

A black and white photograph showing a close-up of a person's hand holding a pen, writing in a notebook. The notebook has horizontal lines and a vertical margin line on the left. The person is wearing a light-colored shirt. The background is blurred.

# Practice Test 3

**The Exam****AP® English Literature  
and Composition Exam****SECTION I: Multiple-Choice Questions****DO NOT OPEN THIS BOOKLET UNTIL YOU ARE TOLD TO DO SO.****At a Glance****Total Time**

1 hour

**Number of Questions**

55

**Percent of Total Grade**

45%

**Writing Instrument**

Pencil required

**Instructions**

Section I of this examination contains 55 multiple-choice questions. Fill in only the ovals for numbers 1 through 55 on your answer sheet.

Indicate all of your answers to the multiple-choice questions on the answer sheet. No credit will be given for anything written in this exam booklet, but you may use the booklet for notes or scratch work. After you have decided which of the suggested answers is best, completely fill in the corresponding oval on the answer sheet. Give only one answer to each question. If you change an answer, be sure that the previous mark is erased completely. Here is a sample question and answer.

Sample Question

Chicago is a  
 (A) state  
 (B) city  
 (C) country  
 (D) continent  
 (E) village

Sample Answer

(A)  (B)  (C)  (D)  (E)

Use your time effectively, working as quickly as you can without losing accuracy. Do not spend too much time on any one question. Go on to other questions and come back to the ones you have not answered if you have time. It is not expected that everyone will know the answers to all the multiple-choice questions.

**About Guessing**

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

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## ENGLISH LITERATURE AND COMPOSITION

## SECTION I

Time—1 hour

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

**Questions 1–11.** Choose your answers to questions 1–11 based on a careful reading of the following poem by Andrew Marvell.

## The Mower's Song

My mind was once the true survey  
Of all these meadows fresh and gay,  
And in the greenness of the grass  
Line Did see its hopes as in a glass;  
(5) When Juliana came, and she  
What I do to the grass, does to my thoughts and me.

But these, while I with sorrow pine,  
Grew more luxuriant still and fine,  
That not one blade of grass you spied,  
(10) But had a flower on either side;  
When Juliana came, and she  
What I do to the grass, does to my thoughts and me.

Unthankful meadows, could you so  
A fellowship so true forgo,  
(15) And in your gaudy May-games meet,  
While I lay trodden under feet?  
When Juliana came, and she  
What I do to the grass, does to my thoughts and me.

But what you in compassion ought,  
Shall now by my revenge be wrought:  
And flow'rs, and grass, and I and all,  
(20) Will in one common ruin fall.  
For Juliana comes, and she  
What I do to the grass, does to my thoughts and me.

(25) And thus, ye meadows, which have been  
Companions of my thoughts more green,  
Shall now the heraldry become  
With which I will adorn my tomb;  
For Juliana comes, and she  
(30) What I do to the grass, does to my thoughts and me.

1. What does “survey” in line 1 most nearly mean in context?

- (A) View
- (B) Mirror
- (C) Comprehension
- (D) Inspection
- (E) Audit

2. What activity is the speaker engaged in?

- (A) Cutting the grass
- (B) Pruning the grass
- (C) Ensuring the grass is kept green
- (D) Creating pictures of the grass
- (E) Mourning a lost love

3. What can readers infer that Juliana is doing to the speaker?

- (A) Jeering at his lowly status
- (B) Rejecting him
- (C) Ignoring him
- (D) Toyng with his affections
- (E) Competing with him

4. What change occurs between stanza 3 and stanza 5?

- (A) The speaker moves from despairing to hopeful
- (B) The speaker is hopeful and then expresses despair
- (C) The speaker moves from feeling commonality with the renewal of spring grass to feeling that it is flourishing while he is downcast
- (D) The speaker moves from feeling cut down like the grass to lying dead in a tomb
- (E) The speaker moves from celebrating the hopeful revival of green grass to wanting to ruin it by cutting it down

5. What is NOT likely the intended effect of each stanza ending with the same refrain?

- (A) It mimics the swinging back and forth of a scythe
- (B) It is monotonous, like mowing
- (C) It implies consistent and repeated rejection
- (D) It casts the speaker as everyman
- (E) It unifies the poem

6. How does the speaker feel about his plight?

- (A) Vengeful and jealous
- (B) Steadfast and calm
- (C) Spontaneous and capricious
- (D) Obsessive and driven
- (E) Melancholy and despairing

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7. The poem as a whole is best understood as a

- (A) elegy for a young man
- (B) pastoral about a yeoman
- (C) ballad about rustic life
- (D) rhapsody about love's power
- (E) lament for unrequited love

8. Who is “you” in “what you in compassion ought/ Shall now by my revenge be wrought” (lines 19–20) and why?

- (A) Juliana, because she should have pity on the speaker
- (B) The grass, which should show common feeling with the mower
- (C) The audience, because they pity the speaker
- (D) The pastoral god Pan, who implicitly overhears the poem
- (E) Juliana, because she should fear revenge

