



SCHOLAR COACH, INC.

AP ENGLISH LITERATURE · FREE RESOURCE

AP English Literature and Composition — Practice Exam 4

Exam	AP English Literature and Composition, Practice Exam 4
Section I	Multiple Choice: 55 questions, 60 minutes, 45% of the total score
Section II	Free Response: 3 questions, 2 hours (suggested 40 minutes each), 55% of the total score
Total time	3 hours
Passages	5 (two poems, two prose fiction passages, one drama excerpt)
Answer choices	Four per question, (A) through (D)
Calculators	Not permitted

Before you begin: Take this exam under timed conditions, without notes or reference materials. Do not look at the Answer Key until you have finished both sections. If you are practicing in the digital format, you may highlight and annotate on screen or on a printout.

A note on the texts. Some passages in this exam are real works in the public domain; others were written for this practice exam in the manner of a period or genre, and are labeled as such. Where a passage was written for this exam, no real author or work is being quoted.

Section I: Multiple-Choice Questions

Time: 60 minutes. Number of questions: 55.

Directions: This section consists of selections from literary works and questions on their content, form, and style. After reading each passage, choose the response that best answers each question and mark your answer. There is no penalty for guessing, so answer every question. Pace yourself at roughly twelve minutes per passage.

Questions 1–11

Read the following poem carefully before you choose your answers. The poem was published in 1633.

Death, be not proud, though some have called thee
Mighty and dreadful, for thou art not so;
For those whom thou think'st thou dost overthrow
Die not, poor Death, nor yet canst thou kill me.
(5) From rest and sleep, which but thy pictures be,
Much pleasure; then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones and soul's delivery.
Thou art slave to fate, chance, kings, and desperate men,
(10) And dost with poison, war, and sickness dwell,
And poppy¹ or charms can make us sleep as well
And better than thy stroke; why swell'st thou then?
One short sleep past, we wake eternally
And death shall be no more; Death, thou shalt die.

¹ *poppy*: opium, the juice of the poppy used as a sedative; *charms*: spells

-
1. The speaker's address to Death in lines 1–4 establishes a tone best described as
 - (A) reverent and apprehensive
 - (B) defiant and assured
 - (C) weary and resigned
 - (D) tender and consoling
 2. In context, the word "poor" in line 4 expresses
 - (A) sympathy for Death's suffering
 - (B) the speaker's humility before Death
 - (C) fear of Death's anger
 - (D) condescension toward Death's pretensions
 3. Lines 5–8 develop the speaker's argument primarily by
 - (A) reasoning from the pleasure of sleep, which only imitates death, to the greater pleasure that death itself must bring
 - (B) listing the sufferings the speaker has endured in life
 - (C) contrasting the decay of the body with the permanence of the soul
 - (D) warning that too much rest leads to idleness
 4. The phrase "Rest of their bones and soul's delivery" (line 8) most nearly means
 - (A) what remains of the body and the soul's judgment
 - (B) the burial of the body and the punishment of the soul
 - (C) repose for the body and release for the soul
 - (D) the end of both body and soul

5. Which of the following is NOT presented in lines 9–12 as something to which Death is subject or with which it is associated?
- (A) Chance
 - (B) War
 - (C) Poison
 - (D) Divine judgment
6. The question in line 12 (“why swell’st thou then?”) serves primarily to
- (A) express the speaker’s genuine puzzlement about Death’s behavior
 - (B) mock Death’s pride by implying that its self-importance is unearned
 - (C) introduce a new argument about the immortality of the soul
 - (D) acknowledge a weakness in the speaker’s reasoning
7. The couplet (lines 13–14) differs from the preceding lines primarily in that it
- (A) addresses a new listener
 - (B) abandons logical argument for an expression of grief
 - (C) replaces mockery of Death’s present claims with a confident prediction about its future
 - (D) reverses the position the speaker has taken so far
8. The final phrase, “Death, thou shalt die” (line 14), is effective primarily because it
- (A) completes the argument with a paradox in which the power said to end life is itself ended
 - (B) reveals the speaker’s private fear of dying
 - (C) turns from figurative language to plain description
 - (D) introduces an image that contradicts the opening lines
9. A student argues that the poem diminishes Death’s power by presenting it as a temporary state. Which line from the poem best supports this claim?
- (A) “Mighty and dreadful, for thou art not so” (line 2)
 - (B) “Thou art slave to fate, chance, kings, and desperate men” (line 9)
 - (C) “One short sleep past, we wake eternally” (line 13)
 - (D) “And better than thy stroke; why swell’st thou then?” (line 12)
10. Which of the following strategies does the speaker use to diminish Death?
- I. Presenting Death as dependent on forces outside itself
 - II. Comparing Death unfavorably with sleep and drugs
 - III. Citing scriptural authority for Death’s defeat
- (A) I only
 - (B) II only
 - (C) I and II only
 - (D) II and III only
11. Which of the following would serve best as a thesis for an essay on how the poem develops its view of death?
- (A) By addressing Death as an arrogant subordinate and then predicting its end, the speaker transforms a source of fear into a defeated opponent.
 - (B) The poem uses apostrophe, paradox, and a rhetorical question to discuss the topic of death.
 - (C) The speaker secretly fears death and pretends otherwise, so the poem is ultimately about cowardice.
 - (D) Grief over the loss of a loved one leads the speaker to denounce death bitterly.

