

THE PROBLEM IS RESOLVED

a The exposition reveals the speaker's sadness. She worries that people she knew and remembers will never be remembered after she is gone.

b The second speaker, Anna, offers a solution to the conflict facing her aunt. This offer marks the story's climax.

"There's all those poor dear lasses there's nobody but me left to remember, and soon there'll not be even that. Sometimes they seem to be pleading not just to be forgotten, so I have to be keeping them alive in my head. ... My grief! That I'll have to be leaving them! They'll die now, for no man lives who can remember them anymore."

Anna ... leaned forward with girlish eagerness. "Auntie Margaret," she breathed, with new tenderness, "there's many a day left you yet. I'll be sitting here aside of you every evening at twilight just, and you can be showing me the lasses you have in mind. ... I'll see them just as clear as yourself, for I've a place in my head where pictures come as thick and sharp as stars on a frosty night, when I get thinking. Then, with me ever calling them up, they'll be dancing and stravaging about till doomsday."

So the old woman had her heart's desire.

From LITTLE SELVES by Mary Lerner, © 1916

INSIDE THE ITEMS

Be sure to answer fill-in-the-blank questions briefly and precisely. Write no more than one sentence at most. You will not receive more points for a longer answer. It may help you to read the questions first and then read the passage.

1. What is the aunt's conflict?

- A. She wishes to regain her youth.
- B. She wants her niece to help write her memories.
- C. She fears dying alone.
- D. She fears no one will remember her memories.

2. The aunt is happy about the resolution because

- A. her past will remain a secret.
- B. she is comforted by her niece's offer.
- C. she and Anna will create photo albums.
- D. her niece will move in with her.

DIRECTIONS: Read the passage, read each question, and choose the **best** answer.

THE CANARY PROVIDES A CLUE

- 1 When the two women were alone in Minnie Wright's kitchen, Martha Hale said low and slowly, "She liked the bird. She was going to bury it in that pretty box."
- 2 Mrs. Hale's eyes made a slow sweep of the room, as if seeing what that kitchen had meant through all the years. "No, Wright wouldn't like the bird," she said after that—"a thing that sang. She used to sing. He killed that too." Her voice tightened.
- 3 Mrs. Peters, the sheriff's wife, moved uneasily and replied, "Of course we don't know who killed the bird."
- 4 "I knew John Wright," was Mrs. Hale's answer.
- 5 "It was an awful thing was done in this house that night, Mrs. Hale," said the sheriff's wife. "Killing a man while he slept—slipping a thing round his neck that choked the life out of him."
- 6 Mrs. Hale had not moved. "If there had been years and years of—nothing, then a bird to sing to you, it would be awful—still—after the bird was still."
- 7 They stopped and busied themselves as they heard the sound of the men coming back down the stairs. They waited until the sheriff had followed the county attorney through the kitchen and into the other room. Then, the two women were alone in that kitchen for one final moment.
- 8 Martha Hale sprang up, her hands tight together, looking at that other woman, with whom it rested. Slowly, unwillingly, Mrs. Peters turned her head until their eyes met. There was a moment when they held each other in a steady, burning look in which there was no evasion nor flinching. Then Martha Hale's eyes pointed the way to the basket in which was hidden the thing that would make certain the conviction of Minnie Wright—that woman who was not there and yet who had been there with them all through that hour.
- 9 For a moment Mrs. Peters did not move. And then she did it. With a rush forward, she threw back the quilt pieces, got the box, tried to put it in her hand-bag. It was too big. Desperately she opened it, started to take the bird out. But there she broke—she could not touch the bird. She stood there helpless, foolish.
- 10 There was the sound of a knob turning in the inner door. Martha Hale snatched the box from the sheriff's wife, and got it in the pocket of her big coat just as the sheriff and the county attorney came back into the kitchen.
- 11 Mrs. Hale's hand was against the pocket of her coat.

Adapted from A JURY OF HER PEERS by Susan Glaspell, © 1917

3. According to the women's actions, which complication **most** likely arose before the beginning of this excerpt?
- A. The women stole a canary from a friend.
 - B. The sheriff arrested Mr. Peters.
 - C. The sheriff and county attorney questioned the women.
 - D. The women found a dead canary in a box.
4. The women hear "the sound of knob turning in an inner door" (paragraph 10). This event could **best** be described as
- A. a complication.
 - B. the exposition.
 - C. the plot.
 - D. the resolution.
5. What is the climax of this passage?
- A. Mrs. Peters stands helpless.
 - B. Martha Hale's hand hides the box in the pocket of her coat.
 - C. Martha Hale snatches the box from Mrs. Peters and puts it in her pocket.
 - D. The men enter the kitchen.
6. On the basis of this passage, which is the **most** likely resolution?
- A. Mrs. Hale will tell the sheriff and county attorney about the canary.
 - B. The sheriff and county attorney will remain unaware of the canary.
 - C. Mrs. Peters will tell the sheriff and county attorney that Mrs. Hale is hiding the canary.
 - D. The sheriff and county attorney will notice the box in Mrs. Hale's pocket.

DIRECTIONS: Read the passage, read each question, and choose the **best** answer.

