



Released Items

Student Name: _____

Fall 2014
NC Final Exam
English Language Arts IV



Student Booklet



Public Schools of North Carolina
State Board of Education
Department of Public Instruction
Raleigh, North Carolina 27699-6314



Excerpt from “After the Race”

by James Joyce

The cars came scudding in towards Dublin, running evenly like pellets in the groove of the Naas Road. At the crest of the hill at Inchicore sightseers had gathered in clumps to watch the cars careering homeward and through this channel of poverty and inaction the Continent sped its wealth and industry. Now and again the clumps of people raised the cheer of the gratefully oppressed. Their sympathy, however, was for the blue cars—the cars of their friends, the French.

②

The French, moreover, were virtual victors. Their team had finished solidly; they had been placed second and third and the driver of the winning German car was reported a Belgian. Each blue car, therefore, received a double measure of welcome as it topped the crest of the hill and each cheer of welcome was acknowledged with smiles and nods by those in the car. In one of these trimly built cars was a party of four young men whose spirits seemed to be at present well above the level of successful Gallicism: in fact, these four young men were almost hilarious. They were Charles Segouin, the owner of the car; Andre Riviere, a young electrician of Canadian birth; a huge Hungarian named Villona and a neatly groomed young man named Doyle. Segouin was in good humor because he had unexpectedly received some orders in advance (he was about to start a motor establishment in Paris) and Riviere was in good humor because he was to be appointed manager of the establishment; these two young men (who were cousins) were also in good humor because of the success of the French cars. Villona was in good humor because he had had a very satisfactory luncheon; and besides he was an optimist by nature. The fourth member of the party, however, was too excited to be genuinely happy.

③

He was about twenty-six years of age, with a soft, light brown moustache and rather innocent-looking grey eyes. His father, who had begun life as an advanced Nationalist, had modified his views early. He had made his money as a butcher in Kingstown and by opening shops in Dublin and in the suburbs he had made his money many times over. He had also been fortunate enough to secure some of the police contracts and in the end he had become rich enough to be alluded to in the Dublin newspapers as a merchant prince. He had sent his son to England to be educated in a big . . . college and had afterwards sent him to Dublin University to study law. Jimmy did not study very earnestly and took to bad courses for a while. He had money and he was popular; and he divided his time curiously between musical and motoring circles. Then he had been sent for a term to Cambridge to see a little life. His father, remonstrative, but covertly



proud of the excess, had paid his bills and brought him home. It was at Cambridge that he had met Segouin. They were not much more than acquaintances as yet but Jimmy found great pleasure in the society of one who had seen so much of the world and was reputed to own some of the biggest hotels in France. Such a person (as his father agreed) was well worth knowing, even if he had not been the charming companion he was. Villona was entertaining also—a brilliant pianist—but, unfortunately, very poor.

The car ran on merrily with its cargo of hilarious youth. The two cousins sat on the front seat; Jimmy and his Hungarian friend sat behind. Decidedly Villona was in excellent spirits; he kept up a deep bass hum of melody for miles of the road. The Frenchmen flung their laughter and light words over their shoulders and often Jimmy had to strain forward to catch the quick phrase. This was not altogether pleasant for him, as he had nearly always to make a deft guess at the meaning and shout back a suitable answer in the face of a high wind. Besides Villona's humming would confuse anybody; the noise of the car, too.

Rapid motion through space elates one; so does notoriety; so does the possession of money. These were three good reasons for Jimmy's excitement. He had been seen by many of his friends that day in the company of these Continentals. At the control Segouin had presented him to one of the French competitors and, in answer to his confused murmur of compliment, the swarthy face of the driver had disclosed a line of shining white teeth. It was pleasant after that honor to return to the profane world of spectators amid nudges and significant looks. Then as to money—he really had a great sum under his control. Segouin, perhaps, would not think it a great sum but Jimmy who, in spite of temporary errors, was at heart the inheritor of solid instincts knew well with what difficulty it had been got together. This knowledge had previously kept his bills within the limits of reasonable recklessness, and if he had been so conscious of the labor latent in money when there had been question merely of some freak of the higher intelligence, how much more so now when he was about to stake the greater part of his substance! It was a serious thing for him.