Questions 12–22

The following letter is from an epistolary novel written for this practice exam in imitation of the English novels of the mid-eighteenth century. Harriet, a young woman in domestic service in a country house, writes to her mother.

Honoured Mother,

I take up my pen at an hour when the whole house is asleep but myself and the clock upon the stairs, which strikes as if it had a grievance against the quiet. You will wonder that I write so soon after my last, and in so (5) cramped a hand; but I must set down what has passed, or I shall not sleep, and I had rather you learned it from me than from Mrs. Jervis, who means kindly but tells everything twice and the second time worse.

My lady called me to her dressing-room this morning, not to dress her, for she was dressed already, but to stand before her while she looked at me. (10) She looked a long while. I had my eyes upon the carpet, where there is a pattern of birds, and I counted eleven of them before she spoke. "Harriet," says she, "you are grown very handsome." I said I hoped I had done nothing to deserve it. She laughed at that, though I had not meant to be witty, and said that handsomeness was a thing a girl in my station had better keep (15) folded up like her Sunday gown, to be worn seldom and put away quick. Then she gave me a ribbon, a very good one, of a colour I cannot name, and bid me go.

Now, Mother, I have turned this over as I would turn a hem, to see where the stitches lie, and I cannot make it sit straight. If I am to be praised (20) and warned in the same breath, which am I to attend to? If the ribbon is a kindness, why did it feel so like a wage? I have put it in the bottom of my box, under your letters, and I find I do not wish to look at it.

You will say I am making much of nothing, and perhaps I am. But you did not see how the young master came through the hall as I went down, and how he (25) did not look at me, which he has never before troubled not to do. There is a way of not looking at a person that is louder than staring, and he has learned it, or been taught it. I think my lady has spoken to him. I think that is what the ribbon was for.

Do not, I beg you, write to Mrs. Jervis, nor to my lady, nor do anything at (30) all. I am not unhappy. I have my wages, which are more than Betty Price gets at the parsonage, and my own bed, and leave to read in the evenings when the candles are not wanted below. It is only that I had thought, when I came here, that a servant was a kind of furniture, and was glad of it, for furniture is not spoken to and need not answer; and I find instead that (35) I am looked at, and weighed, and found to be worth a ribbon, and I do not know whether to be proud of the price or ashamed of the sale.

I have been reading, when I can, in the book Mr. Williams lent me, which is sermons, but good ones, and there is a passage in it that says a soul is not the less a soul for being lodged in a low house. I have copied it out (40) and keep it by me. Yet I confess that when I read it I think less of my soul than of my lodging, and whether the house I am lodged in is as low as I supposed, or whether it is a tall house with a great many stairs, and I upon the wrong one, and no one to tell me which way is up.

Forgive the blots. The candle is near out and I dare not take another, for (45) they are counted. Give my duty to my father, and tell him the hens are not to be sold to Mr. Croft on any account, for he cheats on the weight. I will write again on Sunday, when I have more to say and less to feel.

Your dutiful and loving daughter,
Harriet

12. The primary purpose of Harriet's letter is to

- (A) ask her mother to intercede on her behalf
- (B) record an unsettling encounter and work out what it means
- (C) complain about the conditions of her employment
- (D) announce her intention to leave her post

13. The clock that "strikes as if it had a grievance against the quiet" (lines 3–4) is an example of personification that primarily

- (A) reveals the household's resentment of Harriet
- (B) mocks the mechanical regularity of the clock
- (C) suggests that the clock is broken
- (D) emphasizes the stillness of the night and Harriet's unease within it

14. My lady's remark that Harriet has "grown very handsome" (lines 11–12) is best understood as

- (A) an expression of sincere admiration
- (B) a compliment that leads into a warning about Harriet's place
- (C) an accusation of vanity
- (D) a bribe to secure Harriet's silence

15. Harriet's reply in lines 12–13 ("I said I hoped I had done nothing to deserve it") and my lady's laughter suggest that Harriet is

- (A) earnest and unguarded, unaware of the double meaning of her words
- (B) deliberately witty at her mistress's expense
- (C) openly defiant of her mistress's authority
- (D) feigning modesty in order to flatter

16. Harriet's question "why did it feel so like a wage?" (line 21) suggests that she

- (A) believes she is underpaid
- (B) is grateful for any reward her mistress gives
- (C) suspects the ribbon is payment for compliance rather than a sign of affection
- (D) resents the amount of work expected of her