9. The poem employs all of the following EXCEPT

- (A) personification
- (B) couplets
- (C) refrain
- (D) blank verse
- (E) simile

10. The speaker’s primary purpose is most nearly to

- (A) declare love for Juliana
- (B) bid farewell to the world
- (C) vent his anguish
- (D) apostrophize the grass
- (E) express bitterness

11. In context, the change in tense between lines 5, 11, and 17 (“Juliana came”) and lines 23 and 29 (“Juliana comes”) implies that

- (A) Juliana will continue to come in the future, but the speaker has lost hope
- (B) Juliana’s arrival is imminent
- (C) Juliana will continue to come by the field after he is dead
- (D) the speaker feels a spark of hope that she will eventually love him
- (E) Juliana will continue to live and he won’t

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Questions 12–23. Read the following passage carefully before choosing your answers. The selection is an excerpt from the short story “An Occurrence at Owl Creek Bridge,” by Ambrose Bierce.

The preparations being complete, the two private soldiers stepped aside and each drew away the plank upon which he had been standing. The sergeant turned to the captain, *Line* saluted and placed himself immediately behind that officer, (5) who in turn moved apart one pace. These movements left the condemned man and the sergeant standing on the two ends of the same plank, which spanned three of the cross-ties of the bridge. The end upon which the civilian stood almost, but not quite, reached a fourth. This plank had been held in place (10) by the weight of the captain; it was now held by that of the sergeant. At a signal from the former the latter would step aside, the plank would tilt and the condemned man go down between two ties. The arrangement commended itself to his judgment as simple and effective. His face had not been (15) covered nor his eyes bandaged. He looked a moment at his “unsteadfast footing,” then let his gaze wander to the swirling water of the stream racing madly beneath his feet. A piece of dancing driftwood caught his attention and his eyes followed it down the current. How slowly it appeared to move, What a (20) sluggish stream!

He closed his eyes in order to fix his last thoughts upon his wife and children. The water, touched to gold by the early sun, the brooding mists under the banks at some distance down the stream, the fort, the soldiers, the piece of (25) drift—all had distracted him. And now he became conscious of a new disturbance. Striking through the thought of his dear ones was a sound which he could neither ignore nor understand, a sharp, distinct, metallic percussion like the stroke of a blacksmith’s hammer upon the anvil; it had (30) the same ringing quality. He wondered what it was, and whether immeasurably distant or near by—it seemed both. Its recurrence was regular, but as slow as the tolling of a death knell. He awaited each stroke with impatience and—he knew not why—apprehension. The intervals of silence grew (35) progressively longer, the delays became maddening. With their greater infrequency the sounds increased in strength and sharpness. They hurt his ear like the thrust of a knife; he feared he would shriek. What he heard was the ticking of his watch.

(40) He unclosed his eyes and saw again the water below him. “If I could free my hands,” he thought, “I might throw off the noose and spring into the stream. By diving I could evade the bullets and, swimming vigorously, reach the bank, take to the woods and get away home. My home, thank God, is as yet (45) outside their lines; my wife and little ones are still beyond the invader’s farthest advance.”

....

As Peyton Farquhar fell straight downward through the bridge he lost consciousness and was as one already dead. From this state he was awakened—ages later, it (50) seemed to him—by the pain of a sharp pressure upon his throat, followed by a sense of suffocation. Keen, poignant agonies seemed to shoot from his neck downward through every fiber of his body and limbs. These pains appeared

to flash along well-defined lines of ramification and to beat with an inconceivably rapid periodicity. They seemed like streams of pulsating fire heating him to an intolerable temperature. As to his head, he was conscious of nothing but a feeling of fulness—of congestion. These sensations were unaccompanied by thought. The intellectual part of his nature was already effaced; he had power only to feel, and feeling was torment. He was conscious of motion. Encompassed in a luminous cloud, of which he was now merely the fiery heart, without material substance, he swung through unthinkable arcs of oscillation, like a vast pendulum. Then all at once, (60) with terrible suddenness, the light about him shot upward with the noise of a loud splash; a frightful roaring was in his ears, and all was cold and dark. The power of thought was restored; he knew that the rope had broken and he had fallen into the stream. There was no additional strangulation; the (65) noose about his neck was already suffocating him and kept the water from his lungs. To die of hanging at the bottom of a river!—the idea seemed to him ludicrous. He opened his eyes in the darkness and saw above him a gleam of light, but how distant, how inaccessible! He was still sinking, for the light (70) became fainter and fainter until it was a mere glimmer. Then it began to grow and brighten, and he knew that he was rising toward the surface—knew it with reluctance, for he was now very comfortable. “To be hanged and drowned,” he thought? “that is not so bad; but I do not wish to be shot. No; I will not be shot; that is not fair.”

