Directions: Read the following poem and then answer questions 1 through 7. Line numbers are along the right. Use your bubble sheet to record your response.

"A Song of the Moon" by Claude McKay

The moonlight breaks upon the city’s domes. 1
And falls along cemented steel and stone,
Upon the grayness of a million homes,
Lugubrious in unchanging monotone.

Upon the clothes behind the tenement, 5
That hang like ghosts suspended from the lines,
Linking each flat, but to each indifferent,
Incongruous and strange the moonlight shines.

There is no magic from your presence here, 9
So moon, sad moon, tuck up your trailing robe,
Whose silver seems antique and too severe
Against the glow of one electric globe.

Go spill your beauty on the laughing faces 13
Of happy flowers that bloom a thousand hues,
Waiting on tiptoe in the wilding spaces,
To drink your wine mixed with sweet draughts of dews.

1. The rhyme scheme of the first stanza is best described as:
   a. AABB
   b. AAAA
   c. ABAB
   d. ABBA

2. Identify the line which contains alliteration.
   a. “There is no magic in your presence here”
   b. “And falls along cemented steel and stone”
   c. “That hang like ghosts suspended from the lines”
   d. “The moonlight breaks upon the city’s domes”

3. Identify the line which contains assonance.
   a. Line 1
   b. Line 6
   c. Line 9
   d. Line 12
4. Which of the following 4 types of rhyme are used predominantly in the above poem?
   a. end rhyme
   b. slant rhyme
   c. internal rhyme
   d. bouncing rhyme

5. “Of happy flowers that bloom a thousand hues” is an example of:
   a. imagery
   b. onomatopoeia
   c. refrain
   d. end rhyme

6. What is the defining characteristic that separates blank verse from free verse?
   a. Free verse has a rhyme scheme and meter, blank does not.
   b. Blank verse has no rhyme but does have meter, free has neither.
   c. Both free and blank have meter, and only free has rhyme
   d. They are two terms for the same idea.

7. Which is an example of onomatopoeia?
   a. “Boom, Boom, Pow, These chicks is diggin’ my style” –Black Eyed Peas
   b. “Baby, Baby, Baby, Ohhhh” –Justin Bieber
   c. “Free, as a bird” –The Beatles
   d. “Toniiiiight, We are Young, So let’s set the world on Fiiiiire”—Fun.
Directions: Read the following excerpt and then answer questions 8 through 11. Use your bubble sheet to record your response.

from Dust Tracks on a Road
by Zora Neale Hurston

I used to take a seat on top of the gatepost and watch the world go by. One way to Orlando ran past my house, so the carriages and cars would pass before me. The movement made me glad to see it. Often the white travelers would hail me, but more often I hailed them, and asked, “Don’t you want me to go a piece of the way with you?”

They always did. I know now that I must have caused a great deal of amusement among them, but my self-assurance must have carried the point, for I was always invited to come along. I’d ride up the road for perhaps a half-mile, then walk back. I did not do this with the permission of my parents, nor with their foreknowledge. When they found out about it later, I usually got a whipping. My grandmother worried about my forward ways a great deal. She had known slavery and to her my brazenness was unthinkable.

“Git down offa dat gatepost! You li’l sow, you! Git down! Setting up dere looking dem white folks right in de face! They’s gwine to lynch you, yet. And don’t stand in dat doorway gazing out at ’em neither. Youse too brazen to live long.”

Nevertheless, I kept right on gazing at them, and “going a piece of the way” whenever I could make it. The village seemed dull to me most of the time. If the village was singing a chorus, I must have missed the tune.

8. The narrator’s grandmother tries to make the narrator aware of what kind of conflict?
   a. both person vs. person and internal conflict
   b. both person vs. nature and external conflict
   c. both person vs. society and external conflict
   d. both person vs. self and internal conflict
   e. both internal and external conflict

9. If the speaker decides to stop taking rides from white people because she understands the danger in her actions, she will be considered what kind of character?
   a. Static and round
   b. Static and flat
   c. Dynamic and flat
   d. Dynamic and round
   e. Static and dynamic

10. The grandmother’s dialogue is an example of:
    a. Foreshadowing
    b. Theme
    c. Satire
    d. Dialect
    e. Symbolism
11. The protagonist of the story is
   a. the speaker
   b. the speaker’s grandmother
   c. the white people who pick the speaker up
   d. the village
   e. no protagonist present

Directions: Match the terms on the left with the terms on the right and enter the correct answer on your answer sheet. A summary is available on the bottom of the page, if needed.