17. The phrase “a way of not looking at a person that is louder than staring” (lines 25–26) is best described as
- (A) a literal account of the young master’s rudeness
 - (B) an exaggeration meant to amuse Harriet’s mother
 - (C) an accusation directed at her mistress
 - (D) a paradox that conveys Harriet’s perception that his avoidance carries meaning
18. Harriet cites all of the following as reasons she is not unhappy EXCEPT
- (A) her wages
 - (B) a bed of her own
 - (C) permission to read in the evenings
 - (D) the friendship of Mrs. Jervis
19. Harriet’s statement that she once thought “a servant was a kind of furniture” (lines 32–34) primarily reveals that she
- (A) had found a kind of safety in the expectation of being unnoticed
 - (B) believes that servants are cruelly treated as objects
 - (C) resents the position she was born into
 - (D) mocks the possessions of her employers
20. The “tall house with a great many stairs” (line 42) is best understood as a metaphor for
- (A) the mansion in which Harriet works
 - (B) a social order in which Harriet cannot tell where she stands or in which direction she is moving
 - (C) Harriet’s ambition to rise in the world
 - (D) Harriet’s spiritual progress toward heaven
21. A student claims that Harriet is more perceptive than her modest manner of writing suggests. Which sentence from the letter best supports this claim?
- (A) “I counted eleven of them before she spoke.” (lines 10–11)
 - (B) “I have my wages, which are more than Betty Price gets at the parsonage” (lines 30–31)
 - (C) “There is a way of not looking at a person that is louder than staring, and he has learned it, or been taught it.” (lines 25–27)
 - (D) “Give my duty to my father, and tell him the hens are not to be sold to Mr. Croft on any account, for he cheats on the weight.” (lines 45–46)
22. The final paragraph (lines 44–47) functions primarily to
- (A) express the deepest grief in the letter
 - (B) reprimand Harriet’s mother for past neglect
 - (C) introduce a new complaint against the household
 - (D) return to ordinary domestic concerns, a shift that partly conceals and partly reveals Harriet’s effort to steady herself

Questions 23–33

The following poem was published in 1842. Ulysses (Odysseus), long returned from the Trojan War, speaks of his life as king of Ithaca.

It little profits that an idle king,
By this still hearth, among these barren crags,
Match'd with an aged wife, I mete and dole
Unequal laws unto a savage race,
(5) That hoard, and sleep, and feed, and know not me.
I cannot rest from travel; I will drink
Life to the lees²: all times I have enjoy'd
Greatly, have suffer'd greatly, both with those
That loved me, and alone; on shore, and when
(10) Thro' scudding drifts the rainy Hyades³
Vext the dim sea: I am become a name
For always roaming with a hungry heart
Much have I seen and known; cities of men
And manners, climates, councils, governments,
(15) Themselves not least, but honour'd of them all;
And drunk delight of battle with my peers,
Far on the ringing plains of windy Troy.
I am a part of all that I have met;
Yet all experience is an arch wherethro'
(20) Gleams that untravell'd world whose margin fades
For ever and for ever when I move.
How dull it is to pause, to make an end,
To rust unburnish'd, not to shine in use!
As tho' to breathe were life. Life piled on life
(25) Were all too little, and of one to me
Little remains: but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,
(30) And this grey spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.

This is my son, mine own Telemachus,
To whom I leave the sceptre and the isle,—
(35) Well-loved of me, discerning to fulfil
This labour, by slow prudence to make mild
A rugged people, and thro' soft degrees
Subdue them to the useful and the good.
Most blameless is he, centred in the sphere
(40) Of common duties, decent not to fail
In offices of tenderness, and pay
Meet adoration to my household gods,
When I am gone. He works his work, I mine.

There lies the port; the vessel puffs her sail:
(45) There gloom the dark broad seas. My mariners,
Souls that have toil'd, and wrought, and thought with me—
That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads—you and I are old;
(50) Old age hath yet his honour and his toil;
Death closes all: but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with Gods.
The lights begin to twinkle from the rocks:
(55) The long day wanes: the slow moon climbs: the deep
Moans round with many voices. Come, my friends,
'Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
(60) To sail beyond the sunset, and the baths
Of all the western stars, until I die.
It may be that the gulfs will wash us down:
It may be we shall touch the Happy Isles,
And see the great Achilles, whom we knew.
(65) Tho' much is taken, much abides; and tho'
We are not now that strength which in old days
Moved earth and heaven, that which we are, we are;
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
(70) To strive, to seek, to find, and not to yield.

² *lees*: the dregs left at the bottom of a cup of wine

³ *Hyades*: a cluster of stars whose rising was associated with rain

23. In lines 1–5, Ulysses characterizes his kingdom as

- (A) a peaceful refuge he has earned through his labors
- (B) a confining place whose people neither understand nor value him
- (C) a land threatened by foreign invaders
- (D) a prosperous realm in need of his guidance

24. The phrase “I will drink / Life to the lees” (lines 6–7) is best understood to mean that Ulysses intends to

- (A) celebrate his past victories with feasting
- (B) escape the burdens of kingship through indulgence
- (C) experience life as fully as possible until nothing remains
- (D) take revenge on those who have wronged him