12. What is the reader to infer from lines 8–13 (“The end upon which....between two ties”)?  
 (A) The man is about to be hung  
 (B) The man is about to be shot  
 (C) The man is about to be bayoneted  
 (D) The man is at risk of drowning  
 (E) The man can escape by jumping into the water
  
13. What is the narrator conveying about the man’s character in the lines “the arrangement commended itself to his judgment as simple and effective” (lines 13–14)?  
 (A) He thinks only of escape  
 (B) He faces death stolidly  
 (C) He is passionately opposed to the soldiers  
 (D) He respects the officers  
 (E) He thinks of death with horror
  
14. In line 21, the words “to fix” most nearly mean  
 (A) to repair  
 (B) to seal  
 (C) to finalize  
 (D) to supply  
 (E) to steady

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15. The tone of the passage as a whole can best be described as

- objective and distanced
- tragic and resigned
- hopeful and optimistic
- ironic and facetious
- pessimistic and despairing

16. How can the actions of the soldiers in lines 1–5 (“The preparations....one pace”) best be described?

- Vengeful and emotional
- Stately and calm
- Invasive and marauding
- Improvised and haphazard
- Unfair and disrespectful

17. What is the author most nearly conveying with the contrasting descriptions in “swirling water of the stream racing madly” (line 16–17) and “what a sluggish stream!” (line 19–20)

- The stream’s velocity changes with the passage of time.
- Peyton Farquhar’s sense of time is distorted.
- The narrator is omniscient and Peyton Farquhar is not.
- The soldiers chose a creek with alternating rapids and slow moving water.
- The water illustrates how subjective the human experience of time is.

18. What does NOT occur in the actions between lines 26 (“Striking through”) and 39 (“watch”)?

- The watch sounds a kind of death knell.
- The man moves from calmness to terror.
- The man loses touch with reality.
- The character’s sense of time becomes very elastic.
- The man descends into madness.

19. The narrator’s purpose in saying “there is no additional strangulation; the noose around his neck was already suffocating him and kept the water from his lungs” (lines 69–71) most nearly

- keeps readers involved in the plot of Farquhar’s escape
- displays the narrator’s omniscience, as this can only be occurring in Farquhar’s mind
- instills doubt about Farquhar’s perception of reality, as a noose isn’t likely to keep water fully out
- exemplifies irony, as the noose meant to kill him turns out to save him
- explains how Farquhar might swim underwater to evade the soldiers’ bullets

20. What most closely represents the progression between the first paragraph (lines 1–20) and third paragraph (lines 40–46)?

- Severity toward a condemned man to sympathy with his struggles.
- Meditations on mortality to a sense of release.
- Horror about imminent death to relief.
- Oscillation between objective representation of both the scene and the character to the character’s internal thoughts of a character.
- Near-cinematic representation of a scene to the desperate mind of a character.

21. The metaphor of “Encompassed in a luminous cloud, of which he was now merely the fiery heart” (lines 61–62) chiefly

- emphasizes Farquhar’s insignificance
- underscores the simile in “like streams of pulsating fire” (line 56)
- unifies the paragraph with images of light and fire
- indicates the strength of Farquhar’s emotions
- creates hyperbole

22. The phrase “heating him to an intolerable temperature” (lines 56–57) most clearly echoes which other part of the passage?

- “like the thrust of a knife” (line 37)
- “a feeling of fulness—of congestion” (line 58)
- “unthinkable arcs of oscillation” (lines 63–64)
- “a frightful roaring” (line 66)
- “the stroke of a blacksmith’s hammer” (line 29)

23. The function of the descriptors in “the water, touched to gold” (line 22) and “brooding mists” (line 23) primarily

- introduces the beauty of a rural setting
- discredits the story’s historical accuracy
- satirizes the soldiers’ self-importance
- injects a dose of irony into the scene
- provokes sympathy for Farquhar

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**Questions 24–34.** Choose your answers to each of the following questions based on careful reading of the following poem by Rita Dove.

Cozy Apologia

*For Fred*

I could pick anything and think of you—  
This lamp, the wind-still rain, the glossy blue  
My pen exudes, drying matte, upon the page.

*Line* I could choose any hero, any cause or age

(5) And, sure as shooting arrows to the heart,  
Astride a dappled mare, legs braced as far apart  
As standing in silver stirrups will allow—  
There you'll be, with furrowed brow  
And chain mail glinting, to set me free:

(10) One eye smiling, the other firm upon the enemy.

This post-postmodern age is all business: compact disks  
And faxes, a do-it-now-and-take-no-risks  
Event. Today a hurricane is nudging up the coast,  
Oddly male: Big Bad Floyd, who brings a host

(15) Of daydreams: awkward reminiscences  
Of teenage crushes on worthless boys  
Whose only talent was to kiss you senseless.  
They all had sissy names—Marcel, Percy, Dewey;

Were thin as licorice and as chewy,

(20) Sweet with a dark and hollow center. Floyd's

Cussing up a storm. You're bunkered in your  
Aerie, I'm perched in mine  
(Twin desks, computers, hardwood floors):  
We're content, but fall short of the Divine.

