The Objective-Item Bank presented covers 16 sections of four subject areas in each of four grade levels. The four areas are: Language Arts, Math, Social Studies, and Science. The four grade levels are: Primary, Intermediate, Junior High, and High School. The Objective-Item Bank provides school administrators with an initial starting point for curriculum development and with the instrumentation for program evaluation, and offers a mechanism to assist teachers in stating more specifically their goals of their instructional program. In addition, it provides the means to determine the extent to which the objectives are accomplished. This document presents the Objective Item Bank for high school language arts. (CR)
### High School Language Arts

**Behavioral Objectives and Test Items**

**Evaluation for Individualized Instruction**

A Title III ESEA project administered by Downers Grove, Illinois School District 88

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**Inservice Workshops to Improve Skills in:**

- Reading
- Language Arts
- Math
- Science

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**1400 West Maple Avenue**
Downers Grove, Illinois 60515
Phone: 312-971-2040

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HIGH SCHOOL LANGUAGE ARTS

BEHAVIORAL OBJECTIVES AND TEST ITEMS

by Dr. Marcus Lieberman, Director
Dr. Leo Brown, Project Associate
Mr. William Neidinger, Project Associate
Mrs. Linda Swenson, Project Associate

Evaluation for Individualized Instruction Project
AN ESEA TITLE III PROJECT
Administered
by
Downers Grove Public School District 98
The Evaluation for Individualized Instruction Project, an ESEA Title III project administered by the Downers Grove, Illinois, School District 99, has developed an Objective-Item Bank covering sixteen sectors of four subject areas in each of four grade levels.

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LA = Language Arts
MA = Math
SS = Social Studies
SC = Science

Nearly 5000 behavioral objectives and over 27,000 test items based on these objectives were recently published as the culmination of this three-year project. The complete output of seventeen volumes totals over 4500 pages. These publications have been reproduced by the Institute for Educational Research to make them available at cost to teachers and administrators.

The objectives and items were written by over 300 elementary and secondary teachers, representing forty Chicago suburban school districts, who participated in workshops of three to nine weeks duration throughout the project. In these workshops they learned to write effective behavioral objectives and test items based on the objectives. The results of their work were edited for content and measurement quality to compile the largest pool of objectives and test items ever assembled.

**PRINCIPLES AND MERITS**

Unfortunately, the Objective-Item Bank is often viewed mainly as a source of test items. Although this is an important function, its greatest potential impact lies not in the availability of a multitude of test items, but rather in the ability of these items to measure carefully selected educational goals.

The almost frenetic search for test items on the part of some educators has been spurred by the current emphasis on measurement. Some educators have become so enamored with measurement that they seem more interested in obtaining a numerical index than examining what they are really trying to measure. Further, it is
not unusual for teachers to speak about a child obtaining a score of 95% on a particular test. Frequently, they encounter considerable difficulty in interpreting the real meaning of a score and are content to just accept its numeral value. A much more important question would seem to be: What are our goals of measurement? Unless we can answer this question precisely, the only real purpose that testing serves is to gather data concerning pupils to facilitate the marking of report cards. This is not to say that this function is not legitimate - it is rather to say that such a view of measurement is much too constricting. The goal of measurement should be to provide feedback both to the teacher and the child regarding the success or failure of the learning experiences in realizing specifically stated objectives.

One of the main strengths of the EII Objective and Item Bank is that all the items are directly tied to specifically stated objectives. Each group of items is designed to measure a specific objective and therefore provides the means whereby the teacher can obtain feedback on the success of the educational program.

It is disheartening to observe so many districts attacking the complex problem of curriculum development independently. One cannot help reflecting on the mammoth duplication of efforts involved. The Objective-Item Bank offers a possible alternative to this duplication. Utilizing its resources, the curriculum committee is provided with some point of departure. The efforts of three hundred teachers participating in the Evaluation Project's workshops and the thoughts of forty districts can be evaluated and utilized. This is not to suggest that any set of objectives should be viewed as the "answer" to an individual district's curricular problem but rather the efforts of others offer a convenient point of departure and may serve to stimulate diverse opinions about the direction of curricular thrust within the individual district. The words of Sir Isaac Newton seem appropriate; "If I have seen further, it is by standing upon the shoulders of giants." The efforts of others, whether we consider them giant-like or pygmyish, do offer a threshold to view the immense, complicated problem of curricular development in better perspective.

The title of an article in a recent educational journal, "If You're Not Sure Where You're Going, You're Liable to End up Someplace Else," succinctly describes a continuing dilemma in our educational system. The vagueness of our goals often promotes the idea that "anything goes." Without a guiding beacon many classrooms become activity-centered rather than goal-oriented. One educator recently compared the all-too-typical classroom with Henry Ford's observation concerning history. He defined history as, "One damned thing after another." Is this true of the succession of activities within our classrooms? Does the teacher really know the educational purpose of each activity? Perhaps, even more importantly, do the children know the purpose?

The Objective-Item Bank offers a mechanism to assist teachers in stating more specifically the goals of their instructional program and further provides the means to determine the extent to which the objectives are accomplished. The specification of goals assists the teacher in discovering whether favored activities advance learning, or are merely time fillers; whether they get the "materials" across, or are merely perfunctory exercises.
Much discussion has been devoted to the topic of "why individualized instruction?" and occasionally some dialogue has even centered on the "how." But an even more basic question is one that is often ignored: "Individualize what?"

Many school districts mention their individualized programs in reading or mathematics. What is individualized within these programs? Are certain skills definitely identified? Is the practice of pretesting to determine the child's level of proficiency when he enters the program a guideline?

The Objective-Item Bank has two potential contributions to make to all school districts embarking on or presently engaged in individualized instruction programs. These contributions are: 1. A group of well-specified objectives which could form the "what" of the program. 2. A set of items designed to provide information on the degree of mastery of the objective.

APPLICATIONS AND TECHNIQUES

The versatility of the Objective-Item Bank is evident in the value and usability by both teachers and administrators.

To the Administration the Objective-Item Bank:

1. Provides an initial starting point for curriculum development. The existence of many objectives avoids the necessity of each district duplicating the efforts of another. The task of the curriculum committee becomes one of selecting and/or rejecting objectives from the Objective - Item Bank and then supplementing them with objectives developed at the local level. Past-participants of the Evaluation Project workshops would be valuable resource people in this endeavor.

2. Provides the instrumentation for program evaluation. The selection of items from those objectives representative of the main emphases of the local district provides the framework for the evaluation of the stated goals.

To the Teacher the Objective-Item Bank:

1. Provides the pooling of talent and imagination of teachers of varied experience and interests, thus avoiding the present duplication of effort.

2. Provides resources for more highly sensitized program evaluation instead of a battery of standardized tests. Since the objectives are tailored to the program, the associated test items can be used to determine precisely the efficacy of the instructional materials.

3. Provides the means whereby the teacher can become more acutely aware of that which he is seeking to have occur in his classroom and that which he will accept as evidence of its occurrence. Hopefully, as teachers become more aware of their goals, they will share these
objectives with children and let the pupils become acutely aware of 
that which is expected of them, ergo allowing them to seek their own 
modality of instruction for the realization of the stated goals.

4. Provides the nucleus of an individualized instruction program.

a. It provides for more precise curriculum planning by differen-
tiating those goals specific to each grade and even to each 
student. With the bank at their disposal, teachers are encour-
aged to become aware of their responsibilities in developing a 
set of basic objectives which every child must attain and a 
further set which can be pursued according to the students' 
abilities and interests.

b. It provides several items per objective, some of which may be 
used as a pre-test to discover whether a student should under-
take that objective while the remainder may be employed to 
measure the mastery of those students who do tackle the objective.

NOTES

Several of the volumes have been reproduced from punched cards by the IBM 407, 
a machine which does not print all characters exactly as they appear on a type-
writer. Thus:

% is actually (  
II is actually )

0 is actually ? or !

Apostrophes cannot be printed.

The number immediately after the statement of each objective represents the 
number of items measuring attainment of that objective.

Information on the EII publications or purchase requests can be directed to:

INSTITUTE FOR EDUCATIONAL RESEARCH
1400 West Maple Avenue
Downers Grove, Illinois 60515
THE STUDENT RECALLS THOSE MEDIEVAL PRACTICES WHICH LED TO THE ENGLISH POET LAUREATESHIP BY IDENTIFYING THE PRACTICE *NOT* ENTAILED. %13

DIRECTIONS - SELECT THE BEST COMPLETION.

THE DEVELOPMENT OF THE ENGLISH POET LAUREATESHIP HAS ENTAILED ALL OF THE FOLLOWING *EXCEPT*:

A. PROFESSIONAL SERVICE TO THE ROYAL FAMILY AND COURT.
B. OFFICIAL CEREMONIAL CROWNING WITH LAUREL LEAVES.
C. POETIC DEFENSE OF THE KING IN POLITICAL AND NATIONAL DISPUTES.
D. RECOGNITION OF POETIC DISTINCTION.
E. SATIRIZATION OF THE POET LAUREATE FOR SERVILE FLATTERY.

GIVEN SELECTIONS CHARACTERISTIC OF THEIR AUTHOR, THE STUDENT WILL ANALYZE THE SELECTION AS IT RELATES TO A SPECIFIC ENGLISH LITERARY PERIOD IN ITS RHYTHM, LANGUAGE, FORM, REFERENCE, AND CONTENT BY SELECTING THE CORRECT ENGLISH LITERARY PERIOD IN WHICH IT BELONGS. %15

BELOW ARE SELECTIONS CHARACTERISTIC OF THEIR AUTHORS. MATCH THE SELECTION WITH THE PERIODS IN WHICH THEY WERE WRITTEN. %SOME PERIODS ARE REPRESENTED MORE THAN ONCE.

A. ELIZABETHAN
B. SEVENTEENTH CENTURY
C. EIGHTEENTH CENTURY
D. ROMANTIC
E. VICTORIAN

O NATUREO THOU HAST FED
MY LOFTY SPECULA, AND IN THEE,
FOR THIS UNEASY HEART OF OURS, I FIND
A NEVER-FAILING PRINCIPLE OF JOY
AND PUREST PASSION. #D

IN YOUTH FROM ROCK TO ROCK I WENT,
FROM HILL TO HILL IN DISCONTENT
OF PLEASURE HIGH AND TURBULENT,
MOST PLEASED WHEN MOST UNEASY
BUT NOW MY OWN DELIGHTS I MAKE, --
MY THIRST AT EVERY RILL CAN SLAKE,
AND GLADLY NATURES LOVE PARTAKE
OF THEE, SWEET DAISYO #D

I LIVE NOT IN MYSELF, BUT I BECOME PORTION OF THAT AROUND MF, AND TO ME
HIGH MOUNTAINS ARE A FEELING, BUT THE HUM
OF HUMAN CITIES TORTURE; I CAN SEE
NOTHING TO LOATH IN NATURE, SAVE TO BE
A LINK REFRACT MED IN A FLESHLY CHAIN
CLASSS'D AMONG CREATURES, WHEN THE SOUL CAN FLEE,
AND WITH THE SKY, THE PEAK, THE HEAVING PLAIN
OF OCEAN, OR THE STARS, MINGLE, AND NOT IN VAIN...

THOSE RULES OF OLD DISCOVERED, NOT DEVISED,
ARE NATURE STILL, BUT NATURE METHODIZ'D;
NATURE, LIKE LIBERTY, IS BUT RESTRAINS'D
BY THE SAME LAWS WHICH FIRST HERSELF ORDAIN'D.

SNATCH FROM HIS HAND THE BALANCE AND THE ROD,
RE-JUDGE HIS JUSTICE, BE THE GOD OF GOD.
IN PRIDE, IN REASONING PRIDE, OUR ERROR LIES.
ALL QUIT THEIR SPHERE, AND RUSH INTO THE SKIES...

SAY, FIRST, OF GOD ABOVE, OR MAN BELOW,
WHAT CAN WE REASON, BUT FROM WHAT WE KNOWO...

THERE HAVE BEEN NOT A FEW SINCE THE BEGINNING
OF THIS PARLIAMENT, BOTH OF THE PRESBYTERY AND
OTHERS, WHO BY THEIR UNLICENSED BOOKS TO THE
CONTEMPT OF AN IMPRIMATUR FIRST BROKE THAT
TRIPLE ICE CLUNG ABOUT OUR HEARTS, AND TAUGHT
THE PEOPLE TO SEE DAY; I HOPE THAT NONE OF THOSE
WERE THE PERSUASERS TO RENDER UPON US THIS
RONDAGE WHICH THEY THEMSELVES HAVE WROUGHT
SO MUCH GOOD BY CONTEMNING...

SINCE THEREFORE ALL PLAYS ARE ACTED ON THE THEATRE
IN A SPACE OF TIME MUCH WITHIN THE COMPASS
OF TWENTY-FOUR HOURS, THAT PLAY IS TO BE
THOUGHT THE NEAREST IMITATION OF NATURE, WHOSE
PLOT OR ACTION IS CONFined WITHIN THAT TIME...

A GENTLE KNIGHT WAS PRICKING ON THE PLAINE,
YCCLADD IN MIGHTIE ARMES AND SILVER SHIELDE,
WHEREIN OLD DINTS OF DEEPE WOUNDSES DID REMAINE,
THE CRUEL MARKE OF MANY A BLOODY FIFLDE,
YFT ARMES TILL THAT TIME DID HE NEVER WIFLDE -
HIS ANGRY STEEFE DID CHIDE HIS COMING RITT,
AS MUCH DISDAYNYING THE CURRE TO YOELD,
FULL JOLLY KNIGHT HE SEEMED, AND FAIRE DID SITT,
AS ONE FOR KNIGHTLY GLIUESTS AND FIERCE ENCOUNTERS FITT...

NOR MARBLE, NOR THE GILDED MONUMENTS
OF PRINCES, SHALL OUTLIVE THIS POWERFUL RIME,
BUT YOU SHALL SHINE MORE BRIGHT IN THESE CONTENTS
THAT UNSWEPT STONE RESUMED WITH SLUFTISH TIME,
WHEN WASTEFUL WAR SHALL STATUE OVERTURN,
AND BROILS ROOT OUT THE WORK OF MASONRY,
NOR MARS HIS SWORD NOR MARS QUICKE FIRE SHALL BURN
THE LIVING RECORD OF YOUR MEMORY...

AGAINST DEATH AND ALL-OBLIVIOUS ENMITY
SHALL YOU PACE FOURTH - YOUR PRAISE SHALL STILL FIND ROOM
EVEN IN THE EYES OF ALL POSTERTY
THAT WEAR THIS WORLD OUT TO THE ENDING DOOM.
YOU LIVE IN THIS, AND DWELL IN LOVERS EYES. *A

WHATEVER THIS NATURAL PATCH MAY SEEM TO INFER, IT IS WELL KNOWN THAT HER NOTIONS OF GOVERNMENT ARE STILL THE SAME. *C

THE OLD ORDER CHANGE, YIELING PLACE TO NEW, AND GOD FULS HIMSELF IN MANY WAYS;

LEAST ONE GOOD CUSTOM SHOULD CORRUPT THE WORLD;

COMFORT THYSELF, WHAT COMFORT IS IN ME;

I HAVE LIVED MY LIVF, AND THAT WHICH I HAVE DONE MAY BE WITHIN HIMSELF MAKE POREO BUT THOU,

IF THOU SHOULDST NEVER SEE MY FACE AGAIN,

PRAY FOR MY SOUL, MORE THINGS ARE WROUGHT BY PRAYER THAN THIS WORLD DREAMS OF. *E

NOW, THOU HAST LOVED ME ONE WHOLE DAY;

TOMORROW WHEN THOU LEAVES, WHAT Wilt THOU SAY;

WILT THOU THEN ANTE-DATE SOME NEW-MADE VOWO

OR SAY THAT NOW

WE ARE NOT JUST THOSE PERSONS WHICH WE WERE. *B

WHY ARE THERE SO FEW MEDIEVAL AUTHORS?

A. THE MEDIEVAL PEOPLE THOUGHT STORIES WERE IRRELIGIOUS.  
B. MOST MEDIEVAL PEOPLE DID NOT WRITE, HENCE DID NOT COMPOSE STORIES.
THE LITERATURE WAS ANONYMOUS BECAUSE IT WAS ORALLY TRANSMITTED. THE AUTHORS DID NOT SIGN THEIR NAMES BECAUSE THEY FEARED CHURCH CENSURE.

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE CONTRIBUTIONS OF THE MEDIEVAL PERIOD ENGLISH AUTHORS BY MATCHING THE AUTHORS NAME TO HIS CONTRIBUTIONS.

MATCH THE AUTHOR TO HIS CONTRIBUTION.

A. GEOFFREY CHAUCER
B. WILLIAM LANGLAND
C. THOMAS MALORY
D. JOHN WYCLIF

TRANSLATED THE BIBLE FROM LATIN INTO ENGLISH
PROTESTED THE SOCIAL INJUSTICES OF THE TIME IN A LONG POEM
WROTE A MEDIEVAL ROMANCE CENTERING AROUND KING ARTHUR AND HIS KNIGHTS
MADE THE MEN AND WOMEN OF HIS TIME COME ALIVE IN A COLLECTION OF VERSE STORIES.

THE STUDENT WILL SELECT THE *NON-CHARACTERISTIC* OF THE FOLK BALLADS OF MEDIEVAL ENGLAND TO SHOW HIS KNOWLEDGE OF THEIR NATURE.

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF THE FOLLOWING IS *NOT* A CHARACTERISTIC OF FOLK BALLADS?

A. THEY DEALT WITH THE COMEDIES AND TRAGEDIES OF EVERY-DAY PEOPLE.
B. THEY REPRESENTED THE LITERATURE OF ORDINARY PEOPLE.
C. THEY WERE SINGED.
D. THEY WERE VIVIDLY DETAILED.
E. THEIR STORIES WERE LARGELY DEVELOPED THROUGH DIALOGUE.
A. THEY USUALLY STRESSED A SINGLE INCIDENT.
B. THEY GENERALLY BEGAN WITH VERY LITTLE BACKGROUND, PLUNGING RIGHT INTO THE INCIDENT.
C. THEY DEALT ONLY WITH TRAGIC LEGENDS.
D. THEY ARE A CHIEF SOURCE OF MANY LEGENDS.
E. THERE ARE FREQUENTLY SEVERAL VERSIONS OF THE SAME BALLAD.

AN ESTIMATED TWO-FIFTHS OF THE ENGLISH POPULATION DIED IN 1348 AS A RESULT OF
A. INSURRECTION OF THE PEASANTS AGAINST THE NOBILITY.
B. THE DISASTROUS THIRD CRUSADE.
C. THE WARS OF THE ROSES.
D. THE BLACK DEATH.
E. THE GREAT LONDON FIRE.

THE STUDENT, BY SELECTING THE MOST IMPORTANT STABILIZING FORCE IN MEDIEVAL ENGLAND FROM A LIST OF INCORRECT FORCES, WILL SHOW HIS KNOWLEDGE OF STABILIZING FORCES IN MEDIEVAL ENGLAND.

THE STRONGEST STABILIZING FORCE IN MEDIEVAL ENGLAND WAS THE
A. POLITICAL ORGANIZATION OF THE NORMAN-FRENCH NOBILITY.
B. CHEERFUL COOPERATION OF THE ANGLO-SAXON PEASANTS.
C. LEVELLING INFLUENCE OF THE TWO GREAT UNIVERSITIES.
D. IMPORTANCE OF RELIGION.
E. DOMINANCE OF THE MIDDLE CLASS.

THE STUDENT, BY SELECTING A VALUE *NOT* PROMOTED BY THE MEDIEVAL CHIVALRIC CODE, WILL EVIDENCE KNOWLEDGE OF THE CHIVALRIC CODE.

WHICH OF THE FOLLOWING WAS *NOT* PRESCRIBED BY THE MEDIEVAL CODE OF CHIVALRY AS PRACTICED BY THE ENGLISH NOBILITY?
A. ALLEGIANCE TO THE KING
B. DEVELOPMENT OF A DEMOCRATIC SOCIETY
C. SERVICE TO THE CHURCH
D. REVERENCE TOWARD WOMEN
E. KNIGHTLY HONOR

THE MEDIEVAL GUILDS INCLUDED ALL OF THE FOLLOWING *EXCEPT*
A. SOCIAL LIFE OF THE TIMES
B. BUSINESS LIFE OF THE TIMES
C. GROWTH OF FEUDALISTIC RESTRAINTS
D. DEVELOPMENT OF DRAMA
E. DEVELOPMENT OF A SOLID MIDDLE CLASS

THE STUDENT, BY SELECTING THE ITEM THAT IS *NOT* A CHARACTERISTIC OF THE MEDIEVAL GUILDS, WILL SHOW KNOWLEDGE OF THE MEDIEVAL GUILDS.
THE STUDENT WILL SHOW KNOWLEDGE OF THE CONFLICTS IN WHICH ENGLAND PARTICIPATED DURING THE MEDIEVAL PERIOD BY SELECTING THE ONE WHICH DID NOT DISRUPT HER DURING THIS AGE. 0296

DIRECTIONS - SELECT THE BEST COMPLETION.

ENGLAND WAS INVOLVED IN ALL OF THE FOLLOWING WARS DURING THE
MIDDLE AGES *EXCEPT*
A. WARS OF THE ROSES
B. THE HUNDRED YEARS' WAR
C. WARS WITH SCOTLAND
D. THE IRISH REVOLT
E. THE BATTLE OF BOSWORTH FIELD

THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE POLITICAL REFORMS ACCOMPLISHED IN THE MEDIEVAL PERIOD BY SELECTING AN INCORRECT REFORM IN THE LISTING. 0296

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF THE FOLLOWING POLITICAL REFORMS DID *NOT* OCCUR DURING THE MIDDLE AGES?
A. THE BEGINNINGS OF ENGLISH COMMON LAW
B. THE MAGNA CARTA
C. THE BEGINNING OF THE TWO PARTY SYSTEM
D. THE FORERUNNER OF THE HOUSE OF COMMONS
E. THE REDUCTION OF POWER OF UNRULY PRINCES

THE STUDENT WILL DEMONSTRATE A KNOWLEDGE OF MEDIEVAL ENGLAND BY CORRECTLY ANSWERING QUESTIONS ABOUT MEDIEVAL LIFE AND LITERATURE. 0470

DIRECTIONS - SELECT THE BEST COMPLETION.

LITERARY IMAGES OF MEDIEVAL ENGLAND ARE TRUE AS FAR AS THEY GO, BUT THEY OMIT ANY MENTION OF
A. CHIVALRY AND THE CHURCH
B. CHIVALRY AND DIRE POVERTY
C. DIRE POVERTY AND PLAGUES

THE HARSH FEUDAL SYSTEM IN MEDIEVAL ENGLAND WAS SOFTENED BY CHIVALRY BECAUSE
A. RAISED THE STATUS OF WOMEN AND BOUND THE OFTEN LAWLESS WARRIOR BY A CODE
B. BOUND THE OFTEN LAWLESS WARRIOR BY A CODE AND MADE FEUDALISM DEMOCRATIC
C. MADE FEUDALISM DEMOCRATIC AND RAISED THE STATUS OF WOMEN

THE DIFFERENCE BETWEEN BALLADS SUNG IN MEDIEVAL ENGLAND AND BALLADS SING TODAY IS THAT
A. THE GENERAL TONE OF BALLADS TODAY IS USUALLY TRAGIC AS OPPOSED TO THE JOYFUL TONE OF MEDIEVAL BALLADS
B. THE BALLADS OF TODAY ARE CONCERNED WITH RECENT EVENTS AND THE BALLADS OF MEDIEVAL ENGLAND ARE CONCERNED WITH EVENTS
A refrain is found only in medieval ballads.

Versions of *Edward* have been found not only in England and Scotland, but also in the United States, Finland, and Germany. This diffusion is probably due to
A. sailors and seafarers.
B. migrating people and churls.
C. wandering minstrels and sailors.

*Sir Patrick Spens* and *Edward* are similar in that
A. both are joyful and make use of alliteration.
B. both are alliterative and make use of repetition.
C. both are completely fictitious.

*Edward* is probably an older ballad than *SIR Patrick Spens* because
A. it uses much repetition and refrain.
B. it is a more conscious artistic creation than *SIR Patrick Spens*.
C. it is mentioned in many old English records.

The student will show his knowledge of King Alfred's contributions to English learning by selecting the one item for which he was not responsible.

**DIRECTIONS - SELECT THE BEST COMPLETION.**

King Alfred is significant in English literature for all of the following accomplishments except
A. stressing the importance of using the native tongue in writing.
B. starting the *Anglo-Saxon Chronicle* to record British history.
C. attempting to revive the education of the Saxons.
D. getting Bede's history translated.
E. establishing Cambridge University.

The student will indicate his comprehension of the term *Danelaw* by selecting the correct description.

**DIRECTIONS - SELECT THE BEST COMPLETION.**

The *Danelaw* was the
A. government on which King Alfred patterned his administration.
B. northeastern part of England into which King Alfred drove the Danes.
C. Danish modifications imposed on the legal system introduced by the Romans.
D. anarchy practiced by the barbaric invaders.

**DIRECTIONS - SELECT THE BEST COMPLETION.**

The *Danelaw* was the
A. government on which King Alfred patterned his administration.
B. northeastern part of England into which King Alfred drove the Danes.
C. Danish modifications imposed on the legal system introduced by the Romans.
D. anarchy practiced by the barbaric invaders.
Several questions from the material on Anglo-Saxon Society that he read, the student will demonstrate his knowledge of specific terms and concepts by selecting from alternatives the term or fact which correctly describes Anglo-Saxon Society.

Directions - Select the best completion.

1. Beowulf is the only surviving full-length heroic epic
   A. written by the Christian king Hrothgar.
   B. written by the non-Christian king Hrothgar.
   C. written in Old English.
   D. written in Old English, telling us of the Society and lives of England’s first Christians.

2. The people who did hard labor in Anglo-Saxon Society were called
   A. scops.
   B. freemen.
   C. churls.
   D. rendels.

3. The Anglo-Saxons, who in 450 A.D. invaded Britain, came from what area(s) now the countries of
   A. Germany and Hungary.
   B. Germany and Denmark.
   C. France and Denmark.
   D. Norway and Denmark.

4. The most treasured position in Anglo-Saxon Society was that of a
   A. warrior.
   B. churl.
   C. priest.
   D. rich earl.

5. *The student will demonstrate his comprehension of certain aspects of Anglo-Saxon life and Society by selecting the best 20th century analogies of an Anglo-Saxon institution, occupation, or custom.*

   Directions - Select the best completion.

   The scop's role in Anglo-Saxon England was comparable to a modern
   day combination of
   A. poet laureate and press agent.
   B. servant and dishwasher.
   C. bronco-buster and movie star.
IF AN ANGLO-SAXON WARRIOR AWAKENED ONE DAY TO FIND HIMSELF LIVING IN THE 20TH CENTURY, HE WOULD FEEL MOST AT HOME IN A CATHEDRAL.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE CHARACTERISTICS OF ANGLO-SAXON POETRY BY SELECTING THE ONE "NON-CHARACTERISTIC." %1D

TYPICAL ANGLO-SAXON FORM WAS CHARACTERIZED BY ALL THE FOLLOWING EXCEPT:

A. ALLITERATION.
B. FOUR-BEAT RHYTHM.
C. REGULAR RHYME.
D. HYPNOTIC BEAT.
E. EASE OF MEMORIZATION.

THE STUDENT WILL RECALL THE PEOPLE WHO BEGAN ENGLISH LITERATURE BY SELECTING THE GROUP WHO FIRST CONTRIBUTED TO THE WRITING OF ENGLISH LITERATURE. %1D

ENGLISH LITERATURE BEGAN WITH THE CONTRIBUTIONS OF THE

A. ROMANS.
B. ANGLO-SAXONS.
C. NORMAN FRENCH.
D. CELTS.
E. DANES.

THE STUDENT WILL SHOW HIS RECOGNITION OF THE REASON THAT THERE WAS NO EARLY CELTIC OR ENGLISH LITERATURE PRIOR TO THE ANGLO-SAXON PERIOD BY SELECTING THAT REASON FROM A LIST OF CHOICES. %1D

WE HAVE NO EXISTING ENGLISH LITERATURE PRIOR TO ABOUT 400 A. D. BECAUSE

A. THE VIKINGS DESTROYED ALL THE NATIVE ENGLISH LITERATURE.
B. THE ROMANS SUPPRESSED ALL CELTIC WRITING.
C. THE CELTS HAD NO WRITTEN LANGUAGE.
D. THE CELTS WERE TOO BUSY FIGHTING THE VIKINGS AND ROMANS TO PRODUCE LITERATURE.
E. THE ROMANS ENSLAVEMENT OF THE CELTS KEPT THEM FROM PRODUCING LITERATURE.
THE STUDENT, BY SELECTING THE CORRECT MEANING, WILL INDICATE HIS RECOGNITION OF THE ANGLO SAXON MEANING OF THE WORD "WYRD". %10

DIRECTIONS - SELECT THE BEST COMPLETION.

IN ANGLO SAXON TIMES, THE WORD "WYRD" MEANT
A. STRANGER  
B. FATE  
C. RULER  
D. ODD-BALL  
E. MINERAL

---

THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE ADVANTAGE OF ROMAN OCCUPATION OF EARLY BRITAIN BY SELECTING THAT ADVANTAGE FROM A LIST OF CHOICES. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

ROMAN OCCUPATION OF BRITAIN
A. SET BACK THE CHRISTIANIZING OF BRITAIN  
B. SET BACK THE CIVILIZATION OF THE CELTS  
C. WEAKENED CELTIC RESISTANCE TO THE GERMANIC INVASIONS  
D. PARALLELED THE LATER GERMANIC OCCUPATION  
E. ADVANCED THE CIVILIZATION OF THE CELTS

---

THE STUDENT, BY SELECTING THE CORRECT PRETEXT FOR WILLIAM THE CONQUEROR'S INVASION OF ENGLAND IN 1066, WILL DEMONSTRATE HIS KNOWLEDGE OF THE PRETEXT USED TO INVADE ENGLAND. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

IN 1066, THE DUKE OF NORMANDY INVADED ENGLAND ON THE PRETEXT THAT
A. THE ENGLISH LACKED UNITY  
B. HE HAD BEEN PROMISED THE THRONE  
C. THE NORMAN POPULATION REQUIRED EXPANSION  
D. THE ENGLISH WERE INCAPABLE OF SELF-GOVERNMENT  
E. HIS FATHER HAD BEEN THE RIGHTFUL HEIR TO THE THRONE

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE INVASION OF 1066 BY CORRECTLY COMPLETING STATEMENTS RELATED TO THAT EVENT. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

THE INVASION OF 1066 BY THE NORMAN-FRENCH WAS THE
A. SECOND INVASION BY EUROPEANS  
B. THIRD INVASION BY EUROPEANS  
C. FOURTH INVASION OF ENGLAND  
D. LAST INVASION OF ENGLAND
THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE EFFECT OF THE NORMAN CONQUEST ON THE ENGLISH LANGUAGE BY IDENTIFYING THE USERS OF THE LANGUAGE BEFORE AND AFTER THE CONQUEST.

DIRECTIONS - SELECT THE BEST COMPLETION.

FOR TWO CENTURIES AFTER THE NORMAN CONQUEST, ENGLISH WAS THE LANGUAGE USED PRIMARILY BY THE

* A. ANGLO-SAXON COMMONERS.
 B. ROMAN CATHOLIC CLERGYMEN.
 C. FRENCH NORMANS.
 D. CELTIC NATIVES.

PRIOR TO 1066 A.D., THE COMMON LANGUAGE IN ENGLAND WAS OLD ENGLISH TO WHICH ALL OF THE FOLLOWING PEOPLES HAD CONTRIBUTED EXCEPT

* A. CELTS.
 B. DANES.
 C. ANGLO-SAXONs.
 D. NORMANS.


SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

THE CONTRIBUTION OF THE INVADING DANES TO THE DEVELOPING ENGLISH LANGUAGE WAS

1. THE REFINEMENT OF THE ANGLO-SAXON LANGUAGE.
 2. THE LARGE NUMBER OF DANISH WORDS.
 3. THE SIMPLIFICATION OF THE ANGLO-SAXON LANGUAGE.
 4. THE STANDARDIZATION OF OLD ENGLISH SPELLING.

A. 1 ONLY
 B. 2 ONLY
 C. 3 ONLY
 D. 1 AND 2 ONLY
 E. 1, 2, AND 4 ONLY

THE CONTRIBUTION OF THE NORMAN-FRENCH TO THE DEVELOPING ENGLISH LANGUAGE IS REVEALED BY THE ADDITION OF WORDS

1. OF AN ARISTOCRATIC, RENAISSANCE NATURE.
 2. DEALING WITH THE MILITARY, THE LAW, AND FOOD.
 3. OF LATIN DERIVATION.
 4. OF GERMANIC DERIVATION.

A. 1 ONLY
 B. 2 ONLY
 C. 1 AND 2 ONLY
 D. 1, 2, AND 3 ONLY
 E. 1, 2, AND 4 ONLY
EVIDENCE OF THE CONTRIBUTION OF THE CELTS TO THE LANGUAGE IS FOUND IN BRITISH

1. FAMILY NAMES.
2. PLACE NAMES.
3. MILITARY TERMS.
4. LEGAL TERMS.

A. 1 ONLY
B. 2 ONLY
C. 3 ONLY
D. 1, 2, AND 3 ONLY
E. 1, 2, 3, AND 4

THE CONTRIBUTION OF THE ANGLO-SAXONS TO THE ENGLISH LANGUAGE WAS

A. ITS BASIC GERMANIC QUALITY.
B. ITS LATIN GRAMMAR.
C. ITS POLYSYLLABIC WORDS.
D. ITS SIMPLIFIED PRONUNCIATION.


DIRECTIONS: APPLYING KNOWLEDGE OF THE HISTORICAL AND STRUCTURAL INFLUENCE ON THE ENGLISH LANGUAGE, INDICATE ON THE ANSWER SHEET THE LETTER OF THE INFLUENCE REVEALED BY THE SETS OF WORDS BELOW.

NOBLE, REIGN

A. CELTIC INFLUENCE
B. ANGLO-SAXON INFLUENCE
C. DANISH INFLUENCE
D. NORMAN INFLUENCE

SKILL, FISH

A. CELTIC INFLUENCE
B. ANGLO-SAXON INFLUENCE
C. DANISH INFLUENCE
D. NORMAN INFLUENCE

ENGLAND, WESSEX

A. CELTIC INFLUENCE
B. ANGLO-SAXON INFLUENCE
C. DANISH INFLUENCE
D. NORMAN INFLUENCE

BAHFE, PORRIDGE

A. CELTIC INFLUENCE
B. ANGLO-SAXON INFLUENCE
C. DANISH INFLUENCE
**THE STUDENT WILL SHOW KNOWLEDGE OF THE RELIGIOUS, POLITICAL, AND ECONOMIC CHARACTERISTICS OF ELIZABETH I'S REIGN BY SELECTING THE ONE CHARACTERISTIC THAT WAS NOT A CHARACTERISTIC OF HER REIGN.**

**DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.**

**WHICH OF THE FOLLOWING WERE NOT CHARACTERISTIC OF ENGLAND DURING ELIZABETH I'S REIGN?**

| A. SUCCESSFUL APPLICATION OF BALANCE OF POWER | 4100377 |
| B. BEGINNING OF RELIGIOUS TOLERANCE | 4100377 |
| C. GREATER INFLUENCE OF TRADESMEN IN GOVERNMENT | 4100377 |
| D. REDUCED ACREAGE OF PASTURE LAND | 4100377 |
| E. DEVELOPMENT OF MANUFACTURING | 4100377 |
Which of the following was *NOT* characteristic of England during Elizabeth the First's reign:

A. Expansion of commerce
B. Change to a money aristocracy
C. Growth of colonization
D. Increased power of noblemen
E. Development of trade by private individuals
F. Development of trade by private individuals

The student will indicate his knowledge of the factors influencing Elizabethan English drama by selecting *incorrect* completions to statements. %20

Directions - Select the best completion.

Select the *incorrect* completion:

Elizabethan drama was affected
A. Favorably by the support of the nobility.
B. Favorably by the support of the common people.
C. Favorably by the nature of the plays presented.
D. Adversely by the use of poetry in plays.
E. Adversely by the restrictions of the middle class.

Elizabethan drama was affected
A. Seriously by the danger of the Plague.
B. Often by the actors in the theatrical company.
C. Often by the current vogue.
D. Rarely by political interferences.
E. Little by Catholic protest.

The student will show knowledge of the influence of the English inn on the construction of the Elizabethan theatre by matching the structure with the item that influenced the construction. %10

Directions - Select the statement that answers the question.

The construction of the early Elizabethan theatres was influenced by which one of the following:
A. Classical arenas
B. Elizabethan inns
C. Italian theatres
D. French opera houses
E. Church yards

The student will recall and select the correct combination of influences which affected the development of Elizabethan English drama. %10

Directions - Select the statement that answers the question.

Renaissance English drama developed from a blending of which of the following:

A. Classical arenas
B. Elizabethan inns
C. Italian theatres
D. French opera houses
E. Church yards
THE FOLLOWING THREE ELEMENTS

A. REVIVED KNOWLEDGE OF CLASSICAL DRAMA, IMITATIONS OF
   CLASSICAL DRAMA, AND NATIVE DRAMA

B. GREEK DRAMA, ROVING PLAYERS, AND THE FRENCH DIONYSIAN SCHOOL
   OF DRAMA

C. CLASSICAL DRAMA, ITALIAN RENAISSANCE DRAMA, AND COMEDY OF
   MANNERS

D. ROMAN DRAMA, INTERLUDES, AND ITALIAN "ROMANI"

E. THE DIONYSIAN SCHOOL, THE "ROMANI", AND THE CLASSICAL DRAMA

THE STUDENT WILL INDICATE HIS KNOWLEDGE OF FORCES, BOTH DIRECT
   AND INDIRECT, WHICH CONTRIBUTED TO ENGLAND'S LITERARY GROWTH IN
   THE ELIZABETHAN PERIOD BY SELECTING THE FORCE WHICH WAS NOT AN
   INFLUENCE. %30

WHICH INFLUENCE DID NOT CONTRIBUTE TO THE LITERARY FLOWERING OF
   ENGLAND DURING THE ELIZABETHAN PERIOD %1485-1625

A. THE RENAISSANCE

B. THE EXPANSION OF EMPIRE

C. THE INVENTION OF THE PRINTING PRESS

D. THE GROWTH OF PURITANISM

E. THE CONSOLIDATION OF CHURCH AND STATE

WHICH INFLUENCE DID NOT CONTRIBUTE TO THE LITERARY FLOWERING OF
   ENGLAND DURING THE ELIZABETHAN PERIOD %1485-1625

A. THE SPIRIT OF HUMANISM

B. THE DESTRUCTION OF THE MONASTARIES

C. THE GROWTH OF THE MIDDLE CLASS

D. THE DISCOVERY OF THE NEW WORLD

E. THE REFORMATION

WHICH INFLUENCE DID NOT CONTRIBUTE TO THE LITERARY FLOWERING OF
   ENGLAND DURING THE ELIZABETHAN PERIOD %1485-1625

A. THE STABILITY OF THE GOVERNMENT

B. THE OFFICIAL ESTABLISHMENT OF A POET LAUREATESHIP

C. THE GROWING INTEREST IN SCIENCE

D. THE STRIVING FOR HUMAN PERFECTION

E. THE INTEREST IN LITERATURE AS LITERATURE NOT AS
   ENTERTAINMENT ALONE

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE CHARACTER OF THE
   ENGLISH ELIZABETHAN AGE BY MAKING THE PROPER SELECTIONS RELATING
   TO THE AGE, THE PEOPLE, RELIGION, ETC. %16

DIRECTIONS - SELECT THE REST COMPLETION.

THE ELIZABETHAN PERIOD COULD BEST BE CHARACTERIZED AS AN AGE OF

A. CONTEMPLATION

B. REASON

C. RESTRAINT

D. ACTION

E. RELIGION

THE YOUNG ELIZABETHAN TYPICALLY

A. WAS A CONFORMIST
H. WAS AN INDIVIDUALIST.
C. REFUSED VIOLENTLY AGAINST ANY NEW RESTRAINT.
D. PRACTICED UNSWERVING OBEYENCE TO LAWS OF CHURCH AND STATE.
F. SAID ONE THING AND DID ANOTHER.

THE MONARCHS OF THE ELIZABETHAN PERIOD (1547-1603) BELONGED TO
THE RULING HOUSE OF
A. YORK.
H. LANCASTER.
* C. TUDOR.
D. HANOVER.
F. STUART.

JAMES I. WHO SUCCEEDED ELIZABETH, BELONGED TO THE ROYAL HOUSE OF
A. YORK.
H. LANCASTER.
C. TUDOR.
D. HANOVER.
* F. STUART.

ELIZABETHAN TASTE IN RECREATION WAS
A. POLITE AND GENTILE.
* B. CRUELE AND BLOODTHIRSTY.
C. SENSITIVE AND DISCRIMINATING.
D. DICTATORIAL AND UNSWERVING.
F. REFINED AND AMENABLE.

OBSCENE LANGUAGE IN ELIZABETHAN TIMES WAS
A. USED ONLY BY THE COMMON PEOPLE.
B. SELDOM USED BY THE EDUCATED.
* C. FREELY USED BY ALL CLASSES.
D. FORBIDDEN BY THE PURITANS.
F. PUNISHED BY THE COURTS.

CRIMINAL PUNISHMENT IN ELIZABETHAN TIMES WAS
A. GENERALLY FAIR.
H. PROPORTIONATE TO THE CRIME COMMITTED.
* C. DISCRIMINATORY.
* D. SEVERE.
F. HUMANE.

PUBLIC EXECUTIONS IN ELIZABETHAN TIMES WERE
A. ABOLISHED BY QUEEN ELIZABETH.
H. CONFINED TO COUNTRY AREAS.
C. PROTESTED BY CIVIL OFFICIALS.
D. DISCOURAGED BY THE CHURCH.
* F. REGARDED AS A SPECTATOR SPORT THROUGHOUT ENGLAND.

THE CHURCH IN ELIZABETHAN ENGLAND
A. WAS STRENGTHENED BY GREATER TOLERANCE.
H. FACED ALMOST TOTAL INDIFFERENCE FROM THE ROYALTY.
C. WAS STRENGTHENED BY THE MONARCH BEING THE HEAD.
D. DEVELOPED DEEPER REVERENCE AMONG THE COURTiers.
* F. SUFFERED LOSS OF RESPECT.

HENRY VIII CONFIscATED THE LAND AND WEALTH OF THE MONASTARIES
A. BECAUSE THE POPE AGREED THAT THE CHURCHMEN WERE BECOMING TOO MATERIALISTIC.
B. TO HELP THE CHURCH TO FUSE THE MONASTIC WITH THE SECULAR ORDERS AS TOWNS GREW LARGER.
* C. TO REPLENISH THE DEPLETED ROYAL TREASURY.
D. TO FORCE THE POPES HAND IN GRANTING HIM A DIVORCE.
E. TO GET EVEN WITH CARDINAL WOLSFY.

THE REASONS FOR HENRY'S SEPARATION FROM THE ROMAN CHURCH INCLUDE
ALL OF THE FOLLOWING *EXCEPT*
A. HIS DESIRE TO HAVE A MALE HEIR
B. HIS DESIRE TO KEEP ENGLAND UNITED
C. HIS DESIRE FOR A DIVORCE
D. HIS DISAPPOINTMENT WITH HIS FIRST WIFE
E. HIS CONVERSION TO PROTESTANT DOCTRINE

QUEEN ELIZABETH WAS KNOWN FOR ALL THE FOLLOWING *EXCEPT*
A. ENCOURAGING AN ALLIANCE BETWEEN SCOTLAND AND FRANCE.
B. HER HATRED FOR SPAIN.
C. GENUINE DESIRE TO HELP THE POOR.
D. REMINTING MONEY TO RESTORE PROSPERITY.
E. FIRMLY ESTABLISHING THE RULE OF THE MONARCHY.

DURING THE ELIZABETHAN AGE, SUPERSTITIOUS BELIEFS
A. PREVAILED ONLY AMONG THE UNEDUCATED CLASSES.
B. WERE IMMEASURABLY REDUCED BY HUMANISTIC TEACHING.
C. WERE PREVALENT THROUGHOUT SOCIETY.
D. WERE CONFINED TO PROPHECIES OF THE FUTURE.
E. WERE CONFINED TO USE AS LITERARY DEVICES IN PLOTS.

ALL OF THE FOLLOWING DESCRIPTIVES APPLY TO ELIZABETH *EXCEPT*
A. CRAFTY.
B. EDUCATED.
C. EVEN TEMPERED.
D. JEALOUS.
E. VAIN.

AS A RESULT OF THE BREAK WITH THE ROMAN CHURCH
A. THERE WAS LESS RELIGIOUS PERSECUTION.
B. THERE WERE FEWER ILICIT LOVE AFFAIRS AMONG THE NOBILITY.
C. INDIVIDUAL DIFFERENCES AND PERSONAL CONVICTION REPLACED ONE RELIGIOUS ORDER.
D. BOTH PROTESTANTS AND CATHOLICS WERE ALLOWED TO PRACTICE THEIR RELIGIONS FREELY.
E. CORRUPTION AND INTRIGUE IN THE CHURCH WERE VIRTUALLY WIPED OUT.

SIR WALTER RALEIGH HAS BEEN DESIGNATED AS A MAN WHO TYPIFIES THE ELIZABETHAN BECAUSE OF HIS
A. ADVENTUROUS AND GALLANT SPIRIT.
B. ROMANTIC AND GENTEEL MANNER.
C. COMBINATION OF SCHOLARLY, LITERARY, AND ADVENTUROUS ACTIVITIES.
D. COLONIZATION OF VIRGINIA.
E. COURAGE, RESOURCEFULNESS, AND CONCEIT.

ALL OF THE FOLLOWING KINDS OF PROSE WERE WRITTEN IN THE ELIZABETHAN PERIOD *EXCEPT*
A. ESSAYS.
B. HISTORIES.
C. NOVELS.
D. HISTORICAL CHRONICLES.
E. TRANSLATIONS.

***************
THE STUDENT WILL SHOW THAT HE RECALLS THE AUTHORS OF WELL-KNOWN ELIZABETHAN WORKS BY MATCHING THE WRITER TO HIS WORK. 

MATCH THE WRITER TO HIS WORK.

A. SIdney  
B. SPENsER  
C. MARLOWE  
D. RALFiGH  
E. MORE  
F. FAUStUS  

*DR. FAUSTUS*  
*THE SHEPHERDS CALENDAR*  
*UTOPIA*  
*THE NYMPHS REPLY TO THE SHEPHERD*  
*DEFENCE OF POESIE*  
*THE PASSIONATE SHEPHERD TO HIS LOVE*  
*THE FAIRIE QUEEN*  
*AMORFI*  
*TAMBURLAINE*  

MATCH THE WRITER TO HIS WORK.

A. JONSON  
B. HAKLUYT  
C. BACON  
D. RALFiGH  
E. SHAKESPEARE  
F. VENUS AND ADONIS  

*Venus and Adonis*  
*THE ADVANCEMENT OF LEARNING*  
*VOYAGES*  
*VOLPONE*  
*HISTORY OF THE WORLD*  
*RAPF OF LUCRECE*  

BY SELECTING THE CORRECT WORK, THE STUDENT WILL SHOW HIS COMPREHENSION OF POETIC TONE SIMILARITIES BETWEEN THE ELIZABETHAN AND CAVALIER LYRICS.

DIRECTIONS - SELECT THE BEST COMPLETION.

RALFiGH *THE NYMPHS REPLY TO THE SHEPHERD* IS SIMILAR IN POETIC TONE TO THE POETRY OF  
A. GEOFFREY CHAUCER  

*THE PASSIONATE'SHEPHERD TO HIS LINE**  
*THE FAIRIE QUEEN*  
*AMORFTTI*  
*TAMRURLAINF*  
*C. RALFiGH  

BY SELECTING THE CORRECT WORK, THE STUDENT WILL SHOW HIS COMPREHENSION OF POETIC TONE SIMILARITIES BETWEEN THE ELIZABETHAN AND CAVALIER LYRICS.
THE STUDENT RECALLS THE INNOVATIONS IN ENGLISH LITERATURE IN THE PERIOD 1485-1625 BY SELECTING THE INNOVATION WHICH DID *NOT* OCCUR. %10

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH LITERARY INNOVATIONS DID *NOT* OCCUR IN THE ELIZABETHAN AGE %10

_A. THE DEVELOPMENT OF THE MASQUE_ 4100453
_B. THE INTRODUCTION OF THE SONNET FROM ITALY_ 4100453
_C. THE INITIAL USE OF BLANK VERSE IN ENGLISH_ 4100453
_D. MODERN PROSE_ 4100453
_E. MODERN ENGLISH DRAMA_ 4100453

THE STUDENT WILL SHOW KNOWLEDGE OF THE PERIODS OF THE ENGLISH NOVEL BY PLACING THE ENGLISH NOVELIST IN HIS PERIOD OF WRITING WITH THE CORRECT GROUP OF WRITERS WHO WROTE IN THAT PERIOD. %2

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THREE EIGHTEENTH CENTURY ENGLISH WRITERS WHO CONTRIBUTED TO THE DEVELOPMENT OF THE NOVEL WERE 4100213
_A. RICHARDSON, TROLLOPE, FIELDING._ 4100213
_B. FIELDING, THACKERY, TROLLOPE._ 4100213
_C. RICHARDSON, FIELDING, SCOTT._ 4100213
_D. FIELDING, TROLLOPE, SCOTT._ 4100213
_E. RICHARDSON, FIELDING, STERNE._ 4100213

THREE NINETEENTH CENTURY ENGLISH NOVELISTS WERE 4100214
_A. DICKENS, HUGO, THACKERY._ 4100214
_B. DICKENS, THACKERY, SCOTT._ 4100214
_C. DICKENS, SCOTT, CONRAD._ 4100214
_D. SCOTT, AUSTEN, STERNE._ 4100214
_E. DICKENS, AUSTEN, STERNE._ 4100214

THE STUDENT WILL SHOW KNOWLEDGE OF SEVENTEENTH CENTURY AUTHORS WITH THEIR POSITION IN RELATION TO THE LITERARY PERIOD BY PLACING THEM PHILOSOPHICALLY IN THE LITERARY PERIOD TO WHICH THEY BELONG OR RESEMBLE. %4

A. MILTON 4100275
_B. BUNYAN_ 4100275
_C. PEPS_ 4100275
_D. DRYDEN_ 4100275
_E. SUCKLING_ 4100275

ON A CONTINUUM OF LITERARY TENDENCIES - ELIZABETHAN, CAVALIER, 4100275
PURITAN, CLASSICAL - WHICH OF THE ABOVE AUTHORS REFLECTS CLOSET RESEMBLANCE TO THE ELIZABETHAN SPIRIT
A WEDDING OF RENAISSANCE AND PURITAN TRENDS
PURITANISM
A TRANSITION FROM SEVENTEENTH CENTURY PURITANISM TO EIGHTEENTH CENTURY CLASSICISM

THE STUDENT WILL SHOW COMPREHENSION OF THE STYLE OF SELECTED AUTHORS OF THE SEVENTEENTH CENTURY BY MATCHING THE AUTHOR TO HIS PROSE STYLE.

ASSOCIATE THE AUTHOR WITH ONE OF THE STYLES:
DURING THE SEVENTEENTH CENTURY, THERE WERE AT LEAST THREE DISTINCT PROSE STYLES.
A. A PROSE OF DIGNITY AND BEAUTY, ECHOING THE RHYTHMS OF THE BIBLE.
B. COMPLICATED, LATINIZED STRUCTURES.
C. SIMPLE, CLEAR EXPRESSION MUCH LIKE OUR MODERN STRUCTURE.

MILTON
RUNYAN
DRYDEN
PEPYS
WATSON

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE EFFECT OF FRENCH INFLUENCE ON SEVENTEENTH CENTURY LANGUAGE AND LITERATURE BY INDICATING THE USE OF FRENCH MODELS FOR ENGLISH POEMS.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE FRENCH INFLUENCE ON ENGLISH LANGUAGE AND LITERATURE DURING THE SEVENTEENTH CENTURY WAS EXERCISED BY THE
A. FORMATION OF AN ENGLISH ACADEMY, LIKE THE FRENCH TO GUARANTEE THE PURITY OF ENGLISH.
B. INTRODUCTION OF MANY NEW LITERARY TERMS.
C. USE OF FRENCH MODELS FOR ENGLISH POEMS.
D. ENGLISH DICTIONARY, WHICH WAS PATERNED ON THE FRENCH.
E. INCREASED USE OF FRENCH IN PARLIAMENT.

THE STUDENT WILL CONTRAST THE SEVENTEENTH CENTURY WITH THE ELIZABETHAN AGE BY INDICATING THE CHARACTERISTICS OF EACH.
CONTRASTED WITH THE ELIZABETHAN PERIOD, THE SEVENTEENTH CENTURY WAS A PERIOD OF
A. RELATIVE SERENITY.
B. CONSTANT TURMOIL.
C. COMPLACENT ACCEPTANCE.
D. STUDIED INDIFFERENCE.
E. CONSTRUCTIVE RUSTLE.

THE STUDENT WILL RECALL WHEN CERTAIN EVENTS TOOK PLACE BY MATCHING
THE DATE WITH THE CORRESPONDING EVENT.

MATCH THE DATE WITH THE EVENT.

A. 1658
B. 1660
C. 1663
D. 1666
E. 1668

THE RESTORATION BEGAN *B
THE THEATRES REOPENED *B
THE GREAT LONDON FIRE *D
THE GLORIOUS REVOLUTION *F
THE PLAGUE *C

GIVEN A LIST OF SOME ASPECTS OF CHARLES THE 1ST'S REIGN, THE STUDENT CAN DISTINGUISH THOSE WHICH MADE HIM UNPOPULAR.

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF THE FOLLOWING WAS *NOT* A REASON FOR THE UNPOPULARITY OF CHARLES 1?

A. HIS FORCING PRACTICES OF THE ANGLICAN CHURCH ON THE SCOTCH-PRESBYTERIANS.
B. HIS DISMISSAL OF PARLIAMENT.
C. HIS LEVY OF ILLEGAL TAXES.
D. HIS INSISTENCE ON MORE REPRESENTATIVE GOVERNMENT.
E. HIS ARROGANCE AND SELF-CENTEREDNESS.

THE STUDENT WILL RECALL CHARLES 1'S UNPOPULARITY WITH THE PURITANS BY SELECTING THE PURITANS REACTION.

DIRECTIONS - SELECT THE BEST COMPLETION.

CHARLES 1'S UNPOPULARITY WITH THE PURITANS RESULTED IN ALL EXCEPT:

HIS EXILE TO FRANCE.
P. CIVIL WAR.
C. ESTABLISHMENT OF THE PROTECTORATE.
D. WEAKENING OF THE POWER OF THE ARISTOCRATS.
E. HIS REHEADING.

* THE STUDENT WILL SHOW KNOWLEDGE OF THE RESTORATION BY SELECTING 
THE REASON THE NAME "RESTORATION" WAS GIVEN TO THAT PERIOD IN THE 
SEVENTEENTH CENTURY FOLLOWING THE COMMONWEALTH. 0137

DIRECTIONS - SELECT THE BEST COMPLETION.

THE PERIOD KNOWN AS THE RESTORATION WAS CALLED BY THAT NAME 
BECAUSE 4100307
A. CROMWELL'S SUPPORTERS WERE RESTORED TO POWER.
B. CHARLES I WAS RESTORED TO THE THRONE.
C. THE STUART MONARCHY WAS RESTORED.
D. PURITANISM WAS RESTORED AS THE STATE CHURCH.
E. THE COMMONWEALTH WAS RESTORED.

* THE STUDENT WILL SHOW KNOWLEDGE OF THE RESTORATION BY SELECTING 
THE ITEM THAT DOES *NOT* SHOW THE RESTORATION'S EFFECTS ON 
SEVENTEENTH CENTURY DRAMA. 0138

DIRECTIONS - SELECT THE BEST COMPLETION.

ALL OF THE FOLLOWING WERE CHARACTERISTIC OF THE DRAMA OF 
RESTORATION AGE *EXCEPT* 4100308
A. THE THEATERS WERE RE-OPENED.
B. THE COMEDY OF MANNERS WAS DEVELOPED.
C. HEROIC DRAMA WAS DEVELOPED.
D. MANY PLAYS WERE CONCERNED WITH THE BATTLE OF THE SEXES.
E. THE PURITANS RETAINED THE RIGHT OF STRICT CENSORSHIP.

* THE STUDENT WILL SHOW HIS KNOWLEDGE OF SOME OF THE ASPECTS OF THE 
GLORIOUS REVOLUTION BY SELECTING THE ONE ITEM THAT IS *NOT* TRUE 
OF THE GLORIOUS REVOLUTION. 0140

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF THE FOLLOWING WAS *NOT* TRUE OF THE GLORIOUS REVOLUTION 
A. IT WAS ACCOMPLISHED WITHOUT BLOODSHED.
B. IT WAS FOLLOWED BY PARLIAMENT STRENGTHENING ITS VOICE IN 
GOVERNMENT.
C. IT SAW THE JOINT SOVEREIGNTY OF WILLIAM AND MARY.
D. IT WAS FOLLOWED BY THE DEVELOPMENT OF A CONSTITUTIONAL 
MONARCHY.
E. IT LASTED FOR FIVE YEARS.

*
THE STUDENT WILL INDICATE HIS COMPREHENSION OF SEVENTEENTH CENTURY PROSE BY SELECTING THE EFFECT OF THE SCIENTIFIC SPIRIT ON IT. %11h

DIRECTIONS - SELECT THE BEST COMPLETION.

PROSE IN THE SEVENTEENTH CENTURY
A. WAS CONSISTENTLY LATINIZED DUE TO MILTON'S INFLUENCE.
B. WAS UNIMPORTANT IN LITERATURE.
C. BECAME INCREASINGLY CLEAR BECAUSE OF THE INFLUENCE OF THE SCIENTIFIC SPIRIT.
D. BECAME INCREASINGLY INVOLVED BECAUSE SCIENTISTS ARE NOT ALWAYS CLEAR WRITERS.
E. WAS IGNORED EXCEPT BY PREACHERS AND SCIENTIFIC WRITERS.

THE STUDENT WILL IDENTIFY THE CONTRIBUTIONS OF SEVENTEENTH CENTURY PERSONAGES TO THE PERIOD BY MATCHING THE PERSON TO HIS CONTRIBUTION. %35h

MATCH THE NAME TO HIS CONTRIBUTION.
A. SIR ISAAC NEWTON
B. WILLIAM HARVEY
C. CHRISTOPHER WRDN
D. SAMUEL PEPYS
E. JOHN LOCK

C. REFURBISHED ST. PAUL'S CATHEDRAL

WAS PRESIDENT OF THE ROYAL SOCIETY

WROTE "ESSAY ON HUMAN UNDERSTANDING"

DISCOVERED THE SECRET OF REPRODUCTION

ADVANCED THE THEORY OF GRAVITATION

DISCOVERED THE CIRCULATION OF BLOOD.

WROTE A CANDID REFLECTION OF SEVENTEENTH CENTURY LIFE

ADVANCED THE THEORY THAT WE GAIN UNDERSTANDING THROUGH EXPERIENCE

WROTE "PRINCIPIA"

WAS ENGLAND'S GREATEST ARCHITECT

MATCH THE NAME TO HIS CONTRIBUTION.
A. JOHN MILTON
B. JOHN RUNYAN
C. JOHN DRYDEN
D. JOHN DONNE
E. WILLIAM CONGREVE

ALONG WITH DRYDEN, DEVELOPED THE COMEDY OF MANNERS

WROTE "PILGRIM'S PROGRESS"
WROTE *LYCIDAS* *A*
WROTE *ALEXANDER'S FEAST* *C*
WROTE *DEATH BE NOT PROUD* *D*
WAS POET LAUREATE *C*
WAS A NON-CONFORMIST IN LITERATURE *D*
WROTE THE FIRST IMPORTANT WORK IN ENGLISH CRITICISM *C*
MATCH THE NAME TO HIS CONTRIBUTION:
A. ROBERT HERRICK
B. RICHARD LOVELACE
C. JOHN SUCKLING
D. GEORGE WITHERS
E. JOHN MILTON
F. JOHN MILTON
*TO ALTHEA FROM PRISON* *B*
*THE CONSTANT LOVER* *C*
*ALEGRO* *E*
*SHALL I WASTING IN DESPAIR* *D*
*COUNSEL TO GIRLS* *A*
*TO LUCASTA ON GOING TO THE WARS* *B*
*AROPAGITICA* *E*
WAS THE GREATEST OF THE CAVALIER POETS *A*
WAS A CAVALIER WHO SPENT HIS FORTUNE TO SUPPORT THE ROYALIST CAUSE *B*
MATCH THE NAME TO HIS CONTRIBUTION:
A. JOHN MILTON
B. JOHN RUNYAN
C. JOHN DRYDEN
D. ISAAC WALTON
E. SAMUEL BUTLER
CALLED FATHER OF MODERN PROSE *C*
RIDICULED PURITAN SECTS IN *HIDEBRAS* *E*
WROTE *THE COMPLETE ANGLER* *D*
WROTE *THE HIND AND THE PANTHER* *C*
EXPRESSION OF RELIGIOUS ATTITUDE OF WORKING CLASSES *B*
WROTE *SAMSON AGONISTES* *A*
WAS ENGLAND'S FOREMOST EPIC WRITER *A*
WROTE *AN ESSAY ON DRAMATIC POESY* *C*
THE STUDENT CAN DISTINGUISH THE DIFFERENCES BETWEEN THE TWO
LEADING PURITAN WRITERS OF THE SEVENTEENTH CENTURY BY SELECTING
THE WRITERS BEING CONTRASTED.

DIRECTIONS - SELECT THE BEST COMPLETION.

WROTE FOR THE EDUCATED --- WROTE FOR MASSES 4100347
FOUGHT WITH PEN --- FOUGHT WITH ARMY 4100347
FOUGHT FOR POLITICAL --- FOUGHT FOR RELIGIOUS CONVICTIONS 4100347
AS WELL AS RELIGIOUS 4100347
PERFIDIOUS 4100347
BORN OF CULTURED AND --- BORN TO HUMBLE FAMILY 4100347
PROSPEROUS FAMILY --- A CLASSICAL SCHOLAR 4100347
A STUDENT OF THE *BIBLE* 4100347

THE CONTRASTS ABOVE REPRESENT A COMPARISON BETWEEN
A. DRYDEN - PEPYS 4100347
B. DRYDEN - DONNE 4100347
C. MILTON - DONNE 4100347
*D. MILTON - RUNYAN* 4100347
F. LOVELACE - RUNYAN 4100347

THE STUDENT WILL SHOW RECOGNIZE THE CONTRAST BETWEEN PURITAN
AND CAVALIER LITERATURE BY SELECTING THE NON-CONTRAST.

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WICH OF THE FOLLOWING PAIRS DOES NOT REPRESENT A CONTRAST
BETWEEN PURITAN AND CAVALIER LITERATURE
A. RELIGIOUS - WORLDLY 4100348
B. SERIOUS - FRIVOLOUS 4100348
C. REALISTIC - METAPHYSICAL 4100348
D. INVOLVED - SIMPLE 4100348
F. MORAL - LICENTIOUS 4100348

THE STUDENT WILL SHOW RECOGNITION OF THE DIFFERENCES BETWEEN
ROYALISTS AND PURITANS BY SELECTING A POINT OF NON-CONTRAST
BETWEEN THE TWO FACTIONS.

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

BELOW ARE A SERIES OF CONTRASTS EXISTING BETWEEN THE TWO FACTIONS
IN THE SEVENTEENTH CENTURY, WHICH IS NOT A CONTRAST
A. KING - PARLIAMENT 4100349
B. CHURCH OF ENGLAND - CALVINISM 4100349
C. LICENTIOUSNESS - MORALITY 4100349
D. ELEGANCE - DRABNESS 4100349
*F. TOLERANCE - INTOLERANCE* 4100349

THE STUDENT WILL APPLY KNOWLEDGE OF THE NATURE OF THE SEVENTEENTH

--- 31 ---
CENTURY MASQUE BY SELECTING ITS MODERN CORRELATIVE. ☞

DIRECTIONS - SELECT THE REST COMPLETION.

THE SEVENTEENTH CENTURY MASQUE IS CLOSEST IN FORM TO
A. A MODERN MUSICAL COMEDY.
B. A BALLET.
C. AN INTERLUDE.
D. A VARIETY SHOW.
E. A MORALITY PLAY.

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE CHARACTERISTICS OF
SEVENTEENTH CENTURY ENGLISH METAPHYSICAL POETRY BY SELECTING THE
STATEMENT WHICH IS NOT A CHARACTERISTIC. ☞

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH IS NOT A CHARACTERISTIC OF SEVENTEENTH CENTURY
METAPHYSICAL POETRY?
A. REPRESENTED A REVOLT AGAINST PETRARCHAN CONCEITS
B. EXPRESSED LOGICALLY THE POETS REALIZATION OF LIFES
  COMPLEXITIES AND CONTRADICTIONS
C. EMPLOYED SIMPLE DICTION
D. DEALT ONLY WITH SUPERNATURAL THEMES
E. STRESSED THOUGHT OVER FORM

THE STUDENT WILL SELECT AN EXAMPLE TO INDICATE HIS KNOWLEDGE OF THE
POSITIVE AS WELL AS THE NEGATIVE ASPECTS OF THE ENGLISH
SEVENTEENTH CENTURY PURITANS. ☞

SELECT ONE *FALSE* STATEMENT.

THE PURITANS
A. WERE SECESSIONS FROM THE CHURCH OF ENGLAND.
B. ACKNOWLEDGED AS AUTHORITY ONLY THE *BIBLE* AS THE EXPRESSED
  WORD OF GOD.
C. WISHED TO PURIFY THE ENGLISH CHURCH OF CATHOLIC DOCTRINES
  AND PRACTICES.
D. SUPPRESSED VARIOUS FORMS OF ART AND RECREATION.
E. SUPPRESSED EDUCATION.

THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE DIFFERENCES:
BETWEEN THE SEVENTEENTH CENTURY FRENCH ACADÉMIE AND THE ENGLISH
ROYAL SOCIETY BY SELECTING THE ONE AREA OF SIMILARITY. ☞
DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

THF FRENCH L'ACADEMIF AND THE ENGLISH ROYAL SOCIETY SHARED WHICH MUTUAL INTEREST?

A. ADVANCING SCIENCE  
B. SPONSORING A DICTIONARY  
C. MAINTAINING CLARITY OF LANGUAGE  
D. IMPOSING RULES AND TRADITIONS ON LANGUAGE AND STYLE  
E. RECOGNIZING LITERARY, SCIENTIFIC, AND DIPLOMATIC LEADERS

THE STUDENT WILL RENDER AN OPINION ON THE REASON FOR SHAKESPEARES ASCENDENCY OVER MILTON BY EVALUATING THE UNIVERSALITY OF SHAKESPEARE AS COMPARED WITH MILTON.

DIRECTIONS: SELECT THE BEST COMPLETION.

SHAKESPEARES GREATNESS TRANSCENDS THAT OF MILTON BECAUSE

A. HIS PLAYS ARE STILL BEING ACTED.  
B. HIS POETRY IS EASIER TO READ.  
C. HIS APPEAL IS MORE UNIVERSAL.  
D. HIS WORKS CONTAIN MORE HUMOR.  
E. HIS WEEKS ARE MORE POPULAR THAN EPICS.

IN COMPARING THE GREATNESS OF ENGLANDS TWO FOREMOST POETS,

A. SHAKESPEARES TRANSCENDS MILTONS BECAUSE HIS OUTPUT WAS GREATER.  
B. SHAKESPEARES TRANSCENDS MILTONS BECAUSE HIS PLAYS ARE STILL BEING ACTED.  
C. SHAKESPEARES TRANSCENDS MILTONS BECAUSE OF THE UNIVERSALITY OF HIS THEMES AND CHARACTERS.  
D. MILTONS TRANSCENDS SHAKESPEARES BECAUSE INTEREST IN MANS FALL FROM GRACE IN THE BIBLE IS MORE UNIVERSAL THAN SHAKESPEARES THEMES.  
E. MILTONS TRANSCENDS SHAKESPEARES BECAUSE MILTONS MAJESTIC VERSE IS FAR MORE POWERFUL THAN SHAKESPEARES.

THE STUDENT WILL SHOW KNOWLEDGE OF LEADING FIGURES: AUTHORS AND OTHERS OF THE EIGHTEENTH CENTURY AND ASSOCIATE THEM WITH THEIR CONTRIBUTIONS OR FIELDS.

DIRECTIONS - SELECT THE BEST COMPLETION.

MATCH THE PERSON WITH THE IDENTIFYING STATEMENT.

A. ROSEWELL  
B. GAINSBOROUGH  
C. GIBBON  
D. HOGARTH  
E. SHERATON

C. HISTORIAN OF THE ROMAN EMPIRE  
P. PORTRAIT ARTIST OF THE PRIVILEGED  
D. REALISTIC ARTIST OF THE UNDERPRIVILEGED
SCOTTISH BIOGRAPHER *A

FURNITURE DESIGNER *E

A. ADAM BROTHERS
B. WESLEY BROTHERS
C. SIR JOSHUA REYNOLDS
D. LORD CHESTERFIELD
E. DAVID GARRICK

ARTIST WHO BECAME PRESIDENT OF ROYAL ACADEMY *C

FOREMOST ACTOR OF THE EIGHTEENTH-CENTURY *E

INTERIOR DECORATORS *A

EVANGELISTS *B

ARISTOCRAT ATTACKED BY JOHNSON FOR HIS BELATED OFFER OF

PATRONAGE *D

A. POPE
B. SHERIDAN
C. SWIFT
D. GOLDSMITH
E. JOHNSON

DICTIONARY *F

THE SCHOOL FOR SCANDAL *B

BATTLE OF BOOKS *C

RASSELAS *E

VICAR OF WAKEFIELD *D

DUNCIAD *A

TALE OF A TUB *C

ESSAY ON MAN *A

THE DESERTED VILLAGE *D

A. GRAY
B. BLAKE
C. BURNS
D. GOLDSMITH
E. POPE

MYSTIC IN AN AGE OF REASON *B

SCOTLANDS NATIONAL POET *C

WRITER OF COMEDY *D

TRANSITIONAL FIGURE, ROMANTIC AND PERSONAL IN HIS EXPRESSION

FEELINGS ABOUT DEATH *A

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USED EXTENSIVE SYMBOLISM IN HIS POEMS *B

TRANSLATED THE *ILIAD* AND THE *ODYSSEY* INTO HEROIC COUPLETS *E

USED HIS OBSERVATIONS OF NATURE TO DRAW A MORAL LESSON *C

EMPHASIZED CORRECTNESS IN POETRY *E

WROTE MANY SONGS STILL SUNG TODAY *C

THE FIRST ENGLISH AUTHOR TO MAKE HIS LIVING THROUGH HIS PEN WITHOUT BENEFIT OF PATRON *E

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THE STUDENT WILL SHOW KNOWLEDGE OF THE IRISH WRITERS OF THE EIGHTEENTH CENTURY BY SELECTING THE AUTHOR WHO IS *NOT* AN IRISH WRITER FROM A LIST OF ALTERNATIVES. %10

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF THE FOLLOWING AUTHORS WAS *NOT* AN IRISH WRITER?

A. SWIFT
B. GOLDSMITH
C. STEELE
D. ADDISON
E. SHERIDAN

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THE STUDENT WILL SHOW KNOWLEDGE OF THE CONTENT OF EIGHTEENTH CENTURY WORKS BY MATCHING THE TITLE OF A WORK WITH ITS CONTENT DESCRIPTION. %10

MATCH THE TITLE WITH THE DESCRIPTIVE STATEMENT.

A. *RASSELAS*
B. *ESSAY ON MAN*
C. *A COTTERS SATURDAY NIGHT*
D. *VICAR OF WAKEFIELD*
E. *A MANS A MAN FOR A THAT*

A POEM PRESENTING DEISTIC PHILOSOPHY *B*

A PHILOSOPHICAL NOVEL CONCERNED WITH A CHOICE OF LIFE IN SPITE OF A UTOPIAN EXISTENCE *A*

A PASTORAL IN PROSE WRITTEN TO TEACH CONTENTMENT AND VIRTUE IN LIFE *D*

A POEM PRESENTING THE DEMOCRATIC PHILOSOPHY OF THE BROTHERHOOD OF MAN *E*

AN INTIMATE PICTURE OF SCOTCH PEASANT LIFE *C*
A FANTASY SATIRIZING ALL OF MANKINDS FAILTS *E

A MOCK HEROIC MAKING FUN OF THE MANNERS, DRESS AND AFFECTATIONS OF THE TIME *A

A COLLECTION OF LETTERS SHOWING THE TENDER SIDE OF ITS AUTHOR *B

AN EARLY LONDON PERIODICAL *D

A SAVAGE CATALOGUING OF THE WEAKNESSES AND PRETENSIONS OF CONTEMPORARY WRITERS. *C

THE STUDENT WILL IDENTIFY THE STYLE AND NATURE OF A QUOTED PASSAGE BY MATCHING IT WITH A DESCRIPTION AND WITH THE AUTHOR.  

MATCH THE QUOTATION WITH THE DESCRIPTION WHICH CHARACTERIZES IT.

A. NOW THESE GENTLEMEN, FOR THE MOST PART, BEING PERSONS OF STRONG ZEAL, AND WEAK INTELLECTS, IT IS BOTH A CHARITABLE AND NECESSARY WORK TO OFFER SOMETHING, WHEREBY SUCH WORTHY AND WELL-AFFECTED MEMBERS OF THE COMMONWEALTH MAY BE INSTRUCTED, AFTER THEIR READING, WHAT TO THINK.

B. SUNDAY CLEARS AWAY THE RUST OF THE WHOLE WEEK, NOT ONLY AS IT REFRESHES IN THEIR MINDS THE NOTIONS OF RELIGION, BUT AS IT PUTS BOTH THE SEXES UPON APPEARING IN THEIR MOST AGREEABLE FORMS, AND EXERTING ALL SUCH QUALITIES AS ARE AP'T TO GIVE THEM A FIGURE IN THE EYE OF THE VILLAGE.

C. TORY - ONE WHO ADHERES TO THE ANCIENT CONSTITUTION OF THE STATE AND THE APOSTOLIC HEIRARCHY OF THE CHURCH OF ENGLAND, OPPOSED TO A WHIG.

D. WHEN A GREAT OFFICE IS VACANT, EITHER BY DEATH OR DISGRACE WHICH OFTEN HAPPENS, FIVE OF SIX OF THOSE CANDIDATES PETITION THE EMPIEROR TO ENTERTAIN HIS MAJESTY AND THE COURT WITH A DANCE ON THE ROPE, AND WHOEVER JUMPS THE HIGHEST, WITHOUT FAILING, SUCCEEDS IN THE OFFICE.

E. THEN IT WAS, INDEED, THAT I OBSERVED A PROFOUND SILENCE IN THE STREETS, WHEN I CAME TO THE POST-HOUSE, AS I WENT TO PUT IN MY LETTER. I SAW A MAN STAND IN ONE CORNER OF THE YARD, AND TALKING TO ANOTHER AT A WINDOW, AND A THIRD HAD OPENED A DOOR BELONGING TO THE OFFICE, IN THE MIDDLE OF THE YARD LAY A SMALL LEATHER PURSE, WITH TWO KEYS HANGING AT IT, AND MONEY IN IT, BUT NOBODY WOULD MEDDLE WITH IT.

SATIRIZES BY DISPLAYING BIAS *C

SATIRIZES LACK OF INDEPENDENT THINKING *A

PICTURES REALISTICALLY AND VIVIDLY THROUGH USE OF DETAIL *E
MATCH THE QUOTATION WITH ITS AUTHOR.

A. NOW THESE GENTLEMEN, FOR THE MOST PART, BEING PERSONS OF STRONG ZEAL, AND WEAK INTELLECTS, IT IS BOTH A CHARITABLE AND NECESSARY WORK TO OFFER SOMETHING, WHEREBY SUCH WORTHY AND WELL-AFFECTED MEMBERS OF THE COMMONWEALTH MAY BE INSTRUCTED, AFTER THEIR READING, WHAT TO THINK.

B. SUNDAY CLEARS AWAY THE RUST OF THE WHOLE WEEK, NOT ONLY AS IT REFRESHES IN THEIR MINDS THE NOTIONS OF RELIGION, BUT AS IT PUTS both the sexes upon appearing in their most agreeable forms, and exerting all such qualities as are apt to give them a figure in the eye of the village.

C. TORY - ONE WHO ADHERES TO THE ANCIENT CONSTITUTION OF THE STATE AND THE APOSTOLIC HEIRARCHY OF THE CHURCH OF ENGLAND, OPPOSED TO A WHIG.

D. WHEN A GREAT OFFICE IS VACANT, EITHER BY DEATH OR DISGRACE, WHICH OFTEN HAPPENS, FIVE OF SIX OF THOSE CANDIDATES PETITION THE EMPEROR TO ENTERTAIN HIS MAJESTY AND THE COURT WITH A DANCE ON THE ROPE, AND WHOEVER JUMPS THE HIGHEST, WITHOUT FAILING, SUCCCEEDS IN THE OFFICE.

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DEFOE *E
SWIFT *D
STEELE *A
JOHNSON *C
ADDISON *B

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THE STUDENT WILL SHOW KNOWLEDGE OF THE CHARACTERISTICS OF THE EIGHTEENTH CENTURY WRITERS BY IDENTIFYING ROMANTIC TENDENCIES, SATIRE, LITERARY CRITICISM, COFFEE HOUSES, NOTEPUNCH, ACCOMPLISHMENTS, AND STYLE OF EIGHTEENTH CENTURY WRITERS.

DIRECTIONS - SELECT THE BEST COMPLETIONS.

ROMANTIC TENDENCIES WERE EXHIBITED BY ALL THE FOLLOWING WRITERS
*EXCEPT*
A. GOLDSMITH
B. GRAY

A. GOLDSMITH
B. GRAY
MANNERS WERE SATIRIZED BY ALL THE FOLLOWING EIGHTEENTH CENTURY
WRITERS *EXCEPT*
- A. POPE
- B. SWIFT
- C. BLAKE
- D. ADDISON
- F. GOLDSMITH

LITERARY CRITICISM WAS EXPRESSED BY ALL THE FOLLOWING WRITERS
*EXCEPT*
- A. POPE
- B. SWIFT
- D. JOHNSON
- E. STEELE
- F. ADDISON

ADDISON AND STEELE WOULD MOST LIKELY SATIRIZE
- A. THE TORIES
- B. PARLIAMENT
- C. THE CHURCH
- D. THE MERCHANTS
- F. THE MILITARY

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

AT WHICH OF THE COFFEE HOUSES WOULD SUCH MEN AS POPE, ADDISON,
AND STEELE CONGREGATED
- A. WHITES
- B. WILLS
- C. THE GRIFCHAN
- D. ST. JAMES
- F. GARAWAYS

DIRECTIONS - SELECT THE BEST COMPLETION.

DEFOE IS NOTED FOR BEING ALL OF THE FOLLOWING *EXCEPT*
- A. AN ACCOMPLISHED FICTION WRITER
- B. A Pamphleteer
- C. AN ACCOMPLISHED POET
- D. AN INNOVATOR
- E. A JOURNALIST

DEFOE BELIEVED IN EDUCATION OF WOMEN TO
- A. MAKE THEM FIT FOR POLITICAL POSITIONS
- B. ENABLE THEM TO BECOME BETTER TEACHERS
- C. MAKE THEM MORE STIMULATING CONVERSATIONALISTS
- D. FOSTER THEIR LITERARY ABILITIES
- E. EXPLOIT THEIR TALENT FOR DETAIL IN SCIENTIFIC EXPERIMENTS

DRYDEN IS OFTEN ASSOCIATED WITH THE EIGHTEENTH CENTURY FOR ALL
THE FOLLOWING REASONS *EXCEPT*
- A. HIS WRITING SHOWS REASON PREDOMINATING OVER EMOTION
- B. HE BELIEVED IN STRICT ADHERENCE TO PROPER FORM
- C. HE MADE THE HEROIC COUPLETS FASHIONABLE
- D. THOUGH BORN IN THE SEVENTEENTH CENTURY, HE DIDN'T DIE UNTIL 1725
- F. HE IS A BRILLIANT SATIRIST
THE GREATEST MASTER OF THE HEROIC COUPLET WAS
A. DRYDEN.  
B. POPE.  
C. GOLDSMITH.  
D. ADDISON.  
E. GRAY.  

POPE'S VERSE HAS BEEN CALLED EPIGRAMMATIC BECAUSE
A. THE METER IS GENERALLY REGULAR.  
B. HE USES REASONABLE FIGURES OF SPEECH.  
C. HIS COUPLETS EFFECTIVELY SUM UP A MORAL, SENTIMENT, OR OBSERVATION.  
D. HE IS CONSTANTLY PREACHING IN HIS SERIOUS POETRY.  
E. HE USED SUCH CORRECT POETIC STRUCTURE.  

THE STUDENT WILL SHOW KNOWLEDGE OF THE POLITICAL, ECONOMIC AND SOCIAL BACKGROUND OF THE EIGHTEENTH CENTURY BY CORRECTLY IDENTIFYING THE ANSWER TO A QUESTION OR COMPLETION OF A STATEMENT FROM A LIST OF ALTERNATIVES.  

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.  

WHICH OF THE FOLLOWING WAS NOT AN EIGHTEENTH CENTURY MONARCH?  
A. CAROLINE  
B. ANNE  
C. GEORGE I  
D. GEORGE II  
E. GEORGE III  

DIRECTIONS - SELECT THE BEST COMPLETION.  

THE LAST ENGLISH STUART MONARCH WAS  
A. JAMES I.  
B. JAMES II.  
C. GEORGE I.  
D. GEORGE II.  
E. ANNE.  

THE RULING HOUSE WHICH SUCCEEDED THE STUIARTS WAS  
A. JACOBITE.  
B. TUDOR.  
C. HANOVERIAN.  
D. EDWARDIAN.  
E. GEORGIAN.  

THE EIGHTEENTH CENTURY JACOBITES WERE  
A. FRENCH REVOLUTIONARIES.  
B. SUPPORTERS OF THE STUARTS.  
C. SUPPORTERS OF WILLIAM OF ORANGE.  
D. PURITANS.  
E. SYMPATHIZERS WITH THE AMERICAN REVOLUTION.  

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.  

WHAT MAJOR POLITICAL ACCOMPLISHMENT WAS REALIZED IN EIGHTEENTH CENTURY ENGLAND?  
A. ESTABLISHMENT OF THE LOWER HOUSE OF PARLIAMENT.  

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DIRECTIONS - SELECT THE BEST COMPLETION.

IN THE EIGHTEENTH CENTURY, ENGLAND EXPANDED HER EMPIRE BY
ACQUIRING ALL THE FOLLOWING *EXCEPT*
A. GIBRALTAR.
B. CANADA.
C. TRADING POSTS IN AFRICA.
D. TRADING POSTS IN BRAZIL.
E. PARTS OF INDIA.

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF THE FOLLOWING WAS *NOT* REPRESENTATIVE OF THE WHIGS?
A. ALLIED WITH THE CITY ARISTOCRATS.
B. REPRESENTED THE LIBERAL ELEMENT.
C. SOUGHT TO BROADEN PARLIAMENTARY POWERS.
D. WANTED TO RELEASE THE COUNTRY FROM ITS BURDEN OF EMPIRE.
E. SOUGHT TO ADVANCE EDUCATION AND COMMERCE.

DIRECTIONS - SELECT THE BEST COMPLETION.

IN THE EIGHTEENTH CENTURY, DRESS TENDED TOWARD
A. TASTEFUL CONSERVATISM.
B. DISTINGUISHED ELEGANCE.
C. ADMIRABLE SIMPLICITY.

ARCHITECTURE AND HOME FURNISHINGS IN THE EIGHTEENTH CENTURY
REFLECTED
A. A CLASSIC INFLUENCE.
B. UTILITARIAN EMPHASIS.
C. INDIFFERENCE TO STYLE.
D. TASTELESS ORNAMENTATION.
E. PROMOTION OF INTIMACY.

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF OUR MODERN INSTITUTIONS WOULD CORRESPOND MOST CLOSELY TO
THE EIGHTEENTH CENTURY COFFEE HOUSE?
A. ANY STUDENT FRATERNITY
B. THE MASONS
C. ANY LITERARY GUILD
D. ANY STOUFFER RESTAURANT
E. ANY OLD TOWN BAR

DIRECTIONS - SELECT THE BEST COMPLETION.

IN THE EIGHTEENTH CENTURY, SOCIETY WAS UNUSUALLY CONCERNED WITH
A. EXTENDING FREEDOMS.
B. REFORMING RELIGION.
C. USING PROPER MANNERS.
D. INCREASING TOLERANCE.
E. CORRECTING INEQUALITIES.

EIGHTEENTH CENTURY DRESS AND MANNERS WERE BEST EXEMPLIFIED BY
A. SAMUEL JOHNSON.
B. JONATHAN SWIFT.
C. ALFREDERD POPE.
E. OLIVER GOLDSMITH.

THE CLASSIC INFLUENCE AFFECTED ALL THE FOLLOWING AREAS EXCEPT:
A. LITERATURE.
B. ARCHITECTURE.
C. PAINTING.
D. PHILOSOPHY.
E. RELIGION.

THE STUDENT WILL APPLY KNOWLEDGE OF THE TEMPER OF THE
EIGHTEENTH CENTURY BY SELECTING THE CORRECT ANSWER IN A GROUP OF
ALTERNATIVES.

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

REASON RATHER THAN GOD DOMINATED THE ATTITUDES OF THE EIGHTEENTH
CENTURY, YET RELIGIOUS CONVICTIONS EXERCISED A STRONG FORCE ON
THE AUTHORS OF THIS PERIOD. WHICH OF THE FOLLOWING AUTHORS OSMITS
SHOWING HIS RELIGIOUS LEANING IN HIS WORKS?
A. POPE
B. SWIFT
C. GOLDSMITH
D. DEFoe
E. NONE OF THE ABOVE

IF WE TRANSPORTED THE FOLLOWING WRITERS INTO THE PRESENT DECADE,
WHICH OF THE FOLLOWING WOULD MOST STRONGLY OPPOSE THE ECUMENICAL
MOVEMENT?
A. POPE
B. SWIFT
C. STEELE
D. ADDISON
E. BURNS

IF WE TRANSPORTED POPE INTO THE PRESENT DECADE, WHICH OF THE
FOLLOWING TYPES OF HOMES WOULD HE BE LIKELY TO FAVOR?
A. RANCH HOUSE
B. SOUTHERN COLONIAL
C. CONTEMPORARY BI-LEVEL
D. CONDOMINIUM
E. HIGH RISE APARTMENT

IF WE TRANSPORTED ADDISON INTO THE PRESENT DECADE, WHICH OF THE
FOLLOWING AMUSEMENTS WOULD HE PROBABLY ATTEND?
A. OPERA
B. BASEBALL GAME
C. WORLDS FAIR
D. AUTOMOBILE SHOW
E. COUNTY FAIR

IF WE TRANSPORTED POPE INTO THE TWENTIETH CENTURY, WHAT STYLE OF
INTERIOR FURNISHINGS WOULD HE LIKELY FAVOR?
A. FRENCH PROVINCIAL
B. MEDITERRANEAN
C. LATE GEORGIAN
D. QUEEN ANNE

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THE STUDENT, BY MATCHING THE DESCRIPTIVE TERM WHICH BEST
CHARACTERIZES AN EIGHTEENTH CENTURY ENGLISH NOVEL WITH ITS TITLE,
WILL IDENTIFY THE NOVELS' TONE.  %50

MATCH THE TITLE OF THE NOVEL WITH THE DESCRIPTIVE TERM WHICH
MOST DISTINCTIVELY CHARACTERIZES IT.

A. *HUMPHREY CLINKER*
B. *PAMELA*
C. *TRISTRAM SHANDY*
D. *CLARISSA HARLOWE*
E. *TOM JONFS*

SENTIMENTAL  *B*
FARCICAL  *A*
TRAGIC  *D*
LUSTY  *E*
DIGRESSIVE  *C*

THE STUDENT WILL IDENTIFY THE SIMILARITIES AND DIFFERENCES
BETWEEN THREE GIVEN POEMS OF THE EIGHTEENTH CENTURY, PREROMANTIC
PERIOD BY SELECTING THE STATEMENT WHICH IS *NOT* TRUE.  %10

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

IN COMPARING GOLDSMITHS THE DESERTED VILLAGE, GRAYS ELEGY AND
AND BURNS *THE COTTERS SATURDAY NIGHT*, WHICH OF THE FOLLOWING
STATEMENTS IS *NOT* TRUE?
A. ALL THREE DFALT SYMPATHETICALLY WITH THE LIVES OF THE
HUMPLE*
B. ALL THREE USE THE SAME VERSE FORM.*
C. ALL THREE INTRODUCE THE PERSONAL ELEMENT.
E. ONLY GRAY MAKES NO REFERENCE TO HIS FAMILY.