- 25.** The statement “I am become a name / For always roaming with a hungry heart” (lines 11–12) suggests that Ulysses understands his identity primarily as
- (A) defined by his restless pursuit of experience
 - (B) a reputation that is fading with age
 - (C) shaped by loyalty to his people
 - (D) tarnished by his failures at sea
- 26.** In lines 18–21, the “arch” is a metaphor for experience that
- (A) supports the weight of the past
 - (B) shelters the traveler from danger
 - (C) closes off further possibilities
 - (D) opens onto a larger world that recedes as one approaches
- 27.** The simile “To follow knowledge like a sinking star” (line 31) primarily conveys
- (A) the inevitability of failure
 - (B) the pull of a goal that continually draws him beyond established limits
 - (C) the fading of his intellectual powers
 - (D) the beauty of the night sky
- 28.** The description of Telemachus in lines 33–43 serves primarily to
- (A) express Ulysses’s doubt that his son can rule
 - (B) show Ulysses’s regret at leaving his family
 - (C) contrast Telemachus’s steady devotion to duty with Ulysses’s own restlessness, helping to justify Ulysses’s departure
 - (D) persuade the mariners to honor Telemachus
- 29.** Ulysses’s descriptions of his subjects (lines 4–5) and of Telemachus (lines 33–43) together suggest that his perspective is
- (A) shaped by self-interest, since he presents the life he is leaving as lesser in order to justify leaving it
 - (B) objective and carefully balanced
 - (C) driven by bitterness toward his son
 - (D) distorted chiefly by his advanced age
- 30.** The shift at line 44 (“There lies the port”) is best described as a shift from
- (A) reminiscence to regret
 - (B) self-justifying reflection to direct address and a call to action
 - (C) praise of home to condemnation of it
 - (D) uncertainty to despair
- 31.** The imagery in lines 54–57 includes all of the following EXCEPT
- (A) visual images of light
 - (B) auditory images of the sea
 - (C) images of movement in the heavens
 - (D) olfactory images of the shore
- 32.** In lines 44–53, Ulysses describes his mariners as
- I. having endured hardship alongside him
 - II. diminished by age
 - III. reluctant to leave Ithaca

- (A) I and II only
- (B) I and III only
- (C) II and III only
- (D) III only

33. Which of the following is the most defensible claim about the poem as a whole?

- (A) Ulysses is content to end his days in quiet rule.
- (B) The poem argues that adventure is always preferable to duty and treats Telemachus as a fool.
- (C) The poem presents Ulysses's longing for further experience as heroic while showing that it is bound up with his rejection of home and his awareness of his own decline.
- (D) The poem warns against ambition by showing Ulysses's final defeat.

Questions 34–44

The following excerpt is from a one-act play written for this practice exam in the manner of American realist drama of the 1920s. Walter and his sister Clara are sorting their late mother's belongings in the family farmhouse.

[The parlor of a farmhouse in the Middle West; late afternoon in March. The furniture is good but old, and the room has the stiff, unused look of a parlor kept for company. A clock on the mantel has stopped at twenty minutes past four. On the table, a cardboard box, half filled with small (5) objects wrapped in newspaper. WALTER, about forty, in his Sunday coat with the collar undone, stands at the window with his back to the room. CLARA, some years younger and dressed in city black, kneels at the open drawer of a sideboard, lifting things out one at a time.]

CLARA: She kept everything. Look—the programme from the Chautauqua. (10) Nineteen hundred and three. [She holds it up; WALTER does not turn.] You took us in the wagon and it rained the whole way home.

WALTER: I remember.

CLARA: You don't remember. You were asleep before we got to the bridge. [She wraps the programme in newspaper and sets it in the box, then takes it (15) out again and puts it in her pocket.] I'll keep that one.

WALTER: Keep what you like.

CLARA: [Rising, dusting her knees.] That's the fourth time you've said it. I begin to think you mean something by it.

WALTER: I mean you may keep what you like. There's no one here to say (20) otherwise.

CLARA: There's you.

WALTER: [Turning at last. He is not angry; he has the patience of a man who has already had this conversation with himself.] Clara, I have lived in this house for forty years. I know what's in that drawer better than you

(25) do. There's nothing in it I want.

CLARA: Then why won't you look at it?

[A pause. WALTER goes to the mantel, takes up the clock, and begins to wind it. It does not start. He sets it down carefully, as one sets down something that might still wake.]

30. WALTER: The doctor said at the end she asked for you.

CLARA: Mrs. Pruitt wrote me the same. I had the letter the day after the telegram.

WALTER: Three years is a long while to be asked for.

CLARA: [Quietly.] I know how long it is. I counted it in my own way. [She (35) turns back to the drawer, but does not kneel.] You might have written yourself.

WALTER: I'm no hand at writing.

CLARA: You wrote the notice for the paper. Mrs. Pruitt sent it to me. "Beloved mother of Walter and Clara." You put my name second.

40. WALTER: You are the younger.

CLARA: I am the one who left. That's what the order says. Anyone in this county could read it.

WALTER: [After a moment.] I put it the way she would have said it.

[CLARA has no answer to this. She picks up a small china dog from the (45) drawer and holds it in both hands.]

CLARA: She said I had no more business in the city than this dog had. She said it the morning I went. She was standing right there— [She indicates the doorway.] —with her hands in her apron, and she said it the way you'd tell someone the stove was hot.

50. WALTER: She said a good deal that morning.

CLARA: To you?

WALTER: After.