(25) Still, it's embarrassing, this happiness—  
Who's satisfied simply with what's good for us,  
When has the ordinary ever been news?  
And yet, because nothing else will do  
To keep me from melancholy (call it blues),

(30) I fill this stolen time with you.

24. “Thin as licorice” (line 19) is an example of

- (A) metaphor
- (B) conceit
- (C) simile
- (D) personification
- (E) metonym

25. The “you” in “whose only talent was to kiss you senseless” (line 17) refers to

- (A) Fred
- (B) the subject of the poem
- (C) the reader of the poem
- (D) the narrator
- (E) Big Bad Floyd

26. Lines 6–10 (“astride a dappled mare...firm upon the enemy”) most likely are an allusion to

- (A) a knight riding to the rescue
- (B) an historic re-enactor
- (C) a trainer of horses
- (D) the love of the speaker's life
- (E) the ideal of chivalry

27. What does “We're content, but fall short of the Divine” (line 24) imply in context?

- (A) Castigation for the lack of god's love
- (B) Sarcasm about the pettiness of home life
- (C) Celebration of domesticity's happiness
- (D) Anxiety about the emphasis on earthly joys
- (E) Irony about overreliance on technology

28. What is implied by the contrast between the verbs “bunkered” (line 21) and “perched” (line 22)?

- (A) The narrator plans to leave her partner.
- (B) The narrator is less grounded than her partner.
- (C) The narrator laments her partner's insular nature.
- (D) The narrator and her partner occupy different floors.
- (E) The narrator is flighty, but the partner is sensible.

29. The poem as a whole is best understood as

- (A) a celebration of earthly bliss
- (B) a jeremiad against the world's exigencies
- (C) a defense of domestic happiness
- (D) a confession of love
- (E) a dirge for the modern world

30. All of the following poetic elements exist in the poem EXCEPT

- (A) Conceit
- (B) Couplets
- (C) Off rhyme
- (D) Colloquialism
- (E) Enjambment

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31. What does the personification of “Big Bad Floyd” most nearly convey (line 14)?

- (A) The speaker’s partner has a potential rival
- (B) He’s a memory trigger for the speaker
- (C) Unleashed nature threatens the home
- (D) Destructive impulses rage within and without
- (E) He’s a disruptive force unlikely to succeed

32. What is the most likely reason the speaker feels embarrassed in lines 25–27 (“it’s embarrassing...ever been news?”)

- (A) She’s daydreaming of old loves
- (B) The neighbors might be jealous of her domestic happiness
- (C) She’s not fulfilling the writer’s mission of catching higher truths
- (D) Her love is too much for the circumstances
- (E) The modern age is outstripping the ability of poets to write about

33. One effect of the shift in the speaker’s focus between the first and second stanza is to

- (A) consider the future and the past rather than the present
- (B) imply a movement to a world bigger than domestic love
- (C) argue that technology intrudes on places dedicated to the life of the mind
- (D) emphasize the continuities between past, present, and future
- (E) lament that only through past dissatisfactions can she find happiness

34. The implied analogy of the narrator’s past crushes and candy (“were thin...center”), lines 19–20, most nearly means

- (A) they were unhealthy
- (B) they were insubstantial
- (C) they left her hollow inside
- (D) they weren’t engaging
- (E) they experienced gender conflicts

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Questions 35–44. Choose your answers to each of the following questions based on careful reading of the following excerpt from a short story by Edgar Allan Poe

(55)

I was not a little astonished to discover that the literary world has hitherto been strangely in error respecting the fate of the vizier's daughter, Scheherazade, as that fate is depicted *Line* in the “Arabian Nights”; and that the dénouement there (5) given, if not altogether inaccurate, as far as it goes, is at least (60) to blame in not having gone very much farther.

....

It will be remembered, that, in the usual version of the tales, a certain monarch having good cause to be jealous of his queen, not only puts her to death, but makes a vow, by (10) his beard and the prophet, to espouse each night the most beautiful maiden in his dominions, and the next morning to deliver her up to the executioner.

Having fulfilled this vow for many years to the letter, and (15) with a religious punctuality and method that conferred great credit upon him as a man of devout feeling and excellent sense, he was interrupted one afternoon (no doubt at his (70) prayers) by a visit from his grand vizier, to whose daughter, it appears, there had occurred an idea.

Her name was Scheherazade, and her idea was, that she (20) would either redeem the land from the depopulating tax upon its beauty, or perish, after the approved fashion of all heroines, in the attempt.