BASED ON HIS KNOWLEDGE OF THE EIGHTEENTH CENTURY, THE STUDENT
WILL CHOOSE THE ONE ELEMENT *NOT* CHARACTERISTIC OF THE
EIGHTEENTH CENTURY.  %10

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF THE FOLLOWING DESCRIPTIONS DOES *NOT* APPLY TO THE
EIGHTEENTH CENTURY?
A. AGE OF REASON
B. AGE OF PROSF
C. NEO-CLASSIC AGE
D. AGE OF SATIRE
THE STUDENT WILL SELECT THE CORRECT DEVELOPMENT IN A GROUPING OF LITERARY INNOVATIONS AND DEVELOPMENTS THEREBY DEMONSTRATING HIS KNOWLEDGE OF THE FACT THAT THE ENGLISH NOVEL STARTED IN THE EIGHTEENTH CENTURY. %1m

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF THE FOLLOWING DID *NOT* OCCUR IN THE EIGHTEENTH CENTURY?

A. THE BEGINNING OF THE ROMANTIC TENDENCIES
B. THE BIRTH OF THE PERIODICAL ESSAY
C. THE DECLINE OF THE ENGLISH NOVEL
D. THE POPULARITY OF THE COMEDY OF MANNERS AND SENTIMENTAL COMEDY
E. THE DEVELOPMENT OF DOMESTIC TRAGEDY

THE STUDENT, BY CHOOSING THE AUTHOR NOT BELONGING TO THIS GROUP OF EIGHTEENTH CENTURY ENGLISH WRITERS, WILL SHOW KNOWLEDGE OF THE AUTHORS LITERARY GENRE. %1m

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH AUTHOR DOES *NOT* BELONG TO THIS GROUP?

A. POPE
B. SWIFT
C. JOHNSON
D. ADDISON

THE STUDENT, BY SELECTING THE AUTHOR NOT BELONGING TO THIS GROUP OF EIGHTEENTH CENTURY ENGLISH WRITERS, WILL EVIDENCE KNOWLEDGE OF WRITERS POLITICAL PHILOSOPHIES. %1m

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH AUTHOR DOES *NOT* BELONG TO THIS GROUP?

A. POPE
B. SWIFT
C. JOHNSON

THE STUDENT, BY CHOOSING THE POET NOT BELONGING TO THIS GROUP OF EIGHTEENTH CENTURY ENGLISH POETS, WILL RECALL THE POETS WHO WERE FORERUNNERS OF THE ROMANTIC AGE. %1m

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH AUTHOR DOES *NOT* BELONG TO THIS GROUP?

A. POPE
B. SWIFT
C. JOHNSON

THE STUDENT, BY CHOOING THE POET NOT BELONGING TO THIS GROUP OF EIGHTEENTH CENTURY ENGLISH POETS, WILL RECALL THE POETS WHO WERE FORERUNNERS OF THE ROMANTIC AGE. %1m

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH AUTHOR DOES *NOT* BELONG TO THIS GROUP?
THE STUDENT, BY SELECTING THE ONE NON-DRAMA WRITER OF THIS GROUP OF EIGHTEENTH CENTURY ENGLISH PROSE WRITERS, WILL SHOW KNOWLEDGE THAT THE OTHER AUTHORS LISTED WROTE ENGLISH PROSE DURING THIS PERIOD. %10

DIRECTIONS — SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0310

WHICH AUTHOR DOES NOT BELONG TO THIS GROUP?
A. ADDISON 4100756
B. STEELE 4100756
C. GOLDSMITH 4100756
D. SWIFT 4100756

THE STUDENT, BY SELECTING THE NON-JOURNALIST IN THIS GROUP OF EIGHTEENTH CENTURY ENGLISH AUTHORS, WILL SHOW KNOWLEDGE THAT THE OTHER AUTHORS LISTED WERE JOURNALISTS. %10

DIRECTIONS — SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0311

WHICH AUTHOR DOES NOT BELONG IN THIS GROUP?
A. ADDISON 4100757
B. GRAY 4100757
C. DEFOE 4100757
D. JOHNSON 4100757
E. STEELE 4100757

THE STUDENT, BY SELECTING A SEVENTEENTH RATHER THAN EIGHTEENTH CENTURY ENGLISH AUTHOR, WILL SHOW KNOWLEDGE THAT THE OTHER AUTHORS LISTED WERE AMONG THE EIGHTEENTH CENTURY ENGLISH AUTHORS. %10

DIRECTIONS — SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0312

WHICH AUTHOR DOES NOT BELONG TO THIS GROUP?
A. SWIFT 4100758
B. ADDISON 4100758
C. STEELE 4100758
D. PEPSYS 4100758
E. DEFOE 4100758

THE STUDENT, BY SELECTING THE ONE NON-ESSAYIST IN THE GROUP OF EIGHTEENTH CENTURY PROSE WRITERS, WILL RECALL THE NAMES OF EIGHTEENTH CENTURY PROSE WRITERS. %10

DIRECTIONS — SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0313

WHICH AUTHOR DOES NOT BELONG TO THIS GROUP?
A. ADDISON 4100759
B. BURNS 4100759
C. POPE 4100759
D. GRAY 4100759
DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH AUTHOR DOES NOT BELONG TO THIS GROUP?

A. GOLDSMITH
B. BOSWELL
C. JOHNSON
D. ADDISON
E. STEELE

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE CHARACTERISTICS
OF THE EIGHTEENTH CENTURY ENGLISH PERIODICAL ESSAY BY SELECTING
THE ITEM WHICH IS *NOT* CHARACTERISTIC.

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF THE FOLLOWING WAS *NOT* A CHARACTERISTIC OF THE
EIGHTEENTH CENTURY ENGLISH PERIODICAL ESSAY?

A. HUMOR AND SATIRE
B. SERIOUS FORMALITY
C. INTENT TO REFINE TASTE
D. INTENT TO REFORM MANNERS
E. APPEAL TO MIDDLE CLASS

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE BACKGROUND OF
18TH CENTURY LITERATURE BY SELECTING THE LITERARY TENETS TO
WHICH THE MAJORITY OF WRITINGS ADHERED.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE STATEMENT WHICH BEST IDENTIFIES THE LITERARY WORKS OF THE
18TH CENTURY IS

A. THE LITERARY WORKS WERE MARKED BY A CLOSE ADHERENCE TO
COMMON SENSE.
B. THE LITERARY WORKS WERE MARKED BY THEIR IMAGINATIVE
QUALITIES.
C. THE LITERARY WORKS WERE MARKED BY THEIR RELIGIOUS
ENTHUSIASM.
D. THE LITERARY WORKS WERE MARKED BY THEIR SPIRIT OF REFORM.

THE DESCRIPTION WHICH BEST DESCRIBES THE WORKS OF POPE IS

A. LACKING IN SATIRE
B. HIGHLY EMOTIONAL
C. IMAGINATIVE
D. CORRECT IN FORM

THE LITERATURE OF THIS PERIOD PORTRAYED THE

A. LIFE OF THE LOWER CLASSES.
B. STRUGGLES OF THE MIDDLE CLASS.
C. ELEGANT SOCIETY OF THE UPPER CLASSES.
D. LONGINGS OF THE LOWER MIDDLE CLASS.


A. CHARACTERIZED BY EXACTNESS IN FORM.
B. NOTED FOR ITS EXUBERANCE.
C. NOTED FOR ITS LYRICAL QUALITY.
D. WAS MARKED BY INNOVATIVE QUALITY.

IN SUBJECT MATTER, THE NEW LITERARY FORM — THE NOVEL —
A. EMPHASIZED THE POLITE SOCIETY OF THE ARISTOCRATS.
B. AROUSED LITTLE SYMPATHY FOR THE POOR.
C. WIDENED THE SOCIAL AWARENESS OF ENGLISHMEN.
D. CONTAINED SPARKLING WIT.

THE STUDENT WILL IDENTIFY THE DIFFERENTIATING CHARACTERISTICS
OF ROMANTIC POETS BY MATCHING THEM WITH THE ROMANTIC POET THEY
IDENTIFY. %15

MATCH THE CHARACTERISTIC TO THE AUTHOR TO WHOM IT MOST
DISTINCTIVELY APPLIES.

<table>
<thead>
<tr>
<th>Characteristic</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. SIMPLE LANGUAGE AND FEELING FOR NATURE</td>
<td>Byron</td>
</tr>
<tr>
<td>B. SENSUOUS IMAGERY AND LOVE OF BEAUTY</td>
<td>Coleridge</td>
</tr>
<tr>
<td>C. PASSION FOR LIBERTY AND LOVE OF THE SEA</td>
<td>Keats</td>
</tr>
<tr>
<td>D. LYRICAL LANGUAGE AND LOVE OF NATURE</td>
<td>Shelley</td>
</tr>
<tr>
<td>E. ALLITERATION AND INTEREST IN THE SEA</td>
<td>Wordsworth</td>
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</tbody>
</table>

MATCH THE CHARACTERISTICS BELOW TO THE ROMANTIC AUTHOR TO WHOM
THEY APPLY.

<table>
<thead>
<tr>
<th>Characteristic</th>
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</thead>
<tbody>
<tr>
<td>A. HIS SPECIAL INTEREST LAY IN THE WORLD OF IMAGINATION.</td>
<td>Hood</td>
</tr>
<tr>
<td>B. NATURE WAS HIS RELIGION.</td>
<td>Keats</td>
</tr>
<tr>
<td>C. IN BEAUTY HE PERCEIVED LOVE, POWER AND TRUTH.</td>
<td>Coleridge</td>
</tr>
<tr>
<td>D. HE WAS NOT IN REVOLT AGAINST THE WORLD.</td>
<td>Lamb</td>
</tr>
<tr>
<td>E. HE IS NOTED FOR HIS EXPRESSION OF HUMANITARIAN SPIRIT.</td>
<td>Wordsworth</td>
</tr>
</tbody>
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MATCH THE CHARACTERISTIC TO THE AUTHOR TO WHOM IT MOST
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<tbody>
<tr>
<td>A. EMOTION RECOLLECTED IN TRANQUILITY</td>
<td>Scott</td>
</tr>
<tr>
<td>B. BALLAD-LIKE RHYTHM AND PATRIOTIC SPIRIT</td>
<td>Coleridge</td>
</tr>
<tr>
<td>C. AN ESSAYIST RATHER THAN A POET</td>
<td>Lamb</td>
</tr>
<tr>
<td>D. AGAINST THE CONVENTIONS OF SOCIETY AND RELIGION</td>
<td>Scott</td>
</tr>
<tr>
<td>E. AGAINST THE CRUELTY AND FUTILITY OF WAR</td>
<td>Scott</td>
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THE STUDENT WILL REFLECT HIS COMPREHENSION OF ROMANTIC CHARACTERISTICS BY MATCHING THE QUALITY TO THE POEM THAT EXPRESSES IT. 

MATCH THE QUALITY OF ROMANTICISM TO THE POEM IN WHICH IT IS MOST MARKEDLY EXPRESSED.

A. JOY IN NATURE
B. PASSION FOR LIBERTY
C. VIVID IMAGINATION
D. INTEREST IN THE PAST
E. SYMPATHY FOR THE OBSCURE

*THE PRISONER OF CHILLON* *B*
*ST. AGNES EVF* *D*
*THE CLOUD* *A*
*THE ANCIENT MARINER* *C*
*SHE SWEPT AMONG THE UNSEEN WAVES* *E*

MATCH THE QUALITIES OF ROMANTICISM TO THE POEMS IN WHICH THEY ARE MOST MARKEDLY EXPRESSED.

A. APPRECIATION OF BEAUTY
B. FEELING OF DESPONDENCY OR MELANCHOLY
C. FREEDOM FROM FORMALIZED POETIC DICTION
D. SYMPATHY FOR COMMON MAN
E. REVIVAL OF OLDER POETIC FORMS

*THE TABLES TURNED* *C*
*ODE TO THE WEST WIND* *B*
*ODE ON A GREEK URN* *A*
*JACK O HAZELDEAN* *E*
*SONG OF THE SHIRT* *D*

THE STUDENT WILL SHOW HE COMPREHENDS THE SPECIAL QUALITIES THAT CHARACTERIZE THE ROMANTIC AGE BY IDENTIFYING THE "NON-CHARACTERISTICS."
WHICH OF THE FOLLOWING IS *NOT* A QUALITY OF THE ROMANTIC AGE?
A. STRONG BELIEF IN INDIVIDUAL LIBERTY
B. DEEP APPRECIATION OF BEAUTY
C. VIVID IMAGINATION
D. STRICT ADHERENCE TO CLASSICAL FORMS
E. INTEREST IN THE PAST

WHICH OF THE FOLLOWING IS *NOT* A QUALITY OF THE ROMANTIC AGE?
A. STRONG SENSITIVITY TO NATURE
B. SYMPATHY WITH HUMBLE AND OBSCURE
* C. USE OF POLISHED, FORMAL DICTION
D. SENSE OF MELANCHOLY AND LONELINESS
E. VITALITY

WHICH OF THE FOLLOWING IS *NOT* A QUALITY OF THE ROMANTIC AGE?
A. REVOLT AGAINST OUTWORN TRADITIONS AND IDEAS
B. INTEREST IN THE MIDDLE AGES
C. EXPRESSION OF FRUSTRATION
D. STRONG SUBJECTIVISM
* E. PERSISTENT DIDACTICISM

WHICH OF THE FOLLOWING IS *NOT* A QUALITY OF THE ROMANTIC AGE?
A. EAGERNESS TO BLAZE NEW TRAILS
B. REACTION AGAINST FORMALITY
C. APPRECIATION FOR THE INDIVIDUAL
D. STRONG OBJECTIVISM
* E. EMPHASIS ON RATIONALISM

**THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF 19TH CENTURY ROMANTIC LITERATURE BY SELECTING THE SPECIAL QUALITIES WHICH THE MAJORITY OF WRITINGS REFLECT.**

DIRECTIONS - SELECT THE BEST COMPLETION.

ROMANTIC POETRY *DOES* REFLECT A DEEP SYMPATHY WITH
A. HUMBLE PEOPLE
* B. PRIVILEGED PEOPLE
C. UNDERPRIVILEGED PEOPLE
D. OBSCURE PEOPLE

ROMANTIC POETRY *DOES NOT* ASSOCIATED WITH
A. VITALITY
* B. RESTRAINT
C. POWERFUL EMOTION
D. DREAMLIKE IDEAS

TO THE ROMANTICS, POETRY WAS
A. CONSIDERED TOO INEFFECTIVE A MEDIUM FOR REFORM PURPOSES
* B. LIMITED TO ENGLISH LIFE AND CUSTOMS
C. CONSIDERED THE SPOKESMAN OF THE UPPER CLASSES
D. CONSIDERED THE HOPE OF THE WHOLE WORLD

OF THE FOLLOWING STATEMENTS, THE ONE THAT DOES *NOT* APPLY TO ROMANTIC POETRY IS
A. ROMANTIC POETRY WAS A REACTION AGAINST FORMALITY
* B. ROMANTIC POETRY PLACED EMPHASIS ON HUMAN EMOTIONS
C. ROMANTIC POETRY EXHIBITED A LOVE FOR THE PAST

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ROMANTIC POETRY WAS A REACTION AGAINST EXUBERANCE.

APPLYING HIS KNOWLEDGE OF EACH POETS CHARACTERISTICS TO THE UNFAMILIAR SELECTIONS, THE STUDENT WILL NAME THE AUTHORS OF ENGLISH ROMANTIC POEMS NOT PREVIOUSLY STUDIED. IT IS NOT INTENDED THAT ALL QUOTATIONS BE USED. A SELECTION IS OFFERED SO THAT THE TEACHER MAY CHOOSE THOSE QUOTATIONS WHICH MOST NEARLY PARALLEL THE RHYTHM, SUBJECT, FORM AND OTHER QUALITIES OF THE PARTICULAR POEMS TAUGHT.

BELOW ARE SELECTIONS FROM POEMS NOT PREVIOUSLY STUDIED. APPLYING YOUR KNOWLEDGE OF EACH POETS CHARACTERISTICS TO THE SELECTION, MATCH THE AUTHOR WITH THE QUOTATION FROM HIS WORK.

A. COLERIDGE  
B. WORDSWORTH  
C. BYRON  
D. KEATS  
E. SHELLEY

ETERNAL SPIRIT OF THE CHAINLESS MIND  
BRIGHTEST IN DUNGEOUS, LIBERTYO THOU ART,  
FOR THERE THY HABITATION IS THE HEART. *C

IT IS A BEAUTEOUS EVENING, CALM AND FREE,  
THE HOLY TIME IS QUIET AS A NUN,  
BREATHELESS WITH ADORATION. THE BROAD SUN  
IS SINKING DOWN IN IT, TRANQUILTY. *B

WITH OPEN EYES *AH, WOF IS ME,  
ASLEEP, AND DREAMING FEARFULLY,  
FEARFULLY DREAMING, YET, I WAS,  
DREAMING THAT ALONE, WHICH IS --  
O SORROW AND SHAMEO CAN THIS BE SHE,  
THE LADY, WHO KNELED AT THE OLD OAK TREEO *A

THE WARM SUN IS FAILING, THE BLEAK WIND IS WAILING,  
THE BARE BOUGHS ARE SIGHING, THE PALE FLOWERS  
ARE DYING,  
AND THE YEAR  
ON THE EARTH, HER DEATH-RED, IN A SHROUD OF LEAVES DEAD.  
IS LYING. *E

A THING OF BEAUTY IS A JOY FOREVER,  
ITS LOVELINESS INCREASES, IT WILL NEVER  
PASS INTO NOTHINGNESS, BUT STILL WILL KEEP  
A BOWER QUIET FOR US, AND A SLEEP  
FULL OF SWEET DREAMS, AND HEALTH, AND QUIET BREATHING. *D

SLEEP, THE FRESH DEW OF LANGUID LOVE, THE RAIN  
WHOSE DROPS QUENCH, KISSES TILL THEY BURN AGAIN,  
AND WE WILL TALK, UNTIL THOUGHTS MELODY  
RECOME TOO SWEET FOR EXUBERANCE, AND IT DIE.  
IN WORDS, TO LIVE AGAIN IN LOOKS, WHICH DART.  
WITH THRILLING TONE INTO THE VOICELESS HEART,  
HARMONIZING SILENCE WITHOUT A SOUND. *E

... WHEN LOO THE WREATHED GREEN

...
DISPARTED, AND FAR UPWARD COULD BE SEEN
BLUE HEAVEN, AND SILVER CAR, AIR-BORNE,
WHOSE SILENT WHEELS, FRESH WET FROM CLOUDS OF MORN,
SPUN OFF A FRIZZLING DEW, -- WHICH FALLING CHILL
ON SOFT ADONIS SHOULDERS, MADE HIM STILL
NESTLED AND TURN UNEASILY ABOUT,
SOON WERE THE WHITE DOVES PLAIN, WITH NECK STRETCHED OUT,
AND SILKEN TRACES LIGHTENED IN DESCENT,
AND SOON, RETURNING FROM LOVES BANISHMENT,
QUEEN VENUS LEANING DOWNWARD OPEN-ARMED,
HER SHADOW FELL UPON HIS BREAST, AND CHARMED
A TUMULT TO HIS HEART, AND A NEW LIFE
INTO HIS EYES. 

I LOVED, AND WAS RELOVED AGAIN --
THEY TELL ME, SIRF, YOU NEVER KNEW
THOSE GENTLE FRAILITIES, IF TIS TRUE
I SHORTEN ALL MY JOY OR PAIN,
TO YOU TWOULD SIFFM AUSD AS VAIN,
BUT ALL MEN ARE NOT BORN TO REIGN,
OR OER THEIR PASSIONS, OR AS YOU
THUS OER THEMSELVES AND NATIONS TOO, 

THE NIGHT IS CHILL, THE FOREST RARE,
IS IT THE WIND THAT MOANETH AHEAD,
THERE IS NOT WIND ENOUGH IN THE AIR
TO MOVE AWAY THE RINGLET-CURL
FROM THE LOVELY LADYS CHEEK -- 

THERE WAS TIME WHEN MEADOW, GROVE, AND STREAM,
THE EARTH, AND EVERY COMMON SIGHT,
TO ME DID SEEM
APPARFLED IN CELESTIAL LIGHT,
THE GLORY AND THE FRESHNESS OF A DREAM,
IT IS NOT NOW AS IT HATH BEEN OF YORE. 

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THREE NINETEENTH CENTURY ENGLISH NOVELISTS NOTED FOR THEIR ABILITY TO DEPICT COMPLETE SOCIAL GROUPS BY SELECTING THEM FROM A LIST OF NOVELISTS.

DIRECTIONS - SELECT THE BEST COMPLETION.

THREE NINETEENTH CENTURY NOVELISTS WHO PORTRAYED COMPLETE SOCIAL GROUPS IN THEIR NOVELS WERE
A. DICKENS, FLIOT, COLLINS
B. DICKENS, THACKFRY, WAIPOLF
C. FLIOT, THACKFRY, RANCIEFF
D. DICKENS, FLIOT, THACKFRY
E. THACKFRY, FLIOT, COLLINS

THE STUDENT, BY MATCHING THE NINETEENTH CENTURY ENGLISH NOVELIST WITH A DESCRIPTION OF A DISTINCTIVE CHARACTERISTIC OF HIS NOVELS, WILL SHOW HIS KNOWLEDGE OF THE AUTHORS PARTICULAR SPHERE.
EXAGGERATED BUT UNFORGIVABLE CHARACTERS    *D
CENTERED AROUND A GIRLS CAREFUL SELECTION OF A HUSBAND  *A
CENTERED AROUND FOIBLES AND VANITIES OF SOPHISTICATED LONDON
SOCIETY OR COUNTRY GENTRY   *C
CENTERED AROUND THE IMAGINARY COUNTY OF BARSETSHIRE WHICH HE
PEOPLED WITH BELIEVABLE CHARACTERS    *F
CENTERED AROUND THE WINDSWEPT MOORS OF NORTHERN ENGLAND   *B
A. JANE AUSTEN
B. SIR WALTER SCOTT
C. CHARLES DICKENS
D. GEORGE ELIOT
E. CHARLOTTE BRONTE
F. ANTHONY TROLLOPE

REVIVED THE PAST IN HISTORICAL ROMANCES  *B
WRITED WITH INTENSE PASSION A PARTLY AUTOBIOGRAPHICAL STORY OF A
GOVERNNESS WHO LOVED A STORMY HERO    *F
REFLECTED INDIGNATION AGAINST SOCIAL INJUSTICES    *C
CREATED COMPLETE SOCIAL GROUPS AND EVIDENCED STRONG MORAL
FERVOR    *D
REFLECTED THE PROVINCIAL LIFE OF THE AUTHORS OWN ENVIRONMENT    *A

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE BACKGROUND OF
THE 19TH CENTURY BY SELECTING THE STATEMENTS WHICH HAVE
HISTORICAL AND POLITICAL ACCURACY.    *4D

SELECT ONE, *FALSE* STATEMENT.

WHICH OF THE FOLLOWING STATEMENTS ABOUT THE 19TH CENTURY IS *NOT*
HISTORICALLY AND POLITICALLY CORRECT?
A. THE POOR HAD FEW WHO COULD HELP THEM.
B. THE GOVERNMENT REMAINED CONSERVATIVE.
C. GOVERNMENT REGULATION OF INDUSTRY HARDLY EXISTED IN ENGLAND.
D. ECONOMIC IDEAS WERE EXTREMELY HUMANITARIAN.

WHICH OF THE FOLLOWING STATEMENTS ABOUT THE 19TH CENTURY IS *NOT*
HISTORICALLY AND POLITICALLY CORRECT?
A. CHANGES IN ENGLAND CAME ABOUT SLOWLY.
B. ENGLAND HAD NO CLOSE COMPETITORS IN HER EXPANSION PROGRAMS.
C. THERE WERE INNUMERABLE NEW DISCOVERIES.
D. MANPOWER AND HORSEPOWER WERE BEING USED MORE.

WHICH OF THE FOLLOWING STATEMENTS ABOUT THE 19TH CENTURY IS *NOT*
HISTORICALLY AND POLITICALLY CORRECT?
A. ENGLAND WAS RAPIDLY TURNING INTO A MANUFACTURING NATION.
H. INTERNATIONAL COMPETITION HANDICAPPED ENGLISH FARMERS
C. ABUSES WERE WIDESPREAD IN ENGLAND AT THIS TIME.
D. IN INDUSTRIAL TOWNS IN ENGLAND, LIVING CONDITIONS WERE RAPIDLY IMPROVING.

WHICH OF THE FOLLOWING STATEMENTS ABOUND THE 19TH CENTURY IS NOT HISTORICALLY AND POLITICALLY CORRECT?
A. RESTRICTIONS AGAINST PROTESTANTS WERE EASED.
B. EDUCATION WAS BETTERED.
C. THE SLAVE TRADE WAS PEACEFULLY ABOLISHED.
D. FREEDOM OF THE PRESS WAS BROADENED.

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF 19TH CENTURY ROMANTIC LITERATURE BY SELECTING THE POETIC LINES WHICH REFLECT THE SENTIMENT AND THEME OF THE VAST MAJORITY OF WRITERS.

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

THE LINES WHICH DO NOT REFLECT THE SENTIMENT OF ROMANTIC POETRY ARE
A. RISE LIKE LIONS AFTER SLUMBER IN UNVANQUISHABLE NUMERO
B. OUR SWEETEST SONGS ARE THOSE THAT TELL OF SADDEST THOUGHTS
C. THE WORLDS GREAT AGE BEGINS ANEW.
D. SWORD AND BUCKLER I SCORN TO BEAR, GOLD-ADORNED SHIELD, AS I GO TO THE CONFLICT.

THE LINES WHICH DO NOT REFLECT THE SENTIMENT OF ROMANTIC POETRY ARE
A. I HEARD A THOUSAND BLENDED NOTES, WHILE IN A GROVE I SATE RECLINED
B. BOOK SO ITS A DULL AND ENDLESS STRIFE COMF, HEAR THE WOODLAND LINNET
C. BEAUTY IS TRUTH, TRUTH BEAUTY - THAT IS ALL YE KNOW ON EARTH, AND ALL YE NEED TO KNOW.
D. LITTLE HE KNOWS WHOSE LOT IS HAPPY, WHO LIVE AT EASE IN THE LAP OF EARTH

THE STUDENT WILL RECALL THE TITLE AND THE AUTHOR OF A REPRESENTATIVE QUOTATION OF VICTORIAN LITERATURE BY MATCHING THE QUOTATION WITH THE TITLE AND AUTHOR.
R. I HOLD IT TRUE, WHAT F FR REFALL.
    I FEEL IT, WHEN I SORROW MOST.
TIS BETTER TO HAVE LOVED AND LOST
    THAN NEVER TO HAVE LOVED AT ALL.
C. OH, SIR, SHE SMILED, NO DOUBT.
WHEN E ER I PASSED HER, BUT WHO PASSED WITHOUT
MUCH THE SAME SMILE THIS GREW, I GAVE COMMANDS,
THEN ALL SMILES STOPPED TOGETHER.
D. KEEP THOU MY FEET, I DO NOT ASK TO SEE
    THE DISTANT SCENE, ONE STEP ENOUGH FOR ME.
E. THE SEA OF FAITH
    WAS ONCE, TOO, AT THE FULL, AND ROUND EARTH'S SHORE
LAY LIKE THE FOLDS OF A BRIGHT GIRLDE FURLED.
BUT NOW I ONLY HEAR
    ITS MELANCHOLY, LONG, WITHDRAWING ROAR.

*MY LAST DUCHESS*  *C*

*LEAD KINDLY LIGHT*  *D*

*SONNETS FROM THE PORTUGUESE*  *A*

*DOVER BEACH*  *F*

*IN MEMORIAM*  *B*

NEWMAN  *D*

R. BROWNING  *C*

FL. BROWNING  *A*

ARNOLD  *E*

TENNYS0N  *B*

**********THE STUDENT WILL SHOW KNOWLEDGE OF A VICTORIAN LITERARY SELECTION 0172
BY MATCHING THE TITLE TO THE DESCRIPTION.  %10a

A. *IN MEMORIAM*
B. *PROSPICE*
C. *A LIBERAL EDUCATION*
D. *RECESSIONAL*
E. *A BIRTHDAY*

AN ESSAY IN WHICH LIFE IS COMPARED TO A GAME OF CHESS  *C*
AN ELEGY CONTAINING THE AUTHORS MEDITATIONS ON LIFE AND DEATH  *A*
A SONNET CELEBRATING THE ENTRANCE OF LOVE INTO THE POETS LIFE  *E*
A POEM EXPRESSING ITS AUTHORS COURAGEOUS ATTITUDE TOWARD
    DEATH  *B*
A HYMN ASKING GOD TO REMIND THE BRITISH OF THEIR
    RESPONSIBILITIES  *D*
A. "ENVOY"  
B. "MARKHEIM"  
C. "ULYSSES"  
D. "DOVER BEACH"  
E. "THE DARKLING THRUSH"  

A WORK EMPHASIZING THE PSYCHOLOGICAL ASPECT OF CRIME  

A POEM IN WHICH A NOTE OF HOPE SINGS OUT AMIDST NATURES  

A POEM ENVISIONING HEAVEN AS A PLACE WHERE THE GOOD LABOR FOR THE SHEER JOY OF WORKING  

A POEM, PESSIMISTIC IN TONE, WHICH REFLECTS AN UNRESOLVED CONFLICT BETWEEN SCIENCE AND RELIGION  

A POEM EXPRESSING MANKIND'S CONSTANT QUEST FOR PROGRESS AND KNOWLEDGE OF THE UNKNOWN  

THE STUDENT WILL SHOW COMPREHENSION OF THE CHARACTERISTICS OF VICTORIAN WRITERS BY CONTRASTING CERTAIN WRITERS, SELECTING WRITER POINT OF VIEW, IDENTIFYING CHARACTERISTICS OF LITERARY WORKS, AND ASSOCIATING DESCRIPTION OF THE WRITERS WORKS WITH THE WRITER.  

DIRECTIONS - SELECT THE BEST COMPLETION.  

KIPLING WAS NOT MADE POET LAUREATE BECAUSE  
A. HE FAILED TO OUTLIVE THE INCUMBENT.  
B. QUEEN VICTORIA DID NOT APPROVE OF HIS IMPERIALISTIC VIEWS.  
C. HE WAS A PROSE WRITER AS WELL AS A POET.  
D. HE OFFENDED QUEEN VICTORIA.  
E. HE WAS CONSIDERED INELIGIBLE FOR SUCH A HIGH OFFICE.  

HUMOR IN THE LITERATURE OF THE VICTORIAN PERIOD IS REFLECTED IN THE WORKS OF  
A. TENNYSON, DICKENS, CARROLL  
B. GILBERT, STEVENSON, DICKENS  
C. DICKENS, CARROLL, GILBERT  
D. GILBERT, DICKENS, TENNYSON  
F. GILBERT, CARROLL, STEVENSON  

THE VICTORIAN WRITER MOST SYMPATHETIC TO THE ENGLISH SOLDIER WAS  
A. STEVENSON  
B. HARDY  
C. KIPLING  
D. BROWNING  
E. CARLYLE  

AS WRITERS OF HISTORY CARLYLE AND MACAULAY ARE SIMILAR BECAUSE  
A. THEY DEAL WITH THE SAME PERIOD OF HISTORY  
B. THEIR ACCOUNTS ARE ALIVE AND VIVID  
C. THEIR STYLE IS ESSENTIALLY SIMILAR  
D. THEY MANIFEST THE SAME ATTITUDE TOWARD KINGSHIP  
E. THEY LIKE TO COIN NAMES FOR THEIR UNKNOWN CHARACTERS  

DISRAELI IS SIGNIFICANT IN VICTORIAN HISTORY FOR  
A. BEING A LEADER OF THE LIBERAL PARTY AND A NOVELIST.
H. BEING VICTORIA'S PRIME MINISTER
C. BEING A LEADER OF THE CONSERVATIVE PARTY AND A NOVELIST
D. A AND R ABOVE
*F. R AND C ABOVE

THREE OF THE FOREMOST ENGLISH SCIENTISTS OF THE VICTORIAN PERIOD
A. FREUD, DARWIN AND HUXLEY
B. FREUD, DARWIN AND WELLS
C. SPENCER, DARWIN AND WELLS
D. SPENCER, DARWIN AND HUXLEY
E. FREUD, WELLS AND HUXLEY

THE BIG THREE IN VICTORIAN POETRY WERE
A. ARNOLD, R. BROWNING AND TENNYSON
B. TENNYSON, KIPLING AND R. BROWNING
C. TENNYSON, KIPLING AND STEVENSON
D. TENNYSON, R. BROWNING AND STEVENSON
E. ARNOLD, R. BROWNING AND KIPLING

THE BIG THREE NOVELISTS IN VICTORIAN LITERATURE WERE
A. DICKENS, THACKERY, AND STEVENSON
B. DICKENS, THACKERY, AND HARDY
C. DICKENS, THACKERY, AND ELIOT
D. DICKENS, HARDY, AND ELIOT
E. DICKENS, ELIOT, AND STEVENSON

THE LITTLE THREE IN VICTORIAN POETRY WERE
A. DANTE GABRIEL ROSSETTI, ELIZABETH BROWNING, AND RUSKIN
B. D. ROSSETTI, E. BROWNING, AND MORRIS
C. D. ROSSETTI, MORRIS, AND SWINEBURNE
D. HARDY, MORRIS, AND E. BROWNING
E. E. BROWNING, CHRISTINA ROSSETTI, AND D. ROSSETTI

DIRECTIONS - MATCH EACH AUTHOR WITH THE PHRASE THAT DESCRIBES HIM.
A. ARNOLD
B. R. BROWNING
C. CARLYLE
D. NEWMAN
E. TENNYSON

ADVOCATED ENDURANCE AND PERFECTION *A
EXPRESSED FAITH IN A FUTURE DESPITE HIS MELANCHOLY *F
EXUDED BUOYANCY AND OPTIMISM *B
REACTED AGAINST MATERIALISM AND SPIRITUAL INDIFFERENCE *D
ADVOCATED HERO WORSHIP *C

*****************************************************************************

THE STUDENT WILL SHOW KNOWLEDGE OF THE VICTORIAN PERIOD BY SELECTING THE MOST POPULAR FORM OF ENGLISH LITERATURE DURING THAT TIME. *10

DIRECTIONS - SELECT THE BEST COMPLETION.

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In the Victorian Age, the most popular type of literature was

A. Lyric Poetry.
B. Narrative Poetry.
C. The Melodrama.
D. The Short Story.
E. The Novel.

******************

The student will recall and select the dominant spirit of reform as characteristic of the English Victorian period which is reflected in literature. *lm

Directions - Select the best completion.

The English Victorian period was characterized by

A. Resistance to Change.
B. Lack of Humor.
C. Strong Religious Solidarity.
D. Social, Political and Economic Reform.
E. Lack of Moral Seriousness.

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The student will show knowledge of some of the aspects of James I's reign by selecting the false statement from a choice of alternatives. *lm

Directions - Select the statement that answers the question.

Which of the following statements concerning James I are false?

A. He succeeded Charles I.
B. He tried to force Catholicism on England.
C. His overthrow was called the Glorious Revolution.
D. He was succeeded by his sister Mary.
E. He fled to France.

******************

By selecting the Wars of the Roses as being a literary deterrent, the student will show knowledge of the effect of war on literary production. *lm

Directions - Select the best completion.

Between Chaucer's work and the flowering of Elizabethan literature, only Malory's work is significant. Considering the history of the period, this absence of literary work could best be attributed to

A. The closing of the monasteries.
B. The primitiveness of caxtons printing press.
C. The preference for amateur drama.
D. The Wars of the Roses.
E. Preoccupation with maintaining feudalism.
THE STUDENT WILL RECALL AND SELECT SIMON DE MONTFORT AS THE BARON WHO GAVE IMPETUS TO THE DEVELOPMENT OF THE LOWER HOUSE OF PARLIAMENT. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

THE BARON WHO WAS CHIEFLY RESPONSIBLE FOR BEGINNING THE HOUSE OF COMMONS WAS

A. CHARLES ROSWORTH.
B. SIMON DE MONTFORT.
C. THOMAS A BECKET.
D. WILLIAM LANGLAND.
F. GEOFFREY Wyclif.

LITERARY TECHNIQUES AND DEVICES

THE STUDENT WILL SHOW KNOWLEDGE OF AMERICAN LITERARY AUTHORS AND SELECTIONS BY RECALLING CONTENT OF SELECTED WORKS, AUTHORS, SELECTED WORKS, AND TECHNIQUE OF THE AUTHOR. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

RFN. FRANKLIN CREATED THE CHARACTER

A. POOR JOHN.
B. HAPPY BILL.
* C. POOR RICHARD.
D. LONESOME GEORGE.

FRENEAU INDICATED A CONCERN ABOUT THE INDIANS CUSTOM OF

A. MARRIAGE.
B. BURIAL.
C. WARFARE.
D. DANCING.

FRANKLIN IN HIS "THE SALE OF THE HESSIANS" PROVES HIS POINT BY

* A. EXAGGERATION OF POINTS.
B. PUN ON WORDS.
C. MINIMIZATION OF DETAIL.
D. USE OF IMPORTANT NAMES.

PATRICK HENRY VALUED LIFE ONLY IF HE HAD

* A. FREEDOM.
B. MONEY.
C. A WIFE.
D. CHILDREN.

* THE WAY TO WEALTH* MAKES THE READER OF IT SENSITIVE TO MAKING THE MOST OF

A. FRIENDS.
B. RELATIVES.
* C. TIME.
D. MATERIAL OBJECTS.
The student will show that he has knowledge of the definition of a conceit by selecting the statement that correctly completes the definition. Select the statement that correctly completes the definition:

Conceits are

A. boastings, such as expressed in Shakespeare's sonnets.
B. pretenses used in pastoral poetry.
C. exaggerated figures of speech.
D. contrasts between the real and the unreal.
E. assumptions on which philosophical verse is predicated.

The student will show that he recognizes the usage of the Petrarchan and metaphysical conceits in poetry by selecting the statement that is false.

Directions: select the best completion.

The Petrarchan conceits
A. were used by an Italian poet.
B. were used by Shakespeare.
C. were used by an English poet.
D. were used by a French poet.

The student will show that he has knowledge of the definition of a conceit by selecting the statement that correctly completes the definition.
C. THE METAPHYSICAL CONCEITS
   A. WERE USED BY SEVENTEENTH CENTURY POETS.
   B. WERE CONSIDERED STRAINED AND FALSE BY EIGHTEENTH AND
      NINETEENTH CENTURY WRITERS.
   C. INVOLVED COMPLEX AND STARTLING INTELLECTUAL ANALOGIES.
   D. INVOLVED PARALLELISM BETWEEN TWO SEEMINGLY DIFFERENT THINGS.
   *E. RARELY WERE AS EXTRAVAGANT AS THE PETRARCHAN CONCEITS.

THE STUDENT WILL SHOW THAT HE RECALLS THE TWO BASIC TYPES OF
CONCEIT BY SELECTING THE CORRECT ENDING TO COMPLETE A
STATEMENT. *1m

DIRECTIONS - SELECT THE BEST COMPLETION.

THE TWO BASIC KINDS OF CONCEITS IN ENGLISH LITERATURE ARE
   A. HOMERIC AND CHAUCERIAN.
   B. SPENSERIAN AND SHAKESPEAREAN.
   C. PETRARCHAN AND ABSTRACT.
   D. ABSTRACT AND PHILOSOPHICAL.
   *E. PETRARCHAN AND METAPHYSICAL.

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO COMPREHEND ALLEGORY
IN A POEM BY CHOOSING AN ACCURATE TRANSLATION OF AN ALLEGORICAL
PASSAGE FROM AMONG SEVERAL LINES OF POETRY. %4d

SUNSET AND EVENING STAR
   AND ONE CLEAR CALL FOR ME
   AND MAY THERE BE NO MOANING OF THE BAR
   WHEN I PUT OUT TO SEA,
   BUT SUCH A TIDE AS MOVING SEEMS ASLEEP,
   TOO FULL FOR SOUND AND FOAM,
   WHEN THAT WHICH DREW FROM OUT THE BOUNDLESS DEEP
   TURNS AGAIN HOME.
   TWILIGHT AND EVENING BELL
   AND AFTER THAT THE DARK
   AND MAY THERE BE NO SADNESS OF FAREWELL
   WHEN I EMBARK.
   FOR THOUGH FROM OUT OUR BOURNE OF TIME AND PLACE
   THE FLOOD MAY BEAR ME FAR,
   I HOPE TO SEE MY PILOT FACE TO FACE
   WHEN I HAVE CROSSED THE BAR.

LINE 4 MEANS
   A. WHEN I DIE.
   B. WHEN I GO BOATING.
   C. WHEN I EMBARK ON A LONG TRIP.
   D. WHEN I RETURN TO ENGLAND.

STANZA 2 MEANS
IF NNYSON ASKS THAT "THERE BE NO SADNESS OF FAREWELL WHEN I EMBARK* BECAUSE HE.
A. ENJOYS TRAVELING.
B. IS RETURNING TO THE ENGLAND WHICH HE LOVES.
C. WILL SEE GOD WHEN HE DIES.
D. WILL SEE THE CAPTAIN OF THE SHIP, WHO IS HIS DEAR FRIEND.
E. LOOKS FORWARD TO MEETING THE NAVIGATOR OF THE SHIP.

THE ALLEGORY IN THIS POEM IS
A. CONSISTENT.
B. INCONSISTENT.
C. SOMETIMES CONSISTENT, SOMETIMES INCONSISTENT.

THE STUDENT WILL IDENTIFY THE POEM WHICH BEST ILLUSTRATES THE IMAGERY DESCRIBED BASED ON HIS COMPREHENSION OF THE USE OF IMAGERY IN A POEM.

MATCH THE IMAGERY WITH THE POEM IN WHICH IT IS PREDOMINANT.

A. SENSUOUS IMAGERY APPEALING TO WIDE SENSE RANGE
B. IMAGERY THROUGH SIMILE
C. IMAGERY THROUGH PERSONIFICATION
D. LITERAL IMAGERY

WHICH TYPE OF IMAGERY *PREDOMINATES* IN EACH OF THE POEMS?

LIKE A GLOWWORM GOLDEN
IN A DEEPEST DELL OF DUT
LIKE A ROSE ENHOWERED
IN ITS OWN GREEN LEAVES
FIVE MILES MEANDERING WITH A MAZY MOTION THROUGH WOOD AND DALE, THE SACRED RIVER RAN, THEN REACHED THE CAVERNS MEASURELESS TO MAN
HESF DELICATES HE HEAPED WITH GLOWING HAND
ON GOLDEN HEELS AND IN CLOTHES BRIGHT
OF WREATHED SILVER, SUPPLOT US THEY STOOD.
IN THE RETIRED QUIET OF THE NIGHT,
FILLING THE CHILLY ROOM WITH PERFUME LIGHT

I WIELD THE FLAIL OF THE LASHING HAIL,
AND WHITEN THE GREEN PLAINS UNDER,
AND THEN AGAIN I DISSOLVE IT IN RAIN,
AND LAUGH AS I PASS IN THUNDER.

FOR I WAS AS IT WERE A CHILD OF THEE,
AND TRUSTED TO THY HILLS FAR AND NEAR,
AND LAID MY HAND UPON THY MANE -- AS I DO HERE.

THE STUDENT WILL APPLY KNOWLEDGE OF THE ELEGY AND HIS RECOGNITION
OF THE THREE GREATEST ELEGIES IN THE ENGLISH LANGUAGE BY CHOOSING
THE *NON-ELEGY* IN THE GROUP. %1n

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH POEM DOES *NOT* BELONG IN THIS GROUP?
A. *LYCIDAS*
B. *ADONAIS*
C. *OZYMANDIAS*
D. *IN MEMORIAM*

THE STUDENT WILL APPLY HIS KNOWLEDGE OF THE FOUR GREAT ELEGY
WRITERS IN ENGLISH LITERATURE BY SELECTING THE *NON-ELEGIST* IN A
GROUP OF ENGLISH AUTHORS. %1n

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH POEM DOES *NOT* BELONG IN THIS GROUP?
A. TENNYSON
B. MILTON
C. SHELLEY
D. GRAY
E. DRYDEN

THE STUDENT, BY SELECTING A *NON-CHARACTERISTIC* OF DRAMATIC
IRONY, WILL GIVE EVIDENCE OF HIS KNOWLEDGE OF ITS SCOPE. %1n

WHICH OF THE FOLLOWING STATEMENTS CONCERNING DRAMATIC IRRONY IS
FALSE.
A. DRAMATIC IRRONY, TO BE DRAMATIC, MUST BE TRAGIC.
B. IT CAN OCCUR IN FICTION AS WELL AS IN DRAMA.
C. THE CHARACTER IN A PLAY USES WORDS WHICH MEAN ONE THING TO
   HIM AND ANOTHER TO THE AUDIENCE.
D. THE WORDS OF THE CHARACTER CARRY A MEANING WHICH THE
   AUDIENCE UNDERSTANDS BUT OF WHICH HE IS UNCONSCIOUS.
E. IT IS A TERM WHICH CAN BE APPLIED TO MISTAKEN IDENTITY WHEN
   SOME CHARACTERS ARE AWARE OF THE TRUE IDENTITY AND OTHERS
Based on the students knowledge of satire, the student will select the *incorrect* statement from statements about the historical use of satire in classical times and in eighteenth century English literature. %1m

Which of the following is *false*?

A. Satire can be traced back to classical prototypes.
B. The golden age of English satire was the eighteenth century.
C. Satire was effectively used in the comedy of manners.
D. Both Swift's and Addison's satire is Juvénal.
E. Pope wrote Horatian satire.

The student, by selecting the one limitation of satire from listed characteristics in classical times and in eighteenth century English literature, will demonstrate his knowledge of satire. %1m

Which of the following qualities is *not* a characteristic of satire?

A. It is a literary device which combines humor or wit with criticism.
B. It is fundamentally of two types -- Horatian or Juvénal.
C. Its purpose is to reform or to ridicule.
D. It is easy to identify because of its critical nature.
E. Understanding it requires a knowledge of the writers' attitudes and the times.

The student, by selecting an attribute of satire from closely related but non-satiric qualities, will demonstrate his knowledge of satire. %1m

Which of the following is true?

A. Parody is a means of satire.
B. Invective is the end of satire.
C. Satire is a form of parody.
D. Satire is synonymous with sarcasm.
E. Satire is synonymous with innuendo.

The student will distinguish between an epic or Homeric simile from an ordinary simile by recognizing the characteristics of a Homeric simile. %1m

The epic simile differs from the ordinary simile because

A. Only Homer and Virgil used it.
B. It is only used in epics.
C. It is more elaborate and involved and consciously imitates Homers similes.
1. **LIKE THE PETRARCHAN CONCEIT, IT GIVES TONE TO THE POEM.**  
2. **IT IS AN OLD-FASHIONED TYPE NO LONGER USED BY MODERN WRITERS.**

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**GIVEN SELECTIONS FROM UNFAMILIAR POEMS, THE STUDENT WILL APPLY HIS KNOWLEDGE OF POETIC DEVICES AND FIGURES OF SPEECH BY SELECTING THE DEVICE OR FIGURE OF SPEECH USED IN EACH ITEM.**

**IT'S QUICK SOFT SILVER BELL BEATING, BEATING, AND DOWN THE DARK ORANGE FLARE PULSING OUT RED LIGHT LIKE AN ARTERY THE AMBULANCE AT TOP SPEED FLOATING DOWN PAST REACONS AND ILLUMINATED CLOCKS WINGS IN A HEAVY CURVE, DIPS DOWN, AND BREAKS SPEED, ENTERING THE CROWD.**

**LINE ONE CONTAINS AN EXAMPLE OF**
- A. METAPHOR.  
- B. PERSONIFICATION.  
- C. ALLITRATION.  
- D. HYPERBOLE.  
- E. METAPHOR.

**LINE THREE CONTAINS AN EXAMPLE OF**
- A. ALLUSION.  
- B. APOSTROPHE.  
- C. SIMILE.  
- D. METAPHOR.

**DAUGHTERS OF TIME: THE HYPOCRITIC DAYS, MUFFLED AND DUMB LIKE RAREFOOT DERVISHE, AND MARCHING SINGLE IN AN ENDLESS FILE, BRING DIAMEMS AND FAGOTS IN THEIR HANDS.**

**THE ABOVE CONTAINS AN EXAMPLE OF**
- A. PERSONIFICATION.  
- B. APOSTROPHE.  
- C. HYPERBOLE.  
- D. ONOMATOPOEIA.

**BREAK, BREAK, BREAK ON THY COLD GREY STONES, O SEA AND I WOULD THAT MY TONGUE COULD UTTER THE THOUGHTS THAT ARISE IN ME.**

**THE ABOVE CONTAINS AN EXAMPLE OF**
- A. METAPHOR.  
- B. APOSTROPHE.  
- C. SIMILE.  
- D. PERSONIFICATION.

**WHEN MOONLIGHT FALLS ON THE WATER IT IS LIKE FINGERS TOUCHING THE CHORDS OF A HARP OR A MISTY DAY.**

**WHEN MOONLIGHT STRIKES THE WATER I CANNOT GET IT INTO MY POEM. I ONLY HEAR THE TINKLE OF RIPPLINGS OF LIGHT.**

**LINE TWO CONTAINS AN EXAMPLE OF**
- A. SIMILE.
THE STUDENT WILL SHOW KNOWLEDGE OF FIGURATIVE LANGUAGE DEVICES BY COMPLETING DEFINITIONS OF THE VARIOUS KINDS OF FIGURATIVE LANGUAGE DEVICES.

DIRECTIONS - SELECT THE BEST COMPLETION.

A. METAPHOR IS A COMPARISON WHICH SAYS THAT ONE THING
   A. IS ANOTHER THING.
   B. IS LIKE ANOTHER THING.
   C. IS ASSOCIATED WITH ANOTHER THING.
   D. IS UNLIKE ANOTHER THING.

B. SIMILE IS A COMPARISON WHICH SAYS THAT ONE THING
   A. IS ANOTHER THING.
   B. IS LIKE ANOTHER THING.
   C. IS ASSOCIATED WITH ANOTHER THING.
   D. IS UNLIKE ANOTHER THING.

C. HYPERBOLE IS
   A. AN UNDERSTATEMENT.
   B. A COMPARISON OF UNLIKE THINGS.
   C. AN EXAGGERATION.
   D. A NEGATIVE COMPARISON.

THE FIGURATIVE DEVICE OF GIVING LIFE AND PERSONALITY TO AN INANIMATE THING IS KNOWN AS
   A. SYMBOLIZATION.
   B. APOSTROPHE.
   C. PERSONIFICATION.
   D. IMAGERY.

THE FIGURATIVE DEVICE OF ADDRESSING AN ABSENT OR ANIMATE AS IF PRESENT IS KNOWN AS
   A. SYMBOLIZATION.
   B. APOSTROPHE.
   C. PERSONIFICATION.
   D. IMAGERY.

THE STUDENT WILL DEMONSTRATE COMPREHENSION OF THE ABSTRACT TERMS OF FIGURATIVE LANGUAGE AND SOUND IMAGERY IN POETRY BY IDENTIFYING THE KINDS OF FIGURATIVE LANGUAGE IN GIVEN LINES OF POETRY.
THE WIND SWEPT BY COUNTING ITS MONEY AND THROWING IT AWAY.
A. METAPHOR
B. PERSONIFICATION
C. SIMILE

HIS FIST WAS A KNOTTY HAMMER
A. METAPHOR
B. PERSONIFICATION
C. SIMILE

I WANDERED LONELY AS A CLOUD
A. METAPHOR
B. PERSONIFICATION
C. SIMILE

HE WAS QUICK ON HIS FEET AS A RUNNING DEER
A. METAPHOR
B. PERSONIFICATION
C. SIMILE

TEN THOUSAND DAFFODILS SAW I AT A GLANCE,
A. METAPHOR
B. PERSONIFICATION
C. SIMILE

WHEN I GREW TALL AS THE INDIAN CORN,
A. METAPHOR
B. PERSONIFICATION
C. SIMILE

MY HEART WITH PLEASURE FILLS,
A. METAPHOR
B. PERSONIFICATION
C. SIMILE

AND THE GRINDING CLICK OF THEIR SKATES
A. METAPHOR
B. PERSONIFICATION
C. SIMILE

HER EYES ARE BRIGHT AS DIAMONDS
A. METAPHOR
B. PERSONIFICATION
C. SIMILE

THEY SPARKLE LIKE THE DEW
A. METAPHOR
B. PERSONIFICATION
C. SIMILE

IT WAS EXCITING ESPECIALLY WHEN THE GUNS
COUGHED IN THE SKY AS THEY HAD ALL YESTERDAY.
A. METAPHOR
B. PERSONIFICATION
C. SIMILE

SOARING FIRE THAT SWAYS AND SINGS
A HOST OF GOLDEN DAFFODILS
A. ALLITERATION 4101456
B. ONOMATOPOEIA 4101456
C. ASSONANCE 4101456

AND SWALLOWS CIRCLING WITH THEIR SHIMMERING SOUND
A. ALLITERATION 4101457
B. ONOMATOPOEIA 4101457
C. ASSONANCE 4101457

TYGER TYGER BURNING BRIGHT
A. ALLITERATION 4101458
B. ONOMATOPOEIA 4101458
C. ASSONANCE 4101458

GREENDEL: FATED, FLED TO THE FENS
A. ALLITERATION 4101459
B. ONOMATOPOEIA 4101459
C. ASSONANCE 4101459

FOR OFT WHEN ON MY COUCH I LIE
A. ALLITERATION 4101460
B. ONOMATOPOEIA 4101460
C. ASSONANCE 4101460

WHEN THE WIND BLOWS THE WATER WHITE AND BLACK
A. ALLITERATION 4101461
B. ONOMATOPOEIA 4101461
C. ASSONANCE 4101461

AND FIRST I’LL HEAR THE SEA-WIND, THE MEWING OF THE GULLS
A. ALLITERATION 4101462
B. ONOMATOPOEIA 4101462
C. ASSONANCE 4101462

WAS OUR GOOD OLD GRINNIN GRUNTIN GUNGA DIN.
A. ALLITERATION 4101463
B. ONOMATOPOEIA 4101463
C. ASSONANCE 4101463

GIVEN LINES FROM AN UNFAMILIAR POEM, THE STUDENT WILL APPLY HIS KNOWLEDGE OF RHYME SCHEME BY IDENTIFYING THE POEM’S CORRECT RHYME SCHEME. %30

SELECT THE LETTER OF THE CORRECT RHYME SCHEME FOR EACH SELECTION. %38

THE OLD MOON IS TARNISHED,
WITH SMOKE OF THE FLOOD,
The DEAD LEAVES ARE VARNISHED
WITH COLOR LIKE BLOOD.

THE RHyme SCHEME OF THESE LINES IS
A. A B C A 4100823
B. A A B A 4100823
C. A A B B 4100823

---
DEATH, BE NOT PROUD THOUGH SOME HAVE CALLED THEE MIGHTY AND DREADFUL, FOR THOU ART NOT SO,
FOR THOSE WHOM THOU THINKST THOU DOST OVERTHROW, DIE NOT, POOR DEATH, NOR YET CANST THOU KILL ME.

THE RHYME SCHEME OF THESE LINES IS
A. A.A.B.A.
B. A.B.A.B.
C. A.A.B.B.
D. A.B.B.A.

I NEVER SAW A MOOR,
I NEVER SAW THE SEA,
YET KNOW I HOW THE HEATHER LOOKS,
AND WHAT A WAVE MUST BE.

THE RHYME SCHEME OF THESE LINES IS
A. A.A.B.A.
B. A.B.A.B.
C. A.B.B.B.
D. A.B.B.A.

GIVEN A POEM UNFAMILIAR TO THE STUDENT, THE STUDENT WILL ANALYZE THE POEMS MEANING BY SELECTING THE WORD OR GROUP OF WORDS WHICH BEST COMPLETES A STATEMENT ABOUT THE POEMS MEANING.

I NEVER SAW A MOOR,
I NEVER SAW THE SEA,
YET KNOW I HOW THE HEATHER LOOKS,
AND WHAT A WAVE MUST BE. I NEVER SPOKE WITH GOD,
NOR VISITED IN HEAVEN,
YET CERTAIN AM I OF THE SPOT AS IF THE CHART WERE GIVEN.

THE POWER BY WHICH THE SPEAKER IS ABLE TO KNOW WHAT SHE HAS NEVER SEEN IS
A. PREVIOUS EXPERIENCE.
B. BY WHAT OTHERS HAVE TOLD HER.
C. INTUITION.
D. PICTURES.

ONE CAN CONCLUDE THAT THE SPEAKER
A. LACKS IMAGINATION.
B. IS AN ATHEIST.
C. HAS IMAGINATION.
D. IS EXTREMELY RELIGIOUS.

DEATH, BE NOT PROUD THOUGH SOME HAVE CALLED THEE MIGHTY AND DREADFUL FOR THOU ART NOT SO,
FOR THOSE WHOM THOU THINKST THOU DOST OVERTHROW, DIE NOT, POOR DEATH, NOR YET CANST THOU KILL ME.
FROM REST AND SLEEP WHICH BUT THY PICTURES BE MUCH PLEASURE THEN FROM THEE MUCH MORE MUST FLOW, AND SOONEST OUR BEST MEN WITH THEE DO GO --
OF THEIR BONES AND SOULS DELIVERED
THOU RT SLAVE TO FATE, CHANCE, KINGS AND DESPERATE MEN,
AND DOST WITH POISON, WAR, AND SICKNESS DWELL,
AND POPPY OR CHARM CAN MAKE US SLEEP SO WELL
AND BETTER THAN THY STROKE, WHY SWELL ST THOU THEN
ONE SHORT SLEEP PAST WE WAKE ETERNALLY,
AND DEATH SHALL BE NO MORE - DEATH, THOU SHALT DIE

THE GENERAL IDEA OF THE POEM IS THAT DEATH
* A. IS NOT AS HORRIBLE AS IT SEEMS.
 B. IS HORRIBLE.
 C. WAITS FOR NO MAN.
 D. IS MIGHTY AND DREADFUL.

DEATH IS COMPARED TO
 A. LIFE AND BIRTH.
 B. MISERY AND MISFORTUNE.
 C. POISON AND SICKNESS.
 D. REST AND SLEEP.

THE SPEAKERS ATTITUDE TOWARD DEATH IS ONE OF
 A. FEAR.
 B. HATRED.
 C. PITY.
 D. RESPECT.

THE LAST TWO LINES OF THE POEM MEAN THAT
 A. ONCE WE DIE, WE THEN LIVE FOREVER. THUS, DEATH DIES.
 B. BECAUSE DEATH IS SO DREADFUL, ONE DAY DEATH WILL BE SLAIN.
 C. DEATH WILL BE NO MORE WHEN IT FINALLY CONQUERS THE WORLD.
 D. WHILE WE ARE ASLEEP, DEATH IS DEAD.

ONE CAN IMPLY FROM THE LAST TWO LINES THAT THE SPEAKER
 A. BELIEVES IN AN AFTER LIFE.
 B. IS NOT RELIGIOUS.
 C. IS AFRAID TO DIE.
 D. WANTS TO DIE.

THE GENERAL TONE OF THE POEM IS ONE OF
 A. OPTIMISM.
 B. PESSIMISM.
 C. TRAGEDY.
 D. COMEDY.

***************************************************************
The student can demonstrate comprehension of conventional poetry
by recognizing examples of particular poetic devices, recognizing
the best explanations of the effect of these devices on the
meaning of the poem, and selecting statements which accurately
describe the structure and meaning of the poem. 810

INTERLUDE III
KARL SHAPIRO

1 WRITING. I CRUSHED AN INSECT WITH MY NAIL
2 AND, NOTHUGHT NOTHING AT ALL, A BIT OF WING
3 CAUGHT MY EYE. THEN, A GOSSAMER SO FRAIL

***************************************************************
4 AND EXQUISITE, I SAW IN IT A THING
5 THAT SCORCHED THE INREMEMBRANCE OF THE THING I WROTE.
6 IT HUNG UPON MY FINGER LIKE A STING.

7 A LEG I NOTICED NEXT, FINE AS A MOTE.
8 AND ON THIS FINE EYELASH HE WALKED, I SAID,
9 AND CLIMBED AND WALKED LIKE ANY MOUNTAIN-GOAT.

10 AND IN THIS MOOD I SOUGHT THE LITTLE HEAD,
11 BUT IT WAS LOST, THEN IN MY HEART A FEAR
12 CRIED OUT, A LIFE---WHY BEAUTIFUL, WHY DEAD

13 IT WAS A MITE THAT HELD ITSELF MOST DEAR.
14 SO SMALL I COULD HAVE DROWNED IT WITH A TEAR.

THE RHYME SHAPIRO ATTEMPTS IS ....... DIFFICULT THAN THE TYPICAL
COUPLET OR ABCB RHYME SCHEME OF ENGLISH, BECAUSE .......
• A. MORE ... EACH SOUND MUST BE REPEATED THREE TIMES, INSTEAD OF
• B. MORE ... THE RHYMES ARE CLOSER TOGETHER THAN THOSE OF OTHER
KINDS OF POETRY.
• C. LESS ... THE POEM IS SHORTER THAN MOST POEMS ARE.
• D. LESS ... HE CHOOSES SOUNDS THAT ARE EASY TO RHYME.

WHAT MODIFICATION OF THIS POEM WOULD REMEDY THE MATHEMATICAL
INACCURACY OF THE RHYME?
• A. THERE IS NO MATHEMATICAL INACCURACY OF THE RHYME.
• B. LINE FIVE SHOULD RHYME WITH LINE THREE.
• C. THE LAST STANZA NEEDS A MIDDLE LINE WITH A RHYME FOR *AIL*.
• D. *AIL* AND *ING* SOUNDS SHOULD BE THE ONLY RHYMES.

THE PREDOMINANT METER OF THIS POEM IS
• A. ANAPESTIC TETRAMETER.
• B. DACTYLLIC HEXAMETER.
• C. IAMBIC PENTAMETER.
• D. SPONDAIC TRIMETER.

*WRITING* IS A SYMBOL IN THIS POEM, OF
• A. EVIL.
• B. MALFOLENCE.
• C. PRE-OCUPATION.
• D. CONCERN.
• E. RESPECT.

THE *INSECT* IS A SYMBOL OF
• A. MAN.
• B. THE AUTHOR.
• C. ALL LIVING THINGS.
• D. NATURE.
• E. GOD.

WHAT IS THE *ONE* THING LINES EIGHT AND NINE DO *NOT* ACCOMPLISH
• A. SHOW POETS PERSONAL INVOLVEMENT.
• B. RE-EMPHASIZE THE SIZE DISCREPANCY.
• C. GIVE THE INSECT A PERSONALITY.
• D. INTRODUCE THE POEMS POINT OF VIEW.

SEEKING THE HEAD %LINE TEN% IS AN ***** IMAGE BECAUSE *****
THE CONTINUITY OF BODILY PARTS IS ESTABLISHED.
A. EFFECTIVE...THE HEAD IS IDENTIFIED WITH THE INDIVIDUAL.
B. INEFFECTIVE...THE BODILY PARTS HAVE ALREADY BEEN APPEALED TO.
C. INEFFECTIVE...THE POEM HAS BECOME MAUDLIN.

THE *FEAR* OF LINE ELEVEN IS SHAPIROS FEAR FOR
A. THE INSECT.
B. HIMSELF.
* C. ALL LIFE.
D. MAN.

THE *LEAST* IMPORTANT RESULT OF THE COMPARISON OF AN INSECT AND A
FAIR* LINES THIRTEEN AND FOURTEEN IS THE
A. RE-EMPHASIS OF THE INSECTS SIZE.
B. CALLING TO MIND OF THE POETS SADNESS.
C. MAKING THE INSECTS DEATH MORE PATHETIC.
D. CREATION OF A METRICALLY SATISFYING CONCLUSION.

*INTERLUDE III* IS AN ..... TITLE FOR THIS POEM BECAUSE ..... 
A. APPROPRIATE...SHAPIRO HAS BEEN DISTRACTED FROM WHAT HE THOUGHT WAS IMPORTANT.
B. INAPPROPRIATE...THE PROBLEM DEALT WITH IS MORE VITAL THAN THE ACTIVITY OF AN INTERLUDE.
C. INAPPROPRIATE...THE ACTIVITY IS DRAMATIC AND IMPORTANT.
D. INAPPROPRIATE...*INTERLUDE* SUGGESTS A DIRECT CONTRADICTION OF THE POEMS MESSAGE.

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO TRANSLATE LINES OF POETRY INTO UNDERSTANDABLE PROSE BY SELECTING THE PARAPHRASE WHICH BEST ADHERES TO THE SUBJECT, MEANING, AND TONE OF THE ORIGINAL LINES.  

DIRECTIONS - BELOW ARE NUMBERS INDICATING LINES FROM SHAKESPEARES SONNET, EACH FOLLOWED BY FOUR POSSIBLE PARAPHRASES. SELECT THE BEST PARAPHRASE.

THAT TIME OF YEAR THOU MAYST IN ME BEHOLD.
A. YOU MAY SEE ME WALKING IN THE YELLOW AUTUMN WOODS LISTENING TO THE ECHO OF A CHOIR OF BIRDS WHICH HAVE FLOWN AWAY FOR THE WINTER.
B. You can see in my eyes the reflection of yellow leaves blowing in the wind and song birds flying south.

C. In fall, when leaves turn yellow and branches shake in the cold wind, you will find me looking at the empty choirs where the sweet birds sang as I long for spring.

D. You can see in me the same aging emptiness that you find in a cold autumn day when nearly empty branches from which birds once sang now shake in the cold wind.

LINES FIVE THROUGH EIGHT -

A. You often visit me at twilight when the darkness of night soon dims the last rays of the sun, like death dims life.

B. You can see old age approaching me just like the last glow of twilight which is soon darkened by death-like night.

C. In my eyes you can see the dark gloom of night as I look at the sunset of a dying day.

D. Black night takes away death from me as long as I can watch a sunset die instead.

LINES NINE THROUGH TWELVE -

A. In me you can see a fever of passion and energy which resembles the flaming cremation fire, or death-bed.

B. You can see the same spent energy in my old age that you find in the last embers of a dying fire.

C. In me you see the image of a burned boy lying on his death-bed waiting to be consumed.

D. In my eyes you can see the fire that once lit my childhood and which will finally light my death-bed.

LINES THIRTEEN AND FOURTEEN -

A. You see that night is coming and the fire is going out, and therefore you must leave the one you love.

B. Seeing that I am growing old, you still realize I love you and do not want to leave you.

C. Seeing me grow old, your love for another grows stronger because you will soon have to replace me.

D. Realizing my life is near its end, you love me more because you will soon have to be separated from me.

*********************************************************************************************************************************

The student will demonstrate his knowledge of criteria for judging the value of a poem by selecting the best statement of each criteria.

Directions - Select the best completion.

65
THE BEST STATEMENT OF CRITERIA RELATED TO THE CHOICE OF WORDS IN A POEM IS:
A. WORDS SHOULD BE CAREFULLY SELECTED FOR THEIR SENTIMENTAL EFFECT ON THE READER, I.E. *MOTHER, HOME, FAITH.*
B. WORDS SHOULD ADHERE TO THE RHYME SCHEME AND METRICAL PATTERN ESTABLISHED IN EACH LINE.
C. WORDS SHOULD RE-ORATORICAL AND ELOQUENT TO UPLIFT THE READER.
D. WORDS SHOULD BEST EXPRESS THE TOTAL MEANING OF THE ENTIRE POEM AND BEAR THEIR FULL WEIGHT IN CONTRIBUTING TO THIS MEANING.

THE BEST STATEMENT OF CRITERIA RELATED TO THE FORM OF A POEM IS:
A. THE FORM SHOULD APPEAR STRIKING AND NOVEL TO THE READERS EYE TO CATCH HIS ATTENTION.
B. THE FORM SHOULD BE CONSISTENT WITH THE CONTENT SO THAT SOUND AND PATTERN EQUALLY SUPPORT THE MEANING OF THE POEM.
C. THE FORM SHOULD FOLLOW A TRADITIONALLY ESTABLISHED PATTERN OF RHYME METER, LINE AND STANZA DIVISION, LENGTH, AND LAYOUT ON A PAGE.
D. THE FORM SHOULD BEAR NO RELATION TO CONTENT SO THAT IT CAN BE MANIPULATED FOR ITS OWN SAKE.

GIVEN AN UNFAMILIAR SHORT STORY, THE STUDENT WILL TRANSLATE MAIN IDEAS BY SELECTING THE PARAPHRASE OF PARTICULAR MAIN IDEAS.

DIRECTIONS - READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER.

THE NARRATOR ADMITS THAT SPOOK
A. WAS AN INDIFFERENT DOG.
B. WAS RULED BY HIM.
C. RULED THE NARRATOR.
D. COULD NOT BE RULED.

THE STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF GIVEN QUOTATIONS FROM STORIES HE HAS READ BY SELECTING THE BEST INTERPRETATION OF EACH QUOTATION.
NEVER REACH THE SUMMIT OF THE MOUNTAIN WE WERE CROSSING.

EVERYBODY RODE WITH MARY WHITE -- WHITE AND BLACK, OLD AND YOUNG, RICH AND POOR, MEN AND WOMEN. SHE LIKED NOTHING BETTER THAN TO FILL THE CAR FULL OF LONG-LEGGED HIGH-SCHOOL BOYS AND AN OCCASIONAL GIRL, AND PARADE THE TOWN. SHE NEVER HAD A DATE, NOR WENT TO A DANCE, EXCEPT ONCE WITH HER BROTHER, BILL.

A. MARY WHITE WAS ALLOWED TO GO TO DANCES ONLY WITH HER BROTHER.  
R. BECAUSE SHE FILLED HER CAR WITH BOYS ALL THE TIME, SHE HAD TO GO ON DATES WITH HER BROTHER ONLY.  
C. MARY WHITE LIKED BOYS, BUT SHE SEEMED TO PREFER JUST DRIVING ABOUT TOWN WITH THEM RATHER THAN GOING ON DATES OR TO DANCES WITH THEM.  
D. MARY WHITE LIKED BOYS, BUT DID NOT SHOW SHE LIKED THEM BETTER THAN ALL OTHER KINDS OF PEOPLE.

GIVEN AN UNFAMILIAR POEM, THE STUDENT WILL SHOW KNOWLEDGE OF UNUSUAL WORD ORDER USED IN A POEM BY SELECTING THOSE LINES CONTAINING UNUSUAL ORDER.  

I NEVER SAW A MOOR,  
I NEVER SAW THE SEA,  
YET KNOW I HOW THE HEATHER LOOKS,  
AND WHAT A WAVE MUST BE.  
I NEVER SPOKE WITH GOD,  
nOR VISITED IN HEAVEN,  
YET CERTAIN AM I OF THE SPOT  
as IF THE CHART WERE GIVEN.

IN "I NEVER SAW A MOOR" UNUSUAL WORD ORDER IS EVIDENT IN LINES  
A. THREE AND FOUR.  
B. FOUR AND EIGHT.  
C. THREE AND SEVEN.  
D. TWO AND SEVEN.

THE STUDENT CAN COMPREHEND IDENTIFYING CHARACTERISTICS OF THE SYMBOL AND THE SYMBOLIC PROCESS BY COMPLETING ITEMS ABOUT SYMBOLS AND THE SYMBOLIC PROCESS.  

IN A CONTEXT, THE "SYMBOL" IS AN ELEMENT THAT IS  
A. NECESSARY  
B. USUAL  
C. CONSPICUOUS  
D. UNUSUAL  

A SYMBOL IS CAPABLE OF OCCASIONING  
A. ONLY ONE RESPONSE.  
B. NO RESPONSE.  
C. NO RESPONSE, OR ONE RESPONSE.  
D. MANY RESPONSES.  
E. NO RESPONSE, OR MANY RESPONSES.
The relationship between a symbol and the thing it symbolizes is:

A. Accidental
B. Arbitrary
C. Necessary
D. Unchanging

The student shows comprehension of the characteristics of the symbolic process by completing statements relative to the symbolic process. 

Directions - Select the best completion.

*Because he symbolizes*, man is able to:
A. Communicate with others.
B. Solve problems.
C. Deal with things out of their context.
D. Form bonds of affection with others.

Without symbolizing, man could do all of the following except:
A. Communicate with others.
B. Build stable marriages.
C. Successfully raise his offspring.
D. Pool knowledge over generations.

When he communicates symbolically, man sometimes misunderstands *because*:
A. One of the communicators does not know the real meaning of the symbol.
B. The symbols have no meaning.
C. The communicators do not understand the symbolic process.
D. He does not agree on the meaning of the symbols.

The student will show comprehension of conflict as the basis of plot by identifying the initial conflict in a given selection. 

Directions - Select the statement that answers the question.

The initial conflict in *God Sees the Truth, But Waits* occurs at which of the following moments?

A. The officer drew a knife out of a bag, crying, whose knife is this?
B. Ivan Dmitrich, do not start today, I have had a bad dream about you.
C. Suddenly a troika drove up with tinkling bells and official alighted, followed by two soldiers.
D. When he had travelled half-way, he met a merchant whom he knew, and they put up at the same inn for the night.
THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE TERM *CONFLICT* BY IDENTIFYING ITS ELEMENTS FROM A GIVEN LIST.

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH ELEMENT LISTED BELOW IS *NOT* INCLUDED IN THE CONCEPT OF THE TERM *CONFLICT*?

A. ANTAGONIST
B. CRISIS
C. EMPATHY
D. STRUGGLE
E. TRAGEDY

THE STUDENT WILL RECOGNIZE THE RHYTHM OF A GIVEN LINE OF POETRY BY DETERMINING THE COMBINATION OF STRESSED AND UNSTRESSED SYLLABLES WHICH CONSTITUTES THE RECURRENT RHYTHMIC UNIT OF A LINE.

SELECT THE CORRECT RHYTHMIC UNIT OF THE FOLLOWING LINES.

THE HARBOR HAY WAS CLEAR AS *GLASS*.
SO SMOOTHLY IT WAS STREWN

A. IAMBIC
B. ANAPESTIC
C. TROCHAIC
D. DACTYLIC

SELECT THE CORRECT RHYTHMIC UNIT OF THE FOLLOWING LINE.

OF UPON A MIDNIGHT *DREARY,*
WHILE I PONDERED WEAK AND WEARY.

A. IAMBIC
B. ANAPESTIC
C. TROCHAIC
D. DACTYLIC

SELECT THE CORRECT RHYTHMIC UNIT OF THE WORD *SIMILE.*

A. IAMBIC
B. ANAPESTIC
C. TROCHAIC
D. DACTYLIC

SELECT THE CORRECT RHYTHMIC UNIT OF THE WORD *RUNNING.*

A. IAMBIC
B. TROCHAIC
C. ANAPESTIC
D. DACTYLIC

SELECT THE CORRECT RHYTHMIC UNIT OF THE FOLLOWING TWO LINES FROM *MEASLES.*

*ADAM HAD, EM.*

A. IAMBIC
B. TROCHAIC
C. ANAPESTIC
D. DACTYLIC

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THE STUDENT WILL APPLY HIS KNOWLEDGE OF POETIC DEVICES BY CORRECTLY IDENTIFYING ALLITRATION. **10**

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

SELECT THE ALLITERATIVE SOUNDS IN THE FOLLOWING LINE.

THE BLAZING BRIGHTNESS OF HER BEAUTIES FLAME.

A. THE S SOUND IN BRIGHTNESS AND BEAUTIES.
B. THE R SOUND IN BLAZING AND BRIGHTNESS.
C. THE F SOUND IN BRIGHTNESS AND BEAUTIES.
D. THE T SOUND IN BRIGHTNESS AND BEAUTIES.

THE STUDENT SHOWS KNOWLEDGE OF THE DEFINITION OF PLOT BY COMPLETING A DEFINITION. **20**

DIRECTIONS — SELECT THE BEST COMPLETION.

THE WORD PLOT MAY BE DEFINED AS THE

A. MEANING OF A STORY.
B. PURPOSE OF A STORY.
C. WAY A STORY IS MADE.
D. ORDERED SEQUENCE OF EVENTS.

IN THE STORY, PLOT IS

A. WHAT HAPPENS.
B. WHY THINGS HAPPEN.
C. HOW THINGS HAPPEN.
D. BOTH A AND C.

THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE NATURE OF A PLOT BY SELECTING CONFLICT AND AN ARTIFICIAL ORDERING OF EVENTS TO DISTINGUISH IT FROM SIMPLE NARRATIVE OR EPISODE. **20**

DIRECTIONS — SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHAT IS THE ONE BASIC ESSENTIAL INGREDIENT OF A PLOT?

A. A SERIES OF INCIDENTS
B. A SERIES OF ORDERED ACTIONS
C. A NARRATIVE
D. CONFLICT
E. DENOUEMENT

DIRECTIONS — SELECT THE BEST COMPLETION.

PLOT IS

A. AN ARTIFICIAL ORDERING OF EVENTS.
B. A CHRONOLOGICAL ORDERING OF EVENTS.
C. A COMPLETE RECITAL OF EVENTS LEADING TO CRISIS.
D. A SIMPLE NARRATIVE WITH THREE OR MORE EPISODES.
E. AN EPISODE.

THE STUDENT SHOWS KNOWLEDGE OF THE DEFINITION OF STYLE BY **30**
Completing a Definition. %10

Directions - Select the best completion.

F Word *style* may be defined as
A. What the story is about. 410097
B. How the story is written. 410097
C. Why the story is written. 410097
D. The historical setting of the story. 410097
E. The place setting of the story. 410097

WHEN GIVEN THE CONTENT COMMUNICATION IN FIVE STYLISTICALLY DISTINCT WAYS, THE STUDENT CAN ANALYZE THE COMMUNICATIONS BY EXAMINING THEIR CONTENT AND FORM TO IDENTIFY THE ESSENTIAL COMMONALITY OF THE CONTEXTUAL COMMUNICATION, DISTINGUISH THE SLIGHT CONTEXTUAL VARIATIONS, AND SELECT COMMENTS WHICH REFLECT THE MODIFICATION OF MEANING ACCOMPLISHED BY THE MODIFICATION OF STYLE. %120

READ THE FOLLOWING SENTENCES CAREFULLY AND DECIDE WHAT IT MEANS AND HOW IT EXPRESSES THAT MEANING. EACH SENTENCE HAS A LETTER BEFORE IT. USE THAT LETTER IN ANSWERING THE QUESTIONS WHICH FOLLOW THE SENTENCES:

A. I have never understood why, but my honorable father told me to honor my instructors and be grateful for my opportunities, and so I am pleased to be attending this school.

B. Although there are insidious detractors among my peers who are desirous of leading me away from the benificent jewels of knowledge that adorn my sojourn in this house of plenty, I am firmly resolved to resist their vituperous wailings and implant myself more deeply in the abundant garden of intellectual plenty.

C. In an age in which the consanguine family is totally disrupted and even the conjugal family is losing its stability, it seems clear that the socialization of the young will be accomplished in the schools, or not at all.

D. I love fathers who beat me, mothers who hold on so tight I almost cannot breathe, the society that preaches love and practices hate, the system that allows me to progress on my own merits, those merits being that I am white and the son of a successful man, the church-goers whom church only touches on Sunday, the political system that exalts graft, and, most of all, the emrodiment of all this cultural plenty, I love my school.
E. Mummy, Mr. Nelsen is the nicest teacher in the whole world.

Which one of those communicators does not like school at all? *D

Which communicator has attempted to disassociate his private emotionality from the communication? *C

Which two of the comments reflect confusion on the part of the speaker between the value of school and association with an individual who holds an attitude about school?
- A. A and B
- B. B and C
- C. A and D
- D. D and F
- E. A and E

Of the five, which commentator enjoys himself the most at school? *F

Which commentator praises school because he has been told he should? *A

*Discounting the person who quite clearly thinks school is a waste of time* which speaker is most *insincere*? *B

Which comments are probably *not* made by a child?
- A. A, C, and F
- B. F, R, and D
- C. D, C, and A
- D. R, F, and C

Which comment is probably made by a young child? *E

A summary of the literal communication of the common meaning of the five sentences is:
- A. I hate school.
- B. I love school.
- C. School is a total waste.
- D. School is valuable.

A phrase which makes one doubt the sincerity of the speaker is:
- A. *Be grateful for my opportunities.* %A
- B. *My sojourn in this house of plenty.* %B
- C. *Even the conjugal family is losing its stability.* %C
- D. *The nicest teacher in the whole world.* %D

The comment which employs sociological jargon is. *C

The person who hates school expresses his hate by
- A. Making an explicit statement of his feelings.
- B. Listing a series of doubtful likes.
- C. Appealing to an external authority.
- D. Using pretentious language.

*******************************************************************************

The student shows knowledge of the definition of theme by completing a definition. *D
THE WORD *THEME* MAY BE DEFINED AS:

A. WHAT THE STORY IS ABOUT
B. HOW THE STORY IS WRITTEN
C. WHY THE STORY IS WRITTEN
D. THE TIME-SPACE CONTEXT OF THE STORY

THE STUDENT SHOWS COMPREHENSION OF THEME AND MORAL BY SELECTING THE NUMBER OF VALUES STATED IN EACH. %10

THEME DIFFERS FROM MORAL IN THAT THEME IS MORE

A. DEFINITELY STATED
B. POSITIVELY EXPRESSED
C. RESTRICTED
D. CLEARLY STATED

A MORAL IS EXPLICITLY STATED IN THE STORY

A. ALWAYS
B. USUALLY
C. Seldom
D. NEVER

A THEME IS EXPLICITLY STATED IN THE STORY

A. ALWAYS
B. USUALLY
C. Seldom
D. NEVER

THE STUDENT SHOWS KNOWLEDGE OF THE DEFINITION OF TWO-VALUEDNESS AND MULTI-VALUEDNESS BY COMPLETING DEFINITIONS. %20

THE WORD *TWO-VALUEDNESS* IS DEFINED AS MEANING THAT WAY OF THINKING WHICH

A. WEIGHS ALL RELEVANT FACTORS BEFORE DECIDING
B. DECIDES UPON ONE CONCLUSION AS THE RIGHT ONE
C. ADMITS ALL CONFLICTING OPINIONS AS PLAUSIBLE
D. WEIGHS ONLY TWO FACTORS WHEN MAKING A DECISION
E. SETTLES FOR THE RIGHTNESS OF TWO SOLUTIONS TO A PROBLEM

THE WORD *MULTI-VALUEDNESS* IS DEFINED AS MEANING THAT WAY OF THINKING WHICH

A. RECOGNIZES FALSEHOOD VALUE IN ITS OWN CONCLUSION
B. WEIGHS MANY FACTORS AND THEN MAKES AN UNCHANGEABLE DECISION
C. COMES TO NO CONCLUSIONS
D. EXPOSES THE ERROR OF ALL THE WRONG CONCLUSIONS
E. RECOGNIZES THAT PROBLEMS DO NOT HAVE SOLUTIONS
DIRECTIONS - SELECT THE BEST COMPLETION.

THE STATEMENT "ALL WHO ARE NOT FOR ME ARE AGAINST ME" IS
A. TWO-VALUED, BECAUSE THE LISTENER IS FORCED INTO ONE OF TWO
CLASSIFICATIONS.
B. TWO-VALUED, BECAUSE ALL RELIGIOUS STATEMENTS ARE TWO-VALUED.
C. MULTI-VALUED, BECAUSE THIS WAS SAID BY CHRIST, AND HE WAS
MULTI-VALUED.
D. MULTI-VALUED, BECAUSE IT APPLIES TO ALL KINDS OF PEOPLE.

THE *PROCESS* THAT THIS QUESTION AND QUESTION NUMBER ONE DEMAND
OF THE ANSWERER IS
A. TWO-VALUED.
B. MULTI-VALUED.
C. NEITHER TWO-VALUED NOR MULTI-VALUED.
D. IMPOSSIBLE TO DETERMINE WITHOUT DISCOVERING MORE OF THE
CONTEXT.

SEMANTICS DEMANDS THAT A STUDENT ..... BE MULTI-VALUED.
A. ALWAYS
B. USUALLY
C. SELDOM
D. NEVER

THE SEMANTICIST WOULD SAY THAT THE TWO-VALUED RESPONSE IS
A. ALWAYS APPROPRIATE.
B. NEVER APPROPRIATE.
C. APPROPRIATE IN CRISIS SITUATIONS.
D. APPROPRIATE IN INTERNATIONAL DIPLOMACY.

REGARDING A STATEMENT ABOUT WHICH HE IS TWO-VALUED, THE TWO-
VALUED INDIVIDUAL WOULD SAY A CHOICE HE DOES *NOT* SELECT HAS
A. NO TRUTH VALUE.
B. TRUTH VALUE TOO SMALL TO MEASURE.
C. TRUTH VALUE HE CHOOSES TO IGNORE.
D. AS MUCH TRUTH VALUE AS HIS CHOICE.

THE STATEMENT "ALL STATEMENTS HAVE SOME TRUTH VALUE"
A. IS TWO-VALUED.
B. IS MULTI-VALUED.
C. HAS NO TRUTH VALUE.
D. HAS COMPLETE TRUTH VALUE.

THE STUDENT WILL DEANSTRATE HIS ABILITY TO RELATE THE IDEA OF A
PARAPHRASE TO THE IDEA POEM STUDIED IN CLASS BY SELECTING THAT
POEM WHOSE THEME IS BEST DESCRIBED IN THE PARAPHRASE.

DIRECTIONS - CHOOSE THE POEM WHOSE MAIN IDEA IS BEST DESCRIBED BY
EACH PARAPHRASE.

THE IMPLEMENTATION OF MANS KNOWLEDGE MAY ULTIMATELY DESTROY MAN.
A. *AN EPICURIST*
B. *THE PURIST*
C. *ATOMIC COURTESY*

THE STUDENT, BY RECOGNIZING *CHARACTERISTICS* AND *EXAMPLES* OF
TWO-VALUED AND MULTI-VALUED STATEMENTS, WILL SHOW COMPREHENSION
OF THE WORDS *TWO-VALUED* AND *MULTI-VALUED.*
THE DESIRE TO WANT WHAT EVERYONE ELSE HAS IS TYPICAL OF THE MAJORITY.

TRYING TO ACHIEVE SUCCESS BY BEING BETTER THAN YOUR NEIGHBOR IS NOT NECESSARILY A VIRTUE.

SOMETIMES PEOPLE ARE SCIENTIFIC AND OBJECTIVE TO THE EXTENT THAT THEY BECOME UNFEELING AND MACHINELIKE.

SURROUNDED BY SECURITY, TODAY'S CHILDREN ARE NEVERTHELESS INSECURE

ONE OF THE FUNDAMENTAL TRUTHS OF HUMANITY IS THAT WE CONTINUALLY LONG FOR AN IDEAL PLACE OR IDEAL LIFE.

IT IS NOT SO MUCH THE DEAD WHO HAUNT THE LIVING, BUT THE LIVING WHO HAUNT THE DEAD.

A PERSON IS RESPONSIBLE FOR HIS OWN FREEDOM.

ONE OF THE FUNDAMENTAL TRUTHS OF HUMANITY IS THAT WE CONTINUALLY LONG FOR AN IDEAL PLACE OR IDEAL LIFE.

IT IS NOT SO MUCH THE DEAD WHO HAUNT THE LIVING, BUT THE LIVING WHO HAUNT THE DEAD.
THE STUDENT WILL SHOW HIS ABILITY TO IDENTIFY THEME OF A SHORT STORY BY SELECTING THE THEME OF "THE BISHOPS CANDLESTICKS" BY HUGO. 

DIRECTIONS — SELECT THE BEST COMPLETION.

THE THEME IN VICTOR HUGO'S "THE BISHOPS CANDLESTICKS" IS

A. CRIME DOES NOT PAY.  
B. ONCE A CRIMINAL, ALWAYS A CRIMINAL.  
C. DO UNTO OTHERS AS YOU WOULD HAVE THEM DO UNTO YOU.  
D. IT IS ONLY THROUGH GOD'S GRACE THAT ANY OF US OWNS ANYTHING. 

THE STUDENT WILL ANALYZE AN UNFAMILIAR SHORT STORY FOR ITS UNSTATED THEME AND SELECT THAT THEME WHICH BEST APPLIES TO THE STORY. 

DIRECTIONS — READ THE SHORT STORY "THE BISHOPS CANDLESTICKS" BY HOWARD NAIRER. ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER.

THE THEME OF THIS SHORT STORY IS THAT

A. SOMETIMES WE MUST DO THINGS THAT WILL HURT OTHERS BUT ARE ONLY FOR THEIR OWN GOOD.  
B. LOVE IS NOT THE POWERFUL FORCE IT SEEMS.  
C. A DOG IS A MAN'S BEST FRIEND.  
D. DOGS CAN SOMETIMES BE MORE HUMANE THAN MAN. 

THE STUDENTS WILL DEMONSTRATE KNOWLEDGE OF THE MEANS OF CHARACTERIZATION BY IDENTIFYING POSSIBLE MEANS.

1. WHAT THE CHARACTER SAYS  
2. WHAT OTHER CHARACTERS SAY ABOUT HIM  
3. WHAT THE CHARACTER DOES  
4. DIRECT STATEMENTS OF AUTHOR  

WHICH OF THE ABOVE STATEMENTS ARE MEANS OF CHARACTERIZATION?

A. 1 AND 2  
B. 2 AND 3  
C. 1, 3, AND 4  
D. ALL 4 STATEMENTS 

THE STUDENT, BY SELECTING APPROPRIATE STATEMENTS CONCERNING THE RELATIONSHIPS BETWEEN THE MEANS OF CHARACTERIZATION AND THE QUALITIES OR CHARACTERISTICS OF CHARACTERIZATION, WILL SHOW COMPREHENSION OF THE ELEMENTS OF CHARACTERIZATION. 