CLARA: What did she say?

WALTER: [He has gone back to the window.] That the hired man would want his (55) dinner at noon the same as any other day.

[CLARA laughs—a short, surprised sound—and then stops, as though the room had rebuked her. She sets the china dog in the box without wrapping it.]

CLARA: I'm sorry, Walter.

WALTER: For what?

60. CLARA: I don't know yet. For the dog, maybe. [A silence. The light at the window has gone grey.] You'll stay on, then. In the house.

WALTER: Where else would I go?

CLARA: That isn't an answer.

WALTER: It's the one I have. [He takes his hat from the hook by the door, (65) looks at it, and hangs it up again.] You'll want to catch the evening train.

CLARA: I thought I might stay till Thursday.

WALTER: [He does not turn.] There's a room made up. There's been a room made up.

70. [CLARA looks at the box, then at her brother's back. She begins, slowly, to take the wrapped objects out of the box again and return them to the drawer.]

34. The opening stage direction (lines 1–8) suggests all of the following about the setting EXCEPT that

- (A) the room is a formal space that is seldom used
- (B) time in the room has stopped in some sense
- (C) a task of sorting and packing is under way
- (D) the household has recently celebrated an occasion

35. The stopped clock (lines 3–4 and 27–29) functions primarily as a symbol of

- (A) the family's emotional paralysis after the mother's death
- (B) Walter's neglect of the household
- (C) the years that have passed since Clara left
- (D) the poverty of the farm

36. Walter's repeated statement "Keep what you like" (lines 16 and 19) suggests which of the following?

- I. A wish to avoid confronting the objects and the memories they hold
 - II. A tendency to answer Clara's emotional overtures with detached generosity
 - III. Resentment of Clara's claim to the family's belongings
- (A) I only
 - (B) I and II only
 - (C) II and III only
 - (D) I, II, and III

37. Clara's reply, "There's you" (line 21), shifts the conversation primarily from

- (A) memories of childhood to plans for the future
- (B) practical matters to a quarrel over an inheritance
- (C) the disposal of objects to the unspoken tension between the siblings
- (D) shared mourning to open accusation

38. The stage direction in lines 22–24 ("he has the patience of a man who has already had this conversation with himself") suggests that Walter

- (A) is eager for a quarrel with his sister

- (B) is indifferent to Clara's feelings
- (C) has been rehearsing an apology
- (D) has already weighed these matters privately and settled into resignation

39. Walter's remark "Three years is a long while to be asked for" (line 33) is best understood as

- (A) a restrained reproach of Clara's long absence
- (B) sympathy for Clara's sense of guilt
- (C) an excuse for his own failure to write
- (D) a correction of the doctor's account

40. The exchange in lines 38–43 about the notice of death primarily serves to

- (A) show Walter's carelessness with language
- (B) reveal that an old judgment of Clara's leaving persists in small formal choices, and that Walter defers to his mother's view
- (C) demonstrate Clara's pride in the family name
- (D) establish that Walter regrets his lack of education

41. Clara's recollection of her mother's remark about the china dog (lines 46–49) primarily suggests that her mother

- (A) disliked ornaments
- (B) feared life in the city
- (C) voiced disapproval bluntly and without sentiment, leaving a lasting wound
- (D) wished Clara to take a keepsake

42. Walter's report of what his mother said after Clara left (lines 54–55) is significant because it

- (A) suggests that his mother met her own pain with routine, a habit Walter has inherited
- (B) proves that his mother did not care that Clara left
- (C) lightens the scene with a comic remark that ends the tension
- (D) shows that his mother was angry with the hired man

43. Clara's apology in lines 58–60 ("I don't know yet. For the dog, maybe.") is best described as

- (A) formal and insincere
- (B) bitter and sarcastic
- (C) a full confession of guilt
- (D) a tentative acknowledgment of a hurt she cannot yet name

44. A student argues that in this excerpt grief is expressed indirectly, through objects and routine, rather than through open statements of feeling. Which of the following would best support this claim?

- (A) Clara's account of the rainy wagon ride home from the Chautauqua (lines 9–11)
- (B) The detail that Walter winds the clock and sets it down "as one sets down something that might still wake" (lines 27–29)
- (C) The statement that Mrs. Pruitt wrote to Clara after the telegram (lines 31–32)
- (D) Clara's remark that Walter is "no hand at writing" (line 37)

Questions 45–55

The following excerpt is from a short story written for this practice exam in the manner of fiction of the Harlem Renaissance, set in New York City in the 1920s.

Lonnie had been in the city eleven weeks before he understood that it never got quiet, only that the noise changed shifts. By three in the morning the streetcars had gone to bed and the milk wagons had not yet got up, and in the gap between them you could hear the building itself—the pipes knocking, (5) somebody's baby two floors down, the Italian on the first floor who coughed in a rhythm Lonnie could have written out in eighth notes. He lay on the cot with the horn case on the floor beside him where he could touch it with his foot, the way a man might sleep with one hand on a dog.

Back home the night had been a thing you could put your arms around. Here (10) it had edges.