Accordingly, and although we do not find it to be leap-year (which makes the sacrifice more meritorious), she (25) deputes her father, the grand vizier, to make an offer to the king of her hand. This hand the king eagerly accepts—he had intended to take it at all events, and had put off the matter from day to day, only through fear of the vizier),—but, in accepting it now, he gives all parties very distinctly to (30) understand, that, grand vizier or no grand vizier, he has not the slightest design of giving up one iota of his vow or of his privileges. When, therefore, the fair Scheherazade insisted upon marrying the king, and did actually marry him despite her father's excellent advice not to do any thing of the kind—(35) when she would and did marry him, I say, will I, nill I, it was with her beautiful black eyes as thoroughly open as the nature of the case would allow.

It seems, however, that this politic damsel (who had been reading Machiavelli, beyond doubt), had a very ingenious (40) little plot in her mind. On the night of the wedding, she contrived, upon I forget what specious pretence, to have her sister occupy a couch sufficiently near that of the royal pair to admit of easy conversation from bed to bed; and, a little before cock-crowing, she took care to awaken (45) the good monarch, her husband (who bore her none the worse will because he intended to wring her neck on the morrow),—she managed to awaken him, I say, (although on account of a capital conscience and an easy digestion, he slept well) by the profound interest of a story (about a rat (50) and a black cat, I think) which she was narrating (all in an

undertone, of course) to her sister. When the day broke, it so happened that this history was not altogether finished, and that Scheherazade, in the nature of things could not finish it just then, since it was high time for her to get up and be bowstrung—a thing very little more pleasant than hanging, only a trifle more genteel!

The king's curiosity, however, prevailing, I am sorry to say, even over his sound religious principles, induced him for this once to postpone the fulfilment of his vow until next morning, for the purpose and with the hope of hearing that night how it fared in the end with the black cat (a black cat, I think it was) and the rat.

The night having arrived, however, the lady Scheherazade not only put the finishing stroke to the black cat and the rat (the rat was blue) but before she well knew what she was about, found herself deep in the intricacies of a narration, having reference (if I am not altogether mistaken) to a pink horse (with green wings) that went, in a violent manner, by clockwork, and was wound up with an indigo key. With this history the king was even more profoundly interested than with the other—and, as the day broke before its conclusion (notwithstanding all the queen's endeavors to get through with it in time for the bowstringing), there was again no resource but to postpone that ceremony as before, for twenty-four hours. At all events, Scheherazade, who, being lineally descended from Eve, fell heir, perhaps, to the whole seven baskets of talk, which the latter lady, we all know, picked up from under the trees in the garden of Eden; Scheherazade, I say, finally triumphed, and the tariff upon beauty was (75) repealed.

35. The “depopulating tax upon its beauty” (lines 20–21) refers to

- (A) the murder of the monarch's brides
- (B) the fleeing of beautiful women from the country
- (C) the efforts of fathers to pay tariffs rather than surrender their daughters
- (D) a tax levied upon notably beautiful women
- (E) the winnowing of one out of every 10 women

36. The style of the passage as a whole can be described as

- (A) distanced and measured
- (B) horrified and fearful
- (C) effusive and admiring
- (D) sly and satiric
- (E) witty and concise

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37. The narrator's attitude toward Scheherazade can best be described as

- duplicitous
- arch
- admiring
- disgusted
- pitying

38. What is the likely primary effect of the repetition of colors in the text?

- To call into question Scheherazade's sanity
- To highlight Scheherazade's creativity
- To challenge the reader's suspension of belief
- To portray her stories as a fevered dream
- To clarify why the monarch wanted to hear the stories

39. What is "a man of devout feeling and excellent sense" an example of in context?

- Hyperbole
- Irony
- Paradox
- Oxymoron
- Synecdoche

40. What can we infer about the grand vizier in paragraph 5 ("this hand...kind," lines 26–34)?

- He's ineffectual
- He fails to stop the murders
- He's a good father
- He's afraid of the monarch
- He's resting on his laurels

41. Which statement best describes the relationship between Eve and Scheherazade in paragraph 8?

- Both are victorious in their respective quests
- They are united in story-telling capability
- They are opposites though related by blood
- They exemplify appropriate courses of action for their time
- Both symbolize women as active agents

42. What does "no resource" mean in context (line 73–74)?

- No new wives
- No time remaining before daybreak
- No time remaining before the execution
- No other plan of action
- No naturally occurring resources

43. What does the passage "her idea...attempt" (lines 19–22) indicate about Scheherazade's motivation?

- She intends to make the king love her
- She desires the overthrow of hackneyed plots
- She wants to make her country better
- The events incense her
- The events terrify her

44. The echo of "depopulating tax" (line 20) and "tariff" (line 79) serves to

- remind us of Scheherazade's patriotism
- provide a clue that the narrator is uncaring
- transition the story away from the realm of emotion
- distance the reader from the fact of murder
- question the narrator's veracity

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Questions 45–55. Choose your answers to each of the following questions based on a careful reading of the following excerpt from a novel by British writer Arnold Bennett.