DIRECTIONS — SELECT THE BEST COMPLETION.
THE AUTHOR CAN BEST DEMONSTRATE A CHARACTER'S HYPOCRISY BY SHOWING A DISCREPANCY BETWEEN

A. WHAT OTHERS SAY OF THE CHARACTER AND WHAT THE CHARACTER SAYS OF HIMSELF.

B. WHAT OTHERS SAY OF THE CHARACTER AND WHAT THE CHARACTER DOES.

C. WHAT THE CHARACTER DOES AND WHAT THE CHARACTER SAYS.

D. WHAT HE, AND THE AUTHOR, SAYS ABOUT THE CHARACTER AND WHAT THE CHARACTER SAYS ABOUT HIMSELF.

THE MOST POWERFUL MEANS OF CHARACTERIZATION IS

A. THE CHARACTERS SPEECH.

B. THE CHARACTERS ACTION.

C. OTHER CHARACTERS SPEECH ABOUT A CHARACTER.

D. THE AUTHORS SPEECH ABOUT A CHARACTER.

THE BEST CONVINCING MEANS OF CHARACTERIZATION, FOR THE MODERN READER, IS

A. THE CHARACTERS SPEECH.

B. THE CHARACTERS ACTION.

C. OTHER CHARACTERS SPEECH ABOUT A CHARACTER.

D. THE AUTHORS SPEECH ABOUT A CHARACTER.

THE BIGGEST DANGER OF ACCEPTING ONE CHARACTER'S ESTIMATION OF ANOTHER IS

A. EVERYBODY LIES.

B. ONE MAN IS NOT BRIGHT ENOUGH TO BE RELIED ON.

C. EVERYONE SEES THINGS THROUGH THE FILTER OF HIS OWN CHARACTER.

D. YOU SHOULD MAKE YOUR OWN ESTIMATION OF A CHARACTER.

ALL OF THE FOLLOWING ARE RECOGNIZED AS BEING NECESSARY FOR A GOOD CHARACTERIZATION: *EXCEPT*

A. HE BEHAVES IN A REASONABLY CONSISTENT WAY THROUGHOUT THE STORY.

B. HIS BEHAVIOR COINCIDES WITH WHAT ONE MIGHT EXPECT OF AN ACTUAL MAN IN ACTUAL EXPERIENCE.

C. HIS PERSONALITY IS REVEALED AS BEING ADJUSTABLE TO CHANGING SITUATIONS AND IS MANY FACETED.

D. HE BEHAVES IN A WAY COMPATIBLE WITH THE ETHICAL STANDARDS OF HIS TIME AND PLACE.

E. ALL OF THESE *ARE* RECOGNIZED AS NECESSARY FOR GOOD CHARACTERIZATION.

THE STUDENT, BY RECOGNIZING THE DEFINITIONS OF PROTAGONIST, ANTAGONIST, SYMPATHY, FOIL, AND PERSONA, WILL DEMONSTRATE HIS KNOWLEDGE OF CHARACTERIZATION: *E*.

A. PROTAGONIST

B. ANTAGONIST

C. PERSONA

D. FOIL

E. AGENT

THE MAJOR CHARACTER FOR WHOM YOU FEEL SYMPATHY IS THE ...... *A*
WHO F:..X
S MFNEL( TO DEVELOP ANOTHER CHARACTER IS.

THE MAJOR CHARACTER FOR WHOM YOU DO NOT FEEL SYMPATHY IS.

THE *LITERARY* DEFINITION OF SYMPATHY IS
A. THE QUALITY OF TENDERNES AND MERCY.
B. RESPECT, ADMIRATION, AND IDENTIFICATION.
C. PITY.
D. SORROW.

*********************************************************************************
THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE CHARACTERS IN THE SHORT STORIES STUDIED IN CLASS BY SELECTING A TRAIT WHICH IS *NOT* CHARACTERISTIC OF THE CHARACTER DESCRIBED. %IN

DIRECTIONS - SELECT THE BEST COMPLETION.

MISS LYONE IN *THE ZONE OF QUIET* BY RING LARDNER CAN BE CHARACTERIZED BY ALL OF THE FOLLOWING *EXCEPT*
A. CONCEITED.
B. TALKATIVE.
C. STUPID.
D. COMFORTING.

*********************************************************************************
GIVEN AN UNFAMILIAR SHORT STORY, THE STUDENT WILL DEMONSTRATE HIS ABILITY TO DRAW CONCLUSIONS ABOUT CHARACTERS BASED UPON THE CHARACTERS ACTIONS. BY SELECTING THE APPROPRIATE IMPLICATION OF A CHARACTERS ACTIONS. %IN

DIRECTIONS--READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER. ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER.

WE CAN TELL BY SPOOKS ACTIONS THAT HE
A. FORGOT HIS ORIGINAL OWNER.
B. LOVED THE COUNTRY.
C. REMEMBERED HIS ORIGINAL OWNER.
D. LOVED HIS NEW FOUND FREEDOM.

*********************************************************************************
GIVEN AN UNFAMILIAR SHORT STORY, THE STUDENT WILL DEMONSTRATE HIS ABILITY TO ANALYZE THE MAIN CHARACTERS ATTITUDE TOWARD HIMSELF. BY SELECTING THE ALTERNATIVE WHICH REFLECTS THE MAIN CHARACTERS ATTITUDE TOWARD HIS OWN ACTIONS. %IN

DIRECTIONS--READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER. ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER.

THE NARRATOR
A. THINKS THAT HE MADE THE RIGHT DECISION.
B. FEARS THAT HE MADE THE WRONG DECISION.
C. DOES NOT KNOW IF HE MADE THE RIGHT DECISION.
D. DISCOVERS HE HAS MADE THE RIGHT DECISION.
GIVEN AN UNFAMILIAR SHORT STORY, THE STUDENT WILL DEMONSTRATE HIS ABILITY TO ANALYZE THE MOTIVES FOR A CHARACTERS ACTIONS BY SELECTING THE REASON FOR A CHARACTERS DECISION. 

DIRECTIONS-- READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER. ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER.

THE DECISION THE NARRATOR MADE WAS BASED UPON HIS RELIEF THAT
A. SPOOK DID NOT LOVE HIM ANYMORE.  
B. SPOOK WOULD BE TOO MUCH TROUBLE IN THE CITY.  
C. SPOOK WOULD BE BETTER OFF IN THE COUNTRY.  
D. SPOOKS NEW OWNER COULD GIVE HIM MORE LOVE.

WE CAN CONCLUDE FROM HIS ACTIONS THAT SPOOK WANTED TO
A. STAY IN THE COUNTRY.  
B. GO TO THE CITY.  
C. STAY WITH THE BOY IN THE PASTURE.  
D. GO WITH HIS ORIGINAL OWNER.

THE NARRATORS DECISION PROVES THAT
A. HE DID NOT REALLY LOVE THE DOG SINCE HE GAVE HIM UP.  
B. HE LOVED THE DOG BUT LOVED HIS WIFE MORE.  
C. HE LOVED THE DOG BUT LOVED THE CITY LIFE MORE.  
D. HE LOVED THE DOG SO MUCH THAT HE COULD, IF NECESSARY, GIVE IT UP.

THE STUDENT, BY SELECTING STATEMENTS WHICH REVEAL THE FUNCTION OF SETTING, WILL DEMONSTRATE KNOWLEDGE OF SETTING. 

DIRECTIONS - SELECT THE BEST COMPLETION.

THE TWO ELEMENTS OF SETTING ARE
A. TIME AND ACTIVITY.  
B. ACTIVITY AND CHARACTER.  
C. CHARACTER AND PLACE.  
D. PLACE AND ACTIVITY.  
E. PLACE AND TIME.

THE STATEMENT THAT *BEST* EXPRESS THE RELATIONSHIP BETWEEN SETTING AND ACTION IS
A. SETTING DETERMINES ACTION.  
B. SETTING INFLUENCES ACTION.  
C. SETTING AND ACTION ARE UNRELATED.  
D. SETTING AND ACTION ARE USUALLY RELATED.

THE STATEMENT WHICH *BEST* EXPRESS THE RELATIONSHIP BETWEEN SETTING AND CHARACTERS IS
A. THE CHARACTER CONSTRUCTS HIS OWN ENVIRONMENT.  
B. THE SETTING DETERMINES THE CHARACTERS PERSONALITY.  
C. THERE IS A MUTUAL INTERACTION BETWEEN CHARACTERS AND SETTING.  
D. THERE IS NO NECESSARY RELATIONSHIP BETWEEN CHARACTERS AND SETTING.
GIVEN AN UNFAMILIAR SHORT STORY, THE STUDENT WILL DEMONSTRATE HIS ABILITY TO COMPREHEND THE IMPORTANCE OF A PARTICULAR SETTING OF A SHORT STORY BY COMPLETING THAT REASON WHY THE SETTING IS IMPORTANT. 

DIRECTIONS--READ THE SHORT STORY "THE RED DOG" BY HOWARD NAIER. ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER.

SETTING (THE COUNTRY VS. THE CITY) IS IMPORTANT IN THIS STORY BECAUSE

A. SPOOK AND THE NARRATOR
B. THE NARRATOR AND HIMSELF
C. THE NARRATOR AND HIS WIFE
D. THE NARRATOR AND CROKER

THE STUDENT WILL ANALYZE AN UNFAMILIAR SHORT STORY FOR ITS TONE AND SELECT THE TONE USED IN THE SHORT STORY.

DIRECTIONS--READ THE SHORT STORY "THE RED DOG" BY HOWARD NAIER. ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER.

THE TONE IN THIS STORY IS

A. SERIOUS.
B. MOCK-SERIOUS.
C. LIGHT.
D. MYSTERIOUS.


DIRECTIONS--SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHEN A STORY IS TOLD BY A NARRATOR, THE STORY IS TOLD IN WHAT PERSONAL
A. FIRST
B. SECOND
C. THIRD
D. FIRST AND THIRD
E. SECOND AND THIRD.

WHEN THE STORY IS TOLD BY AN OBSERVER WHO REPORTS ONLY WHAT THE CHARACTERS SAY AND DO, THE STORY IS SAID TO BE TOLD FROM WHAT POINT OF VIEW
A. FIRST PERSON
B. SECOND PERSON
C. THIRD PERSON
D. OMNISCIENT
E. CONFIDENTIAL.

WHEN THE STORY IS TOLD BY AN ALL-KNOWING AUTHOR WHO CAN TELL THE
READER WHAT THE CHARACTERS THINK AND FEEL, THE STORY IS SAID TO BE TOLD FROM WHAT POINT OF VIEW

A. SIMPLE FIRST PERSON
B. SIMPLE SECOND PERSON
C. THIRD PERSON OMNISCIENT
D. THIRD PERSON CONFIDENTIAL
E. FIRST PERSON CONFIDENTIAL

STORIES TOLD IN THE FIRST-PERSON POINT OF VIEW HAVE WHICH LIMITATIONS?
A. LACK OF REALISM
B. LACK OF VIVIDNESS
C. ABSENCE OF CONVICTION
D. INABILITY TO DESCRIBE INNER THOUGHTS AND FEELINGS OF OTHERS
F. PREJUDICE OF AUTHOR IN COMMUNICATING OTHERS INNER THOUGHTS

THE STUDENT CAN SHOW KNOWLEDGE OF POINT OF VIEW BY IDENTIFYING CHARACTERISTICS ASSOCIATED WITH EACH KIND OF POINT OF VIEW.

DIRECTIONS - SELECT THE BEST COMPLETION.

FICTION WRITTEN IN THE FIRST PERSON IS MOST SIMILAR IN STYLE TO
A. A FRIENDLY LETTER
B. A BIBLICAL PASSAGE
C. AN ARTICLE OF THE U.S. CONSTITUTION
D. A SHAKESPEARIAN PLAY

ACCOMPLISHMENT OF THE PERSONAL POINT OF VIEW IS
A. ESTABLISHMENT OF READERS TRUST IN AUTHORS OBJECTIVITY
B. ESTABLISHMENT OF READERS TRUST IN AUTHORS WISDOM
C. ESTABLISHMENT OF AN EMOTIONAL BOND BETWEEN AUTHOR AND READER
D. ESTABLISHMENT OF CLEARLY DELINEATED MINOR CHARACTERS

THE PASSAGE WRITTEN FROM A THIRD PERSON OBJECTIVE STYLE WOULD BE MOST SIMILAR TO A
A. RELIGIOUS TRACT
B. NOVEL BY SALINGER
C. NEWS STORY
D. POEM

THE THIRD PERSON OBJECTIVE STYLE IS MOST LIKELY TO ACCOMPLISH
A. THE EMOTIONAL INVOLVEMENT OF THE READER
B. THE RATIONAL PARTICIPATION OF THE READER
C. THE WINNING OF THE READER TO THE AUTHORS POSITION
D. THE INTELLECTUAL DISSATISFACTION OF THE READER

THE NARRATOR OF A STORY WRITTEN FROM THE THIRD PERSON OBJECTIVE POINT OF VIEW
A. MAY BE THE PROTAGONIST
B. IS THE PROTAGONIST
C. MAY BE A MINOR CHARACTER
D. IS AN INVISIBLE OBSERVER

THE IDENTIFYING CHARACTERISTIC OF THE THIRD PERSON OMNISCIENT POINT OF VIEW IS THAT THE NARRATOR
A. IS THE PROTAGONIST OF THE STORY
B. IS UNCONCERNED WITH THE EVENTS OF THE STORY

81 87
THE STUDENT WILL ANALYZE A GIVEN PASSAGE BY IDENTIFYING WHAT POINT OF VIEW A PASSAGE IS WRITTEN FROM, SELECTING STATEMENTS WHICH DOCUMENT HIS CHOICES, AND SELECTING REVISIONS FOR THE PASSAGE WHICH CHANGE THE POINT OF VIEW IN A SPECIFIED DIRECTION. %5n

DIRECTIONS - READ THE FOLLOWING PASSAGE AND DECIDE THE *POINT OF VIEW* FROM WHICH IT IS WRITTEN. SELECT REASONS FOR YOUR DECISION AND BE READY TO MODIFY THE PASSAGE SO THAT IT IS WRITTEN FROM A DIFFERENT POINT OF VIEW.

KENT ENTERED THE ROOM. %5n THE BLOOD WAS STILL COMING FROM CARLA'S SEVERED ARM, BUT NOT AS RAPIDLY NOW. %5n THE UNDER-SHEET WAS PINK AND SCARLET. %5n KENT KNELT BY THE BED. %5n I LOVE YOU, CARLA, HE SAID. %5n HUT CARLA WAS DEAD.

THE PASSAGE IS WRITTEN FROM THE ..... POINT OF VIEW BECAUSE .....  
A. FIRST PERSON...OF THE USE OF I IN SENTENCE FIVE.  
B. THIRD PERSON OMNISCIENT...THE EMPHASIS ON THE BLOOD INTENDS TO GRIP THE READER EMOTIONALLY.  
C. THIRD PERSON OMNISCIENT...THERE IS NO ONE IN THE ROOM TO RECORD THE SCENE.  
D. THIRD PERSON OBJECTIVE...ALL THE ACTIVITY IS VERIFIABLE BY AN IMPARTIAL OBSERVER.  
E. THIRD PERSON OBJECTIVE...CARLA'S FEELINGS ON DYING ARE NOT RELATED.  

THE ADDITION OF THE WORDS *DESPONDENTLY* AT THE END OF SENTENCE ONE AND *FERVERNTLY* AT THE END OF SENTENCE FOUR WOULD  
A. NOT AFFECT THE POINT OF VIEW OF THE PASSAGE.  
B. MAKE THE PASSAGE A BETTER EXAMPLE OF THE THIRD PERSON OMNISCIENT POINT OF VIEW.  
C. CHANGE THE PASSAGE TO THE THIRD PERSON OMNISCIENT POINT OF VIEW.  
D. MAKE THE PASSAGE A BETTER EXAMPLE OF THIRD PERSON OBJECTIVE BECAUSE KENTS FEELINGS WOULD BE MORE CLEARLY EXPRESSED.

THE RHYTHM OF SENTENCES FOUR, FIVE, AND SIX  
A. IS TYPICAL OF THIRD PERSON OBJECTIVE POINT OF VIEW.  
B. PROVES THAT THE PASSAGE IS THIRD PERSON OMNISCIENT.  
C. LEADS ONE TO SUSPECT THE PRESENCE OF THIRD PERSON OBJECTIVE.  
D. MIGHT HAVE HEARING ON DETERMINING THE POINT OF VIEW.

IF SENTENCE ONE WERE REVISED TO READ *KENT KNEW THAT CARLA WAS DYING AS HE ENTERED THE ROOM, AND HIS HEART WAS BREAKING* THE POINT OF VIEW OF THIS PASSAGE WOULD  
A. BECOME OMNISCIENT.  
B. BECOME PERSONAL.  
C. BECOME OBJECTIVE.  
D. REMAIN OMNISCIENT.  
E. REMAIN OBJECTIVE.
IF SENTENCE SIX WERE REVISED TO READ "BUT THE VITAL FORCES THAT HAD ANIMATED CARLAS HAVING HAD FLED, AND SHE EXPPIRED," THE POINT OF VIEW OF THE PASSAGE WOULD...

A. REMAIN OMNISCIENT.
B. MOVE TOWARD OMNISCIENT.
C. REMAIN PERSONAL.
D. BE UNAFFECTED.

GIVEN AN UNFAMILIAR SHORT STORY, THE STUDENT WILL DETERMINE ITS NARRATOR AND SELECT THE TYPE OF NARRATION USED IN THE SHORT STORY. %10

DIRECTIONS--READ THE SHORT STORY "THE RED DOG" BY HOWARD NAIER. 0039

ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER.

THE NARRATOR OF THIS SHORT STORY IS
A. THIRD PERSON.
B. FIRST PERSON.
C. FIRST PERSON--THE AUTHOR.
D. SECOND PERSON.

THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF VARIOUS KINDS OF POINT OF VIEW IN A STORY BY IDENTIFYING THE RESPECTIVE FUNCTIONS OF AN OMNISCIENT AUTHOR, A FIRST PERSON CENTRAL, AND A THIRD PERSON LIMITED NARRATOR. %80

DIRECTIONS--SHOW THE NARRATOR'S PARTICULAR FUNCTION IN A STORY BY Placing A, B, OR C ON THE LINE THAT IDENTIFIES HIS ROLE IN PRESENTING A DISTINCTIVE POINT OF VIEW.

WHICH TYPE OF NARRATOR, POINT OF VIEW FROM WHICH STORY IS PRESENTED TO THE READER, IS DESCRIBED BELOW? FOLLOWING THE DIRECTIONS GIVEN ABOVE, INDICATE YOUR CHOICE.

A. OMNISCIENT AUTHOR
B. FIRST-PERSON CENTRAL
C. THIRD-PERSON LIMITED

TAKES PART IN THE MAIN ACTION OF THE STORY  
PRESENTS ONLY WHAT CAN BE SEEN OR HEARD
KNOWS THOUGHTS OF ONE, SEVERAL, OR ALL CHARACTERS
MOVES FREELY IN TIME AND PLACE
RESTRICTS PRESENTATION TO WHAT ONE PERSON THINKS
MOVES OVER SCENE AS A TV CAMERA WOULD
ACTIONS IN STORY AS PROTAGONIST OR ANTAGONIST
COMMENTS ON ACTION FReELY ALTHOUGH NOT PART OF THE ACTION
THE STUDENT WILL DEMONSTRATE HIS ABILITY TO RECOGNIZE CONSONANCE BY CORRECTLY SELECTING THE REPETITION OF CONSONANTS WITH CHANGES IN THE INTERVENING VOWELS.

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

<table>
<thead>
<tr>
<th>SELECT THE PAIR OF WORDS WHICH CONTAINS CONSONANCE.</th>
<th>1306</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. OUT OF - INTO</td>
<td>4101306</td>
</tr>
<tr>
<td>B. LIVE - LOVE</td>
<td>4101306</td>
</tr>
<tr>
<td>C. INDER - DOURLF</td>
<td>4101306</td>
</tr>
<tr>
<td>D. SCREAM - REAM</td>
<td>1306</td>
</tr>
</tbody>
</table>

SELECT THE PAIR OF WORDS WHICH CONTAINS CONSONANCE.

<table>
<thead>
<tr>
<th>SELECT THE PAIR OF WORDS WHICH CONTAINS CONSONANCE.</th>
<th>1307</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. BROWN - BEAR</td>
<td>1307</td>
</tr>
<tr>
<td>B. SITE - CITE</td>
<td>4101307</td>
</tr>
<tr>
<td>C. SELL - SELLING</td>
<td>4101307</td>
</tr>
<tr>
<td>D. MILL - HALL</td>
<td>4101307</td>
</tr>
</tbody>
</table>

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO RECOGNIZE THE POETIC DEVICE OF ASSONANCE BY CORRECTLY SELECTING THE REPETITION OF IDENTICAL OR RELATED VOWELS SOUNDS IN GIVEN WORDS AND PHRASES.

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

<table>
<thead>
<tr>
<th>SELECT THE WORD WHICH CONTAINS ASSONANCE.</th>
<th>4101308</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. RECURRENT</td>
<td>4101309</td>
</tr>
<tr>
<td>B. DALLY</td>
<td>4101309</td>
</tr>
<tr>
<td>C. XANADU</td>
<td>4101309</td>
</tr>
<tr>
<td>D. PLEASURE</td>
<td>4101309</td>
</tr>
</tbody>
</table>

SELECT THE WORD WHICH CONTAINS ASSONANCE.

<table>
<thead>
<tr>
<th>SELECT THE WORD WHICH CONTAINS ASSONANCE.</th>
<th>4101310</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. KURLA KHAN</td>
<td>4101310</td>
</tr>
<tr>
<td>B. LIEUTENANT BLEE</td>
<td>4101310</td>
</tr>
<tr>
<td>C. TALL TREE</td>
<td>4101310</td>
</tr>
<tr>
<td>D. CALL ME</td>
<td>4101310</td>
</tr>
</tbody>
</table>

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO DEFINE A POETIC TERM BY SELECTING THE CORRECT DEFINITION FOR THAT POETIC DEVICE.

SELECT THE CORRECT DEFINITION FOR THE POETIC DEVICE "SIMILE.

<table>
<thead>
<tr>
<th>SELECT THE CORRECT DEFINITION FOR THE POETIC DEVICE &quot;SIMILE.&quot;</th>
<th>4101313</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. A PART OF SOMETHING TO SIGNIFY THE WHOLE</td>
<td>4101313</td>
</tr>
<tr>
<td>B. AN INDIRECT COMPARISON BETWEEN TWO ESSENTIALLY DIFFERENT ITEMS USING &quot;LIKE&quot; OR &quot;AS&quot;</td>
<td>1311</td>
</tr>
<tr>
<td>C. A DIRECT COMPARISON BETWEEN TWO DISSIMILAR OBJECTS</td>
<td>4101313</td>
</tr>
<tr>
<td>D. AN EXTRAVAGANT EXAGGERATION OF FACT</td>
<td>4101313</td>
</tr>
</tbody>
</table>

SELECT THE CORRECT DEFINITION FOR THE POETIC DEVICE "HYPERBOLE.

<table>
<thead>
<tr>
<th>SELECT THE CORRECT DEFINITION FOR THE POETIC DEVICE &quot;HYPERBOLE.&quot;</th>
<th>4101314</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. THE NAME OF ONE THING IS APPLIED TO ANOTHER THING WITH WHICH IT IS CLOSELY ASSOCIATED</td>
<td>4101314</td>
</tr>
<tr>
<td>B. AN INANIMATE OBJECT OR AN ABSTRACT CONCEPT IS DESCRIBED AS BEING ENDOWED WITH HUMAN ATTRIBUTES, POWERS, OR FEELINGS</td>
<td>4101314</td>
</tr>
<tr>
<td>C. AN EXTRAVAGANT EXAGGERATION OF FACT ACKNOWLEDGED EITHER FOR SERIOUS</td>
<td>4101314</td>
</tr>
</tbody>
</table>
THE STUDENT WILL SHOW COMPREHENSION OF THE ABSTRACT DEVICES THAT ARE USED IN POETRY TO CREATE SENSORY IMAGERY TO SELECTED EXAMPLES OF THE ABSTRACT DEVICES BY CORRECTLY IDENTIFYING THE USE OF THE DEVICES IN GIVEN LINES OF POETRY.

DIRECTIONS - CIRCLE THE LETTER OF THE ANSWER WHICH CORRECTLY DEFINES THE TYPE OF IMAGERY FOUND IN THE FOLLOWING LINES OF POETRY.

THE 'CLUCKING,' SUCKING OF THE SEA ABOUT THE RUSTY HULLS;
A. AUDITORY IMAGERY - ONOMATOPOEIA
B. AUDITORY IMAGERY - ALLITERATION
C. AUDITORY IMAGERY - ASSONANCE
D. VISUAL IMAGERY

LIFE HAS LOVELINESS TO SELL;
A. AUDITORY IMAGERY - ONOMATOPOEIA
B. AUDITORY IMAGERY - ALLITERATION
C. AUDITORY IMAGERY - ASSONANCE
D. VISUAL IMAGERY

I WANDERED LONELY AS A CLOUD
A. AUDITORY IMAGERY - ONOMATOPOEIA
B. AUDITORY IMAGERY - ALLITERATION
C. AUDITORY IMAGERY - ASSONANCE
D. VISUAL IMAGERY

UP IN THE DOME OF HEAVEN LIKE A GREAT HILL;
A. AUDITORY IMAGERY - ONOMATOPOEIA
B. AUDITORY IMAGERY - ALLITERATION
C. AUDITORY IMAGERY - ASSONANCE
D. VISUAL IMAGERY

FROM RED WITH WRONG TO WHITE AS WOOL;
A. AUDITORY IMAGERY - ONOMATOPOEIA
B. AUDITORY IMAGERY - ALLITERATION
C. AUDITORY IMAGERY - ASSONANCE
D. VISUAL IMAGERY

WITH PINES AROUND ME SPICY AND STILL;
A. AUDITORY IMAGERY - ONOMATOPOEIA
B. AUDITORY IMAGERY - ALLITERATION
C. AUDITORY IMAGERY - ASSONANCE
D. VISUAL IMAGERY

AND WILD PLUM TREES IN TREMULOUS WHITE;
A. AUDITORY IMAGERY - ONOMATOPOEIA
B. AUDITORY IMAGERY - ALLITERATION
C. AUDITORY IMAGERY - ASSONANCE
D. VISUAL IMAGERY
THE STUDENT SHOWS KNOWLEDGE OF THE CHARACTERISTICS OF POETRY ASSOCIATED WITH FORM AND SOUND BY COMPLETING DEFINITIONS AND ANALOGIES OF THESE CHARACTERISTICS. *120

DIRECTIONS - SELECT THE BEST COMPLETION.

POETRY IS LANGUAGE WHICH IS ALMOST ALWAYS WRITTEN
A. WITH GREAT INTEREST IN FORM AS WELL AS MEANING.*
B. EMPLOYING ALL* THE POETIC DEVICES.*
C. IN THE LANGUAGE OF RHYTHMS AND RHYME.
D. IN A FASHION INDISTINGUISHABLE FROM PROSE.
E. IN STRICTLY PATTERNED ACCENTS.*

RHYTHM IS
A. THE PATTERN OF ACCENTS OF A PASSAGE.*
B. THE *REGULAR* PATTERN OF ACCENTS OF A PASSAGE.*
C. THE *IRRREGULAR* PATTERN OF ACCENTS OF A PASSAGE.
D. A *RIGIDLY DEFINED* PATTERN OF ACCENTS OF A PASSAGE.*

MEETER IS
A. THE PATTERN OF ACCENTS OF A PASSAGE.
B. THE *REGULAR* PATTERN OF ACCENTS OF A PASSAGE.
C. THE *IRRREGULAR* PATTERN OF ACCENTS OF A PASSAGE.
D. A *RIGIDLY DEFINED* PATTERN OF ACCENTS OF A PASSAGE.*

ALL *LANGUAGE* HAS
A. RHYTHM.
B. METER.
C. BOTH RHYTHM AND METER.
D. A PARTICULAR KIND OF METER.*

ALL *POETRY* HAS
A. RHYTHM.
B. METER.
C. BOTH RHYTHM AND METER.
D. A PARTICULAR KIND OF METER.*

ASSONANCE IS
A. THE REPETITION OF CONSONANT SOUNDS.
B. THE REPETITION OF VOWEL SOUNDS.
C. BOTH A AND B.
D. RHYME.

CONSONANCE IS
A. THE REPETITION OF CONSONANT SOUNDS.
B. THE REPETITION OF VOWEL SOUNDS.
C. BOTH A AND B.
D. RHYME.

ALLITERATION IS A SPECIAL KIND OF
A. ASSONANCE.
B. CONSONANCE.
C. RHYTHM.
D. RHYME.

THE LINE IS TO POETRY AS THE ...... IS TO PROSE.
A. WORD
B. SENTENCE
C. PARAGRAPH
D. COMPOSITION.
THE STzk,TA IS TO POETRY AS THE .--- IS TO PROSE.
A. WORD
B. SENTENCE
C. PARAGRAPH
D. COMPOSITION

RHyme IS
A. ASSONANCE
B. CONSONANCE
C. A COMBINATION OF A AND B
D. RHYTHM

ONOMATOPOEIA IS SOUND WHICH
A. PLEASES THE EAR
B. DOES NOT PLEASE THE EAR
C. SUGGESTS THE SOUND OF THE REFERENT
D. BORROWS FROM THE SOUNDS OF FOREIGN LANGUAGES

THE STUDENT CAN 1 IDENTIFY EXAMPLES OF THE SOUND CHARACTERISTICS OF POETRY AND 2 SELECT A REASONABLE EXPLANATION OF THE SOUND CHARACTERISTICS INFLUENCE ON THE POEMS MEANING. 3110

DIRECTIONS—READ THE FOLLOWING POEM. PAY PARTICULAR ATTENTION TO THE POET'S CONCERN WITH SOUND, BOTH FOR ITS OWN SAKE AND FOR ITS INFLUENCE ON THE MEANING. COMPLETE THE STATEMENTS WHICH FOLLOW.

MEETING AT NIGHT
ROBERT BROWNING

1 THE GRAY SEA AND THE LONG BLACK LAND;
2 AND THE YELLOW HALF-MOON LARGE AND LOW;
3 AND THE STARTLED LITTLE WAVES THAT LEAP
4 IN FIERY RINGLETS FROM THEIR SLEEP,
5 AS I GAIN THE COVE WITH PUSHING PROW;
6 AND QUENCH ITS SPEED IN THE SLUSHY SAND.
7 THEN A MILE OF WARM SEA-SCENTED BEACH,
8 THREE FIELDS TO CROSS TILL A FARM APPEARS,
9 A TAP AT THE PANF, THE QUICK SHARP SCATCH
10 AND BLUE-SPURT OF A LIGHTED MATCH
11 AND A VOICELESS LAND* THROUGH ITS JOYS AND FEARS,
12 THEN THE TWO HEARTS BEATING EACH TO EACH

AN EXAMPLE OF ALLITERATION IS THE REPETITION OF THE
A. SHORT A SOUND IN LINE ONE
B. L SOUNDS IN LINE EIGHT
C. L SOUNDS OF *LARGE* AND *LOW* IN LINE TWO
D. R SOUNDS OF LINE EIGHT

THE ENJAMBMENT BETWEEN LINES THREE AND FOUR AND BETWEEN LINES NINE AND TEN ACCOMPLISHES ALL OF THE FOLLOWING *EXCEPT*:
A. EMPHASIZING THE RHYME SCHEME
B. ACCENTUATING THE AFFECT OF THE RHYME IN LINES THREE AND FOUR AND NINE AND TEN
C. EMPHASIZING THE DIFFERENCE IN MEANING BETWEEN THE FIRST TWO AND LAST TWO LINES OF EACH STANZA.
D. INTENSIFYING THE ALLITERATION OF THE FIRST AND LAST LINES OF EACH STANZA.

THE SOUND FLOW OF "DROW" IS AN EXAMPLE OF RHYME.
A. FEMININE
B. PERFECT
C. SIGHT
D. INFERIOR

THE *PREDOMINANT* METER OF THIS POEM IS
A. TROCHAIC TETRAMETER
B. IAMMIC TETRAMETER
C. ANAPESTIC TETRAMETER
D. IAMBIC PENTAMETER

*SEA-SCENTED* %LINE 7# IS AN EXAMPLE OF PHRASE CREATED
A. FOR PURPOSES OF ONOMATOPOEIA
B. FOR PURPOSES OF ASSONANCE
C. TO COMBINE PLEASING FORM WITH ORIGINAL MEANING
D. TO STARTLE THE READER WITH AN UNUSUAL IMAGE

THE ONE LINE THAT IS A *PERFECT* EXAMPLE OF THE PREDOMINANT METER IS LINE
A. TWO
B. FOUR
C. SIX
D. EIGHT
E. ELEVEN

THE *MOST COMMON* DEVIATION FROM THE PREDOMINANT METER IS THE
A. INCLUSION OF PYRRHIC AND SPONDATIC FEET
B. INITIAL ANAPESTIC FOOT IN THE LINE
C. THREE LINES OF DACTYLC HEXAMETER
D. LARGE NUMBER OF TROCHAIC FEET

IN THE FIRST STANZA THERE ARE SIX EXAMPLES OF A RELATIONSHIP BETWEEN A NOUN AND THE MODIFIER THAT *PREcedes* IT. THE STATEMENT WHICH *BEST reflects* THAT RELATIONSHIP IS
A. THE ADJECTIVE IS EITHER ASSONANT OR CONSONANT WITH THE NOUN
B. THE ADJECTIVE MAKES A SENSORY APPEAL TO DESCRIBING THE NOUN
C. BOTH A AND B
D. THERE IS NOT PARTICULAR RELATIONSHIP BETWEEN THE ADJECTIVE AND THE NOUN

THE LAST SYLLABLE OF EACH LINE IS
A. ACCENTED
B. UNACCENTED
C. ACCENTED IN THE FIRST STANZA ONLY
D. ACCENTED IN THE SECOND STANZA

THE FORMAL DEVICE WHICH PREVENTS THIS POEM FROM BECOMING MONOTONOUS IS THE
A. NEAR PERFECT END RHYME
B. FOUR ACCENTS IN EACH LINE
C. REGULAR STANZAS
D. METRICAL DEVIATIONS

AN EXAMPLE OF ONOMATOPOEIA IS
A. GRAY SEA %LINE 1
B. LONG BLACK LAND %LINE 11
C. FIERY RINGLET %LINE 40

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THE STUDENT WILL COMPREHEND THE METER IN A LINE OF POETRY BY
SELECTING THE TERM THAT CORRECTLY IDENTIFIES THE NUMBER OF FEET
THAT ARE IN THE FIRST LINE GIVEN OF VARIOUS POEMS.

DIRECTIONS - READ THE FOLLOWING LINE OF POETRY. SELECT THE ANSWER
THAT CORRECTLY IDENTIFIES THE METER OF THE LINE.

WHEN I WAS ONE-AND-TWENTY
A. MONOMETER
B. TRIMETER
C. TETRAMETER
D. DIMETER

I NEVER SAW A PURPLE COW
A. DIMETER
B. PENTAMETER
C. TETRAMETER
D. OCTAMETER

THE CURFEW TOLLS THE KNELL OF PARTING DAY
A. PENTAMETER
B. HEPTAMETER
C. TRIMETER
D. HEXAMETER

HAD SHE COME ALL THE WAY FOR THIS
A. DIMETER
B. HEXAMETER
C. TETRAMETER
D. OCTAMETER

THOU WHO NEVER CANST ERR, FOR THYSELF ART THE WAYS
A. PENTAMETER
B. HEPTAMETER
C. TRIMETER
D. HEXAMETER

I WANDERED LONELY AS A CLOUD
A. TRIMETER
B. TETRAMETER
C. PENTAMETER
D. HEXAMETER

I MUST GO DOWN TO THE SEAS AGAIN, TO THE LONELY SEA AND THE SKY
A. PENTAMETER
B. HEXAMETER
C. HEPTAMETER
D. OCTAMETER

AT TWO IN THE COLD WINTER MORNING
A. HEXAMETER
B. PENTAMETER
C. TRIMETER
D. TETRAMETER
THE STUDENT WILL RECOGNIZE METER, WHICH SIGNIFIES THE RECURRENCE IN A POETIC LINE OF A REGULAR RHYTHMIC UNIT, BY IDENTIFYING THE CORRECT NUMBER OF FEET CONTAINED IN THE POETIC LINE.

SELECT THE CORRECT METER OF THE FOLLOWING LINE

THE HARBOR HAY WAS CLEAR AS GLASS.

A. HEPTAMETER
B. HEXAMETER
C. PENTAMETER
D. TETRAMETER

SELECT THE CORRECT METER OF THE FOLLOWING LINE

SO SMOOTHLY IT WAS STREWN:

A. PENTAMETER
B. TETRAMETER
C. TRIMETER
D. DIMETER

SELECT THE CORRECT METER OF THE FOLLOWING LINE

THE MOONLIGHT STEEPED IN SILENTESS.

A. MONOMETER
B. DIMETER
C. TRIMETER
D. TETRAMETER

SELECT THE CORRECT METER OF THE FOLLOWING LINE

THE STEADY WEATHERCOCK.

A. MONOMETER
B. DIMETER
C. TRIMETER
D. TETRAMETER

SELECT THE CORRECT METER OF THE FOLLOWING LINE

THAT TIME OF YEAR THOU MAY'ST IN ME REHOLD.

A. TRIMETER
B. TETRAMETER
C. PENTAMETER
D. HEXAMETER

SELECT THE CORRECT METER OF THE FOLLOWING LINE

WHEN IN DISGRACE WITH FORTUNE AND MENS EFYFS*
I ALLE ALONE BRELATED MY OUTCAST STATE.

A. TRIMETER
B. TETRAMETER
C. PENTAMETER
D. HEXAMETER

THE STUDENT WILL IDENTIFY THE TONES OF SHORT STORIES STUDIED IN CLASS BY SELECTING THE TONE OF A SPECIFIC STORY.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE TONE IN THE AFFAIR AT 7, RUE DE M--- BY JOHN STEINBECK IS

A. MOCK-SERIOUS
B. COMIC
C. SERIOUS

THE TONE IN THE AFFAIR AT 7, RUE DE M--- BY JOHN STEINBECK IS

A. MOCK-SERIOUS
B. COMIC
C. SERIOUS
THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE TERM *FORESHADOWING* BY IDENTIFYING THE PURPOSE FOR WHICH THE AUTHOR USES THE DEVICE.

DIRECTIONS - SELECT THE BEST COMPLETION:

FORESHADOWING, AS A LITERARY DEVICE, IS USED FOR THE PURPOSE OF

A. EXPLANATION.
B. INTERPRETATION.
C. ORGANIZATION.
* D. PREDICTION.
E. TRADITION.

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE CRITERIA BY WHICH POE STATES A SHORT STORY WRITER CAN ACHIEVE SINGLE EFFECT BY IDENTIFYING THE ONE CRITERION THAT POE DOES NOT DISCUSS.

SELECT ONE *FALSE* STATEMENT.

USING THE CRITERIA FOR ACHIEVING SINGLE EFFECT, AS ESTABLISHED BY EDGAR ALLAN POE, THE ONE STATEMENT BELOW THAT POE DID NOT STATE AS A CRITERION IS

A. COMPOSE AN INITIAL SENTENCE THAT BRINGS OUT THE DESIRED EFFECT.
B. INVENT INCIDENTS TO SUPPORT THAT EFFECT.
C. USE ONLY WORDS THAT TEND TOWARDS THE PRE-ESTABLISHED DESIGN.
* D. RE-STATE THE SINGLE EFFECT IN THE FINAL PARAGRAPH.
E. DETERMINE EFFECT TO BE BROUGHT OUT.

THE STUDENT WILL SHOW KNOWLEDGE OF THE JAPANESE HAIKU FORM OF POETRY BY SELECTING *HAIKU* FROM A LIST OF CHOICES THAT FOLLOW THE DEFINITION OF HAIKU.

DIRECTIONS - SELECT THE BEST COMPLETION:

A FORM OF FOREIGN POETRY WHICH PRESENTS IN 3 LINES OF FIVE, SEVEN, AND FIVE SYLLABLES A VIVID IMAGE DESIGNED TO STIR EMOTION OR PRESENT A SPIRITUAL INSIGHT IS CALLED

A. TROCHEE.
B. EPIGRAM.
* C. HAIKU.
D. TRIVIUM.
E. TRIPLET.

THE STUDENT WILL SHOW KNOWLEDGE OF THE WRITERS WHO COMPOSED...
FAMOUS SONNET SEQUENCES IN ENGLISH LITERATURE BY SELECTING THE WRITER WHO DID *NOT* WRITE ONE FROM A LIST OF WRITERS.

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF THE FOLLOWING POETS DID *NOT* WRITE FAMOUS SONNET SEQUENCES?

A. SHAKESPEARE
B. ELIZABETH BARRETT BROWNING
C. SPENSER
D. DANTE GABRIEL ROSSETTI
E. SAMUEL TAYLOR COLERIDGE

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THE STUDENT WILL SHOW KNOWLEDGE OF THE SONNET FORM BY SELECTING THE CHARACTERISTIC COMMON TO BOTH THE PETRARCHAN OR ITALIAN SONNET FORM AND THE SHAKESPEARIAN OR ENGLISH SONNET FORM.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE CHARACTERISTIC COMMON TO BOTH THE PETRARCHAN OR ITALIAN FORM OF THE SONNET AND THE SHAKESPEARIAN OR ENGLISH FORM IS

A. RHYME SCHEME
B. DIVISION INTO QUATRAINS
C. RHYMED COUPLET ENDING
D. LENGTH
E. SUBJECT

---

THE STUDENT WILL INDICATE HE RECOGNIZES THE NAMES OF THE THREE MAJOR SONNET PATTERNS BY MATCHING THE SONNET RHYME SCHEME AND DIVISIONS WITH ITS IDENTIFICATION.

MATCH THE SONNET RHYME SCHEME AND DIVISIONS WITH ITS IDENTIFICATION.

A. ITALIAN OR PETRARCHIAN
B. SHAKESPEARIAN OR ELIZABETHAN
C. SPENSERIAN
D. NONE OF THE ABOVE

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF SONNET FORM BY SELECTING THE REASONS A POEM NOT PREVIOUSLY STUDIED IS OR IS NOT A SHAKESPEARIAN SONNET IN FORM.
ON FIRST LOOKING INTO CHAPMANS HOMER

MUCH HAVE I TRAVELED IN THE REALMS OF GOLD,
AND MANY GOODLY STATES AND KINGDOMS SEEN,
ROUND MANY WESTERN ISLANDS HAVE I RENN
WHICH HARD'S IN FEALTY TO APOLLO HOLD.

THAT DEEP-BROWFD HOMER RULED AS HIS DEMESNE,
YET NEVER DID I BREATHE ITS PURE SERENE,
TILL I HEARD CHAPMAN, SPEAK OUT LOUD AND BOLD,
THEN FELT I, LIKE SOME WATCHER OF THE SKIES
WHEN A NEW PLANET SWIMS INTO HIS KING,
OR LIKE STOUT CORTEZ WHEN WITH EAGLE EYES
HE STARED AT THE PACIFIC - AND ALL HIS MEN
LOOKED AT EACH OTHER WITH A WILD SURMISE
SILENT, UPON A PEAK IN DARIEN.

JOHN KEATS

*ON FIRST LOOKING INTO CHAPMANS HOMER IS NOT A SHAKESPEARIAN SONNET BECAUSE THE LINES OF THIS POEM ARE ORGANIZED INTO
A. AN OCTAVE AND A QUATRAIN INSTEAD OF A SESTET AND TWO QUATRAINS.
B. TWO SESTETS AND A COUPLET INSTEAD OF A QUATRAIN AND AN OCTAVE.
C. AN OCTAVE AND A SESTET INSTEAD OF THREE QUATRAINS AND A COUPLET.
D. TWO COUPLETS AND AN OCTAVE INSTEAD OF TWO SESTETS AND A COUPLET.

*ON FIRST LOOKING INTO CHAPMANS HOMER IS NOT A SHAKESPEARIAN SONNET BECAUSE IN THIS POEM THE CONCENTRATED STATEMENT OF THEME OR APPLICATION OF THE MAJOR IDEA IS FOUND IN
A. THE LAST QUATRAIN INSTEAD OF THE FIRST QUATRAIN.
B. THE FIRST SESTET INSTEAD OF THE FIRST OCTAVE.
C. THE LAST COUPLET INSTEAD OF THE FIRST QUATRAIN.
D. THE LAST SESTET INSTEAD OF THE LAST COUPLET.

THE STUDENT WILL COMPREHEND THE ORGANIZATION OF LINES OF A SONNET BY IDENTIFYING THE ORGANIZATIONAL PRINCIPLE WORKING IN THE LINES. %30

THAT TIME OF YEAR
THAT TIME OF YEAR THOU MAYST IN ME REHOLD
WHEN YELLOW LEAVES, OR NONF, OR FEW, DO HANG
UPON THOSE BOUGHS WHICH SHAKE AGAINST THE COLD.
HARE RUINED CHOIRS, WHERE LATE, THE SWEET BIRDS SANG
IN ME THOU SEEST THE TWILIGHT OF SUCH DAY
AS AFTER SUNSET FADTH IN THE WEST
WHICH BY AND BY BLACK NIGHT DOOTH TAKF AWAY.
DEATHS SECONDF SELF, THAT SEALS UP ALL IN REST.
IN ME THOU SEEST THE GLOWING OF SUCH FIRE
THAT ON THE ASHES OF HIS YOUTH DOOTH LIE
AS THE DEATH-BRED WHEREON IT MUST EXPIRE,
CONSUMED, WITH THAT WHICH IT WAS NOURISHED BY.
THAT THOU PERCEIVEST WHICII MAKES THY LOVE MORE STRONG,
TO LOVE THAT WELL WHICH THOU MUST LEAVE ERE LONG.
WHAT IS THE ORGANIZATIONAL PRINCIPLE WORKING IN THE FORMAT OF THE THREE QUATRAINS?

A. A SUBJECTIVE, INTERNAL PROCESS DESCRIBED IN TERMS OF AN OBJECTIVE, EXTERNAL PROCESS
B. A CONCRETE CHANGE DESCRIBED IN TERMS OF ABSTRACT CHANGE
C. A METONYMIC COMPARISON IN WHICH A PART STANDS FOR THE WHOLE
D. A SYLLOGISM IN WHICH TWO PIECES OF INFORMATION LEAD TO AN INEVITABLE CONCLUSION

WHAT IS THE ORGANIZATIONAL PRINCIPLE WORKING IN THE ORDER OF THE SUBJECT MATTER IN THE THREE QUATRAINS?

A. LEAST IMPORTANT TO MOST IMPORTANT
B. MOST OBVIOUS TO MOST INSIGNIFICANT
C. MOST UNIVERSAL TO MOST INTIMATE
D. LEAST EFFECTIVE TO MOST EFFECTIVE

WHAT IS THE ORGANIZATIONAL PRINCIPLE RELATING THE LAST COUPLET TO THE FIRST THREE QUATRAINS?

A. ADDITION OF A FOURTH IMAGE TO A BASE OF THREE IMAGES
B. STATEMENT OF THE EFFECT OF THE THREE IMAGES ON THE PERSON ADDRESSED
C. SUMMARY OF THE MEANING OF THE THREE IMAGES IN THE QUATRAINS
D. INTRODUCTION OF AN IDEA UNRELATED TO THE THREE QUATRAINS BUT REMINISCENT OF AN EARLIER SONNET.

THE STUDENT WILL SHOW UNDERSTANDING OF EPICS AND BALLADS BY IDENTIFYING THE ELEMENT COMMON TO BOTH.

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

A. THEY DEAL WITH THE COMEDIES AND TRAGEDIES OF DAILY LIFE.
B. THERE EXIST SEVERAL VERSIONS OF THE SAME BALLAD OR EPIC.
C. THEY ARE PRIMARILY DEPENDENT UPON DIALOGUE FOR THE DEVELOPMENT OF THE STORY.
D. THEY CONSIST OF LITTLE STORIES WELDED INTO ONE UNIT.
E. THEY ARE NARRATIVE FORMS OF POETRY.

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO TRANSLATE EPIC POETRY FROM ANGLO-SAXON VERSE TO MODERN ENGLISH PROSE BY SELECTING THE CORRECT TRANSLATION OF PORTIONS OF EPIC POETRY.

DIRECTIONS - CIRCLE THE LETTER OF THE ANSWER WHICH CORRECTLY TRANSLATES THE FOLLOWING ANGLO-SAXON EPIC POETRY.
HTc'npay5 AT ANr) PM%
A. KING GRENDL WAS INJURED IN THE BATTLE, SO HE FLFD THE
BATTLE.
B. BEOWULF FOUGHT GRENDL. WAS BEATEN, AND FLFD TO HIS DWELLING
WHERE HE DIED.
C. BEOWULF CHALLENGED GRENDL TO A BATTLE WHICH GRENDL
ACCEPTED, LOST, AND FLFD TO HIS HOME MORTALLY WOUNDED.
D. BEOWULF WOUNDED GRENDL IN A BATTLE, WHEREUPON GRENDL FLFD
to his dwelling, mortally wounded.

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF POETIC TERMINOLOGY
BY SELECTING THE CORRECT DEFINITIONS OF POETIC TERMS. **200**

DIRECTIONS - BELOW ARE A NUMBER OF POETIC TERMS, EACH FOLLOWED BY
FOUR POSSIBLE DEFINITIONS. SELECT THE CORRECT
DEFINITION FOR EACH TERM.

*DENOTATION*
A. A SUBSTITUTION OF THE PART FOR THE WHOLE.
B. THE DICTIONARY MEANING OF A WORD.
C. HUMAN ATTRIBUTES GIVEN TO AN ANIMAL, OBJECT, OR IDEA.
D. EMOTIONAL OVERTONES OF A WORD.

*IMAGERY*
A. REPRESENTATION THROUGH LANGUAGE OF SENSE EXPERIENCE
B. HUMAN ATTRIBUTES GIVEN TO AN ANIMAL, OBJECT, OR IDEA
C. AN EXPRESSED COMPARISON, USING SUCH WORDS AS LIKE OR AS
D. THE DICTIONARY MEANING OF A WORD

*METAPHOR*
A. AN EXPRESSED COMPARISON, USING SUCH WORDS AS LIKE OR AS
B. THE ATTITUDE OF A WRITER TOWARD HIS SUBJECT AND AUDIENCE
C. AN IMPLIED COMPARISON IN WHICH A FIGURATIVE TERM IS
SUBSTITUTED FOR AN IDENTIFIED WITH A LITERAL TERM
D. USE OF WORDS WHOSE SOUND SUGGESTS THEIR MEANING

*ALLUSION*
A. HUMAN ATTRIBUTES GIVEN TO AN ANIMAL, OBJECT, OR IDEA
B. A DICTIONARY MEANING OF A WORD
C. A NARRATIVE WHICH HAS A SECOND MEANING BENEATH THE SURFACE
ONE

*TONE*
A. THE CENTRAL PURPOSE OF A POEM
B. A SUBSTITUTION OF THE PART FOR THE WHOLE
C. USE OF WORDS WHOSE SOUND SUGGESTS THEIR MEANING
D. THE ATTITUDE OF A WRITER TOWARD HIS SUBJECT AND AUDIENCE

*ALLITERATION*
A. REPETITION OF INITIAL CONSONANT SOUNDS
B. REPETITION OF VOWEL SOUNDS
C. MEASUREMENT OF THE RHYTHM OF A POEM
D. REFERENCE TO ANOTHER MATERIAL TO REINFORCE EMOTIONS AND
IDEAS

*CONNOTATION*
A. AN OVERSTATEMENT OR EXAGGERATION FOR A HEIGHTENED EFFECT

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*EMOTIONAL OVERTONES OF A WORD*
  A. SAYING LESS THAN ONE MEANS
  B. SAYING THE OPPOSITE OF WHAT ONE MEANS
  C. REFERENCE TO ANOTHER MATERIAL TO REINFORCE EMOTIONS AND IDEAS
  D. AN APPARENT CONTRADICTION WHICH IS NEVERTHELESS TRUE

  **DIRECTIONS** - BELOW ARE A NUMBER OF POETIC TERMS, EACH FOLLOWED BY FOUR POSSIBLE DEFINITIONS. SELECT THE CORRECT DEFINITION FOR EACH TERM.

  **ALLUSION**
  A. HUMAN ATTRIBUTES GIVEN TO AN ANIMAL, OBJECT, OR IDEA
  B. REPRESENTATION THROUGH LANGUAGE OF SENSE EXPERIENCE
  C. A NARRATIVE WHICH HAS A SECOND MEANING BENEATH THE SURFACE ONE
  D. EMOTIONAL OVERTONES OF A WORD

  **PERSONIFICATION**
  A. GROUP OF LINES WHOSE METRICAL PATTERN AND RHYME SCHEME ARE REPEATED THROUGHOUT A POEM
  B. REPETITION OF INITIAL CONSONANT SOUNDS
  C. MEASUREMENT OF THE RHYTHM OF A POEM
  D. AN ACCENTED SYLLABLE MARKED BY A SHORT HORIZONTAL LINE

  **METRE**
  A. THE ATTITUDE OF A WRITER TOWARDS HIS SUBJECT AND AUDIENCE
  B. EMOTIONAL OVERTONES OF A WORD
  C. SOMETHING CHOSEN TO STAND FOR OR REPRESENT SOMETHING ELSE
  D. SAYING THE OPPOSITE OF WHAT ONE MEANS

  **SIMILE**
  A. AN EXPRESSED COMPARISON, USING SUCH WORDS AS *LIKE* OR *AS*
  B. USE OF WORDS WHOSE SOUND SUGGESTS THEIR MEANING
  C. REPETITION OF VOWEL SOUNDS
  D. AN IMPLIED COMPARISON IN WHICH A FIGURATIVE TERM IS SUBSTITUTED FOR OR IDENTIFIED WITH A LITERAL TERM

  **ASSONANCE**
  A. THE DICTIONARY MEANING OF A WORD
  B. REPETITION OF INITIAL CONSONANT SOUNDS
  C. REPETITION OF VOWEL SOUNDS
  D. AN APPARENT CONTRADICTION WHICH IS NEVERTHELESS TRUE
GIVEN QUOTATIONS FROM SHORT STORIES HE HAS READ, THE STUDENT WILL TRANSLATE ABSTRACT DEFINITIONS INTO CONCRETE EXAMPLES OF LITERARY TERMS BY SELECTING FROM ALTERNATIVES THE TERM WHICH CORRECTLY DEFINES EACH QUOTATION. 

DIRECTIONS - CIRCLE THE LETTER OF THE ANSWER WHICH CORRECTLY IDENTIFIES WHAT LITERARY TERM EACH QUOTATION DEFINES.

FOR HALF AN HOUR I SAT WITH STRAINING EARS. THEN SUDDENLY ANOTHER SOUND BECAME AUDIBLE...THE INSTANT WE HEARD IT, HOLMES SPRANG FROM THE BED, STRUCK A MATCH, AND LASHED FURIOUSLY WITH HIS CANE AT THE BELL-PULL. AT THE MOMENT WHEN HOLMES STRUCK THE LIGHT I HEARD A LOW, CLEAR WHISTLE, BUT THE SUDDEN GLARE FLASHING INTO MY WEARY EYES MADE IT IMPOSSIBLE FOR ME TO TELL WHAT IT WAS. AT WHICH MY FRIEND LASHED SO SAVAGELY. I COULD, HOWEVER, SEE THAT HIS FACE WAS DEADLY PALE, AND FILLED WITH HORROR AND LOATHING.

- A. FORESHADOWING
- B. FOIL
- C. CLIMAX
AT THE MOST REMOTE END OF THE CRYPT THERE APPEARED ANOTHER LESS
SPACIOUS. ITS WALLS HAD BEEN LINED WITH HUMAN REMAINS, PILED TO
THE VAULT OVERHEAD, IN THE FASHION OF THE GREAT CATACOMBS OF
PARIS. THREE SIDES OF THIS INTERIOR CRYPT WERE STILL ORNAMENTED
IN THIS MANNER, FROM THE FOURTH, THE BONES HAD BEEN THROWN DOWN,
AND LAY PROMISCUOUSLY UPON THE EARTH, FORMING AT ONE POINT A
MOUND OF SOME SIZE.

A. CONFLICT
P. FOIL
*C. SETTING

ENOUGH, HE SAID. THE COUGH IS A MERE NOTHING. IT WILL NOT KILL
ME. I SHALL NOT DIE OF A COUGH. TRUE-TRUE, I REPLIED.

A. CONFLICT
P. FORESHADOWING
C. SYMBOLISM

THIS MORNING I OVERSLEPT, SLIPPED ON THE RUG AND FELL DOWN THE
STAIRS, AND THEN STEPPED ON THE CATS TAIL. THIS IS THE BEGINNING
OF A GREAT DAY.

*A. IRONY
P. FORESHADOWING
C. FOIL

UP AND DOWN THE FRONTIER IN THESE SHACKS, HOMES, YOU WILL FIND
THINGS MADE OF TURKEY.—RED CALICO, CHEAP, COMMON ELSEWHERE—HE
FINGERED THE THREE-CORNERED FLAP—ITS OUR COLORS. HE PUT THE
PARCEL RACK IN HIS POCKET. I BOUGHT TWO YARDS YESTERDAY AFTER—I
GOT A LIFTER AT HANES.

A. FORESHADOWING
*B. SYMBOLISM
C. PLOT

THERE WERE THREE MEN IN THE SLED. DAN, THE MAIL-CARRIER, CRUSTY,
BELLEGERENTLY WESTERN, THE SELF-ELECTED GUARDIAN OF EVERYONE ON
HIS ROUTE. HILLAS, A YOUNGER MAN, HARDLY MORE THAN A BOY, LIVING
ON HIS PRE-EMPTION CLAIM NEAR THE UPPER REACHES OF THE STAGE
LINE; THE THIRD, A STRANGER FROM THAT PART OF THE COUNTRY VAGUELY
DESCRIBED AS THE EAST. HE WAS AS INQUISITIVE ABOUT THE COUNTRY AS
HE WAS RETICENT ABOUT HIS BUSINESS THERE. DAN PLAINLY DISAPPROVED
OF HIM.

A. THEME
P. CONFLICT
*C. CHARACTERIZATION

HE SAID, TRUTH IS A HARD DEER TO HUNT. IF YOU EAT TOO MUCH TRUTH
AT ONCE, YOU MAY DIE OF THE TRUTH. IT WAS NOT IDLY THAT OUR
FATHERS FORRADE THE DEAD PLACES.

*A. THEME
P. CONFLICT
C. FOIL

SLOWLY THEY STRUGGLED AHEAD. THE COLD GROWING MORE INTENSE, THE
BLURS SWAYED LIKE RATTRED LEAVES ON A VINE THAT THE WIND TORE IN
TWO AT LAST AND FLUNG THE LIVING BEINGS WIDE. DAN CLINGING TO

A. CLIMAX
B. CONFLICT
C. SETTING

THE STUDENT, BY CHOOSING THE CORRECT TRANSLATION OF THE FOLLOWING QUOTATIONS, WILL DEMONSTRATE HIS COMPREHENSION OF THE MATERIAL TO BE TRANSLATED.

DIRECTIONS - SELECT THE STATEMENT WHICH BEST PARAPHRASES THE GIVEN SELECTION.

AT LENGTH I WOULD BE AVENGED. THIS WAS A POINT DEFINITELY SETTLED-- BUT THE VERY DEFINITIVENESS WITH WHICH IT WAS RESOLVED WITH IMPUNITY, A WRONG IS UNREDEEMED WHEN RETRIBUTION OVERTAKES ITS REDRESSEESS. IT IS EQUALLY UNREDEEMED WHEN THE AVENGER FAILS TO MAKE HIMSELF FEEL AS SUCH TO HIM WHO HAS DONE THE WRONG.

A. I MUST PUNISH THIS PERSON VERY LIGHTLY IN ORDER FOR ME TO BE AVENGED.
B. I MUST PUNISH THIS PERSON EXTREMELY HARSHLY IN ORDER FOR ME TO BE AVENGED.
C. I MUST PUNISH THIS PERSON WITH REVENGE AND PITY IN ORDER FOR ME TO BE AVENGED.

A LARGE FACE SEARED WITH A THOUSAND WRINKLES, BURNED YELLOW WITH SIN AND MARKED WITH EVERY EVIL PASSION, WAS TURNED FROM ONE TO THE OTHER OF US, WHILE HIS DEEP-SET EYES, AND HIS HIGH, THIN, FLESHLESS NOSE, GAVE HIM SOMEWHAT THE RESEMBLANCE TO A FIERCE OLD BIRD OF PREY.

A. HIS CRUEL FACE MADE HIM LOOK LIKE AN OSTRICH.
B. HIS HEAD WAS ENORMOUS AND HIS FACE HAD BEEN SEARED AND BURNED SO MUCH THAT HE HAD NO FLESH ON HIS NOSE.
C. HIS CRUEL-LOOKING FACE REMINDED ME OF AN UGLY, EVIL BIRD OF PREY.

**BASED ON HIS KNOWLEDGE OF LITERARY FORMS, THE STUDENT WILL SELECT BIOGRAPHIES FROM A LIST OF LITERARY FORMS AS THE ONLY TYPE ON THE LIST NOT WRITTEN BY THE SUBJECT HIMSELF.**

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH ITEM DOES NOT BELONG IN THIS GROUP:

A. MEMOIRS
B. BIOGRAPHIES
C. AUTOBIOGRAPHIES
D. JOURNALS
E. DIARIES

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WHEN GIVEN A STATEMENT, THE STUDENT WILL SHOW COMPREHENSION OF
VARIOUS NON-FICTION ARTICLES BY RELATING THIS STATEMENTS IDEA TO
THE NON-FICTION ARTICLE WHICH IS MOST SIMILAR IN MEANING BY
SELECTING THAT ARTICLES TITLE FROM OTHER ALTERNATIVES.

DIRECTIONS - READ THE STATEMENT AND THEN DETERMINE WHICH NON-
FICTION ARTICLE EXPRESSES A SIMILAR IDEA. CIRCLE THE LETTER OF THAT ARTICLE.

TO HAVE DETERMINATION IS ENOUGH. IF ONE HAS DETERMINATION,
PLANS, ORGANIZATION, AND KNOWLEDGE ARE UNIMPORTANT.

A. *THE SOURDOUGH EXPEDITION*
B. *VICTORY ON EVEREST*
C. *KON-TIKI*
D. *CAVES OF ADVENTURE*

JOINED CONQUESTS OF NATURE CAN BRING DIFFERENT NATIONS CLOSER TOGETHER.

A. *OPERATION DEEPFREEZE*
B. *THE BLUE CONTINENT*
C. *VICTORY ON EVEREST*
D. *CAVES OF ADVENTURE*

SOMETIMES ADVENTURERS ARE NOT LOOKING FOR NEW FRONTIERS TO
CONQUER, BUT ARE SEEKING TO PROVE HOW OLD ONES HAD BEEN WON.

A. *OPERATION DEEPFREEZE*
B. *CAPTAIN SCOTTS DIARY*
C. *THE SOURDOUGH EXPEDITION*
D. *KON-TIKI*

TO GROW FROM A SUBJECTIVE VIEWPOINT TO AN OBJECTIVE VIEWPOINT IS
VITAL TO MATURE LEARNING.

A. *ON THE ROAD*
B. *PREPARING FOR COLLEGE*
C. *WINDOWS FOR THE CROWN PRINCE*
D. *THE FIELDS OF HOME*

THE TROUBLE WITH MODERN MAN IS THAT HIS LIFE IS FRITTERED AWAY BY
INSIGNIFICANT DETAILS.

A. *THREE DAYS TO SEE*
B. *THF MAN IN ASBESTOS*
C. *FIRSTNOG*
D. *GIFT FROM THE SEA*

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE CHARACTERS OF
THE SHORT STORIES STUDIED IN CLASS BY SELECTING THE CHARACTER
WHICH IS DESCRIBED.

DIRECTIONS - SELECT THE BEST COMPLETION.

IN *THE OPEN WINDOW* SAKI POKES FUN AT PEOPLE WITHOUT
IMAGINATION. THE CHARACTER LACKING IMAGINATION IS
A. MRS. SAPPLETON
B. BERTIE
THE STUDENT WILL ANALYZE THE RELATIONSHIP BETWEEN SHORT STORIES STUDIED BY CORRECTLY COMPLETING GIVEN STATEMENTS. %2d

DIRECTIONS - SELECT THE BEST COMPLETION.

SHAWN KELVIN IN *THE QUIET MAN* IS JUST THE OPPOSITE OF
A. FRAMTON NUTTLE IN *THE OPEN WINDOW*.
B. MISS LYONS IN *THE ZONE OF QUIET*.
C. LEININGEN IN *LEININGEN VERSUS THE ANTS*.
D. OTTO IN *THE HEATHEN*.

THE TONE OF *THE ZONE OF QUIET* MOST RESEMBLES THE TONE OF
A. *LEININGEN VERSUS THE ANTS*.
B. *THE HAT*.
C. *REPORT ON THE BARNHOUSE EFFECT*.
D. *THE GIFT OF THE MAJ*.

THE STUDENT WILL RECALL THE THREE *MAJOR* CLASSIFICATIONS OF
POETRY BY SELECTING THEM FROM GROUPS CONTAINING DESCRIPTIONS OR
SUB-CLASSIFICATIONS. %3d

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

WHICH ARE THE THREE *MAJOR* CLASSES OF POETRY? SELECT *ONE* FROM
EACH GROUPING BELOW.
A. EPIC
B. BALLAD
C. LAY
*D. NARRATIVE
E. METRICAL ROMANCE

WHICH ARE THE THREE *MAJOR* CLASSES OF POETRY? SELECT *ONE* FROM
EACH GROUPING BELOW.
A. SONNET
B. ODE
C. ELEGY
D. IDYLL
*E. LYRIC

WHICH ARE THE THREE *MAJOR* CLASSES OF POETRY? SELECT *ONE* FROM
EACH GROUPING BELOW.
*A. DRAMATIC
B. DESCRIPTIVE
C. DIDACTIC
D. TRAGIC
E. COMIC

THE STUDENT WILL IDENTIFY THE CLASSIFICATION OF POETRY BY
MATCHING THE DEFINITION OR DESCRIPTION OF THE FORM TO THE
A POEM DEFINED AS A LONG NARRATIVE POEM, WRITTEN IN DIGNIFIED STYLE, WHICH CENTERS AROUND THE NOBLE DEEDS OF A NATIONAL HERO IS CALLED A

A. LYRIC.  
B. SONNET.  
C. ODE.  
D. EPIC.  
E. PANEGYRIC.  

A POEM DEFINED AS A SHORT NARRATIVE POEM, MEANT TO BE SUNG TO MUSIC, PRESENTING A SINGLE DRAMATIC OR EXCITING EPISODE IS CALLED A

A. LYRIC.  
B. SONNET.  
C. BALLAD.  
D. EPIC.  
E. PANEGYRIC.  

A SHORT SUBJECTIVE POEM, DESIGNED TO STIMULATE THOUGHT OR EMOTION AND STRONGLY CHARACTERIZED BY MELODY AND IMAGINATION, IS CALLED A

A. EULOGY.  
B. TRIBAL.  
C. BALLAD.  
D. EPIC.  
E. LYRIC.  

A POEM OF MOURNING OR MEDITATION ON DEATH IS KNOWN AS

A. AN ELEGY.  
B. AN EPITHET.  
C. AN EPITHALAMION.  
D. A TRAGIQUE.  
E. A EULOGY.  

WHICH OF THE FOLLOWING TYPES OF POETRY DOES NOT BELONG TO THIS GROUP BECAUSE IT IS NOT CONCERNED WITH DEATH?

A. DIRGE.  
B. ELEGY.  
C. MONODY.  
D. THRENOID.  
E. PLIADE.  

THE STUDENT WILL DISTINGUISH DRAMATIC POETRY FROM OTHER TYPES BY SELECTING THE *BEST* DEFINITION OF DRAMATIC POETRY, FROM A CHOICE OF DEFINITIONS. 

SELECT THE *BEST* DEFINITION OF DRAMATIC POETRY FROM THE CHOICES.

DRAMATIC POETRY IS THAT WHICH

A. EMPLOY STARTLING IMAGES.  
B. CONTAINS DIALOGUE OR MONOLOGUE IN VERSE.  
C. USES FLOWERY LANGUAGE.  
D. PROVIDES FOR DRAMATIC POSING.  
E. OCCURS ONLY IN PLAYS.
THE STUDENT, THROUGH HIS KNOWLEDGE OF THE POETIC PHILOSOPHIES OF THE WRITERS, WILL MATCH THE POETS' DEFINITION OF POETRY WITH ITS AUTHOR.

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH AUTHOR DEFINED POETRY AS

POETRY IS THE IMAGINATIVE EXPRESSION OF STRONG FEELING, USUALLY RHYTHMICALLY THE SPONTANEOUS OVERFLOW OF POWERFUL FEELINGS RECOLLECTED IN TRANQUILITY.

A. THOMAS CARLYLE
B. WILIAM WORDSWORTH
C. PERCY BYSSHE SHELLEY
D. SAMUEL TAYLOR COLERIDGE
E. DYLAN THOMAS

WHICH AUTHOR DEFINED POETRY AS

I WOULD DEFINE THE POETRY OF WORDS AS THE RHYTHMICAL CREATION OF BEAUTY. ITS SOLE ARBITER IS TASTE. WITH THE INTELLECT OR WITH THE CONSCIENCE IT HAS ONLY COLLATERAL RELATIONS. UNLESS INCIDENTALLY, IT HAS NO CONCERN WHATEVER WITH DUTY OR WITH TRUTH.

A. EDGAR ALLAN POE
B. OLIVER WENDELL HOLMES
C. RALPH WALDO EMERSON
D. WALT WHITMAN
E. HENRY WADSWORTH LONGFELLOW

THE STUDENT WILL DISTINGUISH THOSE QUALITIES WHICH ARE ESSENTIAL TO CHARACTERIZE A TRUE NOVEL BY SELECTING THE PHRASES THAT ARE *NOT* CHARACTERISTIC OF A TRUE NOVEL.

SELECT THE ANSWER THAT DOES *NOT* COMPLETE THE STATEMENT CORRECTLY.

A TRUE NOVEL
A. IS A LONG STORY.
B. IS ORGANIZED TOWARD A SIGNIFICANT CONCLUSION.
C. INDUCES BELIEF.
D. IS ARTISTICALLY CONSTRUCTED.
E. CONTAINS A LOVE STORY.

A TRUE NOVEL
* A. DEALS ONLY WITH FICTIONAL CHARACTERS.
B. DEALS CONVINCINGLY WITH PEOPLES RELATIONS TO ONE ANOTHER.
C. GIVES A PICTURE OF THE SOCIAL WORLD AS WE KNOW IT.
D. CAN BE REALISTIC, NATURALISTIC, SOCIOLOGICAL OR PSYCHOLOGICAL.
E. CAN CONTAIN A NUMBER OF SUB PLOTS.

THE STUDENT WILL SHOW KNOWLEDGE OF THE CLASSIFICATION OF A GIVEN ENGLISH NOVEL BY MATCHING TITLE TO TYPE.
MATCH THE TITLE WITH THE TYPE OF FICTION IT REPRESENTS.

A. FANTASY
B. GOTHIC ROMANCE
C. ADVENTURE STORY
D. DETECTIVE STORY
E. STREAM OF CONSCIOUSNESS NOVEL

- THE CASTLE OF OTRANTO* *B
- GULLIVER'S TRAVELS* *A
- ROBINSON CRUSOE* *C
- THE MYSTERIES OF UDOLPHO* *B
- ANIMAL FARM* *A
- TO THE LIGHTHOUSE* *E
- IVANHOE* *R
- BRAVE NEW WORLD* *A
- THE MOONSTONE* *D

THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE NOVEL AS A LITERARY GENRE BY IDENTIFYING TWO CHARACTERISTIC ELEMENTS OF THE NOVEL. %1

DIRECTIONS - SELECT THE BEST COMPLETION.

TWO CHARACTERISTIC ELEMENTS OF THE NOVEL ARE

* A. LENGTHY DESCRIPTION AND MULTIPLE SUB-PLOTS.*
* H. RELATING OF FACT AND STATEMENT OF OPINION.*
* C. NARRATIVE FORMAT AND CONSISTENT LINE-LENGTH.*
* D. INFERRED CONCLUSIONS AND IMPLIED CHARACTER DEVELOPMENT.*

THE STUDENT WILL SHOW KNOWLEDGE OF WHAT CONSTITUTES TEMPORARY SUSPENSION OF DISBELIEF BY IDENTIFYING THE ITEM WHICH IS *NOT* AN EXAMPLE OF MOMENTARY WILLING SUSPENSION OF DISBELIEF. %1

DIRECTIONS - SELECT THE BEST COMPLETION.

MOMENTARY WILLING SUSPENSION OF DISBELIEF IS EVIDENCED BY ALL THE FOLLOWING *EXCEPT*

A. ACCEPTANCE OF THE ACTORS AS THE PERSONS OF THE STORY.
B. ACCEPTANCE OF THE STAGE AS THE ACTUAL SCENE OF THE ACTION.
C. SEARCHING FOR ANACHRONISMS IN A HISTORICAL PLAY.
E. ACCEPTANCE OF THE ACTORS POETICAL LANGUAGE AS NATURAL.

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THE STUDENT WILL APPLY HIS KNOWLEDGE OF VIEWING DRAMA BY SELECTING A REQUISITE TO THE READING OR VIEWING OF DRAMA. %ln

DIRECTIONS - SELECT THE BEST COMPLETION.

Drama requires that the reader or viewer bring to it

A. A CRITICAL ATTITUDE,
B. A MOMENTARY, WILLING SUSPENSION OF DISBELIEF,
C. A FIRM GRASP OF REALITY,
D. AN OBJECTIVE VIEWPOINT,
E. A SUBJECTIVE INTERPRETATION.

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THE STUDENT WILL APPLY HIS KNOWLEDGE OF DRAMATIC CONVENTIONS BY SELECTING THE ONE CRITERION BY WHICH THE SUCCESS OF DRAMATIC CONVENTIONS IS JUDGED.

DIRECTIONS - SELECT THE BEST COMPLETION.

The success of dramatic conventions depends on the

A. EFFECTIVENESS OF THE DIALOGUE,
B. EFFECTIVENESS OF THE SETTING,
C. AUDIENCES WILLINGNESS TO BELIEVE THEM,
D. KIND OF DRAMA PRESENTED,
E. INTELLIGENCE OF THE AUDIENCE.

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THE STUDENT WILL INDICATE KNOWLEDGE OF DRAMATIC CONVENTION BY SELECTING THE CONVENTION THAT IS *NOT* AN EXAMPLE FROM A LIST OF CHOICES.

DIRECTIONS - SELECT THE BEST COMPLETION.

All of the following are dramatic conventions *except*

A. THE OPENING AND CLOSING OF THE CURTAIN,
B. THE GREEK CHORUS,
C. THE SOLILOQUY,
D. IMPERSONATION OR REPRESENTATION,
E. BELIEF IN THE MESSAGE OF THE DRAMA.

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THE STUDENT CAN RECALL THE ROLE SCHOOL PLAYS HAD IN THE DEVELOPMENT OF DRAMA BY IDENTIFYING THE ROLE THEY PLAYED FROM A LIST OF ALTERNATIVES.

DIRECTIONS - SELECT THE BEST COMPLETION.

School and university plays of the Elizabethan period

A. HAD NO INFLUENCE ON ELIZABETHAN DRAMA BECAUSE THEY WERE THE WORK OF AMATEURS,
B. DID INFLUENCE ELIZABETHAN DRAMA BY TRANSMITTING CLASSIC INFLUENCE AND CRITICISM,
C. DID INFLUENCE ELIZABETHAN DRAMA BECAUSE THEY APPEALED TO THE IMMATURE TASTE OF UNEDUCATED MASSES.
D. Had no influence on Elizabethan drama because they were confined to the schools.
E. Did influence Elizabethan drama because it was by writing such plays that Shakespeare served his apprenticeship.

By matching the description of the belief to its name and the work in which it is exemplified, the student will show his comprehension of the belief with the English literary work which reflected it. %10a

MATCH THE WORD WITH ITS DEFINITION.

MATCH THE *ISM* TO THE STATEMENT AND WORKS BELOW.
A. ATHEISM
B. PANTHEISM
C. DEISM
D. HUMANISM
E. CALVINISM

THE DOCTRINE OF THE PERFECTABILITY OF MAN *D

NATURAL RELIGION BASED ON REASON AS OPPOSED TO REVEALED RELIGION *C

DISBELIEF IN GOD *A

FAITH IN NATURE AS BOTH REVELATION OF THE DEITY AND THE DEITY ITSELF *B

THE DOCTRINE BASED ON TOTAL DEPRAVITY, PRE-DESTINATION, AND PARTIAL ATONEMENT *E

THE PHILOSOPHY REFLECTED IN *PARADISE LOST* *E

THE PHILOSOPHY REFLECTED IN *ESSAY ON MAN* *C

THE PHILOSOPHY REFLECTED IN *LINES COMPOSED A FEW MILES ABOVE TINTERN ABBEY* *B

THE PHILOSOPHY REFLECTED IN *UTOPIA* *D

THE PHILOSOPHY REFLECTED IN *QUEEN MARIE* *A

LITERARY WORKS AND AUTHORS

The student will demonstrate his knowledge of the character of Cyrano de Bergerac by answering questions concerning this character. %10a

DIRECTIONS--SELECT THE BEST COMPLETION.
CONVERSING WITH HIS FRIEND, LE BRET, CYRANO CONFESSIONS THAT HE
HATES THE ACTOR, MONTEFLEURY, BECAUSE
A. THE ACTOR HAS PLAGARIZED A POEM OF CYRANO'S.
B. MONTEFLEURY IS A LAMESTABLE ACTOR, BUT CYRANO'S REAL REASON
IS A PRIVAT ONE.
C. THE ACTOR IS A SYCOPHANT WHOSE FAWNING TOWARD ROYALTY ANNOYS
CYRANO.
D. MONTEFLEURY'S REPUTATION, AS A *LADY'S MAN* INFURIATES CYRANO.

RESPONDING TO VALVERT'S INSULT CONCERNING THE SIZE OF HIS NOSE,
CYRANO RESPONDS BY
A. THROWING HIS HAT TO THE AUDIENCE.
B. DRAWING HIS SWORD FOR BATTLE.
C. COMPOSING A WITTY AND CONTEMPTUOUS REPLY.
D. BECOMING ENRAGED AND DEMANDING SATISFACTION.

ANswer TO THE CROWD'S ANGER FOR HIS HAVING CLOSED THE PLAY,
CYRANO QUIETS THEM BY
A. DONATING MONEY FROM THE REFUNDS.
B. EXPLAINING HIS REASONS TO THEM.
C. DARING THE BRAVEST TO DUEL HIM.
D. ALLOWING MONTEFLEURY TO ACT.

RESPONDING GRANDIOSELY TO THE YOUNG FRUITVENDOR'S CONCERN FOR
HIS HUNGER, CYRANO PATERNALLY TELLS HER
A. FOOD DOESN'T REALLY INTEREST HIM.
B. HE HAS MORE MONEY AT HOME.
C. HE WOULD GRATUFULLY ACCEPT A SINGLE GRAPE.
D. RAGNEAU, THE BAKER, WILL FEED HIM.

ONE ONLY THING IN THE WORLD WHICH CYRANO FEARS IS
A. THAT PEOPLE WILL LAUGH AT HIM.
B. THAT ROXANNE WILL FIND HIM UGLY.
C. THAT PEOPLE THINK HE IS A BRAGGART.
D. THAT ROXANNE WILL LAUGH AT HIM.

CYRANO ACCEPTS INSULTS FROM CHRISTIAN, BECAUSE
A. CHRISTIAN IS A MERE *COUNTRY BOY,* AND CYRANO CANNOT BRING
HIMSELF TO DUEL HIM.
B. ROXANNE HAS ASKED CYRANO TO PROTECT CHRISTIAN BECAUSE SHE
IS IN LOVE WITH HIM.
C. AT FIRST GLANCE, CHRISTIAN'S PHYSICAL SIZE IS SO IMPRESSIVE,
EVEN CYRANO IS IMPRESSED.
D. TO DUEL WITH CHRISTIAN WOULD BRING UPON CYRANO, THE DIS-
PLEASURE OF THE CADETS.

AS HE HEROICALLY DIES AT THE CONCLUSION OF ACT V, CYRANO SAYS HE
TAKES WITH HIM INTO ETERNITY
A. HIS COURAGE.
B. HIS TATTERED CAPE.
C. HIS HONOR.
D. HIS WHITE PLUME.

CYRANO VISITS ROXANNE AT THE NUNNERY EACH WEEK FOR FOURTEEN YEARS
TO
A. BRING HER NEWS OF COURT AND SOCIETY.
B. BRING HER MONEY FOR SUPPORT.
C. SHOW HER THE LATEST FASHIONS.
D. SHOW HER HIS AFFECTION FOR HER.

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UNDER THE CLOAK OF DARKNESS, CYRANO SPEAKS TO ROXANNE OF HIS LOVE FOR HER BECAUSE HE
A. IS TRYING TO HELP HIS FRIEND CHRISTIAN.
B. KNOWS HE IS GOING OFF TO WAR AND MAY NOT RETURN.
*C. SEIZES HIS ONE CHANCE TO SPEAK TO HER UNSEEN.
D. MOMENTARILY GIVES IN TO THE IMPULSE.

THE CAUSE OF CYRANO'S OBVIOUS EXCITEMENT IN THE PASTRY SHOP OF RAGANEAU, THE BAKER WAS CAUSED BY THE
A. ANTICIPATION OF THE FORTHCOMING BATTLE AT ANRAS.
B. DESCRIPTION OF THE PRECEDING NIGHT'S DUEL.
*C. PROSPECT OF ROXANNE'S VISIT.
D. SIGHT OF ALL THE BAKERY GOODS.

THE STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF THE LANGUAGE IN *CYRANO DE BERGERAC* BY CHOOSING THE BEST PARAPHRASE OF SELECTED LINES FROM THE PLAY. %50

WHICH OF THE FOLLOWING BEST DESCRIBES WHAT CYRANO MEANT WHEN HE TOLD VALVERT, YOU SHALL DIE...EXQUISITELY.
A. YOUR DEATH WILL BE OF ARTISTIC PROPORTIONS.
B. YOUR DEATH WILL MAKE YOU IMMORTAL.
*C. I WILL SO ARRANGE YOUR DEATH THAT PEOPLE WILL LONG REMEMBER YOU.
D. YOUR DEATH WILL BE PAINFUL.

WHICH OF THE FOLLOWING BEST DESCRIBES WHAT CYRANO MEANT WHEN HE SAID TO MONTFLUERY, FULL MOON...ECLIPSE YOURSELF.
A. GET OUT OF HERED.
B. GET OFF THE STAGE, FAT BOY.
C. QUIT THE STAGE IMMEDIATELY.
D. OAF, LEAVE AT ONCE.

WHICH OF THE FOLLOWING BEST DESCRIBES WHAT CYRANO MEANT WHEN HE SAID TO SISTER MARGARUITE, IT'S FRIDAY, SISTER. I ATE MEAT AGAIN.
A. I THINK YOUR RULES AND REGULATIONS ARE OBSOLETE, SISTER.
*B. I AM PLAYING THE ROGUE BY TEASING YOU AGAIN, SISTER.
C. I HOPE YOU UNDERSTAND THAT I'M NOT A CATHOLIC, SISTER.
D. YOU KNOW, SISTER, RULES ARE MADE TO BE BROKEN.

WHICH OF THE FOLLOWING BEST DESCRIBES WHAT VALVERT MEANT WHEN HE SAID TO CYRANO, YOUR NOSE IS...RATHER LARGE.
A. YOU ARE UGLY AND I DON'T LIKE YOU.
*B. I'M TRYING TO INSULT AND EMBARRASS YOU.
C. I'M TRYING TO INSULT YOU AND NOT DOING IT VERY WELL.
D. I'M TIRED OF PEOPLE LIKE YOU.

WHICH OF THE FOLLOWING BEST DESCRIBES WHAT ROXANNE MEANT WHEN SHE SAID TO CYRANO, I'VE ONLY LOVED ONE MAN IN MY LIFE AND I'VE LOST HIM TWICE.
A. AS YOU READ CHRISTIAN'S LETTER, YOU REMIND ME OF THE GRIEF I FELT WHEN HE DIED FOURTEEN YEARS AGO.
B. CHRISTIAN IS DEAD AND I CAN NO LONGER LOVE ANYONE.
*C. I NOW UNDERSTAND THAT IT WAS YOU WHO I LOVED ALL THESE YEARS.
D. CHRISTIAN IS DEAD AND NOW YOU ARE DYING.
THE STUDENT WILL DEMONSTRATE HIS UNDERSTANDING OF SIGNIFICANT SPOKEN LINES IN *CYRANO DE BERGERAC* BY MATCHING THE QUOTATIONS WITH THEIR SPEAKERS.

DIRECTIONS—MATCH THE QUOTATION AND SPEAKER.

BUT, IF YOU LOVE HER, MAN, *** SPEAK TO HER

A. CHRISTIAN
B. VALVERT
C. LE BRET
D. CYRANO

DOES NOT ARISTOPHANES MENTION A MYTHOLOGICAL MONSTER CALLED HIPPO ELEPHANTOCAMILLUSO SURELY, HERE WE HAVE THE ORIGINAL.

A. CYRANO
B. LE BRET
C. COMTE DE GUICHE
D. VALVERT

LIGHTLY, I TOSS MY HAT AWAY ...  

A. ROGFNIAN
B. CYRANO
C. VALVERT

TELL THAT TO ALL THE WORLD ... AND THEN, TO ME, VERY SOFTLY SAY,  

A. LE BRET
B. CYRANO
C. CHRISTIAN
D. DE GUICHE

AH, YOU TOO VANITY. I KNEW YOU'D OVERTAKE ME IN THE END.  

A. LE BRET
B. CHRISTIAN
C. CYRANO
D. DE GUICHE

THAT SILENIUS WHO CANNOT HOLD HIS BELLY IN HIS ARMS STILL DREAMS OF BEING SWEETLY, DANGEROUS WITH THE LADIES.  

A. MONOTFLUY
B. CYRANO
C. DE GUICHE
D. LE BRET

AND, AS I END THE REFRAIN -- THRUST HOMES  

A. LE BRET
B. DE GUICHE
C. CHRISTIAN
D. CYRANO

MYTH*** THAT MOMENT COMES TO YOU AND ME, WHAT WORDS WILL YOU

A. CYRANO
B. ROXANNE
C. CHRISTIAN
D. DE GUICHE

I DREAM ... AND I FORGET ... AND THEN I SEE THE SHADOW OF MY PROFILE ON THE WALL ... OH, MY FRIEND, I HAVE NO MORE ILLUSIONS.
THE STUDENT WILL DEMONSTRATE HIS UNDERSTANDING OF SIGNIFICANT SPOKEN LINES IN *CYRANO DE BERGERAC* BY MATCHING THE QUOTATION WITH THE PERSON TO WHOM IT IS SPOKEN.

**DIRECTIONS**-- MATCH THE QUOTATION WITH THE PERSON SPOKEN TO OR ABOUT.

BUT, IF YOU LOVE HER, MAN ... SPEAK TO HER

- A. CHRISTIAN
- B. CYRANO
- C. VALVERT
- D. LE BRET

DOES NOT ARISTOPHANES MENTION A MYTHOLOGICAL MONSTER CALLED HIPPOELEPHANTO CAMELUS? SURELY, HERE WE HAVE THE ORIGINAL.

- A. CYRANO
- B. LE BRET
- C. COMTE DE GUICHE
- D. VALVERT

LIGHTLY, I TOSST MY HAT AWAY ...

- A. RAGANEAU
- B. CYRANO
- C. VALVERT
- D. LE BRET

TELL THAT TO ALL THE WORLD ... AND THEN TO ME, VERY SOFTLY SAY, SHE LOVES YOU NOT.

- A. LE BRET
- B. CYRANO
- C. CHRISTIAN
- D. DE GUICHE

OH, YOU TOO VANITY. I KNEW YOU'D GET ME IN THE END.

- A. ROXANNE
- B. NO ONE IN PARTICULAR
- C. PROBABLY TO THE AUDIENCE
- D. SISTER MARGARET

THAT SILENIUS WHO CANNOT HOLD HIS BELLY IN HIS ARMS STILL DREAMS OF BEING SWEETLY DANGEROUS WITH THE LADIES.

- A. MONTFLOURY
- B. CYRANO
- C. DE GUICHE
- D. LE BRET

"... AS I END THE REFRAIN -- THRUST HOME."
WHEN THAT MOMENT COMES TO YOU AND ME, WHAT WORDS WILL YOU

A. CHRISTIAN
B. LE BRRET
C. CYRANO
D. DE GUICHEL

I DREAM ... AND I FORGET ... AND THEN I SEE THE SHADOW OF MY

A. CYRANO
B. DE GUICHEL
C. LE BRRET
D. ROXANNE

YES ... FOR CYRANO, ... AND FOR TROUBLE.