He had come north with a letter from Reverend Toomer to a cousin of the Reverend's who ran a barbershop on Lenox Avenue, and the cousin had read the letter twice, nodded, and given him the address of the cot. That was the extent of what the letter did. Lonnie had expected—he did not now like (15) to think what he had expected. Something with lights in it. He had stood on the sidewalk outside the Lafayette Theatre the second night with his case in his hand like a salesman, listening to a band through the wall, and the band was good, and he had understood for the first time in his life that good was not a destination but a crowd, and that the crowd was already (20) full.

Still, he had got the job at Pell's. Pell's was a basement on 134th Street with a ceiling so low that the piano player wore his hat to protect his head from the pipes, and it paid four dollars a night and whatever came in the plate. Lonnie played from ten until the manager, a tired yellow man (25) named Deke, drew a finger across his throat, which might be at two and might be at five. The first week he had played the way he played at home, with his eyes shut and the sound going up, and Deke had come over between sets and said, not unkindly, "Son, this ain't church. They can't dance to the ceiling." So he had learned to bring the sound down to where the people (30) were, into the smoke and the bad gin and the women laughing with their heads thrown back, and he was surprised to find that the horn would go there; it would go anywhere he sent it. That was a thing to know about yourself, and he was not yet sure whether he was glad to know it.

Tonight there had been a man at the back table who did not dance and did (35) not drink, who sat with his hat on his knee and watched Lonnie's hands. Between sets the man had come over and asked him where he had learned to play like that, and Lonnie had said Georgia, and the man had smiled as if Georgia were a joke they both knew, and given him a card. The card said the man's name and the name of a record company, and under that, in pencil, (40) Tuesday, 2 o'clock. Lonnie had put the card in his breast pocket, and all through the last set he had felt it there, a small stiff square against his ribs, like a second heart that did not yet know what rhythm to keep.

Now, on the cot, he took it out and looked at it by the light from the street. Then he put it on the floor, on top of the horn case, so that he (45) would see both of them together when he woke. Outside, the first milk wagon came down the block, the horse's hooves slow and even on the pavement, a sound he knew, a country sound that had wandered into the wrong place and did not know it. He listened until it had gone. Then he shut his eyes and began, very quietly, to count.

45. The point of view of the passage is best described as

- (A) first person, told in retrospect by Lonnie
- (B) third person omniscient, moving freely among several characters
- (C) third person limited, following Lonnie's perceptions and feelings closely
- (D) third person objective, reporting only external action

46. The first paragraph (lines 1–8) primarily characterizes the city as

- (A) ceaselessly active, its sounds changing in kind but never ending
- (B) dangerous to newcomers after dark
- (C) hostile to working musicians
- (D) unchanged from the town Lonnie left

47. The simile in lines 7–8 ("the way a man might sleep with one hand on a dog") suggests that Lonnie regards his horn as

- (A) a burden he cannot put down
- (B) a tool for earning a living
- (C) a symbol of his home in the South
- (D) a loyal companion that provides security in an unfamiliar place

48. Lines 9–10 ("Back home the night had been a thing you could put your arms around. Here it had edges.") primarily contrast

- (A) quiet with noise
- (B) a night that enclosed and comforted with a night that is hard and unyielding
- (C) safety with danger
- (D) the slow pace of country life with the speed of the city

49. The statement that "good was not a destination but a crowd, and that the crowd was already full" (lines 18–20) means that

- (A) the band Lonnie heard was too loud to appreciate
- (B) Lonnie would be unable to find any work in the city
- (C) talent alone would not set Lonnie apart in a city that already held many equally skilled players
- (D) the theatre was too crowded for Lonnie to enter

50. Deke's comment "this ain't church" (line 28) primarily suggests that Lonnie's early playing was

- (A) better suited to transcendence than to the immediate wishes of the dancers
- (B) too quiet to be heard
- (C) technically flawed
- (D) disrespectful of religion

51. The final sentence of the fourth paragraph (lines 32–33) suggests that Lonnie feels
- (A) proud of his accomplishments
 - (B) humiliated by Deke's criticism
 - (C) indifferent to the change in his style
 - (D) ambivalent about a discovered versatility that may carry a cost to his original voice
52. The comparison of the card to "a second heart that did not yet know what rhythm to keep" (lines 41–42) primarily conveys Lonnie's
- (A) fear of the stranger who gave it to him
 - (B) excitement mixed with uncertainty about what the opportunity will mean
 - (C) confidence in his future success
 - (D) homesickness for Georgia
53. The detail that the man "smiled as if Georgia were a joke they both knew" (lines 37–38) suggests that the man
- (A) is himself from Georgia
 - (B) means to mock Lonnie cruelly
 - (C) regards Lonnie's origins with a knowing amusement that may be mildly condescending
 - (D) doubts that Lonnie has any talent
54. A student claims that Lonnie gains opportunity in the city but also remains displaced by it. Which detail from the passage best supports the claim that he is displaced?
- (A) Deke's instruction to bring the sound "down to where the people were" (lines 28–30)
 - (B) The card naming a record company (lines 38–40)
 - (C) Lonnie's securing the job at Pell's (line 21)
 - (D) The milk wagon, "a country sound that had wandered into the wrong place and did not know it" (lines 46–48)
55. Lonnie's closing action of beginning "to count" (line 49) most strongly suggests that he is
- (A) marking time toward Tuesday while reaching, as a musician, for rhythm
 - (B) calculating how much money he can earn
 - (C) resigning himself to failure
 - (D) trying to calm himself by counting the sounds of the street