The peculiar angle of the earth's axis to the plane of the ecliptic--that angle which is chiefly responsible for our geography and therefore for our history--had caused the Line phenomenon known in London as summer. The whizzing (5) globe happened to have turned its most civilized face away from the sun, thus producing night in Selwood Terrace, South Kensington. In No. 91 Selwood Terrace two lights, on the ground-floor and on the first-floor, were silently proving that man's ingenuity can outwit nature's. No. 91 (10) was one of about ten thousand similar houses between South Kensington Station and North End Road. With its grimy stucco front, its cellar kitchen, its hundred stairs and steps, its perfect inconvenience, and its conscience heavy with the doing to death of sundry general servants, it uplifted tin (15) chimney-cowls to heaven and gloomily awaited the day of judgment for London houses, sublimely ignoring the axial and orbital velocities of the earth and even the reckless flight of the whole solar system through space. You felt that No. 91 was unhappy, and that it could only be rendered happy by (20) a 'To let' standard in its front patch and a 'No bottles' card in its cellar-windows. It possessed neither of these specifics. Though of late generally empty, it was never untenanted. In the entire course of its genteel and commodious career it had never once been to let.

(25) Go inside, and breathe its atmosphere of a bored house that is generally empty yet never untenanted. All its twelve rooms dark and forlorn, save two; its cellar kitchen dark and forlorn; just these two rooms, one on the top of the other like boxes, pitifully struggling against the inveterate gloom of the (30) remaining ten! Stand in the dark hall and get this atmosphere into your lungs.

The principal, the startling thing in the illuminated room on the ground-floor was a dressing-gown, of the colour, between heliotrope and purple, known to a (35) previous generation as puce; a quilted garment stuffed with swansdown, light as hydrogen--nearly, and warm as the smile of a kind heart; old, perhaps, possibly worn in its outlying regions and allowing fluffs of feathery white to escape through its satin pores; but a dressing-gown to dream of. It (40) dominated the unkempt, naked apartment, its voluptuous folds glittering crudely under the sun-replacing oil lamp which was set on a cigar-box on the stained deal table. The oil lamp had a glass reservoir, a chipped chimney, and a cardboard shade, and had probably cost less than a florin;

(45) five florins would have purchased the table; and all the rest of the furniture, including the arm-chair in which the dressing-gown reclined, a stool, an easel, three packets of cigarettes and a trouser-stretcher, might have been replaced for another ten florins. Up in the corners of the ceiling, obscure in the (50) eclipse of the cardboard shade, was a complicated system of cobwebs to match the dust on the bare floor.

Within the dressing-gown there was a man. This man had reached the interesting age. I mean the age when you think you have shed all the illusions of infancy, when you think (55) you understand life, and when you are often occupied in speculating upon the delicious surprises which existence may hold for you; the age, in sum, that is the most romantic and tender of all ages--for a male. I mean the age of fifty. An age absurdly misunderstood by all those who have not reached it! (60) A thrilling age! Appearances are tragically deceptive.

The inhabitant of the puce dressing-gown had a short greying beard and moustache; his plenteous hair was passing from pepper into salt; there were many minute wrinkles in the hollows between his eyes and the fresh crimson of his (65) cheeks; and the eyes were sad; they were very sad. Had he stood erect and looked perpendicularly down, he would have perceived, not his slippers, but a protuberant button of the dressing-gown. Understand me: I conceal nothing; I admit the figures written in the measurement-book of his tailor. He (70) was fifty. Yet, like most men of fifty, he was still very young, and, like most bachelors of fifty, he was rather helpless. He was quite sure that he had not had the best of luck.

45. In context, the word "inveterate" (line 29) most nearly means

- (A) long-standing
- (B) ineradicable
- (C) entrenched
- (D) settled
- (E) universal

46. No. 91 Selwood Terrace is described as all of the following EXCEPT

- (A) foul and pestilent
- (B) drearily common
- (C) multi-leveled
- (D) dirty and uncared for
- (E) mostly empty

47. The relationship of the first paragraph (lines 1–24) to the fourth paragraph represents a shift from

- (A) objective description to subjective description
- (B) an ironic narrative to a realistic portrayal
- (C) an aristocratic point of view to democratic fellow-feeling
- (D) an overview of the cosmos to a specific individual
- (E) time-honored tradition to the modern world

GO ON TO THE NEXT PAGE.

48. What does the personification of the building in lines 18–21 (“felt that No. 91 was unhappy...windows”) most convey?

- It bears responsibility for servant deaths
- It serves as a proxy for all houses in London
- Its future would brighten with just a few signs
- Its relationship to religion is uneasy
- It wants more people to inhabit it

49. What most conveys the meaning of “whizzing globe... turned its most civilized face away from the sun” (lines 4–6) and the “sun-replacing oil lamp” (line 41)?