A. LE BRRET
B. THE CROWD
C. ROGANEAU
D. NOBODY IN PARTICULAR

THE STUDENT WILL BE ABLE TO SHOW UNDERSTANDING OF THE MEANING OF WORDS AS SEEN IN CONTEXT BY CHOOSING THE CORRECT MEANING FROM SEVERAL ALTERNATIVES. VOCABULARY WORDS ARE FROM RAY BRADBURY'S "FAHRENHEIT 451."

DIRECTIONS--SELECT THE MEANING WHICH *BEST* DEFINES THE STARRED WORD.

WITH THE BRASS NOZZLE IN HIS FISTS, WITH THIS GREAT *PYTHON* SPITTING ITS VENOMOUS KEROSENE UPON THE WORLD, THE BLOOD POUNDED IN HIS HEAD, AND HIS HANDS WERE THE HANDS OF SOME AMAZING CONDUCTOR PLAYING ALL THE SYMPHONIES OF BLAZING AND BURNING TO BRING DOWN THE TATTERS AND CHARCOAL RUINS OF HISTORY.

*PYTHON*
A. WATER HOSE
B. NEW IDEA
C. STRANGLING FORCE
D. AIR PRESSURE

...BUT HE KNEW HIS MOUTH HAD ONLY MOVED TO SAY HELLO, AND THEN WHEN SHE SEEMED HYPNOTIZED BY THE *SALAMANDER* ON HIS ARM AND THE *PHOENIX*-DISC ON HIS CHEST, HE SPOKE AGAIN.

*SALAMANDER*
A. HEAT-TOLERANT LIZARD
B. MOSQUITO
C. BEE-TYPE INSECT
D. SPIDER

*PHOENIX*
A. DEVOURING OCTOPUS
B. IMMORTAL REPTILE
C. MYTHICAL RESURRECTED BIRD
D. CAPTIVATING SWAN

THREE SECONDS LATER, THE GAME WAS DONE, THE RAT, CAT, OR CHICKEN, HUNG HALF ACROSS THE AREAWAY, GRIPPED IN GENTLING PANS WHILE A FOUR-INC\H HOLLOW STEEL NEEDLE PLUNGED DOWN FROM THE *PROBOSCIS* OF THE HOUND TO INJECT MASSIVE JOLTS OF MORPHINE OR PROCAINE. THE FAWN WAS THEN TOSS\N IN THE INCINERATOR.

*PROBOSCIS*
A. HOLLOW, PIERCING TONGUE
B. LONG, SUCKING TRUCK-NOSE
C. LIGHT-BLIN\DING FYF
D. MECHANICAL GENERATOR

YOU HAD THE IMPRESSION THAT SOMEONE HAD TURNED ON A WASHING MACHINE OR SUCKED YOU UP IN A GIGANTIC VACUUM. YOU DROWNED IN MUSIC AND PURE *CACOPHONY*.

*CACOPHONY*
A. EXHILARATING SYMPHONY
B. LOW PITCH
C. VAGUE RUMBLING
D. HARSH DISCORD

THEY SAT AND THE CARDS WERE DEALT. IN BEATTY'S SIGHT, MONTAG FELT THE GUILT OF HIS HANDS. HIS FINGERS WERE LIKE *FERRETS* THAT HAD DONE SOME EVIL AND NOW NEVER RESTED, ALWAYS STIRRED AND PICKED AND HID IN POCKETS, MOVING FROM UNDER BEAT\Y'S ALCOHOL-FLAME STARE.

*FERRETS*
A. SHARP SPIKES
B. MAGNETS
C. CLUTCHING PRONGS
D. PREYING EYES

AFRAID TO GET UP--AFRAID HE MIGHT NOT BE ABLE TO GAIN HIS FEET AT ALL, WITH AN *ANAESTHETIZED* LEG.

*ANAESTHETIZED*
A. ARTIFICIAL
B. INSENSITIVE
C. CRUSHED
D. PAINFUL

THE BEETLE CAME IN A SINGLE WHISTLING, *TRAJECTORY*, FIRED AN INVISIBLE RIFLE.

*TRAJECTORY*
A. CURVED PROJECTILE
B. SPEED
C. FIRTRAIN
D. RIG\HR

FOR THE FIRST TIME IN A DOZEN YEARS, THE STARS WERE COMING OUT ABOVE HIM, IN GREAT PROCESSIONS OF WHEELING FIRE. HE SAW A GREAT *JUGGERNAUT* OF STARS FORM IN THE SKY AND THREATEN TO ROLL OVER AND CRUSH HIM.
THE STUDENT WILL SHOW UNDERSTANDING OF PART I, "THE HEARTH AND THE SALAMANDER" IN "FAHRENHEIT 451" BY INTERPRETING THE ACTION WHICH TAKES PLACE IN THAT PART.

DIRECTIONS-- SELECT THE STATEMENT THAT CORRECTLY ANSWERS THE QUESTION.

HOW DOES CLARISSE SET THE STAGE FOR THE CHANGE THAT TAKES PLACE IN MONTAG'S LIFE?
- A. SHE SHOWS FEAR OF DEHUMANIZATION THROUGH AUTOMATION.
- B. SHE GIVES EXAMPLES TO SHOW HER MISTRUST OF MACHINES.
- C. SHE PROVOKES HIM TO ANTAGONIZE HIS WIFE.
- D. SHE SHOWS LACK OF HONesty AND MISTRUST IN MONTAG.

WHAT INFLUENCE DOES THE MECHANICAL HOUND HAVE ON MONTAG?
- A. IT CAUSES ADDITIONAL REBELLION IN MONTAG.
- B. IT SHOWS HIM HOW TO DEAL WITH MILDRED.
- C. IT SHOWS HIM THE STUPIDITY OF COMPUTERS.
- D. ITS ACTIONS CAUSE FEAR IN MONTAG.

WHAT DOES MONTAG MEAN BY AFFIRMING "REALY HOTHERED" WHEN HE CONVERSES WITH MILDRED?
- A. HE IS CONCERNED ABOUT HIS WIFE MILDRED'S HEALTH.
- B. HE IS CONCERNED THAT MILDRED THINK ABOUT IMPORTANT ISSUES.
- C. HE IS CONCERNED THAT CAPTAIN BEATTY NOT DISCOVER HIS IDEAS.
- D. HE IS CONCERNED THAT CAPTAIN BEATTY NOT COME TO HIS HOUSE.

WHAT SEEMS TO BE THE LIFE GOAL OF THE SOCIETY IN WHICH MONTAG LIVES?
- A. DOING AWAY WITH MINORITIES
- B. GETTING MINORITIES TO THINK
- C. EDUCATIONAL AND CULTURAL DEVELOPMENT
- D. HAPPINESS AND PLEASURE

THE STUDENT WILL COMPREHEND THE MEANING OF THE TITLES OF EACH OF THE THREE PARTS OF "FAHRENHEIT 451" BY INTERPRETING THE MAIN POINT OF EACH SECTION.

DIRECTIONS-- SELECT THE STATEMENT WHICH BEST ANSWERS THE QUESTION.

HOW DOES "PART I--THE HEARTH AND THE SALAMANDER" REFLECT MONTAG'S LIFE AS A FIREMAN?
- A. IT INDICATES MONTAG'S FEELINGS FOR CAPTAIN BEATTY.
- B. IT SHOWS HOW THE HEARTH WAS PURSUED BY THE SALAMANDER.
- C. IT SHOWS HOW BOTH OBJECTS DEVOURED PEOPLE'S FREEDOM.
- D. IT INDICATES MONTAG'S FEELINGS TOWARD HIS WIFE.

WHAT MEANING DOES "PART II--THE SIEVE AND THE SAND" IMPART IN AN APPRAISAL OF MONTAG'S LIFE?
- A. HIS JOB AS FIREMAN WOULD NOT ACCOMPLISH ANYTHING.
- B. HE HAD NOT FULLFILLED HIS IDEALS THROUGHOUT LIFE.
C. He had run away from his duties as a fireman.
D. He had forced Faber to give himself up.

What does *Part III—Burning Bright* have to do with Montag's pilgrimage towards life?
A. His own home and past life style were obliterated.
B. His ideas for humane living were destroyed.
C. His job and friends were destroyed by fire.
D. His wife and her friends were burned.

The student will analyze the title attributed to each of the three parts of *Fahrenheit 451* by illustrating the relationship of these parts to the total story.

Directions—Select the statement which best answers the question.

How do the three sections each reflect the fantasy of the book?
A. Knowledge can never be erased unless men choose to not think.
B. Even though written experience can be destroyed, reflection on learned experience can be illuminating for the future.
C. These three show steps in person's life—youth, adulthood, and old age.
D. Written works are easily destroyed when people are prone to have continual pleasure.

The student will show understanding of *Part II—the sieve and the plaster* in *Fahrenheit 451* by selecting the correct interpretation of the action which takes place in that part.

Directions—Select the statement that correctly answers the question.

Why does Montag reflect on his encounter with the old man Faber after the phone rings at home?
A. He wants to turn him in.
B. He wants to discuss him with Mildred.
C. He wants to find out more about knowledge reclamation.
D. He tries to objectify words for Beatty.

Why didn't Montag turn Faber in when he met him in the park the first time?
A. He tried to get more evidence against Faber.
B. His was interested in knowledge, too.
C. He felt Faber was old and becoming childish.
D. He thought Mildred would be interested in meeting Faber.

According to Faber and Montag, why are books such as the bible important?
A. Several historical books like the Bible were inaccurate.
B. Literature could be seen in its contemporary setting.
C. Pictorial works were given only on television.
D. There may be only a few copies remaining in the country.
WHY DOES MONTAG THREATEN TO BURN FABER?

A. HE PRESSURES HIM TO ACT.
B. HE TRIES TO TURN HIM IN TO BEATTY.
C. HE REALIZES WHAT A FOOL HE HAS BEEN.
D. FABER IS WITHolding INFORMATION.

IN RESPONSE TO MONTAG'S PLAN, WHAT DOES FABER MEAN BY "THE SALAMANDER DEVOURS HIS TAIL"?

A. FIREMEN WOULD DESTROY THEMSELVES.
B. METAMORPHOSIS NOW BECOMES COMPLETE WITH THE ANIMAL.
C. HIGHER AUTHORITY WILL DESTROY THE FIREMEN.
D. MANY FIREMEN WOULD RESIGN AND FIND OTHER EMPLOYMENT.

WHAT ATTITUDE DO MILDRED AND HER FRIENDS HAVE TOWARD CHILDREN?

A. UNDERSTANDING AND LOVE FOR HUMAN QUALITIES.
B. TOLERATION AND NONINTERFERENCE WITH ONE'S PERSONAL LIFE.
C. HATE AND DISTaste DUE TO THEIR ANNOYANCE.
D. THEY FOUND CHILDREN BURDENSOME WHEN NOT IN SCHOOL.

IN WHAT KIND OF A WORLD WOULD FABER FEEL IT IS ALL RIGHT TO HAVE FUND?

A. WHEN ONE REAPS THE BENEFITS OF SUCH EFFORT
B. A WORLD WHICH WAS PERFECT
C. IN NO KIND OF WORLD
D. A WORLD WHICH STILL HAD PROBLEMS ALTHOUGH COMPUTERIZED

AT THE END OF THIS PART, MONTAG AND HIS FELLOW FIREMEN WERE SENT TO DESTROY MONTAG'S HOUSE. WHY?

A. THE SALAMANDER WAS CONTROLLED BY BEATTY WHO WANTED TO GET EVEN WITH MONTAG.
B. IT WAS A MISTAKE BECAUSE MILDRED WANTED GUY HOME.
C. IT WAS A MISTAKE WHICH WAS FOUND AFTER THE HOUSE BURNED.
D. THE WOMEN HAD PROBABLY TURNED HIS NAME IN FOR HAVING BOOKS.

THE STUDENT WILL SHOW UNDERSTANDING OF "PART III--BURNING BRIGHT" IN "FAHRENHEIT 451" BY INTERPRETING THE ACTION WHICH TAKES PLACE IN THAT PART.

DIRECTIONS--SELECT THE STATEMENT THAT CORRECTLY ANSWERS THE QUESTION.

WHO HAD TURNED IN THE ALARM FOR MONTAG'S HOUSE?

A. CLARissa
B. BEATTY
C. MILDRED
D. FABER

WHY DOES MONTAG FEEL DETACHED FROM HIS HANDS WHEN HE FIRES THE FLAME-THROWER AT BEATTY?

A. IT IS AS THOUGH FABER WERE DOING IT.
B. HE DOES NOT WANT TO KILL BEATTY AND FEELS THE MECHANICAL PART OF HIM IS DOING IT.
C. SOME FORCE OF WHICH HE IS UNAWARE IS AIMING AT AND THEN KILLING BEATTY.
D. HE FEELS SATISFACTION IN KNOWING THAT BEATTY IS REALLY KILLING HIMSELF.
WHAT REMOVES THE MECHANICAL HOUND FROM THE SCENE

A. THIS NATURALLY FOLLOWS AFTER BEATTY'S DEATH.
B. MONTAG'S DESTRUCTION WITH THE FLAME-THROWER.
C. IT IS RECALLED BY THE FIRE STATION FOR ANOTHER CALL.
D. ITS SIGNALS FROM BEATTY WERE CONFUSED.

AFTER BEATTY'S DEATH, MONTAG CONCLUDES "BEATTY WANTED TO DIE".

WHY

A. ACCORDING TO FREE THINKERS BEATTY WAS RESTRAINING HUMAN PROGRESS.
B. MONTAG CONCLUDED THAT BEATTY ASKED HIM TO DO IT.
C. THE MECHANICAL HOUND WANTED MONTAG TO DO THIS.
D. FARER HAD ENCOURAGED MONTAG TO KILL HIM.

WHILE IN THE GAS STATION, MONTAG HEARD THAT WAR WAS DECLARED.

HOW DID HE REACT

A. HE FELT THAT MANY PROBLEMS WOULD BE SOLVED.
B. HE THOUGHT THE REPORT MUST HAVE BEEN FICTICIOUS.
C. HE HEARD OTHER VOICES OUTSIDE THE ALUMINUM WALL AND SO DID NOTHING.
D. HE WANTED TO FEEL THE SHOCK THIS IMPOSED.

HOW DID MONTAG OUTSMART THE MECHANICAL HOUND THIS TIME DURING THE CHASE

A. HE DID WORK AS PREVIOUSLY WITH THE FLAME-THROWER.
B. HE BATHED IN LIQUOR AND USED FARER'S OLD CLOTHES.
C. HE FOUND MOTh CAKES AND THEN RUBBED THEM ON HIMSELF.
D. HE SWAM ACROSS THE RIVER UNTIL THE HOUND COULDN'T PURSUE HIM.

WHAT, PERHAPS, WAS THE GREATEST DIFFERENCE BETWEEN THE CITY AND THE COUNTRY ON THE OTHER SIDE OF THE RIVER

A. THE CITY ALLOWED FOR AIR AND SUNSHINE.
B. THE COUNTRY ALLOWED FREEDOM TO THINK AND ACT.
C. THE COUNTRY ALLOWED GREATER AUTOMATION AND WORK.
D. THE CITY ALLOWED CLOSER CONTACT WITH GOOD FRIENDS.

WHY DOES HE THINK ABOUT CLARISSE NOW WHILE ON HIS JOURNEY ON THE RAILROAD TRACK

A. HE WAS ASLEEP AND WAS DREAMING ABOUT FREEDOM.
B. HE REALIZED HE WOULD FIND HER IF HE WALKED FAR ENOUGH.
C. HE REALIZED SHE HAD GONE THROUGH THE SAME THINGS HE WAS DOING.
D. HE RECALLED THE ROMANTIC THOUGHTS SHE HAD.

HOW DID THIS FIRE HAVE A DIFFERENT EFFECT ON MONTAG

A. IT WAS COOLING AND SOOTHING, WHICH HE NEEDED.
B. IT WAS WARMING, NOT BURNING.
C. IT WAS PURIFYING BUT HOT.
D. IT WAS PENETRATING INTO HIS THOUGHT-LIFE.

WHY DOES GRANGER MENTION THE PHOENIX AFTER THE BOMB WHICH DESTROYED THE CITY

A. HE CONCLUDES THAT NO HOPE EXISTS FOR MANKIND.
B. HE COMPLAINS ABOUT THE FUTURE OF MANKIND.
C. HE CONTESTS THE BIRD'S ACTION FOR MAN.
D. HE COMPARES THE BIRD TO MAN NEEDING REBIRTH.

WHAT DOES GRANGER TELL MONTAG IS HIS MOST IMPORTANT FUNCTION NOW

A. TO "REMEMBER" SO THAT PERHAPS OTHERS WILL BENEFIT LATER.
B. TO "INFORM" THE REMAINING PEOPLE IN THE CITY.
C. TO SHARE HIS WISDOM WITH FELLOW TRAVELERS.
D. TO WRITE A BOOK FORMULATING HIS IDEAS.

WHY DOES MONTAG DECIDE TO RECITE THE WORDS RECALLED FROM ECCLESIASTES?

A. HE FOUND HE KNEW VERY LITTLE IN THE BIBLE.
B. HE DIDN'T KNOW WHAT ELSE TO STATE.
C. THEY SET FORTH THE IDEA OF THE PILGRIMAGE.
D. THEY GAVE THE IDEA THAT EVIL NATIONS SHOULD BE DESTROYED.

THE STUDENT WILL SHOW ABILITY TO USE CONTEXT CLUES BY SELECTING THE DEFINITION OF AND THE CLUE TO STARRED WORDS IN GIVEN PASSAGES. VOCABULARY WORDS ARE FROM RAY BRAUBURYS *FAHRENHEIT 451*.

DIRECTIONS: READ EACH OF THE FOLLOWING PASSAGES AND ANSWER THE QUESTIONS WHICH FOLLOW IT.

HE FELT THAT THE STARS HAD BEEN *PULVERIZED* BY THE SOUND OF THE BLACK JETS AND THAT IN THE MORNING THE EARTH WOULD BE COVERED WITH THEIR DUST LIKE A STRANGE MOON.

FROM THE PASSAGE, WHICH WORDS PROVIDE THE *BEST* CONTEXT CLUES?

A. THAT THE STARS
B. BY THE SOUND
C. OF THE BLACK JETS
D. WITH THEIR DUST

WHICH OF THE FOLLOWING BEST DEFINES THE STARRED WORD IN THE PASSAGE?

A. HAD BEEN FLASHING
B. HAD BEEN HIT
C. HAD BEEN HIT
D. REDUCED TO SLIME

THE GOOD WRITERS TOUCH LIFE OFTEN. THE *MEDIocre* ONES RUN A QUICK HAND OVER HER. THE BAD ONES RAPE HER AND LEAVE FOR THE FLIES.

WHICH WORDS BELOW GIVE THE *BEST* CLUE TO THE MEANING OF THE STARRED WORD IN THIS PASSAGE?

A. TOUCH...RUN
B. GOOD...BAD
C. TOUCH...RAPE
D. OftEN...QUICK

THE ALARM-VOICE IN THE CEILING CHANTED: THERE WAS A TAPPING—TAPPING SOUND AS THE ALARM-REPORT TELEPHONE TYPED OUT THE ADDRESS ACROSS THE ROOM. CAPTAIN BEATTY, HIS POKER CARDS IN ONE PINK HAND, WALKED WITH EXAGGERATED SLOVENESS TO THE PHONE AND...
Ripped out the address when the report was finished. He glanced carelessly at it, and shoved it in his pocket. He came back and sat down. The others looked at him.

Which context clues below point *rest* to the meaning of the starred word in this passage?
A. Glanced
B. Ripped
C. Tacking-tacking sound
D. Typed out the address

Which of the following *rest* defines the starred word in the passage?
A. Cautiously
B. Carelessly
C. Momentarily
D. Aggravatedly

The student will analyze an action in S. E. Hinton's novel *The Outsiders* by selecting the character's motivation for the action. %10

Johnny and Pony tried to save the child in the burning church.

Johnny stayed in the burning building, until the end, even pushing Pony out before him. He did this probably because
A. He was disillusioned and wanted to suffocate.
B. He was needed and was doing something worthwhile.
C. He wanted to get the money in the cash drawer.
D. He thought that Pony had more potential in life than he did.

The students will have knowledge of the main characters in the book by identifying their descriptions. Questions are based on *The Outsiders* by S. E. Hinton. %40

Directions—Select the correct answer from the list of alternatives.

Jay, around whom the story revolves, is
A. Firm and unmoveable.
B. Wild and ambitious.
C. Tough but sensitive.
D. A timid, unwanted greaser.

Darry is portrayed as
A. Tough, cool, and smart.
B. Unmanageable and resentful.
C. Understanding and sensitive.
D. Hesitant and fearful.

Soda is thoroughly admired by
A. His older brother, Darry.
B. His younger brother, Ponyboy.
C. Pony's friend, Johnny.
D. Only a friend of Pony's.
Johnny is shown as:
A. The one who fought Pony.
B. A close buddy of Ponyboy's.
C. The boy who shot himself.
D. A silent buddy of Darry's.

The students will show understanding why various backgrounds of the characters caused them specific reactions by selecting the best interpretation from alternatives. Questions are based on *The Outsiders* by S.E. Hinton.

Directions—Select the correct answer from the list of alternatives.

**Why was Ponyboy always so concerned about his brother Darry's feelings toward him?**
A. He respected Darry very much.
B. He thought Darry would put him in a foster home.
C. He was afraid Darry wouldn't let him have Johnny for a friend.
D. He felt Darry was cold and hard.

What did Soda mean at the end of the story— I don't know. It's just... I can't stand to hear you all fight sometimes... I just have to get out or... It's like I'm the middleman in a tug of war and I'm being split in half. You dig?
A. He meant that Steve and Cherry were always wanting him to take sides in their fights.
B. He meant that Darry and Pony were forcing him to take sides in their quarrels.
C. He meant he wanted to get out before the two gangs started fighting again.
D. He meant he didn't want to hear Cherry and Randy argue anymore so he would have to take sides.

Why was Johnny probably a part of the gang?
A. His parents didn't really care about him.
B. He was rebellious against society.
C. He found that he could get money from the gang.
D. His parents thought he should work with friends who were gang members.

How did Randy change in Ponyboy's eyes before the last rumble?
A. He became cold and hard apart from the SoCs.
B. He convinced him that he, Ponyboy, was wrong.
C. He became another guy who was human, too.
D. He was intimidated and withdrawn.

The student will show awareness of the importance of setting by selecting correct choices relevant to story content. Questions are based on the novel *Shane* by Jack Shaeffer.

Directions—Select the answer which best completes the sentence.

Shane takes place in
A. TEXAS
B. NEVADA
C. WYOMING
D. KANSAS

The above location is correct because it is the only territory that contains both
A. CATTLE RUSTLERS AND CANYONS
B. INDIANS AND CACTUS
C. HOMESTEADERS AND MOUNTAINS
D. WHEAT FARMERS AND PRAIRIES

Whenever Shane thinks sadly of his past, he gazes at
A. THE MOUNTAINS, FROM BEYOND WHICH HE CAME
B. THE RIVER, ACROSS WHICH HE RODE
C. THE DESERT, WHERE HE NEARLY DIED
D. THE FOREST, WHERE HE HID FROM THE LAW

The part of the setting *not* important to the story is
A. THE RANCH HOUSE
B. THE PASTURES
C. THE GRAVEYARD
D. THE CORRAL

Grafton's general store and saloon is important because it is the only place where
A. FARMERS AND COWBOYS CAN TALK IN FRIENDLY TERMS
B. FARMERS AND COWBOYS ARE BROUGHT INTO ACTUAL CONFLICT
C. COWBOYS CAN GET BETTER PRICES FOR GOODS
D. FARMERS CAN HAVE A COLD DRINK

Which of the following incidents does *not* depend on its locality?
A. Shane's first meeting with Little Bob
B. Shane's first fight with Chris
C. Bob's first lesson in shooting accuracy
D. Bob's close examination of Shane's gun

The fight between Shane and Joe Starrett is made to occur at the Starrett ranch so that
A. Starrett's family could witness Joe's bravery
B. Shane could prove he was entitled to run the ranch
C. Shane and Joe would not have to pay for further damage in the saloon
D. Little Bob could realize Shane was braver than the father.

The fact that Shane grew up in Arkansas is meant to show that
A. He has been a drifter for a long time
B. He favored the confederacy over the union
C. He enjoys flannel cakes for breakfast
D. He could not find suitable employment

The stump that had stood so long in the middle of the Starrett property is a symbol of
A. An obstacle to additional plowing
B. The only task the mules cannot perform
C. Man's eventual conquest over nature
D. The determination of homesteaders to stay on their land

A part of the action takes place in one western valley, but the story is not too tightly confined because
A. A RIVER RUNS THROUGH THE LOWEST POINT.
B. A VALLEY HAS WALLS LESS STEEP THAN A CANYON'S.
C. A PASS CUTS THROUGH THE MOUNTAINS.
D. A VALLEY HAS NO DEFINITE BOUNDARIES.

At the beginning and end of the story, the character who mentions the word "valley" is

A. Joe Starrett.
B. Rob Starrett.
C. Marian Starrett.
D. Shane.

It is natural that the person in the previous question be chosen by the author to say that word since the book is an example of

A. first-person narrative.
B. second-person narrative.
C. third-person narrative.
D. documentary style.

In addition to location, two other elements are important to the total setting of this novel.

A. characters and climate.
B. time and place.
C. time and weather.
D. heroes and villains.

An example of the previous question in "Shane" would be

A. Shane and Joe against Fletcher's gang.
B. summer of 1876 in the Wyoming Valley.
C. the homesteaders on their way to the market on a Saturday.
D. Fletcher away before the chill returns to the valley.

Cold and rain are used by the author to represent

A. the lack of medical help in the area.
B. the swiftly changing Wyoming climate.
C. the return of trouble to the valley's inhabitants.
D. the arrival of a hired gunfighter from Cheyenne.

The reason the author makes Shane familiar with both Cheyenne and Dodge City, other than that they were towns along his route, is that

A. they are important railroad stops between Arkansas and Wyoming.
B. they are important centers for cattle shipping.
C. they are notorious for gunfighters and gun battles.
D. they are strategic army posts on the pioneer trails.

Shane had heard of Stark Wilson because both men

A. had passed through Cheyenne.
B. had been in Dodge City.
C. once fought to a draw.
D. served in the Union army.

The location of the two of the most violent scenes is

A. the Starrett ranch.
B. Frafton's store.
C. Grafton's saloon.
D. the riverbank.

At the novel's end, Shane is made to ride back into the mountains since they form a double symbol, which set of symbols is
CORRECTO
A. THE COLD AIR MATCHES HIS PERSONALITY, AND THE WHITE SNOW, 
REPRESENTS THE HONOR OF HIS DEEDS.
B. THE HEIGHTS REPRESENT THE LIFE HE NEVER REACHED AND THE FAR 
SIDE OF THE RANGE REPRESENTS HIS PAST.
C. THE ICY GLACIERS MATCH THE CURRENT OF HIS DESTINY AND THE 
GRANITE CRAGS PARALLEL HIS WILL.
D. THE SERIES OF PEAKS FOLLOWS THE STATE LINE AND THE SLOPES 
FORM THE GREAT DIVIDE.

THE DIRECTION SHANE TAKES AT THE CONCLUSION SHOWS THAT THE 
AUTHOR WANTED HIS STORY TO 
A. END UNHAPPILY.
B. END HAPPILY.
C. COMPLETE A CYCLE.
D. CONTAIN ACTION AND ADVENTURE.

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THE STUDENT WILL SHOW KNOWLEDGE OF THE ELIZABETHAN AUDIENCES 0001 
RELIANCE IN WITCHES BY SELECTING THE ITEM THAT CORRECTLY STATES 
THEIR RELIANCE. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

THE ELIZABETHAN AUDIENCE
A. BELIEVED IN WITCHES.
B. REGARDED THE WITCHES AS ONLY SYMBOLS OF EVIL.
C. REGARDED THE WITCHES AS ONLY PROVIDING A SETTING FOR THE 
ANTICIPATION OF COMING TRAGEDY.
D. REGARDED THE WITCHES ONLY AS VEHICLES TO EXPLAIN MANS INNER 
EVIL.
E. BELIEVED THAT NO TRULY GOOD MAN COULD BE HARMED BY WITCHES.

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE STAGING OF 0002 
SHAKESPEAREAN PLAYS BY SELECTING THE ITEM THAT CORRECTLY 
COMPLETES THE STATEMENT. %20

DIRECTIONS - SELECT THE BEST COMPLETION.

IN THE ELIZABETHAN PUBLIC THEATRES
A. COSTUMING WAS HISTORICALLY CORRECT.
B. ELABORATE SETTINGS WERE USED.
C. EVENING PERFORMANCES WERE MORE POPULAR.
D. BOYS PLAYED THE ROLES OF WOMEN.
E. THERE WAS NO MUSIC USED.

SELECT THE STATEMENT THAT IS *FALSE*.

A. THE ELIZABETHAN STAGE HAD NO CURTAIN.
B. YOUNG DANDIES WOULD SIT ON THE STAGE.
C. A FLAG ATOP THE SUPERSTRUCTURE SIGNALLER THE PERFORMANCE OF 
A PLAY.
D. PROPERTIES WERE EXTENSIVE.
E. MANY IN THE AUDIENCE STOOD DURING THE ENTIRE PERFORMANCE.
THE STUDENT WILL SHOW KNOWLEDGE OF THE EVIDENCES OF KING JAMES FAVORING SHAKESPEARE'S THEATRICAL COMPANY BY RECOGNIZING THE INCORRECT ANSWER FROM A GROUP OF STATEMENTS. %1

DIRECTIONS - SELECT THE BEST COMPLETION.

KING JAMES GAVE ENCOURAGEMENT TO SHAKESPEARE'S COMPANY BY ALL THE FOLLOWING FAVORS *EXCEPT*
A. BESTOWING HIS PATRONAGE ON THE COMPANY.
B. CHANGING THEIR NAME FROM THE LORD CHAMBERLAINS MEN TO THE KINGS MEN.
C. INVITING THEM TO APPEARANCES AT THE COURT.
D. PERMITTING THEM TO PERFORM AT PUBLIC THEATRES WHEN THE PLAGUE FORCED THE CLOSING OF THE THEATRES.
E. EXTENDING FINANCIAL HELP.

THE STUDENT WILL RECALL CERTAIN CHANGES FROM HIS SOURCE THAT SHAKESPEARE MADE IN HIS PLAY *MACBETH* AS EMANATING FROM HIS DESIRE TO PLEASE KING JAMES BY SELECTING THE INCORRECT STATEMENT FROM A LIST OF STATEMENTS. %1

DIRECTIONS - SELECT THE BEST COMPLETION.

SHAKESPEARE'S DEERENCE TO KING JAMES IN *MACBETH* IS SHOWN BY ALL THE FOLLOWING *EXCEPT*
A. FIVE OF THE VIRTUOUS CHARACTERS IN *MACBETH* WERE KING JAMES ANCESTORS.
B. DUNCAN'S PROCLAMATION OF MALCOLM AS HIS SUCCESSOR IN ACCORDANCE WITH THE NEW SCOTTISH LAW OF SUCCESSION.
C. SHAKESPEARE'S INTRODUCTION OF THE WITCHES AS A TEST OF MEN OF VIRTUE.
D. DISCREDITING SUPERNATURAL INFLUENCES AS CONTRARY TO JAMES PROTESTANT FAITH.
E. BASING SO MUCH OF THE PLAY ON KING JAMES IDEAS OF THE KINGSHIP AND RELIGION.

THE STUDENT CAN RECALL FACTS CONCERNING THE SCOTTISH SUCCESSION BY IDENTIFYING THE STATEMENT THAT IS *FALSE*. %1

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF THE FOLLOWING STATEMENTS CONCERNING SCOTTISH HEREDITARY SUCCESSION IN KING DUNCAN'S TIME IS *FALSE*?
A. THE PRACTICE OF HEREDITARY SUCCESSION WAS ONLY THREE GENERATIONS OLD AND NOT FIRMLY ESTABLISHED.
B. DUNCAN NAMED HIS SON HIS SUCCESSOR IN ACCORDANCE WITH THE NEW PRACTICE OF HEREDITARY SUCCESSION.
C. MACBETH, BY VIRTUE OF BLOOD AND HIS CAPABILITIES, WOULD HAVE BEEN ELECTED BY THE THANES AS SUCCESSOR UNDER THE OLD LAW.
D. HAVING NO HEREDITARY CLAIM TO THE THRONE, MACBETH DEPENDED UPON DUNCAN TO NAME HIM AS HIS SUCCESSOR.
E. THE HISTORICAL BANQUO HAD HEREDITARY CLAIM TO THE THRONE.
THE STUDENT WILL SHOW KNOWLEDGE OF THE SOURCE OF THE MACBETH STORY BY SELECTING IT FROM A LIST OF POSSIBLE SOURCES.

**DIRECTIONS - SELECT THE BEST COMPLETION.**

**SHAKESPEARES *MACBETH* IS FOUNDED ON ACCOUNTS IN**

A. PLUTARCH'S *LIVES*.
B. HAKULITS VOYAGES*.
C. HOLINSHEDS *CHRONICLES*.
D. BACON'S *ENGLISH HISTORY*.
E. RALPHGHS *SCOTTISH HEROES*.

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE SIMILARITIES AND DIFFERENCES BETWEEN THE PLOT OF *MACBETH* AND HOLINSHEDS *CHRONICLES* BY SELECTING THE DIFFERENCE BETWEEN SHAKESPEARES STORY AND HOLINSHEDS.

**DIRECTIONS - SELECT THE BEST COMPLETION.**

**WHICH OF THE FOLLOWING STATEMENTS CONCERNING SHAKESPEARES ADAPTATION OF THE *MACBETH* STORY IS FALSE?**

IN SHAKESPEARES SOURCE

A. LADY MACBETH'S CHARACTER WAS THE SAME AS IN THE PLAY.
B. KING DUNCAN WAS A YOUNG, WEAK RULER.
C. BANQUO AIDED IN THE MURDER OF KING DUNCAN.
D. KING DUNCAN AND MACBETH HAD OPPOSING POLITICAL BELIEFS.
E. LADY MACBETH HAD GROUNDS FOR REVENGE.

IN SHAKESPEARES SOURCE

A. THE EVENTS IN *MACBETH* WERE RECORDED IN SEVERAL STORIES.
B. THERE WAS NO MENTION OF WITCHES.
C. MACBETH KILLED DUNCAN AT INVERNESS.
D. THERE WAS NO BANQUET EPISODE.
E. MACBETH RULED SCOTLAND SUCCESSFULLY AND VIRTUOUSLY FOR TEN YEARS BEFORE BECOMING A TYRANT.

THE STUDENT WILL RECALL THE OVER-ALL MOOD OF ELIZABETHAN ENGLAND BY SELECTING THE BEST DESCRIPTION.

**DIRECTIONS - SELECT THE BEST COMPLETION.**

**WHICH OF THE FOLLOWING DESCRIPTIVES BEST DESCRIBES THE OVER-ALL MOOD OF THE TYPICAL ELIZABETHANS?**

A. EXUBERANT
B. COMPLACENT
C. LACONIC
D. INDIFFERENT
E. EXPLOSIVE
THE STUDENT WILL RECALL THE DESCRIPTION OF MACBETHS AND DUNCANS CHARACTERS AS SHAKESPEARE REVEALS THEM IN SCENE 2 BY SELECTING THE CORRECT DESCRIPTIVE FROM A LIST OF POSSIBLE DESCRIPTIVES. %0

DIRECTIONS - SELECT THE BEST COMPLETION.

IN ACT I, SCENE 2 OF *MACBETH*, MACBETH IS REVEALED AS
A. AN AMBITIOUS WARRIOR, ENVIED BY HIS COMRADES.
B. AN IMPULSIVE, FIERY FIGHTER.
C. A QUARRELsome, Stubborn general.
D. AN INCOMPROMISING DISCIPLINARIAN.
E. A COURAGEOUS CAPTAIN RELOVED BY HIS COMRADES.

IN SCENE 2 DUNCAN REVEALS HIMSELF
A. AS ANXIOUS FOR VICTORY AT ALL COST.
B. AS A CAUTIOUS KING WHO KEEPS TO THE SIDEINES OF THE MAIN BATTLE.
C. AS ANXIOUS TO BE REVENGED ON THE TREACHEROUS CAWDOR AND HIS SUPPORTERS.
D. AS A DODDERING OLD MAN.
E. AS A MAN QUICK TO EXPRESS HIS PLEASURE AND REWARD HIS SUPPORTERS.

THE STUDENT WILL INTERPRET THE LINE QUOTED FROM *MACBETH* BY SELECTING THE CORRECT INTERPRETATION. %1

DIRECTIONS - SELECT THE BEST COMPLETION.

WHEN DUNCAN GREETS MACBETH WITH %0 VALIANT COUSIN, WORTHY GENTLEMAN, HE MEANS THAT
A. MACBETH AND DUNCAN ARE RELATED.
B. WHILE NOT RELATED, MACBETH'S DEED MAKES HIM WORTHY OF BEING CALLED COUSIN.
C. WHILE NOT RELATED, DUNCAN WISHES THAT THEY WERE TO ADD TO THE GLORY OF HIS FAMILY.
D. HE CONSIDERS MACBETH A WORTHY FRIEND.
E. THEY SHARE THE SYMBOLIC KINSHIP OF PATRIOTISM.

THE STUDENT WILL RECALL THE WITCHES INCANTATIONS IN SCENE III BY SELECTING THE ANSWER THAT STATES THEIR ACTIVITIES. %1

DIRECTIONS - SELECT THE BEST COMPLETION.

WHEN THE WITCHES APPEAR THE FIRST TIME IN THE PLAY, JUST PRIOR TO THEIR ENCOUNTER WITH MACBETH, THEY ROAST OF
A. HAVING DEPRIVED RATS OF THEIR TAILS.
B. HAVING DRAINED THE SEA DRY AS HAY.
C. MANIPULATING THE WINDS TO KEEP THE TIGER TEMPEST-TOSt.
D. HAVING HELPED MACBETH OVERCOME MACDONWALD.
E. HAVING INFLUENCED DUNCAN TO NAME MACBETH THANE OF CAWDOR.

THE STUDENT WILL SHOW KNOWLEDGE OF ELIZABETHAN STAGE PRODUCTION. %0
BY SELECTING THE MOST LIKELY DEVICE USED TO EFFECT THE WITCHES DISAPPEARANCE IN *MACBETH*.

**DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.**

WHEN BANQUO ASKS MACBETH WHAT HAPPENED TO THE WITCHES, MACBETH REPLIES THAT THEY VANISHED.

%IN THE AIR, AND WHAT SEEMD CORPORAL MELTED AS BREATH INTO THE WIND.

IN STAGING THIS IN THE ELIZABETHAN PERIOD, WHICH OF THE FOLLOWING DEVICES WOULD MOST LIKELY HAVE BEEN USED TO EFFECT THEIR DISAPPEARANCE?

A. DIMMING OF LIGHTS WHILE WITCHES' EXITED INTO THE WINGS.
B. BEING PULLED UP INTO THE AIR INTO THE %HEAVENS% WHILE PARTIALLY OSLSCURED BY SMOKE RISING FROM THE TRAP DOOR.
C. DISAPPEARING VIA THE TRAP DOOR AMIDST A SMOKE HAZE WHILE BANQUO AND MACBETH UPSTAGED THEM AND DREW ATTENTION TO THEIR CONVERSATION ABOUT THE PROPHECIES.
D. FALLING FLAT ON THE STAGE FLOOR SO THAT THEIR COSTUMES Merged WITH THE ROCKY SETTING OF THE HEATH.
F. SIMPLY STEALING OFF BEHIND MACBETH AND BANQUO.

The student will indicate knowledge of the extent of the Witches' prophecies concerning Macbeth and Banquo by selecting the item that is not the greeting the witches gave Macbeth and Banquo.

**DIRECTIONS - SELECT THE BEST COMPLETION.**

WHEN SPEAKING TO MACBETH AND BANQUO, WHICH ONE OF THE FOLLOWING DO THE WITCHES *NOT* DO?

A. HAIL MACBETH AS THANE OF GLAMIS AND THANE OF CAWdor
B. HAIL MACBETH AS BEING A FUTURE KING
C. HAIL BANQUO AS LESSER THAN MACBETH AND GREATER
D. HAIL BANQUO AS BEGETTER OF KINGS
F. HAIL BANQUO AS A FUTURE KING

The student will recall the true reactions of Banquo and Macbeth to the witches' prophecies by selecting the one reaction that did *NOT* occur.

**DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.**

WHICH STATEMENT CONCERNING BANQUO'S AND MACBETH'S REACTIONS TO THE WITCHES' PROPHECIES IS *FALSE*?

A. BANQUO IS WARY OF THE PROPHECIES BECAUSE HE FEARS THEY MAY BE PAINTING THEM WITH LITTLE TRUTHS TO WIN THEIR COOPERATION IN LARGER EVILS.
B. MACBETH UNRESERVEDLY RELIEVES THAT THE PROPHECIES WILL COME TRUE SINCE HE HAS JUST BEEN NAMED THANE OF CAWdor.
C. MACBETH IS INDECISIVE ABOUT WHETHER THEIR PROPHECIES ARE GOOD OR EVIL.
D. MACBETH IS DISTURBED BY THE THOUGHTS THAT THE PROPHECIES STIR WITHIN HIS MIND.
F. BANQUO ASKS MACBETH IF THE PROPHECIES MIGHT NOT ENKINDLE
THE STUDENT WILL SHOW AN UNDERSTANDING OF MACBETH BY SELECTING THE CLIMAX FROM A LIST OF CHOICES. 4100015

DIRECTIONS - SELECT THE REST COMPLETION.

THE CLIMAX IN MACBETH IS REACHED
A. WHEN DUNCAN IS MURDERED. 4100018
B. WHEN MALCOLM AND DONALDRAIN FLEE FROM SCOTLAND. 4100018
C. WHEN BANquo IS KILLED. 4100018
D. WHEN FLANCE ESCAPES. 4100018
E. WHEN LADY MACBETH RETURNS THE BLOODY DAGGERS. 4100018

THE STUDENT WILL RECALL THE DEVICE LADY MACBETH USED TO COVER HER HUSBAND'S IRRATIONAL BEHAVIOR AT THE BANQUET BY SELECTING THAT DEVICE FROM A LIST OF ALTERNATIVES. 4100016

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

HOW DOES LADY MACBETH COUNTER MACBETH'S REACTION TO THE GHOSTS?
A. SHE FAINTS. 4100019
B. SHE PLEADS THAT MACBETH'S SORROW OVER DUNCANS DEATH STILL UNNERVES HIM. 4100019
C. SHE PLEADS THAT HIS DEAR FRIEND BANquoS ABSENCE HAS DISTRESSED HIM. 4100019
D. SHE ATTRIBUTES HIS BEHAVIOR TO A MOMENTARY FIT. 4100019
E. SHE SAYS HE SUFFERS FROM MIGRAINE HEADACHES WHICH PAIN HIM SO EXCRUCIATINGLY THAT HE HAS VISIONS. 4100019

THE STUDENT WILL RENDER AN OPINION OF SHAKESPEARE'S PURPOSE IN INTRODUCING THE BANQUET SCENE IN MACBETH BY INDICATING SHAKESPEARE'S INTENT BASED ON RELEVANT DATA. 4100017

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 410002

WHAT DRAMATIC EFFECT DID SHAKESPEARE INTEND THAT MACBETH'S BEHAVIOR AT THE BANQUET HAVE ON THOSE ASSEMBLED?
A. AROUSE SYMPATHY. 4100020
B. CAUSE THEM TO QUESTION HIS SANITY. 4100020
C. AROUSE SUSPICION. 4100020
D. AROUSE DERISION. 4100020
E. NONE, AS THEY KNEW HIM TO RANT BEFORE. 4100020

THE STUDENT WILL EVALUATE THE INDICATORS OF MACBETH'S CHARACTER DEGENERATION BY SELECTING ONE ITEM THAT IS NOT SUPPORTABLE BY VALID EVIDENCE. 4100018

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 410002
A. He has spies in the homes of his thanes.
B. He determines to revisit the witches.
C. He reassures Lady Macbeth that all he is doing has been carefully considered.
D. He says it is easier to continue in crime than to return to an honorable life.
E. He suspects MacDuff of disloyalty.

The student recalls elements of the banquet scene by indicating who sees the ghost at the banquet. (1)

Directions - select the statement that answers the question.

Besides Macbeth, who else sees the ghost of Banquo at the banquet?
A. Lady Macbeth
B. Ross
C. MacDuff
D. Lennox
E. No one

The student will recall the reason for Macbeth's second visitation to the witches by selecting that reason from choices. (2)

Select the reason Macbeth gives for consulting the witches a second time.
A. To remain king at all costs
B. To learn Fleance's whereabouts
C. To seek their counsel on how to get MacDuff to return to Scotland
D. To seek a cure for Lady Macbeth's insomnia
E. To seek their advice on how to get rid of Malcolm

Given a speech in Act III of "Macbeth," the student will recall the speaker by identifying the speaker and distinguishing the tone of his remarks. (3)

Directions - select the best completion.

%Who cannot want the thought how monstrous it was for Malcolm and for Donalbain to kill their gracious father damned fact. How it did grieve Macbeth! Did he not straight in pious rage the two delinquents tear, that were the slaves of drink and thralls of sleep, was not that nobly done? ay, and wisely too. For would have angered any heart alive to hear the men deny it.\n
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THE SPEAKER OF THE ABOVE LINES IS
A. LENNOX
B. AN UNIDENTIFIED LORD
C. BANQUO
D. MACDUFF
E. ROSS

THE TONE OF ABOVE SPEECH IS
A. SINCERE
B. RIGHTEOUS
C. SARCASTIC
D. SORROWFUL
E. ANGRY

THE STUDENT WILL SHOW KNOWLEDGE OF HECADES IDENTITY AND ROLE IN *MACBETH* BY SELECTING THE INCORRECT STATEMENT CONCERNING HER. %10

SELECT ONE *FALSE* STATEMENT.

WHICH STATEMENT CONCERNING HECADE IS *FALSE*?
A. SHE WAS ORIGINALLY A ROMAN GODDESS
B. SHE WAS TRANSPOSED INTO THE GODDESS OF WITCHCRAFT
C. SHE DID NOT JOIN THE WITCHES IN THEIR INITIAL APPROACH OF MACBETH
D. SHE SCOLDED HER SISTER WITCHES FOR NOT INCLUDING HER.
E. SHE TRIED TO DISSHADE THEM FROM FURTHER PROPHECYING HIS FUTURE

THE STUDENT WILL RECALL THE SYMBOLS AND THEIR MEANING DURING MACBETHS SECOND VISIT TO THE WITCHES BY IDENTIFYING THE APPARITIONS AND WHAT THEY REPRESENT. %20

DIRECTIONS - SELECT THE BEST COMPLETION.

THE FIRST THREE APPARITIONS THAT THE WITCHES CONJURED FOR MACBETH INCLUDED
A. AN ARMED HEAD, A CROWN, AND A BLOODY LAMB.
B. AN ARMED HEAD, A BLOODY CHILD, AND A CROWNED CHILD BEARING A TREE.
C. AN ARMED WARRIOR, A BLOODY CHILD, AND AN ARMED CHILD.
D. AN ARMED HEAD, A BLOODY CHILD, AND A CROWN.
E. A BLOODY LAMB, A CROWNED CHILD, AND A CHILD WITH A TREE IN HIS HAND.

THE FIRST THREE APPARITIONS REPRESENT
A. DUNCAN, MALCOLM, AND BANQUO.
B. DUNCAN, MACDUFF, AND MALCOLM.
C. BANQUO, MACDUFF, AND MALCOLM.
D. MALCOLM, MACDUFF, AND FLEANCE.
E. MACDUFF, MACDUFF, AND MALCOLM.
MACBETH CAME AWAY FROM HIS SECOND VISIT TO THE WITCHES
A. APPREHENSIVE, BECAUSE THEY DID NOT MAKE SENSE.
B. SECURE, BECAUSE HE DID NOT NEED TO FEAR ANY MAN BORN OF WOMAN
   OR HIRNHAM WOODS MOVING.
C. SECURE, BECAUSE HE KNEW HIS CASTLE WAS IMPREGNABLE.
D. APPREHENSIVE, BECAUSE THE WITCHES HAD SHOWN HIM A SUCCESSION
   OF FUTURE KINGS.
E. SECURE, BECAUSE HE KNEW MACDUFF WAS NO MATCH FOR HIM AND
   HIS DEFENSES.

THE STUDENT WILL RENDER AN OPINION AS TO WHICHSCENE REVEALS THE
MOST DRAMATIC EVIDENCE OF MACBETHS BRUTALIZATION BY SELECTING THE
APPROPRIATE SCENE. %In

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH OF THE FOLLOWING SHOWS MACBETH AT HIS PEAK OF DEGRADATION
AND BRUTALITY?
A. HIS MURDER OF DUNCAN
B. HIS ARRANGEMENTS TO MURDER HANQUO AND FLEANCE
C. HIS PLANTING OF SPIES IN THE THANES HOME
D. HIS ARRANGED SLAUGHTER OF LADY MACDUFF AND HER HOUSEHOLD.
E. HIS DUET WITH MACDUFF

THE STUDENT WILL ANALYZE SHAKEPEARES USE OF COMIC CONTRAST IN
MACBETH TO INTENSIFY THE HORROR OF THE SUBSEQUENT MURDER OF
LADY MACDUFF AND HER SON BY DESCRIBING THE RELATIONSHIP BETWEEN
THE DIALOGUE AND THE MURDER THAT KNOWS. %In

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHAT IS THE DRAMATIC EFFECT OF LADY MACDUFFS CONVERSATION WITH
HER SON?
A. IT INTENSIFIES THE HORROR OF THEIR MURDER WHICH KNOWS.
B. IT SHOWS MACDUFFS HEARTLESSNESS AT LEAVING THEM UNPROTECTED.
C. IT SHOWS THAT MACDUFF UNDERESTIMATES MACBETHS CRUELTY.
D. IT SHOWS LADY MACDUFFS LACK OF FAITH IN HER HUSBAND.
E. IT SHOWS LADY MACDUFFS WOMANLINESS.
THE STUDENT WILL ANALYZE MALCOLM'S REASON FOR DEPICTING HIMSELF AS UNWORTHY TO RULE IN *MACBETH* BY SELECTING WHY MALCOLM ATTRIBUTED MANY VICES TO HIMSELF. %1

**DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.**

WHY DOES MALCOLM ATTRIBUTE TO HIMSELF A LONG LIST OF VICES SO

A. TO TEST MACDUFF'S LOYALTIES
B. TO COUNTER MACDUFF'S URGING HIM TO RETURN TO ENGLAND
C. TO SHOW THAT MACDUFF IS THE BETTER MAN TO BE KING
D. TO GAIN CONCESSIONS FROM MACDUFF BEFORE ASSUMING KINGSHIP
E. TO HAVE AN EXCUSE FOR NOT RETURNING TO SCOTLAND

THE STUDENT WILL MAKE AN ANALYSIS OF SHAKESPEARE'S GENIUS IN MOVING THE AUDIENCE TO SYMPATHY AT MACBETH'S ANGUISH WHILE AT THE SAME TIME DESIRING HIS JUST PUNISHMENT FOR HIS CRIMES BY SELECTING THE EMOTIONAL RESPONSE SHAKESPEARE DESIRED IN THE LAST ACT OF *MACBETH*. %1

**DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.**

SHAKESPEARE, IN HIS LAST ACT OF *MACBETH*, OBVIOUSLY SOUGHT WHAT EMOTIONAL RESPONSE FROM THE AUDIENCE

A. DISGUST WITH THE COWARDICE OF MACBETH
B. DESIRE TO SEE MACBETH DEFEATED
C. SYMPATHY FOR A GOOD MAN GONE WRONG
D. BOTH A AND C
F. BOTH A AND B

THE STUDENT WILL SHOW KNOWLEDGE OF THE TERM *THANE* IN *MACBETH* BY SELECTING THE PROPER DEFINITION. %1

**DIRECTIONS - SELECT THE BEST COMPLETION.**

IN *MACBETH*, A THANE IS

A. ONE OF DUNCANS MOUNTED SOLDIERS
B. A NOBLE LIKE THE ENGLISH EARL
C. ONE OF THE KINGS COUNSELLORS
D. A SCOTS MAN OWING FEALTY TO THE EARL
F. A GENERAL IN THE SCOTTISH ARMY

THE STUDENT WILL RECALL INSTANCES IN WHICH SHAKESPEARE THOUGHT
Shakespeare used prose in *Macbeth* for all of the following except:

- A. Macbeth's letter to Lady Macbeth.
- B. The words of the drunken porter.
- C. Macbeth's soliloquies.
- D. Lady Macbeth's sleepwalking scene.
- F. Lady Macduff's conversation with her son.

Directions - select the best completion.

**THE STUDENT WILL RECALL THE WAY *MACBETH* IS WRITTEN BY SELECTING THE METHOD USED BY SHAKESPEARE IN THE PLAY.**

Shakespeare wrote *Macbeth*:

- A. in prose.
- B. in verse.
- C. in verse with extensive use of prose.
- D. in prose with occasional use of poetry.
- F. in verse with occasional use of prose.

Directions - select the best completion.

Shakespeare's use of blank verse in *Macbeth*

- A. is carefully regular.
- B. imitates Marlowe's use of the end-stopped line.
- C. both A and B.
- D. is varied and flexible.
- E. is varied and flexible and reflects use of the run-on line.

Directions - select the best completion.

The student will show knowledge of Shakespeare's use of blank verse by selecting applications of this technique used.

Directions - select the best completion.

Shakespeare's lines:

- A. If chance will have me king, why, chance may crown me without my stir.
- B. If the witches have pronounced me the future king, they may also arrange to have me elected.
- C. If I am fated to be king, perhaps, I shall become so through election.
- D. If I am fated to be king, I shall have to take the chance of...
Killing Duncan.

A. If the witches have fated me to be king, they will preside at my coronation without being asked.
B. If the forces of evil predict my kingship, the forces of evil will crown me regardless of what I do.

Direction - select the best completion.

The student will correctly recall Macbeth's reaction to Duncan's pronouncement of Malcolm as his successor by selecting his reaction from a choice of alternatives.

Macbeth's reaction to Duncan's pronouncement of Malcolm as his successor is

A. Relief because he knows Malcolm is too young and the thanes will name him an interim king.
B. Dismay because he realizes that he now has no hope for the throne.
C. Dismay because he fears that only through his own designing can he achieve the crown.
D. Acknowledgement that he must accept it.
E. Hope that fate may still in some way intervene.

The student will correctly recall Banquo's reaction to Duncan's praise of Macbeth in completing a statement with the correct response.

Banquo reacts to Duncan's effusive praise of Macbeth

A. With an aside, 'Little you know what ill hes in his heart
B. With jealousy.
C. By saying nothing to betray his feeling.
D. By agreeing with Duncan.
E. By commenting that he too fought alongside Macbeth.

Given a list of characteristics, the student can distinguish those which identify Lady Macbeth by recognizing the incorrect response in a choice of alternatives.

Shakespeare introduces Lady Macbeth as all of the following except:

A. As a wife who uses her husband's aspirations.
B. As a wife who understands her husband's limitations.
C. As a wife whose love for her husband impels her to seek his advancement.
D. As a wife who is loved and a partner to her husband's aspirations.
E. As a woman of indomitable determination.
SHAKESPEARE INTRODUCES LADY MACBETH AS ALL OF THE FOLLOWING EXCEPT:
A. AS A SELF-RELIANT PERSON.
B. AS SEXUALLY UNATTRACTIVE.
C. AS A DOMINATING PERSON.
D. AS A CONNIVING PERSON.
E. AS HYPOCRITICAL.

THE STUDENT CAN RECALL SHAKESPEARE'S EXPOSITION OF LADY MACBETH'S CHARACTER WHEN SHE IS FIRST INTRODUCED BY SELECTING THE METHOD SHAKESPEARE EMPLOYED.

DIRECTIONS - SELECT THE BEST COMPLETION.

LADY MACBETH'S CHARACTER IS FIRST REVEALED THROUGH:
A. HER ACTIONS.
B. HER OWN WORDS.
C. HER OWN WORDS AND MACBETH'S.
D. HER OWN WORDS, MACBETH'S, AND BANQUOS.
E. HER OWN WORDS AND DUNCANS GREETING.

THE STUDENT WILL RECALL MACBETH'S HESITANCY TO ACCEPT LADY MACBETH'S PLAN BY SELECTING THE CORRECT COMPLETION.

DIRECTIONS - SELECT THE CORRECT COMPLETION.

WHEN LADY MACBETH ATTEMPTS TO PERSUADE MACBETH TO FALL IN WITH PLANS TO MURDER DUNCAN, MACBETH DISAGREES AS TO WHO SHOULD DO THE KILLING.
A. AGREES WITH HER WHOLEHEARTEDLY.
B. ARGUES AGAINST HER PLAN.
C. INSISTS THAT SHE ABANDON IT AND FOLLOW HIS SUGGESTIONS.
D. SUGGESTS SLIGHT MODIFICATIONS.

THE STUDENT WILL RECALL THE ARGUMENTS MACBETH USED TO COUNTER LADY MACBETH'S PLAN FOR DUNCAN'S MURDER BY SELECTING THE "INCORRECT" RESPONSE.

DIRECTIONS - SELECT THE BEST COMPLETION.

MACBETH'S OBJECTIONS TO LADY MACBETH'S PLAN INCLUDE ALL THE FOLLOWING EXCEPT THAT:
A. IT MIGHT FAIL.
B. IT WOULD SHOW MACBETH AS UNGRATEFUL.
C. IT WOULD TARNISH MACBETH'S IMAGE.
D. HE COULDN'T HEAR TO KILL A KINSMAN.
E. HER PLAN IS BEYOND A MANS COURAGE.

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THE STUDENT WILL RECALL THE PERSUASIVE DEVICES LADY MACBETH DOES USE TO GAIN MACBETH'S COOPERATION IN KILLING DUNCAN BY SELECTING THE ONE DEVICE SHE DOES NOT USE. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

TO GET MACBETH'S COOPERATION IN HER PLAN TO MURDER DUNCAN, LADY MACBETH USED ALL THE FOLLOWING DEVICES *EXCEPT*

A. SHE EQUATES HIS AGREEMENT WITH HIS LOVE FOR HER.

B. SHE CALLS HIM A COWARD.

C. SHE CALLS HIM A BEAST FOR SUGGESTING THE POSSIBILITY AND THEN RENEGING.

D. SHE ACCUSES HIM OF BEING UNMANLY.

*E. SHE THREATENS HIM WITH THE WITHDRAWAL OF HER LOVE.

THE STUDENT WILL SHOW HIS ANALYSIS OF THE INTERNAL CONFLICTS OF MACBETH TO THE MURDER OF DUNCAN BY SELECTING THE WEAKEST DETERRENT TO THE MURDER. %10

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

IN THE SOLILOQUY WHICH OPENS SCENE VII OF ACT II, MACBETH REVEALS HIS INTRINSIC CONFLICTS, WHICH DOES HE SHOW TO BE THE WEAKSET DETERRENT TO DUNCANS MURDER?

*A. FEAR OF ETERNAL DAMNATION

B. EARTHLY CONSEQUENCES

C. FEAR OF RETRIBUTION

D. POSSIBILITY OF FAILURE

E. UNREALIZED AMBITION

THE STUDENT RECALLS THE THREE STAGES OF MACBETH'S HALLUCINATION BY SELECTING THE DESCRIPTIONS OF THE DAGGER. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

IN MACBETH'S HALLUCINATION IN WHICH HE SEES THE DAGGER, HE DESCRIBES IT

A. AS HAVING ITS HANDLE POINT TOWARD HIS HAND.

B. AS MOVING IN THE DIRECTION OF DUNCANS ROOM.

C. AS BLOODY, SYMBOLIZING THE PERFORMANCE OF THE MURDER.

*D. A, B AND C.

E. A AND A ONLY.

THE STUDENT RENDER AN OPINION AS TO WHY MACBETH HAS BEEN BRANDED A MORAL COWARD BY SELECTING THE REASON. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

MACBETH DESERVES THE ACCUSATION OF BEING CALLED A MORAL COWARD BECAUSE

A. HE COULDN'T MAKE UP HIS OWN MIND ABOUT MURDERING DUNCAN.
HE NEEDED LADY MACBETH TO GIVE HIM Backbone enough to go AHEAD WITH THE MURDER.
C. HE DIDNT HAVE THE COURAGE TO RESIST THE URGINGS OF LADY
MACBETH WHOSE CONSCIENCE TOLD HIM THE MURDER WAS WRONG.
D. HE RATIONALIZED HIS KILLING OF DUNCAN.
F. HE DIDNT HAVE THE COURAGE TO MURDER DUNCAN OPENLY.

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THE STUDENT, GIVEN A LIST OF SYMBOLS, CAN DISTINGUISH THOSE WHICH SYMBOLIZE THE REINFORCEMENT OF THE FORCES OF EVIL IN *MACBETH* BY SELECTING A SYMBOL OF EVIL. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

SYMBOLS OF EVIL INCLUDE ALL OF THE FOLLOWING *EXCEPT*:
A. WITCHES.
B. NIGHT.
C. STORMS.
D. RAVEN AND OWL.
E. STARS.

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THE STUDENT WILL APPLY AN ANALOGY SHOWING THAT THE SEED OF AMBITION EXISTED IN MACBETH'S BREAST BEFORE THE WITCHES STIRRED IT INTO LIFE BY SELECTING THE ANALOGY THAT MOST ACCURATELY REFLECTS THE SEED OF AMBITION. %10

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF THE FOLLOWING ANALOGIES MOST ACCURATELY REFLECTS THE FUNCTIONS OF THE FORCES THAT LEAD TO DUNCAN'S MURDER? %10
A. MACBETH IS THE EARTH, THE WITCHES THE SEED, AND LADY MACBETH THE PLANT.
B. THE WITCHES ARE THE SEED, MACBETH IS THE RAIN, AND LADY MACBETH THE SUN.
C. MACBETH IS THE EARTH, AMBITION IS THE SEED, THE WITCHES ARE THE RAIN, AND LADY MACBETH THE SUN.
D. MACBETH IS THE EARTH, THE WITCHES THE SUN AND RAIN, AND LADY MACBETH THE PLANT.

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THE STUDENT SHOWS KNOWLEDGE OF LADY MACBETH'S ACKNOWLEDGED EXCUSE FOR NOT COMMITTING DUNCAN'S MURDER HERSELF BY SELECTING THE ITEM THAT LISTS HER EXCUSE. %10

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHAT EXCUSE DOES LADY MACBETH GIVE FOR NOT KILLING DUNCAN HERSELF?
A. SHE DIDNT WANT HER HUSBAND TO SEEM MILITARY-LIVERED.
B. SHE CANT STAND THE SIGHT OF BLOOD.
C. DUNCAN RESEMBLED HER FATHER AS HE SLEPT.
D. SHE DIDNT WANT THE GROOMS TO BE ABLE TO RECALL HER ENTERING.
SHE WAS SCARED OF HELL.

THE STUDENT WILL DISTINGUISH BETWEEN THE RELATIONSHIP BETWEEN MACBETH AND LADY MACBETH PRIOR TO AND AFTER DUNCANS MURDER BY IDENTIFYING THE RELATIONSHIP AFTER THE MURDER.

DIRECTIONS - SELECT THE BEST COMPLETION.

AFTER DUNCANS MURDER, MACBETH'S RELATION WITH LADY MACBETH

A. CONTINUES AS BEFORE.

B. SHOWS GROWING LACK OF COMMUNICATION BETWEEN THEM.

C. SHOWS A GROWING CLOSETNESS FROM THEIR SHARING OF THE DREADFUL SECRET.

D. SHOWS HIM TO BE INCREASINGLY DEPENDENT UPON HER ADVICE.

E. REVEALS A PETTY BICKERING OVER TRIFLES.

THE STUDENT WILL SHOW COMPREHENSION OF THE APPEAL MACBETH MADE TO THE MURDERER IN ORDER TO HAVE THEM AGREE TO KILL BANQUO AND HIS SON BY SELECTING THE TECHNIQUE EMPLOYED BY MACBETH.

DIRECTIONS - SELECT THE BEST COMPLETION.

TO PERSUADE THE MURDERERS TO KILL BANQUO, MACBETH

A. CONVINCED THEM THAT BANQUO WAS THEIR ENEMY.

B. SAID THAT BANQUO HAD KILLED DUNCAN.

C. CLAIMED THAT BANQUO HAD THREATENED MACBETH'S LIFE.

D. PROMISED THEM A THOUSAND POUNDS.

E. PROMISED THEM AMNESTY FOR THEIR PREVIOUS CRIMES.

THE STUDENT WILL RENDER AN OPINION AS TO WHAT COULD HAVE BEEN THE MOTIVE SHAKESPEARE HAD MACBETH ADVANCE AS HIS REASON FOR ARRANGING THE MURDER OF BANQUO BY SELECTING THE MOST PROBABLE MOTIVE.

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

SHAKESPEARE HAD MACBETH ADVANCE A REASON FOR THE KILLING OF BANQUO. WHAT IS THE MOST PROBABLE REASON MACBETH DECIDES TO KILL BANQUO

A. MACBETH SUSPECTED BANQUO WAS ABOUT TO BETRAY HIM.

B. THE WITCHES PROPHECIED THAT BANQUO'S SONS WOULD SUCCEED MACBETH.

C. MACBETH WAS AFRAID BANQUO WOULD HARM MACBETH'S SONS SO THAT BANQUO'S SONS COULD SUCCEED MACBETH.

D. MACBETH FEARED THAT BANQUO WAS AROUSING THE THANES AGAINST HIM.

E. LADY MACBETH HAD URGED HIM TO ELIMINATE BANQUO AND HIS SON.
Directions - Select the Best Completion.

Following Duncan's murder, among the strange, unnatural occurrences symbolizing disorder, all the following were reported except:

A. Duncan's horses turned wild.
B. Duncan's horses began to eat each other.
C. It was dark during the daytime.
D. A mousing owl grew into a hawk.
F. A falcon was killed by an owl.

*********THE NEXT QUESTION**********

The student will identify the reason Duncan's sons fled from Scotland after Duncan's murder in *Macbeth* by selecting the correct choice from a list of alternatives.

Directions - Select the Best Completion.

Malcolm and Donalbain: Flee the country after Duncan's death because:

A. Malcolm thinks he is too young to be king and Donalbain doesn't want to stay without him.
B. They fear they will be murdered as their father was.
C. They fear being accused of the murder.
D. They always wanted to leave Scotland for a warmer and happier country, but their father wouldn't let them.
F. They are too distraught to stay for their father's funeral.

*********THE NEXT QUESTION**********

The student will recall the speaker and the occasion of a quoted passage from *Macbeth* by identifying the speaker and the occasion for the speech.

Directions - Select the Best Completion.

Yet do I fear thy nature.
It is too full o' the milk of human kindness
To catch the nearest way. Thou wouldst be great,
Art not without ambition, but without
The illness should attend it. What thou wouldst highly
Thou wouldst holily, wouldst not play false,
And yet wouldst wrongly win.

The lines quoted above were spoken by

A. Banquo to Macbeth.
B. Lady Macbeth to Macbeth.
C. Duncan to Macbeth.
D. Macbeth to Banquo.
F. Lady Macbeth in a soliloquy.

The occasion during which the above lines were spoken occurred when
A. Banquo spoke then after Duncan pronounced Malcolm his successor.
B. Lady Macbeth said them to Macbeth after he returned to tell her Duncan was coming to Iverness.
C. Duncan said them to Macbeth when Macbeth protests his unworthiness of the honors Duncan is heaping upon him.
D. Lady Macbeth voiced her thoughts after reading the letter.
E. Macbeth explained to Banquo why Duncan had not praised him as much as he praised Macbeth.

*Had I but died an hour before this chance, I had lived a blessed time. For, from this instant, there's nothing serious in mortality. All is but toys. Renown and grace is dead; the wine of life is drawn, and the mere lees is left this vault to brag of."

The lines quoted above were spoken by
A. Macduff to the assembly.
B. Macbeth to Lady Macbeth.
C. Macduff to Macbeth.
D. Macduff to Lennox.
E. Macbeth to the assembly.

The occasion was
A. The banquet while Duncan was being eulogized.
B. The banquet when it was announced that Banquo had been killed.
C. Following the banquet when news of Banquo's death was brought.
( *D. Following the discovery of Duncan's murder.
E. The conversation between Lady Macbeth and Macbeth before the banquet.

"Who can be wise, amended, temperate and furious, / Loyal and neutral, in a moment no man. / The expedition of my violent love / Outran the pausing reason: / "Who could refrain, / That had a heart to love, and in that heart / Courage to make its love known."

The above lines were spoken by
A. Lady Macbeth to Macduff's question to Macbeth "wherefore did you so?"
B. Macbeth to Lady Macbeth's question "wherefore...?"
C. Macbeth to Banquo's question "wherefore...?"
*D. Macbeth to Macduff's question, "wherefore...?"
E. Lady Macbeth to Banquo's question, "wherefore...?"

"It it were done when 'tis done, then twere well it were done quickly. If the assassination could tramme up the consequence, and catch with his surcease success, that but this blow might be the be-all and end-all here. / We'll jump the life to come; but in these cases / We still have judgment here, that we but teach bloody instructions, which being taught, return to plague the inventor."

The lines quoted above were spoken by Macbeth.
A. TO LADY MACBETH BEFORE THE MURDER OF BANQUO.
B. TO LADY MACBETH BEFORE THE MURDER OF DUNCAN.
C. IN A SOLILOQUY BEFORE THE MURDER OF BANQUO.
D. IN A SOLILOQUY BEFORE THE MURDER OF DUNCAN.
E. TO THEIR MURDERERS BEFORE THE MURDER OF BANQUO.
F. TOMORROW, AND TOMORROW, AND TOMORROW.

CREEPS IN THIS PETTY PACE FROM DAY TO DAY
TO THE LAST SYLLABLE OF RECORDED TIME,
AND ALL OUR YESTERDAYS HAVE LIGHTED FOOLS
THE WAY TO DUSTY DEATH OUT, OUT, BRIEF CANDLE.
LIFES BUT A WALKING SHADOW, A POOR PLAYER
THAT STRUTS AND FRETS HIS HOUR UPON THE STAGE
AND THEN IS HEARD NO MORE. IT IS A TALE
TOLD BY AN IDIOT, FULL OF SOUND AND FURY,
SIGNIFYING NOTHING.

THE ABOVE LINES WERE SPOKEN BY
A. LADY MACBETH TO MACBETH.
B. MACBETH TO LADY MACBETH.
C. LADY MACBETH TO HER COMPANION.
D. MACBETH TO THE PHYSICIAN.
E. MACBETH TO SEYTON.

THE OCCASION IS
A. LADY MACBETHS AWAKENING FROM A SLEEP-WALKING SESSION.
B. LADY MACBETHS LONELY RETIREMENT TO HER ROOM AFTER VAINLY
SEEKING MACBETHS COMPANY.
C. LADY MACBETHS DEATH.
D. MACBETHS ANGUISHED SEARCH FOR SOLACE AFTER LADY MACDUFFS
DEATH.
F. MACBETHS DYING WORDS AFTER MACDUFF STABS HIM.

"I THOUGHT I HEARD A VOICE CRY SLEEP NO MORE.
... DOES MURDER SLEEP, THE INNOCENT SLEEP,
SLEEP THAT KNITS UP THE RAVELLED SLEEVE OF CARE,
The DEATH OF EACH DAYS LIFE, SORF LABORS BATH,
Balm of HURT MINDS, GREAT NATURES SECOND COURSE, CHIEF NOURISHER IN LIFES FEAST.

THE ABOVE LINES WERE SPOKEN BY
A. LADY MACBETH TO MACBETH WHEN SHE COMPLAINED OF INSOMNIA.
B. LADY MACBETH TO HER COMPANION.
C. LADY MACBETH TO HER PHYSICIAN.
D. MACBETH TO LADY MACBETH WHEN HE COMPLAINED ABOUT HIS
CONSCIENCE ROTTING HIM AFTER THE MURDER OF BANQUO.
E. MACBETH TO LADY MACBETH IMMEDIATELY AFTER HE KILLED DUNCAN.

IN THE ABOVE PASSAGE, SLEEP REPRESENTS ALL OF THE FOLLOWING
*EXCEPT*
A. A CLEAR CONSCIENCE.
B. RESPIRIF FROM THE DAYS TROUBLES.
C. A CLEANSER OF CONSCIENCE.
D. A SOOTHING OINTMENT OF TROUBLED MINDS.
E. THE MAIN COURSE IN THE MEAL OF LIFE.

THE STUDENT CAN INTERPRET PERCEPTION OF MACBETHS FEELINGS BY
SELECTING THESE FEELINGS FROM A CHOICE OF ALTERNATIVES. %11
DIRECTIONS - SELECT THE BEST COMPLETION.

MACBETH'S RESPONSE TO LADY MACBETH'S DEATH COULD BEST BE DESCRIBED AS
A. ONE OF PROFOUND RELIEF.
B. ALMOST CALLOUS.
C. SINCERELY SORROWFUL.
D. ONE OF INTENSE GRIEVE.
E. ELATION OVER HER RELEASE FROM SUFFERING.

THE STUDENT WILL EVALUATE THE VARIOUS MAJOR INFLUENCES AFFECTING THE ACTION IN "MACBETH" BY SELECTING THE INFLUENCE IN THE FIRST HALF OF THE PLAY.

DIRECTIONS - SELECT THE BEST COMPLETION.

WHICH OF THE FOLLOWING IS THE ULTIMATE, DECIDING INFLUENCE ON THE ACTION OF THE FIRST HALF OF THE PLAY?
A. MACBETH'S CHARACTER
B. MACBETH'S AMBITION
C. THE WITCHES' PROPHECIES
D. LADY MACBETH'S ARGUMENTS
E. MACBETH'S CHARACTER

THE STUDENT WILL SHOW HIS COMPREHENSION OF LADY MACBETH'S CHARACTER AS SHAKESPEARE DELINATES HER BY SELECTING THE CORRECT DESCRIPTION.

DIRECTIONS - SELECT THE BEST COMPLETION.

LADY MACBETH
A. EVIDENCES NO TRUE FEMININITY IN "MACBETH".
B. EVIDENCES ONLY FEIGNED FEMININITY.
C. EVIDENCES NORMAL FEMININITY.
D. SUPPRESSES HER NORMAL FEMININITY.

THE STUDENT WILL EVALUATE THE DIFFERENCES BETWEEN THE TWO LEADING CHARACTERS OF "MACBETH" BY SELECTING THE QUALITY OF MOST DIFFERENCE.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE MOST SIGNIFICANT DIFFERENCE BETWEEN MACBETH'S AND LADY MACBETH'S CHARACTER IS
A. THEIR AMBITION TO ATTAIN THE KINGSHIP OF SCOTLAND.
B. THEIR SELF CONTROL.
C. THEIR ABILITY TO IMAGINE THE CONSEQUENCES OF THEIR CRIME.
D. THEIR COURAGE.
E. THEIR HUMANITY.
THE STUDENT WILL ANALYZE ONE OF THE ENIGMAS OF *MACBETH* BY IDENTIFYING THE MOTIVES OF SHAKESPEARE THROUGH THE CHARACTER OF LADY MACBETH IN THE CONTROVERSIAL FAINTING SCENE.

**DIRECTIONS** - SELECT THE BEST COMPLETION:

**WF KNOW DEFINITELY THAT LADY MACBETH FAINTED**
A. TO DISTRACT ATTENTION FROM MACBETH TO HERSELF.
B. TO KEEP MACBETH FROM RETRAYING HIMSELF.
C. TO SHOW HER WEAKNESS.
D. TO SHOW HER FEAR OF MACDUFF'S FUTURE QUESTIONS.
F. TO KEEP US GUESSING.

**THE STUDENT WILL DEMONSTRATE UNDERSTANDING OF *MACBETH* BY IDENTIFYING THE THEME.**

**DIRECTIONS** - SELECT THE BEST COMPLETION:

**THE MAIN THEME OF MACBETH IS**
A. THE PRICE OF UNGRATITUDE.
B. THE FOLLY OF VIOLATING ONE'S CONSCIENCE.
C. THE VILLAINY OF TREACHERY.
D. THE DEVASTATING EFFECT OF UNCHECKED AMBITION.
F. THE FOLLY OF SUPERSTITION.

**THE STUDENT WILL DISTINGUISH BETWEEN *MACBETH* AND *MERCHANT OF VENICE* AND *AS YOU LIKE IT* BY SELECTING A MAJOR DIFFERENCE.**

**DIRECTIONS** - SELECT THE BEST COMPLETION:

**IN COMPARISON WITH *AS YOU LIKE IT* OR *MERCHANT OF VENICE*, *MACBETH INCLUDES**
A. NO CLASSICAL REFERENCES.
B. MANY FAMILIAR CLASSICAL REFERENCES.
C. MANY CLASSICAL REFERENCES NOT FAMILIAR TO US.
D. A FEW CLASSICAL REFERENCES, MOST OF WHICH ARE NOT FAMILIAR.

**THE STUDENT RECALLS BANQUO'S REACTIONS TO THE WITCHES' PROPHECIES BY INDICATING THAT REACTION.**

**SELECT ONE. **FALS**E** STATEMENT:

**WHICH OF THE FOLLOWING STATEMENTS CONCERNING BANQUO'S REACTION TO THE WITCHES' PROPHECIES IS **FALS**E?**
A. GIVES NO CREDENCE TO THEM
B. IS TEMPTED BY THEM
C. IS WILLING TO SPEAK OF THEM AS LONG AS NO DISHONOR IS INVOLVED
D. IS INTRIGUED BY THEM AND WOULD LIKE TO HEAR MORE
F. SUSPECTS THEM
THE STUDENT RECALLS LADY MACBETH'S ACTIONS IN THE SLEEP WALKING SCENE BY SELECTING THE ONE ACTION SHE DID *NOT* PERFORM.  

**DIRECTIONS - SELECT THE BEST COMPLETION.**

IN HER SLEEP-WALKING SCENE LADY MACBETH *DOES* ALL THE FOLLOWING EXCEPT:  

A. MAKE CONFUSED REFERENCES TO THE MURDERS THAT HAVE BEEN COMMITTED.  
B. CARRY A LIGHTED TAPER.  
C. ATTEMPT TO WASH THE BLOOD FROM HER HANDS.  
D. CRY TO GOD FOR FORGIVENESS AND RELEASE FROM HER TORTURE.  
E. CONTINUE TO TAUNT AND TO COUNSEL MACBETH.  

THE STUDENT CAN RECALL THE CHARACTERISTICS OF MACBETH AS SHAKESPEARE DEPICTS HIM IN THE FIRST ACT BY SELECTING THE ONE CHARACTERISTIC THAT DOES *NOT* DEPICT HIM.  

**DIRECTIONS - SELECT THE BEST COMPLETION.**

IN ACT V, MACBETH APPEARS AS ALL THE FOLLOWING *EXCEPT*:  

A. GLOATING OVER HIS POWER TO RETAIN THE THRONE AMIDST THE HOSTILITY OF THE THANES.  
B. FALSELY SECURE BECAUSE OF THE PROPHECIES OF THE WITCHES.  
C. DISCONTENT WITH HIS LOSS OF LOVE AND RESPECT.  
D. COURAGEOUS IN THE FACE OF THE ENGLISH.  
E. LONGING FOR SELF-RESPECT.  

THE STUDENT CAN RECALL MACBETH'S SITUATION AS THE FORCES OF MALCOLM APPROACH DUNAINANE BY SELECTING THE ACTION OF THE SCOTTISH NOBLES.  

**DIRECTIONS - SELECT THE BEST COMPLETION.**

WHEN THE ENGLISH ARMY MARCHES UPON MACBETH'S CASTLE, THE SCOTTISH NOBLES *DO NOT* 

A. DESERT MACBETH AND JOIN IT.  
B. DESERT MACBETH AND FLEE FROM THE INVADERS.  
C. HASTILY FORTIFY THE CASTLE.  
D. TRY TO TALK MACBETH INTO SURRENDERING BECAUSE THE ODDS ARE TOO GREAT.  
E. ASSURE MACBETH OF THEIR ALLEGIANCE AND UNDYING PATRIOTISM FOR SCOTLAND.  

THE STUDENT RECALLS THE FINAL EVENTS IN *MACBETH* FOLLOWING THE CATASTROPHE BY SELECTING THE CORRECT EVENTS.  

**DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.**
MACBETH ENDS WITH WHICH OF THE FOLLOWING?
A. IMPASSIONED DENOUNCEMENT OF MACBETH AND HIS TYRANNY.
B. TRANQUILITY RESULTING FROM THE RELEASE FROM TYRANNY AND THE PROMISE OF RESTORATION OF ORDER AND SANITY TO SCOTLAND.
C. WILD EXALTATION AND REVELRY OVER THE VICTORY.
D. DISAPPOINTMENT THAT LADY MACBETH IS ALREADY DEAD SO REVENGE CAN BE ONLY HALF-REALIZED.
E. SPIRITED PRONOUNCEMENT OF REVENGE AGAINST ALL WHO ABETTED MACBETH IN HIS TYRANNY.

THE STUDENT CAN RECALL THAT MACBETH STILL GIVES CREDENCE TO THE WITCHES' PROPHECY UNTIL MACDUFF REVEALS HIS UNNATURAL BIRTH BY SELECTING HIS REASON FOR REJECTING SUICIDE. %1a

DIRECTIONS - SELECT THE BEST COMPLETION.

MACBETH REJECTS SUICIDE BECAUSE
A. HE IS TOO COWARDLY TO KILL HIMSELF.
B. NO ROMAN SOLDIER WOULD CONSIDER SUCH ESCAPE FROM COMBAT.
C. HE CONSIDERS CAPTURE MORE HONORABLE THAN SUICIDE.
D. HE STILL CONSIDERS HIMSELF INVINCIBLE.
E. HE WANTS TO DIE HEROICALLY.

THE STUDENT CAN INDICATE HIS RECOLLECTION OF MACBETH'S REACTION TO THE REALIZATION THAT HE HAS BEEN DUPED BY THE WITCHES BY SELECTING THE REACTION HE DOES *NOT* DO. %1a

DIRECTIONS - SELECT THE BEST COMPLETION.

WHEN MACDUFF REVEALS TO MACBETH HIS ABNORMAL BIRTH, MACBETH DOES ALL THE FOLLOWING *EXCEPT*.
A. REALIZE THAT HE HAS BEEN DECEIVED BY THE EQUIVOCAATION OF THE WITCHES.
B. REALIZE THE FULL MEANING OF THE WITCHES' PROPHECIES.
C. REFUSE TO FIGHT MACDUFF.
D. CONFESS TO MACDUFF THAT THE WITCHES EARLIER PROPHECIES WERE RESPONSIBLE FOR ALL THE SUBSEQUENT GRIEF.
E. VOWS TO FIGHT TO THE END.

THE STUDENT CAN SHOW HIS RECOLLECTION OF MACDUFF'S DRAMATIC ENTRY AS VICTOR AT THE END OF THE PLAY BY SELECTING THE ACTION THAT OCCURS. %1a

DIRECTIONS - SELECT THE BEST COMPLETION.

SHAKESPEARE REVEALS MACBETH'S DEFEAT TO THE AUDIENCE BY
A. HAVING MACDUFF RE-ENTER TO REPORT THAT MACBETH CRASHED TO HIS DEATH FROM THE CASTLE WALL.
B. HAVING MACDUFF RE-ENTER, CARRYING MACBETH'S HEAD.
C. HAVING MACDUFF SIT MACBETH IN THE BACK AS MACBETH RENT DOWN TO RETRIEVE HIS SWORD.
D. HAVING MALCOLM REPORT THAT MACDUFF DISEMBOWELED MACBETH.
E. HAVING MACDUFF REPORT THAT HE STARED MACBETH THROUGH HIS
THE STUDENT WILL SHOW COMPREHENSION OF A QUOTED PASSAGE FROM *MACBETH* BY SELECTING THE CORRECT INTERPRETATION OF THE PASSAGE FROM A CHOICE OF ALTERNATIVES.

DIRECTIONS - SELECT THE BEST COMPLETION.

1. *YET DO I FEAR THY NATURE.*
   a. *IT IS TOO FULL O'THE MILK OF HUMAN KINDNESS*  
   b. *TO CATCH THE NEAREST WAY. THOU WOULDST BE GREAT.*  
   c. *ART NOT WITHOUT AMBITION; BUT WITHOUT*  
   d. *THE ILLNESS SHOULD ATTEND IT. WHAT THOU WOULDST HIGHLY*  
   e. *THOU WOULDST HOLILY, WOULDST NOT PLAY FALSE,*  
   f. *AND YET WOULDST WRONGLY WIN.*  

**THE MEANING OF THE COMPLETE PASSAGE IS THAT THE PERSON SPOKEN ABOUT**

   a. *IS TOO LAZY TO IMPLEMENT HIS AMBITIONS.*  
   b. *IS TOO HEALTHY TO COMMAND SYMPATHY FROM THOSE WHO COULD HELP HIM REALIZE HIS AMBITION.*  
   c. *IS SO HOLY THAT SACRED THOUGHTS DRIVE AMBITIOUS ASPIRATIONS FROM HIS MIND.*  
   d. *WANTS TO ACHIEVE HIS AMBITIONS HONORABLY.*  
   e. *WANTS TO ACHIEVE HIS AMBITIONS BY NOT PERSONALLY DOING ANYTHING DISHONORABLE.*

2. *HAD I BUT DIED AN HOUR BEFORE THIS CHANCE, I HAD LIVED A BLESSED TIME. FOR, FROM THIS INSTANT, THERE'S NOTHING SERIOUS IN MORTALITY.*
   a. *ALL IS BUT TOYS, REMNANT AND GRACE IS DEAD.*
   b. *THE WINE OF LIFE IS DRAWN, AND THE MERE LEES, IF LEFT THIS VAULT TO BRAG OF.*
   c. *I HAD DIED AN HOUR BEFORE THIS MY LIFE WOULD HAVE BEEN COMPLETE, FOR NO HING IS NOW WORTHWHILE IN HUMAN LIFE.*
   d. *EVERYTHING IS TRIVIAL AND ONLY LIFFS SEDIMENT REMAINS.*
   e. *MY CONSCIENCE TURNS MY VICTORY INTO GALL.*

**THE REST PARAPHRASE OF THE ABOVE LINES IS**

   a. *THE DEATH OF MY FRIEND BANQUO TAKES ALL THE JOY OUT OF MY LIFE. THE SPIRIT OF LIFE IS GONE, LEAVING ONLY DREGS.*
   b. *THE MURDER OF DUNCAN LEAVES ASHES IN MY MOUTH.*
   c. *IN LOSING DUNCAN, WE HAVE LOST AN IRREPLACEABLE LEADER, WHOSE DEATH IS LIKE THE DISAPPOINTMENT IN SEEING A GLASS EMPTY OF ITS WINE.*
   d. *IF I HAD DIED AN HOUR BEFORE THIS, MY LIFE WOULD HAVE BEEN COMPLETE, FOR NO HING IS NOW WORTHWHILE IN HUMAN LIFE.*
   e. *EVERYTHING IS TRIVIAL AND ONLY LIFFS SEDIMENT REMAINS.*

**THE SPEAKERS EMOTION IS THAT OF**

   a. *OVERWHELMING GRIEF.*
   b. *CALCULATED HYPOCRICY.*
   c. *SINCERE REGRET.*
   d. *INCONSOLABLE DISAPPOINTMENT.*
   e. *COMPENSATORY RELIEF.*

3. *WHO CAN BE WISE, AMAZED, TEMPERATE AND FURIOUS, LOYAL AND NEUTRAL, IN A MOMENT NO MAN, THE EXPEDITION OF MY VIOLENT LOVE OUTRAN THE PAUSER, REASON ...*  
   a. *THE MEANING OF THESE LINES IS*  
   b. *... 68*
A. Reason demanded that I avenge the death of Duncan.
B. The grooms deserved to be killed.
C. Anyone would have done the same thing had he the opportunity.
D. It was a senseless thing to do, but I did it in the confusion of my emotions out of love for Duncan.
E. No man is his right mind would have curbed his rightous indignation at the murder of so beloved a king.

If it were done when 'tis done, then 'twere well it were done quickly. If the assassination could trammel up the consequence, and catch with his succeede success, that but this blow might be the Hf-all and end-all here, but here, upon this rank and shoal of time, we'll jump the life to come. But in these cases we still have judgment here, that we but teach bloody instruction, which, being taught, return to plague the inventor.

The meaning of the above lines is:
A. I hope the murderers kill Banquo quickly and wont fail to kill Fleance as well so that he lives to plague us with the consequences.
B. The best time to get rid of Banquo and Fleance is now, before he has time to betray us and make us suffer the consequences.
C. If I must murder Duncan, I might as well do it quickly with the hope the end result will only be success. I can face damnation but for the earthly consequences.
D. Duncan must be killed quickly, if at all. I fear damnation above all else. But my right to the throne has been prophesied by supernatural powers upon whom the blame must fall, not me.
E. Banquo must be killed now, so that we both don't feel hell's damnation right here and now by the threat that his existence means to us.