Of course, the investment was a good one and Segouin had managed to give the impression that it was by a favor of friendship the mite of Irish money was to be included in the capital of the concern. Jimmy had a respect for his father's shrewdness in business matters and in this case it had been his father who had first suggested the investment; money to be made in the motor business, pots of money. Moreover Segouin had the unmistakable air of wealth. Jimmy set out to translate into days' work that lordly car in which he sat. How smoothly it ran. In what style they had come careering along the country roads! The journey laid a magical finger on the genuine pulse of life and gallantly the machinery of human nerves strove to answer the bounding courses of the swift blue animal.



They drove down Dame Street. The street was busy with unusual traffic, loud with the horns of motorists and the gongs of impatient tram-drivers. Near the Bank Segouin drew up and Jimmy and his friend alighted. A little knot of people collected on the footpath to pay homage to the snorting motor. The party was to dine together that evening in Segouin's hotel and, meanwhile, Jimmy and his friend, who was staying with him, were to go home to dress. The car steered out slowly for Grafton Street while the two young men pushed their way through the knot of gazers. They walked northward with a curious feeling of disappointment in the exercise, while the city hung its pale globes of light above them in a haze of summer evening.

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- 1 Which detail explains the ironic situation between the four friends and the "clumps of people"?
- A Jimmy's politics involve the treatment of the poor in the town.
 - B The town holds the wealth and industry of the entire Continent.
 - C The sightseers cheer for the Frenchmen although they do not win the race.
 - D Charles Segouin and Andre Riviere made fun of the people they saw in the streets.
- 2 How does the introduction of the characters near the beginning of the text affect the plot?
- A The characterization of the cousins shows qualities that complement the other two men.
 - B The descriptions of the young men reflect their motivation to be the best in everything.
 - C The explanations of the men's career paths tell how significant their educations had been.
 - D The comparisons of the first three men's successes contrast with the fourth man's desire to be accepted.



- 3 Based on the context of paragraph 2, to what does the word *Gallicism* refer?
- A Irish culture
 - B French culture
 - C English culture
 - D German culture
- 4 In paragraph 3, what does *remonstrative* mean?
- A agreeing readily
 - B denying casually
 - C ignoring completely
 - D protesting profusely
- 5 What is the significance of the author's continued emphasis on Segouin's wealth?
- A It highlights the difference between Segouin's and Doyle's financial situations.
 - B It draws a correlation between Segouin and Doyle, as they compete for money.
 - C It reveals Doyle's secret wish for his future travels to be as exciting as Segouin's.
 - D It introduces the shame that Doyle feels when he is reminded about Segouin's expenditures.



Excerpt from “After the Race”

by James Joyce

In Jimmy’s house this dinner had been pronounced an occasion. A certain pride mingled with his parents’ trepidation, a certain eagerness, also, to play fast and loose for the names of great foreign cities have at least this virtue. Jimmy, too, looked very well when he was dressed and, as he stood in the hall giving a last equation to the bows of his dress tie, his father may have felt even commercially satisfied at having secured for his son qualities often unpurchaseable. His father, therefore, was unusually friendly with Villona and his manner expressed a real respect for foreign accomplishments; but this subtlety of his host was probably lost upon the Hungarian, who was beginning to have a sharp desire for his dinner.