- Man has outwitted nature
- Both humans and nature abandon the sun
- The modern world is far away from light and warmth
- The universe, like the house, is dark and devoid of warmth
- Earth turns away from the sun, but man attempts to supplant it

50. Which of the following statements best conveys the effect of the sentences in “the startling thing....deal table” (lines 32–42)?

- The adjectives paint the dressing gown as a spot of color in a dark world.
- The diction implies that the dressing gown is the stuff of which dreams are made.
- The tone conveys how out of place the dressing gown is in the dingy room.
- The narrator believes the dressing gown represents comfort in a harsh world.
- The structure reveals that the once-glorious dressing gown is now falling apart.

51. What is closest to the narrator’s view of the man in paragraphs 4 and 5 (lines 52–72)?

- He’s young
- He’s disillusioned
- He’s unhappy
- He needs the dressing gown as a shield
- He’s down on his luck

52. What can we infer about the man from “Had he stood erect and looked....tailor” (lines 60–64)?

- He is embarrassed about the size of his stomach
- He is an artist
- He is left behind by events
- He doesn’t know what to do
- He is overweight

53. The purpose of the florins in paragraph 3 is most likely intended to

- reveal that the furnishings are cheap
- imbue the surroundings with exoticism
- imply that the man is well-traveled
- lament the lack of craftsmanship
- castigate a society that doesn’t remunerate artists

54. In lines 14–15, “uplifted tin chimney cowls to heaven”

- implies that spiritual appeals are flimsy
- analogizes the building to a deeply spiritual person
- condemns cheap building practices
- compares chimneys to praying monks
- portrays buildings as spiritual places

55. The main point of the first sentence (lines 1–4) can best be paraphrased as

- human events grow out of region and climate
- human events are influenced by planetary oddities
- heavenly bodies influence geography, which in turn influences human events
- the arc between the sun and the British capital encompasses the reader’s universe
- summer, light, and warmth are all passing phenomena

**STOP**

END OF SECTION I

IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY CHECK YOUR WORK ON THIS SECTION.  
DO NOT GO ON TO SECTION II UNTIL YOU ARE TOLD TO DO SO.

SECTION II

Total Time—2 hours

Question 1

(Suggested time—40 minutes. This question counts as one-third of the total essay score.)

In the following poem by Louise Glück (published in 1992), the speaker reflects on a relationship. Read the poem carefully. Then, in a well-written essay, analyze how Glück uses poetic elements and techniques to convey the speaker’s complex perspective on the relationship.

In your response you should do the following:

- Respond to the prompt with a thesis that presents an interpretation and may establish a line of reasoning.
- Select and use evidence to develop and support your line of reasoning.
- Explain the relationship between the evidence and your thesis.
- Use appropriate grammar and punctuation in communicating your argument.

The White Lilies

As a man and woman make  
a garden between them like  
a bed of stars, here

*Line* they linger in the summer evening

(5) and the evening turns  
cold with their terror: it  
could all end, it is capable  
of devastation. All, all  
can be lost, through scented air  
(10) the narrow columns  
uselessly rising, and beyond,  
a churning sea of poppies--

Hush, beloved. It doesn’t matter to me  
how many summers I live to return:  
(15) this one summer we have entered eternity.  
I felt your two hands  
bury me to release its splendor.

From *The Wild Iris*.

GO ON TO THE NEXT PAGE.

## Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay score.)

The following excerpt is from the short story “A Lodging for the Night: A Story of Francis Villon” (1877) by Robert Louis Stevenson. In this passage, we are introduced to a group of monks and scholars who, despite their learning, live as unrepentant thieves and murderers in medieval Paris. Read the passage carefully. Then, in a well-written essay, analyze how Stevenson uses literary elements and techniques such as imagery and point of view to portray the characters and their world.

In your response you should do the following:

- Respond to the prompt with a thesis that presents an interpretation and may establish a line of reasoning.
- Select and use evidence to develop and support your line of reasoning.
- Explain the relationship between the evidence and your thesis.
- Use appropriate grammar and punctuation in communicating your argument.

Line It was late in November 1456. The snow fell over Paris with rigorous, relentless persistence; sometimes the wind made a sally and scattered it in flying vortices; sometimes (5) there was a lull, and flake after flake descended out of the black night air, silent, circuitous, interminable. To poor people, looking up under moist eyebrows, it seemed a wonder where it all came from. Master Francis Villon had propounded an alternative that afternoon, at a tavern window: was it only Pagan Jupiter plucking geese upon Olympus, or (10) were the holy angels moulting? He was only a poor Master of Arts, he went on; and as the question somewhat touched upon divinity, he durst not venture to conclude....

