly she had meant it! For there had been a time when the whole of the afternoon lay before her like an unbroken field, and no one had required her to cross it in any particular direction.

The clock on the landing struck the half-hour with a small, apologetic **(30)** stroke. Mrs. Ashe looked at it. It had been her mother’s, and it had always, in its small way, been right.

Half-past nine. Below, someone laughed—a man’s laugh, shaped and set like a jelly—and a glass went down upon marble with a sound like a stone dropped in a well. She thought: I might not go down. I might sit here upon the **(35)** stair, in green silk, and watch them come out one by one to look for me, with their faces turned up, anxious, polite; and I should say—what should I say? That I had been thinking? But they would think thinking a very odd thing to have been doing at a party, rather like finding one’s hostess in the cellar, counting the bottles.

(40) And yet, she thought, descending a step, and then another, it was not unhappiness. That was what nobody would believe, if she could have told them, and she could not. It was something quieter and more exact: as if she had been given, for an instant, the true size of the room in which she lived, and found it larger than the furniture allowed. The banister was **(45)** still warm. The sea went on. And at the foot of the stairs Hugh, looking up, with his mild and handsome and entirely satisfied face, lifted one hand to her, as a man might lift it to a ship that has been a long time expected and is, after all, merely coming in.

45. The narration of the passage is best described as

- A. first person, told by Mrs. Ashe herself
- B. omniscient, commenting on the thoughts of all the guests
- C. objective, reporting only what can be seen and heard
- D. close third person, blending the narrator’s voice with Mrs. Ashe’s thoughts

46. The simile in lines 4-7 ("It reached her as the sea reaches a bedroom window at night") conveys that the noise of the party is

- A. soothing and rhythmic
- B. hostile and threatening
- C. vast and impersonal, indifferent to her individual presence
- D. reminiscent of a happier time in her childhood

47. The sentences "Perfectly. It was a curious word. One said it of a hat." (lines 8-9) primarily reveal that Mrs. Ashe

- A. is proud of her appearance
- B. doubts that "perfectly happy" describes anything real, because the word seems to apply to trivial things
- C. enjoys playing with words
- D. hopes the party will go perfectly

48. The simile in lines 14-16 ("the mouth, which went on without her like a servant who has been told that the family is out") suggests that Mrs. Ashe's social speech is

- A. automatic and separate from her real self
- B. rude to the guests
- C. dependent on the help of the servants
- D. a sign of nervous illness

49. Lady Brandreth is characterized primarily as

- A. perceptive and sympathetic
- B. hostile and insincere
- C. domineering and disdainful
- D. kind and sociable but unable to perceive Mrs. Ashe's inner state

50. The third paragraph (lines 20-28) functions primarily to

- A. explain Gerald's part in the events of the evening
- B. identify the cause of Mrs. Ashe's unhappiness in her marriage
- C. contrast the constraints of her present social role with a remembered freedom
- D. introduce a new guest at the party

51. The exclamations "How absurd! How utterly she had meant it!" (line 25) combine

- A. contempt for her younger self and relief at having outgrown her
- B. amusement at her past self with recognition of the sincerity of that earlier freedom
- C. anger at Gerald with regret for the lost afternoon
- D. excitement at the prospect of meeting Gerald again

52. The description of the clock in lines 29-31 primarily serves to

- A. mark the passing of time and suggest the quiet authority that convention exerts on her
- B. show that she was brought up in a strict household
- C. comically exaggerate how late she is

D. foreshadow an event that will occur later in the evening

53. Mrs. Ashe's position at the turn of the staircase serves to

- A. connect her to the family house
- B. separate her from the guests, whom she considers beneath her
- C. illustrate her fear of heights
- D. place her between private reflection and public role, mirroring her divided state

54. The final paragraph (lines 40-48) suggests all of the following about Mrs. Ashe EXCEPT that

- A. she does not interpret her feeling as simple unhappiness
- B. she has glimpsed that her life is larger than the circumstances it is lived in
- C. she has resolved to leave her marriage
- D. she believes the other guests would not understand her state of mind

55. Which of the following is the most defensible claim about the passage as a whole?

- A. Mrs. Ashe's marriage has deteriorated because her husband neglects her.
- B. Mrs. Ashe longs to be reunited with Gerald.
- C. The party is portrayed as a hostile environment that Mrs. Ashe wishes to escape.
- D. Mrs. Ashe's public composure conceals a rich and complicated inner life that those around her do not perceive.