⑨

The dinner was excellent, exquisite. Segouin, Jimmy decided, had a very refined taste. The party was increased by a young Englishman named Routh whom Jimmy had seen with Segouin at Cambridge. The young men supped in a snug room lit by electric candle lamps. They talked volubly and with little reserve. Jimmy, whose imagination was kindling, conceived the lively youth of the Frenchmen twined elegantly upon the firm framework of the Englishman’s manner. A graceful image of his, he thought, and a just one. He admired the dexterity with which their host directed the conversation. The five young men had various tastes and their tongues had been loosened. Villona, with immense respect, began to discover to the mildly surprised Englishman the beauties of the English madrigal, deploring the loss of old instruments. Riviere, not wholly ingenuously, undertook to explain to Jimmy the triumph of the French mechanicians. The resonant voice of the Hungarian was about to prevail in ridicule of the spurious lutes of the romantic painters when Segouin shepherded his party into politics. Here was congenial ground for all. Jimmy, under generous influences, felt the buried zeal of his father wake to life within him: he aroused the torpid Routh at last. The room grew doubly hot and Segouin’s task grew harder each moment: there was even danger of personal spite. The alert host at an opportunity lifted his glass to Humanity and . . . threw open a window significantly.

That night the city wore the mask of a capital. The five young men strolled along Stephen’s Green in a faint cloud of aromatic smoke. They talked loudly and gaily and their cloaks dangled from their shoulders. The people made way for them. At the corner of Grafton Street a short fat man was putting two handsome ladies on a car in charge of another fat man. The car drove off and the short fat man caught sight of the party.

“Andre.”



"It's Farley!"

A torrent of talk followed. Farley was an American. No one knew very well what the talk was about. Villona and Riviere were the noisiest, but all the men were excited. They got up on a car, squeezing themselves together amid much laughter. They drove by the crowd, blended now into soft colors, to a music of merry bells. They took the train at Westland Row and in a few seconds, as it seemed to Jimmy, they were walking out of Kingstown Station. The ticket-collector saluted Jimmy; he was an old man:

"Fine night, sir!"

It was a serene summer night; the harbor lay like a darkened mirror at their feet. They proceeded towards it with linked arms, singing Cadet Roussel in chorus, stamping their feet at every:

"Ho! Ho! Hohe, vraitment!"

They got into a rowboat at the slip and made out for the American's yacht. There was to be supper, music, cards. Villona said with conviction:

"It is delightful!"

There was a yacht piano in the cabin. Villona played a waltz for Farley and Riviere, Farley acting as cavalier and Riviere as lady. Then an impromptu square dance, the men devising original figures. What merriment! Jimmy took his part with a will; this was seeing life, at least. Then Farley got out of breath and cried "Stop!" A man brought in a light supper, and the young men sat down to it for form's sake. . . . Jimmy made a speech, a long speech, Villona saying: "Hear! Hear!" whenever there was a pause. There was a great clapping of hands when he sat down. It must have been a good speech. Farley clapped him on the back and laughed loudly. What jovial fellows! What good company they were! . . .

He knew that he would regret in the morning but at present he was glad of the rest, glad of the dark stupor that would cover up his folly. He leaned his elbows on the table and rested his head between his hands, counting the beats of his temples. The cabin door opened and he saw the Hungarian standing in a shaft of grey light:

"Daybreak, gentlemen!"



- 6 Which statement summarizes the text?
- A Five men, after dining together, decide to finally settle their differences in a meeting on a boat.
 - B A trip on a train and an evening on a boat help five friends celebrate the memories of their past.
 - C Despite their differences, the five men spend an evening of revelry enjoying each other's company.
 - D An impassioned speech made by a young man to his friends sways their opinions over to his way of thinking.
- 7 How does paragraph 9 affect the rest of the text?
- A It describes the way the young men originally met and became friends.
 - B It highlights the varied backgrounds of the characters, revealing underlying discord.
 - C It introduces the idea that Jimmy's financial status has a greater impact than he thought.
 - D It emphasizes the different reactions each man had to the race they had attended earlier.
- 8 In paragraph 9, what does the word *spurious* reveal about Villona's attitude toward French painters?
- A He finds their talents to be admirable and worthy of respect.
 - B He prefers them over any other painters of that time period.
 - C He thinks they are unnecessarily pretentious and melodramatic.
 - D He seeks to obtain several different pieces from their collections.