*Tomorrow, and tomorrow, and tomorrow,
creeps in this petty pace from day to day,
to the last syllable of recorded time;
and all our yesterdays have lighted fools
the way to dusty death. Out, out, brief candle.
Life's but a walking shadow, a poor player
that struts and frets his hour upon the stage
and then is heard no more. It is a tale,
told by an idiot, full of sound and fury,
signifying nothing.*

In the above passage, the speaker does all the following *except*
A. Remon. the brevity of life. 73
B. Indicates his contempt for life. 73
C. Compare life to a noisy, hollow story. 0073
D. Compare life to a shadow, a reflection rather than a reality. 0073
E. Welcome death. 73

Which of the following is *not* attributed to Sleep in the above passage?
A. Is innocent in spite of terrifying dreams. 0076

146 152
THE STUDENT WILL SELECT SYMBOLIC COLORS AND THE DOMINANT EMOTION PREVAILING IN *MACBETH* TO SHOW HIS INTERPRETATION OF THE PLAY'S SPIRIT AND EMOTION BY SELECTING THE CORRECT COLORS FROM A LIST OF ALTERNATIVES. %207

**DIRECTIONS - SELECT THE BEST COMPLETION.**

IF YOU WERE TO CHOOSE COLOR SYMBOLISM TO CHARACTERIZE THE BACKGROUND AND SPIRIT OF *MACBETH*, YOU WOULD CHOOSE

**A. BLACK AND RED.**

**B. RED AND GREEN.**

**C. GREEN AND YELLOW.**

**D. PURPLE AND GREEN.**

**E. YELLOW AND GREEN.**

THE DOMINANT EMOTION IN *MACBETH* IS

**A. LOVE.**

**B. HATE.**

**C. FEAR.**

**D. JOY.**

**E. GRIEF.**

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THE STUDENT, BY SELECTING THE FACTOR WHICH DID NOT AFFECT THE DEVELOPMENT OF SHAKESPEARIAN DRAMA, WILL SHOW KNOWLEDGE OF SHAKESPEARIAN DRAMA DEVELOPMENT. %100

**DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.**

WHICH OF THE FOLLOWING DID NOT AFFECT THE DEVELOPMENT OF SHAKESPEARIAN DRAMA IN THE ELIZABETHAN PERIOD?

**A. TRANSLATIONS AND IMITATIONS OF CLASSICAL DRAMA.**

**B. THE RITUALS OF THE CHRISTIAN CHURCH.**

**C. THE PATRONAGE OF THE ROYAL COURT.**

**D. SCHOOL AND UNIVERSITY PLAYS.**

**E. DRYDEN'S *AN ESSAY ON DRAMATIC POESY*.**

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THE STUDENT WILL EVALUATE SHAKESPEARE'S WORKS BY DETERMINING THE QUALITY OF SHAKESPEARE'S WORK THAT GIVES IT LASTING GREATNESS. %100

**DIRECTIONS - SELECT THE BEST COMPLETION.**

SHAKESPEARE'S LASTING GREATNESS LIES PRINCIPALLY IN

**A. HIS LARGE OUTPUT OF PLAYS.**

**B. BEING INNOVATIVE.**

**C. BEING SKILLFUL IN HIS ADAPTATIONS OF HISTORY.**

**D. HIS ABILITY TO MAKE MANY DIVERSE CHARACTERS REAL.**

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THE STUDENT WILL READ THE FOLLOWING STATEMENT AND SELECT THE BEST COMPLETION.

**LIKE DEATH ENDS LIFE, SLEEP ENDS THE DAY.**

**C. CLEANS THE BODY OF ITS Tiredness.**

**D. IS MORE IMPORTANT THAN FOOD.**

**E. STRAIGHTENS OUT THE TANGLED SKEINS OF OUR TROUBLES.**
THE STUDENT SHOWS COMPREHENSION OF THOSE FACTORS SCHOLARS CONSIDER WHEN ESTIMATING THE DATES OF COMPOSITION OF SHAKESPEARE'S PLAYS BY ELIMINATING THE FACTOR THAT IS *NOT* CONSIDERED FROM A LIST OF ALTERNATIVES. %10

DIRECTIONS -- SELECT THE REST COMPLETION.

THE PROBABLE DATES OF COMPOSITION OF SHAKESPEARE'S PLAYS ARE DETERMINED BY ALL *EXCEPT*

A. ALLUSIONS TO CONTEMPORARY EVENTS WITHIN THE PLAYS.
B. THE VARIOUS EXISTING RECORDS OF PERFORMANCES.
C. PRINTED EDITIONS OF THE PLAYS WHICH WERE PUBLISHED DURING SHAKESPEARE'S CAREER.
D. THE NOTATIONS ABOUT HER FATHER'S PLAYS IN HIS DAUGHTERS DIARY.
E. THE VERSIFICATION, LANGUAGE, AND NATURE OF THE PLAYS.

THE STUDENT WILL DISTINGUISH THE SYMBOLISM OF VANITY FAIR IN *PILGRIMS PROGRESS* BY SELECTING THE QUALITY REPRESENTED. %10

DIRECTIONS -- SELECT THE BEST COMPLETION.

IN RUNYAN'S *PILGRIMS PROGRESS* *VANITY FAIR* SYMBOLIZES

A. WORLDLINESS.
B. VANITY.
C. MAN'S STRUGGLE TO ESTABLISH RELIGIOUS CONNECTIONS.
D. MAN'S STRUGGLE TO OVERCOME RELIGIOUS PREJUDICE.
E. MAN'S ATTEMPT TO INTERPRET THE *BIBLE*.

THE STUDENT WILL SELECT THE ITEM INDICATING RUNYAN'S SITUATION TO SHOW KNOWLEDGE OF THE OCCASION DURING WHICH RUNYAN HAD THE TIME TO WRITE *PILGRIMS PROGRESS*. %10

DIRECTIONS -- SELECT THE BEST COMPLETION.

RUNYAN WROTE *PILGRIMS PROGRESS*

A. WHILE TEACHING SCHOOL IN BEDFORDSHIRE.
B. WHILE ACTING AS A NON-CONFORMIST PREacher IN BEDFORD.
C. WHILE SERVING IN CROMWELL'S ARMY.
D. WHILE IMPRISONED FOR HIS NON-CONFORMIST TEACHINGS.
E. WHILE IMPRISONED FOR NON-PAYMENT OF HIS DEBTS.

THE STUDENT WILL IDENTIFY *PILGRIMS PROGRESS* AS AUTOBIOGRAPHICAL BY SELECTING THE CHARACTER REPRESENTED BY CHRISTIAN. %10

DIRECTIONS -- SELECT THE BEST COMPLETION.

THE STUDENT WILL PLEASE ELIZABETHAN AUDIENCES. 4100380
CHRISTIAN IN *PILGRIMS PROGRESS* REPRESENTS

A. HUNYAN HIMSELF
B. ALL CHRISTIANS
C. THE PURITANS
D. THE ENGLISH NON-CONFORMISTS
F. HUNYAN'S BROTHER

THE STUDENT WILL IDENTIFY THE BASIC CONFLICT IN *PILGRIMS PROGRESS* TO SHOW HIS RECOGNITION OF THE ALLEGORY IN THIS WORK.

DIRECTIONS - SELECT THE BEST COMPLETION.

IN THE VANITY FAIR SECTION OF *PILGRIMS PROGRESS*, THE BASIC CONFLICT IS BETWEEN

A. CHRISTIAN AND HEATHEN
R. THE MATERIAL AND THE SPIRITUAL
C. THE RELIGIOUS AND THE INTELLECTUAL
D. THE PURITANS AND ROUNDHEADS
F. THE PURITANS AND THE ANGLICANS

THE STUDENT WILL ANALYZE *PILGRIMS PROGRESS* BY SELECTING THE MORAL LESSON.

THE MORAL OF HUNYAN'S *PILGRIMS PROGRESS* TEACHES THE LESSON THAT

A. A PERSON MUST ACHIEVE A BALANCE BETWEEN THE RELIGIOUS AND THE MATERIAL
B. LIFE ON EARTH IS A PILGRIMAGE TOWARDS HEAVEN
C. RELIGIOUS BIGOTS WILL PERSECUTE THOSE THAT DIFFER WITH THEM
D. THERE ARE TEMPTATIONS IN EVERYONE'S LIFE
F. EVERY ONE MUST MAKE COMPROMISES TO SAVE HIS SOUL

THE STUDENT SHOWS COMPREHENSION OF HUNYAN'S CHARACTERS BY SELECTING THE CORRECT DESCRIPTION OF THE NATURE OF HUNYAN'S CHARACTERS IN *PILGRIMS PROGRESS*.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE CHARACTERS IN *PILGRIMS PROGRESS* CAN BEST BE DESCRIBED AS

A. PERSONIFIED ABSTRACTIONS
R. SYMBOLS
C. REALISTIC REPRESENTATIONS OF HUNYAN'S ASSOCIATES
D. REALISTIC REPRESENTATIONS OF HUNYAN'S PERSECUTORS
F. REALISTIC REPRESENTATIONS OF THE PURITANS

THE STUDENT WILL SELECT THE SOURCE OF *PILGRIMS PROGRESS* TO SHOW HIS KNOWLEDGE OF THIS WORK.

DIRECTIONS - SELECT THE BEST COMPLETION.

*PILGRIMS PROGRESS* REFLECTS THE STRONG INFLUENCE OF
The student will select the literary device employed in *Pilgrims Progress* to show his comprehension of the work. %

Directions - Select the best completion.

*Pilgrims Progress* is
A. an epic.
B. an allegory.
C. a morality.
D. a parable.
E. an analogue.

The student will distinguish the parallel between Bunyan's use of journey to the celestial city and Chaucer's use of the pilgrimage by selecting the correct parallel from a choice of alternatives. %

Directions - Select the best completion.

Bunyan used Christians journey to the celestial city as
A. Chaucer used the pilgrimage.
B. Shakespeare used London.
C. Pepys used the court.
D. Dryden used the theatre.
E. Milton used Parliament.

The student will show comprehension of Bunyan's character development in *Pilgrims Progress* by showing the similarity in Bunyan's characters and those of the morality plays. %

Directions - Select the best completion.

Bunyan's characters - Christian, Faithful, Mr. Malice, Mr. Liar - are most similar to those in
A. the interludes.
B. the miracle plays.
C. the morality plays.
D. Marlowe's *Faust*.
F. Milton's *Paradise Lost*.

The student, by indicating the class that enjoyed *Pilgrims Progress* most, will show knowledge of the strongest segment of Puritanical society. %
DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

AMONG WHAT CLASS OF PEOPLE DO YOU BELIEVE *PILGRIMS PROGRESS* WAS MOST POPULAR?
A. THE CAVALIERS
B. THE FOLLOWERS OF JAMES II
C. SCHOOL TEACHERS
D. CLERGYMEN
E. LABORERS

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE FORM OF MILTON'S THREE GREATEST WORKS BY IDENTIFYING THE FORMS OF *PARADISE LOST*, *PARADISE REGAINED* AND *SAMSON AGONISTES*. %11n

DIRECTIONS - SELECT THE BEST COMPLETION.

MILTON PRODUCED HIS MASTERPIECES IN THE THIRD PERIOD OF HIS LIFE. THESE INCLUDED THE FOLLOWING FORMS.
A. AN EPIC, A LYRIC, AND A TRAGEDY
B. THREE EPICS
C. TWO EPICS AND A TRAGEDY
D. AN EPIC, A TRAGEDY, AND A MASQUE
E. AN EPIC, A TRAGEDY, AND AN ELEGY

THE STUDENT WILL SHOW HIS COMPREHENSION OF MILTON'S RENAISSANCE CHARACTERISTICS BY IDENTIFYING THE PURITAN ELEMENT FROM AMONG THEM. %11n

DIRECTIONS - SELECT THE BEST COMPLETION.

MILTON HAS BEEN CALLED A BELATED ELIZABETHAN FOR ALL OF THE FOLLOWING REASONS *EXCEPT*
A. THE RICHNESS OF HIS CLASSICAL ALLUSIONS
B. THE PERSONIFICATION PRESENT IN HIS POETRY
C. HIS RICH DICTION
D. THE SCOPE OF HIS IMAGINATION
E. THE STERNNESS OF HIS THEOLOGY

THE STUDENT, BY MATCHING THE PERIODS OF MILTON'S LIFE WITH HIS ACCOMPLISHMENTS AND EXPERIENCES, WILL SHOW HIS KNOWLEDGE OF THE FORCES WHICH WORKED TOWARD THE PERIOD OF GENIUS WHICH ACCOMPANIED HIS BLINDNESS. %13n

*LYCIDAS* *A
SIX YEARS AT HORTON *A
*SAMSON AGONISTES* *C
*GOVERNMENT SERVICE AS LATIN SECRETARY* *B
PREPARATION FOR THE MINISTRY: *A
*ARIFOGITICA* *B
*PARADISE LOST* *C
*L ALLEGRO* AND *IL PENSEROSE* *A
BLINDNESS *E*
TRAVEL ABROAD *A
*PARADISE REGAINED* *C
PERIOD OF PROSE *B
SONNETS *D

******************************************************************************
THE STUDENT WILL RECALL THE SUBJECTS OF MILTON'S POETRY BY
INDICATING THEIR RELATIONSHIP TO CONTEMPORARY SOCIETY. *E*

DIRECTIONS - SELECT THE BEST COMPLETION.

IF MILTON WERE WRITING TODAY AND BEING JUDGED BY CONTEMPORARY
LITERARY CRITICS,
A. HE WOULD UNDOUBTEDLY BE ON THE BEST SELLER LISTS.
B. HIS SUBJECTS WOULD NOT REFLECT THE INTERESTS OF CONTEMPORARY
   SOCIETY.
C. HIS VERSE ICA WOULD BE CONDEMNED FOR ITS IRREGULARITY.
D. HIS CHARACTERIZATION WOULD BE BRANDED UNREALISTIC.
E. HE WOULD BE ATTACKED FOR FAILING TO OBSERVE ALL EPIC
   CONVENTIONS.

******************************************************************************
THE STUDENT WILL SHOW COMPREHENSION OF THE FUSION OF THE FRENCH
AND ENGLISH UPPER CLASS ELEMENTS AND WORDS IN *THE NUN'S PRIESTS
TALE* FROM CHAUCER'S *CANTERBURY TALES* BY SELECTING THE CLASS
CHAUCER INTENDED CHANTICLEER AND PERTFLOTE TO REFLECT. *E*

DIRECTIONS - SELECT THE BEST COMPLETION.

DIRECTIONS - SELECT THE BEST COMPLETION.

CHANTICLEER AND PERTFLOTE IN THE NUN'S PRIESTS TALE REFLECT THE
A. ENGLISH PEASANTRY.
B. ENGLISH NOBILITY.
C. FRENCH NOBILITY.
D. FRENCH PEASANTRY.
E. NORMAN NOBILITY IN ENGLAND.

******************************************************************************
THE STUDENT WILL SHOW KNOWLEDGE OF THE CORRECT GENRE OF CHAUCER'S

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THE NUNS PRIESTS TALE* IS A
A. LEGEND.
B. PARABLE.
C. FABLE.
D. BESTIARY.
E. FABLIAU.

THE STUDENT WILL DISTINGUISH A FABLE FROM LEGENDS OR OTHER FORMS OF ALLEGORY BY INDICATING THE DIFFERENCE. %1n

A FABLE IS A FORM OF ALLEGORY. ITS DISTINGUISHING CHARACTERISTICS ARE
A. GIVING BIBLICAL INTERPRETATION OR SPIRITUAL MEANINGS TO WORDS OR PASSAGES.
B. POINTING A MORAL AND OFTEN USING ANIMALS AS CENTRAL FIGURES.
C. ALWAYS USING ANIMALS AS CENTRAL FIGURES AND SATIRIZING HUMAN BEINGS.
D. BEING BASED ON SOME TRUE STORY AND UNDERGOING SOME MODIFICATION.
E. TELLING AN ILLUSTRATIVE STORY AND THUS ANSWERING A QUESTION.

THE STUDENT WILL SHOW HIS KNOWLEDGE OF CHAUCERS *THE NUNS PRIESTS TALE* BY SELECTING THE CORRECT RESPONSE TO A QUESTION OR COMPLETION. %8x

IN CHANTICLEER AND PERTELOTE CHAUCER USED WHICH FAMILIAR DEVICE TO PRESENT HIS ARGUMENT?
A. A PARABLE
B. AN EXPERIENCE OF ONE OF HIS FORMER WIVES
C. A DREAM
D. AN ANALOGY OFTEN CITED BY HIS FATHER
E. A WISE SAYING BY CATO

CHANTICLEER ARGUES THAT DREAMS
A. CAN PROPHESY THE FUTURE
B. RESULT FROM INDIGESTION
C. CAN BE INTERPRETED BY WISE WIVES
D. REVEAL MANS FRUSTRATIONS
E. REVEAL OUR INNERMOST CHARACTER

PERTELOTE ATTRIBUTES CHANTICLEERS DREAM TO
A. AN UPSIFT IN HIS HUMOR BALANCE
B. HIS EATING TOO MUCH CORN LATE AT NIGHT
C. THE MASH THE WIDOW PLACED IN HIS FEEDBOX
D. HIS PIQUE AT BEING SNUBBED BY A NEW CHICKEN IN THE YARD
I. THE FOX SINGS HIS SONG.

CHANTICLEER DREAMED OF A
A. WOLF.
B. COYOTE.
C. HOUND.
D. HAWK.
E. FOX.

CHANTICLEER
A. PERSUADED BY HIS WIFE, IMMEDIATELY DECIDED TO IGNORE HIS DREAM.
B. PERSISTED IN TELLING HIS WIFE OF A DREAM THROUGH WHICH A MAN WAS ABLE TO APPREHEND HIS FRIENDS MURDERERS.
C. AGREED WITHOUT PERSUASION THAT IT IS FOOLISH TO BELIEVE IN DREAMS.
D. ACCEPTED HIS WIFE'S ADVICE WITH RESERVATIONS.
E. CITED ARISTOTLE'S DICTUM ON DREAMS.

THE FOX ENTRAPPED CHANTICLEER BY
A. INVITING HIM TO DINNER.
B. TELLING HIM OF A CUTE YOUNG CHICK IN A NEIGHBORING HENYARD.
C. PRAISING HIS BEAUTIFUL, IRIDESCENT BLACK FEATHERS.
D. FLATTERING HIM FOR HIS VOCAL ABILITY.
E. THREATENING HARM TO PERTELOTE.

CHANTICLEER OUTFOXED THE FOX BY
A. PRETENDING TO FALL IN WITH HIS PLAN.
B. CROWNING OVER HIS ACCOMPLISHMENT.
C. SUGGESTING THE FOX TALK BACK TO THE CROWD.
D. FLATTERING THE FOX FOR HIS INGENUITY.
E. OFFERING TO HAVE PERTELOTE JOIN THEM.

HOW MANY MORALS ARE EXPRESSED AT THE END OF THE TALE OF CHANTICLEER AND PERTELOTE
A. ONE -- DO NOT SUCCUMB TO FLATTERY.
B. TWO -- DO NOT SUCCUMB TO FLATTERY AND KNOW WHEN TO KEEP YOUR MOUTH SHUT.
C. THREE -- ABOVEx AND DO NOT IGNORE YOUR DREAMS.
D. FOUR -- C ABOVE AND LISTEN TO YOUR WIFE'S ADVICE.
E. THREE -- B AND LISTEN TO YOUR WIFE'S ADVICE.

***III***
THE STUDENT WILL SHOW COMPREHENSION OF CHAUCER'S FAMILIARITY WITH THE LEARNING OF THE MIDDLE AGES BY SELECTING FROM A LIST OF LEARNING ONE WHICH WAS NOT FAMILIAR TO CHAUCER.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE NUNS PRIESTS TALE REVEALS THAT CHAUCER WAS FAMILIAR WITH ALL EXCEPT
A. CLASSIC LITERATURE.
B. THE MIDDLE AGES' THINKING OF THE MIDDLE AGES.
C. MEDIEVAL MEDICAL THEORY.
D. INFIDELS.
E. WHAT WE NOW CALL FREUDIAN PSYCHOLOGY.

***III***
I. THE STUDENT WILL SHOW HIS COMPREHENSION OF THE CHARACTERS IN THE PROLOGUE OF CHAUCER'S CANTERBURY TALES BY MATCHING THE CHARACTER WITH A QUOTATION IN THE PROLOGUE.

MATCH THE QUOTATION TO THE CHARACTER IDENTIFIED BY THE QUOTATION.

A. PARDONER
B. SUMMONER
C. FRIAR
D. PARSON
E. MONK

AND WHEN WITH DRAFTS OF WINE HIS WITS WERE BRACED, HE SHOUTED LATIN, PHRASES LEARNED IN COURT. *A

AND IN A GLASS HE HAD PIG KNUCKLE BONES. *B

HE LIVED HIMSELF, THE GOLDEN RULE HE TAUGHT. *D

A STABLE FULL OF THOROUGHBREDS HE OWNED, AND COURSING GREY HOUNDS, SWIFT AND SILVER-TONED. *E

HE SAID ONE NEVER SEEMED TO GAIN HIS ENDS BY HELPING SICK AND POOR -- SUCH VULGAR SCUMB. *C

A. SHIPMAN
B. YEOMAN
C. MANCIPLE
D. PLOWMAN
E. REEVE

FARMING HE UNDERSTOOD FROM A TO Z. *E

SHREWED AS THE LAWYERS WERE, HE FOOL'D THEM ALL, GOT RICH ON FAT COMMISSIONS -- MADE A HAULO. *C

SMUGGLER AND PIRATE BOTH HE'D BEEN, IN FINE. *A

A. W--- WAS HE AND A FORESTER. *B

AND KNEW THE WAYS OF WOODCRAFT, I' V'ER.
A KINGLY, SIMPLE LHALORING MAN WAS HE,
LIVING IN PEACE AND PERFECT CHARITY. *D

A. MILLER
B. COOK
C. PHYSICIAN
D. FRANKLIN
E. MERCHANT

FOR GOLD IS USED IN DOSES, I'VE HEARD TELL,
THAT MUST BE WHY HE LOVED HIS GOLD SO WELL. *C

IT SEEMED A PITY THAT UPON HIS SKIN HE HAD A RUNNING SORE, FOR HE COULD WIN... *B

IT SNOWED BOTH MEAT AND DRINK THERE EVERY DAY
HIS GREATEST JOY WAS EATING ALL THE WHILE... *D

A CLEVER SCAMP HE WAS WITH THUMB OF GOLD. *A
HE WAS A SELF-MADE MAN, AND TALKED YOU BLUE
WITH ALL THE BUSINESS DEALS THAT HE'D PUT THROUGH. *F

A. KNIGHT
B. SQUIRE
C. PRIORESS
D. WIFE OF BATH
E. CLERK OF OXFORD

FOR SHE HAD HAD FIVE HUSBANDS IN HER TIME. *D

THEN FOLLOWED. *AMOR VINCIT OMNIA*. *C

HE SELDOM SPOKE, BUT WHAT HE SAID WAS CLEAR,
AND FULL OF SENSE, SO THAT YOU WISHED TO HEAR. *E

IN FIFTEEN MORTAL BATTLES HAD HE BEEN --
CRUSADES AGAINST THE TURK AND SARACEN. *A

COULD RIDE IN JOUSTS, AND MAKE HIS CHARGER PRANCE,
COMPOSE LOVE SONGS, AND DRAW, AND WRITE, AND DANCE. *H

ABUNDANT GOLD SHE HAD, FOR SHE COULD WEAVE
SO WELL, THAT EVEN IN FLANDERS, I BELIEVE
YOU COULD NOT FIND HER MATCH. *D

HER TABLE MANNERS WERE INDEED A TREAT. *C

A. LAWYER
B. CLERK OF OXFORD
C. PARSON
D. PRIOR
E. THOMAS A BECKET

OF DOUBLE WORSTED WAS HIS SEMI-COPE,
HANDSOME ENOUGH FOR ABBOT OR FOR POPE. *D

A LEARNED MAN, AT LEAST HE SOUNDED SO. *A

THE RICH OR POOR TO HIM WERE ALL THE SAME. *C

OF HIGH IDEALS AND VIRTUE WAS HIS SPEECH. *H

THE HOLY BLISSED MARTYR THERE THEY SEEK,
THAT HELP WILL GIVE IF THEY ARE SICK OR WEAK. *E

A. MILLER
B. CHAUCER
C. HOST
D. GUILDSMEN
E. KNIGHT

WHO ROLLED IN WEALTH BECAUSE THEY WERE SO SKILLED. *D

A WART WITH Bristly Hairs Stood ON HIS NOSE. *A

WELL, THAT IT IS, MY LORDS. SUPPOSE WE SAY
THAT EACH OF YOU TELL FOUR TALES BY THE WAY. *C

SO EVEN IF THE LANGUAGE BE NOT FINE...
He never had in all his lifetime said
An ill-ADF word to self or man of might. 

GIVEN A LIST OF QUALITIES, THE STUDENT CAN IDENTIFY THE CHARACTER
OF CHAUCER'S PILGRIMS IN THE *PROLOGUE* TO THE *CANTERBURY TALES*
BY SELECTING THE CORRECT QUALITY WHICH THEY REFLECT MOST STRONGLY
IN THE *PROLOGUE.*

ASSOCIATE THE PILGRIM WITH ONE OF THE QUALITIES LISTED WHICH HE
REFLECTS MOST STRONGLY IN THE *PROLOGUE.*

A. HUMANITY  B. CHIVALRY  C. LEARNING  D. FRAUD  E. AFFECTION

PRIORRESS  **F**  PARSON  **A**  PLLOWMAN  **A**
MILLER  **D**  SQUIRE  **B**  CLERK  **C**
MERCHAND  **D**  PARDONER  **D**  KNIGHT  **B**  REEVE  **D**

THE STUDENT WILL INDICATE HIS KNOWLEDGE OF CHAUCER'S BROAD SOCIAL
SPECTRUM IN THE *PROLOGUE* TO THE *CANTERBURY TALES* BY IDENTIFYING
FROM A SET OF STATEMENTS THE BEST DESCRIPTION OF THE SOCIAL
SPECTRUM OF CHAUCER'S CHARACTERS.

DIRECTIIONS — SELECT THE BEST COMPLETION.

THE SOCIAL SPECTRUM OF CHAUCER'S CHARACTERS COULD BE BEST
DESCRIBED AS
A. POOR BECAUSE IT CONTAINS NO REPRESENTATIVE BELOW THE
TRADESMAN CLASS.
B. GOOD BECAUSE IT CONTAINS SO MANY CHURCHMEN, WHO CONSTITUTED
AN IMPORTANT PART OF MEDIEVAL SOCIETY.
C. POOR BECAUSE IT CONTAINS ONLY ONE REPRESENTATIVE OF THE
FEUDAL SYSTEM.
F. Poor because he chose characters who seemed mostly concerned with money rather than religion.

************** THE STUDENT WILL INDICATE HIS COMPREHENSION OF CHAUCER'S METHOD OF CRITICIZING THE CLERGY IN HIS PROLOGUE TO THE CANTERBURY TALES BY SELECTING THAT METHOD. **************

DIRECTIONS - SELECT THE BEST COMPLETION.

IN HIS PROLOGUE TO THE CANTERBURY TALES, CHAUCER
A. SCOLDS THE CLERGY FOR THEIR CORRUPTION.
B. LETS HIS DESCRIPTIVE SKETCHES PROVIDE AN INDIRECT CONTRAST BETWEEN THE IDEAL AND CORRUPT CLERGY.
C. DIRECTLY CONTRASTS THE LIFE OF THE COUNTRY WITH THAT OF THE CITY.
D. SEMINATES ON THE LACK OF ETHICS AMONG THE PROFESSIONAL PEOPLE.
E. EMPHASIZES THE RELIGIOUS FERVOR OF THE CANTERBURY PILGRIMS.

THE STUDENT WILL RECALL THE ITEM WHICH BRINGS OUT A SPECIFIC CHARACTERISTIC OF A PILGRIM THAT CHAUCER DESCRIBED IN HIS PROLOGUE TO THE CANTERBURY TALES BY SELECTING THE CORRECT COMPLETION.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE WIFE OF HATH BECAME ANGRY WHEN
A. SHE FOUND THAT ANOTHER WOMAN WAS AMONG THE CANTERBURY PILGRIMS.
B. SHE LEARNED SHE WOULD NOT BE THE FIRST TO TELL HER STORY.
C. ANOTHER WOMAN PRECEDED HER IN OFFERING ALMS ON RELIC DAYS.
D. ANYONE Doubted THAT SHE WAS WIDELY TRAVELED.
E. She found that the prioress was a flirt.

THE PARSON
A. TRIED TO MASK HIS IGNORANCE BY SPOUTING LATIN PHRASES.
B. WAS MORE INTERESTED IN MONEY THAN IN HIS PARISHIONERS.
C. TREATED THE RICH AND POOR Alike.
D. SOUGHT ROYAL INTERVENTION WHEN TAXES BECAME TOO HIGH.
E. WAS A CRONY OF THE MONK AND FRIAR.

THE PRIORESS WAS ANNOYED WHEN
A. ANYONE Displayed BAD MANERS.
B. ANYONE SPOKE ENGLISH WITH A FRENCH ACCENT.
C. ANYONE TREATED PEPS HARSHLY.
D. ANYONE ASKED HER TO SING.
E. PEOPLE NOTICED HER CLOTHES.

THE MONK
A. DRESSED VERY PLAINLY.

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B. Believed monks should stay at home and work.
C. Believed a monk's chief work was study and prayer.
D. Believed that hunting was a suitable sport.
E. Believed that monastic orders should be strictly obeyed.

41001a

A. The Friar
A. Was suitably attired.
B. Was more interested in the people's souls than their money.
C. Was most solicitous of the sick and poor.
D. Avoided the company of barmaids and landlords.
E. Meted out mild penance to men of thrift.

4100729

The Oxford Scholar
A. Handled constantly to impress the others with his learning.
B. Kept Aristotle right next to his bed.
C. Pretended to be more learned than he was.
D. Was difficult to understand because of his learning vocabulary.
E. Enjoyed good food and clothes.

4100730

The Physician
A. Was a deeply religious person.
B. Scorned money and wanted only to help the sick.
C. Used astrology to help him in his diagnosis.
D. Discouraged dieting as a fad.
E. Was highly ethical.

4100731

The student will show comprehension of the fact that Chaucer used, as an essential element of satire, an appropriate target of criticism by selecting the *false* item as his choice.

0283

Directions - Select the statement that answers the question.

0002

Which one of the following statements concerning Chaucer's *Prologue* to *The Canterbury Tales* is *false*?

4100721

A. Chaucer subtly poked fun at the Canterbury Pilgrims through his descriptions.
B. Chaucer emphasized the worldliness of most of the pilgrims.
C. Chaucer's most humorous descriptions are of the good characters.
D. Chaucer's descriptions ready the reader for the type of story the character will tell.
E. Some of Chaucer's character descriptions are not satiric.

4100721

The student will show knowledge of *Gulliver's Travels* by identifying the political figures who are the counterparts of Swift's characters.

0177

Swift's characters in *Gulliver's Travels* represent political figures of his day.

4100247

Match the character with the probable figure.

9

A. Lilliputian Emperor
B. Houyhnhnling Prince
C. Skyresh Bolgolam

4100247
**THE STUDENT WILL IDENTIFY SWIFTS PRIMARY PURPOSE IN WRITING *GULLIVER'S TRAVELS* BY SELECTING THE CORRECT PURPOSE.**

**DIRECTIONS - SELECT THE BEST COMPLETION.**

SWIFTS PRIMARY OBJECTIVE IN WRITING *GULLIVER'S TRAVELS* WAS TO

- **A. WRITE A FANTASY.**
- **B. WRITE A NOVEL.**
- **C. WRITE A CHILDREN'S STORY.**
- **D. CRITICIZE SOCIETY.**
- **E. TO PARODY *GARGANTUA*.**

**THE STUDENT SHOWS COMPREHENSION OF SWIFTS ATTITUDE TOWARD INNOVATIONS IN SCIENCE AND LEARNING IN BOOK III OF *GULLIVER'S TRAVELS* BY SELECTING SWIFTS ATTITUDE FROM A CHOICE OF ALTERNATIVES.**

**DIRECTIONS - SELECT THE BEST COMPLETION.**

SWIFTS TREATMENT OF SCIENCE AND LEARNING IN BOOK III OF *GULLIVER'S TRAVELS* SHOWS THAT HE

- **A. FAVORS SCIENTIFIC EXPLORATION.**
- **B. ENCOURAGES THE INNOVATOR.**
- **C. ATTACKS THOSE WHO DISCOURAGE CHANGE.**
- **D. SCORNS THE IMPRACTICALITY OF THE PROJECTORS.**
- **E. EXPRESSES NO ATTITUDE TOWARD SCIENCE AND LEARNING.**

**THE STUDENT WILL CALL SWIFTS PRESENTATION OF THE LILLIPUTIANS GOVERNMENT AND THE BRODINGANG KING BY SELECTING THE CORRECT PRESENTATION FROM A CHOICE OF ALTERNATIVES.**

**DIRECTIONS - SELECT THE BEST COMPLETION.**

IN BOOK I OF *GULLIVER'S TRAVELS*, THE LILLIPUTIANS GOVERNMENT IS PRESENTED AS

- **A. CORRUPT BUT STRIVING FOR REFORM.**
- **B. ONCE HONORABLE BUT NOW CORRUPT.**
THE STUDENT WILL IDENTIFY AND DISTINGUISH THE REAL TARGETS OF SWIFTS ATTACK IN *GULLIVERS TRAVELS* FROM THE ALLEGORICAL REPRESENTATION OF SWIFS POLITICAL SATIRE BY CHOOSING THE CORRECT TARGET.

**DIRECTIONS - SELECT THE BEST COMPLETION.**

**THE CHIEF TARGET OF SWIFS POLITICAL SATIRE IN *GULLIVERS TRAVELS* IS**

A. THE TORY PARTY.

B. THE WHIG PARTY.

C. THE ADMINISTRATION OF GEORGE III.

D. B AND C ABOVE.

E. NONE OF THESE.

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THE STUDENT WILL COMPREHEND SWIFS ULTIMATE PURPOSE IN WRITING *GULLIVERS TRAVELS* BY IDENTIFYING THE STATEMENT WHICH BEST DESCRIBES THIS PURPOSE.

**DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.**

*GULLIVERS TRAVELS* MAY BE READ ON SEVERAL LEVELS. WHICH OF THE FOLLOWING REPRESENTS SWIFS ULTIMATE PURPOSE?

A. FANTASY APPEALING TO THE IMAGINATION OF CHILDREN

B. BURLESQUE OF VOYAGE LITERATURE

C. SATIRE ON HUMAN PERSPECTIVE

D. SATIRE ON HUMANITY IN GENERAL

E. ADVENTURE STORY WITH HUMOR AND SUSPENSE

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THE STUDENT WILL IDENTIFY THE TARGETS OF SWIFS POLITICAL SATIRE IN *GULLIVERS TRAVELS* BY SELECTING THE ONE ITEM THAT SWIFT DID NOT SATIRIZE.

**DIRECTIONS - SELECT THE BEST COMPLETION.**

**THE TARGETS OF SWIFS SATIRE IN *GULLIVERS TRAVELS* INCLUDED ALL**

A. POMP OF COURT LIFE.

B. CHILDISHNESS OF THE STATESMANSHIP.

C. PETTINESS OF THE COURT.
THE TARGETS OF SWIFTS SATIRE IN *GULLIVER'S TRAVELS* INCLUDED ALL EXCEPT:
A. SELF INTEREST OF GOVERNMENT CORRUPTION
B. RULERS
C. GROVELING FOR POLITICAL FAVOR
D. IMPEACHMENT OF BOILINGBROKE
*E. SUPPRESSION OF WOMEN'S RIGHTS*

THE STUDENT WILL SELECT THE CORRECT ILLUSTRATION TO SHOW THE COMPREHENSION OF THE ALLEGORICAL INTERPRETATION OF GULLIVER'S CAPTURE OF THE HLEFUSCUIAN FLEET IN *GULLIVER'S TRAVELS*.

DIRECTIONS - SELECT THE BEST COMPLETION.

IN *GULLIVER'S TRAVELS* THE CAPTURE OF THE HLEFUSCUIAN FLEET REPRESENTS THE CONFLICT BETWEEN:
A. THE ANCIENTS AND THE MODERN
B. THE WHIGS AND THE TORIES
C. FRANCE AND ENGLAND
D. THE CONSERVATIVES AND THE MODERATES
E. THOSE IN POWER AND THOSE OUT OF POWER

THE STUDENT WILL SHOW COMPREHENSION OF SWIFTS' MOTIVE IN WRITING *GULLIVER'S TRAVELS*.

DIRECTIONS - SELECT THE BEST COMPLETION.

*GULLIVER'S TRAVELS* COULD BE SAID TO BE THE PRODUCT OF SWIFTS:
A. POLITICAL FRUSTRATIONS
B. FINANCIAL PROBLEMS
C. DESIRE TO OBTAIN AN IRISH BISHOPRIC BY PLEASING THE WHIGS
D. ATTEMPT TO ESTABLISH A LITERARY REPUTATION WHICH WOULD OVERSHADOW POPES
E. DESIRE TO BE ELECTED PRESIDENT OF THE ROYAL SOCIETY

THE STUDENT WILL EVIDENCE COMPREHENSION OF THE DOMINANT PATTERNS IN THE FOUR BOOKS CONSTITUTING *GULLIVER'S TRAVELS* BY SELECTING THE DOMINANT PATTERN FROM ALTERNATIVES.

DIRECTIONS - SELECT THE BEST COMPLETION.
THE DOMINATING PATTERN OF SATIRE IN SWIFT'S THIRD BOOK OF *GULLIVER'S TRAVELS* IS SATIRE BY
A. CONTRAST.
B. IRONY.
C. ANALOGY.
D. EXAGGERATION.
E. INVECTIVE.

THE DOMINATING PATTERN OF SATIRE IN SWIFT'S FOURTH BOOK OF *GULLIVER'S TRAVELS* IS SATIRE BY
A. CONTRAST.
B. IRONY.
C. ANALOGY.
D. EXAGGERATION.
E. INVECTIVE.

THE STUDENT WILL IDENTIFY THE PREDOMINANT TARGETS OF SWIFT'S SATIRE IN EACH OF THE FOUR BOOKS OF *GULLIVER'S TRAVELS*.  

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHILE THERE ARE MULTIPLE TARGETS FOR SWIFT'S SATIRE IN EACH OF THE FOUR BOOKS OF *GULLIVER'S TRAVELS*, ONE PREDOMINATES IN EACH.

WHICH PREDOMINATES IN BOOK I:
A. THE GOODNESS OF MAN
B. THE HUMAN INTELLECT
C. POLITICS
D. ECONOMICS
E. MORAL PERSPECTIVE

WHICH PREDOMINATES IN BOOK II:
A. THE GOODNESS OF MAN
B. THE HUMAN INTELLECT
C. POLITICS
D. ECONOMICS
E. MORAL PERSPECTIVE

WHICH PREDOMINATES IN BOOK III:
A. THE GOODNESS OF MAN
B. THE HUMAN INTELLECT
C. POLITICS
D. ECONOMICS
E. MORAL PERSPECTIVE

WHICH PREDOMINATES IN BOOK IV:
A. THE GOODNESS OF MAN
B. THE HUMAN INTELLECT
C. POLITICS
D. ECONOMICS
E. MORAL PERSPECTIVE
THE STUDENT WILL RECALL THE ATTITUDE OF BOTH THE KING OF BROBDINGNAG AND GULLIVER TOWARD THE LILLIPUTIANS IN BOOK I OF *GULLIVER'S TRAVELS* BY INDICATING THAT VIEWPOINT.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE KING OF BROBDINGNAG RESPONDED TO GULLIVER'S DESCRIPTION OF ENGLISH POLITICAL LIFE

A. WITH AMAZEMENT AT ITS SOPHISTICATION.
B. WITH ADMIRATION FOR THE POWER GRANTED THE MONARCH.
C. IN THE SAME WAY GULLIVER RESPONDED TO LILLIPUTIAN POLITICS.
D. IN A MANNER GULLIVER HEARTILY APPROVED BECAUSE IT CORRESPONDED WITH HIS OWN VIEWS.
E. WITH DESIRE TO EMULATE ITS ADVANTAGES IN HIS OWN REALM.

THE STUDENT WILL IDENTIFY THE DEVICES SWIFT USED IN *GULLIVER'S TRAVELS* TO ACHIEVE SATIRE BY SELECTING THE DEVICE SWIFT DID NOT USE.

DIRECTIONS - SELECT THE REST COMPLETION.

THE DEVICES SWIFT USES IN *GULLIVER'S TRAVELS* TO ACHIEVE SATIRE INCLUDE ALL THE FOLLOWING *EXCEPT*

A. ALLEGORY.
B. ANALOGY.
C. CONTRAST.
D. VERISIMILITUDE.
E. DECLAMATION.

A. PONY.
B. RIDICULE.
C. SOLEMN TREATMENT OF TRIFLES.
D. PARODY.
E. SARCASM.

THE STUDENT WILL RECALL THE PURPOSE OF SWIFT'S *DRAPIERS LETTERS* BY SELECTING THE PURPOSE FROM ALTERNATIVES.

DIRECTIONS - SELECT THE BEST COMPLETION.

SWIFT'S PURPOSE IN WRITING THE *DRAPIERS LETTERS* WAS TO

A. URGE EXONERATION OF HOLLINGBROKE.
B. SUGGEST PERFORMANCE IN CHURCH APPOINTMENTS SO THAT HE COULD BECOME A BISHOP.
C. PREACH AGAINST THE SPOILS SYSTEM.
D. PREVENT COINAGE OF MONEY IN IRELAND ON TERMS DISADVANTAGEOUS TO THE IRISH.
E. PROMOTE IRISH PARLIAMENTARY REPRESENTATION.

THE STUDENT WILL SHOW HIS COMPREHENSION OF THE SUBJECT OF SWIFT'S...
**A Modest Proposal** by selecting the correct subject. %1%

**DIRECTIONS** - SELECT THE BEST COMPLETION.

SWIFT WROTE *A MODEST PROPOSAL* TO

A. OUTLINE A PLAN FOR FUTURE CHURCH APPOINTMENTS. 4100
B. SUGGEST A SOLUTION TO THE LOSS OF GOOD POLITICAL FIGURES WHEN NEW PARTIES GAIN POWER. 4100
C. SUGGEST A SOLUTION TO IRELAND'S ECONOMIC AND POPULATION PROBLEMS. 4100
D. SUGGEST THAT THE ROYAL SOCIETY SET UP A POLICING COMMITTEE TO GUARD THE PURITY OF THE ENGLISH LANGUAGE. 4100
F. PROPOSE MORE MODEST DRESS FOR THE LADIES AT COURT. 4100

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE RANGE OF CONTENTS OF *PEPYS *DIARY* BY SELECTING ONE ITEM THAT WOULD *NOT* BE FOUND IN *PEPYS *DIARY.* %1%

**DIRECTIONS** - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF THE FOLLOWING WOULD YOU *NOT* EXPECT TO FIND MENTIONED IN *PEPYS *DIARY?* 4100

A. HIS EXPERIENCES IN THE PARLIAMENTARY ARMY 4100
B. HIS DISAGREEMENTS WITH HIS WIFE 4100
C. THE LONDON FIRE 4100
D. THE EXECUTION OF CHARLES I 4100
E. THE SEVENTEENTH CENTURY THEATRE 4100

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF DRYDEN'S THEME IN *ALEXANDER'S FEAST* BY SELECTING THE CORRECT COMPLETION. %1%

**DIRECTIONS** - SELECT THE BEST COMPLETION.

IN *ALEXANDER'S FEAST*, DRYDEN EXTOLS THE MUSICAL POWER OF CECILIA OVER THAT OF TIMOTHEUS BECAUSE 4100

A. TIMOTHEUS WAS UNABLE TO MOVE THE PASSIONS OF ALEXANDER AND CECILIA COULD. 4100
B. TIMOTHEUS WAS INDIFFERENT TO INSTRUMENTAL MUSIC. 4100
C. CECILIA PLAYED SUCH EXQUISITE MUSIC ON HER ARRANGEMENT OF MUSICAL PIPES THAT AN ANGEL CAME DOWN FROM HEAVEN TO LISTEN. 4100
D. CECILIA EXERTED SUCH PHYSICAL CHARM ALONG WITH HER MUSICAL ABILITY THAT EVEN AN ANGEL COULD NOT RESIST HER APPEAL. 4100
F. CECILIA SANG MORE EXQUISITELY THAN TIMOTHEUS. 4100

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THE STUDENT WILL SHOW KNOWLEDGE OF DRYDEN'S CRITICISM OF PLAYWRIGHTS BY IDENTIFYING ONE ITEM *NOT* DISCUSSED, BY DRYDEN FROM A LIST OF ALTERNATIVES. %1%

**DIRECTIONS** - SELECT THE BEST COMPLETION.

IN HIS *ESSAY ON DRAMATIC POESY*, DRYDEN DOES ALL THE FOLLOWING *EXCEPT* 4100

A. TIMOTHEUS WAS UNABLE TO MOVE THE PASSIONS OF ALEXANDER AND CECILIA COULD. 4100
B. TIMOTHEUS WAS INDIFFERENT TO INSTRUMENTAL MUSIC. 4100
C. CECILIA PLAYED SUCH EXQUISITE MUSIC ON HER ARRANGEMENT OF MUSICAL PIPES THAT AN ANGEL CAME DOWN FROM HEAVEN TO LISTEN. 4100
D. CECILIA EXERTED SUCH PHYSICAL CHARM ALONG WITH HER MUSICAL ABILITY THAT EVEN AN ANGEL COULD NOT RESIST HER APPEAL. 4100
F. CECILIA SANG MORE EXQUISITELY THAN TIMOTHEUS. 4100
THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE CHARACTERISTICS OF JANE AUSTENS' NOVEL BY SELECTING THE ONE ELEMENT *NOT* PREVALENT. %in

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH ONE OF THE FOLLOWING WOULD YOU *NOT* EXPECT TO FIND IN A NOVEL BY JANE AUSTEN?

A. REALISM
B. STRONG PLOT
C. CLASS DISTINCTION
D. OPPOSING CHARACTERS
F. PORTRAITS OF FAMILY LIFE

THE STUDENT WILL IDENTIFY THE DRAMATIC CHARACTERISTICS OF ELIZABETHAN PLAYWRIGHTS BY MATCHING THE CHARACTERISTICS WITH THE PLAYWRIGHTS NAMES. *TWO NAMES ARE USED TWICE, ONE NOT AT ALL.*

MATCH THE AUTHOR WITH THE DESCRIPTION OF HIS WORK.

A. CHRISTOPHER MARLOWE
B. BEN JONSON
C. BEAUMONT AND FLETCHER
D. WILLIAM SHAKESPEARE
F. JOHN LYLY

HAD GREATER REGULARITY OF PLOT THAN SHAKESPEARE AND IMITATED THE CONVERSATION OF GENTLEMEN MUCH BETTER, WHOSE WILD DEBAUCHERIES AND QUICKNESS OF WIT IN REPARTOIRS NO POET BEFORE THEM COULD PAINT. *C*

WROTE TRAGEDIES BASED ON CLASSICAL STORIES AS WELL AS COMEDIES CROWDED WITH CHARACTERS AND THE TALK OF THE TIMES. *B*

GAVE EVERY MAN OR WOMAN WHAT SEEMED TO FIT HIS OWN INNER NEEDS. *D*

TOLD STORIES OF GRIM ADVENTURE IN HIS PLOTS. *A*

ATTACKED HUMAN GULLIBILITY, EXPOSED SOCIAL ABUSES AND THE FOLLIES OF THE DAY. *B*

BEST KNOWN FOR HIS TRAGEDIES BUT ALSO ACCOMPLISHED WRITER OF COMEDIES AND HISTORIES. *D*
THE STUDENT RECALLS THE REASON FOR BACON'S BEING DESIGNATED THE FATHER OF MODERN SCIENCE BY SELECTING THE CORRECT STATEMENT OF FACT. %1d

DIRECTIONS - SELECT THE BEST COMPLETION.

BACON WAS CALLED THE FATHER OF MODERN SCIENCE BECAUSE

*A. HE ADVOCATED CAREFUL EXPERIMENTATION INSTEAD OF SIMPLY ACCEPTING KNOWLEDGE.*
*B. HE WAS THE FIRST ALCHEMIST TO SUCCEED.*
*C. OF HIS SUCCESS IN TREATING QUEEN ELIZABETH'S AILMENTS.*
*D. HE REJECTED THE AUTHORITY AND TEACHINGS OF THE BIBLE.*
*E. HE CONTROVERTED JONSON'S THEORY ON THE HUMOURS.*

THE STUDENT WILL SHOW COMPREHENSION OF THE STORY OF KING ARTHUR'S ACQUISITION OF THE SWORD EXCALIBUR BY SELECTING THE BEST MORAL TO THE STORY FROM A CHOICE OF ALTERNATIVES. %1d

DIRECTIONS - SELECT THE BEST COMPLETION.

IF A MORAL COULD BE DRAWN FROM THE STORY OF ARTHUR'S ACQUISITION OF EXCALIBUR, IT COULD BE

*A. ALWAYS JUDGE A GIFT PRIMARILY FOR ITS USEFULNESS.*
*B. UGLY THINGS CAN BE USEFUL.*
*C. DO NOT LOOK A GIFT HORSE IN THE MOUTH.*
*D. DO NOT JUDGE AN OBJECT ON ITS OBVIOUS VALUE ALONE.*
*E. DO NOT ACCEPT GIFTS WITHOUT THE CONDITIONS OF ACCEPTANCE BEING CLEARLY STIPULATED.*


DIRECTIONS - SELECT THE BEST COMPLETION.

KING ARTHUR RECEIVED HIS SWORD EXCALIBUR

*A. BY DEFEATING THE KNIGHT.*
*B. BY FINDING IT INSIDE A CAVE NEAR CAMELOT.*
*C. FROM PELLINORE.*
*D. FROM MERLIN WHO HAD MADE IT FOR HIM.*
*E. FROM THE LADY OF THE LAKE.*

ARTHUR ACCEPTED THE SWORD

*A. KNOWING THE PRICE OF ITS ACCEPTANCE.*
*B. WITHOUT ANY PRICE BEING EXPECTED.*
*C. INTENDING TO DISREGARD ANY STIPULATIONS.*
*D. HAVING PERFORMED THE STIPULATIONS.*
*E. AGREEING TO A FUTURE FAVOR.*
THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE OUTCOME OF THE FIGHT BETWEEN ARTHUR AND THE KNIGHT IN MALORY'S "MORTE ARTHUR" BY SELECTING THE CORRECT OUTCOME. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

IN HIS ENCOUNTER WITH GRIELES KNIGHT, KING ARTHUR
A. ACCEPTED MERLIN'S RESOLUTION OF THE CONFLICT INSTEAD OF FIGHTING.
* B. WAS RESCUED BY MERLIN.
C. DEFEATED THE KNIGHT IN A JOUST.
D. SLEW THE KNIGHT.
E. UNHORSED THE KNIGHT.

THE STUDENT WILL DEMONSTRATE COMPREHENSION OF MALORY'S USE OF EPIC CONVENTIONS BY IDENTIFYING AN INSTANCE WHERE MALORY IS AT ODDS WITH USUAL EPIC CONVENTIONS. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

THIS ENCOUNTER IS
A. TRUE TO THE USUAL EPIC CONVENTIONS BECAUSE OF SUPERNATURAL 197479797189.
* B. AT ODDS WITH THE USUAL EPIC CONVENTIONS BECAUSE KING ARTHUR IS RESCUED BY THE KNIGHT.
C. DESIGNED TO SHOW THAT MERLIN IS THE REAL HERO OF THE STORY.
D. DESIGNED TO SHOW THAT KING ARTHUR HAD A WEAK HOLD ON HIS POWER.
E. DEMONSTRATES THAT KING ARTHUR WAS BECOMING OLD AND WEAK.

THE STUDENT WILL APPLY KNOWLEDGE OF THE CHIVALRIC CODE BEING EXERCISED IN THE JOUST BETWEEN KING ARTHUR AND THE KNIGHT BY SELECTING THE BEST RELATIONSHIP TO CHIVALRY OR SPORTSMANSHIP AMONG THE SELECTIONS. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

THE ENCOUNTER OF ARTHUR WITH THE KNIGHT WHO HAD WOUNDED GRIFLET IS MOST ANALOGOUS TO A
A. RUMBLE BETWEEN THE DISCIPLES AND THE COBRAS.
* B. SWIM MEET.
C. BOXING MATCH.
D. POLICE INVESTIGATION INTO A MURDER.
E. BOARD CONFERENCE ON STRATEGY.

THE STUDENT WILL INDICATE HIS KNOWLEDGE OF OTHERS WHO USED THE ARTHURIAN LEGEND BY SELECTING THE AUTHOR WHO DID NOT USE IT. %10

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

IN ADDITION TO MALORY, OTHERS HAVE USED THE ARTHURIAN LEGEND.
WHICH ONE OF THE FOLLOWING DID *NOT*:

A. ALFRED TENNYSON
B. OLIVER GOLDSMITH
C. RICHARD WAGNER
D. T. H. WHITE
E. MARK TWAIN

DEMONSTRATING HIS KNOWLEDGE OF NATIVE CELTS, THE STUDENT WILL CORRECTLY PLACE KING ARTHUR IN HISTORY BY SELECTING HIS NATIONALITY. %1n

DIRECTIONS - SELECT THE BEST COMPLETION.

KING ARTHUR WAS THE LEGENDARY LEADER OF THE

A. NORMAN FRENCH.
B. OCCUPYING ROMANS.
C. NATIVE CELTS.
D. ANGLO-SAXONS.
E. DANES.

THE STUDENT WILL SELECT THE MISPLACED WORK IN A LISTING TO DEMONSTRATE HIS RECALL OF ENGLISH LITERARY CHRONOLOGY. %1n

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF THE FOLLOWING PREDECESSORS OF THE ENGLISH NOVEL IS THE *FIRST* OUT OF PLACE CHRONOLOGICALLY?

A. *MORTE D ARTHUR*
B. *CANTERBURY TALES*
C. *PILGRIMS PROGRESS*
D. *MOLL FLANDERS*
E. *GULLIVER'S TRAVELS*.

THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE PECULIARITIES OF *TRISTAM SHANDY* BY SELECTING THE ONE ITEM WHICH ENTITLES IT TO BE INCLUDED IN A DISCUSSION OF THE NOVEL. %1n

DIRECTIONS - SELECT THE BEST COMPLETION.

*TRISTAM SHANDY*:

A. PROFITS FROM A TIGHTLY KNIT PLOT.
B. IS FREE FROM WRITING ECCENTRICITIES.
C. DEPENDS ON UNCLE TOBY FOR ITS IMMORTALITY.
D. IS THE LIFE STORY OF TRISTAM SHANDY.
E. IS REMARKABLE FOR ITS COHESION AND TERSENESS.

BY SELECTING FIELDING'S CONTRIBUTION, THE STUDENT SHOWS HIS KNOWLEDGE OF ONE OF FIELDING'S PRIMARY ASSETS AS A NOVELIST. %1n
*TOM JONES* IS ACCLAIMED AS ONE OF THE GREATEST ENGLISH NOVELS. ONE OF THE FOREMOST QUALITIES CONTRIBUTING TO THIS SUCCESS IS

A. ITS EFFECTIVE BURLIQUE OF *PAMELA*.
B. ITS SERIOUS MORAL PURPOSE.
C. ITS CLEARLY DEFINED HUMAN CHARACTERS.
D. ITS ADVENTUROUS PLOT.
E. TOM'S HEROIC STATURE.

THE STUDENT WILL DISTINGUISH BETWEEN RICHARDSONS AND FIELDINGS NOVELS BY SELECTING A TRUE BASIC DIFFERENCE OF RICHARDSONS STYLE FROM A LIST OF POSSIBLE CHARACTERISTICS. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

IN HIS NOVELS, UNLIKE THOSE OF RICHARDSON, FIELDING
A. WAS A SENTIMENTALIST.
B. LACKED VIGOR.
C. LACKED HUMOR.
D. WROTE FOR MEN.
E. WAS WEAK IN HIS CHARACTERIZATIONS.

THE STUDENT WILL SHOW HIS KNOWLEDGE OF DEFOE S WORK *ROBINSON CRUSOE* BY REJECTING ALL INCORRECT STATEMENTS CONCERNING THE WORK. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

SELECT ONE *TRUE* STATEMENT.

*ROBINSON CRUSOE*
A. WAS BASED ON DEFOE'S OWN ADVENTURES.
B. IS FULL OF HUMOR AND SATIRE.
C. IS IMPORTANT IN LITERARY HISTORY BECAUSE IT IS FICTION INTENDED TO PASS AS FACT.
D. IS FILLED WITH MANY HAIR BREADTH ESCAPES.
E. HAS NEVER BEEN SUCCESSFULLY IMITATED.

THE STUDENT WILL REFLECT HIS COMPREHENSION OF THE CHARACTERISTICS THAT CONTRIBUTED TO DEFOE'S REALISM IN HIS FICTION BY SELECTING THE ITEM *NOT* CHARACTERISTIC OF HIS STYLE. %10

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF THE FOLLOWING DID *NOT* CONTRIBUTE TO DEFOE'S REALISM IN *WITTINGO*?
A. HIS USE OF THE FIRST PERSON.
B. HIS HOMELINESS OF STYLE.
C. HIS INFINITUDE EXACTNESS AND OVER-REPEITION.
D. HIS USE OF CULTIVATED LANGUAGE.
E. HIS COMBINATION OF REAL AND IMAGINARY PERSONS IN SOME OF HIS.
### The Student Will Show His Knowledge Concerning the Nature of *Clarissa Harlowe* by Rejecting the One *Incorrect* Statement.

**Select One *False* Statement.**

<table>
<thead>
<tr>
<th>Statement</th>
<th>4100561</th>
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</thead>
<tbody>
<tr>
<td>A. Is considered Richardson's masterpiece.</td>
<td></td>
</tr>
<tr>
<td>B. Displays penetrating psychological treatment of the characters.</td>
<td></td>
</tr>
<tr>
<td>C. Was written to appeal primarily to women.</td>
<td></td>
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<tr>
<td>D. Is free of maudish sentimentality.</td>
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<tr>
<td>E. Ends tragically.</td>
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</tbody>
</table>

### The Student Will Show His Knowledge of Defoe's Story *Moll Flanders* by Rejecting All Incorrect Statements Concerning the Work.

**Directions - Select the Best Completion.**

<table>
<thead>
<tr>
<th>Statement</th>
<th>4100562</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Is a realistic novel.</td>
<td></td>
</tr>
<tr>
<td>B. Purportedly written by her brother.</td>
<td></td>
</tr>
<tr>
<td>C. Is one of the earliest social fiction stories in English.</td>
<td></td>
</tr>
<tr>
<td>D. Ends with the unrepentant Moll railing against an unfair society.</td>
<td></td>
</tr>
<tr>
<td>E. Concentrates on the upper social life of the period.</td>
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</tr>
</tbody>
</table>

### The Student, by Selecting *Virtue Unrewarded* as the Incorrect Statement, Will Show His Knowledge of the Nature and Content of *Pamela*.

**Directions - Select the Statement that Answers the Question.**

<table>
<thead>
<tr>
<th>Statement</th>
<th>4100565</th>
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</thead>
<tbody>
<tr>
<td>A. It is an epistolary novel.</td>
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<tr>
<td>B. It concerns itself at length with eighteenth century morality.</td>
<td></td>
</tr>
<tr>
<td>C. It is considered the first modern English novel.</td>
<td></td>
</tr>
<tr>
<td>D. It is a story of seduction and the heroine's resistance.</td>
<td></td>
</tr>
<tr>
<td>E. A subtitle of the story is <em>Virtue Unrewarded.</em></td>
<td></td>
</tr>
</tbody>
</table>

### The Student Will Distinguish the Differences Between the Historical Writings of Carlyle and Macaulay by Selecting the One Area of Similarity.

**Directions - Select the Best Completion.**
0. KLYLE AND MACAULEYS HISTORICAL WRITINGS WERE SIMILAR IN THAT
   A. BOTH USED GRAPHIC DETAILS.
   B. THEIR STYLES WERE THE SAME.
   C. THEY WROTE ABOUT THE SAME PERIODS OF ENGLISH HISTORY.
   D. BOTH EXPRESSED THE TYPICAL VICTORIAN OUTLOOK.
   E. BOTH EXHIBITED CALLOUS COMPLACENCY.

THE STUDENT, BY SELECTING THE ACTUAL WORDS FROM POPES *ESSAY ON
MAN* WILL SHOW HIS COMPREHENSION OF POPES LANGUAGE, VERSE, AND
PHILOSOPHY. THE SELECTION IS ONE NOT PREVIOUSLY STUDIED.

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

CONSIDERING POPES PHILOSOPHY, LANGUAGE AND VERSE, SELECT POPES
ACTUAL WORDS FROM THE *ESSAY ON MAN*.

A. ALL ARE BUT SCRAPS OF AN ENORMOUS WHOLE,
   WHOSE BODY NATURE IS, AND GOD THE SOUL.

B. ALL ARE BUT PARTS OF ONE STUPENDOUS WHOLE,
   WHOSE BODY NATURE IS, AND GOD THE SOUL.

C. EVERYTHING THAT IS, MAKES UP THE WHOLE,
   WHOSE BODY IS NATURE, AND GOD THE SOUL.

D. WE ARE BUT FRAGMENTS OF ONE ENTIRE WHOLE
   WHOSE BODY IS NATURE, AND GOD THE SOUL.

GIVEN AN IMAGINARY BUT PLAUSIBLE SITUATION AND TAKING INTO
ACCOUNT POPES LITERARY CHARACTERISTICS, AND THE NATURE OF DEFOES
THE SHORTEST WAY WITH DISSENTERS*, THE STUDENT WILL APPLY
KNOWLEDGE OF THE SITUATION AND WILL SELECT A LITERARY FORM, A
VERSE FORM, A LITERARY DEVICE, THE INTENT, AND THE METHOD OF
PUBLICATION OF AN IMAGINARY LITERARY COMPOSITION POPE MIGHT HAVE
WRITTEN.

ALEXANDER POPE PICKED UP A COPY OF *THE REVIEW* IN WHICH HE READ
A BRIEF EXCERPT FROM *THE SHORTEST WAY WITH DISSENTERS* AND ITS
AUTHORS COMMENTARY ON ITS EFFECTIVENESS IN BEING INTERPRETED
LITERALLY INSTEAD OF SATIRICALLY. AWARE THAT DEISTS WERE ALSO
SUBJECT TO CENSURE, POPE WAS INSPIRED TO DEAL SIMILARLY WITH
DEISTS, APPLYING YOUR KNOWLEDGE OF THE NATURE OF *THE SHORTEST
WAY WITH DISSENTERS* AND POPES LITERARY METHOD, COMPLETE THE
FOLLOWING.

POPE WOULD WRITE A
   A. LETTER TO THE EDITOR.
   B. PAMPHLET.
   C. PROSE DIRECTIVE.
   D. LIST OF PROTESTATIONS.
   E. MOCK EPIC.

POPE WOULD USE
   A. SARCASM.
   B. INJECTIVE.
POPE WOULD USE
A. FREE VERSE.
B. BLANK VERSE.
C. RHYMED COUPLETS.
D. ALTERNATELY RHYMED QUATRAINS.
E. ALEXANDRINES.

POPE WOULD RECOMMEND
A. VIOLENT PUNISHMENTS TO BE INFLECTED ON DEISTS.
B. REWARDS FOR THOSE SUBSCRIBING TO DEISTIC DOCTRINES.
C. WAYS TO COUNTERACT CRITICISMS OF DEISTS.
D. WAYS TO MODIFY DEISTIC DOCTRINES TO INVITE GREATER ACCEPTANCE.

POPE WOULD HAVE PUBLISHED THIS WORK
A. ANONYMOUSLY.
B. UNDER HIS OWN NAME.
C. UNDER THE NAME OF WILLIAM TEMPLE.
D. UNDER THE NAME OF ISAAC BICKERSTAFF.
E. UNDER THE NAME OF MARTIN SCRIBLERUS.

THE STUDENT WILL SHOW HE COMPREHENDS THE BASIC THEME OF *BEOWULF* BY SELECTING IT FROM A LIST.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE BASIC THEME OF *BEOWULF* IS
A. THE INVINCIBILITY OF BEOWULF.
B. THE SUPERSTITION OF THE ANGLO-SAXONS.
C. THE VULNERABILITY OF THE ANGLO-SAXON INVADERS.
D. THE DELIVERANCE OF A PEOPLE BY A GREAT HERO.
E. THE JEALOUSIES AMONG ANGLO-SAXON WARRIORS.

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE CHARACTERS OF THE EPIC *BEOWULF* BY IDENTIFYING THE CHARACTER FROM A DESCRIPTION OF HIM.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE NAME OF THE KING TO WHOM BEOWULF OFFERED HIS SERVICES IS
A. HEOROT.
B. SCYLD.
C. HYGELAC.
D. UNFERTH.
E. HROTHGAR.

WALTHEOW IS
A. GRENDELS MOTHER.
B. HYGELACS DAUGHTER.
C. HROTHGARS WIFE.
D. BEOWULFS SISTER.
E. UNFERTHS WIFE.
A jealous courtier who belittled Beowulf by commenting on Beowulf's defeat in a swimming match is
A. Hrothgar
B. Unferth
C. Weder
D. Hrothfelth
E. Weland

Beowulf's three adversaries in the epic were
A. Grendel, Grendel's mother, and Weland
B. Grendel, Grendel's mother, and Weder
C. The Cannibal Ogre, Grendel's mother, and the Fire Drake
D. The Dragon, Grendel, and Hforot
E. Grendel, Weder, and Scylde

*************************************************************************

The student, by selecting a quality *not* reflected in *Beowulf*, will show comprehension of the fact that the Christian references might have been the insertions of Christian monks. %10

Directions - Select the statement that answers the question.

Which of the following qualities is *not* reflected in *Beowulf*?
A. Admiration of physical endurance and fearlessness
B. Irrefutable Christian authorship
C. Devotion to duty
D. Sense of loyalty
E. Life of Anglo-Saxon royalty

*************************************************************************

The student will evidence comprehension of the characters and plot of *Beowulf* by selecting the *true statement* in each group of statements. %30

Which of the following statements concerning the epic *Beowulf* is true?
A. We know definitely that monks substituted Christian references for pagan ones when they copied the *Beowulf* manuscript.
B. The character of Beowulf seems to be a blending of a historical figure with various mythical figures of an earlier time.
C. The action takes place in Northwestern England.
D. Grendel is a fire dragon.
E. Hroth is the name of the king to whom Beowulf offers his help.

A. Beowulf overcomes Grendel with the magic sword bestowed on him by King Hygelac.
B. Beowulf asks to be cremated if overcome by Grendel.
C. Beowulf's comrades eagerly come to his aid as he is fighting Grendel.
D. Grendel devoured ten men before Beowulf was able to surdue him.
E. Unferth summoned Beowulf when he saw Grendel approaching the

1780
MEAD HALL.

A. BEOWULF WAS A VERY MODEST, SELF-EFFACING WARRIOR.
B. BEOWULF DEFENDED UNFERTH AGAINST THE UNJUST ACCUSATIONS OF A DANISH COURTIER.
C. BEOWULF HAD BEEN SUMMONED TO COME TO AID THE DANES BY HYGELAC.
D. BEOWULF'S COMRADES, KNOWING HIS PROWESS IN BATTLE, ENCOURAGED HIM TO GO TO THE AID OF THE DANES.
E. HYGELAC OFFERED BEOWULF HIS DAUGHTER AS A BRIDE IF HE SLEW GRENDEL.

**********************************************************************************************

THE STUDENT WILL APPLY HIS KNOWLEDGE OF THE CHARACTERS IN *JULIUS CAESAR* BY SELECTING THAT CONCLUSION WHICH IS MOST COMPATIBLE WITH EACH CHARACTER IN A GIVEN SITUATION.

DIRECTIONS - BASED UPON YOUR KNOWLEDGE OF THE CHARACTERS IN *JULIUS CAESAR*, COMPLETE EACH ITEM BY SELECTING THE ANSWER WHICH IS MOST IN KEEPING WITH THE CHARACTER IN QUESTION.

ANTONY IS IN HIS CHARIOT 385, GALLOPING TO THE SENATE IN ROME. HE IS ON HIGHWAY 13 WHERE THE SPEED LIMIT IS 35 M.P.H. ANTONY RACING ALONG AT A GOOD 50 M.P.H. SURE ENOUGH, HIS HORSES ARE HAULTED BY THE ITALIAN POLICE. DRESSED IN HIS REGULATION BLUE TOGA, THE POLICEMAN, QUILL IN HAND, APPROACHES ANTONY TO GIVE HIM A TICKET. AT THIS POINT ANTONY WOULD MOST LIKELY.

A. SLIP THE COP A LIRA.
B. ARGUE VEHEMENTLY WITH THE COP.
C. BRILLIANTLY TALK THE COP OUT OF THE TICKET.
D. CALMLY ACCEPT HIS DUE PUNISHMENT.

CASSIUS HAS COME TO MAKE UP A BIOLOGY TEST AFTER SCHOOL. HIS TEACHER, MR. BARAN, GIVES CASSIUS THE MAKE UP TEST AND TELLS HIM TO PUT IT ON HIS DESK WHEN HE FINISHES. THEN MR. BARAN LEAVES THE ROOM. CASSIUS NOTICES THAT MR. BARAN HAS LEFT HIS EXPENSIVE FOUNTAIN PEN ON THE DESK, A PEN WHICH CASSIUS HAS LONG ADMired. IN THIS SITUATION, CASSIUS WOULD MOST PROBABLY

* A. QUICKLY TAKE THE PEN THE FIRST CHANCE HE GOT.
B. TAKE THE PEN, BUT ON SECOND THOUGHT RETURN IT.
C. BE TEMPTED TO TAKE THE PEN, BUT NOT.
D. NOT BE TEMPTED AT ALL.

BECAUSE OF HIS MISCHIEVOUS EXPLOITS THE WEEK BEFORE, DECIUS HAS BEEN GROUNDED FOR TWO WEEKS. ON THIS PARTICULAR AFTERNOON, HIS MOTHER IS HAVING A STUFFY TEA FOR SOME OF HER LADY FRIENDS. THE WOMEN BEGIN ARRIVING, WITH COMMENTS OF "OH MY, HOW YOU HAVE GROWN" AND TWEAKS OF THE CHEEK, DECIUS SUFFERS THROUGH THE ORDEAL. THEN IN COMES A WOMAN WHO DECIUS THINKS IS PARTICULARLY OBNOXIOUS. TO TOP IT OFF, SHE IS WEARING A RIDICULOUS HAT OF FEATHERS, RIBBONS, AND FLOWERS. THE WOMAN ASKS DECIUS HOW HE LIKES HER NEW CHAPEAU. DECIUS WOULD MOST PROBABLY

* A. SAY NOTHING.
B. TELL HER HIS HONEST OPINION -- THAT HE CANNOT STAND IT.
C. FLATTER HER TO NO END.
D. SAY IT IS OKAY.

IT IS FRIDAY THE THIRTEENTH. CAESAR AND HIS FRIENDS ARE ON THEIR
ANOTHER STORY - ON THE SIDEWALK BEFORE THEM IS A LADDER. JULIUS IS ABOUT TO WALK AROUND IT. HIS WALK IS ARRESTED BY HIS FRIENDS VOICES TEASING HIM ABOUT SILLY SUPERSTITIONS, THEY CONTINUE TO HARRASS HIM. CONSEQUENTLY, HE CONTINUES TO CALMLY WALK AROUND THE LADDER AS HE HAD INTENDED.

*1* DELIBERATELY WALKS UNDER THE LADDER TO SPITE THE OTHERS.

*2* CROSSES THE STREET TO AVOID THE WHOLE ISSUE.

*3* CHALLENGES THE OTHERS TO A FIST FIGHT FOR TEASING HIM.

HE STUDENT WILL DEMONSTRATE KNOWLEDGE OF PLOT SEQUENCE IN A PLAY HE HAS READ BY SELECTING THE SEQUENTIAL ARRANGEMENT OF A LIST OF QUOTATIONS FROM THE PLAY "JULIUS CAESAR".

DIRECTIONS - BELOW ARE SEVERAL QUOTATIONS FROM "JULIUS CAESAR". THEY REPRESENT SIGNIFICANT EVENTS LEADING UP TO CAESARS ASSASSINATION. SELECT THE LETTER OF THE ORDER IN WHICH THE QUOTATIONS AND EVENTS OCCURRED.

A. CAESAR - GIVE ME MY ROBE, FOR I WILL GO.

B. BRUTUS - LIFT, EM ENTER. THEY ARE THE FACTION.

C. SOOTHSAYER - BEWARE THE IDES OF MARCH.

D. CAESAR - HUT I AM CONSTANT AS THE NORTHERN STAR.

E. ARTEMIDORUS - **READ MINE FIRST, FOR MINES A SUIT THAT TOUCHES CAESAR NEARER**

A. 3 2 1 5 4
B. 3 2 5 1 4
C. 5 4 1 2 3
D. 1 2 3 4 5
E. 2 3 1 4 5

DIRECTIONS - BELOW ARE SEVERAL QUOTATIONS FROM "JULIUS CAESAR". THEY REPRESENT SIGNIFICANT EVENTS FOLLOWING CAESARS ASSASSINATION. SELECT THE LETTER OF THE ORDER IN WHICH THE QUOTATIONS AND EVENTS OCCURRED.

A. BRUTUS - NOT THAT I LOVED CAESAR LESS, BUT THAT I LOVED ROME MORE.

B. CASSIUS - YOU KNOW NOT WHAT YOU DO. DO NOT CONSENT THAT ANTONY SPEAK IN HIS FUNERAL.

C. ANTONY - MISHIEF, THOU ART A FOOT, TAKE WHAT COURSE THOU WILT.

D. BRUTUS - **AND LET NO MAN ABIDE THIS DEED BUT WE THE DOERS.**

E. ANTONY - I COME TO BURY CAESAR, NOT TO PRAISE HIM.

A. 5 1 4 2 3
B. 1 5 3 4 2
C. 4 2 1 5 3
D. 4 3 2 1 5
THE STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF CERTAIN ASPECTS OF *PYGMALION* BY SELECTING THE ALTERNATIVE WHICH CORRECTLY DESCRIBES SHAW'S TECHNIQUES, BELIEFS, OR CHARACTERS.

DIRECTIONS - SELECT THE BEST COMPLETION.

Not only does Freddy represent a youth controlled by material domination, but he also represents
A. The uselessness of young men in his social class.
B. The independence of young men in his social class.
C. The practical mindedness of young men in his social class.

Using *Pygmalion* as written evidence of shaw's beliefs and theories, it is obvious that shaw felt that which of the following was *not* necessary.
A. Apostrophes in contractions.
B. Commas in sentences.
C. Changes in English language.

Higgins' mother regards his experiment with Eliza's life as
A. Play with a live doll.
B. An excellent scientific experiment.
C. Immoral.

Since the middle and upper classes, at whom shaw's criticisms are aimed, comprise his audiences, he softens his criticisms through
A. Comedy.
B. Moralizing.
C. Nagging.

By having Higgins criticize Eliza, shaw makes fun of
A. Eliza.
B. Teddy.
C. The audience.

Shaw expresses most of his ideas through the character of
A. Higgins.
B. Doolittle.
C. Eliza.

When Doolittle says he cannot afford to have morals, he means
A. He wants to have all the advantages of marriage and none of the responsibilities of it.
B. The man with money can afford *not* to steal, but a poor man cannot afford to be so virtuous or he may starve.
C. The man with money can afford to be virtuous, but a poor man will always starve if he is virtuous.

When Higgins says that he will make a duchess of this draggletailed guttersnipe, Eliza, it is obvious to the audience that Higgins does *not* believe
A. The only thing that distinguishes upper classes from lower classes is language.
B. Distinctions are a matter of appearances only.
C. Distinctions between upper and lower classes are only a
MATTER OF FINANCIAL WEALTH.

HIGGINS WOULD HIGHLY VALUE
A. PEOPLES FEELINGS.
B. DISHONESTY.
*C. THE SCIENTIFIC METHOD.

*---------------------------------------------------------------------*

AFTER READING AND STUDYING MELVILLE'S BOOK *MOBY DICK*, THE STUDENT WILL SHOW COMPREHENSION BY ANSWERING MULTIPLE CHOICE QUESTIONS RELATED TO THE STORY. %45b

DIRECTIONS - SELECT THE BEST COMPLETION.

*MOBY DICK* WAS PUBLISHED IN
A. 1850.
B. 1851.
C. 1871.

IN COMPARISON TO THE PUBLICATION OF *THE SCARLET LETTER*, THE TIME OF PUBLICATION WAS
A. THE SAME.
B. A YEAR LATER.
C. A YEAR EARLIER.

*FLVILLE WAS AN ADMIRER OF
A. HAWTHORNE.
B. EMERSON.
C. POE.

*MOBY DICK* LIKE *THE SCARLET LETTER* EMPLOYS MUCH
A. IRONY.
B. SARCASM.
*C. SYMBOLISM.

*MOBY DICK* ALSO CONTAINS MANY COMBINATIONS OF
A. TWOS.
B. FIVES.
C. THREES.

THE THREAD OF THE STORY OF *MOBY DICK* IS DEPENDENT ON A PERSON'S

DEIRE FOR
A. POWER.
B. REVENGE.
C. MONEY.

THE STORY ITSELF IS RELATED IN THE NAME OF
A. AHAB.
B. STARBUCK.
C. ISHMAEL.

AHAB IS IDENTIFIED AS A CAPTAIN WITH ONLY ONE GOOD
A. EYE.
B. LEG.
C. ARM.

AHAB HAD BEEN ON THE SEA
A. FORTY YEARS.
B. TEN YEARS.

184
178
Ishmael developed a deep regard for
A. Ahab
B. Stubb
C. Queequeg.

Yojo was a
A. Cannibal
B. Harpooner
C. God.

Ishmael's choice of ships was the
A. Devil-Dam*
B. Rachel
C. Pfooud.*

He was interested in a voyage of
A. Three years
B. Three months
C. Two years.

Elijah was termed as
A. Ghost
B. Prophet
C. Devil.

Two captains who were associated together were
A. Ahab and Starbuck
B. Stubb and Ishmael
C. Bildad and Peley.

A woman who tried to do good things for the crew was
A. Aunt Goody
B. Aunt Charity
C. Aunt Faith.

The port of departure for the ship and crew was
A. New York
B. Nantucket
C. New Bedford.

The three mates were Stark, Stubb, and
A. Ishmael
B. Queequeg
C. Flask.

The three harpooners were Tashtego, Daggoo, and
A. Ishmael
B. Queequeg
C. Flask.

Ahab was interested only in
A. A large catch
B. Sperm Oil
C. Moby Dick.

Whiteness is a quality associated with
A. Goodness alone
B. Goodness and evil
C. Evil alone.
HE MAN WHO KILLED A WHALE AND ENJOYED ITS STEAK WAS
A. STURR.
B. STARRICK.
C. ISHMAEL.

HE FOUND A WHALE AND ENJOYED ITS STEAK WAS
A. STURR.
B. STARRICK.
C. ISHMAEL.

HE RESCUE WAS
A. ISHMAEL.
B. AHAB.
C. DUEEEOUEG.

HE ALBATROSS WAS A SHIP AND CREW REPRESENTATIVE OF
A. SUCCESS.
B. FAILURE.
C. HAPPINESS.

CAPTAIN DERICK UDEEDER WAS IN CHARGE OF THE SHIP
A. ALBATROSS.
B. JUNGFRAN.
C. TIDBIT.

HE MAN SKILLED IN CARVING THE WHALE INTO SMALL PIECES WAS CALLED
A. MENCER.
B. BUTCHER.
Ahab was essentially very dependent on the skill of the
A. Harpooners.
B. Carpenter.
C. Mates.

The man tempted to kill Ahab was:
A. Starbuck.
B. Stubbs.
C. Ishmael.

Identified as the blistered old blacksmith was:
A. Ishmael.
B. Perth.
C. Fiddollah.

The ship *the bachelor* and crew were representative of:
A. Good-Fortune.
B. Failure.
C. Hardships.

One who offered forebodings of evil to Ahab was the:
A. Parsee.
B. Mincer.
C. Carpenter.

The *Rachel* with its crew was seeking the captain's:
A. Brother.
B. Son.
C. Father.

It seemed significant that Ahab lost his:
A. Coat.
B. Shoe.
C. Hat.

A ship most miserably misnamed was the:
A. *Delight.*
B. *Rachel.*
C. *Bachelor.*

The actual chase for Moby Dick involved:
A. Five days.
B. Three days.
C. One day.

The one survivor of the wreck was:
A. Ahab.
B. Queequeg.
C. Ishmael.

He was picked up by a:
A. Coffin.
B. Life Boat.
C. Harpoon.

Actual rescue was done by the ship called the:
A. *Bachelor.*
B. *Rachel.*
C. *Achattross.*
For reading and studying Bishop's book, "The Day Lincoln Was Hot," the student will show comprehension by answering multiple choice questions related to the story.

In the recent book on Lincoln, he covered a time span of a little over
A. Twelve hours.
B. Thirty-six hours.
C. Twenty-four hours.

The focal date of attention was Good Friday on
A. April 14, 1865.
B. April 13, 1865.
C. April 17, 1865.

Material for this book was started in the year
A. 1925.
B. 1935.
C. 1930.

Dates were kept in notebooks to the number of
A. 25.
B. 29.
C. 30.

The introductory poem in the book was written by
A. Poe.
B. Longfellow.
C. Melville.

The book is based on
A. Facts.
B. Fiction.
C. Legend.

Was revealed that the mainspring of the presidential family
A. Lincoln himself.
B. Robert, his son.
C. Mary Todd, his wife.

Background information is provided about the end of the
A. Spanish-American War.
B. Civil War.
C. War of 1812.
At the time Washington was honoring the war hero

A. Grant.
B. Lee.
C. Sherman.

Booth's desire to kill Lincoln was based on

A. Jealousy.
B. Envy.
C. Hatred.

A man not interested in becoming a part of the plot was

A. Arnold.
B. Chester.
C. Surralt.

Linked with O'Laughlin from Baltimore was

A. Arnold.
B. Chester.
C. Surralt.

Linked with Atzerodt and Herold was

A. Surralt.
B. Chester.
C. Grant.

Original plans in dealing with Lincoln involved

A. Torturing.
B. Capturing.
C. Beating.

The conspirators met in a

A. Theatre.
B. Barn.
C. Boarding house.

The man who almost worshipped Booth like an idol was

A. Surralt.
B. Paine.
C. Arnold.

The conspirator who posed as a minister was

A. Surralt.
B. Paine.
C. Arnold.

A popular theatre in that day was

A. Lincoln's.
B. Church.
C. Fords.

Many of the conspirators plots against Lincoln failed because

A. Lincoln did not appear.
B. Facts were revealed.
C. The conspirators were confused.

The play planned for Lincoln's viewing was

A. *An American Dream.*
B. *Our American Heritage.*
C. *Our American Cousin.*

Forebodings of his own death came to Lincoln through recurring
LINCOLN DID NOT SEEM TOO FOND OF THE VICE-PRESIDENT WHO WAS
A. SHERMAN.
B. JOHNSON.
C. CHESTNUT.

BOOTH HOPED THAT IN CONNECTION WITH THE PLOT AGAINST LINCOLN HIS
NAME WOULD BE:
A. CONCEALED.
B. REVEALED.
C. DISGUISED.

BY HIS DEED BOOTH HOPED TO GAIN
A. POWER.
B. MONEY.
C. FAME.

BOOTH WAS AIDED BECAUSE THERE WERE NO LOCKS ON THE
A. DOORS OF THE BOX SEAT.
B. DOORS OF THE THEATRE.
C. WINDOWS OF THE THEATRE.

BOOTH SHOT LINCOLN
A. BEFORE THE PLAY STARTED.
B. DURING THE PLAY.
C. AFTER THE PLAY.

BOOTH, IN RESPECT TO POSITION WITH LINCOLN, WAS
A. CLOSE BEHIND.
B. FAR BEHIND.
C. CLOSE ABOVE.

IN TRYING TO ESCAPE, BOOTH CAUGHT THE SPUR OF HIS RIGHT FOOT
A. ON THE CURTAIN.
B. ON THE RAIL.
C. IN A FLAG.

BOOTH TOOK OFF BY A RENTED
A. CARRIAGE.
B. HORSE.
C. CAB.

AFTER HE WAS SHOT, LINCOLN WAS CARRIED ACROSS THE STREET
A. TO A HOSPITAL.
B. TO A HOUSE.
C. TO A STORE.

LINCOLN WAS SHOT AT
A. 10-15 P.M.
B. 9-15 P.M.
C. 8-15 P.M.

BOOTH WAS TREATED BY A DOCTOR NAMED
A. BLACK.
B. DIRT.
C. MUDD.

LINCOLN LIVED UNTIL
A. 2-2 A.M.
B. 5-2 A.M.
C. 7-2 A.M.

Booth, as a result of his act,
A. Escaped abroad.
B. Committed suicide.
C. Was shot in a barn.

So far as the arm of the law was concerned, those involved in the conspiracy who were convicted were
A. Few of them.
B. Most of them.
C. None of them.

One of the conspirators who made money by lecturing on the assassination was
A. Arnold.
B. Surralt.
C. Stanton.

The last of the survivors of the people involved on this episode was
A. Mary Lincoln.
B. Tad Lincoln.
C. Robert Lincoln.

The theatre where the assassination took place
A. Was torn down.
B. Is still boarded up.
C. Has been restored.

After reading and studying Whites' book *The Making of the President-1960*, the student will show comprehension by identifying people and situations involved in the political campaign for president in 1960.

Directions - Select the best completion:

Whitf also wrote
A. *The Day Kennedy Was Shot*.
B. *A Day in the Life of President Kennedy*.
C. *The Making of the President 1968*.

The book revolves around
A. Fact.
B. Fiction.
C. Fantasy.

The story starts on
A. The Day After Election.
B. The Day Before Election.
C. The Day of Election.

Voting always started shortly after midnight in
A. New York.
B. New Hampshire.
C. New Jersey.
The number seeking the Democratic bid for President was
A. Two.
B. Three.
C. Five.

The number seeking the Republican bid for President was
A. Two.
B. Three.
C. Five.

The theory that the primary contest puts the nomination of candidates
in the hands of
A. The candidate himself.
B. The party leaders.
C. The people.

Kennedy solved his problems with
A. Alertness and coolness.
B. Wisdom and experience.
C. Appearance and organization.

The victor in the Wisconsin primary was
A. Kennedy.
B. Symington.
C. Humphrey.

Concern in West Virginia was
A. Scarcity of help.
B. Unemployment.
C. Housing.

The important issue in the West Virginia primary was
A. Race.
B. Food.
C. Religion.

The fact in the West Virginia primary marked the withdrawal of
A. Symington.
B. Humphrey.
C. Johnson.

John Kennedy's campaign manager was
A. P. Salinger.
B. L. Johnson.
C. R. Kennedy.

An event that had great impact on the candidates was the
A. Viet-Nam war.
B. U-2 incident.
C. Space launching.

Kennedy launched his campaign by visits to
A. Every state.
B. A few states.
C. Eastern states only.

The Democratic convention was held in
A. Los Angeles.
B. San Francisco.
C. San Diego.
ADLAI STEVENSON WAS NOMINATED AT THE CONVENTION BY

* A. MC CARTHY
* B. HUMPHREY
* C. DALEY

THE SELECTION OF JOHNSON AS A NOMINEE FOR VICE-PRESIDENT WAS DUE TO

* A. FRIENDSHIP WITH KENNEDY
* B. PARTY STRATEGY
* C. RESPECT FOR AGE

KENNEDY VIEWED THE FUTURE YEARS AND PROBLEMS AS

* A. NEW DEALS
* B. OLD TORMENTS
* C. NEW FRONTIERS

THE REPUBLICAN CONVENTION WAS HELD IN

* A. CHICAGO
* B. MIAMI
* C. DETROIT

THE ONF WHO REALLY SHAPED THE ISSUES OF THE REPUBLICAN CONVENTION WAS

* A. NIXON
* B. EISENHOWER
* C. ROCKEFELLER

ONF WHO PLAYED A SIGNIFICANT ROLE IN TRYING TO WORK OUT COMPROMISES AMONG THE REPUBLICANS WAS

* A. DIRKSEN
* B. NIXON
* C. PERCY

NIXON WAS NOMINATED AS THE PRESIDENTIAL CANDIDATE BY A

* A. VOTE OF 816
* B. UNANIMOUS VOTE
* C. VOTF OF 1060

SELECTED TO RUN WITH NIXON WAS

* A. PERCY
* B. GOLDWATER
* C. LODGE

THE MEDIUM THAT HAD ITS GREATEST INFLUENCE ON THE CAMPAIGNING WAS THE

* A. WIDF TRAVEL TO ALL STATES
* B. TV DEBATES
* C. NEWSPAPER PICTURES

EACH CANDIDATE RECOGNIZED THE IMPORTANCE OF

* A. UNEMPLOYED GROUPS
* B. ETHNIC GROUPS
* C. ELDERLY GROUPS

KENNEDY WON THE ELECTION BY

* A. AN OVERWHELMING VOTE
* B. A NARROW MARGIN
* C. A LANDSLIDE

KENNEDY VIEWED HIS VICTORY AS

DIRECTIONS - SELECT THE BEST COMPLETION:

SINCLAIR LEWIS IS WELL KNOWN AS A WRITER OF
A. COMEDY.
B. TRAGEDY.
*C. SATIRE.