Section II: Free-Response Questions

Total Time: 2 hours

Number of Questions: 3

Percent of Total Score: 55%

Writing Instrument: Pen with black or dark blue ink (or typed, if testing in Bluebook)

Instructions: There are three questions in this section. Each question is worth 6 points and is scored on a 6-point analytic rubric. It is suggested that you spend approximately 40 minutes on each question. Manage your time carefully. You may begin writing your response before the 40-minute suggestion has elapsed, and you may spend more or less than 40 minutes on any one question, but you should reserve time for all three.

Suggested pacing for each essay: about 5 to 8 minutes to read and plan, about 27 to 30 minutes to write, and about 3 to 5 minutes to review. A response does not need to be polished to score well; it needs a defensible thesis, specific evidence, and commentary that explains how the evidence supports your line of reasoning.

How essays are scored. Each essay is scored out of 6 points on the same analytic rubric: 1 point for a defensible thesis (Row A), up to 4 points for evidence and commentary (Row B), and 1 point for sophistication (Row C). The full rubrics appear in the Answer Key file.

Question 1

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

The following poem, “Dover Beach,” was written by Matthew Arnold and published in 1867. In the poem, the speaker looks out over the English Channel at night and speaks to someone beside him at a window.

Read the poem carefully. Then, in a well-written essay, analyze how Arnold uses literary elements and techniques to convey the speaker’s complex understanding of the world.

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.

The sea is calm to-night.
The tide is full, the moon lies fair
Upon the straits;—on the French coast the light
Gleams and is gone; the cliffs of England stand,
(5) Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanch’d land,
Listen! you hear the grating roar
(10) Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

15. Sophocles long ago
 Heard it on the Aegaeon, and it brought
 Into his mind the turbid ebb and flow
 Of human misery; we
 Find also in the sound a thought,
16. Hearing it by this distant northern sea.

The Sea of Faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furl'd.
But now I only hear
(25) Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
(30) To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
(35) And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

Notes: *Sophocles*: ancient Greek tragic playwright (line 15); *Aegean*: the Aegean Sea (line 16); *girdle*: belt or sash (line 23); *shingles*: pebbly beaches (line 28); *darkling*: dark (line 35)

Question
2

*(Suggested
time: 40
minutes. This
question
counts for
one-third of
the total essay
section score.)*

The following excerpt is from Charlotte Brontë's novel *Jane Eyre*, published in 1847. In this passage, the narrator, Jane, recalls an afternoon of her childhood at Gateshead Hall, the home of her aunt, Mrs. Reed.

Read the passage carefully. Then, in a well-written essay, analyze how Brontë uses literary elements and techniques to portray Jane's complex experience of exclusion.

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.

There was no possibility of taking a walk that day. We had been wandering, indeed, in the leafless shrubbery an hour in the morning; but since dinner (Mrs. Reed, when there was no company, dined early) the cold winter wind had brought with it clouds so sombre, and a rain so penetrating, that (5) further out-door exercise was now out of the question.

I was glad of it:
I never liked
long walks,
especially on
chilly
afternoons:
dreadful to me
was the
coming home
in the raw
twilight, with
nipped fingers
and toes, and a
heart
saddened by
the chidings of
Bessie, the
nurse, and
humbled by
the
consciousness
of my physical
inferiority to
(10) Eliza,
John, and
Georgiana
Reed.

The said Eliza,
John, and
Georgiana
were now
clustered
round their
mama in the
drawing-room:
she lay
reclined on a
sofa by the
fireside, and
with her
darlings about
her (for the
time neither
quarrelling nor
crying) looked
perfectly
happy. Me, she
had dispensed
from joining
the group;
saying, "She
(15) regretted
to be under the
necessity of
keeping me at
a distance; but
that until she
heard from
Bessie, and
could discover
by her own
observation,
that I was
endeavouring
in good
earnest to
acquire a more
sociable and
childlike
disposition, a
more attractive
and sprightly
manner—
something
lighter, franker,
more natural,

as it were—she
really must
exclude me
from (20)
privileges
intended only
for contented,
happy, little
children.”

“What does
Bessie say I
have done?” I
asked.

“Jane, I don’t
like cavillers or
questioners;
besides, there
is something
truly forbidding
in a child
taking up her
elders in that
manner. Be
seated
somewhere;
and until you
can speak
pleasantly,
remain silent.”

(25) A
breakfast-
room adjoined
the drawing-
room, I slipped
in there. It
contained a
bookcase: I
soon
possessed
myself of a
volume, taking
care that it
should be one
stored with
pictures. I
mounted into
the window-
seat: gathering
up my feet, I
sat cross-
legged, like a
Turk; and,
having drawn
the red moreen
curtain nearly
close, I was
shrined in
double
retirement.