| 12. Exposition       | a. Baby Simba is held up by the baboon Rafiki. The audience is introduced to the Prideland and to the main characters |
| 13. Rising Action    | b. Simba and Nala’s baby is held up for the kingdom to see. The “circle of life” has been completed. |
| 14. Climax           | c. Scar and Simba battle; Simba defeats Scar. |
| 15. Falling action   | d. Scar plots to kill Mufasa. Simba runs away and meets Timone and Pummba. |
| 16. Denoument/Resolution | e. The animals put back together the parts of the land that Scar had destroyed during his reign. |

**The Lion King Summary**
A lion prince is born in Africa and is presented to the kingdom by a baboon named Rafiki. The prince, Simba, is told by his father, King Mufasa, that when Mufasa dies, Simba will take over the throne, cheating his Uncle Scar out of becoming King of the Pride Lands. Scar, fueled by rage, plots to kill Mufasa and Simba so he is able to take over the throne. He and the hyenas team up and manage to push Mufasa to his death, but Simba survives, and, armed with misinformation, flees the Pride Lands. Simba, believing that his father’s death was his own fault, decides to never return home; due to this decision, he meets Timone the Meerkat, and Pummba the Warthog, and the trio become fast friends. Simba stays with them well into adulthood until his childhood friend, Nala, tracks him down and begs him to return to the Pride Lands, where Scar has reigned as King for years, and ruined everything. All of the animals will starve to death if Simba does not return. Simba eventually agrees to fight for his kingdom after learning that Mufasa’s death was not his fault after all. Simba battles Scar and defeats him. Afterward, the community works together to make the land what it was before Scar was in power. The story ends with Rafiki holding up Simba and Nala’s baby cub, reminding the audience that life is cyclical.
Thomas Paine was one of the most persuasive writers of the American Revolution. At the time Paine wrote “The Crisis, No. 1”, the American colonists had to put their commitment to a common cause to a real test and make a crucial decision: Should they kneel as English subjects, or stand as Americans? “The Crisis, No. 1” is Paine’s response to this challenging question. The pamphlet was read by colonists up and down the east coast, and most notably, to Washington’s troops a few days before the army recrossed the Delaware River to attack the British-held city of Trenton, New Jersey. The following excerpts are taken from this famous rhetorical work.

17. What rhetorical device is being used by Thomas Paine in the following lines?

“Heaven knows how to put a proper price upon its goods; and it would be strange indeed if so celestial an article as FREEDOM should not be highly rated. Britain, with an army to enforce her tyranny, has declared that she has a right (not only to TAX) but "to BIND us in ALL CASES WHATSOEVER"

a. an appeal to ethos  
b. an appeal to logos  
c. an appeal to pathos  
d. a concession to the opposition  
e. anaphora

18. What literary / rhetorical device does Paine use in the following lines?

“Not all the treasures of the world, so far as I believe, could have induced me to support an offensive war, for I think it murder; but if a thief breaks into my house, burns and destroys my property, and kills or threatens to kill me, or those that are in it, and to "bind me in all cases whatsoever" to his absolute will, am I to suffer it?”

a. personification  
b. metaphor  
c. simile  
d. alliteration  
e. irony

19. What rhetorical device does Paine use in the following lines?

“What signifies it to me, whether he who does it is a king or a common man; my countryman or not my countryman; whether it be done by an individual villain, or an army of them?”

a. an appeal to ethos  
b. an appeal to logos  
c. a concession to the opposition  
d. rhetorical question  
e. syllogism
20. What rhetorical device does Paine use in the following lines?

“If we reason to the root of things we shall find no difference; neither can any just cause be assigned why we should punish in the one case and pardon in the other.”

a. an appeal to ethos  
b. an appeal to logos  
c. an appeal to pathos  
d. a concession to the opposition  
e. anaphora

Directions: Match the following terms with the definition that best describes it meaning.

a. logos  
b. pathos  
c. ethos  
d. metaphor  
e. personification  
ab. simile  
ac. irony  
ad. hyperbole  
ae. paradox  
bc. oxymoron  
bd. concession to the opposition

21. an appeal to the emotions of the audience

22. a figure of speech that makes a direct comparison between two unlike things, using words such as like, as, than, or resembles.

23. a statement made by a speaker or writer which recognizes the viewpoint of someone else who disagrees with the speaker’s opinion, or compliments the work of the people who disagree with him/her.


25. An appeal to the logic or reason of the audience.

26. A statement that appears self-contradictory, but reveals some kind of truth.

27. A discrepancy between appearances and reality.

28. An appeal to the credibility and experience of a writer or speaker.

29. A figure of speech that makes comparison between two unlike things without the use of specific comparison words such as like, as, or than.