HIS NOVELS DEALT WITH PROBLEMS OF THE
*A. MIDDLE CLASS.
B. UPPER CLASS.
*C. LOWER CLASS.

AN IMPORTANT PROFESSION IN HIS BACKGROUND WAS
A. LAW.
*B. MEDICINE.
*C. TEACHING.

THE BOOK "ARROWSMITH" WAS PUBLISHED IN
A. 1935.
B. 1920.
*C. 1925.

AT THE TIME IT WAS PUBLISHED, THE NEW PROBLEM IT DEALT WITH WAS
A. SOCIAL STATUS.
*B. SCIENTIFIC IDEALISM.
*C. PROFESSIONAL GROWTH.

THE NOVEL HAS CONTINUITY BECAUSE IMPORTANT CHARACTERS WHO APPEAR EARLY IN THE STORY
A. DISAPPEAR FOREVER.
B. REMAIN THROUGHOUT.
*C. REAPPEAR LATER.

AS A BOY, MARTIN ARROWSMITH WORKED IN THE OFFICE OF AN OLDER DOCTOR NAMED
A. BROWN.
B. WILKERSON.
*C. VICKERSON.

TO PREPARE FOR HIS MEDICAL CAREER, MARTIN ATTENDED
A. NORTHWESTERN.
B. IOWA STATE.
*C. WINNEMAC.

THE PROFESSOR WHO SEEMED MYSTERIOUS TO EVERYONE WAS PROFESSOR
A. BRIMET.
*B. GOTTLIEB.
*C. EDWARDS.
TF rutvsom WAc IDENT TFITO

THE FELLOW WHO BECAME A GOOD FRONT FOR THE FRATERNITY WAS
* A. HINKLEY.
  B. CLAWSON.
  C. DUFR.

ONE WHO WAS BOTH LOVED AND HATED BY MARTIN WAS
* A. HINKLEY.
  B. CLAWSON.
  C. DUFR.

ONE WHO WAS NOT ACADEMICALLY INCLINED AT ALL WAS
* A. HINKLEY.
  B. PFAFF.
  C. DUFR.

BEST DESCRIBED BY THE ADJECTIVE "DULL" WAS
* A. DIER.
  B. WATTERS.
  C. HINKLEY.

THE TOWN NEAR THE MEDICAL SCHOOL WAS
* A. ST. JOSEPH.
  B. NEW BUFFALO.
  C. ZENITH.

MARTIN'S FIRST ROMANTIC INTEREST WAS WITH
* A. LEORA TOZER.
  B. MADFLINE FOX.
  C. JOYCE LANYON.

DURING PART OF HIS TIME AT MEDICAL SCHOOL, MARTIN ROOMED WITH
* A. CLIFF CLAWSON.
  B. IRA HINKLEY.
  C. FATTY PFAFF.

ONE SUMMER, MARTIN WORKED AT A LODGE IN
* A. CALIFORNIA.
  B. IDAHO.
  C. CANADA.

MARTIN'S ROMANTIC LIFE BECAME INVOLVED BECAUSE OF HIS ENGAGEMENT TO
* A. ONE GIRL.
  B. TWO GIRLS.
  C. THREE GIRLS.

LEORA TOZER WAS FROM
* A. IDAHO.
  B. CALIFORNIA.
  C. NORTH DAKOTA.

SHE WAS A
* A. GRADUATE NURSE.
  B. PROBATIONER NURSE.
  C. NURSES AIDE.
Martin was suspended from medical school due to trouble with
A. Gottlieb
B. Duer
C. Hinkle

After suspension from school, Martin went to see Leora in
A. Zenith
B. Detroit
C. Wheatysylvania

Fora and Martin were married by
A. a large church wedding
B. small family wedding
C. an flopment

Martin was re-enrolled in medical school by
A. Angus Dier
B. Max Gottlieb
C. Dean Silva

Clif Clawson left school and became a
A. real estate man
B. car salesman
C. druggist

Gottlieb was forced to leave the university and become a
A. teacher in a Zenith school
B. research worker with Hunziker
C. druggist in Wheatysylvania

From there Gottlieb went on to New York to work at
A. Abbott Labs
B. E. R. Lily
C. McGurk Institute

Martin's first location as a doctor was in
A. Zenith
B. Mohalis
C. Wheatysylvania

Martin had trouble with the druggist
A. Bert Tozer
B. Petef Yeska
C. Nils Krag

Trouble came to Martin due to the death of the daughter of the
A. Yeskas
B. Winters
C. Novaks

Disappointment touched Leora and Martin due to the loss of
A. money
B. prestige
C. a baby

Martin took off for Minneapolis to hear a lecture by one whom he
Admired named
A. Dier
B. Sondeleios
C. Silva
I TAUGHT TO MILWAUKEE, MARIN WORKED AS A CAR SALESMAN.

*1. SHOE SALESMAN.

C. TRAVELING SALESMAN.

LEORA AND MARTIN'S SECOND PLACE OF RESIDENCY WAS IN

*A. NAUTILUS.

B. ZENITH.

C. CHICAGO.

MARTIN WAS TO WORK WITH DR. PICKERBAUGH IN

A. THE GENERAL HOSPITAL.

B. THE MEDICAL RESEARCH CENTER.

*C. THE DEPARTMENT OF PUBLIC HEALTH.

PICKERBAUGH HAD EIGHT DAUGHTERS NAMED AFTER

*A. TREES.

B. FLOWERS.

C. BIRDS.

OVER THE GATE OF HIS HOME HE HAD THE SIGN

*A. UNEEDAREST.

B. UNEEDME.

C. UNEHERE.

IN THIS LOCATION MARTIN WAS NOT ONLY HELPED BY HIS EMPLOYER BUT ALSO

A. DUER.

B. GOTTLIEB.

*C. WATTERS.

LEORA WAS NOT HAPPY WITH MARTIN'S ACTIONS WITH

*A. PICKERBAUGH'S WIFE.

B. PICKERBAUGH'S DAUGHTER.

*C. PICKERBAUGH HIMSELF.

PICKERBAUGH'S HEALTH FAIR WAS NOT SUCCESSFUL BECAUSE OF

*A. THE EUGENIE FAMILY.

B. THE TOZER FAMILY.

C. LEORA'S ATTITUDE.

PICKERBAUGH LEFT FOR WASHINGTON

A. TO HEAD A NEW HOSPITAL.

*B. TO TAKE HIS SENATE SEAT IN CONGRESS.

C. TO ESTABLISH A RESEARCH CENTER.

MARTIN AND LEORA'S NEXT RESIDENCE WAS TAKEN UP IN

*A. CHICAGO.

B. NEW YORK.

C. ZENITH.

THE MOVE WAS MADE DUE TO THE HELP OF

*A. DUER.

B. GOTTLIEB.

C. SONDOLINS.

MARTIN IDENTIFIED THE MEN AT THE ROUSEFIELD CLINIC AS MEN OF

*A. INTENSE PURPOSE.

B. SUPREME DEDICATION.

*C. MEASURED MERRIMENT.

THROUGH GOTTLIEB'S HELP LEORA AND MARTIN MOVED ON TO
FOUR MEN MARTIN WAS ASSOCIATED WITH WERE HOLABIRD, MCGURK, TUBBS, AND
A. ROBINS.
*B. WICKETT.
C. CAPITOLA.

GLADYS WAS THE NAME GIVEN A
A. LAB.
B. FILTER.
*C. CENTRIFUGE.

THE OUTBREAK OF WORLD WAR I DESTROYED GOTTLEIBS ROLE AS A
SCIENTIST AND ESTABLISHED HIM IN TERMS ONLY OF
A. A TRAITOR.
*B. A GERMAN-JEW.
C. A CONSCIENTIOUS OBJECTOR.

MARTIN'S WORK WITH X PRINCIPLE BROUGHT HIM NO RECOGNITION BECAUSE
A. THE EXPERIMENT FAILED.
B. THE RESULTS WERE INDEFINITE.
C. THE WORK HAD BEEN PUBLISHED BY ANOTHER.

THE MAN WHO WAS ONCE ADMIRRED AS SUPERIOR BY MARTIN AND WHO BECAME
HIS ASSISTANT WAS
*A. SONDFLIUS.
B. GOTTLEIB.
C. WATTERS.

SELECTED TO GO TO ST. HUBERT IN THE WEST INDIES TO USE PHAGE WERE
MARTIN AND
A. WICKETT.
B. GOTTLEIB.
*C. SONDFLIUS.

THE PHAGE WAS TO BE USED WITH
A. ALL PATIENTS.
*B. HALF THE PATIENTS.
C. ONE THIRD OF THE PATIENTS.

THREE WHO WERE CLOSE TO MARTIN WHO MET DEATH DUE TO THE PLAGUE WERE
LEOPA, HINKLEY, AND
A. JONES.
B. STOKES.
*C. SONDFLIUS.

MARTIN WAS QUICKLY TAKEN OVER BY
A. MISS GWILLIAM.
B. MRS. DAWSON.
*C. MRS. LANYAN.

AFTER GOTTLEIB'S UNSUCCESSFUL DIRECTORSHIP OF THE INSTITUTE, THE
MAN PUT IN CHARGE WAS
A. MARTIN.
B. TERRY.
*C. HOLABIRD.

WHEN MARTIN RETURNED FROM THE WEST INDIES, HE WAS ACCLAIMED.
A. A SUCCESS.  
B. A FAILURE.  
C. A FOOL.  

TERRY TALKED OF HOLABIRD AS A  
A. BIRD MAN.  
B. HOLY WRFN.  
C. WATCH BIRD.  

REFUGE AND WORK WAS SOUGHT BY TERRY IN HIS SHACK IN  
A. VERMONT.  
B. CONNECTICUT.  
C. VIRGINIA.  

MARTIN IN MARRYING JOYCE FOUND HE HAD MARRIED  
A. AN IDEALIST.  
B. AN OPTIMIST.  
C. AN ARRANGER.  

AFTER 14 YEARS MARTIN FOUND HIS RELATIONSHIP WITH CLIFF CLAWSON  
A. THE SAME AS BEFORE.  
B. BETTER THAN EVER.  
C. TO CEASE.  

JOYCE AND MARTIN HAD  
A. A BABY GIRL, LEF.  
B. A BABY BOY, JOHN.  
C. NO CHILDREN.  

TERRY NAMED HIS PLACE, OF REFUGE AND WORK  
A. TERRY'S NEST.  
B. BIRIDIES NEST.  
C. BIRDIES REST.  

MARTIN UNDERTOOK  
A. THE DIRECTORSHIP OF THE INSTITUTE.  
B. REFUGE AND WORK WITH TERRY.  
C. A RETURN TRIP TO THE WEST INDIES.  

MARTIN'S SECOND MARRIAGE COULD BE VIEWED IN TERMS OF  
A. LASTING HAPPINESS.  
B. SEPARATION FOREVER.  
C. RECONCILIATION IN THE FUTURE.  

THROUGH MARTIN, LEWIS SHOWS HOW SCIENTIFIC RESEARCH IS TREATENED  
BY  
A. COMMERCIAL COMPROMISE.  
B. HUMAN ERRORS.  
C. SLOW EXPERIMENTATION.  

MARTIN THROUGHOUT THE STORY IS MADE TO BATTLE  
A. INSECURITY.  
B. SOCIAL CONFORMITY.  
C. POVERTY.  

MUCH TECHNICAL INFORMATION FOR THE BOOK WAS SUPPLIED BY  
A. CURIE.  
B. PASTEUR.  
C. DEKRUIF.
A. THE LIFE OF LEWIS FATHER.
B. THE LIFE OF LEWIS BROTHER.
C. LEWIS OWN LIFE.

ONE CHARACTER MENTIONED IN *ARROWSMITH* WAS A CARRY OVER FROM LEWIS BOOK
A. *MAIN STREET*.
B. *BARRITT*.
C. *DODSWORTH*.

LEWIS BOOK THAT TREATED AN ASPECT OF THE RACE PROBLEM WAS
A. *DODSWORTH*.
B. *KINGS BLOOD ROYAL*.
C. *MAIN STREET*.

LEWIS BOOK THAT DEALT WITH RELIGION WAS
A. *ELMER GANTRY*.
B. *DODSWORTH*.
C. *KINGS BLOOD ROYAL*.

THE STORY OF THE TIRED MIDDLE-CLASS BUSINESSMAN WAS DEPICTED IN
A. *ELMER GANTRY*.
B. *DODSWORTH*.
C. *BARRITT*.

THE IMPORTANCE ASSOCIATED WITH A TRIP TO EUROPE WAS EVIDENCED IN
A. *DODSWORTH*.
B. *KINGS BLOOD ROYAL*.
C. *ELMER GANTRY*.

THE STUDENT WILL TRANSLATE DRAMATIC ACTION AND SPEECH INTO CHARACTERIZATION BY CHOOSING THE TRAITS Symbolized BY GIVEN SPEECHES AND ACTIONS FROM GIBSONS *THE MIRACLE WORKER*, 1808.

DIRECTIONS - SELECT THE LETTER INDICATING WHICH CHARACTER TRAIT IS SYMBOLIZED BY EACH SPEECH OR ACTION.

IN THE SECOND SCENE OF ACT ONE, HELEN GROPES TO FEEL THE MOUTHS AND FACES OF THE OTHER CHILDREN. HER ACTION SYMBOLIZES
A. FRIENDLY INTEREST.
B. MANUAL DEXTERITY.
C. INTELLIGENT CURIOUSITY.
D. PHYSICAL HUNGER.
E. PSYCHOLOGICAL SUPERIORITY.

IN THE THIRD SCENE OF ACT ONE, ANNIE TELLS DR. ANAGNOS THAT SHE HAS TROUBLE ONLY WHEN SHE IS RIGHT, WHICH IS OFTEN. HER SPEECH SYMBOLIZES FOR THE AUDIENCE, HER
A. VITALITY.
B. OBSTINACY.
C. IMPUDENCE.
D. CRUDENESS.
E. CHEERFULNESS.

AS ACT ONE CLOSES, HELEN, MISTAKENLY SATISFIED THAT SHE IS ALONE,
REMOWES THE KEY FROM HER MOUTH. STANDS THINKING, AND FINALLY TO TELL US THAT %HELEN IS CUNNINGLY INTELLIGENT. %ANNIE REALIZED HELNS INTELLIGENCE, %HELEN IS LIKE ANNIE IN HER STUBORNNESS, OR %HELEN WILL OPPOSE ANNIE ACTUALLY, GIBSON MEANT TO CONVEY

A. %ONLY
B. %AND %ONLY
C. %AND %ONLY
D. %AND %ONLY
E. %AND %ONLY

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THE STUDENT WILL COMPREHEND THE DEVELOPMENT OF A SUB-THEME IN *GREAT EXPECTATIONS* BY DICKENS BY IDENTIFYING THE SUB-THEME DEVELOPED IN A PASSAGE FROM THE NOVEL. %

DIRECTIONS - SELECT THE BEST COMPLETION.

IT WAS TOO MUCH FOR MRS. JOE, WHO IMMEDIATELY ROSE. I TELL YOU WHAT, YOUNG FELLOW, SAID SHE, I DID NOT BRING YOU UP BY HAND TO BADGER PEOPLES LIVES OUT. IT WOULD BE BLAME TO ME, AND NOT PRAISE, IF I HAD, PEOPLE ARE PUT IN THE HULKS BECAUSE THEY MURDER, AND BECAUSE THEY ROB, AND FORGE, AND DO ALL SORTS OF BAD;

AND THEY ALWAYS BEGIN BY ASKING QUESTIONS. NOW, YOU GET ALONG TO BED

THE PRECEDING PASSAGE FROM *GREAT EXPECTATIONS* DEVELOPS THE SUB-THEME, (A. REVENGE. B. IMPRISONMENT. C. REFORM. D. GUILT. E. GENTILITY.

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THE STUDENT WILL DEMONSTRATE COMPREHENSION OF CONFLICTS WITHIN THE PLOT OF *GREAT EXPECTATIONS* BY DICKENS BY IDENTIFYING TWO EXAMPLES OF CHARACTER CONFLICTS. %PLOT CONFLICTS ARE THOSE WHICH OCCUR BETWEEN CHARACTERS, RE-OCCUR AT A CRUCIAL POINT IN THE STORY, AND HAVE THEMATIC SIGNIFICANCE. CHARACTER CONFLICTS ARE MORE HAPPIENSANCE ENCOUNTERS BETWEEN CHARACTERS WHICH DO NOT RE-OCCUR. %

DIRECTIONS - READ THE GIVEN PARAGRAPHS AND SELECT THE BEST COMPLETION TO THE SENTENCE WHICH SELLS.

1. IT WAS NOT A VERBAL REMARK, BUT A PROCEEDING IN DUMB SHOW, AND WAS POINTEDLY ADDRESSED TO ME. HE STIRRED HIS RUM AND WATER POINTEDLY AT ME, AND HE Tasted HIS RUM AND WATER POINTEDLY AT ME, AND HE STIRRED IT AND HE Tasted IT, NOT WITH A SPOON THAT WAS BROUGHT TO HIM, BUT WITH A FILE.*

2. HOLD YOUR NOISEO CRIED A TERRIBLE VOICE, AS A MAN STARTED UP FROM AMONG THE GRAVES AT THE SIDE OF THE CHURCH PORCH. KEEP STILL, YOU LITTLE DEVIL, OR I'LL CUT YOUR THROAT!*
His leg a man with no hat, and with broken shoes, and with an old rag tied round his head, a man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars, who limped, and shivered, and glared and growled, and whose teeth chattered in his head as he seized me by the chin.

3. Oho to hear him I cried my sister, with a clap of her hands and a scream together—which was her next stage, to hear the names he was giving me that orlicko in my own house. me, a married woman with my husband standing by oho oho.

*** What could the wretched Joe do now, after his disregarded parental interruptions, but stand up to his journeyman, and ask him what he meant by interfering between himself and Mrs. Joe, and further whether he was man enough to come on?

*** They went at one another, like two giants.

4. Come and fight, said the pale young gentleman.

What could I do but follow him? I have often asked myself the question since, but what else could I do?

His manner was so final and I was so astonished, that I followed where he led, as if I had been under a spell.

Stop a minute, though, he said, wheeling round before we had gone many paces, I ought to give you a reason for fighting too. there it is in a most irritating manner: he instantly slapped his hands against one another, daintily flung one of his legs up behind him, pulled my hair, slapped his hands again, dipped his head, and butted it into my stomach.

5. She gave me a triumphant glance in passing me, as if she rejoiced that my hands were so coarse and my boots were so thick, and she opened the gate, and stood holding it. I was passing out without looking at her, when she touched me with a taunting hand.

Why don't you cry because I don't want to. you do, said she. you have been crying till you are half-blind, and you are crying again now.

Of the above passage of events from *Great Expectations*, the two which represent plot conflict are

A. One and Three.
B. Three and Four.
C. Two and Four.
D. Two and Five.
E. None of the above passages.

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The student will apply knowledge of Dickens character dialogue *technique* in *Great Expectations* by selecting the passages of dialogue from a list of passages of dialogue and of author commentary where quotation marks have been deleted. %10

Directions - Below is a group of passages from Charles Dickens *Great Expectations*. All quotation marks have been intentionally deleted from these passages. Read them carefully, select the answer representing the passages of *dialogue*.
1. He was so obliging as to suggest my father for your tutor, and he called on my father to propose it. Of course he knew about my father from his connection with Miss Havisham. My father is Miss Havisham's cousin, not that that implies familiar intercourse between them, for he is a bad courtier and will not propitiate her.

2. Herbert Pocket had a frank and easy way with him that was very taking. I had never seen anyone then, and I have never seen anyone since, who more strongly expressed to me, in every look and tone, a natural incapacity to do anything secret and mean. There was something wonderfully hopeful about his general air, and something that at the same time whispered to me he would never be very successful or rich. I don't know how this was. I became imbued with the notion on that first occasion before we sat down to dinner, but I cannot define by what means. Up to this time I had remained standing, not to disguise that I wished him gone. But I was softened by the softened aspect of the man, and felt a touch of reproach.

3. If you are grateful to me for what I did when I was a little child, I hope you have shown your gratitude by mending your way of life. If you have come here to thank me, it was not necessary.

4. It was not only that I could have summed up years and years and years while he said a dozen words, but that what he did say, presented pictures to me, and not mere words.

5. I had heard of her as leading a most unhappy life, and as being separated from her husband, who had used her with great cruelty, and who had become quite renowned as a compound of pride, avarice, brutality, and meanness.

6. Of the above passages quoted from *Great Expectations*, those representing character dialogue are: A. two and six. B. four and five. C. one and three. D. two and three. E. four and six.

THE STUDENT WILL DEMONSTRATE COMPREHENSION OF CHARACTER BEHAVIOUR MOTIVATION BY IDENTIFYING THE MAJOR CAUSE FOR AN ACTION OF A CHARACTER IN DICKENS *GREAT EXPECTATIONS.*

DIRECTIONS - SELECT THE BEST COMPLETION.

IN *GREAT EXPECTATIONS*, THE *MAJOR* CAUSE FOR PIPS DESIRE TO BE A GENTLEMAN IS THAT HE

A. WANTED TO LIVE IN LONDON. B. WANTED TO GET AWAY FROM JOE. C. WANTED TO BE RICH. D. WANTED TO BE ESTELLA'S EQUAL. E. WANTED TO REPAY MISS HAVISHAM.

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The passages quote from *Great Expectations* demonstrate the character's inner conflict and development. The student's comprehension is tested by identifying the major cause for Pips' actions, which is crucial for understanding the novel's themes and plot developments.
**THE STUDENT WILL ANALYZE STYLISTIC TECHNIQUES BY IDENTIFYING TWO TRAITS OF DICKENS STYLE IN A PASSAGE FROM *GREAT EXPECTATIONS.***

**DIRECTIONS - SELECT THE BEST COMPLETION.**

**MY DEAR FRIEND, SAID MR. PUMBLECHOOK, TAKING ME BY BOTH HANDS, WHEN HE AND I AND THE COLLATION WERE ALONE: I GIVE YOU JOY OF YOUR GOOD FORTUNE. WELL DESERVED, WELL DESERVED. THIS WAS COMING TO THE POINT, AND I THOUGHT IT A SENSIBLE WAY OF EXPRESSING HIMSELF.**

**TO THINK, SAID MR. PUMBLECHOOK, AFTER SNORTING ADMIRATION AT ME FOR SOME MOMENTS, THAT I SHOULD HAVE BEEN THE HUMBLE INSTRUMENT OF LEADING UP TO THIS, IS A PROUD REWARD. I REGRED MR. PUMBLECHOOK TO REMEMBER THAT NOTHING WAS TO BE EVER SAID OR HINTED ON THAT POINT. MY DEAR YOUNG FRIEND, SAID MR. PUMBLECHOOK, IF YOU WILL ALLOW ME TO CALL YOU SO — I MURMURED CERTAINLY, AND MR. PUMBLECHOOK TOOK ME BY BOTH HANDS AGAIN, AND COMMUNICATED A MOVEMENT TO HIS WAISTCOAT, WHICH HAD AN EMOTIONAL APPEARANCE, THOUGH IT WAS RATHER LOW-DOWN, MY ABSENCE, BY KEEPING THE FACT BEFORE THE MIND OF JOSEPH — JOSEPH SAID MR. PUMBLECHOOK, IN THE WAY OF A COMPASSIONATE ADJURATION. JOSEPH, JOSEPH: THEREUPON HE SHOOK HIS HEAD AND TAPPED IT, EXPRESSING HIS SENSE OF DEFICIENCY IN JOSEPH. BUT MY DEAR YOUNG FRIEND, SAID MR. PUMBLECHOOK, YOU MUST BE HUNGRY, YOU MUST BE EXHAUSTED. BE SEATED. HERE IS A CHICKEN HAD ROUND FROM THE BOAR, HERE IS A TONGUE HAD ROUND FROM THE BOAR, THAT I HOPE YOU MAY NOT DESPISE, BUT DO I, SAID MR. PUMBLECHOOK, GETTING UP AGAIN IN THE MOMENT AFTER HE HAD SAT DOWN, SEE AFORE ME. HIM AS I EVER SPORTED WITH IN HIS TIMES OF HAPPY INFANCY AND MAY --- MAY I* --- 0 THIS MAY I, MEANT MIGHT HE SHAKE HANDS I CONSENTED, AND HE WAS FERVENT, AND THEN SAT DOWN AGAIN. HERE IS WINE, SAID MR. PUMBLECHOOK. LET-US DRINK THANKS TO FORTUNE, AND MAY SHE EVER PICK OUT HER FAVORITES WITH EQUAL JUDGMENT. AND YET I CANNOT, SAID MR. PUMBLECHOOK, GETTING UP AGAIN EXPRESSING -- MAY I—--- MAY I* --- 0

**THE ABOVE PASSAGE FOUND IN *GREAT EXPECTATIONS* REVEALS TWO STYLISTIC TRAITS CHARACTERISTIC OF DICKENS WHICH ARE**

- A. ECONOMY OF LANGUAGE AND DESCRIPTIVE NOUNS.
- B. PARALLEL CHARACTER NAMES AND TRAITS AND COMIC-RELIEF INCIDENT.
- C. SKETCHY CHARACTERIZATION AND COMPLEX PLOT INCIDENT.
- D. THIRD-PERSON NARRATIVE POINT OF VIEW AND DEPRESSING TONE.
- E. SIMPLE VOCABULARY AND FORMAL SENTENCE STRUCTURE.

**THE STUDENT WILL ANALYZE CHARACTER INTERACTION BY IDENTIFYING THE SIMILARITY IN PARALLEL CHARACTER RELATIONSHIPS IN DICKENS *GREAT EXPECTATIONS.***

**DIRECTIONS - SELECT THE BEST COMPLETION.**

**THE TERM WHICH CHARACTERIZES THE ‘PARALLEL’ IN THE RELATIONSHIPS**
THE STUDENT WILL SHOW COMPREHENSION OF CHARACTER DEVELOPMENT BY IDENTIFYING A MAJOR CHANGE IN A CHARACTER FROM DICKENS *GREAT EXPECTATIONS.*

DIRECTIONS - READ THE FOLLOWING PASSAGES CAREFULLY. SELECT THE NUMBER OF THE PASSAGE WHICH CORRESPONDS TO A *MAJOR* CHANGE IN CHARACTER.

1. ANOTHER THING IN JOE THAT I COULD NOT UNDERSTAND WHEN IT FIRST BEGAN TO DEVELOP ITSELF. BUT WHICH I SOON ARRIVED AT A SORROWFUL COMPREHENSION OF. WAS THIS - AS I BECAME STRONGER AND BETTER, JOE BECAME A LITTLE LESS EASY WITH ME. IN MY WEAKNESS AND ENTIRE DEPENDENCE ON HIM, THE DEAR FELLOW HAD FALLEN INTO THE OLD TONE, AND CALLED ME BY THE OLD NAMES. THE DEAR OLD PIP, OLD CHAP; THAT NOW WERE MUSIC IN MY EARS. I, TOO, HAD FALLEN INTO THE OLD WAYS, ONLY HAPPY AND THANKFUL THAT HE LET ME BE. BUT, IMPERCEPTIBLY, THOUGH I HELD BY THEM FAST, JOES HOLD UPON THEM BEGAN TO SLACKEN, AND WHEREAS I WONDERED AT THIS AT FIRST, I SOON BEGAN TO UNDERSTAND THAT THE CAUSE OF IT WAS IN ME, AND THAT THE FAULT OF IT WAS ALL MINE.

2. PIP, DEAR OLD CHAP, LIFE IS MADE OF EVER SO MANY PARTINGS WELDED TOGETHER, AS I MAY SAY, AND ONE MANS A BLACKSMITH, AND ONES A WHITESMITH, AND ONES A GOLDSMITH, AND ONES A COPPERSMITH. DIVISIONS AMONG SUCH MUST COME, AND MUST BE MET AS THEY COME. IF THERE BEEN ANY FAULT AT ALL TODAY, ITS MINE. YOU AND ME IS NOT TWO FIGURES. TO BE TOGETHER IN LONDON, NOR YET ANYWHERE ELSE BUT WHAT IS PRIVATE, AND BE KNOWN AND UNDERSTOOD AMONG FRIENDS. IT AIN'T THAT I AM PROUD, BUT THAT I WANT TO BE RIGHT, AS YOU SHALL NEVER SEE ME NO MORE IN THESE CLOTHES. I AM WRONG IN THESE CLOTHES. I AM WRONG OUT OF THE FORGE, THE KITCHEN, OR OFF THE MESHES. YOU WON'T FIND HALF SO MUCH FAULT IN ME IF SUPPOSING AS YOU SHOULD EVER WISH TO SEE ME, YOU COME AND PUT YOUR HEAD IN AT THE FORGE WINDOW AND SEE JOE THE BLACKSMITH, THERE, AT THE OLD ANVIL, IN THE OLD HUNGRY APRON, STICKING TO THE OLD WORK. I AM AWFUL DULL, BUT I HOPE I'VE HEAT OUT SOME THING HIGH THE RIGHTS OF THIS AT LAST, AND SO GOD BLESS YOU, DEAR OLD PIP, OLD CHAP, GOD BLESS YOU.

3. I HAD NOT GOT AS MUCH FURTHER DOWN THE STREET AS THE POST OFFICE, WHEN I AGAIN REHELD TRABBS ROY SHOOTING ROUND BY A BACK WAY. THIS TIME, HE WAS ENTIRELY CHANGED. HE WORE THE BLUE RAG IN THE MANNER OF MY GREATCOAT, AND WAS STRUTTING ALONG THE PAVEMENT TOWARDS ME ON THE OPPOSITE SIDE OF THE STREET, ATTENDED BY A COMPANY OF DELIGHTED YOUNG FRIENDS TO WHOM HE FROM TIME TO TIME EXCLAIMED, WITH A WAVE OF HIS HAND. DON'T KNOW YAH. WORDS CANNOT STATE THE AMOUNT OF AGRRAVATION AND INJURY WRAFED UPON ME BY TRABBS IN. WHEN PASSING ABREAST OF ME, HE PULLED UP HIS SHIRT COLLAR, TWINED HIS SIDE-HAIR, STUCK AN ARM AKIMBO, AND SMIRKED...
EXTRAVAGANTLY BY WRESTLING HIS ELBOWS AND BODY, AND DRAWLING TO HIS ATTENDANTS. DON'T KNOW YAH, DON'T KNOW YAH, PON MY SOUL DON'T KNOW YAHO THE DISGRACE ATTENDANT ON HIS IMMEDIATELY AFTERWARDS TAKING TO CROWING AND PURSUING ME ACROSS THE BRIDGE WITH CROWS, AS FROM AN EXCEEDINGLY DEJECTED FOWL WHO HAD KNOWN ME WHEN I WAS A BLACKSMITH, CLUMINATED THE DISGRACE WITH WHICH I LEFT THE TOWN, AND WAS, SO TO SPEAK, EJECTED BY IT INTO THE OPEN COUNTRY.

4. MR. WEMMICK SAID: I WANT TO ASK YOUR OPINION. I AM VERY DESIRIOUS TO SERVE A FRIEND. WEMMICK TIGHTENED HIS POST OFFICE AND SHOOK HIS HEAD, AS IF HIS OPINION WERE DEAD AGAINST ANY FATAL WEAKNESS OF THAT SORT. THIS FRIEND, I PURSUED, IS TRYING TO GET ON IN COMMERCIAL HEARTENING TO MAKE A BEGINNING. NOW, I WANT SOMEHOW TO HELP HIM TO A BEGINNING.

THE PASSAGES FROM *GREAT EXPECTATIONS* CITED ABOVE, THE ONE WHICH DEMONSTRATES A *SINGLE*, *MAJOR* CHANGE IN PIPS CHARACTER IS

* A. ONE.
 B. TWO.
 C. THREE.
 D. FOUR.
 E. NONE OF THE ABOVE PASSAGES.

THE STUDENT WILL SHOW COMPREHENSION OF SOCIAL CRITICISM IN THE CENTRAL THEME OF *GREAT EXPECTATIONS* BY IDENTIFYING THE STATEMENT WHICH SUMMARIZES THE THEMATIC SOCIAL COMMENT OF A NOVEL HE HAS READ. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

THE SPECIFIC SOCIAL CRITICISM MADE IN THE THEME OF *GREAT EXPECTATIONS* IS

* A. NINETEENTH CENTURY MORALITY WAS CORRUPT.
 B. VICTORIAN SOCIETY WAS HYPOCRITICAL.
 C. VICTORIAN GENTILITY WAS SUPERFICIAL.
 D. VICTORIAN POVERTY WAS EVIL.
 E. VICTORIAN WEALTH WAS CORRUPT.

THE STUDENT WILL SHOW COMPREHENSION OF THE PARALLEL BETWEEN CHARACTERIZATION AND SOCIAL COMMENTARY BY SELECTING THE STATEMENT WHICH TYPIFIES A PASSAGE DEVELOPING THAT PARALLEL FROM DICKENS *GREAT EXPECTATIONS*. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

INVEST PORTABLE PROPERTY IN A FRIEND, SAID WEMMICK. CERTAINLY HE SHOULD NOT, UNLESS HE WANTS TO GET RID OF THE FRIEND AND THEN IT BECOMES A QUESTION, HOW MUCH PORTABLE PROPERTY IT MAY BE WORTH TO GET RID OF HIM.

AND THAT, SAID I, IS YOUR DELIBERATE OPINION, MR. WEMMICK? THAT, HE RETURNED, IS MY DELIBERATE OPINION IN THIS OFFICE.

AND SAID I, PRESSING HIM, FOR I THOUGHT I SAW HIM NEAR A LOOP-HERF - BUT WOULD THAT HE YOUR OPINION AT WALWORTH?

MR. PIP, HE REPLIED WITH GRAVITY, WALWORTH IS ONE PLACE, AND
This office is another, much as the aged is one person, and Mr. 

James is another. They are not be comforted together. My 

Walworth sentiments must be taken at Walworth, none but my 

official sentiments can be taken in this office.

In the preceding passage from *Great Expectations*, Dickens uses 

the dialogue between Pip and Wemmick to develop 

A. How Pip's character parallels Victorian hypocrisy. 

B. How Wemmick's character parallels Victorian duality. 

C. How both characters parallel gentlemanly behaviour. 

D. How Wemmick parallels Joe's behaviour.

The student will show comprehension of parallel character-theme development by selecting the correct character-theme set from a passage in *Great Expectations*.

Directions - select the best completion.

I was made very uneasy in my mind by Mrs. Pockets falling into 

a discussion with Drummle respecting two baronetcies, forgetting 

all about the baby on her lap... who did most appalling things 

with the nutcrackers. At length little Jane, perceiving its young 

brains to be imperilled... coaxed the dangerous weapon away. Mrs. 

PCKET, not approving of this, said to Jane... 

"You naughty child, how dare you go and sit down this instant?" 

Mrs. Pockets dignity was so crushing that I felt quite abashed 

... as if I myself had done something to provoke it. 

Helinda, remonstrated Mr. Pocket, from the other end of the 

table, how can you be so unreasonable, Jane only interfered for 

the protection of baby. 

... I will not be interfered with by Jane, said Mrs. Pocket, with 

a majestic glance at that innocent little offender. I hope I 

know my poor Grandpapa's position. Jane, indeed. 

Mr. Pocket... this time really did lift himself some inches out 

of his chair. He heard the helpless exclamation to the elements 

"Rabies are to be nutcrackered dead, for peoples poor Grandpapas 

positions." 

The parallel character-theme development illustrated by the 

preceding passage from *Great Expectations* is 

A. Drummle and the illusion of Victorian gentility. 

B. Jane and the Victorian idea of a child's place. 

C. Mrs. Pocket and the Victorian idea of a child's place. 

D. Mr. Pocket and the frustrations of Aristocracy. 

E. Mrs. Pocket and the illusion of Victorian gentility.

The student, by selecting from a list of characteristics of 

biography that made Boswell's biography of Johnson distinctive from its predecessors, will show his 

knowledge of Boswell's contribution to biography.

Directions - select the best completion.

The one element Boswell added to English biography not previously 

existent was
THE STUDENT WILL RECALL THE AUTHOR WHO POPULARIZED THE PHILOSOPHY OF "SWEETNESS AND LIGHT" BY IDENTIFYING THE AUTHOR FROM A LIST OF NAMES. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

THE TERM "SWEETNESS AND LIGHT" WAS POPULARIZED BY
A. THOMAS CARLYLE
B. MATTHEW ARNOLD
C. ALFRED LORD TENNYSON
D. GEORGE CARDINAL NEWMAN
E. DANTE GABRIELLE ROSSETTI

DIRECTIONS - SELECT THE BEST COMPLETION.

WHICH OF THE FOLLOWING STATEMENTS CONCERNING "SWEETNESS AND LIGHT" IS FALSE?
A. IT WAS ORIGINATED BY MATTHEW ARNOLD
B. IT WAS BORROWED FROM JONATHAN SWIFT
C. IT MEANS BEAUTY AND INTELLIGENCE
D. IT WAS USED AS A CHAPTER TITLE IN "CULTURE AND ANARCHY"
E. IT WAS USED IN THE "BATTLE OF BOOKS"

GIVEN AN IMAGINARY BUT PLAUSIBLE SITUATION, THE STUDENT, BY CHOOSING THE LITERARY METHOD ADDISON WOULD USE TO ATTAIN A STATED OBJECTIVE, WILL APPLY HIS KNOWLEDGE OF LITERARY FORM. %30

ADDISON WAS DISMAYED BY THE OVER-PATERNALISTIC PATRONIZATION OF THE COUNTRY SQUARES TOWARDS THEIR TENANTS. HE WANTED TO ENCOURAGE THESE LANDLORDS TO FOSTER GREATER INDEPENDENCE IN THEIR TENANTS TO PERMIT THEIR DEVELOPMENT AS INDIVIDUALS. APPLYING YOUR KNOWLEDGE OF ADDISON'S LITERARY METHODS, ANSWER THE FOLLOWING QUESTIONS.

WHICH LITERARY FORM WOULD HE USE?
A. COMEDY OF MANNERS
B. DOMESTIC TRAGEDY
C. PERIODICAL ESSAY
D. DIDACTIC POETRY
E. LETTER TO HIS READERS

WHICH LITERARY DEVICE WOULD HE USE?
A. JUVENALIAN SATIRE  
B. HORACE  
C. RANDOM ANALOGY  
*D. HORATIAN SATIRE  
F. INUENDO  

WHICH CHARACTER WOULD ADDISON CHOOSE TO PERSONIFY THE EXCESSIVE PATRONIZATION?  
A. WILLIAM HOGARTH  
B. MARTIN SERIBLERUS  
C. SIR PLUME  
*D. SIR ROGER DE COVERLEY  
F. THE SPECTATOR  

THE STUDENT WILL SHOW COMPREHENSION OF BURNS THEMES IN HIS POETRY BY SELECTING THE MORAL OR THEMES OF *TO A LOUSE*, *TO A MOUSE*, AND *COTTERS SATURDAY NIGHT*. 

DIRECTIONS - SELECT THE BEST COMPLETION...
THE BLICK COMPLETION.

A. OF A JURISDICTIONAL DISPUTE.
B. GOD REFUSED TO RECOGNIZE SATAN AS THEIR SPOKESMAN.
C. GOD REFUSED TO NEGOTIATE WITH THEM.
D. SATAN SOUGHT TO GAIN POWER EQUAL WITH GODS.
E. GOD WAS SHOWING PARTIALITY TOWARDS MICHAEL.

THE STUDENT WILL SHOW HE REMEMBERS SATAN'S ACCEPTANCE OF HELL AS HIS DOMAIN BY SELECTING THE SPEAKER OF THE GIVEN LINES.

THE LINES "THE MIND IS ITS OWN PLACE, AND IN ITSELF CAN MAKE A HEAVEN OF HELL, A HELL OF HEAVEN" WERE SPOKEN BY
A. ADAM AND EVE.
B. SATAN.
C. BEELZEBUB.
D. GOD.
E. MOLOCH.

THE STUDENT WILL IDENTIFY A HOMERIC SIMILE BY SELECTING AN ILLUSTRATION FROM "PARADISE LOST".

THE BROAD CIRCUMFERENCE HUNG ON HIS SHOULDERS LIKE THE MOON, WHOSE ORB THROUGH OPTIC GLASS THE TUSCAN ARTIST VIEWS AT EVENING, FROM THE TOP OF FESOLE OR IN VALDARNO, TO DESCRIBE NEW LANDS, RIVERS, OR MOUNTAINS, IN HER SPOTTED GLOBE.

THE ABOVE QUOTATION ILLUSTRATES
A. A HOMERIC SIMILE.
B. AN ELIZABETHAN CONCEIT.
C. A METAPHYSICAL CONCEIT.
D. A PROLONGED METAPHOR.
E. AN EPIC PARALLELOGRAM.

GIVEN THE INTRODUCTORY LINES OF "PARADISE LOST", THE STUDENT WILL ANALYZE THE PASSAGE FOR ITS EPIC CONVENTIONS AND SHOW, BY SELECTING A NUMBER, THE QUANTITY HE RECOGNIZES.
THY Flight intends to soar
above the Aonian mount, while it pursues
things unattempted yet in prose or rhyme
and chiefly thou, o spirit, that dost prefer
before all temples the upright heart and pure,
Instruct me, for thou knowest, thou from the first
Wast present, and with mighty wings outspread,
dove-like satst brooding on the vast abyss,
and madst it pregnant. what in me is dark
illumine, what is low raise and support,
that, to the height of this great argument,
I may assert eternal providence,
and justify the ways of God to men.
Say first, for heaven hides nothing from thy view,
nor the deep tract of hell -- say first what cause
Moved our grand parents, in that happy state,
favor'd of heaven so highly, to fall off
from their creator, lords of the world besideso
who first seduced them to that foul revolt
The infernal serpent, he it was whose guiles
Stirred up with envy and revenge, deceived
The mother of mankind, what time his pride
Hadt cast him out of heaven, with all his host
Of rebel angels, by whose aid, aspiring
To set himself in glory above his peers,
he trusted to have equal'd the most high,
If he opposed, and, with ambitious aim
Against the throne, and monarchy of God,
Raised impious war in heaven, and battle proud,
With vain attempt, him the almighty power
Hurl'd headlong flaming from the ethereal sky,
With hideous ruin and combustion, down
to bottomless perdition, there to dwell
In adamantine chains and penal fire,
Who durst defy the omnipotent to arms.
Nine times the space that measures day and night
To mortal men, he with his horrid crew...

Directions - select the best completion.

The number of epic conventions included in the above passage is

A. 1 - 2
B. 3 - 5
C. 6 - 7
D. 8 - 9
E. 10 - 12

Directions - select the statement that answers the question.

How many of the major conventions are included?

A. 2
B. 4
C. 5
D. 6
E. 7
SELECTING THE SUBJECT AND PURPOSE OF MILTON'S EPIC. %20

DIRECTIONS - SELECT THE BEST COMPLETION.

IN THE ABOVE PASSAGE MILTON ANNOUNCES HIS SUBJECT AS THE

A. REVOLT OF THE ANGELS.
B. FALL OF ADAM AND EVE.
C. REDEMPTION OF MANKIND.
D. FALL OF THE ANGELS.
E. PUNISHMENT OF THE ANGELS.

MILTON'S PURPOSE IN WRITING *PARADISE LOST* WAS TO

A. PRAISE GOD.
B. MOVE MAN TO REPENTANCE.
C. JUSTIFY THE WAYS OF GOD TO MAN.
D. EXPLAIN WHY THE ANGELS REVOLTED.
E. WARN MAN OF GOD'S OMNIPOTENCE.

THE STUDENT WILL RECALL THE PARALLEL BETWEEN ENGLISH POLITICS AND
THE REVOLT OF THE ANGELS IN *PARADISE LOST* BY SELECTING IT FROM
ALTERNATIVES. %19.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE POLITICAL SITUATION IN MILTON'S TIME WHICH IS REFLECTED IN
*PARADISE LOST* IS

A. GOVERNMENT BY THE ARISTOCRACY.
B. CIVIL WAR.
C. RELIANCE ON NATURAL RATHER THAN AUTHORITATIVE LAW.
D. INTENSE NATIONALISM.
E. TOLERANCE OF DISSERT.

THE STUDENT WILL RECALL MILTON'S USE OF THE PTOLEMAIC THEORY BY
SELECTING ITS ADAPTABILITY TO THE STORY OF *PARADISE LOST*. %15.

DIRECTIONS - SELECT THE BEST COMPLETION.

AFTER HIS FALL FROM HEAVEN, SATAN

A. WAS REPENTENT.
B. SAID HE WOULD RATHER RULE IN HELL THAN SERVE IN HEAVEN.
C. BEWAILD THE LOSS OF HIS POWER.
D. SAID HIS FALL WAS A LUCKY BREAK AND PROVED NOTHING.
E. SAID THAT HELL WAS NOT BAD AFTER ONE BECAME USED TO IT.

THE STUDENT WILL RECALL MILTON'S USE OF THE COPERNICAN CONCEPTION OF THE UNIVERSE BECAUSE IT WAS
ADVANCED BY SEVENTEENTH CENTURY SCIENTISTS.

C. COPERNICAN THEORY BECAUSE HE WANTED TO HAVE THE EARTH BE THE CENTER OF THE UNIVERSE.

D. PTOLEMAIC THEORY BECAUSE HE WAS UNFAMILIAR WITH THE COPERNICAN THEORY.

E. PTOLEMAIC THEORY BECAUSE IT WAS BETTER ADAPTED TO HIS STORY.

THE STUDENT WILL SHOW HIS COMPREHENSION OF MILTON'S CREATIVE ABILITY BY SELECTING THE PRINCIPAL SOURCE OF HIS PORTRAYAL OF HELL.

MILTON RELIED PRIMARILY ON WHICH OF THE FOLLOWING TO STIMULATE HIS VIVID PORTRAYAL OF HELL?

A. THE *BIBLE*  
B. HOMER'S *ODYSSEY*  
C. DANTES *DIVINE COMEDY*  
D. HIS OWN IMAGINATION  
E. MARLOWE'S *FAUST*

THE STUDENT WILL SHOW HIS COMPREHENSION OF SATAN IN *PARADISE LOST* AS A TRAGIC HERO RATHER THAN AN EPIC HERO BY SELECTING A CLOSER PARALLEL THAN BEOWULF.

THE TRUE HERO OF *PARADISE LOST* IS

A. SATAN  
B. MANKIND  
C. MOLOCH  
D. GOD  
E. MICHAEL, THE ARCHANGEL
The student will distinguish between Milton's and Dryden's Belzebub by showing he recognizes in *Pilgrims Progress* who Belzebub is. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

IN VANITY FAIR BELZEBUG REPRESENTS
A. SATAN'S PARTNER IN THE REVOLT OF THE ANGELS.
B. SATAN HIMSELF.
C. THE WORLDLY FORCES OF SATAN'S EVIL.
D. THE RENEGADE NATURE OF SATAN.
F. THE GOOD ANGEL SATAN MIGHT HAVE BEEN.

THE STUDENT WILL SHOW COMPREHENSION OF BROWNING'S DRAMATIC MONOLOGUE TECHNIQUE BY SELECTING TWO ELEMENTS BROWNING EMPLOYED IN *MY LAST DUCHESS*. %10

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

IN *MY LAST DUCHESS*, BROWNING EMPLOYED WHICH OF THE FOLLOWING TECHNIQUES OF DRAMATIC MONOLOGUE?
A. CONFining himself to describing the Duchess.
B. REVEALING THE CHARACTER OF THE DUKE AND THE DUCHESS AND THE SETTING OF HIS MONOLOGUE.
C. REVEALING THE DUKE AS GROSSLY WRONGED FOR HIS GENTLENESS TO THE DUCHESS.
D. REVEALING THE DUKE'S CHARACTER BY HIS ANSWERS TO HIS GUEST.
F. LEAVING ROOM FOR INFERENCE AS TO THE DUCHESS FATE.

TO INDICATE HE KNOWS OF WHOM SHELLEY WROTE IN *ADONAI5*, THE STUDENT WILL SELECT THE CORRECT REFERENCE. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

ADONAI5, IN SHELLEY'S POEM BY THAT NAME, REPRESENTED
A. ADONIS, BELOVED BY VENUS.
B. LORD BYRON.
C. JOHN KEATS.
D. A YOUNG ITALIAN LOVER.
F. THE SHEPHERD FRIEND OF ENDYMION.

THE STUDENT WILL RECALL THE MOOD OF SHELLEY'S POETRY BY MATCHING THE POEM WITH THE DEGREE OF JOY OR DESPONDENCY OF MOOD REFLECTED IN THE POETRY. %10

A. *THE CLOUD*
B. *OZYMANDIAS*
C. *A LAMENT*
D. *TO A SKYLARK*
F. *ODE TO THE WEST WIND*
IN WHICH POEM IS THE JOYOUSNESS OF THE BEGINNING CLOUDED BY TOUCHES OF SADNESS TOWARD THE END?  *D*

WHICH OF THESE POEMS EXPRESSES A GROWING DESPONDENCY AND SHACKLING OF A ONCE-FREE SPIRITO  *F*

WHICH POEM EXPRESSES THE EPITOME OF THE POETS DESPONDENCY?  *C*

WHICH POEM EXPRESSES A UNIVERSAL TRUTH RATHER THAN A PERSONAL GRIEF?  *H*

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO COMPREHEND THE CONTENT OF SHELLY'S *ODE TO THE WEST WIND* BY SELECTING AN ACCURATE DESCRIPTION OF A PART OF THAT ODE.  %1%

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF THE FOLLOWING PERTAINS TO THE FIRST STANZA OF SHELLY'S *ODE TO THE WEST WIND*?

A. THE AUTUMN IS COMPARED TO GHOSTS.
B. THE AUTUMN IS COMPARED TO AN ENCHANTER.
C. THE AUTUMN IS COMPARED TO DEATH.
D. THE AUTUMN IS COMPARED TO THE AUTHOR'S DESPONDENT FEELINGS.

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE CONVENTIONS OF POETIC FORM BY CORRECTLY IDENTIFYING THE RHYME SCHEME, METER, AND DESIGN OF SHELLY'S *ODE TO THE WEST WIND*.  %3%

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

WHICH OF THE FOLLOWING RHYME SCHEMES DID SHELLY EMPLOY IN *ODE TO THE WEST WIND*?

A. A-B-A, B-C-H, C-D-C, D-F-D, E-E
B. A-B-B-A, A-C-C-H, C-D-D-C, E-E
C. A-A-H, B-B-C, C-C-D, D-D-E, E-F
D. A-B-B-A, B-C-C-H, C-D-D-C, E-E
THE POETIC DESIGN USED IS CALLED
A. FREE VERSE.
B. MOCK EPIC.
C. AN INTERLOCKING RHYME SCHEME.
D. ALTERNATING COUPLETS.

THE STUDENT WILL RECOGNIZE THE DEFINITION OF THE TERM *ODE* BY
SELECTING IT FROM A LIST.

DIRECTIONS - SELECT THE BEST COMPLETION.

AN ODE IS A
A. LYRICAL POEM, FORMAL IN STYLE, COMPLEX IN FORM.
B. TRADITIONAL POETIC FORM, DEALING WITH DEATH.
C. LONG NARRATIVE POEM, FORMAL IN STYLE, TELLING A STORY.
D. TRADITIONAL FORM, SHORT AND WITTY, USING STANZAS.

THE STUDENT WILL SHOW COMPREHENSION OF THE CHARACTERISTICS OF
POPE'S POETRY BY SELECTING THE DESCRIPTION *NOT* CHARACTERIZED IN
POPE'S POETRY, THE EPIC DEVICE *NOT* USED IN *THE RAPE OF THE
LOCK*, AND POPE'S MOST FREQUENTLY USED DEVICE TO ACHIEVE
SATIRE.

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF THE FOLLOWING DESCRIPTIVES IS *NOT* CHARACTERISTIC OF
POPE'S POETRY?
A. DIDACTIC.
B. SATIRIC.
C. LYRIC.
D. RATIONALISTIC.
E. EPIGRAMMATIC.

DIRECTIONS - SELECT THE BEST COMPLETION.

POPE USED ALL OF THE FOLLOWING EPIC DEVICES IN *THE RAPE OF THE
LOCK* *EXCEPT*:
A. INVOKING THE MUSE.
B. FORMALLY ANNOUNCING HIS PURPOSE.
C. USING NATIONAL HEROES.
D. USING MAJESTIC VERSE.
E. MAINTAINING AN OBJECTIVE VIEWPOINT.

ONE OF THE MOST FREQUENTLY REPEATED DEVICES POPE USED TO ACHIEVE
SATIRE IN *THE RAPE OF THE LOCK* WAS THE
A. INJURED INNOCENCE OF LORD PETRE.
B. BUMBLING EFFORTS OF THE SYLPHS TO AVOID THE CATASTROPHE.
C. USE OF ANTITHESIS.
D. USE OF IRONY.
E. USE OF OBJECTIVITY.

THE STUDENT WILL SHOW COMPREHENSION OF THE CONTENT OF *THE RAPE OF THE LOCK* AND POPE'S PURPOSES IN USING THE DEVICES HE DID IN THIS POEM BY SELECTING THE USE FOR EACH DEVICE LISTED IN THE POEM.

DIRECTIONS - SELECT THE BEST COMPLETION.

POPE USED THE SYLPH MACHINERY IN *THE RAPE OF THE LOCK* TO

A. PARODY THE EPIC USE OF MYTHOLOGY.
B. PROVIDE HUMAN INTERVENTION IN THE AFFAIRS OF THE GODS.
C. MOTIVATE THE SWAIN TO STEAL THE LOCK.
D. REVIVE THE ROSICRUCIAN DOCTRINE OF HUMOURS.
E. SPITE ADDISON. WHO DISCOURAGED ITS USE.

POPE WROTE *THE RAPE OF THE LOCK* TO

A. SHOW THE CONSEQUENCES OF IMPULSIVENESS.
B. SHOW THE ABSURDITY OF A QUARREL BETWEEN LORD PETER AND MISS FERMOR.
C. JUSTIFY THE ACTIONS OF LORD PETER.
D. JUSTIFY THE ESTRANGEMENT BETWEEN THE PETRE AND FERMOR FAMILIES.
E. SHOW THE SILLINESS OF MISS FERMOR.

POPE USED THE GAME OF OMBRE IN *THE RAPE OF THE LOCK* TO

A. SHOW THE FOOLISHNESS OF GAMBLING.
B. SHOW HOW THE COURT MEMBERS WASTED THEIR AFTERNOONS.
C. MIMIC EPIC BATTLES.
D. MIMIC EPIC ENTERTAINMENTS AND SPORTS.
E. FEVEAL LORD PETERS CRAFTINESS OF STRATEGY.

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

AT THE END OF *THE RAPE OF THE LOCK* WHAT HAPPENS TO THE LOCK?

A. LORD PETER HIDES IT IN HIS WATCH FOB.
B. IT FALLS INTO THE FIRE AND EMERGES AS A SALAMANDER.
C. IT ASCENDS INTO HEAVEN TO BECOME A STAR.
D. MISS FERMOR RECOVERS IT AND HAS IT MADE INTO A HAIRPIECE.
E. ARIFL RESCUES IT, PRONOUNCES INCANTATIONS OVER IT, AND TURNS IT INTO A SYLPH.

DIRECTIONS - SELECT THE BEST COMPLETION.

POPE SAYS THAT THE LASTING FAME OF MISS FERMORS LOCK WILL BE DUE TO ITS

A. BECOMING A CONSTELLATION.
B. BECOMING A SUPERNATURAL CREATURE.
C. PERPETUATION BY THE MIUSE.
D. PERPETUATION BY THE FEUD OF THE TWO FAMILIES.
E. EVENTUAL RETURN TO THE DUST OF THE COSMOS FROM WHICH IT ORIGINALLY EMERGED.

POPE'S *THE RAPE OF THE LOCK* IS CALLED A MOCK EPIC BECAUSE

A. IT DEALS IN EPIC STYLE WITH A TRIVIAL THEME.
B. POPE MOCKS MISS FERMORS AGITATION OVER WHAT SHE SHOULD CONSIDER A COMPLIMENT.
C. IT MAKES FUN OF THE *ILIAD*. 
DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHAT BACKGROUND WOULD *NOT* ENHANCE THE UNDERSTANDING OF *THE RAPE OF THE LOCK*?

A. A KNOWLEDGE OF MYTHOLOGY
B. A KNOWLEDGE OF THE ROSICRUCIAN DOCTRINE
C. A KNOWLEDGE OF THE RELATIONSHIP BETWEEN THE TWO INVOLVED FAMILIES BEFORE THE RAPE
D. A KNOWLEDGE OF THE GAME OF OMARF PLAYED BEFORE THE RAPE
E. A KNOWLEDGE OF CLASSICAL POETRY

THE STUDENT WILL ANALYZE POPE'S *THE RAPE OF THE LOCK* AS COMPARED TO THE *DUNCIAD* BY IDENTIFYING DISTINCT CHARACTERISTICS OF EACH FROM A LIST OF ALTERNATIVE CHARACTERISTICS. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

IN COMPARING THE MERIT VALUE OF POPE'S *DUNCIAD* WITH *THE RAPE OF THE LOCK*, THE *DUNCIAD* IS CONSIDERED
A. SUPERIOR BECAUSE IT DEALS WITH LITERARY CRITICISM.
B. SUPERIOR BECAUSE IT IS SERIOUS IN TONE.
C. SUPERIOR BECAUSE IT DEALS WITH THE IMPORTANT WRITERS AND CRITICS OF THE TIME.
D. INFERIOR BECAUSE IT IS SO TOPICAL AND SAVAGE IN TONE.
E. INFERIOR BECAUSE IT IS NOT WITTY.

THE STUDENT WILL SHOW KNOWLEDGE OF POPE'S BACKGROUND BY INDICATING HOW POPE MADE HIS FORTUNE. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

POPE IS CONSIDERED THE FIRST ENGLISH INDEPENDENT MAN OF LETTERS. HE MADE HIS FORTUNE THROUGH
A. WRITING *THE RAPE OF THE LOCK*.
B. TRANSLATING HOMER'S EPICS.
C. WRITING LITERARY CRITICISM.
D. EDITING THE *SCHILLERUS* MAGAZINE.
E. TEACHING AT OXFORD.

THE STUDENT WILL APPLY KNOWLEDGE OF POPE'S CHARACTER FIGURE BY INDICATING THE EIGHTEENTH CENTURY FIGURE *LEAST* LIKELY TO BE INVITED BY POPE TO A FORMAL PARTY. %10

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

IF POPE WERE ENTERTAINING AT A FORMAL PARTY AT WICKENHAM BEFORE THE PUBLICATION OF *THE RAPE OF THE LOCK*, WHICH ONE OF THE FOLLOWING EIGHTEENTH CENTURY FIGURES WOULD HE BE THE LEAST LIKELY TO INVITE?

---

D. IT IS WRITTEN IN HUMOROUS COUPLES INSTEAD OF DIGNIFIED BLANK VERSE LIKE MILTON'S.
E. IT IS NOT A TRUE NATIONAL EPIC.
F. A KNOWLEDGE OF THE RELATIONSHIP BETWEEN THE TWO INVOLVED FAMILIES BEFORE THE RAPE.
THE STUDENT IDENTIFIES THE SPIRIT AND STYLE OF RALEIGH IN A POEM NOT PREVIOUSLY STUDIED BY SELECTING HIM AS THE AUTHOR OF "THE SILENT LOVER."*

DIRECTIONS - SELECT THE BEST COMPLETION.

PASSIONS ARE LIKENED BEST TO FLOODS AND STREAMS.
THE SHALLOW MURMURS, BUT THE DEEP ARE DUMB.
SO, WHEN AFFECTION YIELDS DISCOURSE, IT SEEMS
THE BOTTOM IS BUT SHALLOW WHENCE THEY COME.
THEY THAT ARE RICH IN WORDS, IN WORDS DISCOVER
THAT THEY ARE POOR IN THAT WHICH MAKES A LOVER.

WRONG NOT, SWEET EMPRESS OF MY HEART,
THE MERIT OF TRUE PASSION
WITH THINKING THAT HE FEELS NO SMART
THAT SUES FOR NO COMPASSION.

SILENCE IN LOVE RETRAYS MORE WOF
THAN WORDS, THOUGH NEVER SO WITTY,
A BEGGAR THAT IS DUMB, YOU KNOW.
MAY CHALLENGE DOUBLE PITY.

THEN WRONG NOT, DEAREST TO MY HEART
MY TRUE, THOUGH SECRET PASSION.
HE SMARTETH MOST THAT HIDES HIS SMART
AND SUFFS FOR NO COMPASSION.

THE ABOVE IS A
A. SONNET BY SHAKESPEARE.
B. SONNET BY SIDNEY.
C. LYRIC BY SPENSER.
D. LYRIC BY RALEIGH.
E. SONG BY SHAKESPEARE.

THE STUDENT WILL SHOW HIS COMPREHENSION OF THE SPENSERIAN SONNET FORM BY SELECTING THE CORRECT FORM AND AUTHOR FROM A LIST OF FIVE CHOICES.*

DIRECTIONS - SELECT THE BEST COMPLETION.

OFT WHEN MY SPIRIT DOTH SPREAD HER BOLDER WINGS,
IN MIND TO MOUNT UP TO THE PUREST SKY,
IT DOWN IS WEIGHED WITH THOUGHT OF EARTHLY THINGS,
AND CLOUDED WITH BURDEN OF MORTALITY,
WHERE WHEN THAT SOVEREIGN BEAUTY IT DOETH SPY,
RESEMBLING HEAVENS GLORY IN HER LIGHT,
DRAWN WITH SWEET PLEASURES BAY'IT BACK DOETH FLY,
AND UNTO HEAVEN FORGETS HER FORMER FLIGHT.

THEREF MY FRAIL FANCY, FED WITH FULL DELIGHT,
DOETH BATHE IN BLISSE, AND MANTELTH MOST AT EASE.
HE THINKS OF OTHER HEAVEN, BUT HOW IT MIGHT
HER HARTS DESIRE WITH MOST CONTENTMENT PLEASE
HART NEED NOT WISH NONE OTHER HAPPINESSE,
BUT HERE ON EARTH TO HAVE SUCH HEAVENS BLISSE.

THF AROVE IS A
A. SONNET BY RALPH.--
B. SONNET BY SHAKESPEARE.
C. SONNET BY SPENSER.
D. STANZA FROM A. THE FAERIE QUEEN.
E. LYRIC BY MARLOWE.

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THE STUDENT WILL SHOW THAT HE RECOGNIZES THE ADVANTAGES OF THE
SPENSERIAN STANZA BY IDENTIFYING THE STATEMENT THAT IS *NOT* AN
ADVANTAGE. *in

DIRECTIONS — SELECT THE BEST COMPLETION.

THE SPENSERIAN STANZA HAS ALL THE FOLLOWING ADVANTAGES *EXCEPT*
A. THE RHyme SCHEME FOSTERS TIGHTNESS OF THOUGHT.
B. THE RHyme SCHEME PROMOTES UNITY OF EFFECT.
C. THE ALEXANDRINE ADDS DIGNITY TO THE END.
D. THE ALEXANDRINE PERMITS SUMMARY AND EPIGRAMMATIC EXPRESSION.
E. THE ALEXANDRINE AFFORDS OPPORTUNITY TO END WITH A CRISP,
QUICKENED PACE.

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BY SELECTING THE CORRECT COMPLETION TO A STATEMENT ABOUT THE
SPENSERIAN STANZA, THE STUDENT SHOWS KNOWLEDGE OF THE SPENSERIAN
STANZA FROM A LIST OF SEVERAL DESCRIPTIVES. *

DIRECTIONS — SELECT THE BEST COMPLETION.

THE SPENSERIAN STANZA
A. HAS EIGHT LINES WITH THE SAME RHYME SCHEME AS THE SPENSERIAN
   SONNET.
B. HAS THE SAME RHYME SCHEME AS THE FIRST THREE QUATRAINS OF
   THE SPENSERIAN SONNET AND A COUPEt ENDING WITH AN
   ALEXANDRINE.

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STUDENT RECALLS THAT THE SPENSERIAN STANZA WAS ALSO USED BY

220
FOUR OF THE FOREMOST ENGLISH ROMANTIC POETS BY IDENTIFYING THE POETS BY NAME.* %10

DIRECTIONS - SELECT THE BEST COMPLETION.

THE SPENSERIAN STANZA
A. IS CALLED BY THIS NAME BECAUSE SPENSER IS THE ONE POET WHO USED IT.
B. IS REALLY A FORM DEVISED THROUGH THE COLLABORATION OF SPENSER AND SHAKESPEARE.
C. WAS WIDELY IMITATED BY LATER POETS, PARTICULARLY BURNS, BYRON, SHELLEY AND KEATS.
D. WAS WIDELY CRITICIZED BY BURNS, BYRON, SHELLEY AND KEATS BECAUSE IT WAS TOO RESTRICTIVE FOR THEIR LIBERAL TASTES.
E. IS A FORM NO MODERN POET WOULD USE.

**********

THE STUDENT WILL RECALL HIS KNOWLEDGE OF SPENSER'S *FAERIE QUEEN* BY SELECTING THE *FALSE* STATEMENT CONCERNING THE FAERIE QUEEN. *%10

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH ONE OF THE FOLLOWING STATEMENTS CONCERNING *THE FAERIE QUEEN* IS *FALSE*?
A. IT IS THE LONGEST WELL-KNOWN POEM IN THE ENGLISH LANGUAGE.
B. SPENSER'S PURPOSE IN WRITING IT WAS TO FASHION A GENTLEMAN OR NOBLE PERSON IN VIRTUOUS AND GENTLE DISCIPLINE.
C. SPENCER SHOWED HOW IMPOSSIBLE IT WAS TO ATTAIN THE IDEALS OF KNIGHTHOOD.
D. IT IS ALLEGORICAL.
E. THE TITLE *THE FAERIE QUEEN* REFERRED TO QUEEN ELIZABETH.

**********

THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF SHAKESPEAREAN SONNETS BY CORRECTLY IDENTIFYING THE PART OF A SHAKESPEAREAN SONNET IN WHICH THE UNDERLYING THEME IS OFTEN TO BE FOUND. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

THE UNDERLYING THEME OF A SHAKESPEAREAN SONNET IS TO BE FOUND

**********
THE STUDENT WILL COMPREHEND THE MEANING OF A SHAKESPEAREAN SONNET BY INTERPRETING A WORD, PHRASE, LINE OR THE INTERRELATIONSHIPS AMONG THE IDEAS PRESENTED. %110

1. SHALL I COMPARE THEE TO A SUMMER’S DAY?
2. THOU ART MORE LOVELY AND MORE TEMPERATE.
3. ROUGH WINDS DO SHAKE THE DARLING RUDS OF MAY.
4. AND SUMMERS LEASE HATH ALL TOO SHORT A DATE.

5. SOMETIMES TOO HOT THE EYE OF HEAVEN SHINES.
6. AND OFTEN IS HIS GOLD COMPLEXION DIMMED.
7. AND EVERY FAIR FROM FAIR SOMETIME DECLINES.
8. BY CHANCE, OR NATURES CHANGING COURSE, UNTRIMMED.

9. BUT THEY ETERNAL SUMMER SHALL NOT FADE
10. NON SHALL DEATH HAVING IN HIS SHADE.
11. WHEN IN ETERNAL LINES TO TIME THOU GROWEST ---
12. SO LONG AS MEN CAN BREATHE, OR EYES CAN SEE.
13. SO LONG LIVES THIS, AND THIS GIVES LIFE TO THEE.

IN LINE TWO, THE WORD *TEMPERATE* IS SIMILAR IN MEANING TO
A. TEMPERATURE.
B. ABLAZE.
C. OPINIONATED.
D. MODERATE.

IN LINE FOUR, THE POET EXPRESSES THE FEELING THAT SUMMER
A. IS NON-EXISTENT.
B. IS TOO SHORT IN DURATION.
C. BRINGS TO MIND PAINFUL RECOLLECTIONS.
D. IS A COSTLY VENTURE.

IN LINE FIVE, THE *EYE OF HEAVEN* REFERS TO
A. GOD.
B. A STAR.
C. THE SUN.
D. THE POET.

IN LINE SIX, *GOLD COMPLEXION* REFERS TO THE
A. GIRLS BEAUTY.
B. POETS MINDNESS.
C. SUN’S RADIANCE.
D. STARS’ BRIGHTNESS.

LINES SEVEN AND EIGHT INDICATE THAT THE POET
A. CANNOT DECIDE BETWEEN TWO FAIR DAMSELS.
B. CONSIDERS WOMEN EXTREMELY FICKLE.
C. THINKS ANY BEAUTIFUL OBJECT WILL REMAIN SO THROUGH FIDELITY.
D. IN THE CONCLUDING COUPL ET.
C. IN THE LAST QUATRAIN.
D. IN THE OPENING QUATRAIN.

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1. T 1. TFIDENT WI LL COMPREHEND THE MEANING OF A SHAKESPEAREAN SONNET
2. Ay INTERPRETING A WORD, PHRASE, LINE OR THE INTERRELATIONS
3. AMONG THE IDEAS PRESENTED.
4. **I**
5. 4101250
6. **I**
7. 4101250
8. **I**
9. 4101250
10. **I**
11. 4101250
12. **I**
13. 4101250
14. **I**
FEELS THAT EVERY BEAUTIFUL THING WILL EVENTUALLY loose SOME OF ITS BEAUTY.

IN LINE EIGHT, THE WORD "UNTRIMMED" MEANS
A. SECLUDED BY NATURE.
B. DEPRIVED OF ITS BEAUTY.
C. PLINDED BY LOVE.
D. MADE MORE POWERFUL.

THE MOOD WHICH BEST DESCRIBES LINE NINE IS ONE OF
A. DESPONDENCY.
B. HOPELESSNESS.
C. CERTAINTY.
D. MADNESS.

*DEATH* IN LINE ELEVEN
A. REFERS TO A JEALOUS SUITOR.
B. REFERS TO AN ACCOMPlice OF THE POET.
C. MEANS THE CONDITION OF BEING DEAD.
D. IS MISSTACENLY CAPITALIZED.

IN LINE TWELVE, *ETERNAL LINES*
A. AND *ETERNAL SUMMER* IN LINE 9TH CONVEY THE SAME THOUGHT.
B. REFER TO THE SONNET ITSELF.
C. INDICATE THE POETS DISGUST WITH HIS OWN AGE.
D. REFER TO FORMER LOVE LETTERS.

THE WORD *MEN* AS USED IN LINE THIRTEEN.
A. INCLUDES ONLY THOSE OF THE 16TH CENTURY.
B. INCLUDES MEN OF THE 16TH CENTURY AS WELL AS ALL FUTURE GENERATIONS.
C. EXCLUDES THE LIVING.
D. EXCLUDES CONTEMPORARY READERS.

IN LINE FOURTEEN, *THIS* REFERS TO THE POETS
A. POEM.
B. PHYSICAL BEING.
C. ABILITY.
D. NATIVE COUNTRY.

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF POETIC CONVENTIONS BY SELECTING THE CONVENTIONAL FORMS OF THE SHAKESPEAREAN SONNET.

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

A SHAKESPEAREAN SONNET CONTAINS HOW MANY LINES?
A. NINE
B. ELEVEN
C. FOURTEEN
D. TWENTY

THF CONVENTIONAL METER IS
A. IAMBIC TETRAMETER.
B. ANAPESTIC PENTAMETER.
C. TROCHAIC TETRAMETER.
D. IAMBIC PENTAMETER.
THE LINES ARE ORGANIZED INTO
A. THREE QUATRAINS AND A COUPLETT.
B. AN OCTAVE AND A SESTET.
C. TWO SESTETS AND A COUPLETT.
D. A QUATRAIN AND A SESTET.

A CONCENTRATED STATEMENT OF THEME OR APPLICATION OF THE MAJOR
IDEA IS, GENERALLY FOUND IN THE
A. OCTAVE.
B. SESTET.
C. QUATRAIN.
D. COUPLETT.

THE RHYME SCHEME CAN BE INDICATED BY
A. AABAAH CDCDCD
B. ABCABC CDCEFE FF
C. AABH FDFEGG
D. AABB CDCDDD

THE STUDENT, BY APPLYING HIS KNOWLEDGE OF STYLE AND VERSE FORM TO
THE FOLLOWING UNKNOWN PASSAGE, WILL SELECT THE PROBABLE AUTHOR. %10

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. %02

THE IDEALS OF KNIGHTHOOD ARE EXPRESSED IN THE FOLLOWING PASSAGE -
I MADE THEM LAY THEIR HANDS IN MINE AND SWEAR
TO REFERENCE THE KING AS IF HE WERE
THEIR CONSCIENCE, AND THEIR CONSCIENCE AS THEIR KING
TO BREAK THE IFATHEN AND UPHOLD THE CHRIST.
TO RIDE ABROAD REDESSING HUMAN WRONGS,
TO SPEAK NO SLANDER, NOT OR LISTEN TO IT,
TO HONOR HIS OWN WORD AS IF HIS GODS,
TO LEAD SWEET LIVES IN PUREST CHASTITY,
TO LOVE ONE MAIDEN ONLY, CLEAVE TO HER,
AND WORSHIP HER BY YEARS OF NOBLE DEFENDS
UNTIL THEY WON HER.

WHICH OF THE FOLLOWING WRITERS ON MEDIEVAL THEMES COMPOSED THE
POEM?
A. CHAUCER
B. SPENSER
C. KEATS
D. SCOTT
E. Tennyson

THE STUDENT WILL RECALL THE THEMES WORDSWORTH EXPRESSES IN HIS
POETRY WITH THE POEMS IN WHICH THEY APPEAR BY MATCHING THEM. %50

MATCH THE THEME BELOW WITH THE TITLE ABOVE.
A. THE WORLD IS TOO MUCH WITH US
B. THE TABLES TURNED
C. INTIMATIONS OF IMMORTALITY
D. LINES COMPOSED A FEW MILES ABOVE Tintern Abbey
THE POET INVOKES THE SPIRIT OF MILTON TO AROUSE THE ENGLISH FROM THEIR INDIFFERENCE TOWARD THE FRENCH STRUGGLE FOR LIBERTY. *

WORDSORTH REMAINS HUMAN INABILITY TO SEE THE DIVINE IN NATURE AMIDST THE INDUSTRIALIZED CIVILIZATION WHICH IS DEVELOPING. *A

MAN CAN LEARN MORE FROM NATURE THAN FROM BOOKS. *B

MAN ENTERS THIS WORLD WITH A DIVINE SPIRIT WHICH IS GRATULALLY CROWDED OUT BY MUNDANE PREOCCUPATIONS. *C

WHILE NATURE BROUGHT HIM SENSUAL ENJOYMENT IN HIS EARLY YEARS, TO HIS LATER YEARS SHE BROUGHT CONSOLATION, STRENGTH AND SERENITY. *D

THE STUDENT WILL RECOGNIZE THE MOST SPECIFIC AND CORRECT LITERARY CLASSIFICATION OF *CROSSING THE BAR* BY CHOOSING IT FROM A LIST. 1610

DIRECTIONS
SELECT THE BEST COMPLETION.

THE MOST SPECIFIC LITERARY CLASSIFICATION OF THIS POEM IS
A. SEA LYRIC
B. LYRICAL ALLEGORY
C. ALLEGORIC ANAGRAM
D. MEDITATIVE POETRY
E. LYRICAL PARALLEL

THE STUDENT WILL SHOW HIS COMPREHENSION OF THE CONTENT AND SYMBOLISM OF BLAKE'S POETRY BY SELECTING THE BEST COMPLETION TO A STATEMENT. 0251

DIRECTIONS
SELECT THE BEST COMPLETION.

IN *THE CLOD AND THE PEBBLE*, BLAKE SUGGESTS THAT
A. ALL LOVE IS SELFISH
B. THERE ARE TWO KINDS OF LOVE, SELFISH AND SELF-LESS
C. SELFISH LOVE PREDOMINATES
D. SELFISH PEOPLE CAN BE TAUGHT TO BE UNSELFISH
E. SELFLESS PEOPLE ARE TOO IDEALISTIC

IN *THE TIGER*, BLAKE
A. ASKS GOD WHY HE MADE EVIL
B. SUGGESTS THAT THE FORCES OF EVIL ARE NEVER UNDERSTOOD
C. ATTACKS THE TIGER FOR HIS FEROCEITNESS
D. ADVOCATES THAT THE TIGER LEARN FROM THE GENTLENESS OF THE LAMB
E. SUGGESTS THAT THE TIGER IS NOT REALLY MENACING IF WE UNDERSTAND HIM

ERI C
If a student will show comprehension of *The Seafarer* by selecting the universal theme in the poem, %10.

**Directions - Select the statement that answers the question.**

**What universal theme is revealed in *The Seafarer*?**

A. **The sea is a danger to be avoided.**
B. **The sea represents glorious adventure.**
C. **The sea cements social relationships among the sailors.**
D. **The sea represents freedom from conformity.**
E. **Adventure can be seen from two points of view.**

---

If a student, by selecting the earliest English poem with identifiable date and author, will demonstrate his knowledge of ancient poems and authors, %10.

**Directions - Select the best completion.**

**The most ancient English poem which has an identifiable date and author is.**

A. *Heowilf*
B. *The Seafarer*
C. *Le Morte d'Arthur*
D. *Caedmon's Hymn*
E. *The Shepherd's Lament*

---

Even an unfamiliar poem, the student will analyze the poem *Fire and Ice* by demonstrating his ability to infer implications of literal meaning by selecting the appropriate conclusion, paraphrasing the writer's attitude, recognizing symbols, seeing relationships, and recognizing the central idea, %10.

**Directions - Read the following poem. Circle the letter of the answer which best completes each question.**

Some say the world will end in fire,
Some say in ice.
From what I’ve tasted of desire
I hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate
to say that for destruction ice
is also great
and would suffice.

One can conclude that
A. Everyone says the world will end.
B. Most people say the world will end in fire.
C. Most people say the world will end in ice.
D. There are differing opinions.

The speaker agrees with
A. Those who favor fire.
B. Those who favor ice.
C. Both A and B.
D. None of the above.
The speaker says that he is familiar with
*A. Both desire and hate.  
B. Neither desire nor hate.  
C. Only desire.  
D. Only hate.

As for destructive power,
*A. Ice is greater than fire.  
B. Fire is greater than ice.  
*C. Both fire and ice are great.  
D. Neither fire nor ice is great.

In this poem, *fire* specifically symbolizes
*A. Hell.  
B. Passion.  
C. Destruction.  
D. Desire.

In this poem, *ice* specifically symbolizes
*A. Aloofness.  
B. Hatred.  
C. Rigidity.  
D. Frigidity.

In this poem, fire and ice are physical destructive forces representing
*A. Abstract, destructive forces in life.  
B. The two hemispheres or extremes of temperature.  
C. The ultimate means of the world's destruction.  
D. The beginning and ending of the world.

In this poem, *desire* is comparable to
*A. Passion.  
B. Love.  
C. Want.  
D. Lust.

These forces are both
*A. Harmless and opposite.  
B. Destructive and alike.  
*C. Opposite and destructive.  
D. Alike and harmless.

The speaker suggests that
*A. Since the world is going to perish anyway, it does not make much difference if it is by fire or ice.  
B. Both love and hate can be strong enough forces to destroy civilization.  
C. If we had more love, the world would not perish.  
D. Since the world is going to end anyway, one should follow his desires, for live for today.

The student, by identifying examples of figurative language and selecting the best explanation for the effect of the device on the thought of Donnes *Death be not proud* will analyze the figurative devices in the poem.
**DEATH, BE NOT PROUD**  

JOHN DONNE

1. DEATH, BE NOT PROUD, THOUGH SOME HAVE CALLED THEE  
2. MIGHTY AND DREADFUL, FOR THOU ART NOT SO,  
3. FOR THOSE WHOM THOU THINKST THOU DOST OVERTHOVER  
4. DIE NOT, POOR DEATH, NOR YET CANST THOU KILL ME,  
5. FROM REST AND SLEEP, WHICH BUT THY PICTURES BE,  
6. MUCH PLEASURF, THEN FROM THEE MUCH MORE MUST FLOW,  
7. AND SOONEST OUR REST MEN WITH THEE DO GO—  
8. REST OF THEIR BONES AND SOULS DELIVERED  
9. THOU ART SLAVE TO FATE, CHANCE, KINGS, AND DESPERATE MEN,  
10. AND DOUR WITH POISON, WAR, AND SICKNESS DWELL,  
11. AND POPPY OR CHARMS CAN MAKE US SLEEP AS WELL  
12. AND HETTER THAN THY STROKE, WHY SWELLST THOU THENO  
13. ONE SHORT SLEEP PAST, WE WAKE ETERNALLY,  
14. AND DEATH SHALL BE NO MORE. DEATH, THOU SHALT DIE.  

WHICH OF THE FOLLOWING IS *NOT* EVIDENCE THAT DONNE PERSONIFIES DEATH?  

<table>
<thead>
<tr>
<th>Option</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. DEATH IS ADDRESSED DIRECTLY.</td>
<td></td>
</tr>
<tr>
<td>B. DEATH IS CAPITALIZED.</td>
<td></td>
</tr>
<tr>
<td><em>C. DEATH IS THE SUBJECT OF THE POEM.</em></td>
<td></td>
</tr>
<tr>
<td>D. DEATH IS ASKED QUESTIONS.</td>
<td></td>
</tr>
</tbody>
</table>

DONNE COMPARES REST AND SLEEP TO DEATH BECAUSE REST AND SLEEP ARE  

<table>
<thead>
<tr>
<th>Option</th>
<th>Comparison</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. PLEASANT CONDITIONS AND DIMINISH DEATHS UNPLEASANTNESS.</td>
<td></td>
</tr>
<tr>
<td>B. FAMILIAR CONDITIONS AND DIMINISH DEATHS STRANGENESS.</td>
<td></td>
</tr>
<tr>
<td>C. USUAL CONDITIONS AND DIMINISH DEATHS UNUSUALNESS.</td>
<td></td>
</tr>
<tr>
<td>D. ALL OF THE ABOVE.</td>
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</table>

MUCH PLEASURE... CAN BE SUMMARIZED AS  

<table>
<thead>
<tr>
<th>Option</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. REST AND SLEEP ARE PALE IMITATIONS OF DEATH.</td>
<td></td>
</tr>
<tr>
<td>B. SINCE REST AND SLEEP ARE PLEASANT, SO IS DEATH.</td>
<td></td>
</tr>
<tr>
<td>C. REST AND SLEEP BRING PLEASURE, BUT DEATH IS UNKNOWABLE.</td>
<td></td>
</tr>
<tr>
<td>D. SOME ASSOCIATE REST, SLEEP, AND DEATH, BUT THEY ARE NOT REALLY ALIKE.</td>
<td></td>
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</table>

THE IMPLICIT ASSUMPTION OF LINES SEVEN AND EIGHT IS  

<table>
<thead>
<tr>
<th>Option</th>
<th>Assumption</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. SINCE DEATH HAS POWER OVER THE REST MEN, IT IS GREATLY TO BE FEARED.</td>
<td></td>
</tr>
<tr>
<td>B. THE REST MEN CAN AVOID THE STING OF DEATH.</td>
<td></td>
</tr>
<tr>
<td>*C. DEATH IS A REWARD FOR GOODNESS.</td>
<td></td>
</tr>
<tr>
<td>D. DEATH TAKES ALL MEN, INDISCRIMINATELY.</td>
<td></td>
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</tbody>
</table>

THE FIRST EXAMPLE OF APOSTROPHE TO APPEAR IN THIS POEM IS IN  

<table>
<thead>
<tr>
<th>Line</th>
<th>Apostrophe</th>
</tr>
</thead>
<tbody>
<tr>
<td>*A. ONE.</td>
<td></td>
</tr>
<tr>
<td>B. TWO.</td>
<td></td>
</tr>
<tr>
<td>C. THREE.</td>
<td></td>
</tr>
<tr>
<td>D. FOUR.</td>
<td></td>
</tr>
<tr>
<td>E. FIVE.</td>
<td></td>
</tr>
</tbody>
</table>

THAT DONNE THINKS DEATH IS TEMPORARY IS MOST COMPLETELY EXPRESSED IN THE PHRASE  

<table>
<thead>
<tr>
<th>Option</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. DEATH, BE NOT PROUD.</td>
<td>LINE ONE.</td>
</tr>
<tr>
<td>B. FOR THOU ART NOT SO.</td>
<td>LINE TWO.</td>
</tr>
<tr>
<td>C. LINE NINE.</td>
<td></td>
</tr>
<tr>
<td>D. LINE TEN.</td>
<td></td>
</tr>
</tbody>
</table>

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<td></td>
</tr>
<tr>
<td>D. LINE TEN.</td>
<td></td>
</tr>
</tbody>
</table>

222 228
THE STUDENT WILL ANALYZE THE POEM *LIV* BY E. E. CUMMINGS IN REFERENCE TO POETIC CONVENTIONS BY APPLYING WHAT HE HAS LEARNED ABOUT CONVENTIONAL POETRY TO AN EXPLANATION OF THE MODERN POEM WHICH DOES NOT SEEM TO FIT THE RULES.

DIRECTIONS - THE FOLLOWING POEM IS WRITTEN IN *A STYLE* WITH WHICH YOU MAY NOT BE FAMILIAR, BUT IT IS CAPABLE OF BEING EXPLAINED BY *EXTENDING THE DEFINITIONS* OF *TERMS* USUALLY ASSOCIATED WITH POETRY. READ THE POEM CAREFULLY AND SEE IF YOU CAN APPLY THE ANALYTICAL *TOOLS* IN A *NEW WAY*. THERE MAY BE TWO OR MORE RIGHT ANSWERS, BUT THERE IS ALWAYS A BEST ANSWER.

LIV

BY E. E. CUMMINGS %FROM 1X1%

1 IF EVERYTHING HAPPENS THAT CAN'T BE DONE
2 %AND ANYTHINGS RIGHTER
3 THAN BOOKS
4 COULD PLAN
5 THE STUPIDEST TEACHER WILL ALMOST GUESS
6 %WITH A RUN
7 SKIP
8 AROUND WE GO YES?
9 THERE'S NOTHING AS SOMETHING AS ONE

10 ONE HASN'T A WHY OR BECAUSE OR ALTHOUGH
11 %AND BUDS KNOW BETTER
12 THAN BOOKS
13 DON'T GROW
14 ONE'S ANYTHING OLD BEING EVERYTHING NEW
15 %WITH A WHAT
16 WHICH
17 AROUND WE COME WHOM
18 ONE'S EVERYTHING SO

19 SO WORLD IS A LEAF, SO TREE IS A ROUGH
20 %AND BIRDS SING SWEETER
21 THAN BOOKS
22 TELL HOW
23 SO HERE IS AWAY AND SO YOUR IS A MY
24 %WITH A DOWN
25 UP
26 AROUND AGAIN FLY?
27 FOREVER WAS NEVER TILL NOW

28 NOW I LOVE YOU AND YOU LOVE ME
29 %AND BOOKS ARE SHUTTER
30 THAN BOOKS
31 CAN BE?
32 AND DEEP IN THE HIGH THAT DOES NOTHING BUT FALL
WITH A SHOUT
FACH
AROUND WE GO ALL
THERE'S SOMEBODY CALLING WHO'S WE

WERE ANYTHING HRIGHTER THAN EVEN THE SUN
WERE EVERYTHING GREATER
THAN BOOKS
MIGHT MEAN
WERE EVERYTHING MORE THAN BELIEVE
WITH A SPIN
LEAP
ALIVE WERE ALIVE
WERE WONDERFUL ONE TIMES ONE

THE METER OF THIS POEM IS
A. NONEXISTENT BUT THERE IS RHYTHM.
B. IAMBIC TRIMETER.
C. ANAPESTIC TETRAMETER.
D. ORGANIZED ACCORDING TO STANZAS RATHER THAN LINES.

LINES TWO AND FOUR OF EACH STANZA-
A. EXPRESS CUMMINGS SUSPICION OF THE WORTH OF ACADEMIC ACTIVITY.
B. EXPRESS CUMMINGS HATE FOR SCHOOL.
C. REVEAL THOSE PATIENTS WHICH MAKE LOVE IMPOSSIBLE.
D. EXALT THE WORTH OF ACADEMIC ACTIVITY.

THE WORD *STUPIDEST* %LINE FIVE IS AN EXAMPLE OF
A. CUMMINGS IGNORANCE.
B. A TYPOGRAPHICAL ERROR.
C. THE NEED TO SUIT WORD CHOICE TO THE DEMANDS OF METER.
D. CUMMINGS POKING FUN AT ACADEMIC ACTIVITY.

THE ONLY THING THAT CUMMINGS DOES NOT DO TO PRESERVE SOME
FORMAL ASPECTS OF POETRY IS
A. INCLUDE RHYME.
B. HAVE A METRICAL ARRANGEMENT.
C. SPACE PARENTHETICAL MARKS REGULARLY.
D. USE NEGATIVE CONTRACTIONS OF VERBS.

THE SUMMARY OF LINE TEN IS
A. THERE IS NO REASON TO GLORIFY THE INDIVIDUAL.
B. THERE IS NO JUSTIFICATION FOR ANY SINGLE INDIVIDUALS EXISTENCE.
C. ONE CANNOT EXPLAIN WHY THE INDIVIDUAL IS SO MAGNIFICENT.
D. THE DAMAGE CAUSED BY INDIVIDUALS IS INEXPRESSIBLE.