- 9 How does the author create tension in the text?
- A Jimmy and Routh have different political views.
 - B Villona's ridicule of English art gets out of hand.
 - C Jimmy and his father begin arguing about the dinner.
 - D Farley makes fun of Jimmy's speech.
- 10 What can be inferred about Jimmy's relationship with the other men?
- A He finds them amusing and charming, but immature.
 - B He thinks befriending them will be good for his reputation.
 - C He is jealous of their money and the respect they command.
 - D He wants to imitate them, but cannot rationalize the guilt he feels.
- 11 What can be inferred from the text?
- A Jimmy is a hard worker who has spent his life and money trying to help others.
 - B Jimmy has made several attempts to be a leader within his group of friends, without success.
 - C Jimmy is well-respected by the townspeople for his family's generous contributions to political figures.
 - D Jimmy has been accepted into high-society circles because of his acquaintances, not his own accomplishments.



This is the end of the English Language Arts IV Released Items.

Directions:

1. Look back over your answers for the test questions.
2. Make sure all your answers are entered on the answer sheet. Only what is entered on your answer sheet will be scored.
3. Put all of your papers inside your test book and close the test book.
4. Stay quietly in your seat until your teacher tells you that testing is finished.
5. Remember, teachers are not allowed to discuss items from the test with you, and you are not allowed to discuss with others any of the test questions or information contained within the test.

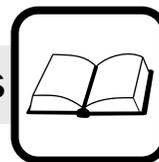
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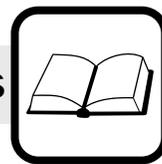
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Excerpt from "After the Race" by James Joyce. *Classic Reader*.
<http://www.classicreader.com/book/346/1> (03/28/2012).



English Language Arts IV
 RELEASED Items¹
 Fall 2014
 Answer Key

Item Number	Type ²	Key	Percent Correct ³	Standard
1	MC	C	65%	CCSS.ELA-Literacy.RL.11-12.6
2	MC	D	49%	CCSS.ELA-Literacy.RL.11-12.5
3	MC	B	59%	CCSS.ELA-Literacy.RL.11-12.4
4	MC	D	30%	CCSS.ELA-Literacy.L.11-12.4.A
5	MC	A	55%	CCSS.ELA-Literacy.RL.11-12.3
6	MC	C	77%	CCSS.ELA-Literacy.RL.11-12.2
7	MC	B	68%	CCSS.ELA-Literacy.RL.11-12.3
8	MC	C	58%	CCSS.ELA-Literacy.L.11-12.4.A
9	MC	A	58%	CCSS.ELA-Literacy.RL.11-12.3
10	MC	B	33%	CCSS.ELA-Literacy.RL.11-12.1
11	MC	D	62%	CCSS.ELA-Literacy.RL.11-12.1



¹These released items were administered to students during a previous test administration. This sample set of released items may not reflect the breadth of the standards assessed and/or the range of item difficulty found on the NC Final Exam. Additional items may be reviewed at <http://www.ncpublicschools.org/accountability/common-exams/released-forms/>. Additional information about the NC Final Exam is available in the *Assessment Specification* for each exam located at <http://www.ncpublicschools.org/accountability/common-exams/specifications/>.

²This NC Final Exam contains only multiple-choice (MC) items.

³Percent correct is the percentage of students who answered the item correctly during the Spring 2014 administration.

RELEASED



Standard Descriptions (Grades 11–12)

Only standard descriptions addressed by the released items in this booklet are listed below. A complete list of standards for English Language Arts and Mathematics may be reviewed at <http://www.corestandards.org/read-the-standards/>.

CCSS.ELA-Literacy.RL.11-12.1 (Reading Literature)

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-Literacy.RL.11-12.2 (Reading Literature)

Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-Literacy.RL.11-12.3 (Reading Literature)

Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-Literacy.RL.11-12.4 (Reading Literature)

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

CCSS.ELA-Literacy.RL.11-12.5 (Reading Literature)

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-Literacy.RL.11-12.6 (Reading Literature)

Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

CCSS.ELA-Literacy.L.11-12.4.A (Language)

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies: Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.