END OF SECTION I

If you finish before time is called, you may check your work on Section I only. Do not begin Section II until you are told to do so (or until your timer for Section I has ended).

Section II: Free-Response Questions

Time: 2 hours. 3 questions. It is suggested that you spend approximately 40 minutes on each question.

Question 1 counts for one-third, Question 2 for one-third, and Question 3 for one-third of the Section II score. Each response is scored on a 6-point analytic scale.

Directions: Read each question carefully and write your response. You are free to spend your time as you see fit, but be sure to leave enough time to complete all three essays. A strong response has a defensible thesis, specific evidence, and commentary that explains how the evidence supports the thesis.

How the essays are scored. Each essay is scored on the same 6-point analytic rubric (the full version is in the answer key file). **Row A (Thesis), 0 or 1 point:** do you make a defensible claim of interpretation that responds to the prompt? **Row B (Evidence and Commentary), 0 to 4 points:** do you use specific evidence from the text, and do you explain, consistently, how that evidence supports your line of reasoning? On Questions 1 and 2, the higher points in this row also require you to explain how literary elements and techniques contribute to meaning; on Question 3, the higher points require that you connect your evidence to an interpretation of the work as a whole. **Row C (Sophistication), 0 or 1 point:** do you develop a complex argument, for example by exploring tensions, situating the text in a broader context, considering an alternative interpretation, or writing in a

consistently vivid and persuasive style? Summary and paraphrase do not earn Row B points beyond the first, and a sophistication point is earned only by thinking that is sustained through the essay, not by a single clever sentence.

Planning prompt for Question 1 and Question 2. Before you write, ask yourself: Who is speaking or narrating, and from what distance? Where does the text turn? What is repeated, contrasted, or withheld? What does the title or the final line do? Then decide what the text finally says about its subject, and let that decision, rather than a list of devices, become your thesis.

Time budget for each essay (about 40 minutes). Spend roughly 5 minutes reading and marking the text or brainstorming works, 5 minutes planning a thesis and a line of reasoning, 25 minutes writing, and 5 minutes reviewing. A complete essay with a clear line of reasoning is worth more than a perfect introduction followed by an unfinished body.

Reminders for all three essays.

- A thesis must make a claim about meaning, not only name devices or restate the prompt.
- Organize your body paragraphs by idea (stages of the poem, facets of a character, tensions in the situation), not by device.
- Quote short phrases and explain how the specific words create meaning. Do not copy long passages without commentary.
- On Question 3, choose a work you know well enough to cite specific scenes, details, and choices from memory.

Question 1 (Suggested time: 40 minutes)

Poetry Analysis

In the following poem, Edna St. Vincent Millay, writing in a collection published in 1923, presents a speaker who listens to the rain and thinks about love affairs she can no longer recall.

Read the poem carefully. Then, in a well-written essay, analyze how Millay uses literary elements and techniques to convey the speaker's complex understanding of her past loves.

What Lips My Lips Have Kissed

What lips my lips have kissed, and where, and why,
I have forgotten, and what arms have lain
Under my head till morning; but the rain
Is full of ghosts tonight, that tap and sigh
(5) Upon the glass and listen for reply,
And in my heart there stirs a quiet pain
For unremembered lads that not again
Will turn to me at midnight with a cry.
Thus in the winter stands the lonely tree,
(10) Nor knows what birds have vanished one by one,
Yet knows its boughs more silent than before:

I cannot say what loves have come and gone,
I only know that summer sang in me
A little while, that in me sings no more.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

Question 2 (Suggested time: 40 minutes)

Prose Fiction Analysis

The following passage was written for this practice exam in the manner of an early twentieth-century American realist novel (the fictional period is about 1910). In this scene, Julian Ordway, a lawyer who has prospered in the city, returns to the family house in the small New England town of Harlow. He has come to persuade his unmarried sister, Lavinia, to sell it.

Read the passage carefully. Then, in a well-written essay, analyze how the writer uses literary elements and techniques to portray the complex relationship between Julian and Lavinia.