A TRANSITIONAL DEVICE BETWEEN STANZAS IS
A. THE METRICAL SIMILARITY OF EACH LAST LINE.
B. THE METRICAL IDENTITY OF EACH LAST LINE.
C. THE METRICAL SIMILARITY OF EACH FIRST LINE.
D. THE METRICAL IDENTITY OF EACH FIRST LINE.
E. THE REPETITION OF THE LAST WORD OF ONE STANZA AS THE FIRST WORD IN THE NEXT STANZA.

THE ESSENTIAL CHARACTERISTIC OF THE SECOND PARENTHETICAL MARK IN EACH STANZA IS THE
A. USE OF WITH.
B. SHORT LINES.
LINE NINETEEN IS IMPORTANT BECAUSE

A. THE STATEMENT IS TRUE.
B. INDIVIDUALITY IS EXAULTED IN A NEW WAY.
C. IT IS ANALOGOUS TO THE TOPIC SENTENCE OF A PARAGRAPH.
D. IT PRESERVES THE METRICAL SIMILARITY OF EACH FIRST-LINE.

LINES 20-27 ARE LIKE THE SECOND PARENTHEtical COMMENT OF EACH STANZA BECAUSE

A. THE ATTACK ON SCHOOLS IS CONTINUED.
B. ACTIVITY IS SUGGESTED.
C. THEY ARE CONTAINED IN PARENTHESES.
D. THEY ARE OF THE SAME LENGTH AND METER.

THERE IS SOME --- RHYME IN LINE TWENTY-SEVEN.

A. MASculINE
B. FEMININE
C. INTERNAL
D. END
E. SIGHT

LINE THIRTY-TWO IS BEST SUMMARIZED AS

A. WHEN ONE IS GREATLY IN LOVE HE FEELS DISASSOCIATED FROM HIS USUAL STABILITY.
B. THE HIGHER ONE CLIMBS, THE DIZZIER HE BECOMES BECAUSE THE AIR IS THINNER.
C. WHEN ONE GETS VERY EXCITED, HE HAS A TENDENCY TO THROW OFF HIS USUAL INHIBITIONS.
D. THE JOYS THAT ACCRUE WITH ORIGINAL ACADEMIC RESEARCH ARE AKIN TO THE DIZZINESS ENGENDERED BY GREAT HEIGHTS.

LINE FORTY-FOUR DIFFERS FROM THE LAST LINE OF EVERY SECOND PARENTHEtical REMARK IN THAT IT

A. *NEGATES* THE MOTION OF THE OTHERS.
B. *DOES NOT DEAL WITH* THE MOTION OF THE OTHERS.
C. *REPEATS* THE MOTION OF THE OTHERS.
D. *INCLUDES* THE MOTION OF THE OTHERS.

*IX1* IS AN .... TITLE FOR THE BOOK FROM WHICH THIS POEM COMES BECAUSE ....

A. INAPPROPRIATE... TWO PEOPLE FALL IN LOVE, AND 1X1 EQUALS 1, NOT 2.
B. INAPPROPRIATE... CARDINAL NUMBERS %1,2,3, ETC. HAVE NOTHING TO DO WITH PEOPLE FALLING IN LOVE.
C. APPROPRIATE... WHEN TWO PEOPLE FALL IN LOVE, THEIR LOVE MAKES THEM BECOME ONE.
D. APPROPRIATE... A POET IS PERFECTLY JUSTIFIED TO USE WHATEVER COMPARISON HE WANTS TO.

WHICH IS THE LEAST REASONABLE SUMMARY OF AN IMPORTANT THOUGHT OF THIS POEM

A. THE NATURAL LIFE IS SUPERIOR TO THE ARTIFICIAL LIFE.
B. EMOTIONALITY IS SUPERIOR TO RATIONALITY.
C. THE COMBINATION OF FORCES RESULTS IN THE MORE POWERFUL FORCE HOLDING SWAY.
D. LOVE OFTEN IGNORES THE CONSTRAINTS OF RATIONALITY.
1. The student will demonstrate his ability to recognize the form of a Petrarchian sonnet by identifying the description of such a sonnet. %1

INSTRUCTIONS - SELECT THE BEST COMPLETION.

HE PETRARCHIAN SONNET FORM CONTAINS
A. ONE OCTAVE AND ONE CONCLUDING COUPLET.
B. ONE SESTET AND TWO QUATRAINS.
C. TWO SESTETS.
D. ONE OCTAVE AND ONE SESTET.

**************************************************************************************************

INSTRUCTIONS - SELECT THE BEST COMPLETION.

THE STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF THE MEANING OF WALFRID POETRY BY SELECTING THE CORRECT INTERPRETATION OF A LINE OR WORD FROM A CAVALIER POEM.

INSTRUCTIONS - SELECT THE BEST COMPLETION.

1. SIR JOHN SUCKLINGS *THE CONSTANT LOVER,* THE WORDS *OUT UPON* IN LINE ONE COULD BE RESTATED IN MODERN LANGUAGE AS
A. I AM LEAVING THIS ROOM RIGHT NOW.
B. I AM GETTING OUT OF THIS TOWN.
C. LET IT BE KNOWN TO ALL.
D. LET'S HIDE OUTSIDE SOMEWHERE.

2. SIR JOHN SUCKLINGS *THE CONSTANT LOVER,* THE WORDS *CONSTANT LOVER* IN LINE EIGHT
A. ARE THE SAME INDIVIDUALS.
B. ARE NOT THE SAME INDIVIDUALS.
C. ARE USED INTERCHANGEABLY.
D. ARE COUSINS.

3. SIR JOHN SUCKLINGS *THE CONSTANT LOVER,* THE WORD *ERF* MEANS
A. BEFORE.
B. NEVER.
C. ALWAYS.
D. AFTER.

4. LINE FOUR OF SIR JOHN SUCKLINGS *THE CONSTANT LOVER,* *FAIR*
A. THERETO MEANS
B. IF IT DOES NOT RAIN.
C. IF CLOUDS DO NOT APPEAR.
D. IF LOVE REMAINS CONSTANT.

5. LINE ELEVEN OF SIR JOHN SUCKLINGS *THE CONSTANT LOVER,* THE WORD *STATE* MEANS
A. PRESCRIPTIONS.
B. SUPPORTS.
C. LESSONS.
D. HUSHES.

**************************************************************************************************

STUDENT WILL KNOW THE POETIC AGE TO WHICH BURNS BELONGS. BY

IDENTIFYING THE PERIOD DURING WHICH HE WROTE. §1n

DIRECTIONS - SELECT THE BEST COMPLETION.

IN THE POETRY OF BURNS IS FOUND THE ATTITUDES THAT MARK THE
CHANGE FROM THE
A. VICTORIAN AGE TO THE ROMANTIC AGE.
B. ROMANTIC AGE TO THE CLASSICAL AGE.
C. MODERN AGE TO THE VICTORIAN AGE.
D. CLASSICAL AGE TO VICTORIAN AGE.

THE STUDENT WILL SHOW COMPREHENSION OF HRYANT'S THANATOPSIS* BY
IDENTIFYING ELEMENTS FROM THE POEM. §12m

DIRECTIONS - SELECT THE BEST COMPLETION.

*THANATOPSIS* WAS WRITTEN BY
A. FRANKLIN.
B. BRYANT.
C. EMERSON.
D. EDWARDS.

THE TITLE *THANATOPSIS* COMES FROM
A. FRENCH.
B. GERMAN.
C. GREEK.
D. LATIN.

*THANATOPSIS* MEANS CONTEMPLATION OF
A. LIFE.
B. HAPPINESS.
C. BIRTH.
D. DEATH.

THE POET CITES A POSSIBLE TEACHER IN
A. NATURE.
B. GOD.
C. MAN.
D. HISTORY.

EVERYONE WILL AGAIN BE RESOLVED TO
A. SKY.
B. EARTH.
C. WATER.
D. GRASS.

EVERYONE RETIRES IN HIS ETERNAL RESTING PLACE
A. WITH NO ONE.
B. WITH KINGS ONLY.
C. WITH INFANTS ONLY.
D. WITH REPRESENTATIVES OF ALL PEOPLES.

DECORATIONS OF THE GREAT TOMB OF MAN ARE
A. REGULAR TOMBSTONES.
B. CROSSES.
C. FLAGS.
D. WOODS AND WATERS.

233
The relationship of the number of those living to those dead is
A. Equal.
B. Smaller.
C. Larger.
D. Uncalculable.

The poet claims that a last sleep takes
A. Only the sad.
B. Only the gay.
C. Only the solemn.
D. Everyone.

The poet emphasizes that one should face death
A. Like a quarry slave.
B. Like a pompous king.
C. Like a scared soldier.
D. Like a sustained and soothed person.

The poem ends with the thought that one should have
A. Trust.
B. Fear.
C. Skepticism.
D. Courage.

The poet views the preparation for the final rest like a nap on a couch with
A. Restlessness.
B. Wakefulness.
C. Pleasant dreams.
D. Visions of life after death.

The student will comprehend rhyme, metaphor, simile, personification, and alliteration by identifying examples within the poems.

Ballad of Hell* by John Davison and *Lee* by Steven Reit*.

The teacher defined satire as a literary manner which blends a critical attitude with humor and wit, to the end that human institutions or humanity may be improved; sometimes seeking to correct by gentle and broadly sympathetic laughter and at other times painting with contempt and moral indignation the corruption of men and institutions.

In the Ballad of Hell* by John Davison rhyme is found
A. Between lines one and two.
B. Between lines one and three.
C. Within line five.
D. Within line six.

In the same poem a simile is found in line
A. Five.
B. Ten.
C. Seventeen.
D. Twenty-two.

In the same poem personification is found in line
A. Five.
B. Eleven.

---

0493 0033 1846 1847 1848
IN "LEF" BY STEPHEN HENET A METAPHOR IS FOUND IN LINES
A. TWO AND THREE. 1849
B. THREE AND FOUR. 4101848
C. NINE AND TEN. 4101848
D. FOURTEEN AND FIFTEEN. 4101848

IN THE SAME POEM ALLITERATION IS FOUND IN LINE
A. THIRTY-NINE. 1850
B. FORTY-ONE. 4101850
C. FORTY-THREE. 4101850
D. FIFTY. 4101850

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE CONCERNING THE SONNET TRADITION IN ENGLISH LITERATURE BY IDENTIFYING SIGNIFICANT WORKS, AUTHORS, AND CONVENTIONS.

DIRECTIONS--SELECT THE BEST COMPLETION.

THE FAMOUS SONNET SEQUENCE BY SIR PHILIP SIDNEY WAS ENTITLED
A. THE CLOUFTIFR*. 2097
B. ASTROPHEL AND STELLA*. 4101850
C. HERO AND LEANDER*. 4101850
D. TOTTLE'S MISCELLANY*.

TRADITIONALLY, SONNETS WERE ORIGINALLY WRITTEN
A. FOR FAMOUS STATE OCCASIONS. 2098
B. FOR RELIGIOUS CELEBRATIONS.
C. IN HONOR OF A BEAUTIFUL WOMAN.
D. TO GLORIFY WAR.

SIDNEY'S SONNETS WERE WRITTEN
A. TO CELEBRATE THE DEFEAT OF THE SPANISH ARMADA IN 1588. 2099
B. TO CELEBRATE THE CORONATION OF ELIZABETH I.
C. TO ENTERTAIN HIS SISTER, THE COUNTESS OF PEMBROKE.
D. TO SET FORTH SIDNEY'S POLITICAL PHILOSOPHY.

THE GENERAL SUBJECT MATTER TREATED IN MOST SONNETS WAS
A. UNREQUITED LOVE.
B. RELIGIOUS WORSHIP.
C. BACCHANalian.
D. PHILOSOPHICAL DISCUSSION.

SHAKESPEARE'S SONNETS WERE DIRECTED TO
A. THE WAR OF THE ROSES.
B. WESTMINSTER ABBY.
C. QUEEN ELIZABETH.
D. A DARK LADY.

THE ENGLISH SONNET TRADITION STems FROM
A. DANTE.
B. PETRARCA.
C. TESAN.
D. MEDICE.

*LOVE IS NOT LOVE WHICH ALTERS WHEN IT ALTERATION FINDS, NOR
BENDS WITH THE REMOVER TO REMOVE...* IS AN EXAMPLE OF
A. MULTIPLE USE OF WORDS.
B. BALANCE RESTRAINT.
C. COMPARISON AND CONTRAST.
D. SINGLFIENESS OF EFFECT.

THE CONCLUDING STATEMENT IN AN ELIZABETHAN SONNET IS CALLED
A. A CLINCHER STATEMENT.
B. A DENOMUMENT SLIDE.
C. A RHYMING COUPLET.
D. A CONTRASTING ENDING.

A QUATRAIN IS
A. A FOUR LINE SECTION OF A SONNET.
B. AN ODE STANZA.
C. A COURTLY DANCE.
D. A MUSICAL COMPOSITION.

ELIZABETHAN SONNETS AND MODERN *POP* SONGS ARE, IN MANY WAYS,
A. IN FORM.
B. IN CONTENT.
C. IN TONE.
D. IN RHYME.

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STUDENT WILL DEMONSTRATE UNDERSTANDING OF THE POETS TREATMENT OF
THE NEGATIVE TRAIT *ENVY* BY SELECTING THE CORRECT INTERPRETATION
OF PERTINENT PASSAGES IN POEMS DEALING WITH THE TRAIT. QUESTIONS
ARE BASED ON THE POEMS *RICHARD CORY* AND *MINIVER CHEEVY* BY
ROBINSON, AND *LOVE SONG* OF J. ALFRED PRUFROCK* BY ELIOT.

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE.

IN *RICHARD CORY*, THE PHRASE *...ON THE PAVEMENT...* IS INTENDED
TO SHOW THAT
A. THE COMMON PEOPLE IN THE SCENE ARE CONSTRUCTION WORKERS.
B. THE SETTING IS A METROPOLITAN AREA.
C. CORY OCCUPIES A HIGHER LEVEL THAN DO HIS OBSERVERS.
D. LABORERS REMAIN SUPPRESSED BY WEALTHY OWNERS.

THE PHRASE *...WAITED FOR THE LIGHT...* MEANS THAT
A. THE COMMON PEOPLE WOULD CONTINUE HOPING FOR RELIEF FROM
THEIR BURDENS.
B. THE STREET LAMPS WOULD CREATE FOR THE CITY A DIFFERENT
ATMOSPHERE.
C. WHEN DAWN ARRIVED THE WORKERS PLIGHT WOULD REMAIN UNCHANGED.
D. THE OBSERVERS WOULD AS RICH AS CORY.

THE PHRASE *...CURSED THE BREAD...* INDICATES THAT
A. THE LAHOFERS CAN AFFORD ONLY THE CHEAPEST FOODS.
B. THE COMMON PEOPLE WORKED HARD FOR LITTLE REWARD.
C. THE WORKING CLASSES VIEWED *BREAD* AS A SYMBOL OF CORY.
D. CITY DWELLERS ARE LESS APPRECIATIVE OF FOOD THAN ARE
COUNTRY FOLK.

ORY'S SUICIDE REFLECTS THE FOLLOWING ADAGE--
A. *NEITHER A BORROWER NOR A LENDER BE.*
B. *IT IS MORE BLESSED TO GIVE THAN TO RECEIVE.*
**A.** THE GRASS IS ALWAYS GREENER ON THE OTHER SIDE OF THE FENCE.
**B.** GRASS NEVER GROWS ON A BUSY STREET.
**C.** THE GRASS IS ALWAYS GREENER ON THE OTHER SIDE OF THE FENCE.
**D.** GRASS NEVER GROWS ON A BUSY STREET.

**MINIVER CHEEVY'S ENVY IS DIRECTED CHIEFLY TOWARD**
**A.** KNIGHTS, COURTIRS, AND CAVALIERS.
**B.** WEALTHY AND TITLED MILITARY MEN.
**C.** PERSONS WHO DISAGREE WITH HIS VIEWS.
**D.** PERSONS WHO SEEM BETTER OFF THAN HE.

**MINIVER TO SOOTHE HIS TROUBLED MIND, FOUND ESCAPE IN**
**A.** DAYDREAMING ABOUTHeroic Deeds.
**B.** READING THE CLASSICS WITH EMPHASIS ON ANCIENT TIMES.
**C.** POURING LIQUOR DOWN HIS THROAT.
**D.** TELLING HIS WOFF TO EVERY THIRD PASSER-BY.

**ACCORDING TO MINIVER, THE CAUSE OF HIS DISTRESS IS THAT**
**A.** HE WAS BORN IN THE WRONG CENTURY.
**B.** LESS COMPETENT PEOPLE THAN HE WERE RECEIVING HONORS.
**C.** HE WAS BORN INTO SQUALOR AND DISAZE.
**D.** HE LOST HIS MONEY BY SPECULATING.

**IN *THE LOVE SONG OF J. ALFRED PRUFROCK,* THE ENVY IS DIRECTED TOWARD**
**A.** THE READER, TO WHOM PRUFROCK SPEAKS.
**B.** HIS ROOMMATE, WHO MAKES FRIENDS EASILY.
**C.** THE GIRL HE SEeks TO IMPRESS.
**D.** NO SPECIFIC INDIVIDUAL IN THE POEM.

**PRUFROCK IS AFRAID TO EXPRESS AFFECTION TO THE OBJECT OF HIS ADMIRATION BECAUSE**
**A.** SHE MIGHT MISUNDERSTAND OR BELITTLE HIM.
**B.** OTHER PEOPLE AT THE PARTY MIGHT RIDICULE HIM.
**C.** SHE ALREADY HAS A LOVER.
**D.** HE WILL DIE WITHIN A SHORT WHILE.

**PRUFROCK'S SELF-CONSCIOUSNESS ARISES FROM**
**A.** HIS PROXIMITY TO MIDDLE-AGE.
**B.** HIS WARDROBE OF UNCERTAIN VOGUE.
**C.** HIS FEAR OF DERISION.
**D.** A COMBINATION OF THE ABOVE THREE.

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**THE STUDENT WILL DEMONSTRATE HIS UNDERSTANDING OF THE POETS' TREATMENT OF THE NEGATIVE TRAIT *HYPOCRISY* BY SELECTING THE CORRECT INTERPRETATION OF PERTINENT PASSAGES IN POEMS DEALING WITH THE TRAIT. QUESTIONS ARE BASED ON THE POEMS *MINIVER CHEEVY* BY ROBINSON, *THE UNKNOWN CITIZEN* BY AUDEN, AND *STOPPING BY WOODS* BY FROST. **

**DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE.**

**IN *MINIVER CHEEVY,* THE LINES ILLUSTRATING MINIVER'S HYPOCRISY ARE**
**A.** *MINIVER SIGHED FOR WHAT WAS NOT.
**B.** *MINIVER MOURNED THE RIPE RENOWN
**C.** *MINIVER SCORNED THE GOLD HE SOUGHT.*
D. *MINIVER CHEEVY, A CHILD OF SCORN,*
GREW LEAN WHILE HE ASSAILED THE SEASONS.*

IN ITEM #1, THE REASON FOR THE CORRECTNESS OF THE ANSWER IS THAT
*A. HYPOCRITES SHOW A DOUBLE STANDARD IN VIEWING A SITUATION.*
*B. HYPOCRITES DISPLAY DAYDREAMING AND MALINGERING AS PRIMARY
SYMPTOMS.*
*C. HYPOCRITES CRITICIZE BUT NEVER SUGGEST IMPROVEMENTS.*
*D. HYPOCRITES THINK ABSTRACTLY RATHER THAN CONCRETELY.*

CONSIDERING THE THEME OF THE POEM AS A WHOLE, *MINIVER IS HYPO-
CRITICAL BECAUSE
*A. HE FINDS BLAME IN SOURCES OTHER THAN HIMSELF.*
*B. HE PREFERENCES ARTISTIC MATTERS TO PRACTICAL MATTERS.*
*C. HE ADMIRER THE PAST MORE THAN HE ADMIRER THE PRESENT.*
*D. HE NURSES ILLUSIONS OF GRANDEUR.*

IN AUDEN'S *THE UNKNOWN CITIZEN,* THE LINES *OUR RESEARCHERS
INTO PUBLIC OPINION ARE CONTENT THAT HE HELD THE PROPER OPINIONS
FOR THE TIME OF YEAR* INDICATE HYPOCRISY BECAUSE
*A. THE RESEARCHERS ARE POORLY QUALIFIED TO JUDGE OPINIONS.*
*B. THE TIME OF YEAR REFERRED TO WAS A TIME OF CRISIS.*
*C. THE CONDITION OF THE COUNTRY DID NOT REALISTICALLY CHANGE FROM
SEASON TO SEASON.*
*D. THE CITIZEN ABANDONED HIS TRUE FEELINGS FOR THE SAKE OF
POPULARITY.

A CURRENT EXPRESSION OF THE MAN'S HYPOCRISY WOULD BE THAT HE IS
TRYING TO BE BOTH
*A. LABOR AND MANAGEMENT.*
*B. A HAWK AND A DOVE.*
*C. A SAINT AND A SINNER.*
*D. A LEFT-WINGER AND A RIGHT-WINGER.*

FROST'S *STOPPING BY WOODS ON A SNOWY EVENING* HINTS SLIGHTLY AT
HYPOCRISY WITH THE LINE
*A. BUT I HAVE PROMISES TO KEEP.*
*B. TO ASK IF THERE IS SOME MISTAKE.*
*C. THE DARKEST EVENING OF THE YEAR.*
*D. HIS HOUSE IS IN THE VILLAGE Though.*

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STUDENT WILL SHOW UNDERSTANDING OF THE POET'S TREATMENT OF THE
TRAITS *INDECISIVENESS* BY SELECTING CORRECT INTERPRETATION OF
Pertinent passages. Questions are based on the poems *THE ROAD
NOT TAKEN* by FROST, *WHERE ARE YOU GOING* and *IN MEMORY OF
W. B. YEATS* by AUDEN, and *THE LOVE SONG OF J. ALFRED PRUFROCK* by
ELIOT. %11n

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE.

IN FROST'S *THE ROAD NOT TAKEN* THE POET TAKES AN INDIRECT
APPROACH TO THE PROBLEM OF INDECISION BY EMPHASIZING
*A. THE CONSEQUENCES OF INDECISION.*
*B. THE IMPORTANCE OF RESOLUTION.*
*C. THE ABUNDANCE OF SECOND CHOICES.*
*D. THE REGRET OVER A WRONG CHOICE.*
Frost employs what figurative device to exemplify the importance of decision-making?

A. Forced metaphor
B. Sustained metaphor
C. Alternating alliteration
D. Implied simile

What is implied by the well-worn path?

A. That fewer obstacles lie in it
B. That it passes through more scenic areas
C. That its travelers tend to follow the crowd
D. That only those who make correct decisions use it

In Auden's "Where are you going?" the indecisive party questions the adventurous party thrice. The poet answers each query:

A. In each stanza.
B. In odd-numbered stanzas.
C. In even-numbered stanzas.
D. In the final stanza.

The words "reader to rider" and "fearer to farer" connote:

A. Similarity in interest regardless of occupation
B. Contrast between the passive indecisive life and the active resolute life
C. Intentional sacrifice of content for metrical structure
D. Dominance of the indecisive type of existence over the decisive one

The first three stanzas cover, respectively, which of the following concerns?

A. Death, delay, disease
B. Danger, dusk, dread
C. Fire, fear, famine
D. Fate, folly, finality

The final stanza illustrates which one of the following famous sayings?

A. "A rolling stone gathers no moss."
B. "Nothing ventured, nothing gained."
C. "For want of a horse, the battle was lost."
D. "Fools rush in where angels fear to tread."

The poet implies that society usually praises one of its chief contributors:

A. At the height of his career.
B. Long after his death.
C. After his agreement with the majority.
D. Shortly before his death.

Eliot's "Love Song of J. Alfred Prufrock" employs indecision through the common human problem of:

A. Expressing affection.
B. Choosing a vocation.
C. Deciding on attire.
D. Resisting old age.

What Prufrock fails to realize is that most of the people at the party are:

A. As appreciative of art as he is.
B. Older than he but act younger.
C. Not as critical as they seem.
STUDENT WILL DEMONSTRATE UNDERSTANDING OF POETS TREATMENT OF THE TRAIT *STUBBORNNESS* BY SELECTING CORRECT INTERPRETATION FROM PERTINENT PASSAGES. QUESTIONS ARE BASED ON THE POEMS *MENDING WALL* BY FROST AND *FLAMMONDE* BY ROBINSON.

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE.

As his example of stubbornness in *Mending Wall*, Frost uses

A. The narrator
B. The neighbor
C. The hunters
D. Prehistoric man

The pointlessness of the trait is shown by the

A. Lack of livestock on both properties.  
B. Imbalance of vegetable and animal life.  
C. Growth of pine and apple trees on the same lot.  
D. Carelessness of hunters crossing fields.

To satirize the stubborn party, Frost employs

A. Personification of nature as a wall-breaker.  
B. Metaphor of stones as bread loaves.  
C. Alliteration of initial consonant *A.*  
D. Simile of Stone-Age savage.

In Robinson's *Flammonde*, the example of stubbornness is

A. Flammonde himself  
B. A *Shady Lady.*  
C. Two citizens  
D. A boy of unrealized talent.

The disappearance of the trait is achieved by

A. The *Shady Lady.*  
B. The talented boy.  
C. Flammonde.  
D. The citizens.

Proof of the *defeat of stubbornness* is provided by the act of

A. Card playing.  
B. Borrowing.  
C. Dining.  
D. Story swapping.

THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF POETS TREATMENT OF THE TRAIT *INDIFFERENCE* BY SELECTING CORRECT INTERPRETATION FROM PERTINENT PASSAGES. QUESTIONS ARE BASED ON THE POEMS *THE UNKNOWN CITIZEN* AND *IN MEMORY OF W. B. YEATS* BY AUDEN, *OUT, OUT---* AND *FIRE AND ICE* BY FROST, AND *AN ACRE OF GRASS* AND *THE SECOND COMING* BY YEATS.

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE.

In Auden's *The Unknown Citizen*, the first sign of indifference
TOWARD AN INDIVIDUAL IS
THE USE OF LETTERS AND NUMBERS INSTEAD OF A NAME.
B. THE FACT THAT THE BUREAU OF STATISTICS ANALYZES HUMAN LIFE.
C. THE INABILITY OF FUDGE MOTORS TO RECOGNIZE HUMAN WORTH.
D. THE FAILURE TO FIND A MEANS TO MEASURE CONTENTMENT.

THE CHIEF TARGETS OF SOCIAL INDIFFERENCE ARE THE CITIZENS
A. INCOME AND PROPERTY.
B. FAMILY AND FRIENDS.
C. AGENCIES AND INDUSTRIES.
D. FREEDOM AND HAPPINESS.

AUDEN'S MEMORIAL TO YEATS REFLECTS INDIFFERENCE IN ALL OF THE
FOLLOWING PASSAGES *EXCEPT*
*A. *THE PEASANT RIVER WAS UNTEMPTED BY THE FASHIONABLE QUAYS.*
B. *AND THE POOR HAVE THE SUFFERINGS TO WHICH THEY ARE FAIRLY
ACUSTOMED.*
C. *AS ONE THINKS OF A DAY WHEN ONE DID SOMETHING SLIGHTLY
UNUSUAL.*
D. *NOW IRELAND HAS HER MADNESS AND HER WEATHER STILL.*

THE LINE *FOR POETRY MAKES NOTHING HAPPEN* TESTIFIES MAINLY TO
THE INDIFFERENT ATTITUDE OF
*A. BROKERS AND EXECUTIVES TOWARD ARTISTS.*
B. SOCIETY TOWARD YEATS.
C. AUDEN TOWARD HIS PROFESSION.
D. MATERIALISTS TOWARD ANTI-MATERIALISTS.

*THE WORDS OF A DEAD MAN ARE MODIFIED IN THE GUTS OF THE
LIVING* SHOWS THAT A POET'S MESSAGE IS
A. OFTEN DELIBERATELY IGNORED.
B. OFTEN MISINTERPRETED.
C. THOROUGHLY DIGESTED BY MANY.
D. ALTERED TO CONFORM TO CIRCUMSTANCES.

FROST'S *OUT, OUT* SHOWS HOW INDIFFERENCE CAN ARISE FROM
A. INDEBTEDNESS LEADING TO BANKRUPTCY.
B. PERMANENT CRIPPLING OF A RELATIVE.
C. DEATH OF A RELATIVE.
D. ISOLATION FROM CIVILIZATION.

IN SUCH AN INSTANCE THE TRAIT IS UNAVOIDABLE BECAUSE
A. LITTLE LOVE EXISTED AMONG FAMILY MEMBERS.
B. THE FARM LACKED MORE MODERN EQUIPMENT.
C. NO LARGE POPULATION CENTER WAS NEARBY.
D. THE FAMILY HAD TO CONTINUE ITS ROUTINE TO SURVIVE.

THE LACK OF OUTWARD REGRET OVER THE INCIDENT INDICATES
A. SUPPRESSED HATRED EMERGING.
B. RESIGNATION TO FATE.
C. SECRET GLADNESS.
D. LACK OF FEELING.

*FIRE AND ICE* CONCEDES THAT THE WORLD WILL END. THE ONLY QUESTION POSED IS
A. WHEN.
B. WHERE.
*C. HOW.
D. WHY.

THE POEM'S DETECTABLE ANALOGY IS
A. Desire is to fire as hail is to ice.
B. Fire is to hate as ice is to destruction.
C. Fire is to ice as desire is to perish.
D. Ice is to desire as fire is to world.

Structurally the poem reveals indifference through
A. Rhyme scheme and rhythm.
B. Meter and figurative language.
C. Brevity and word choice.
D. Line arrangement and imagery.

Yeats "An Acre of Grass" shows casual neglect directed toward
A. The poor.
B. The aged.
C. The maimed.
D. The insane.

The title reflects a futile attempt to secure
A. Property for political power.
B. Prominence as a farmer.
C. The mood of springtime.
D. Compensation for guilt feelings.

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The student can apply knowledge of contextual elements by
selecting proper explanations for the kinds of influences various
contextual elements bring to bear on the meaning of words and/or
sentences.

Directions - Read the following poem with an eye to noticing how
meaning is influenced by context.

Select the alternative that best reflects this influence.

Spring
By Edna St. Vincent Millay

To what purpose, April, do you return again?

Beauty is not enough.
You can no longer quiet me with redness
Of little leaves opening stickily.
I know what I know.
The sun is hot on my neck as I observe
The spikes of the crocus.
The smell of the earth is good.
It is apparent that there is no death.
But what does that signify?
Not only under the ground are the brains of men
Eaten by maggots.
Life in itself
Is nothing.
An empty cup, a flight of uncarpeted stairs.
It is not enough that yearly, down this hill,
April
comes like an idiot, bubbling and strewing flowers

The first clue that this will *not* be a typical spring poem is
*A. THE QUESTION IN LINE ONE.

C. *STICKILY*%LINE 4n
D. LINE FIVE.
E. *SPIKES.*%LINE 7n

*STICKILY* %LINE 4n HAS PARTICULAR FORCE BECAUSE
A. IT IS AN UNUSUAL WORD.
B. IT DOES NOT REFLECT THE REFERENTIAL SITUATION.
C. OF THE OPPOSITE PSYCHOLOGICAL CONTEXT SUGGESTED BY LITTLE
LEAVES.
D. OF THE ASSONANCE IN THAT LINE OF THE SHORT I SOUND.

GIVEN THE PSYCHOLOGICAL CONTEXT CREATED BY THE TITLE *SPRING,*
THE MOST *TYPICAL* LINE IN THIS POEM IS
A. TWO.
B. FIVE.
C. EIGHT.
D. TEN.
E. FIFTEEN.

THE IDEA THAT IS *MOST* OPPOSED TO THE MESSAGE OF A TYPICAL POEM
ABOUT SPRING IS
A. CUP.
B. SUN.
C. FLOWERS.
*D. DEATH.
E. NATURE.

LINES ELEVEN AND TWELVE
A. ARE *NOT* PREPARED FOR.
B. REFLECT A TRUE PHYSICAL CONTEXT.
C. REFLECT A *TRUE* PHYSICAL CONTEXT.
D. REFLECT A *USUAL* PSYCHOLOGICAL CONTEXT.
E. ARE A CONTRADICTION OF THE POEMS MESSAGE.

THE LINES WHICH EXPRESS THE POETS ATTITUDE *BY MEANS OF*
NEGATIVE WORDS ARE
A. ONE, FIVE AND SEVENTEEN.
B. ONE, TWO AND THREE.
C. NINE, TEN AND SIXTEEN.
D. ONE, EIGHT AND TEN.
E. EIGHT, TWELVE AND THIRTEEN.

THE PHRASE *A-FLIGHT-0E-UNCARPETED -STA-IRS*-1-5 APPROPRIATE FOR
THE POETS MESSAGE BECAUSE
A. THE REFERENT IS FOUND IN EACH SPRING SCENE.
B. THE THOUGHTS ARE FRAGMENTARY.
C. THE PHRASE IS NOT CONVENTIONALLY POETIC.
*D. *STAIRS* IS NOT TO BE UNDERSTOOD REFERENTIALLY.

THE TWO WORDS IN LINE EIGHTEEN THAT OPPOSE THE USUAL PSYCHO-
LOGICAL CONTEXT OF A POEM ABOUT SPRING ARE
A. COMES, IDIOT.
*B. IDIOT, BABBLING.
C. BABBLING, STREWING.
D. STREWING, FLOWERS.

*************************************************************************
THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE SHORT STORY
*THE SNIPERS* BY COMPLETING ITEMS ABOUT PLOT, SETTING, AND
CHARACTER.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE STORY IS SET IN
A. O'CONNELL, IRELAND.
B. DUBLIN, IRELAND.
C. LIFFEY, IRELAND.
D. LONDON, ENGLAND.
E. O'CONNELL, ENGLAND.

THE SNIPER WAS A
A. YOUNG STUDENT.
B. YOUNG DROP-OUT.
C. MIDDLE-AGED PROFESSOR.
D. MIDDLE-AGED DOCTOR.
E. MIDDLE-AGED POLITICIAN.

IN THE COURSE OF THE STORY, THE SNIPER KILLS **** PEOPLE.
A. TWO
B. THREE
C. FOUR
D. FIVE
E. SIX

EVERY TIME HE KILLS SOMEONE, THE SNIPER FEELS
A. EXALTION.
B. DESPAIR.
C. RELIEF.
D. AGONY.
E. NONE OF THESE.

ON THE WAY OVER TO SEE HIS LAST VICTIM, THE SNIPER IS
A. FIRED UPON.
B. WOUNDED.
C. KILLED.
D. CAPTURED.
E. STABBED.

THE FINAL VICTIM IS THE SNIPER'S
A. FATHER.
B. SON.
C. BROTHER.
D. FRIEND.
E. MOTHER.

THE WAR IN WHICH THIS STORY IS SET IS
A. THE LAST NAPOLEONIC WAR.
B. WORLD WAR I.
C. WORLD WAR II.
D. IRISH CIVIL WAR.
E. IRISH - ENGLISH WAR OF 1880.

THE STUDENT WILL SHOW COMPREHENSION OF THE TERMS *PROTAGONIST*,
*ANTAGONIST*, *CONFLICT*, *POINT OF VIEW*, AND *CLIMAX* BY.
IDENTIFYING THESE TERMS IN *THE SNIPERS.*  

DIRECTIONS - SELECT THE BEST COMPLETION.

PART TWO - LITERARY TERMS

THE PROTAGONIST IS THE  
A. REPUBLICAN SNIPER.  
B. SNIPER ON THE OTHER SIDE.  
C. MACHINE GUNNER.  
D. OLD WOMAN.  
E. AUTHOR.

THE ANTAGONIST IS THE  
A. REPUBLICAN SNIPER.  
B. SNIPER ON THE OTHER SIDE.  
C. MACHINE GUNNER.  
D. OLD WOMAN.  
E. AUTHOR.

THE CONFLICT WHICH IS *MOST* IMPORTANT *CONSIDERING THE ACTION* IS THE CONFLICT BETWEEN THE REPUBLICAN SNIPER AND  
A. THE MACHINE GUNNER.  
B. THE OLD WOMAN.  
C. THE OTHER SNIPER.  
D. HIS OWN FEELINGS.

THE POINT OF VIEW OF THIS STORY IS  
A. FIRST PERSON.  
B. *PURE* THIRD PERSON OBJECTIVE.  
C. *MODIFIED* THIRD PERSON OBJECTIVE.  
D. THIRD PERSON OMNISCIENT.

THE CLIMAX OF THE STORY IS THE  
A. SHOOTING OF THE OLD WOMAN.  
B. KILLING OF THE MACHINE GUNNER.  
C. KILLING OF THE SECOND SNIPER.  
D. WOUNDING OF THE REPUBLICAN SNIPER.

THE STUDENT WILL SHOW COMPREHENSION OF VOCABULARY WORDS IN *THE SNIPER* BY SELECTING SYNONYMS FOR THE VOCABULARY WORDS.

DIRECTIONS - SELECT THE BEST SYNONYM FOR THE UNDERLINED WORD.

*RECEIVED*  
A. CONQUERED  
B. ENCIRCLED  
C. VICTORIOUS  
D. INSIPID  
E. ENTREATED

*ASCETIC*  
A. ARROGANT  
B. HOSTILE  
C. SELF-DENYING  
D. THOUGHT-PROVOKING  
E. MERCY-INVOKING
THE STUDENT WILL ANALYZE THE DICTION IN THE SHORT STORY *THE SNIPERS* BY EXAMINING PASSAGES FROM THE STORY TO DETERMINE THE AUTHOR'S STYLISTIC PURPOSE AND BY EXAMINING REVISIONS OF THE PASSAGES TO DISTINGUISH BETWEEN AND IDENTIFY THE EFFECTIVE USE OF WORDS AND IMAGES IN EACH.

DIRECTIONS - IT IS WIDELY AGREED IN MODERN THEORY OF FICTION THAT IT IS MORE EFFECTIVE TO *SHOW* THE READER A SITUATION AND LET HIM DRAW HIS OWN CONCLUSIONS THAN TO DRAW THE CONCLUSIONS FOR HIM. FOR THE NEXT ITEMS, DECIDE WHETHER O'FLAHERTY WAS TELLING OR *SHOWING,* AND SELECT A REASONABLE SUPPORT FOR YOUR DECISION.

IN THE SENTENCE *HIS FACE WAS THE FACE OF A STUDENT--THIN AND ASCETIC,* BUT HIS EYES HAD THE COLD GLEAM OF THE FANATIC* WHICH WORDS INDICATE THAT O'FLAHERTY IS MAKING CONCLUSIONS FOR THE READER.

A. THIN ... ASCETIC
B. THE FACE OF A STUDENT ... ASCETIC ... COLD GLEAM OF THE FANATIC
C. THE FACE OF A STUDENT ... THIN AND ASCETIC ... COLD GLEAM OF THE FANATIC
D. ASCETIC ... COLD GLEAM OF THE FANATIC

THE SENTENCE *ALMOST IMMEDIATELY A BULLET FLATTENED ITSELF AGAINST THE PARAPET*** IS PARTICULARLY LIKELY TO INVOLVE THE READER FORCAUSE

A. IT IS SHORTER THAN MOST OF THE SENTENCES
B. OF THE AFFECTIVE CONNOTATIONS OF THE WORD BULLET
C. OF THE PERSONIFICATION OF THE RIFLE
D. OF THE URGENCY SUGGESTED BY IMMEDIATELY

DIRECTIONS - READ THE FOLLOWING SENTENCES. SELECT THE CORRECT ANSWER FROM THE ALTERNATIVES BASED UPON THESE SENTENCES.

ORIGINAL - HE WANTED TO FIRE, BUT HE KNEW IT WAS USELESS. HIS BULLETS WOULD NEVER PIERCE THE STEEL THAT COVERED THE GREY MONSTER.

REVISION - HE TOOK AIM, BUT LET THE RIFLE BACK DOWN TO THE ROOF. THE ARMOR PLATE WAS EIGHT INCHES THICK.
WANTED TO FIRE* IS ***** EFFECTIVE, USING THE DEFINITION OF
EFFECTIVE* STATED IN THE DIRECTIONS THAN HE TOOK AIM*
BECAUSE *****
A. MORE ***** WHAT MATTERS IS HOW PEOPLE FEEL—INSIDE.
B. MORE ***** A LONGER PHRASE, EVEN OF ONE WORD, DEMANDS
GREATER READER ATTENTION.
C. LESS ***** WANTING IS NOT VERIFIABLE, TAKING AIM IS.
D. LESS ***** THE SHORTER PHRASE, EVEN ONE WORD SHORTER, HAS
GREATER IMPACT.
E. EQUALLY ***** NEITHER ACTION IS SPECIFICALLY OBSERVABLE.

THE WORD *KNEW* IN THE ORIGINAL, IN TERMS OF EFFECTIVENESS
DEFINED IN THE DIRECTIONS WHICH OPENED THIS SECTION, IS LIKE
WHAT OTHER VERB IN THE ORI GA LN O
*A. WANTED
B. FIRE
C. WAS
D. WOULD PIERCE
E. COVERED

THE **ESSENTIAL** DIFFERENCE BETWEEN THE SECOND SENTENCE OF THE
ORIGINAL AND THE-SECOND-SENTENCE—OF THE-REVISION IS
A. THE ORIGINAL IS LONGER.
B. THE ORIGINAL IS MORE SPECIFIC.
C. THE ORIGINAL IS MORE EFFECTIVE.
D. THE ORIGINAL MAKES THE CONCLUSION FOR THE READER.
E. THE REVISION IS CLEARER.

IN THE ORIGINAL THE WORD *MONSTER*
A. IS SPECIFIC.
B. IMPLIES AN AUTHOR CONCLUSION.
C. PRESENTS VERIFIABLE EVIDENCE TO THE READER.
D. IN NON-COMMUNI CATIVE.

DIRECTIONS — SELECT THE BEST COMPLETION.

WHEN THE SNIPER SAW THAT THE OTHER SNIPER WAS HIS BROTHER,
*BROTHER* MEANS
A. LITERAL BROTHER, I.E., SON OF HIS FATHER AND MOTHER
B. FELLOW MAN
C. BOTH A AND B.

THE BEST STATEMENT OF THEME IS
A. WAR IS A GLORIOUS ADVENTURE THAT ONLY DIMS SOMewhat WHEN ONE
IS CONFRONTED WITH SOME ATROCITIES.
B. WAR SEEMS A GLORIOUS ADVENTURE UNTIL ONE IS CONFRONTED WITH
THE ATROCITIES.
C. WAR IS A TOTAL ABOMINATION AND HAS NOTHING TO RECOMMEND IT.
D. UNLESS ONE IS VERY ALERT, HE WILL DAMAGE HIS BROTHER.
E. THE GOOD SOLDIER IS THE ONE WHO CAN DENY HIS SENSITIVITI ES
AND FOLLOW ORDERS.

IF YOU WERE COMPELLED TO DEFEND THE ATTITUDE CHANGE OF THE OTHER
SNIPER, YOU COULD MOST EFFECTIVE SAY
A. WHEN ONE TOTALS UP KILLINGS, THE LAST ONE IS ALWAYS MORE
UPSETTING THAN THE FIRST.
B. THE CHANGE IN ATTITUDE IS COMPLETELY UNWARRANTED, THERE IS
NO DEFENSE.
C. WHEN SOMEONE FIGHTS YOU ON EQUAL TERMS, YOU RESPECT HIS
ABILITY AND SENSE HIS INDIVIDUALITY.
D. THE LACK OF FOOD AND THE DAY IN THE HOT SUN DROVE THE SNIPER

("847")
TEMPORARILY OUT OF HIS SENSES.

*****************************************************************************
THE STUDENT WILL RECALL THE PLOT OF ROJERS SHORT STORY *FISHERMAN* BY CORRECTLY COMPLETING ITEMS REGARDING THE PLOT. 9

DIRECTIONS - SELECT THE BEST COMPLETION.

THE SETTING OF ROJERS STORY *FISHERMAN* IS THE
A. GRAND BANK OFF OF NEWFOUNDLAND.
B. SEA JUST OFF THE COAST OF FINLAND.
C. ARTIC OCEAN.
D. SKARET SOUND.
E. COVE OF GREENLAND.

THERE ARE SONS IN THE SKARET FAMILY.
A. ONE
B. TWO
C. THREE
D. FOUR
E. FIVE

IN THE SUMMER, THE SKARETS
A. FARM.
B. FISH.
C. ARE MERCHANTS.
D. ARE WOODWORKERS.
E. MEND THEIR NETS.

ANDREAS SKARET HAS BEEN A FISHERMAN FOR APPROXIMATELY YEARS.
A. TWENTY
B. THIRTY
C. FORTY
D. FIFTY
E. SIXTY

MRS. SKARET
A. IS DEAD.
B. ACCOMPANIES HER FAMILY TO THE FISHING STATION.
C. REMAINS AT HOME IN THE WINTER.
D. HAS GONE TO LIVE IN OSLO.

THE SKARET BOYS INDICATE THAT THEY ARE IGNORANT OF MEDICAL SCIENCE WHEN THEY
A. MAKE ANDREAS DRINK TURPENTINE.
B. INSIST ANDREAS BATHE IN THE OCEAN.
C. MAKE A BREW OF COFFEE AND TOBACCO.
D. LET THE FIRE GO OUT.

THEY LOSE THEIR WAY GOING HOME BECAUSE
A. ISAK IS A BAD SAILOR.
B. THE BLIZZARD CONCEALS THE SHIFTING OF THE WIND.
C. KARL DISTRACTS ISAK BY INSISTING ON AIDING ANDREAS.
D. NONE OF THE BOYS HAS MADE THIS TRIP BEFORE.

ONE OF THE BOYS SUGGESTS THAT ANDREAS MIGHT HAVE
A. PLEURISY.
B. RHEUMATISM.
C. PYORRHHEA.

242 248
As soon as they tie up the boat at the end of the day, the entire family

A. goes into the carin for hot soup.
B. goes visiting on the island.
C. goes into town.
D. helps other fishermen unload.
E. begins cleaning the days catch.

The student can apply terms of literary analysis to the short story *FISHERMAN* by JOHAN BOJER by identifying these terms in reference to the short story--4101216

Directions - select the best completion.

Part two - literary terms

The protagonistizing force is best expressed by
A. Andreas.
B. Isak.
C. Karl.
D. their ignorance.
E. nature.

The antagonizing force is best expressed by
A. Andreas.
B. Isak.
C. Karl.
D. their ignorance.
E. nature.

The climax of the story is
A. Andreas becoming ill.
B. the blizzard.
C. the boat wreck.
D. the finding of the bodies.
E. the return to mother.

The primary means of characterization employed by Rojer is
A. author intrusion.
B. what the characters do.
C. what the characters say about themselves.
D. what the characters say about each other.

The vast majority of this story is
A. narration of events.
B. description of place.
C. dialogue.
D. author comment.

The point of view from which this story is written is
A. first person.
B. third person objective.
C. third person omniscient.
D. second person.
E. modified third person objective.
THE MAJOR CONFLICT IS BETWEEN
A. ANDREAS AND HIS SONS.
B. KARL AND ISAK.
C. IGNORANCE AND WISDOM.
D. THE SKARETS AND NATURE.

THE BOYS ARE THEIR ENVIRONMENT IN THAT THEY ARE
A. SHAPED BY COLD AND UNFEELING.
B. SHAPED BY PRACTICAL AND EFFICIENT.
C. *NOT* SHAPED BY CRUEL, RATHER THAN INDIFFERENT.
D. *NOT* SHAPED BY INDIFFERENT, RATHER THAN CRUEL.

THE PERSONA OF THE AUTHOR IS
A. ANDREAS.
B. ISAK.
C. KARL.
D. THERE IS NO PERSONA.

THE INTRODUCTORY PARAGRAPH OF THE STORY.
A. EMPHASIZES THE PRESENCE OF HARSH NATURE.
B. PRESENTS THE ANTAGONIZING FORCE.
C. SUGGESTS THE MAJOR CONFLICT.
D. DOES ALL OF THESE.

THE STUDENT WILL SHOW COMPREHENSION OF STYLISTIC TECHNIQUES OF JOHNRAN BOJER IN HIS SHORT STORY *FISHERMAN* BY INTERPRETING DIALOGUE FROM THE SHORT STORY.

I. YOU HAD BETTER GO IN AND PREPARE SOMETHING HOT, KARL.

II. IS SUPPER READY? IT WOULD FEEL GOOD TO EAT SOMETHING HOT.

III. DID YOU FASTEN THE BOAT PROPERLY? WE MAY HAVE A STORM TONIGHT.

IV. THE THREE ELDER SONS CONTINUED THEIR MEAL FOR SOME TIME BEFORE MUMBLING, H-H, WHICH WAS MEANT FOR YES.

THE SKARETS ARE BEST CHARACTERIZED AS
A. EXTREMELY LOQUACIOUS.
B. COLD AND UNFEELING TOWARD EACH OTHER.
C. NOT INTERESTED IN COMMUNICATING WITH ONE ANOTHER.
D. SPEAKING ONLY ON MATTERS OF PRACTICAL NECESSITY.

COMMENT ONE INDICATES THAT KARL IS
A. LOOKED UPON WITH DISFAVOUR.
B. VIEWED AS ONLY CAPABLE OF DOING THE MENIAL TASKS.
C. HELD IN SPECIAL FAVOR AND GETS TO WARM UP FIRST.
D. NONE OF THESE.

COMMENT TWO MAKES REFERENCE TO THE THEME OF FISHERMEN IN THAT
A. SELFISH, NARROW MINDED PEOPLE THINK ONLY OF THEIR IMMEDIATE NEEDS.
B. FOOD IS THE GREATEST NECESSITY OF HUMAN LIFE.
C. PEOPLE RESPOND TO THE HARDSHIPS IMPOSED BY THEIR ENVIRONMENTS.
D. PEOPLE WHO LIVE OUTDOORS CANNOT HAVE DEEP EMOTIONAL ATTACHMENTS.

**COMMENT FOUR IS THE RESPONSE TO COMMENT THREE AND INDICATES THAT THE SONS**
A. ARE ANGRY WITH ANDREAS.
B. ARE INDIFFERENT TO ANDREAS.
C. DO NOT RESPECT ANDREAS.
D. ARE THINKING ABOUT THEIR MOTHER.
E. ARE TOO TIRED TO HOLD A CONVERSATION.

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THE STUDENT WILL SHOW COMPREHENSION OF THE STYLISTIC TECHNIQUE OF BOJER IN THE SHORT STORY "FISHERMAN" BY IDENTIFYING THE TECHNIQUE USED BY THE AUTHOR. %12

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE.

THE SENTENCES "THE ... BROTHERS SNORED APACE, DEAD TIRED, AND CARRYING ON THEIR DRIFTER WORK EVEN IN THEIR DREAMS, THEY WERE RIDING ON HIGH-CRESTED WAVES, THEY WERE HAULING NETS, THEY CRIED OUT LOUDLY..." REPRESENTS
A. A PRESERVATION OF THE OBJECTIVE POINT OF VIEW.
B. A MOVEMENT TOWARD THE OBJECTIVE POINT OF VIEW.
C. A PRESERVATION OF THE OMNISCIENT POINT OF VIEW.
D. A MOVEMENT TOWARD THE OMNISCIENT POINT OF VIEW.

AFTER THE YOUNGEST SON HAS CHECKED ON ANDREAS CONDITION, THE ELDEST SAID "NO CHANCE OF FATHER LENDING A HAND..." THIS COMMENT A. REVEALS THE ELDEST AS HARD-HEARTED AND SELFISH.
B. EXPRESS THE SINGLE-MINDED CONCERN OF THE GROUP FOR SURVIVAL.
C. EXPRESS ISAK'S HATE OF KARL.
D. EXPRESS ISAK'S JEALOUSY OF KARL.

BOJER'S TECHNIQUE OF NOT REFEREING TO HIS CHARACTERS BY NAME HAS ALL OF THE FOLLOWING EFFECTS *EXCEPT*
A. DEPERSONALIZING THEM.
B. MAKING THEM INTERCHANGEABLE.
C. EMPHASIZING THEIR SUBJECTION TO THE ELEMENTS.
D. EMPHASIZING THEIR MUTUAL REGARD.
E. EMPHASIZING THEIR UNION AS A WORKING GROUP.

THE WAY IN WHICH THE BODIES OF ANDREAS AND THE SECOND BROTHER WERE FOUND IS *ONE OF THE FIRST INDICATIONS* THAT
A. NATURE WAS THE FINAL VICTOR.
B. THE BOYS CARED ABOUT THEIR FATHER.
C. THE SKARETS HAD A PARTIAL VICTORY OVER NATURE.
D. THE SECOND BROTHER LOVED HIS FATHER THE MOST.

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THE STUDENT WILL ANALYZE A GIVEN SET OF THEMES FOR "FISHERMAN" BY BOJER. HE WILL THEN IDENTIFY SELECTIONS FROM THE STORY TO SUPPORT ONE OF THESE POSSIBLE THEMES. HE THEN WILL ANALYZE THESE THEMES TO DETERMINE WHICH WAS BOJER'S THEME. %11
DIRECTIONS - FOLLOWING ARE FIVE STATEMENTS PROPOSING THE THEME OF FISHERMEN. EACH OF THE FOLLOWING SIX ITEMS IS SUPPORT FOR ONE OF THE STATEMENTS. SELECT THAT THEME WHICH IS MOST COMPLETELY ASSOCIATED WITH EACH ITEM.

A. WHEN ONE IS SUBJECTED TO CONSTANT ASSOCIATION WITH A HARSH NATURAL ENVIRONMENT, HE NO LONGER PRESERVES THE SOCIAL AMENITIES IN HIS DAILY LIFE.

B. CLOSE ASSOCIATION WITH A HARSH NATURAL ENVIRONMENT MAKES ONE BECOME SELFISH AND UNCONCERNED ABOUT THE WELFARE OF OTHERS.

C. CLOSE ASSOCIATION WITH A HARSH NATURAL ENVIRONMENT DEVELOPS THE ABILITY OF AN INDIVIDUAL TO SURVIVE.

D. CLOSE ASSOCIATION WITH A HARSH NATURAL ENVIRONMENT PRODUCES NO NECESSARY RESULTS IN AN INDIVIDUAL.

E. EVEN THOUGH HE IS CONSTANTLY ASSOCIATED WITH A HARSH NATURAL ENVIRONMENT, AN INDIVIDUAL IS ABLE TO PRESERVE STRONG PERSONAL EMOTIONAL BONDS WITH OTHERS.

THE WIND DROVE SLEET AND SALT SPRAY OVER THEM, BUT THE FIVE FISHERMEN TURNED THEIR BACKS UPON IT, THEIR KNIVES WORKING, AND THE FISH BLOOD RUNNING FREELY.

WHEN FINALLY SEATED ABOUT THE SMOKING FISH-OIL LAMP, THEY WERE TOO TIRED TO SPEAK.

ARF YOU ILL, FATHER? *F

THE OTHERS ENTERED, MAKING A GREAT DEAL OF NOISE WHILE UNDRESSING AMONG CHAIRS AND BOXES. *B

IT HURT HIS ACHING HEAD, BUT IT DID NOT OCCUR TO HIM FOR A MOMENT TO ASK THEM TO BE MORE QUIET. *E

*****THEN THE THIRD, TREADING SOFTLY IN THE SLIPPERY ROCKS, NURSING HIS FATHER IN HIS ARMS AS IF HE WERE A BABY. *E

THREE OF THE STATEMENTS THAT INTRODUCE THIS SECTION ARE UNDOUBTABLELY TRUE, AND A FOURTH MAY BE WHICH STATEMENT, TAKING INTO ACCOUNT THE FALLING ACTION AND CONCLUSION, DO YOU THINK ROJERS WOULD ACCEPT AS A STATEMENT OF THEMED? *E

THE PERSON WHO SAYS THAT THE BOYS WERE VERY CRUEL TO THEIR FATHER MAY DECIDE THAT STATEMENT A* IS BOJERS THEMATIC STATEMENT.

CONFESS, THAT HE IS CONFUSING STATEMENT A* WITH STATEMENT *E THF ONE STATEMENT, THAT IS THE LEAST REASONABLE AS REFLECTING ROJERS POSITION IS... *D

SELECT THE COMMENT WHICH BEST EXPRESSES THE RELATIONSHIP OF THE THEME STATEMENTS THAT INTRODUCE THIS SECTION.
THE STUDENT WILL INTERPRET THE WORD CHOICE IN HOWARD MOSS *BURNING LOVE LETTERS* BY IDENTIFYING THE CORRECT CONNOTATIVE MEANING OF VARIOUS WORDS IN THE POEM. %3b

1. FIRE THAT CANCELS ALL THAT IS 4101474
2. DEVOURS PAPER AND PEN 4101474
3. AND MAKES OF THE HEARTS HISTORIES 4101474
4. A COLD HEARTH WARM AGAIN 4101474
5. IT COULD AS WELL CONSUME A BRANCH 4101474
6. BLANK PAPER OR BLACK COAL 4101474
7. THAT NOW IN ASHY AVALANCHE 4101474
8. SCATTERS THE HEART WHOLE 4101474

IN LINE TWO, THE AUTHOR CHOSE THE WORD *PEN* BECAUSE
A. THE PEN THAT WAS USED TO WRITE THE LOVE LETTERS IS BEING BURNED, TOO. 4101474
B. THE PEN IS REWRITING THE HEARTS HISTORIES 4101474
C. PAPER AND PEN IS A MORE POETIC WAY OF SAYING STATIONERY 4101474
D. THE WORD *PEN* SOUNDS MUCH BETTER THAN THE WORD *PENCIL* AND PENS TAKE LONGER TO BURN THAN PENCILS DO 4101474

IN LINE SIX, MOSS USED THE WORD *BLACK* TO DESCRIBE COAL. SINCE THIS WAS NOT A NECESSARY WORD BECAUSE COAL IS BY-DEFINITION BLACK, MOSS MUST HAVE USED BLACK TO
A. SHOW THAT IT WAS EVIL*BLACK* TO BURN THE LOVE LETTERS 4101475
B. CONTINUE HIS USE OF ALLITERATION IN THAT LINE 4101475
C. SHOW THAT WHAT IS NEEDED TO MAKE A COLD HEARTH WARM AGAIN IS GOOD, BLACK COAL 4101475
D. FORESHADOW THE ASHY AVALANCHE TALKED ABOUT IN LINE SEVEN 4101475

IN LINE EIGHT, MOSS CHOSE THE WORD *SCATTERS* TO SHOW THAT
A. THE HEART WAS BURIED UNDER THE AVALANCHE OF SADNESS 4101476
B. THE AVALANCHE OF SADNESS NOT ONLY BURIED THE HEART, BUT FIRST BROKE IT INTO MANY TINY PIECES 4101476
C. THE PIECES OF THE HEART WERE STREWN UNDERNEATH THE AVALANCHE OF ASHES 4101476
D. NOT ONLY WAS THE HEART BURIED UNDER THE ASHES, BUT TO MAKE IT SEEM EVEN MORE DEAD, THE HEART WAS SCATTERED INTO PIECES 4101476

THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE TERM *SUPPORTING CONFLICT* BY SELECTING ONE CONFLICT FROM A LIST OF INCIDENTS THAT...
SUPPORTS THE INITIAL CONFLICT IN THE STORY *GOD SEES THE TRUTH, BUT WAITS* BY TOLSTOI.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE CONFLICT THAT SUPPORTS THE INITIAL CONFLICT IN THE STORY *GOD SEES THE TRUTH, BUT WAITS* IS

A. AS THEY TIED HIS FEET TOGETHER AND FLUNG HIM INTO THE CART,
AKSIONOV CROSSED HIMSELF AND WEPT.

B. VANYA DEAREST, TELL YOUR WIFE THE TRUTH, WAS IT NOT YOU WHO DID IT?

C. HE WALKED SLOWLY, SPOKE LITTLE, AND NEVER LAUGHED, BUT HE OFTEN PRAYED.

D. ON SUNDAYS IN THE PRISON-CHURCH HE READ THE LESSONS AND SANG IN THE CHOIR, FOR HIS VOICE WAS STILL GOOD.

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THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE SEQUENCE OF CONFLICT BY IDENTIFYING THE ORDER IN WHICH THE CONFLICTS THAT SUPPORT THE INITIAL CONFLICT OCCUR IN *GOD SEES THE TRUTH, BUT WAITS* BY TOLSTOI.

DIRECTIONS - SELECT THE LETTER BEFORE THE CORRECT ANSWER.

WHICH OF THE FOLLOWING SETS INDICATES THE CORRECT SEQUENCE OF SUPPORTING CONFLICTS IN *GOD SEES THE TRUTH, BUT WAITS*?

1. HIS ANGER WAS SO GREAT AGAINST MAKAR SEMYONICH THAT HE LONGED FOR VENGEANCE.
2. WHEN THERE WERE QUARRELS AMONG THE PRISONERS THEY HIS FELLOW PRISONERS CAME TO HIM TO PUT THINGS RIGHT.
3. AKSIONOV WAS CONDEMNED TO THE FLOGGED AND SENT TO THE MINES.
4. BUT IF I TELL, THEY WILL PROBABLY FLOG THE LIFE OUT OF HIM, AND MAYBE I SUSPECT HIM WRONGLY.

A. 1 2 3 4
B. 2 3 4 1
C. 3 2 1 4
D. 4 3 2 1

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF SHORT STORY PLOT SEQUENCE BY CHRONOLOGICALLY ARRANGING THE DEVELOPMENT OF CONFLICT IN *GOD SEES THE TRUTH, BUT WAITS* BY TOLSTOI.

DIRECTIONS - SELECT THE LETTER BEFORE THE CORRECT ANSWER.

WHICH OF THE FOLLOWING SEQUENCES PLACES THE DEVELOPMENT OF CONFLICT IN TOLSTOI'S *GOD SEES THE TRUTH, BUT WAITS* IN PROPER ORDER?

A. HOW COULD ANYONE PUT A KNIFE INTO YOUR BAG WHILE IT WAS UNDER YOUR HEAD? IT WOULD SURELY HAVE WOKE YOU UP.
B. HERE IS THIS BLOOD-STAINED KNIFE IN YOUR BAG, AND YOUR FACE AND MANNER BETRAY YOU.

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF SHORT STORY PLOT SEQUENCE BY CHRONOLOGICALLY ARRANGING THE DEVELOPMENT OF CONFLICT IN *GOD SEES THE TRUTH, BUT WAITS* BY TOLSTOI.
C. DURING THE DAY HE DID NOT GO NEAR MAKAR SEMYONICH, NOR EVEN LOOK AT HIM.

D. GOD WILL FORGIVE YOU, SAID HE. MAYBE I AM A HUNDRED TIMES WORSE THAN YOU.

F. THE MERCHANTS AND OTHER INHABITANTS OF THAT TOWN SAID THAT IN FORMER DAYS HE USED TO DRINK AND WASTE HIS TIME, BUT THAT HE WAS A GOOD MAN.

THE STUDENT WILL SHOW KNOWLEDGE OF THE CRITERIA FOR DETERMINING MAJOR SETTINGS BY SELECTING THE MAJOR SETTING FROM A LIST OF ALL SETTING USED IN *GOD SEES THE TRUTH, BUT WAITS* BY TOLSTOI.

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

BELOW ARE THE FOUR SETTINGS TOLSTOI USES IN *GOD SEES THE TRUTH, BUT WAITS* WHICH IS THE MAJOR SETTING.

A. VLADIMIR
B. AN INN
C. A JAIL
D. SIBERIA

THE STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF TOLSTOII'S *GOD SEES THE TRUTH, BUT WAITS* BY SELECTING ITS *CENTRAL* MESSAGE OR THEME.

DIRECTIONS: SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

THE AUTHOR OF A SHORT STORY COMBINES ALL ELEMENTS OF THE SHORT STORY - PLOT, CHARACTERIZATION, SETTING - TO ILLUSTRATE A CENTRAL TRUTH KNOWN AS THE THEME. WHICH STATEMENT BELOW IS THE THEME OF TOLSTOII'S *GOD SEE THE TRUTH, BUT WAITS*?

A. MISFORTUNE MAY BE THE PRELUDE TO A GREATER GOOD.
B. FALSE ACCUSATIONS CAN LEAD MAN TO UNHAPPINESS.
C. MAN CAN TREAT HIS FELLOW-MAN UNJUSTLY.
D. FORGIVENESS OF INJURIES IS DIFFICULT.

THE STUDENT WILL SHOW COMPREHENSION OF THE TERMS *ACTION* AND *CONFLICT* BY DISTINGUISHING AN EXAMPLE OF EITHER ACTION OR CONFLICT FROM A SERIES OF INCIDENTS FROM TOLSTOII'S *GOD SEES THE TRUTH, BUT WAITS* THAT ARE REPRESENTATIVE OF THE NON-INTENDED LITERARY CHARACTERISTIC.

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.
WHICH ONE OF THE FOLLOWING INCIDENTS FROM TOLSTOIS *GOD SEES THE TRUTH, BUT WAITS* SHOWS CONFLICT?

- A. SEE IF I DO NOT SELL OUT ALL MY GOODS, AND BRING YOU SOME PRESENTS FROM THE FAIR.  
- B. I AM TRAVELLING ON BUSINESS OF MY OWN. THERE IS NO NEED TO QUESTION ME.  
- C. HIS WIFE WAS IN DESPAIR, AND DID NOT KNOW WHAT TO RELIEVE.  
- D. FOR TWENTY-SIX YEARS AKSIONOV LIVED AS A CONVICT IN SIBERIA.

THE STUDENT WILL DEMONSTRATE COMPREHENSION OF THE TERM PROTAGONIST BY IDENTIFYING THE ROLE OF A PROTAGONIST IN *GOD SEES THE TRUTH, BUT WAITS*.

DIRECTIONS - SELECT THE BEST COMPLETION.

AKSIONOV IS THE PROTAGONIST IN TOLSTOIS *GOD SEES THE TRUTH, BUT WAITS*.

- A. CHAMPIONED THE CAUSE OF HIS FELLOW PRISONERS.  
- B. SUFFERED UNJUSTLY FOR ANOTHERS CRIME.  
- C. LIVED 26 YEARS IN A SIBERIAN PRISON.  
- D. DISCOVERED THE GUILT OF A DECEITFUL MURDERER.

THE STUDENT WILL DEMONSTRATE COMPREHENSION OF THE TERM ANTAGONIST BY IDENTIFYING THE ROLE OF THE ANTAGONIST IN TOLSTOIS *GOD SEES THE TRUTH, BUT WAITS*.

DIRECTIONS - SELECT THE BEST COMPLETION.

MAKAR IS THE ANTAGONIST IN TOLSTOIS *GOD SEES THE TRUTH, BUT WAITS*.

- A. CONFOSSD HIS CRIME TO AKSIONOV.  
- B. TRIED TO ESCAPE FROM THE PRISON.  
- C. KILLED THE MERCHANT AT THE INN.  
- D. PERMITTED AKSIONOV TO SUFFER UNJUSTLY.

THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE EVENTS IN THE STORY *GOD SEES THE TRUTH, BUT WAITS* BY TOLSTOII IN WHICH MINOR CHARACTERS ARE INVOLVED BY IDENTIFYING WHAT THAT MINOR CHARACTER SAID OR DID.

DIRECTIONS - SELECT THE BEST COMPLETION.

MINOR CHARACTERS IN A SHORT STORY SERVE TO INTENSIFY THE CONFLICT BETWEEN THE PROTAGONIST AND ANTAGONIST. IN THE SERIES OF QUOTATIONS BELOW, SHOW HOW THIS IS TRUE BY FIRST IDENTIFYING THE CHARACTER WHO SAID OR DID THE FOLLOWING BY SELECTING THE LETTER *BEFORE THAT PERSONS NAME IN THE LIST BELOW FOR EACH QUOTATION.* A LETTER MAY APPLY MORE THAN ONCE.

- A. PRISONERS  
- B. WIFE  
- C. MERCHANT  
- D. OFFICIAL
E. GOVERNOR

WHEN YOU TOOK OFF YOUR CAP, I SAW THAT YOUR HAIR WAS QUITE GREY. *B

TELL ME HOW YOU KILLED HIM, AND HOW MUCH MONEY YOU STOLE. *E

HAD SENT A PETITION TO THE CZAR, BUT IT HAD NOT BEEN ACCEPTED. *A

TELL ME, BEFORE GOD, WHO DUG THAT HOLE. *C

YOU ARE THE ONLY PERSON WHO COULD HAVE DONE IT. THE HOUSE WAS LOCKED FROM INSIDE, AND NO ONE ELSE WAS THERE. *D

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THE STUDENT WILL ANALYZE A QUOTATION FROM TOLSTOI'S *GOD SEES THE TRUTH, BUT WAITS* WITH RESPECT TO PLOT CONFLICT BY IDENTIFYING THE PARTICULAR DEVICE THE AUTHOR USES TO INTENSIFY CONFLICT. %5

DIRECTIONS - WHICH OF THE FOLLOWING DEVICES FOR STRENGTHENING CONFLICT IS USED BY TOLSTOI IN EACH OF THE FIVE QUOTATIONS BELOW? SELECT THE LETTER OF THE STATED DEVICE IN THE PROPER SPACE BELOW. EACH DEVICE MAY BE CORRECTLY USED ONLY ONCE.

EACH DEVICE FOR INTENSIFYING CONFLICT IS ILLUSTRATED BY ONE OF THE QUOTATIONS USED IN THE ITEMS BELOW. IDENTIFY WHICH DEVICE IS USED IN EACH QUOTATION.

DEVICE A - COMPLICATION TO STRENGTHEN INITIAL CONFLICT
B - FORESHADOWING OF A FUTURE EVENT
C - INTENSIFICATION OF INNER CONFLICT
D - FALSE CIRCUMSTANTIAL EVIDENCE
E - UNJUST ACCUSATION OF THE PROTAGONIST

WHEN YOU TOOK OFF YOUR CAP, I SAW THAT YOUR HAIR WAS QUITE GREY. 1867

TELL ME HOW YOU KILLED HIM, AND HOW MUCH MONEY YOU STOLE. 1868

... HAD SENT A PETITION TO THE CZAR, BUT IT HAD NOT BEEN ACCEPTED. 1869

TELL ME, BEFORE GOD, WHO DUG THAT HOLE. 1870

YOU ARE THE ONLY PERSON WHO COULD HAVE DONE IT. THE HOUSE WAS LOCKED FROM INSIDE, AND NO ONE ELSE WAS THERE. 1871

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THE STUDENT WILL SHOW COMPREHENSION OF *FORESHADOWING* AS A DEVICE PREDICTING FUTURE HAPPENINGS BY SELECTING FROM TOLSTOI'S *GOD SEES THE TRUTH, BUT WAITS* ONE QUOTATION THAT WOULD ILLUSTRATE THAT LITERARY TECHNIQUE. %1

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002
Which quotation below, taken from Tolstoi's *God Sees the Truth, But Waits*, illustrates the use of foreshadowing?

* A. I dreamt you returned from the town, and when you took off your cap, I saw that your hair was quite grey.

* B. I questioned you because the merchant with whom you spent last night has been found with his throat cut.

* C. It seems that only God can know the truth. It is to Him alone we must appeal.

* D. I have no wish to escape, and you have no need to kill me.

You killed me long ago.

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***The student will comprehend the point of view from which Tolstoi's *God Sees the Truth, But Waits* is narrated by identifying the type of narrator of a given selection.***

**Directions:** After studying the passages below, from Tolstoi's *God Sees the Truth, But Waits*, determine the point of view from which the story is narrated. Then select the correct response.

Aksionov was a handsome, fair-haired, curly-headed fellow, full of fun, and very fond of singing. When quite a young man, he had been given to drink, and was riotous when he had had too much. But after he married he gave up drinking, except now and then.

When Aksionov heard these words, he felt sure this was the man who had killed the merchant. He rose and went away. All that night Aksionov lay awake. He felt terribly unhappy, and all sorts of images rose in his mind.

The narrator of the passages above is

* A. an omniscient author.

* B. a first-person central.

* C. a third-person limited.

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The student will demonstrate his comprehension of the term *irony* by selecting from a series of quotations from Tolstoi's *God Sees the Truth, But Waits* the two that illustrate irony.

**Directions:** Select the statement that answers the question.

A. Here is this blood-stained knife in your bag, and your face and manner betray you.

B. When she saw her husband in prison-dress and in chains, shut up with thieves and criminals, she fell down, and did not come to her senses for a long time.

C. I once really did something wrong, and ought, by rights to have come here long ago, but that time I was not found out.

D. Ivan Dmitriev, -- forgive me for the love of God, forgive me.

The two passages that illustrate the use of *irony* are

* A and H.

* B. C and A.

* C. H and D.
THE STUDENT WILL ANALYZE THE WAYS IN WHICH CHARACTERS IN TOLSTOIS * GOD SEES THE TRUTH, BUT WAITS*, HEMINGWAY'S * THE KILLERS*, DE MAUPASSANT'S * THE NECKLACE*, O' HENRY'S * A MUNICIPAL REPORT*, AND POE'S * THE CASK OF AMONTILLADO* SHARE CERTAIN SIMILARITIES BY CHOOSING FROM A GIVEN LIST THE WAY IN WHICH THEY ARE ALIKE.


AKSIONOV AND OLE ANDRESEN & HEMINGWAY'S * THE KILLERS* WERE ALIKE IN THAT THEY WERE

A. HAPPY-GO-LUCKY BEFORE THEIR MISFORTUNE.
B. UNFORTUNATE IN THEIR SOCIAL CONTACTS.
C. HESITANT IN APPEALING FOR HELP.
D. FORGIVING OF THEIR PERSECUTORS.

THE LESSON AKSIONOV LEARNED AFTER 26 YEARS IN PRISON THAT MADAME LOISEL & DE MAUPASSANT'S * THE NECKLACE* NEEDED TO KNOW WHEN SHE BORROWED THE NECKLACE WAS THAT

A. RICHES CAN BRING ONLY TEMPORARY HAPPINESS.
B. FRIENDS CAN HELP US IN OUR HOUR OF NEED.
C. LIFE IS A PROGRESSION OF JOYS AND SORROWS.
D. TRUE HAPPINESS MUST COME FROM WITHIN A PERSON.

AKSIONOV AND AZALEA ADAIR & HENRY'S * A MUNICIPAL REPORT* BOTH MIGHT HAVE EXPERIENCED THE FOLLOWING

A. A SPOUSE WHO FAILED TO SYMPATHIZE WITH NEED.
B. LACK OF THE BASIC NECESSITIES OF LIFE.
C. AN UNDERSTANDING FRIEND FAITHFUL IN TIME OF NEED.
D. POOR HEALTH AS A RESULT OF DEPRIVATION.

WHICH OF EXPERIENCES LISTED ABOVE DID THEY ACTUALLY SHARE IN COMMON?

A. A, B, D
B. B, A, C
C. C, D, A
D. D, B, C

AKSIONOV AND FORTUNATO & POE'S * THE CASK OF AMONTILLADO* WERE ALIKE IN THAT THEY

A. WERE HATED BY THEIR RESPECTIVE ANTAGONIST.
B. WERE TRICKED INTO THEIR MISFORTUNE.
C. FORGAVE THEIR ANTAGONIST FOR HIS CRIME.
D. DECLARED THEIR INNOCENCE TO CIVIL AUTHORITIES.

THE STUDENT WILL ANALYZE THE WAYS IN WHICH CHARACTERS IN TOLSTOIS * GOD SEES THE TRUTH, BUT WAITS*, HEMINGWAY'S * THE KILLERS*, DE MAUPASSANT'S * THE NECKLACE*, O' HENRY'S * A MUNICIPAL REPORT*, AND POE'S * THE CASK OF AMONTILLADO* SHARE CERTAIN SIMILARITIES BY CHOOSING FROM A GIVEN LIST THE WAY IN WHICH THEY ARE ALIKE.


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A. A, B, D
B. B, A, C
C. C, D, A
D. D, B, C

AKSIONOV AND FORTUNATO & POE'S * THE CASK OF AMONTILLADO* WERE ALIKE IN THAT THEY

A. WERE HATED BY THEIR RESPECTIVE ANTAGONIST.
B. WERE TRICKED INTO THEIR MISFORTUNE.
C. FORGAVE THEIR ANTAGONIST FOR HIS CRIME.
D. DECLARED THEIR INNOCENCE TO CIVIL AUTHORITIES.
CRITICAL THINKING

THE CHILD WILL DEMONSTRATE HIS ABILITY TO LOCATE THE CENTRAL IDEA BY SELECTING IT AFTER READING A GIVEN SELECTION. %89

DIRECTIONS--READ THE PARAGRAPH BELOW.

IN HIS LIFETIME GEOFFREY CHAUCER WAS HAILED AS THE GREATEST POET OF HIS AGE AND TODAY, AFTER MORE THAN FIVE AND A HALF CENTURIES, DURING WHICH THE WARMTH, COLOR, HUMOR, AND HUMANITY OF HIS POETRY HAVE ENDEARED HIM TO HIS READERS, HIS NAME STANDS IN THE ANNALS OF ENGLISH LITERATURE SECOND ONLY TO THAT OF SHAKESPEARE.

FROM "GEOFFREY CHAUCER"

CHOOSE THE MAIN IDEA THAT COMES FROM THE PARAGRAPH.

A. CHAUCER LIVED FIVE AND A HALF CENTURIES AGO.
B. CHAUCER'S POETRY HAS MADE HIS NAME SECOND TO SHAKESPEARE'S.
C. CHAUCER'S HUMANITY ENDEARED HIM TO HIS READERS.

DIRECTIONS--READ THE PARAGRAPH BELOW.

IN THE GENERAL PROLOGUE CHAUCER DID NOT DEVELOP THE CHARACTER OF THE THREE PRIESTS RIDING IN THE PRIORESS'S RETINUE, PERHAPS BECAUSE HE FELT THAT THEIR QUIETNESS WOULD LEND EMPHASIS TO THE ARISTOCRATIC STATeliness OF THE PRIORESS, BUT, IN ANY CASE, THE ONE PRIEST FOR WHOM CHAUCER SUPPLIED A TALE, THOUGH HE IS NOT DESCRIBED IN THE PROLOGUE, AMPLY Expresses HIS PERSONALITY NOW.

FROM "GEOFFREY CHAUCER"

CHOOSE THE MAIN IDEA THAT COMES FROM THE PARAGRAPH.

A. ALTHOUGH HE WAS NOT DESCRIBED IN THE PROLOGUE, ONE OF THE PRIESTS WAS SUPPLIED WITH A TALE THAT EXPRESSES HIS PERSONALITY.
B. CHAUCER DID NOT DEVELOP THE CHARACTER OF THE THREE PRIESTS IN THE PROLOGUE.

DIRECTIONS--READ THE PARAGRAPH BELOW.

LET ME NOT TO THE MARRIAGE OF TRUE MINDS ADMIT IMPEDEMENTS.
LOVE IS NOT LOVE WHICH ALTERS WHEN IT ALTERATION FINDS, OR BENDS WITH THE REMOVER TO REMOVE. OH NOO IT IS AN EVER-FIXED MARK THAT LOOKS ON TEMPESTS AND IS NEVER SHAKEN.

"SONNET 116" BY SHAKESPEARE

CHOOSE THE MAIN IDEA FROM THE PARAGRAPH.

A. TRUE MINDS THAT MARRY CAUSE IMPEDEMENTS.
B. TRUE LOVE DOES NOT CHANGE WHEN ITS OBJECT CHANGES OR IS INCONSTANT BUT IS A WATCHTOWER FOR GUIDING IN A STORM.
C. LOVE THAT IS TRUE CAN EXIST IN THE PASSION OF EMOTIONAL AND PHYSICAL INVOLVEMENT; TEMPESTS AND REMAIN UNMOVED AND UNTOUCHED AND ALOOF.

DIRECTIONS--READ THE PARAGRAPH BELOW.
THE THOUSANDS OF INJURIES OF FORTUNATO I HAD BORNE AS I
BEST COULD—BUT WHEN HE VENTURED UPON INSULT, I VOWED REVENGE.
YOU, WHO SO WELL KNOW THE NATURE OF MY SOUL, WILL NOT SUPPOSE,
HOWEVER, THAT I GAVE UTTERANCE TO A THREAT. *AT LENGTH* I WOULD
BE AVENGED—THIS WAS A POINT DEFINITELY SETTLED, BUT THE VERY
DIFFICULTY WITH WHICH IT WAS RESOLVED PRECLUDED THE IDEA OF
RISK. I MUST NOT ONLY PUNISH, BUT PUNISH WITH IMPUNITY. A WRONG
IS UNREDRESSED WHEN RETRIBUTION OVERTAKES ITS REDRESSER. IT IS
EQUALLY UNREDRESSED WHEN THE AVENGER FAILS TO MAKE HIMSELF FEEL
AS SUCH TO HIM WHO HAS DONE THE WRONG.
FROM "THE CASK OF AMANTILLADO" BY POE

CHOOSE THE MAIN IDEA OF THE PARAGRAPH FROM THE FOLLOWING THREE
CHOICES.
A. FORTUNATO WAS A MAN WHO WAS FEARED BY ALL.
*B. FORTUNATO WAS VERY PROUD OF HIS WINE TASTING ABILITY.
C. FORTUNATO DID NOT KNOW MUCH ABOUT PAINTING AND THE EVALUA-
TION OF GEMS.

DIRECTIONS--READ THE FOLLOWING PARAGRAPH.

HE HAD A WEAK POINT — THIS FORTUNATO — ALTHOUGH IN OTHER
REGARDS HE WAS A MAN TO BE RESPECTED AND EVEN FEARED. HE PRIDED
HIMSELF ON HIS CONNOISSEURSHIP IN WINE. FEW ITALIANS HAVE THE
TRUE VIRTUOSO SPIRIT. FOR THE MOST PART, THEIR ENTHUSIASM IS
ADOPTED TO SUIT THE TIME AND OPPORTUNITY — TO PRACTICE TIME
AND IMPOSTURE UPON BRITISH AND AMERICAN MILLIONAIRES — IN PAINTING
AND GEMMARY. FORTUNATO, LIKE HIS COUNTRYMEN, WAS A QUACK — BUT
IN THE MATTER OF OLD WINES HE WAS SINCERE. IN THIS RESPECT I DID
NOT DIFFER FROM HIM MATERIALLY. I WAS SKILLFUL IN THE ITALIAN
VINTAGES MYSELF, AND BOUGHT LARGELY WHENEVER I COULD.
FROM "THE CASK OF AMONTILLADO" BY POE

CHOOSE THE MAIN IDEA OF THE PARAGRAPH FROM THE FOLLOWING THREE
CHOICES.
A. MONTRESSOR HAD TOLD ALL THE SERVANTS TO LEAVE THE HOUSE AND
GO TO A PARTY.
*B. MONTRESSOR TOLD THE SERVANTS TO REMAIN AT HOME, BUT HE KNEW
THEY WOULD LEAVE AS SOON AS THEY COULD BECAUSE HE ALSO
STATED HE WOULD BE GONE FOR THE NIGHT.
C. MONTRESSOR TOLD THE SERVANTS HE WAS GOING TO A PARTY.

DIRECTIONS--READ THE FOLLOWING PARAGRAPH.

THERE WERE NO ATTENDANTS AT HOME — THEY HAD ABSCONDED IN
ORDER TO MAKE MERRY IN HONOR OF THE TIME, I HAD TOLD THEM I
SHOULD NOT RETURN UNTIL THE MORNING, AND HAD GIVEN THEM EXPLICIT
ORDERS NOT TO STIR FROM THE HOUSE. THESE ORDERS WERE SUFFICIENT,
I WELL KNEW, TO INSURE THEIR IMMEDIATE DISAPPEARANCE, ONE AND
ALL, AS SOON AS MY BACK WAS TURNED.
FROM "THE CASK OF AMANTILLADO" BY POE

CHOOSE THE MAIN IDEA OF THE PRECEDING PARAGRAPH FROM THE FOLLOW-
ING THREE CHOICES.
A. MONTRESSOR HAD TOLD ALL THE SERVANTS TO LEAVE THE HOUSE AND
GO TO A PARTY.
*B. MONTRESSOR TOLD THE SERVANTS TO REMAIN AT HOME, BUT HE KNEW
THEY WOULD LEAVE AS SOON AS THEY COULD BECAUSE HE ALSO
STATED HE WOULD BE GONE FOR THE NIGHT.
C. MONTRESSOR TOLD THE SERVANTS HE WAS GOING TO A PARTY.

DIRECTIONS--READ THE FOLLOWING PARAGRAPH.

...
WAS ABOUT DUSK ONE EVENING DURING THE SUPREME MADNESS OF THE CARNIVAL SEASON, THAT I ENCOUNTERED MY FRIEND. HE ACCOSTED ME WITH EXCESSIVE WARMTH, FOR HE HAD BEEN DRINKING MUCH. HE HAD A TIGHT-FITTING PARTI-STRIPED DRESS, AND HIS HEAD WAS SURROUNDED BY THE CONICAL CAP AND BELLS. I WAS SO PLEASED TO SEE HIM THAT I SHOULD NEVER HAVE DONE WRINGING HIS HAND.

FROM *THE CASK OF AMONTILLADO* BY POE

CHOOSE THE MAIN IDEA OF THE PARAGRAPH FROM THE FOLLOWING THREE CHOICES.

*A* MONTRESSOR WAS PLEASED TO MEET FORTUNATO DURING THE CARNIVAL SEASON.

*B* FORTUNATO WAS DRESSED IN A VARIETY OF LOUD COLORS.

*C* FORTUNATO HAD BEEN DRINKING QUITE A BIT.

DIRECTIONS -- READ THE FOLLOWING LINES FROM A POEM.

WHEN OLD AGE SHALL THIS GENERATION WASTE,
THOU SHALT REMAIN, IN MIDST OF OTHER WOE
THEN OURS, A FRIEND TO MAN, TO WHOM THOU SAY'ST,
BEAUTY IS TRUTH, TH' TH' TRUTH BEAUTY -- THAT IS ALL
WE KNOW ON EARTH, AND ALL YE NEED TO KNOW.

FROM *ODE ON A GRECIAN URN* BY KEATS

CIRCLE THE STATEMENT BELOW THAT MOST CLEARLY STATES THE CENTRAL IDEA OF THIS SELECTION.

*A* OLD AGE WILL RUIN ALL GENERATIONS THAT COME.

*B* ART IS IMMORTAL--IT SPEAKS TO EVERY GENERATION AND TO ALL FUTURE GENERATIONS.

*C* BEAUTY IS ONLY SKIN DEEP--ONE CAN NEVER KNOW MORE THAN THAT.

THE CHILD WILL DEMONSTRATE HIS ABILITY TO DISTINGUISH BETWEEN FACT AND OPINION STATEMENTS BY CORRECTLY CATEGORIZING A GIVEN SET OF STATEMENTS.

DIRECTIONS -- THINK ABOUT EACH SENTENCE. IF IT TELLS A FACT, CROSS OUT THE F. IF IT TELLS SOMETHING THAT IS JUST A MATTER OF AN OPINION THAT A PERSON MIGHT HAVE, CROSS OUT THE O.

F 0* SHAKESPEARE IS THE GREATEST WRITER THE WORLD HAS EVER KNOWN.

F 0* PANTHEISM WAS A PHILOSOPHY WORDSWORTH EXPRESSED IN HIS LINES WITTEN ABOVE TINTERN ABBEY.

F 0* OLD ENGLISH WAS HARDER TO SPEAK THAN MODERN ENGLISH.

F 0* THE POETRY OF T.S. ELIOT IS BETTER THAN THE POETRY OF GERARD MANLEY HOPKINS.

F 0* JOHN DONNE BELIEVED THAT SPIRITUAL LOVE AND PHYSICAL LOVE ARE PART OF THE SAME EMOTION.

F 0* MACBETH IS AN EASIER PLAY TO UNDERSTAND THAN IS HAMLET.

F 0* A SONNET HAS FOURTEEN LINES OF IAMBIC PENTAMETER.

F 0* BLANK VERSE IS UNRHYMED IAMBIC PENTAMETER.
THERE HAVE BEEN MORE MEN WHO ARE LITERARY GIANTS THAN WOMEN BECAUSE WOMEN BELONG IN THE HOME.

PLATO CONSIDERED ART TO BE IMMORAL AND EXCLUDED IT FROM HIS ACADEMY.

*PARADISE LOST* IS A LITERARY EPIC.

JOHN MILTON'S PURITAN BELIEFS WERE MORE SINCERE THAN JOHN BUNYAN'S.

THE GREATEST LYRIC POETRY WAS WRITTEN DURING THE ELIZABETHAN AGE.

MOST PRIMITIVE PEOPLE CREATE AN EPIC HERO WHO PERSONIFIES THEIR IDEALS.

GENDEL WAS A MYTHOLOGICAL MONSTER OF ANGLO-SAXON EPIC.

*THE RAPE OF THE LOCK* IS A MOCK-HEROIC EPIC.

THEODORE DREISER WAS A REALIST IN HIS NOVELS.

THE GREATEST AMERICAN NOVELIST IS HEMINGWAY.

THE SONNETS OF SHAKESPEARE ARE MORE SINCERE THAN THOSE OF ELIZABETH BARRETT BROWNING.

SHELLEY WROTE LYRICAL POETRY.

NARRATIVE POETRY IS DIFFICULT TO WRITE.

AN EPIC IS A LONG NARRATIVE POEM CELEBRATING THE DEEDS OF ONE OR MORE HEROES IN ELEVATED STYLE.

COLERIDGE USED AN OPium BASED DRUG TO ALLEVIATE PAIN.

SHELLEY, BYRON, AND KEATS WERE CONTEMPORARIES.