(30) Folds of
scarlet drapery
shut in my
view to the
right hand; to
the left were
the clear
panes of glass,
protecting, but
not separating
me from the
drear
November day.
At intervals,
while turning
over the leaves
of my book, I
studied the
aspect of that
winter
afternoon.
Afar, it offered
a pale blank of
mist and cloud;
near a scene
of wet lawn
and storm-
beat shrub,
(35) with
ceaseless rain
sweeping
away wildly
before a long
and lamentable
blast.

I returned to
my book—
Bewick's
History of
British Birds:
the letterpress
thereof I cared
little for,
generally
speaking; and
yet there were
certain
introductory
pages that,
child as I was, I
could not pass
quite as a
blank. (40)
They were
those which
treat of the
haunts of sea-
fowl; of "the
solitary rocks
and
promontories"
by them only
inhabited; of
the coast of
Norway,
studded with
isles from its
southern
extremity, the
Lindeness, or
Naze, to the
North Cape.
Nor could I
pass unnoticed
the suggestion
of the bleak
shores of
Lapland,
Siberia,
Spitzbergen,
Nova Zembla,
Iceland,
Greenland,
(45) with "the

vast sweep of
the Arctic
Zone, and
those forlorn
regions of
dreary space,
—that
reservoir of
frost and snow,
where firm
fields of ice,
the
accumulation
of centuries of
winters, glazed
in Alpine
heights above
heights,
surround the
pole, and
concentre the
multiplied
rigours of
extreme cold.”
Of these
death-white
realms I
formed an idea
of my own:
shadowy, (50)
like all the half-
comprehended
notions that
float dim
through
children’s
brains, but
strangely
impressive.
The words in
these
introductory
pages
connected
themselves
with the
succeeding
vignettes, and
gave
significance to

the rock
standing up
alone in a sea
of billow and
spray; to the
broken boat
stranded on a
desolate coast;
to the cold and
ghastly moon
glancing (55)
through bars
of cloud at a
wreck just
sinking.

With Bewick
on my knee, I
was then
happy: happy
at least in my
way. I feared
nothing but
interruption,
and that came
too soon.

Notes: moreen:

a heavy,
ribbed fabric
used for
curtains;

Bewick's

History of

British Birds:

an illustrated
natural history
by Thomas
Bewick (1797–
1804);

letterpress:

printed text, as
opposed to
illustrations;

vignettes:

small
illustrations

Question 3

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

Many works of fiction feature a minor character, one who may appear only briefly or play a limited part in the plot, whose presence nevertheless illuminates a central character or a central idea in the work. Such a character may serve as a contrast, a witness, a mirror, or a test.

Either from your own reading or from the list below, choose a work of fiction in which a minor character illuminates a central character or theme. Then, in a well-written essay, analyze how the minor character contributes to an interpretation of the work as a whole. Do not merely summarize the plot.

You may choose a work from the list below or another work of fiction of comparable literary merit.

Americanah
Anna Karenina
Atonement
The Awakening
Beloved
Bleak House
The Bluest Eye
A Doll's House
Emma
Fences
Frankenstein
The God of Small Things
Great Expectations
The Great Gatsby
Hamlet
Heart of Darkness
The House of Mirth
Invisible Man
Jane Eyre
The Joy Luck Club
Kindred
King Lear
Mansfield Park
Middlemarch
Mrs. Dalloway
The Namesake
Native Son
Never Let Me Go
Othello
Pachinko
Persuasion
A Raisin in the Sun
The Remains of the Day
The Sound and the Fury

Sula
The Tempest
Their Eyes Were Watching God
Things Fall Apart
Wide Sargasso Sea
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

Section I Answer Sheet

Record your answers below. Do not consult the Answer Key until you have completed both sections.

Q	ANSWER	Q	ANSWER	Q	ANSWER	Q	ANSWER	Q	ANSWER
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	

Planning Space for Section II

Use this page to jot notes before you write. You will not be scored on these notes.

Question 1 (poem). Who is speaking, and to whom? What is the situation? Where does the poem turn (look for words such as “but,” “yet,” “only,” “now,” a change of tense, or a stanza break)? What are three or four words, images, or sound effects that carry the poem’s feeling? What is your claim about what the speaker understands, and how does it change from beginning to end?

Question 2 (prose). Who narrates, and from what distance? What is the situation at the start and at the end of the passage? Which details of setting, dialogue, and description reveal the character’s feelings? Where does the passage pivot? What does the final sentence do? What tension or contradiction can you name in the character’s experience?

Question 3 (open). List at least three works you know well and a minor character in each. For each, jot one scene with specific details, one way the character contrasts with or reflects the central figure, and one connection to the work’s larger meaning. Choose the work in which you can say the most with the most specific detail. Then draft a thesis that names the character, the idea he or she illuminates, and what that adds to the whole work.

Reminder for the digital format. In Bluebook, you type your responses, and each response is limited only by your time. You can reorder paragraphs by cutting and pasting. Leave a few minutes at the end of each essay to reread your thesis and make sure your final paragraph still agrees with it.

Want a plan built around **your** student?

BOOK NOW →