Julian Ordway had told himself on the train that the house would look smaller. It was the thing one said of the places of one's childhood, and he had said it often, in the smoking-cars of the Boston express, to men who had left their own small towns behind them as he had left Harlow, with a **(5)** certain relish of escape. But the house, when the hack set him down at the gate, was not smaller. It stood, white and exact, behind its two elms, with every shutter in its place, and he had the odd impression that it had been waiting for him rather less in welcome than in judgment.

His sister opened the door before he could knock. She wore the gray merino **(10)** she had worn, he thought, at their mother's funeral, and the brooch with the lock of hair; and she held out her hand, not her cheek, as though a handshake were the form best suited to an occasion on which it was not yet clear who owed whom an apology.

"You'll want tea," said Lavinia. "I have kept the fire in the front room. I **(15)** thought you would not like the kitchen."

He did not like the kitchen—he had never been allowed to forget that he had once liked it too much—and he followed her down the hall with the sensation of a man who walks through a field he has been warned is mined. Everything was in its place. The barometer hung where their father had hung it, at a **(20)** height convenient to nobody; the long-case clock told, with the same decorous slowness, an hour that he suspected to be wrong. He observed that she had mended the stair-carpet. He observed it as one observes, in a face grown old, the single feature that has not altered: with an unreasoning pang.

(25) "You have kept it very well," he said.

"There was no one else to keep it." She said it without reproach, which was worse; and she poured the tea with the steady hand of a woman who has for twenty years put the cup down in precisely the same spot on the table.

He had come, as he reminded himself, upon a perfectly sensible errand. The **(30)** roof would need doing before another winter; the taxes had risen; a man from the new mills had made an offer, a handsome offer, for the land at the back; and Lavinia—who was forty-six, and who could have a pleasant little flat in Boston, near himself, with a girl to do the work—would be free. Free was the word he had prepared. He turned it over now, in the warm, **(35)** over-furnished stillness of the front room, and found that it had a hollow sound, like a coin that rings false.

"Lavinia," he began, "I have been thinking—"

"Yes," she said. "You have been thinking since Christmas. Your letters have got longer." And she smiled, which was the hardest thing she could have **(40)** done; for it was their mother's smile, thin and practical, a smile that had always preceded some small act of fortitude.

He saw then that she had known why he had come, had known it perhaps for months, and had spent the weeks in a quiet and thorough preparation, as one dusts a room for a visitor who is to be refused admittance. On the **(45)** sideboard, between the epergne and the photograph of their father, stood a bowl of the late russet apples from the tree he had climbed as a boy, polished until each one gave back the window. It was absurd. It was, he supposed, a reproach; and yet it was also—he could find no other word for it—a gift. He looked at the apples and was ashamed, without being sure of **(50)** what; and Lavinia, watching him, stirred her tea and said, in her level voice, that the house was, of course, as much his as hers, and that he must do exactly as he thought best.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

Question 3 (Suggested time: 40 minutes)

Literary Argument

Many works of literature feature characters who must choose between their own desires and the obligations they owe to family or community. Such a choice may be a single decision or a struggle that lasts through the whole work, and it may lead to sacrifice, rebellion, compromise, or regret.

Either from your own reading or from the list below, choose a work of fiction in which a character is torn between personal desire and a sense of duty to family or community. Then, in a well-written essay, analyze how this conflict contributes to an interpretation of the work as a whole. Do not merely summarize the plot.

Suggested works:

Americanah · *Anna Karenina* · *Antigone* · *The Awakening* · *Beloved* · *Brooklyn* · *Ceremony* · *Death of a Salesman* · *A Doll's House* · *Emma* · *Ethan Frome* · *Fences* · *Frankenstein* · *Hamlet* · *Homegoing* · *The House of Mirth* · *A House for Mr. Biswas* · *Jane Eyre* · *The Joy Luck Club* · *King Lear* · *The Kite Runner* · *Little Women* · *Madame Bovary* · *Middlemarch* · *The Namesake* · *No-No Boy* · *Pachinko* · *Persuasion* · *Pride and Prejudice* · *A Raisin in the Sun* · *The Remains of the Day* · *Romeo and Juliet* · *Sula* · *Their Eyes Were Watching God* · *Things Fall Apart* · *Tess of the d'Urbervilles* · *Wide Sargasso Sea* · *The Woman Warrior* · *Wuthering Heights*

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
 - Provide evidence to support your line of reasoning.
 - Explain how the evidence supports your line of reasoning.
 - Use appropriate grammar and punctuation in communicating your argument.
-

END OF EXAM

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