30. A figure of speech that combines opposite or contradictory terms in a brief phrase or statement.

31. A figure of speech that uses an incredible exaggeration, or overstatement, for effect.
Directions: Choose and mark the best response on your bubble sheet.

32. "I violated the Noah rule: predicting rain doesn’t count; building arks does" (Warren Buffett). Buffett’s statement is an example of:
   a. onomatopoeia
   b. simile
   c. repetition
   d. allusion
   e. None of the above.

33. "It is by logic we prove, but by intuition we discover" (Leonardo da Vinci). da Vinci’s words:
   a. are different in length and grammatical form.
   b. are similar in length and grammatical form.
   c. are similar in length and different in grammatical form.
   d. are different in length and similar in grammatical form.
   e. None of the above.

34. da Vinci’s statement is an example of:
   a. hyperbole
   b. rhetorical question
   c. understatement
   d. parallelism
   e. None of the above.

35. A text or performance that uses irony, derision, or wit to expose or attack human vice, foolishness, or stupidity.
   a. Foreshadowing
   b. Theme
   c. Satire
   d. Dialect
   e. Symbolism

36. The use of one object or action to represent or suggest something else.
   a. Foreshadowing
   b. Theme
   c. Satire
   d. Dialect
   e. Symbolism

37. The main idea of a text, expressed directly or indirectly.
   a. Foreshadowing
   b. Theme
   c. Satire
   d. Dialect
   e. Symbolism
38. In the opening of *The Wizard of Oz*, set in Kansas, the transformation of Miss Gulch into a witch on a broomstick prepares the reader for her reappearance as Dorothy's enemy in Oz. This is an example of:

   a. Foreshadowing
   b. Theme
   c. Satire
   d. Dialect
   e. Symbolism

39. The use of *I, me*, and *we* to relate the thoughts, experiences, and observations of a narrator in a work of fiction (a short story or novel) or nonfiction (an essay, memoir, or autobiography).

   a. 2nd Person
   b. 3rd Person
   c. 1st Person
   d. Dialogue
   e. Monologue

40. Use of *you, your*, and *yours* to address a reader or listener directly.

   a. 2nd Person
   b. 3rd Person
   c. 1st Person
   d. Dialogue
   e. Monologue

41. The use of *he, she*, and *they* to relate events in a work of fiction or nonfiction.

   a. 2nd Person
   b. 3rd Person
   c. 1st Person
   d. Dialogue
   e. Monologue

42. A verbal exchange between two or more people.

   a. Oral Tradition
   b. Dialogue
   c. Monologue
   d. Aside
   e. Dialect

43. In drama, a short passage spoken in an undertone or addressed to an audience.

   a. Oral Tradition
   b. Dialogue
   c. Monologue
   d. Aside
   e. Dialect
44. A speech presenting the words or thoughts of a single character.
   a. Oral Tradition
   b. Dialogue
   c. Monologue
   d. Aside
   e. Dialect

45. The messages or testimony are verbally transmitted in speech or song and may take the form, for example, of folktales, sayings, ballads, songs, or chants.
   a. Oral Tradition
   b. Dialogue
   c. Monologue
   d. Aside
   e. Dialect

46. A return to nature and to belief in the goodness of humanity and the exaltation of the senses and emotions over reason and intellect.
   a. Absurdism/Avante Garde
   b. Transcendentalism
   c. Puritanism
   d. Romanticism
   e. Dark Romanticism

47. Most of this is histories, journals, personal poems, sermons, and diaries. Most of this literature is either utilitarian, very personal, or religious.
   a. Absurdism/Avante Garde
   b. Transcendentalism
   c. Puritanism
   d. Rationalism
   e. Realism

48. Late-19th century movement based on a simplification of style and image and an interest in poverty and everyday concerns.
   a. Absurdism/Avante Garde
   b. Transcendentalism
   c. Oral Tradition
   d. Dark Romanticism
   e. Realism

49. 19th century American movement: poetry and philosophy concerned with self-reliance, independence from modern technology.
   a. Absurdism/Avante Garde
   b. Transcendentalism
   c. Oral Tradition
   d. Dark Romanticism
   e. Realism
50. A movement, primarily in the theater, that responded to the seeming illogicality and purposelessness of human life in works marked by a lack of clear narrative, understandable psychological motives, or emotional catharsis.

   a. Absurdism/Avante Garde
   b. Transcendentalism
   c. Oral Tradition
   d. Dark Romanticism
   e. Realism