MARY RECEIVES SURPRISING NEWS

- 1 Again there was a quick peal upon the street-door. Fearing that her sister would also be disturbed, Mary wrapped herself in a cloak and hood, took the lamp from the hearth, and hastened to the window. By some accident, it had been left unfastened, and yielded easily to her hand.
- 2 "Who's there?" asked Mary, trembling as she looked forth.
- 3 The storm was over, and the moon was up; it shone upon broken clouds above, and below upon houses black with moisture. A young man in sailor's dress, wet as if he had come out of the depths of the sea, stood alone under the window. Mary recognized him as one whose livelihood was gained by short voyages along the coast; nor did she forget that, previous to her marriage, he had been an unsuccessful wooer of her own.
- 4 "What do you seek here, Stephen?" said she.
- 5 "Cheer up, Mary, for I seek to comfort you," answered the rejected lover. "You must know I got home not ten minutes ago, and the first thing my good mother told me was the news about your husband. So, without saying a word to the old woman, I clapped on my hat, and ran out of the house. I could not have slept a wink before speaking to you, Mary, for the sake of old times."
- 6 "Stephen, I thought better of you!" exclaimed the widow, preparing to close the lattice.
- 7 "But stop, and hear my story out," cried the young sailor. "I tell you we spoke a brig yesterday afternoon, bound in from Old England. And who do you think I saw standing on deck, well and hearty, only a bit thinner than he was five months ago?"
- 8 Mary leaned from the window, but could not speak. "Why, it was your husband himself," continued the generous seaman. "He and three others saved themselves on a spar, when the Blessing turned bottom upwards. The brig will beat into the bay by daylight, with this wind, and you'll see him here tomorrow. There's the comfort I bring you, Mary, and so good night."

- 9 He hurried away, while Mary watched him with a doubt of waking reality, that seemed stronger or weaker as he alternately entered the shade of the houses, or emerged into the broad streaks of moonlight. Gradually, however, a blessed flood of conviction swelled into her heart, in strength enough to overwhelm her, had its increase been more abrupt.

Adapted from *THE WIVES OF THE DEAD* by Nathaniel Hawthorne, © 1832

7. The passage states that Stephen was Mary's "unsuccessful wooer" (paragraph 3). This information about Mary and Stephen's past is part of the story's
 - A. exposition.
 - B. conflict.
 - C. climax.
 - D. resolution.
8. According to the details in the passage, what is the **most** likely source of Mary's conflict?
 - A. She still loves Stephen.
 - B. Stephen has disappointed her.
 - C. She believes her husband has died.
 - D. Stephen's mother has gossiped about Mary.
9. A complication in the passage is that at first Mary doubts Stephen's reasons for visiting her. By saying, "I thought better of you" (paragraph 6), what does Mary mean?
 - A. Mary thinks Stephen is there to tell her more news of her husband.
 - B. Mary thinks Stephen should have waited until a better time to visit her.
 - C. Mary thinks Stephen has come to console her and has romantic intentions.
 - D. Mary disapproves of the way Stephen refers to his mother.
10. On the basis of the details in the passage, what is the **most** likely ending?
 - A. Stephen will ask Mary to marry him.
 - B. Mary's husband will come home.
 - C. Mary will leave her husband.
 - D. Stephen will rescue Mary's husband.

DIRECTIONS: Read the passage. Then fill in your answers in the boxes below.

THE STORY OF AN HOUR

1 Because it was known that Mrs. Mallard had heart trouble, great care was taken to break to her as gently as possible the news of her husband's death. It was her sister Josephine who told her; veiled hints that revealed in half concealing. Her husband's friend Richards was there too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed."

2 She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She sank into an armchair pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul. She sat quite motionless, except when a sob came up into her throat and shook her. She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes.

3 There was something coming to her and she was waiting for it, fearfully. What was it? She was beginning to recognize this thing that was approaching, and she was striving to beat it back with her will. When she abandoned herself a little whispered word escaped her lips. She said it over and over under her breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright.

4 She knew that she would weep again when she saw the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. There would be no one to live for; she would live for herself. She had loved him—sometimes. Often she had not. What did it matter!

5 She arose at length and opened the door. There was a feverish triumph in her eyes, and

she carried herself like a goddess of Victory. She descended the stairs. Richards stood waiting for them at the bottom.

6 Some one was opening the front door with a key. It was Brently Mallard who entered, a little travel-stained, carrying his grip-sack and umbrella. He had been far from the scene of accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richard's quick motion to screen him from the view of his wife.

7 But Richards was too late.

8 When the doctors came they said she had died of heart disease—of joy that kills.

Adapted from THE STORY OF AN HOUR by Kate Chopin, © 1894

11. In the opening line, the narrator says that "Mrs. Mallard had heart trouble." This statement is an example of which plot element?

12. As she sits in her room, Mrs. Mallard begins to recognize something and strives "to beat it back with her will." This action is part of the story's

13. The unusual climax of this story occurs when Mrs. Mallard realizes that

14. How does the resolution at the at the very end of the story connect to the information about Mrs. Mallard revealed at the beginning?