The air was raw and pointed, but not far below freezing; and the flakes were large, damp, and adhesive. The whole (15) city was sheeted up. An army might have marched from end to end and not a footfall given the alarm. If there were any belated birds in heaven, they saw the island like a large white patch, and the bridges like slim white spars, on the black ground of the river. High up overhead the snow settled (20) among the tracery of the cathedral towers. Many a niche was drifted full; many a statue wore a long white bonnet on its grotesque or sainted head. The gargoyles had been transformed into great false noses, drooping toward the point. The crockets were like upright pillows swollen on one (25) side. In the intervals of the wind there was a dull sound of dripping about the precincts of the church....

Yet there was a small house, backed up against the cemetery wall, which was still awake, and awake to evil purpose, in that snoring district. There was not much to (30) betray it from without; only a stream of warm vapor from the chimney-top, a patch where the snow melted on the roof, and a few half-obliterated footprints at the door. But within, behind the shuttered windows, Master Francis Villon, the poet, and some of the thievish crew with whom he consorted, (35) were keeping the night alive and passing round the bottle.

A great pile of living embers diffused a strong and ruddy glow from the arched chimney. Before this straddled Dom Nicolas, the Picardy monk, with his skirts picked up and his

fat legs bared to the comfortable warmth. His dilated shadow (40) cut the room in half; and the firelight only escaped on either side of his broad person, and in a little pool between his outspread feet. His face had the beery, bruised appearance of the continual drinker's; it was covered with a network of congested veins, purple in ordinary circumstances, but now (45) pale violet, for even with his back to the fire the cold pinched him on the other side. His cowl had half fallen back, and made a strange excrescence on either side of his bull neck. So he straddled, grumbling, and cut the room in half with the shadow of his portly frame.

(50) On the right, Villon and Guy Tabary were huddled together over a scrap of parchment; Villon making a ballade which he was to call the Ballade of Roast Fish, and Tabary spluttering admiration at his shoulder. The poet was a rag of a man, dark, little, and lean, with hollow cheeks and (55) thin black locks. He carried his four-and-twenty years with feverish animation. Greed had made folds about his eyes, evil smiles had puckered his mouth. The wolf and pig struggled together in his face....

The wind was freshening without; it drove the snow (60) before it, and sometimes raised its voice in a victorious whoop, and made sepulchral grumblings in the chimney. The cold was growing sharper as the night went on....

“Can't you hear it rattle in the gibbet?” said Villon. “They are all dancing the devil's jig on nothing, up there. You may (65) dance, my gallants, you'll be none the warmer! Whew, what a gust! Down went somebody just now! A medlar the fewer on the three-legged medlar-tree!—I say, Dom Nicolas, it'll be cold to-night on the St. Denis Road?” he asked.

Dom Nicolas winked both his big eyes, and seemed to (70) choke upon his Adam's apple. Montfaucon, the great grisly Paris gibbet, stood hard by the St. Denis Road, and the pleasantries touched him on the raw.

GO ON TO THE NEXT PAGE.

## Question 3

(Suggested time—40 minutes. This question counts as one-third of the total essay score.)

Many works of literature are concerned with the passage of time, on environments, individuals, memory, or perceptions. These concerns can take many forms. Characters may be comparing past and present or meditating on how their perceptions transformed over time. Either from your own reading or from the list below, choose a work of fiction in which characters are affected by the passage of time. Then, in a well-written essay, analyze how the treatment of time contributes to an interpretation of the work as a whole. Do not merely summarize the plot.

In your response you should do the following:

- Respond to the prompt with a thesis that presents an interpretation and may establish a line of reasoning.
- Select and use evidence to develop and support your line of reasoning.
- Explain the relationship between the evidence and your thesis.
- Use appropriate grammar and punctuation in communicating your argument.

*The Adventures of Huckleberry Finn*  
*As I Lay Dying*  
*The Autobiography of Miss Jane Pittman*  
*Beloved*  
*Breath, Eyes, Memory*  
*The Bonesetter's Daughter*  
*Ceremony*  
*The Cherry Orchard*  
*David Copperfield*  
*East of Eden*  
*Fences*  
*Frankenstein*  
*A Handmaid's Tale*  
*Henry IV, Part 2*  
*House of Mirth*  
*House on Mango Street*  
*House of Seven Gables*  
*Jane Eyre*  
*Jude the Obscure*  
*The Kite Runner*

*The Last of the Mohicans*  
*Long Day's Journey Into Night*  
*Lord Jim*  
*The Lowland*  
*Macbeth*  
*Middlemarch*  
*The Mill on the Floss*  
*The Odyssey*  
*Passing*  
*Persuasion*  
*Portrait of a Lady*  
*Remains of the Day*  
*Richard II*  
*Sula*  
*The Scarlet Letter*  
*The Sympathizer*  
*To the Lighthouse*  
*Tristram Shandy*  
*War and Peace*  
*Wide Sargasso Sea*  
*Wuthering Heights*

**STOP**  
 END OF EXAM

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

Completely darken bubbles with a No. 2 pencil. If you make a mistake, be sure to erase mark completely. Erase all stray marks.

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## Practice Test 3

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