WORDSWORTH AND COLERIDGE WROTE THE *LYRICAL BALLADS*.

TWENTIETH CENTURY POETS ARE EASIER TO UNDERSTAND THAN ELIZABETHAN POETS.

MAN'S CONCEPT OF GOD IN LITERATURE HAS CHANGED AND DEVELOPED.

THE POETRY OF JOHN LENNON IS BETTER THAN THE POETRY OF BOB DYLAN.

POETS WHO ARE PHYSICALLY HANDICAPPED WRITE BETTER POETRY BECAUSE THEY HAVE SUFFERED MORE.

ALEXANDER POPE WROTE IN HEROIC COUPLETS.

ALEXANDER POPE WAS A NEO-CLASSICAL WRITER.

BURNS WAS A FORE-RUNNER OF THE ROMANTIC MOVEMENT.

BLAKE IS MYSTICAL IN HIS POETRY.
USING Clichés Is Merely Repeating What You Have Heard Before.

THE ENGLISH LANGUAGE WAS ORIGINALLY DERIVED FROM THE ANGLO-SAXON LANGUAGE.

WORDS ARE SYMBOLS.

PUNCTUATION IS HELPFUL TO CORRECT READING OF ANY LANGUAGE.

MANY WORDS HAVE MORE THAN ONE MEANING.

THE ENGLISH LANGUAGE IS DERIVED FROM A VARIETY OF FOREIGN LANGUAGES.

THE DENOTATION OF A WORD IS THE SAME AS ITS DEFINITION IN THE DICTIONARY.

ALL WORDS HAVE MEANING.

Hemingway Was A Famous American Author.

ALL PROPAGANDA IS UNDESIRABLE.

ENGLISH IS A REQUIRED SUBJECT IN MOST SCHOOLS.

GRAMMAR IS A NECESSARY PART OF CONVERSATION IN ANY LANGUAGE.

THE STUDENT WILL ANALYZE STATEMENTS BY DISTINGUISHING FACT FROM OPINION.

CIRCLE THE LETTER OF THE STATEMENT OR STATEMENTS WHICH ARE BASED UPON FACT AS OPPOSED TO OPINION.

A. Shakespeare Died in 1616.

B. Shakespeare Was the World’s Greatest Poet.

C. Shakespeare Is Difficult to Understand.

D. Shakespeare Was the King’s Favorite Playwright.

A. The Sixteenth U. S. President Was Abraham Lincoln.

B. The Best U. S. President Was Harry Truman.

C. President Kennedy Was the Most Inspiring Chief Executive.

D. The Wittiest U. S. President Was Calvin Coolidge.

A. Apples TastE Better Than Oranges.

B. Both Apples and Oranges Are Fruits.

C. Fruits Are Better for a Person Than Vegetables.

D. Fruits Should Be Served Cold Whereas Vegetables Should Be Served Hot.

A. Reading Develops Sophistication.

B. Reading Is Pleasurable.

C. Reading Is Learned.

D. Reading Maketh a Full Man.

A. Football Is a Dangerous Sport.
R. FOOTBALL IS FUN.
C. FOOTBALL IS PLAYED IN HIGH SCHOOL.
D. FOOTBALL IS NOT FOR ELEMENTARY SCHOOL CHILDREN.
A. SHERRY ACTS LIKE A THIRTEEN YEAR OLD.
B. SHERRY IS PRETTY.
C. SHERRY IS A SOPHOMORE.
D. SHERRY IS A LOUD MOUTH.
A. OUR TEACHER IS HARD.
B. OUR TEACHER HAS RED HAIR.
C. OUR TEACHER IS UGLY.
D. OUR TEACHER HAS *PETS.*
A. CHOCOLATE ICE CREAM IS GOOD.
B. ICE CREAM IS BETTER THAN ICE MILK.
C. ICE CREAM IS EXPENSIVE.
D. ICE CREAM CAN BE FATTENING.
A. ARE LINCOLN LOVED ILLINOIS.
B. ILLINOIS IS LARGER THAN NEW YORK.
C. ILLINOIS CLIMATE IS BETTER THAN MICHIGAN.
D. ILLINOIS IS ONE OF THE BEST STATES.
A. CANDY IS SWEET.
B. CANDY IS YUMMY.
C. CHOCOLATE IS THE BEST CANDY.
D. CANDY IS BAD FOR YOU.
A. THE BEATLES ARE THE GREATEST MUSICAL GROUP TODAY.
B. THE BEATLES RECORDED HEY JUDE.
C. THE BEATLES HAVE GOTTEN PROGRESSIVELY WORSE.
D. THE BEATLES ARE MOST APPRECIATED IN ENGLAND.
A. TIDE IS THE BEST DETERGENT.
B. TIDE HAS *X.*
C. TIDE GETS CLOTHES WHITER THAN WHITE.
D. TIDE IS THE EASIEST TO USE.

THE STATEMENT OF FACT IS

A. AUTHORITIES HAVE PROVED THAT VIEWING TELEVISION CAN BE HARMFUL TO SOCIETY.
B. MANY AUTHORITIES STATE THAT TELEVISION VIEWING CAN BE HARMFUL TO SOCIETY.
C. MANY AUTHORITIES KNOW THAT TELEVISION VIEWING CAN BE HARMFUL TO SOCIETY.
D. MANY AUTHORITIES CAN PROVE THAT TELEVISION VIEWING CAN BE HARMFUL TO SOCIETY.

THE STATEMENT OF FACT IS

A. PRESIDENT NIXON'S TRIP TO RUSSIA WILL FOR SURE FORCE A RUSSIAN-AMERICAN SUMMIT MEETING.
B. President Nixons trip to Rumania was highly successful
   according to reporters in Europe.
*C. President Nixons trip to Rumania was the first made by an
   American President to a Communist nation in twenty-five
   years.
D. President Nixons trip to Rumania was hailed by all nations
   of the free world, especially by the natives of Rumania.

The statement of fact is
A. London is the most famous city in Eurasia.
B. Tokyo is the most populated city in Eurasia.
C. Venice is the dirtiest city in Eurasia.
D. Lucerne is the prettiest city in Eurasia.

The child will demonstrate his understanding of the importance of
facts and opinions by selecting statements most difficult to
prove. *Ram

Directions-- In each of the following eight questions, select the
one item which would be most difficult to prove.

Which of the following would be most difficult to prove true or
false?
A. Chaucer died in 1400.
B. Chaucer was buried in the Poets Corner.
C. Chaucer wrote beautiful poetry.
D. Chaucer wrote in the Midland dialect.

Which of the following would be most difficult to prove true or
false?
* A. The Pardoner's Tale is the best tale in the Canterbury Tales.
B. The Wife of Bath was a pilgrim on the journey to Canterbury.
C. The Pardoner's Tale had as its source a widely known folk tale.
D. The Nun's Priest told a tale of a rooster and his hen-wife.

Which of the following would be most difficult to prove true or
false?
A. There were 29 pilgrims Chaucer met at the Tabard Inn.
B. The first pilgrim to be described was a knight.
C. The Miller played the bagpipe.
D. The Nun was an excellent worker for the very poor.

Which of the following would be most difficult to prove true or
false?
A. The Midland dialect was a poor choice for Chaucer to write.
B. The Clerk was an Oxford scholar.
C. The Clerk was lean as a rake.
D. The Clerk would rather own books than eat.

Which of the following would be most difficult to prove true or
false?
A. The Franklin was a rich landowner.
B. The Franklin was a man we should suspect because was *too*
good.
C. The Franklin loved to eat.
D. The Franklin had a beard.
Which of the following would be most difficult to prove true or false?

A. All church officers in the Middle Ages were corrupt.
B. The monk was not a follower of the laws of his church.
C. The friar preferred the rich to the poor.
D. The parson believed that members of the clergy had an obligation to be as righteous as possible.

Which of the following would be most difficult to prove true or false?

A. The *Pardoner's Tale* is an example of an *Exemplum*.
B. The thrice drunk in the tale were typical of the youth of Chaucer's day.
C. The *Clerk's Tale* is also found in Roccaconio's *Decameron*.
D. Only Chaucer's own tale was written in Prose.

The student will analyze a short passage and make an inference based on other alternatives. 

Directions -

Circle the letter of the answer which best completes each item.

After school, Tom came to see his teacher, Mr. Barrett, about a grade he received on a biology test. After lengthy discussion and explanation, Mr. Barrett told Tom that he would not raise Tom's grade.

One can infer that

A. Tom received a poor grade on the biology test.
B. Mr. Barrett was a hard grader.
C. Tom was dissatisfied with his grade.
D. Mr. Barrett was prejudiced against Tom.

Mary and John had been dating steadily for over a year. Mary became very upset when one of her friends told her that she had seen John with another girl on Saturday night.

One can infer that

A. John was cheating on Mary.
B. Mary relieved her friend.
C. Mary's friend was lying.
D. Mary and John broke up.

Greg asked his parents if he could use the car on Saturday night. His parents told him he could not have it because of his poor grades.

One can infer that

A. The family has only one car.
B. Greg's parents are not understanding.
C. Greg is not a responsible driver.
D. Greg has done poorly in school.

Several times George has tried to muster up the courage to ask Judy for a date. Judy is very popular in high school and dates many of the popular boys.
THE STUDENT INDICATES KNOWLEDGE OF THE DEFINITION OF THE WORD INFECTION BY COMPLETING THE DEFINITION.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE WORD *INFERENCE* IS DEFINED AS A STATEMENT.
A. OF TRUTH INHERENT IN THE PHYSICAL WORLD.
B. ABOUT ACTUAL THINGS AS OPPOSED TO ABSTRACTIONS.
C. ABOUT THE UNKNOWN, MADE ON THE BASIS OF THE KNOWN.
D. WHICH CAN BE EASILY VERIFIED.
E. WHICH EXPRESSES A PERSONAL PREFERENCE.

THE CHILD WILL DEMONSTRATE HIS ABILITY TO DRAW INFERENCES BY EVALUATING THE CERTAINTY OF SELECTED STATEMENTS BASED ON EVIDENCE IN THE PASSAGE.

DIRECTIONS -- READ THE PARAGRAPH BELOW.


FROM *THE ILIAD* BY HOMER

READ EACH OF THE FOLLOWING STATEMENTS CAREFULLY, THEN DECIDE WHETHER IT IS PROBABLY TRUE, PROBABLY FALSE, OR THAT IT IS IMPOSSIBLE TO SAY WHETHER IT IS TRUE OR FALSE FROM THE INFORMATION PROVIDED IN THE PARAGRAPH. IN THE BLANK SPACE PROVIDED BELOW EACH STATEMENT, GIVE A REASON FOR YOUR CHOICE.

Hector was a famous hero.
A. PROBABLY TRUE
B. PROBABLY FALSE
C. CANNOT SAY

The Greeks always placed their dead in a funeral pyre.
A. PROBABLY TRUE
B. PROBABLY FALSE
C. CANNOT SAY
Hector's death was lamented by his brethren.

* A. Probably true
* B. Probably false
* C. Cannot say

The Achaeans and the Trojans, Hector's brethren, were allies.

* A. Probably true
* B. Probably false
* C. Cannot say

The Trojans regarded gold as precious.

* A. Probably true
* B. Probably false
* C. Cannot say

This selection is near the beginning of a literary epic.

* A. Probably true
* B. Probably false
* C. Cannot say

The writer of this selection used figures of speech to create imagery.

* A. Probably true
* B. Probably false
* C. Cannot say

The dead were always buried in the morning.

* A. Probably true
* B. Probably false
* C. Cannot say

Hector was an Achaeian warrior.

* A. Probably true
* B. Probably false
* C. Cannot say

Hector's wife threw herself on his funeral pyre and died in the flames of love.

* A. Probably true
* B. Probably false
* C. Cannot say

Directions: Read the following poem.

The day is cold, and dark, and dreary—
It rains; and the wind is never weary—
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary—

My life is cold, and dark, and dreary—
It rains and the wind is never weary—
My thoughts still cling to the mouldering past,
But the hopes of youth fall thick in the blast,
And the days are dark and dreary—

If still, sad heart, and stop repining—
Behind the clouds is the sun still shining—
Thy fate is the common fate of all;
Into each life some rain must fall;
Some days must be sad and dreary.
THE RAINY DAY* BY LONGFELLOW

READ EACH OF THE FOLLOWING STATEMENTS CAREFULLY, THEN DECIDE WHETHER IT IS MOST PROBABLY TRUE, B) TRUE, C) FALSE, D) PROBABLY FALSE, E) CAN'T TELL. CIRCLE THE LETTER PRECEDING THE STATEMENT OF THE CHOICE YOU MAKE.

A. B. C. D. F. LONGFELLOW WROTE THE POEM *THE RAINY DAY* ON A DAY WHEN HE WAS LOW IN SPIRITS.

A. B. C. D. F. LONGFELLOW FELT ALL PEOPLE HAVE TIMES WHEN THINGS DO NOT GO RIGHT FOR THEM.

A. B. C. D. F. THIS POEM BY LONGFELLOW SHOWS A FIGHT AGAINST DESPERATE ODDS.

A. B. C. D. E. LONGFELLOW TELLS HIMSELF TO STOP FEELING SORRY FOR HIMSELF IN HIS POEM.

A. B. C. D. F. BUT THE HOPES OF YOUTH FALL THICK IN THE BLAST.* BY THIS STATEMENT, LONGFELLOW MEANS THAT YOUTH ARE ALWAYS THE LAST TO BE LISTENED TO IN TIMES OF STRIFE.

GIVEN A BODY OF DATA AS TRUE, A STUDENT CAN IDENTIFY *REASONABLE* AND *MEASURABLE* INFERENCES BY SELECTING THE MOST REASONABLE AND MEASURABLE INFERENCES FROM A CHOICE OF ALTERNATIVES.

DIRECTIONS - ACCEPT THE FOLLOWING ITEMS AS TRUE.

A. PAUL IS SEVENTEEN YEARS OLD.
B. PAUL'S FATHER EARNED EIGHTY FIVE THOUSAND DOLLARS A YEAR.
C. PAUL IS ON THE HONOR ROLL.
D. PAUL'S THREE OLDER BROTHERS ARE DOCTORS.
E. PAUL DOES ESPECIALLY WELL IN SCIENCE CLASSES.

USING THE INFORMATION ABOVE, SELECT THE *MOST REASONABLE INFERENCE*.

A. PAUL HAS AN INCOME OF THIRTY-FIVE DOLLARS A WEEK.
B. PAUL IS A GOOD ATHLETE.
C. PAUL IS VERY POPULAR.
D. PAUL IS CONSIDERING BECOMING A DOCTOR.
E. PAUL'S FAMILY VIEWS HIM AS A FAILURE.

SELECT THE *LEAST REASONABLE INFERENCE*.

A. PAUL WILL DROP OUT OF HIGH SCHOOL.
B. PAUL WILL GET MARRIED BEFORE HE GRADUATES FROM COLLEGE.
C. PAUL IS VERY POPULAR.
D. PAUL WILL EARN A BETTER THAN AVERAGE INCOME.
E. PAUL WILL RECEIVE AN A IN THE SENIOR SCIENCE SEMINAR.

SELECT THE INFERENCE THAT IS *NOT* ASSOCIATED WITH THE DATA.

A. PAUL IS HANDSOME.
B. PAUL IS INTELLIGENT.
C. PAUL EATS WELL.
D. PAUL RESPECTS HIS BROTHERS.
E. PAUL IS WELL LIKED BY TEACHERS.
SELECT THE STATEMENT THAT IS *NOT* AN INFERENCE.

A. PAWL IS HAPPY.
B. PAUL IS USED TO COMFORTABLE SURROUNDINGS.
C. PAUL LIKES ACADEMIC ACTIVITY.
D. PAUL FAILED MUSIR. IN THE EIGHTH ARADE.
F. PAUL IS INTERESTED IN MEDICINE.

THE STUDENT CAN SHOW COMPREHENSION OF IMPLICIT AND EXPLICIT ASSUMPTIONS OF AN ARGUMENT BY IDENTIFYING THEM IN A GIVEN PASSAGE.

1. THE STUDENT WHO WORKS HARD WILL GET GOOD GRADES. 2. EIGHTY-FIVE PER CENT OF ALL ACADEMIC FAILURE CAN BE ATTRIBUTED TO THE LACK OF INDUSTRIOUS APPLICATION ON THE PART OF THE STUDENT. 3. IF YOU ARE RECEIVING A LOW GRADE IN ANY OF YOUR COURSES, GO TO YOUR INSTRUCTOR AND ASK HIM WHAT WORK YOU CAN DO TO RECEIVE A HIGHER GRADE.

THE *EXPLICIT* ASSUMPTION OF THE ABOVE PASSAGE IS

A. SENTENCE ONE.
B. SENTENCE TWO.
C. SENTENCE THREE.
D. GOOD WORK RESULTS IN GOOD GRADES.
E. GETTING GOOD GRADES IS IMPORTANT.

AN *IMPLICIT* ASSUMPTION OF THE ABOVE PASSAGE IS

A. SENTENCE ONE.
B. SENTENCE TWO.
C. SENTENCE THREE.
D. GOOD WORK RESULTS IN GOOD GRADES.
E. GETTING GOOD GRADES IS IMPORTANT.

THE CHILD WILL DEMONSTRATE HIS ABILITY TO RECOGNIZE STATED AND UNSTATED ASSUMPTIONS BY SELECTING THEM AFTER READING A GIVEN SELECTION.

DIRECTIONS--READ THE FOLLOWING SELECTION.

WITH ALL THIS CONCRETENESS, THIS *MATERIAL SUBLIME,* THAT BELONGS TO THE EPIC IS COMBINED WHAT IS PROBABLY EVEN MORE DISTINCTIVE OF MILTON'S IMAGINATION AND ART, NAMELY, VAGIENESS OF DESCRIPTION. IT IS AN ELEMENT OF TECHNIQUE THAT ACCORDS WITH THE VAST SCENE OF THE POEM, AND THAT IS IN MARKED CONTRAST WITH THE PRECISE PARTICULARITY OF DANTE'S CIRCUMSCRIBED WORLD. MILTON'S WORLD IS NOT MERELY THE SO-CALLED PTOLEMAIC UNIVERSE OF SPHERES AND PLANETS AND FIXED STARS, WITH THE EARTH AT ITS CENTER, FOR THAT LARGE UNIVERSE HANGS FROM HEAVEN BY A GOLDEN CHAIN, AND ALL AROUND IS THE INFINITE SPACE OF CHAOS AND FAR BELOW IS THE HAGUE PRISON OF HELL. WHILF MILTON SHOWS HIS KNOWLEDGE OF THE COPERNICAN DOCTRINE, HIS USE OF THE PTOLEMAIC WORLD WAS JUSTIFIED BY ITS TRADITIONAL FAMILIARITY AND BY THE FACT THAT IT KEPT THE EARTH AND MAN IN THE FOCAL CENTER--BUT THE TOTAL UNIVERSE, CONTAINING HEAVEN, CHAOS, HELL AND THE NEWLY CREATED PTOLEMAIC WORLD, WAS IN PART THE POET'S INVENTION. WE ARE NEVER ALLOWED TO LOSE OUR CONSCIOUSNESS OF VAST SPACE.
FROM *MILTON* IN *MAJOR BRITISH AUTHORS*

ITEM-- READ THE FOLLOWING STATEMENTS. IF THE STATEMENT MAKES A STATED ASSUMPTION FROM THE ABOVE SELECTION, CROSS OUT THE S. IF THE STATEMENT MAKES AN UNSTATED ASSUMPTION, CROSS OUT THE U.

S* U* THE PTOLEMAIC AND COPERNICAN DOCTRINES WERE THEORIES OF THE STRUCTURE OF THE UNIVERSE.

S* U* MILTON KNEW BOTH OF THESE DOCTRINES.

S* U* MILTON BELIEVED IN THE PTOLEMAIC DOCTRINE.


S* U* MILTON'S CONCEPT OF THE WORLD WAS DIFFERENT FROM DANTE'S.

S* U* MUCH OF MILTON'S IDEAS OF THE UNIVERSE AND ITS COSMOLOGY CAME FROM THE *BIBLE*.

S* U* MILTON'S IDEAS WERE IN PART THAT THE UNIVERSE HANGS FROM HEAVEN BY A GOLDEN CHAIN.

S* U* MUCH OF THE COSMOGRAPHY OF *PARADISE LOST* IS MILTON'S INVENTION.

S* U* MILTON FELT HELL WAS A HUGE PRISON AT THE BOTTOM OF THE UNIVERSAL COSMOGRAPHY.

DIRECTIONS-- READ THE FOLLOWING PARAGRAPH.


IF THE STATEMENT LISTED BELOW IS A STATED ASSUMPTION IN THE ABOVE PARAGRAPH, CIRCLE THE S. IF THE STATEMENT IS AN UNSTATED ASSUMPTION, CIRCLE THE U.

S* U* THE NEGROES ORIGINATED THE SONGS CALLED SPIRITUALS.

S* U* THE SPIRITUALS WERE DERIVED FROM THE NEGROES EXPERIENCES AND THE NEGROES CORRELATED THEIR EXPERIENCES WITH THOSE IN THE BIBLE.

S* U* BEING BOUND IN SLAVERY WAS THE NEGROES BASIC REASON FOR DEVELOPING THE SPIRITUALS.

S* U* SPECIFIC WRITERS AND EXACT DATES OF ORIGIN OF SPIRITUALS CANNOT BE TRACED.
The story of terror has been popular even since men began telling each other stories, and it appeals to people of all ages. No matter how old we get, for instance, we never lose our taste for ghost stories, whose chief ingredient is a kind of terror of the unknown and uncontrollable. We live our lives half afraid to walk through graveyards at midnight and get somehow fascinated by the idea of our very fear. There always are footsteps behind us in the dark and strangers lurking around the corner of the house. Perhaps stories of terror tell us in the simplest and most direct way that we hang over the edge of the unknown.

From *Introduction to the Short Story* by Baynton and Mack

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If the statements listed below is a stated assumption in the above paragraph, circle the S. If the statement is an unstated assumption, circle the U.

S* U TERROR STORIES HAVE BEEN POPULAR SINCE MAN BEGAN TELLING STORIES.

S* U A PERSON WHO WRITES A GHOST STORY MUST BE A GOOD STORY TELLER.

S* U GHOST STORIES ARE ALWAYS POPULAR, NO MATTER WHAT THE AGE OF THE INDIVIDUAL.

S* U BEING AFRAID OF THE UNKNOWN IS THE BEST FOUNDATION FOR A GHOST STORY.

S* U PEOPLE ARE INTRIGUED BY THEIR OWN FEARS.

S* U GHOST STORIES ARE USUALLY FRIGHTENING TO THE READER.

DIRECTIONS-- read the following paragraph.

WHEREFORE, O JUDGES, BE OF GOOD CHEER ABOUT DEATH, AND KNOW OF A CERTAINTY, THAT NO EVIL CAN HAPPEN TO A GOOD MAN, EITHER IN LIFE OR AFTER DEATH. HE AND HIS ARE NOT NEGLIGED BY THE GODS--NOR HAS MY OWN APPROACHING END HAPPENED BY MERE CHANCE. BUT I SEE CLEARLY THAT THE TIME HAD ARRIVED WHEN IT WAS BETTER FOR ME TO DIE AND BE RELEASED FROM TROUBLE--WHEREFORE THE ORACLE GAVE NO SIGN FOR WHICH REASON, ALSO, I AM NOT ANGRY WITH MY CONDEMNERS, OR WITH MY ACCUSERS--THEY HAVE DONE ME NO HARM, ALTHOUGH THEY DID NOT MEAN TO DO ME ANY GOOD--AND FOR THIS I MAY GENTLY BLAME THEM.

FROM *APOLOGY* BY PLATO

If the statement listed below is a stated assumption in the above paragraph, cross out the S. If the statement is an unstated assumption, cross out the U.

S* U THE SPEAKER HAD BEEN CONDEMNED TO DIE.

S* U THE SPEAKER HAS DONE SOMETHING THAT UPSET SOME PEOPLE.

S* U THE SPEAKER BELIEVED THAN NO EVIL CAN COME TO A GOOD MAN.

S* U THE SPEAKER SOUGHT ANSWERS BY CONSULTING AN ORACLE.
SINCE THE SPEAKER FELT THAT IT WAS TIME FOR HIM TO DIE, HE
DID NOT BLAME HIS ACCUSERS.

THE ACCUSERS MEANT THE SPEAKER NO GOOD.

THE SPEAKER BELIEVED THAT LIFE HAS MEANING.

THE SPEAKER BELIEVED THAT THERE ARE PUNISHMENTS WORSE THAN
DEATH.

DIRECTIONS—READ THE FOLLOWING PARAGRAPH.

TO MAINTAIN HIS RATIONAL SOCIAL ORDER, CONFUCIUS HAD TAUGHT
THE DUTY OF PUBLIC SERVICE FOR ALL GENTLEMEN. EVENTUALLY THE
BUREAUCRATIC SYSTEM WHICH EVOLVED WAS IMPLEMENTED BY A SYSTEM OF
EXAMINATIONS. THE EARLIEST KNOWN CIVIL SERVICE TESTS, BY WHICH A
CANDIDATE COULD QUALIFY FOR FOUR OFFICIAL GRADES—"DEXTERICALLY NAM-
ED FLOWERING TALENT, PROMOTED MAN, ENTERED SCHOLAR, AND MEMBER OF
THE FOREST OF PFNS—THE IMPERIAL ACADEMY. THESE EXAMINATIONS
WERE ENTIRELY LITERARY AND REQUIRED A KNOWLEDGE OF THE ANCIENT
CLASSICS AND THE TECHNIQUE OF WRITING POETRY, SO THE VERY GOVERN-
MENT OF CHINA WAS FOUNDED ON RESPECT FOR POETIC SKILL.

FROM "CHINA—THE ANCIENT EAST"

IF THE STATEMENT LISTED BELOW IS A STATED ASSUMPTION IN THE
ABOVE PARAGRAPH, CROSS OFF THE S. IF THE STATEMENT IS AN UNSTATED
ASSUMPTION, CROSS OFF THE U.

S. THE IDEAS OF CONFUCIUS WERE RESPECTED BY THE PEOPLE.

S. THE FIRST KNOWN CIVIL SERVICE TESTS WERE ENTIRELY LITERARY.

S. POETIC SKILL WAS HIGHLY RESPECTED IN CHINA.

S. CONFUCIUS FELT ALL GENTLEMEN HAD A DUTY TO SERVE THE
PUBLIC.

S. THE ROLE OF THE PUBLIC SERVANT WAS TAKEN SERIOUSLY BY THE
PEOPLE.

S. THERE WERE FOUR GRADES OF PUBLIC SERVICE IN ANCIENT CHINA.

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THE STUDENT WILL SHOW KNOWLEDGE OF THE DEFINITION OF ASSUMPTION,
EXPLICIT ASSUMPTION, AND IMPLICIT ASSUMPTION BY COMPLETING A
DEFINITION OF THESE TERMS. 

DIRECTIONS—SELECT THE BEST COMPLETION.

ASSUMPTION IS DEFINED AS THE

A. THOUGHT CONTAINED IN THE TOPIC SENTENCE OF A PARAGRAPH.

B. RELIANCE ON WHICH THE TRUTH OF A STATEMENT RESTS.

C. RELEVANT APPLICATION OF A SIGNIFICANT ARGUMENT.

D. MAIN ARGUMENT OF A PARAGRAPH.

E. PROCESS BY WHICH AN ARGUMENT IS PROVED.

IN EXPLICIT ASSUMPTION IS

A. CLEARLY STATED IN THE COMMUNICATION.

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THE STUDENT WILL SHOW KNOWLEDGE OF THE DEFINITIONS OF THE ARGUMENTATIVE FALLACIES *POST HOC, ERGO PROPTER HOC*, BEGGING THE QUESTION, AND FAULTY GROUPING BY COMPLETING A DEFINITION OF EACH.

**DIRECTIONS - SELECT THE BEST COMPLETION.**

*POST HOC, ERGO PROPTER HOC* MEANS LITERALLY

A. WHEN AN EVENT OCCURS, IT CAUSES OTHER EVENTS TO OCCUR.
B. AFTER THIS, THEREFORE BECAUSE OF THIS.
C. BEFORE THIS, THEREFORE ASSOCIATED WITH THIS.
D. TIME IS NOT A FACTOR OF CAUSALITY.
E. AFTER THE EVENT COMES ANOTHER EVENT.

*BEGINNING THE QUESTION* MEANS

A. ASKING SOMEONE TO FORGIVE YOUR ERROR.
B. ASKING SOMEONE TO TRUST YOUR JUDGEMENT.
C. REFUSING TO DEAL WITH THE QUESTION AT HAND.
D. REFUSING TO GIVE THE RIGHT ANSWER.
E. DISCUSSING THE QUESTION BEFORE ATTEMPTING TO SOLVE IT.

AN ERROR OF *FAULTY GROUPING* OCCURS WHEN ONE

A. TAKES AN INSUFFICIENT SAMPLE.
B. ANALYZES TOO MANY CASES.
C. REFUSES TO BE SPECIFIC.
D. REFUSES TO DEAL WITH THE QUESTION AT HAND.
E. GROUPS ANY INDIVIDUAL ITEMS.

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THE STUDENT WILL ANALYZE A SELECTION AND SELECT THE NEXT LOGICAL SENTENCE IN A PASSAGE WHICH FOLLOWS ANY OF THE ORGANIZATIONAL MODES.

**DIRECTIONS - READ THE FOLLOWING PASSAGE AND COMPLETE THE STATEMENTS WHICH FOLLOW.**

IT IS USEFUL TO IDENTIFY SIX METRICAL FEET FOR THE ANALYSIS OF ENGLISH POETRY - IAMBIC, TROCHAIC, ANAEPESTIC, DACTYLLIC, SPONDAIC AND PYRRHIC. AN IAMBIC FOOT CONSISTS OF TWO SYLLABLES, THE FIRST OF WHICH IS UNACCENTED AND THE SECOND ACCENTED. A TROCHAIC FOOT IS ALSO DI-SYLLABIC, BUT THE FIRST SYLLABLE IS ACCENTED, AND THE SECOND IS UNACCENTED... A LOGICAL CONTINUING SENTENCE IS...
A. Poetry has other characteristics besides meter, namely rhyme and all the elements of figurative language.
B. The dactylic foot has three syllables, the first being accented and the last two unaccented.
C. The anapestic foot has three syllables, the first two unaccented and the last accented.
D. A structured meter is a useful tool for talking about the flow of language in poetry.

The sentence "Meter is defined as a more or less regular occurrence of patterns of events." should precede this passage.

A. Should precede this passage.
B. Should come after this passage.
C. Is a logical continuing sentence.
D. Is not closely associated with the thought of this passage.

The sentence "The close analyst must distinguish between rhythm and meter." should come after this passage.

A. Should precede this passage.
B. Should come after this passage.
C. Is a logical continuing sentence.
D. Is not closely associated with the thought of this passage.

The sentence "Some have identified the amphibach & a tri-syllabic foot with the first and last syllables unaccented and the second syllable accented as a metrical foot, but its appearance in English poetry is extremely rare." should precede this passage.

A. Should precede this passage.
B. Should come after this passage.
C. Is a logical continuing sentence.
D. Is not closely associated with the thought of this passage.

DIRECTIONS - READ THE FOLLOWING PASSAGE AND COMPLETE THE STATEMENTS WHICH FOLLOW.

Before the industrial revolution, the growth of cities was limited by purely technical problems. Transportation of farm goods to the city was limited by the number of horses that could pull crude wagons over unimproved trails.

The most logical continuing sentence is...
A. The industrial revolution was a great aid to urbanization.
B. The industrial revolution created the railroad.
C. The industrial revolution could not solve the social problems of building great cities.
D. The industrial revolution helped solve the problem of inadequate transportation.

*Other factors aided the growth of cities is not a good continuing sentence because...
A. The industrial revolution is the primary cause of urbanization.
7ATION.

B. THE CONTRIBUTION OF THE INDUSTRIAL REVOLUTION HAS NOT BEEN DISCUSSED COMPLETELY ENOUGH.
C. THE OTHER FACTORS ARE NOT NAMED.
D. THE PASSAGE IS RESTRICTED TO TECHNICAL PROBLEMS.

**ANOTHER LOGICAL CONTINUING SENTENCE IS**
A. SOME PRE-INDUSTRIAL REVOLUTION WAGONS WERE QUITE SKILLFULLY MADE.
B. POPULATION DENSITY AND SIZE WEREF LIMITED BECAUSE ONLY INDUSTRY CAN EFFICIENTLY UTILIZE CONCENTRATED MASSES OF WORKERS.
C. THE RURAL AREAS OF NATIONS WERE ALSO GREATLY AFFECTED BY THE INDUSTRIAL REVOLUTION.
D. THE INDUSTRIAL REVOLUTION HAD ITS ROOTS IN A RELIGIOUS REVOLUTION.

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DIRECTIONS - READ THE PARAGRAPH AND ANSWER THE QUESTIONS WHICH FOLLOW.

MR. BLAKE SAID THAT HE HAS HAD FIFTEEN VARSITY FOOTBALL PLAYERS IN HIS CLASSES IN THE LAST THREE YEARS. THIRTEEN OF THE PLAYERS FAILED THE COURSE. MR. BLAKE CONCLUDES THAT VARSITY FOOTBALL PLAYERS ARE ACADEMICALLY INFERIOR TO TYPICAL HIGH SCHOOL STUDENTS.

SELECT THE COMMENT WHICH MOST ACCURATELY DESCRIBES MR. BLAKE'S REASONING IN THIS SITUATION.
A. HE IS RIGHT. FOOTBALL PLAYERS ARE NOT INTELLIGENT.
B. HIS REASONING IS A GOOD EXAMPLE OF THE FLAWLESS USE OF INDUCTIVE REASONING.
C. HE IS WRONG. FOOTBALL PLAYERS ARE HIGHER THAN THE AVERAGE STUDENT.
D. HE IS WRONG. FOOTBALL PLAYERS ARE NEITHER HIGHER NOR DULLER THAN THE AVERAGE STUDENT.
E. HIS REASONING IS FAULTY BECAUSE HE GENERALIZES ON THE BASIS OF TOO SMALL A SAMPLE.

SELECT THE COMMENT WHICH MOST ACCURATELY DESCRIBES MR. BLAKE'S CONCLUSION IN THIS SITUATION.
A. HE IS RIGHT.
B. HE IS WRONG.
C. HE IS PROBABLY RIGHT.
D. HE IS PROBABLY WRONG.
E. ONE CANNOT TELL WITHOUT MORE EVIDENCE.

DIRECTIONS - READ THE PARAGRAPH AND ANSWER THE QUESTIONS WHICH FOLLOW.

THE LAST FIVE TEEN-AGERS WHO HAVE BEEN ARRESTED FOR FELONIES IN CLARKSVILLE WERE STEADY CUSTOMERS OF HOGAN'S BILLIARD PARLOR. EACH ONE CONFESSIONED THAT HE HAD PLANNED HIS CRIME AT HOGAN'S. MAYOR JOHNSON STATED THAT HOGAN'S WAS THE CAUSE OF TEENAGE CRIME IN...
CLARKSVILLE AND OUGHT TO BE CLOSED IMMEDIATELY.

SELECT THE COMMENT WHICH MOST ACCURATELY DESCRIBES MAYOR JOHNSON'S *REASONING*.

A. HE RIGHTLY THINKS THAT WHATEVER EVENT PRECEDES ANOTHER EVENT IS *THE CAUSE* OF THE SECOND EVENT.

B. HE WRONGLY THINKS THAT AN EVENT WHICH PRECEDES ANOTHER EVENT IS *THE CAUSE* OF THE SECOND EVENT.

C. HE IS GUILTY OF JUDGING ALL TEENAGERS ON THE BASIS OF AN INSUFFICIENT SAMPLE.

D. HE WRONGLY ASSUMES THAT MR. HOGAN IS AN EVIL MAN.

E. HE RIGHTLY ASSUMES THAT MR. HOGAN IS AN EVIL MAN.

SELECT THE COMMENT WHICH MOST ACCURATELY DESCRIBES MAYOR JOHNSON'S *CONCLUSION*.

A. HOGAN'S BILLIARD PARLOR IS *THE CAUSE* OF TEENAGE CRIME IN CLARKSVILLE.

B. HOGAN'S BILLIARD PARLOR HAS NOTHING TO DO WITH TEENAGE CRIME IN CLARKSVILLE.

C. HOGAN'S BILLIARD PARLOR IS PROBABLY *ONE OF THE INFLUENCES* ON TEENAGE CRIME IN CLARKSVILLE.

D. POOL HALLS ARE DENS OF INIQUITY.

E. MAYOR JOHNSON IS NOT CONCERNED WITH THE WELFARE OF THE SMALL BUSINESSMAN.

DIRECTIONS: READ THE PARAGRAPH AND ANSWER THE QUESTIONS WHICH FOLLOW.

YOU HAVE ASKED ME TO DISCUSS THE PROPOSED WELFARE LEGISLATION WITH YOU, AND I WELCOME THE OPPORTUNITY FOR SUCH DISCUSSION. WELFARE IS AN IMPORTANT TOPIC IN CONTEMPORARY AMERICA, AND WE MUST APPROACH OUR DISCUSSION WITH SINCERITY AND CONVICTION. MANY OF US ARE GUILTY OF THAT SIN. WELFARE LEGISLATION IS A VITAL QUESTION IN OUR COMPLEX SOCIETY, AND...

WHICH COMMENT MOST ACCURATELY DESCRIBES THE SPEAKER'S *REASONING*?

A. THIS IS A FINE EXAMPLE OF INDUCTIVE REASONING.

B. THIS IS A FINE EXAMPLE OF DEDUCTIVE REASONING.

C. THE SPEAKER IS REGGGING THE QUESTION.

D. THE SPEAKER IS WORKING FROM A FALSLTY ASSUMPTION.

E. THE SPEAKER IS GUILTY OF POST HOC, ERGO PROPER PROCTOR HOC.

WHICH COMMENT MOST ACCURATELY DESCRIBES THE SPEAKER'S CONCLUSION?

A. IT IS SOUND.

B. IT IS NOT SOUND.

C. IT IS RIGHT, BUT IMPRACTICAL.

D. IT IS VISIONARY.

E. THERE IS NO CONCLUSION.

THE STUDENT WILL ANALYZE LOGICAL FALLACY IN FORMAL SYLLOGISMS BY IDENTIFYING A SPECIFIED TYPE OF FALLACY FROM A LIST OF FAULTY SYLLOGISMS.

DIRECTIONS: STUDY THE FOLLOWING SYLLOGISMS TO DETERMINE THE KIND OF FALLACY CONTAINED IN EACH. BELOW ARE A SERIES OF ITEMS IN WHICH YOU ARE ASKED TO SELECT THE SYLLOGISM WHICH CONTAINS THE GIVEN FALLACY.
1. MAJOR PREMISE: ALL GOOD CITIZENS VOTE.
   MINOR PREMISE: JOHN VOTES.
   CONCLUSION: JOHN IS A GOOD CITIZEN.

2. PL - THE BIBLE SAYS THAT THE CHURCH WILL BE CAUGHT UP IN THE AIR AT THE SECOND COMING.
   P2 - THE BUILDING ON THE CORNER OF 47TH AND BRAINARD IS A CHURCH.
   C - THE BUILDING ON THE CORNER OF 47TH AND BRAINARD WILL BE CAUGHT UP IN THE AIR AT THE SECOND COMING.

3. PL - ALL AUTHORS ARE LITERATE.
   P2 - ERNEST HEMINGWAY WAS AN AUTHOR.
   C - ERNEST HEMINGWAY WROTE EXCELLENT LITERATURE.

4. PL - THE GREAT DEPRESSION OCCURRED IN THE 1930s.
   P2 - WORLD WAR II BEGAN IN 1940 - 1941.
   C - BECAUSE OF THIS THE GREAT DEPRESSION CAUSED WORLD WAR II.

5. PL - ALL MEN ARE EVIL.
   P2 - JOHN IS A MAN.
   C - JOHN IS EVIL.

6. PL - THE EARTH IS A SPHERE.
   P2 - THE LINE OF THE HORIZON MAY BE SEEN FROM ANY OPEN PLACE.
   C - BECAUSE THE LINE OF THE HORIZON MAY BE SEEN, THE EARTH IS ROUND.

OF THE FALLACIOUS SYLLOGISMS ABOVE, THE ONE WHICH EXEMPLIFIES THE FALLACY OF "POST HOC, ERGO PROPTER HOC" IS
   A. ONE.
   B. TWO.
   C. THREE.
   D. FOUR.
   E. FIVE.
   F. SIX.

OF THE FALLACIOUS SYLLOGISMS ABOVE, THE ONE DEMONSTRATING THE FALLACY OF "THE UNDISTRIBUTED MIDDLE TERM" IS
   *A. ONE.
   B. TWO.
   C. THREE.
   D. FOUR.
   E. FIVE.
   F. SIX.

OF THE FALLACIOUS SYLLOGISMS ABOVE, THE ONE CONTAINING A "NON-SEQUITOR" IS
   A. ONE.
   B. TWO.
   *C. THREE.
   D. FOUR.
   E. FIVE.
   F. SIX.

OF THE FALLACIOUS SYLLOGISMS ABOVE, THE ONE DEMONSTRATING A "SHIFT IN MEANING" IS
   A. ONE.
   *B. TWO.
   C. THREE.
   D. FOUR.
   E. FIVE.
   F. SIX.

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Given four syllogisms, the student will analyze these by selecting the syllogism based upon logical reasoning.

Each item listed contains four syllogisms. Circle the syllogism based upon logical reasoning.

A. All women are mortal.
   All queens are women.
   All queens are mortal.

B. All women are mortal.
   All women are mortal.
   All women are queens.

C. All queens are women.
   All queens are mortal.
   All women are mortal.

D. All queens are mortal.
   All queens are women.
   All women are mortal.

Directions - select the syllogism based upon logical reasoning.

A. Sparky is a dog.
   Sparky has four legs.
   All dogs have four legs.

B. All dogs have four legs.
   Sparky is a dog.
   Sparky has four legs.

C. Sparky has four legs.
   All dogs have four legs.
   Sparky is a dog.

D. Sparky has four legs.
   Sparky is a dog.
   All dogs have four legs.

Directions - select the syllogism based upon logical reasoning.

A. Baseball is a sport.
   Baseball is fun.
   All sports are fun.

B. All sports are fun.
   Baseball is fun.
   Baseball is a sport.

C. Baseball is fun.
   Baseball is a sport.
   All sports are fun.

D. All sports are fun.
   Baseball is a sport.
   Baseball is fun.
A. ALL TEACHERS GIVE GRADES.
   MRS. KANE IS A TEACHER.
   MRS. KANE GIVES GRADES.

B. MRS KANE GIVES GRADES.
   MRS. KANE IS A TEACHER.
   ALL TEACHERS GIVE GRADES.

C. MRS. KANE IS A TEACHER.
   MRS. KANE GIVES GRADES.
   ALL TEACHERS GIVE GRADES.

D. ALL TEACHERS GIVE GRADES.
   MRS. KANE GIVES GRADES.
   MRS. KANE IS A TEACHER.

DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

A. ALL MEN ARE ANIMALS.
   JOHN IS A MAN.
   JOHN IS AN ANIMAL.

B. JOHN IS AN ANIMAL.
   ALL MEN ARE ANIMALS.
   JOHN IS A MAN.

C. ALL MEN ARE ANIMALS.
   JOHN IS AN ANIMAL.
   JOHN IS A MAN.

D. JOHN IS A MAN.
   JOHN IS AN ANIMAL.
   ALL MEN ARE ANIMALS.

DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

A. NO SISSIES LIKE FOOTBALL.
   HENRY DOES NOT LIKE FOOTBALL.
   HENRY IS A SISSY.

B. HENRY DOES NOT LIKE FOOTBALL.
   NO SISSIES LIKE FOOTBALL.
   HENRY IS A SISSY.

C. NO SISSIES LIKE FOOTBALL.
   HENRY IS A SISSY.
   HENRY DOES NOT LIKE FOOTBALL.

D. HENRY IS A SISSY.
   HENRY DOES NOT LIKE FOOTBALL.
   NO SISSIES LIKE FOOTBALL.

DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

A. NO GIRLS LIKE SNAKES.
   CHRIS IS A GIRL.
   CHRIS DOES NOT LIKE SNAKES.

B. CHRIS IS A GIRL.
   CHRIS DOES NOT LIKE SNAKES.
   NO GIRLS LIKE SNAKES.
C. NO GIRLS LIKE SNAKES.
   CHRIS DOES NOT LIKE SNAKES.
   CHRIS IS A GIRL.

D. CHRIS DOES NOT LIKE SNAKES.
   NO GIRLS LIKE SNAKES.
   CHRIS IS A GIRL.

DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

A. ALL BOYS LIKE SPORTS.
   ALL SPORTS ARE FUN.
   ALL BOYS LIKE FUN.

H. ALL BOYS LIKE FUN.
   ALL SPORTS ARE FUN.
   ALL BOYS LIKE SPORTS.

C. ALL SPORTS ARE FUN.
   ALL BOYS LIKE FUN.
   ALL BOYS LIKE SPORTS.

D. ALL BOYS LIKE FUN.
   ALL BOYS LIKE SPORTS.
   ALL SPORTS ARE FUN.

DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

A. *CHRISTY* IS BORING.
   ALL NOVELS ARE BORING.
   *CHRISTY* IS A NOVEL.

H. *CHRISTY* IS A NOVEL.
   *CHRISTY* IS BORING.
   ALL NOVELS ARE BORING.

C. ALL NOVELS ARE BORING.
   *CHRISTY* IS A NOVEL.
   *CHRISTY* IS BORING.

D. ALL NOVELS ARE BORING.
   *CHRISTY* IS BORING.
   *CHRISTY* IS A NOVEL.

DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

A. SUSAN LIKES CANDY.
   ALL GIRLS LIKE CANDY.
   SUSAN IS A GIRL.

B. SUSAN IS A GIRL.
   ALL GIRLS LIKE CANDY.
   SUSAN LIKES CANDY.

C. ALL GIRLS LIKE CANDY.
   SUSAN LIKES CANDY.
   SUSAN IS A GIRL.

D. SUSAN IS A GIRL.
   SUSAN LIKES CANDY.
The student will apply his knowledge of logical conclusions which follow a pattern of reasoning by choosing the correct conclusion of a syllogism. 931n
directions - for each item you are given the first two parts of a syllogism. you are to choose the statement which most logically completes the syllogism.

all women are mortal.
all queens are women.

therefore -

a. all mortals are queens.
b. all women are queens.
c. all queens are mortal.
d. all mortals are women.

directions - select the statement which most logically completes the syllogism.

all cats are animals.
bootsy is a cat.

therefore -

a. all animals are cats.
b. bootsy is an animal.
c. bootsy has four legs.
d. some animals are cats.

directions - select the statement which most logically completes the syllogism.

all teachers give grades.
miss stone is a teacher.

therefore -

a. miss stone gives grades.
b. grades are given by teachers.
c. all teachers give grades.
d. miss stone likes grades.

the student, by selecting the proper choice of co-ordinating elements from a pool which reflects the co-ordination of addition, opposition, conditions, and causation, will show comprehension of words of relationship. 969

directions - choose the word or words which *best* express the relationship between the two elements of the sentence.

we have met the enemy...they are ours.

a. and
b. but
D. BECAUSE
E. ALTHOUGH

WE CONTINUED SEARCHING VERY DILIGENTLY FOR THE MONEY.... WE NEEDED IT VERY BADLY.

A. AND
B. BUT
C. BECAUSE
D. IF
E. ALTHOUGH

SINCE THE TRIP WAS SO LONG, WE TRIED TO CHARTER A PLANE.... CHARTERING A PLANE ON SUCH SHORT NOTICE IS QUITE DIFFICULT.

A. AND
B. IF
C. BECAUSE
D. SINCE
E. ALTHOUGH

TOM.... JOHN IS A GOOD FOOTBALL PLAYER.

A. EITHER, OR
B. NEITHER, NOR
C. BOTH, AND
D. A AND B

TOM.... JOHN IS NOT A GOOD FOOTBALL PLAYER.

A. EITHER, OR
B. NEITHER, NOR
C. BOTH, AND
D. A AND B

TOM.... JOHN ARE GOOD FOOTBALL PLAYERS.

A. EITHER, OR
B. NEITHER, NOR
C. BOTH, AND
D. A AND B

THE STUDENT WILL SHOW KNOWLEDGE OF THE DEFINITIONS OF THE FOUR BASIC KINDS OF LOGICAL ORGANIZATION — INDUCTIVE, DEDUCTIVE, CHRONOLOGICAL AND SPATIAL — BY RECALLING THEIR DEFINITIONS.

DIRECTIONS — SELECT THE BEST COMPLETION.

THE INDUCTIVE ORGANIZATIONAL SCHEME CAN BE DEFINED AS

A. ORGANIZATION IN TIME.
B. ORGANIZATION OF LOCATION.
C. MOVEMENT FROM PARTICULAR TO GENERAL.
D. MOVEMENT FROM GENERAL TO PARTICULAR.

THE DEDUCTIVE ORGANIZATIONAL SCHEME CAN BE DEFINED AS

A. ORGANIZATION IN TIME.
B. ORGANIZATION OF LOCATION.
C. MOVEMENT FROM PARTICULAR TO GENERAL.
D. MOVEMENT FROM GENERAL TO PARTICULAR.

THE CHRONOLOGICAL ORGANIZATIONAL SCHEME CAN BE DEFINED AS

A. ORGANIZATION IN TIME.
THE SPATIAL ORGANIZATIONAL SCHEME CAN BE DEFINED AS
A. ORGANIZATION IN TIME.
B. ORGANIZATION OF LOCATION.
C. MOVEMENT FROM PARTICULAR TO GENERAL.
D. MOVEMENT FROM GENERAL TO PARTICULAR.

THE STUDENT WILL DEMONSTRATE COMPREHENSION OF RELEVANCE AND CAN IDENTIFY RELEVANT AND IRRELEVANT INFORMATION AND SELECT THE PROPER EXPLANATION FOR THE RELEVANCE AND/OR IRRELEVANCE.

DIRECTIONS - THE TOPIC SENTENCE OF THE FOLLOWING PARAGRAPH IS UNDERLINED. READ THE PARAGRAPH AND EXPLAIN HOW EACH ELEMENT IS EITHER RELEVANT OR IRRELEVANT TO THE THOUGHT OF THE TOPIC SENTENCE AND/OR TO ANY OTHER ELEMENT OF THE PARAGRAPH.

*S. I. HAYAKAWA, THE GREAT POPULARIZER OF SEMANTICS, HAS WELL EXPRESSED A RATIONAL JUSTIFICATION FOR THE EXISTENCE OF LITERATURE.*

LANGUAGE, HE SAYS, CREATES, AS WELL AS SOLVES, PROBLEMS FOR MAN. BECAUSE MAN CAN SYMBOLIZE, HE TAKES HIS PROBLEMS, AS WELL AS HIS SOLUTIONS, OUT OF THE TIME-SPACE CONTEXT.

LITERATURE ALLOWS MAN, BY MEANS HAYAKAWA CALLS EMPLOYING SYMBOLIC STRATEGIES, TO SOLVE THE PROBLEMS HE TAKES WITH HIM OUT OF THE ORIGINAL CONTEXT.

EMPLOYING SYMBOLIC STRATEGIES MEANS THE READERS ACCEPTING THE FICTIONAL SITUATION AS SYMBOLIZING HIS OWN AND THEN TESTING THE FICTIONAL RESOLUTION TO DETERMINE WHETHER IT WOULD ADEQUATELY RESOLVE HIS ACTUAL SITUATION.

THE OBLIGATION OF THE WRITERS OF FICTION, OF COURSE, IS TO CREATE FICTION WHICH DEALS REALISTICALLY WITH ACTUAL EXPERIENCE.

IN SENTENCE ONE, THE PHRASE THE GREAT POPULARIZER OF SEMANTICS IS RELEVANT TO:
A. THE THOUGHT OF THE TOPIC SENTENCE.
B. THE THOUGHT OF THE WHOLE PARAGRAPH.
C. THE THOUGHT OF SENTENCE SIX.
D. THE WORD HAYAKAWA.
E. NOTHING.

IN SENTENCE TWO, THE CLAUSE HE SAYS IS LOGICALLY RELEVANT TO:
A. LANGUAGE.
B. THE THOUGHT OF SENTENCE ONE.
C. THE THOUGHT OF SENTENCE TWO.
D. THE THOUGHT OF SENTENCE THREE.
E. NOTHING. IT IS A TRANSITIONAL DEVICE.

THE PHRASE TO WHICH SENTENCE FIVE REFERENCES IS:
A. BECAUSE MAN CAN SYMBOLIZE.*
THE STATEMENT "THE PRIMARY FUNCTION OF LITERATURE IS TO ENTERTAIN BY BEING BEAUTIFUL" IS
A. A LOGICAL SUMMARY OF THIS PARAGRAPH.
B. THE PREMISE ON WHICH THIS PARAGRAPH RESTS.
C. A CONTRADICTION OF THIS PARAGRAPH.
D. NOT IN ANY WAY ASSOCIATED WITH THIS PARAGRAPH.
E. A RECASTING OF SENTENCE TWO.

SENTENCE SIX IS
A. IRRELEVANT TO THE REST OF THE PASSAGE.
B. RELEVANT BECAUSE IT SUMS UP THE PASSAGE.
C. RELEVANT BECAUSE IT SUGGESTS A BEHAVIOR, GIVEN THE
   DEFINITION.
D. RELEVANT BECAUSE THE THOUGHT OF SENTENCE FIVE DEPENDS UPON
   IT.
E. RELEVANT BECAUSE IT OFFERS A SIGNIFICANT CONTRADICTION OF
   THE PASSAGE.

THE PHRASE "BECAUSE MAN CAN SYMBOLIZE" IS
A. NOT NECESSARY IN THE SENTENCE.
B. NECESSARY BECAUSE IT EXPRESSES THE REASON FOR THE PROBLEM.
C. NECESSARY BECAUSE IT WORKS IN THE TIME-SPACE CONTEXT.
D. NECESSARY BECAUSE IT REPEATS THE PROBLEM EXPRESSED IN
   SENTENCE TWO.
E. NECESSARY BECAUSE IT SOLVES THE PROBLEM OF THE PASSAGE.

THE PHRASE OF COURSE "IN SENTENCE SIX HEARS THE SAME
RELATION TO THE THOUGHT OF THE TOPIC SENTENCE AS
A. "THE GREAT POLULARIZER OF SEMANTICS."
B. "HE SAYS."
C. "AS WELL AS SOLVES."
D. "BY MEANS HAYAKAWA CALLS "EMPLOYING SYMBOLIC STRATEGIES."
E. "ALL OF THESE."

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THE STUDENT SHOWS KNOWLEDGE OF THE DEFINITION OF JUDGEMENT BY
COMPLETING A DEFINITION. 0364

DIRECTIONS - SELECT THE BEST COMPLETION.

THE WORD "JUDGEMENT" IS DEFINED AS A STATEMENT
A. OF FACT.
B. OF PERSONAL PREFERENCE.
C. WHICH IS TRUE.
D. WHICH IS FALSE.
E. OF DESIRE.

A JUDGEMENT IS A STATEMENT OF
A. FACT.
B. OPINION.
C. DESIRE.
D. CONCERN.
E. NOFD.
THE STUDENT CAN RECOGNIZE IMPLICIT AND EXPLICIT JUDGEMENTS BY IDENTIFYING THEM FROM A CHOICE OF ALTERNATIVES. %2τ

**DIRECTIONS - SELECT THE BEST COMPLETION.**

**SELECT THE STATEMENT WHICH IS **MOST COMPLETELY** A JUDGEMENT.**
A. JANET IS 5 FEET TALL.  
B. JANET WON A BEAUTY CONTEST.  
C. JANET IS BEAUTIFUL.  
D. JANET HAS LONG BLONDE HAIR.  
E. JANET IS SEVENTEEN YEARS OLD.  

**SELECT THE REPORT WHICH **BEST IMPLIES** A JUDGEMENT.**
A. TOM WORE A SWEATER.  
B. TOM WORE A RED SWEATER.  
C. TOM WORE A CASHMERE SWEATER.  
D. TOM WORE A RED CASHMERE SWEATER.  
E. TOM'S SWEATER COST ONE HUNDRED TWENTY DOLLARS.  

**THE STUDENT SHOWS KNOWLEDGE THAT VERIFIABILITY IS THE CRITERION THAT DISTINGUISHES REPORTS, INFERENCES, AND JUDGEMENTS**

**DIRECTIONS - SELECT THE BEST COMPLETION.**

**THE STATEMENT **TOM IS TALLER THAN PETE** IS**
A. A REPORT, BECAUSE THE STATEMENT IS TRUE.  
B. A REPORT, BECAUSE HEIGHT CAN HE MEASURED.  
C. AN INFERENCE, BECAUSE HEIGHT IS NON-VERIFIABLE.  
D. AN INFERENCE, BECAUSE TALL IS A RELATIVE TERM.  
E. A JUDGEMENT, BECAUSE HEIGHT IS A DESIRABLE QUALITY.  

**ALL STATEMENTS ARE, IN THE LAST ANALYSIS,**
A. REPORTS, BECAUSE THE WORD IS INSEPARABLE FROM ITS REFERENT.  
B. REPORTS, BECAUSE LANGUAGE DEPENDS ON THE PHYSICAL WORLD.  
C. INFERENCES, BECAUSE SEMANTICISTS HAVE AGREED ABOUT THIS.  
D. INFERENCES, BECAUSE LANGUAGE IS INFERENCE.  
E. JUDGEMENTS, BECAUSE IT IS IMPOSSIBLE NOT TO EXPRESS ONE'S VALUES.  

**THE CRITERION THAT DISTINGUISHES REPORTS, INFERENCES, AND JUDGEMENTS IS**
A. TRUTH.  
B. REASONABLENESS.  
C. AGREEMENT.  
D. VERIFIABILITY.  
E. DESIRE.  

**THE STUDENT KNOWS THE DEFINITIONS OF DENOTATION, CONNOTATION, EXTENSIONAL MEANING, INTENSIONAL MEANING, INFORMATIVE CONNOTATION, AND AFFECTIVE CONNOTATION BY COMPLETING DEFINITIONS.**
DIRECTIONS - SELECT THE BEST COMPLETION.

THE WORD *DENOTATION* IS DEFINED AS A DEFINITION WHICH
A. IS THE OBJECT TO WHICH A WORD REFERS.
B. TALKS IN REPORTS ABOUT THE REFERENT OF A WORD.
C. TALKS IN JUDGMENTS ABOUT THE REFERENT OF A WORD.
D. EXPRESS THE DESIRES OF THE USER OF THE WORD.
E. ASSOCIATES OBJECTS IN THE WORLD WITH THE REFERENT OF A WORD BY MEANS OF REPORTS.

THE WORD *CONNOTATION* IS DEFINED AS MEANING *APPROXIMATELY* THE SAME THING AS
A. DENOTATION.
B. EXTENSIONAL MEANING.
C. INTENSIONAL MEANING.
D. INFORMATIVE LANGUAGE.
E. AFFECTIVE LANGUAGE.

THE PHRASE *EXTENSIONAL MEANING* IS DEFINED AS A DEFINITION WHICH
A. IS THE OBJECT TO WHICH THE WORD REFERS.
B. TALKS IN REPORTS ABOUT THE REFERENT OF A WORD.
C. TALKS IN JUDGMENTS ABOUT THE REFERENT OF A WORD.
D. EXPRESS THE DESIRES OF THE USER OF THE WORD.
E. ASSOCIATES OBJECTS IN THE WORLD WITH THE REFERENT OF A WORD BY MEANS OF REPORTS.

THE PHRASE *INFORMATIVE CONNOTATION* IS DEFINED AS A DEFINITION WHICH
A. IS THE OBJECT TO WHICH THE WORD REFERS.
B. TALKS IN REPORTS ABOUT THE REFERENT OF A WORD.
C. TALKS IN JUDGMENTS ABOUT THE REFERENT OF A WORD.
D. EXPRESS THE DESIRES OF THE USER OF THE WORD.
E. ASSOCIATES OBJECTS IN THE WORLD WITH THE REFERENT OF A WORD BY MEANS OF REPORTS.

THE PHRASE *AFFECTIVE CONNOTATION* IS DEFINED AS A DEFINITION WHICH
A. IS THE OBJECT TO WHICH A WORD REFERS.
B. TALKS IN REPORTS ABOUT THE REFERENT OF A WORD.
C. TALKS IN JUDGMENTS ABOUT THE REFERENT OF A WORD.
D. EXPRESS THE DESIRES OF THE USER OF THE WORD.
E. ASSOCIATES OBJECTS IN THE WORLD WITH THE REFERENT OF A WORD BY MEANS OF REPORTS.

THE STUDENT CAN DEMONSTRATE THAT HE UNDERSTANDS THE VARIOUS KINDS OF MEANING BY IDENTIFYING PROPER RESPONSES, GIVEN PARTICULAR WORDS AND PARTICULAR KINDS OF MEANING.

DIRECTIONS - SELECT THE BEST COMPLETION.

*THE EXTENSIONAL MEANING* OF THE WORD *HOUSE* IS
A. A BUILDING PEOPLE LIVE IN.
B. ANY ENCLOSURE IN WHICH PEOPLE RESIDE.
C. THE SOURCE OF A NATIONS STRENGTH.
D. NOT CAPABLE OF BEING EXPRESSED IN WORDS.

*THE DENOTATION* OF THE WORD *SCHOOL* IS
A. A BUILDING WHERE PEOPLE LIVE.
B. ANY ENCLOSURE IN WHICH PEOPLE RESIDE.
C. THE SOURCE OF A NATION'S STRENGTH.
D. NOT CAPABLE OF BEING EXPRESSED IN WORDS.
*A. A building in which people are educated.*
*B. The physical building itself.*
*C. The source of a nation's strength.*
*D. Not capable of being expressed in words.*

An *informative connotation* of the word *mayor* is
*A. the chief executive officer of a city.*
*B. Richard J. Daley.*
*C. a dedicated public servant.*
*D. not capable of being expressed in words.*

An *affective connotation* of the word *flag* is
*A. a piece of cloth that symbolizes a country.*
*B. that material on top of the pole in front of the post office.*
*C. the flag in motion means freedom for all.*
*D. not capable of being expressed in words.*

The student will apply the criteria for authoritative printed resources: reputable, representative resources for information on specific subjects by selecting the proper resource for evidence that is to be used in a subject concerned with a specific subject.

Directions - Read the item and select the letter of the correct response. The authoritative resource *reputable representation resources on specific subjects* for evidence that is to be used in a speech concerned with a specific subject.

The proper source for evidence on the moon landing would be
*A. *Scientific American*.*
*B. *Popular Mechanics*.*
*C. U. S. Government publications.*
*D. *Mainliner*. 4101393

The proper source for *unbiased* journalistic reporting of global, national, state, and regional events would be
*A. New York *Times*.*
*B. Washington *Post*.*
*C. Boston *Globe*.*
*D. *Christian Science Monitor*. 4101393

The proper source for detailed global, national, state, and local daily industrial and business trends would be
*A. *Fortune*.*
*B. *Consumers Digest*.*
*C. *Wall Street Journal*.*
*D. *Time*. 4101395

The proper source for a series of detailed book reviews on one book would be
*A. New York *Times*.*
*B. *Saturday Review of Literature*.*
*C. *Book Review Digest*.*
*D. Chicago *Tribune*. 4101396
THE STUDENT WILL DEMONSTRATE HIS ABILITY TO EVALUATE THE POTENTIAL VALIDITY OF SOURCES ON A GIVEN TOPIC BY RANKING THE SOURCES IN ACCORDANCE WITH THEIR PROBABLE ACCURACY AND VALIDITY.

DIRECTIONS—SUPPOSE THAT YOU HAVE BEEN ASKED TO WRITE A REPORT ABOUT EACH OF THE TOPICS A, B, C, D, E, AND F. YOU WERE TOLD THAT YOU WERE TO CHOOSE THE *BEST* SOURCE OF INFORMATION FOR EACH TOPIC. SHOW YOUR CHOICE BY CROSSING OFF THE *1* ALONG SIDE THE NUMBER OF THAT ITEM ON YOUR ANSWER SHEET. SHOW YOUR CHOICE OF THE *SECOND BEST* SOURCE OF INFORMATION BY CROSSING OFF THE *2* ALONG SIDE THE NUMBER OF THAT ITEM ON THE ANSWER SHEET. SHOW YOUR CHOICE OF THE *THIRD BEST* SOURCE OF INFORMATION BY CROSSING OFF THE *3* ALONG SIDE THE NUMBER OF THAT ITEM.

TOPIC A -- A COMPARISON OF THE EPIC TECHNIQUE OF POPE AND MILTON
1 2 3 READ THE BIOGRAPHICAL INFORMATION IN KUNITY AND HAYCRAFT'S *BRITISH AUTHORS*.
1 2 3 RESARCH CRITICAL WRITINGS OF *THE RAPE OF THE LOCK* AND *PARADISE LOST*.
1 2 3 READ AN ARTICLE ENTITLED *DOES ALEXANDER POPE SPEAK MOCKINL OF EPIC* IN *SATURDAY REVIEW*, SEPT. 1969.

TOPIC B -- ANCIENT THEATRE -- GREECE AND ROME
1 2 3 READ AN ARTICLE ABOUT GREEK AUTHORS IN THE WORLD HISTORY TEXT.
1 2 3 SEE A MOVIE STARRING CHARLTON HESTON, DEPICTING A CHRISTIAN MARTYR.
1 2 3 READ A TEXT ON THE HISTORY OF DRAMA.

TOPIC C -- THE DIVINE RELATIONSHIP BETWEEN MAN AND NATURE AS PHILOSOPHIZED BY WORDSWORTH
1 2 3 READ *TINTERN ABBEY* AND *INTIMATIONS OF IMMORTALITY*.
1 2 3 READ AN ARTICLE ENTITLED *PANTHEISM OF BRITISH ROMANTIC POETS* IN THE *LITERARY DIGEST*.
1 2 3 READ AN ARTICLE ENTITLED *NATURE* IN AN ENCYCLOPEDIA.

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THE STUDENT WILL DISPLAY HIS ABILITY TO DISTINGUISH BETWEEN FACTS THAT ARE RELEVANT AND FACTS THAT ARE NOT RELEVANT TO THE SITUATION OR PROBLEM BY CORRECTLY IDENTIFYING THE RELEVANT AND NONRELEVANT PHRASES.

DIRECTIONS—READ EACH OF THE FOLLOWING PARAGRAPHS AND TELL WHICH OF THEM WOULD HELP STUDENTS WHO ARE WRITING A REPORT ON THE ROMANTICISM OF WILLIAM WORDSWORTH.

JUST SOUTH OF THE SOLWAY FIRTH AND THE SCOTTISH BORDER, IN THE COUNTIES OF CUMBERLAND AND WESTMORLAND, LIES THE ENGLISH LAKE DISTRICT, A HILLY, GLACIATED AREA, SOME TWENTY MILES ACROSS.
On the northwestern edge of this region of almost incredible natural beauty, William Wordsworth was born on April 7, 1770.

Circle the correct answer:
A. This paragraph helps.
B. This paragraph does not help.

Later Wordsworth thought he might emigrate to Barbados with his brother John, a sailor, and then it occurred to him that he might become a general in the army.

Circle the correct answer:
A. This paragraph helps.
B. This paragraph does not help.

Composed of bitterness toward monarchical society and hopes for the republican future, these two works—a letter to the Bishop at Llandaff and Guilt and Sorrow—expressed the extreme radicalism from which Wordsworth, when he had survived the crisis when France and England went to war in 1793, described in the eleventh book of The Prelude, wisely retreated.

Circle the correct answer:
A. This paragraph helps.
B. This paragraph does not help.

Between these two poems—Coleridge's The Rime of the Ancient Mariner and Wordsworth's Lines Composed a Few Miles Above Tintern Abbey—came twenty-one other pieces, eighteen of them by Wordsworth. There were poems about abandoned mothers, about convicts rotting in dungeons, about a poor man's instinctive sense of property, and about the victims of war and economic depression.

Circle the correct answer:
A. This paragraph helps.
B. This paragraph does not help.

Then, as if to underline this deliberate departure from the impersonal and unemotional practice of the eighteenth century, Wordsworth announced that all good poetry is the spontaneous overflow of powerful feelings.

Circle the correct answer:
A. This paragraph helps.
B. This paragraph does not help.

They are the poems that have attracted most attention from twentieth-century critics, no doubt because they give us a clear and comprehensive expression of what we today so strikingly lack—an organic, unitary vision of man and nature, of the human mind, the earth, and the heavens, all activated by one spirit, all in harmonious relationship and dynamic interaction, inevitably progressing though not without checks and interruptions and increasingly characterized by beauty, a living presence of the earth.

Circle the correct answer:
A. This paragraph helps.
B. This paragraph does not help.
THE STUDENT WILL APPLY THE CRITERIA %RECENCY OF STATEMENT, FACTUAL CONTENT, EXPERTISE OF INDIVIDUAL IN THE CONTENT AREA, DEGREE TO WHICH AUTHORITY IS REPRESENTATIVE OF CURRENT POLICIES% FOR THE BEST AUTHORITIES AS SOURCES OF EVIDENCE BY SELECTING THE MOST APPROPRIATE SOURCE FOR A GIVEN RESOLUTION. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

GIVEN THE RESOLUTION THAT CONGRESS SHOULD PROHIBIT UNILATERAL U. S. MILITARY INTERVENTION IN FOREIGN COUNTRIES, THE AUTHORITY WHO WOULD CONSTITUTE THE %BEST% SOURCE FOR EVIDENCE ACCORDING TO THE CRITERIA DISCUSSED IN CLASS IS

A. DFAN RUSK.
B. MAXWELL TAYLOR.
C. MIKEF MANSFIELD.
D. PRESIDENT NIXON.
E. J. K. GALBRAITH.

THE STUDENT WILL DEMONSTRATE COMPREHENSION OF THE TESTS FOR THE RELIABILITY OF EVIDENCE BY SELECTING THE CORRECT TESTS OF EVIDENCE. %10

DIRECTIONS - THE ITEM BELOW CONTAINS SEVERAL ALTERNATIVES WHICH *MAY* BE TESTS FOR ITS RELIABILITY OF EVIDENCE. SELECT THE LETTER OF THE RESPONSE WHICH IDENTIFIES THE CORRECT TEST %50.

THE CORRECT TESTS OF RELIABLE EVIDENCE INCLUDE

A. RECENCY OF PUBLICATION.
B. RECENCY OF STATEMENT.
C. RECITAL OF FACT.
D. RECITAL OF AUTHORITATIVE OPINION.
E. A, B, C, AND D.

THE STUDENT WILL DEMONSTRATE COMPREHENSION OF THE CRITERIA %RECENCY OF PUBLICATION, MODERATE EDITORIAL POLICY, NATIONAL OR INTERNATIONAL CIRCULATION, AUTHORITY QUALIFICATIONS OF ARTICLE WRITERS% FOR THE BEST PUBLICATION AS A SOURCE OF EVIDENCE BY SELECTING THE MOST APPROPRIATE PUBLICATION FOR A GIVEN TOPIC. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

GIVEN THE RESOLUTION THAT CONGRESS SHOULD PROHIBIT UNILATERAL MILITARY INTERVENTION IN FOREIGN COUNTRIES, THE PUBLICATION WHICH WOULD CONSTITUTE THE %BEST% SOURCE FOR EVIDENCE IS

A. *NATIONAL REVIEW*.
B. *THE CHICAGO TRIBUNE*.
C. *THE CONGRESSIONAL DIGEST*.
D. *NEWSWEEK*.
E. *NEW REPUBLIC*.
THE STUDENT WILL ANALYZE THE SLOGANS OF PRODUCTS & FORMS OF ADVERTISING TO DETERMINE THE BASES OF THE SLOGANS' APPEAL & THE PUBLIC'S DESIRE FOR *PLEASURE*, *GOOD HEALTH*, *POPULARITY*, *PERSONAL APPEARANCE*, OR *SAFETY*, BY IDENTIFYING THE BASIS OF THE APPEAL OF A SLOGAN.

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

THE BASIS OF APPEAL FOR *THE BIGGER THE HURGER, THE BETTER THE HURGER - THE BURGERS ARE BETTER AT *BURGER KING** IS

A. PLEASURE
B. PERSONAL APPEARANCE
C. ECONOMY
D. STATUS
E. SAFETY

THE BASIS OF APPEAL FOR *USE HRYLL CRFAM - THE GALS WILL ALL PURSUE YOU* IS

A. PLEASURE
B. PERSONAL APPEARANCE
C. ECONOMY
D. STATUS
E. SAFETY

THE BASIS OF APPEAL FOR *FIRESTONE - WHERE THE RUBBER GRIPS THE ROAD* IS

A. PLEASURE
B. PERSONAL APPEARANCE
C. ECONOMY
D. STATUS
E. SAFETY

THE BASIS OF APPEAL FOR *CADILLAC - THE MARK OF DISTINCTION - IS

A. PLEASURE
B. PERSONAL APPEARANCE
C. ECONOMY
D. STATUS
E. SAFETY

THE BASIS OF APPEAL FOR *CARNATION, RABBY - LOOK AT HIM NOW* IS

A. PLEASURE
B. PERSONAL APPEARANCE
C. ECONOMY
D. STATUS
E. SAFETY

THE BASIS OF APPEAL FOR *FLY THE FRIENDLY SKIES OF *UNITED** IS

A. PLEASURE
B. PERSONAL APPEARANCE
C. ECONOMY
D. STATUS
E. SAFETY

THE BASIS OF APPEAL FOR *BUY FOLGERS, THE MOUNTAIN GROWN COFFEE, FOR BETTER FLAVOR* IS

A. PLEASURE
B. PERSONAL APPEARANCE
C. ECONOMY
D. STATUS
E. SAFETY.
THE BASIS OF APPEAL FOR *CAMAY - THE SOAP OF BEAUTIFUL WOMEN* IS
A. PLEASURE.
B. PERSONAL APPEARANCE.
C. ECONOMY.
D. STATUS.
F. SAFETY.

THE BASIS OF APPEAL FOR *IT IS A MATTER OF LIFE AND BREATH - THE
AMERICAN CANCER SOCIETY* IS
A. PLEASURE.
B. PERSONAL APPEARANCE.
C. ECONOMY.
D. STATUS.
F. SAFETY.

THE BASIS OF APPEAL FOR *ALL THE NEWS THAT IS FIT TO PRINT IS IN
THE NEW YORK TIMES** IS
A. PLEASURE.
B. PERSONAL APPEARANCE.
C. ECONOMY.
D. STATUS.
F. SAFETY.

THE BASIS OF APPEAL FOR *DOUBLE YOUR PLEASURE, DOUBLE YOUR FUN*
WITH *DOUBLE MINT GUM** IS
A. PLEASURE.
B. PERSONAL APPEARANCE.
C. ECONOMY.
D. STATUS.
F. SAFETY.

THE CHILD WILL SHOW HIS ABILITY TO RECOGNIZE EMOTIONAL WORDS BY
CORRECTLY IDENTIFYING THEM IN GIVEN SENTENCES. §110

DIRECTIONS-- READ EACH SENTENCE CAREFULLY. CIRCLE THE LETTERS OF
THE WORDS THAT TELL ABOUT FEELING.
SO SHAKEN AS WE ARE, SO WAND WITH CARE,
FIND WE A TIME FOR FRIGHTENED PEACE TO PANT....
A. SHAKEN
B. ARE
C. TIME
D. PANT

FOR MORE IS TO BE SAID AND TO BE DONE
THAN OUT OF ANGER CAN BE UTTERED.
A. MORE
B. SAID
C. DONE
D. ANGER

THESE PROMISES ARE FAIR, THE PARTIES SURE,
AND OUR INDUCTION FULL OF PROSPEROUS HOPE.
IN THE *CASK OF AMONTILLADO*, MONTRESSAR WANTED REVENGE AGAINST FORTUNATO.

A. AMONTILLADO
B. REVENGE
C. FORTUNATO

T'IS BITTER COLD, AND I AM SICK AT HEART.

A. T'IS
B. AND
C. SICK
D. HEART

IT HARROWS ME WITH FEAR AND WONDER.

A. IT
B. HARROWS
C. WITH
D. FEAR

AND THEN IT STARTED LIKE A GUILTY THING UPON A FEARFUL SUMMONS.

A. STARTED
B. GUILTY
C. UPON
D. SUMMONS

MY LORD, I DO NOT KNOW.

BUT TRULY I DO FEAR IT.

A. LORD
B. KNOW
C. TRULY
D. FEAR

HAPPY IN THAT WE ARE NOT UNHAPPY.

A. HAPPY
B. THAT
C. ARE
D. NOT

BUT YET DO I BELIEVE

THE ORIGIN AND COMMENCEMENT OF HIS GRIEF SPRING FROM NEGLECTED LOVE.

A. YET
B. ORIGIN
C. COMMENCEMENT
D. GRIEF

I LOVED OPHELIA. FORTY THOUSAND BROTHERS COULD NOT, WITH ALL THEIR QUANTITY OF LOVE, MAKE UP MY SUM.

A. OPHELIA
B. BROTHERS
C. QUANTITY
D. LOVE

**********************************************************************************************************

STUDENTS WILL SHOW COMPREHENSION OF THE TERMS POSITIVE AND NEGATIVE CONNOTATION BY CORRECTLY CLASSIFYING GIVEN EXPRESSIONS ACCORDING TO THE TERMS POSITIVE AND NEGATIVE. 10%
DIRECTIONS-- MATCH THE SENTENCE TO THE CLASSIFICATION.
A. POSITIVE
B. NEGATIVE

WHEN IT COMES TO POLITICS, BILL IS "A MIDDLE-OF-THE-ROADER." A 2205
WHEN IT COMES TO POLITICS, BILL IS "A FENCE-SITTER." B 2206
JANE IS VERY "ENTHUSIASTIC" ABOUT TOPICS DEALING WITH POLLUTION. A 2207
JANE IS "FANATICAL" ABOUT TOPICS DEALING WITH POLLUTION. B 2208
AUNT MARTHA IS ONE OF THE "GABBIEST" WOMEN I HAVE EVER MET. A 2209
AUNT MARTHA IS ONE OF THE MOST "FLUENT" WOMEN I HAVE EVER MET. A 2210
IN "HUCKLEBERRY FINN", MANY OF THE PEOPLE HUCK MEETS ARE "TRUSTING". A 2211
IN "HUCKLEBERRY FINN", MANY OF THE PEOPLE HUCK MEETS ARE "GUILLIBLE". B 2212
MARSHA IS ONE OF THE "TOUCHIEST", GIRLS I HAVE EVER MET. B 2213
MARSHA IS ONE OF THE "MOST SENSITIVE" GIRLS I HAVE EVER MET. A 2214

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STUDENTS WILL DEMONSTRATE COMPREHENSION OF POSITIVE AND NEGATIVE CONNOTATION BY SELECTING THE EXPRESSION THAT IS MOST CLEARLY *OPPOSITE* IN CONNOTATION TO THE SPECIFIED EXPRESSION. 2215

DIRECTIONS-- SELECT THE EXPRESSION THAT IS MOST CLEARLY *OPPOSITE* IN CONNOTATION TO THE STARRIED PORTION OF THE SENTENCE.

RUSSIAN "SPECIAL AGENTS" GAINED POSSESSION OF BRITISH ATOMIC SECRETS.
A. CITIZENS
B. AMBASSADORS
C. SPIES
D. PARTIOTS

RUSSIAN SPECIAL AGENTS *GAINED POSSESSION OF* BRITISH ATOMIC SECRETS.
A. STOLE
B. FOUND
C. ACQUIRED
D. BOUGHT

THE NEW DRESS REVEALED DORIS'S *SKINNY* FigURE.
A. SLANK
B. SLIMMER
C. THIN
D. SLIGHT

BIG CITY TYCOONS WERE *EXPLOITING* THE NATURAL RESOURCES OF THE DESERT.
A. TAKING ADVANTAGE OF
B. UTILIZING

2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219
BECAUSE HE HAD ACQUIRED A GREAT DEAL OF SELF-CONFIDENCE, WALTER OFTEN SPOKE WITH PRIDE ABOUT HIS ACCOMPLISHMENTS.

A. ASSURANCE  
B. CERTAINTY  
C. RELIANCE  
*D. VANITY


A. SET-HACK  
B. DEFEAT  
*C. SLAUGHTER  
D. LOSS

IF THE GOOD LORD WANTED US TO FLY, HE WOULD HAVE GIVEN US WINGS.  
*A

MANY PEOPLE IN THIS ROOM ARE STUDIOUS.  
*D

PEOPLE ARE ANXIOUS TO SHARE THEIR TROUBLES.  
*B

EPICS ARE DIFFICULT POEMS TO COMPOSE, OTHERWISE MORE POETS WOULD WRITE THEM.  
*A

HIS GREATNESS LIES IN HIS UNIVERSALITY, HIS ABILITY TO CREATE UNFORGETTABLE CHARACTERS, AND HIS GIFT OF LYRICISM.  
*E

HISTORY MUST BE VIEWED IN PERSPECTIVE.  
*B

SOME AMERICANS BELIEVE IN COMMUNISTIC IDEOLOGIES.  
*D
EPICS AND BALLADS ARE NARRATIVE POETRY, SONNETS ARE LYRICS.

THE STUDENT CAN ANALYZE AN ARGUMENT BY IDENTIFYING ASSUMPTIONS, SUPPORT, FALLACIES, ORGANIZATION, AND CONCLUSIONS.

18 EIGHTEEN YEAR OLDS SHOULD BE GIVEN THE RIGHT TO VOTE THROUGHOUT THE UNITED STATES. ALL OVER THE WORLD AMERICANS HAVE DIED FOR THEIR COUNTRY BEFORE THEY WERE OLD ENOUGH TO HELP DECIDE THE CAUSE FOR WHICH THEY WERE DYING. EIGHTEEN MARKS THE END OF FORMAL EDUCATION FOR MOST AMERICANS. THEY SHOULD TAKE ACTIVE PART IN POLITICS BEFORE THEY FORGET WHAT THEY HAVE LEARNED IN AMERICAN HISTORY AND NO ARGUMENT CAN BE ADVANCED TO REFUTE WHAT I HAVE SAID IN THE PREVIOUS TWO PARAGRAPHS. GIVE US THE VOTE BECAUSE WE HAVE EARNED IT.

THIS ARGUMENT IS ORGANIZED.
A. INDUCTIVELY
B. DEDUCTIVELY
C. CHRONOLOGICALLY
D. SPATIALLY
F. NOT

THE WORD IN SENTENCE TWO THAT WEAKENS THE ARGUMENT OF THE SENTENCE IS
A. WORLD
B. AMERICAN
C. BOYS
D. DECIDE
F. CAUSE

THE NUMBER OF SPECIFIC REASONS GIVEN TO SUPPORT THE CONCLUSION IS
A. ONE
B. TWO
C. THREE
D. FOUR
F. FIVE

IF SOMEONE WERE TO SAY THE QUALIFICATIONS OF FIGHTING AND VOTING ARE NOT THE SAME, THE ARGUMENT OF SENTENCE TWO
A. WOULD BE DESTROYED
B. WOULD REMAIN THE SAME
C. WOULD NEED TO BE ELABORATED
D. WOULD BECOME STRONGER

THE CONCLUSION OF THIS ARGUMENT IS SENTENCE
A. ONE
B. TWO
C. THREE
D. FOUR
F. FIVE

IF SOMEONE WERE TO ATTEMPT TO REFUTE THE ARGUMENT OF SENTENCES TWO AND THREE BY SAYING ANYONE WHO FORGETS WHAT HE LEARNED IN SCHOOL DID NOT LEARN MUCH, THIS IS
A. A REFUTATION, BECAUSE IT IS TRUE
B. A REFUTATION, BECAUSE THE SLOTHFUL PEOPLE ARE GOING TO FOR-
GET AND BECOME BAD VOTERS.
*C. NOT A REFUTATION. BECAUSE EVERYONE FORGETS SOME OF WHAT HE
LEARNED."

D. NOT A REFUTATION. BECAUSE ACADEMIC KNOWLEDGE AND PRACTICAL
KNOWLEDGE ARE NOT RELATED.

IF SOMEONE WERE TO ATTEMPT TO REFUTE THE ARGUMENT OF SENTENCES
TWO AND THREE BY SAYING *ONE CONTINUES TO LEARN HOW TO JUDGE
PEOPLE AND THINK LOGICALLY EVEN AFTER LEAVING HIGH SCHOOL,* THIS
IS

*A. A REFUTATION. BECAUSE IT IS TRUE.
B. NOT A REFUTATION. BECAUSE SENTENCE THREE IS FALSE.
C. NOT A REFUTATION. BECAUSE PEOPLE HARDEN WHEN THEY LEAVE
SCHOOL.
D. NOT A REFUTATION. BECAUSE ONE NEEDS A FORMAL STRUCTURE IN
ORDER TO LEARN HOW TO THINK LOGICALLY.*

SENTENCE FIVE COULD BEST BE IMPROVED BY

*A. ADVANCING SOME OF THE ARGUMENTS THAT MIGHT BE ATTEMPTED.
B. CHANGING THE *NOT* TO FEW**
C. RECASTING THE SENTENCE*
D. NO IMPROVEMENT IS NECESSARY.

SENTENCE SIX IS A

A. NEW ARGUMENT.
B. RESTATEMENT OF SENTENCE ONE.
C. SUPPORT FOR THE MAIN ARGUMENT.
D. SUPPORT FOR SENTENCE FIVE.

THE STUDENT WILL APPLY THE CRITERIA FOR A LOGICAL PROOF BY
SELECTING THE LOGICAL PROOF IN THE SPECIMEN *PERSUASIVE* SPEECH
BY SENATOR EDWARD KENNEDY. %1

DIRECTIONS - READ THE SPEECH, READ THE ITFk, AND DARKEN THE
LETTER OF THE CORRECT RESPONSE.

THE *LOGICAL PROOF* IN THE SPECIMEN PERSUASIVE SPEECH IS

*A. LITTLE OVER ONE MILE AWAY, THE CAR THAT I WAS DRIVING ON AN
UNLIT ROAD WENT OFF A NARROW BRIDGE, WHICH HAD NO GUARD
RAILS AND WAS BUILT ON A LEFT ANGLE TO THE ROAD.

B. MY CONDUCT AND CONVERSATIONS DURING THE NEXT SEVERAL HOURS,
TO THE EXTENT THAT I REMEMBER THEM, MAKE NO SENSE TO ME AT
ALL.

C. I WAS OVERCOME. I AM FRANK TO SAY, BY A JUMBLE OF EMOTIONS,
GRIFF, FEAR, DOUBT, EXHAUSTION, PANIC, CONFUSION, AND
SHOCK.

D. TODAY, AS I MENTIONED, I FELT MORALLY OBLIGATED TO PLEAD.
GUILTY TO THE CHARGE OF LEAVING THE SCENE OF AN ACCIDENT.

THE STUDENT WILL APPLY THE CRITERIA FOR AN ETHICAL PROOF OF GOOD WILL. THE SPEAKER TELLS THE AUDIENCE THAT HE NEEDS THEM BY SELECTING THE ETHICAL PROOF OF GOOD WILL IN THE SPECIMEN SPEECH. 

DIRECTIONS: READ THE SPEECH, READ THE ITEM, AND DARKEN THE LETTER OF THE CORRECT RESPONSE.

THE ETHICAL PROOF, SHOWING GOOD WILL, IN THE SPECIMEN SPEECH IS:

A. IF AT ANY TIME THE CITIZENS OF MASSACHUSETTS SHOULD LACK CONFIDENCE IN THEIR SENATORS CHARACTERS OR HIS ABILITY, WITH OR WITHOUT JUSTIFICATION, HE WOULD NOT, IN MY OPINION, ADEQUATELY PERFORM HIS DUTIES, AND SHOULD NOT CONTINUE IN OFFICE.

B. IT HAS BEEN SEVEN YEARS SINCE MY FIRST ELECTION TO THE SENATE. YOU AND I SHARE MANY MEMORIES, SOME OF THEM HAVE BEEN GLORIOUS, SOME HAVE BEEN VERY SAD.

C. THE OPPORTUNITY TO WORK WITH YOU AND SERVE MASSACHUSETTS HAS MADE MY LIFE WORTHWHILE.

D. AND SO I ASK YOU TONIGHT--THE PEOPLE OF MASSACHUSETTS--TO THINK THROUGH WITH ME. IN FACING THIS DECISION, I SEEK YOUR ADVICE AND OPINION. IN MAKING IT, I SEEK YOUR PRAYERS.

THE STUDENT WILL APPLY THE CRITERIA FOR AN EMOTIONAL PROOF INVOLVING AN APPEAL TO PITY. A FEELING OF DISTRESS WHICH ONE FEELS WHEN HE SEES OTHERS WHO ARE HURT WITH MISFORTUNE BY SELECTING AN EXAMPLE OF THIS TYPE OF EMOTIONAL PROOF IN THE SPECIMEN PERSUASIVE SPEECH.

DIRECTIONS: READ THE SPEECH, READ THE ITEM, AND DARKEN THE LETTER OF THE CORRECT RESPONSE.

THE EMOTIONAL PROOF, INVOLVING AN APPEAL TO PITY, IN THE SPECIMEN SPEECH IS:

A. IN FACING THIS DECISION, I SEEK YOUR ADVICE AND OPINION.

B. FOR THIS IS A DECISION THAT I WILL HAVE FINALLY TO MAKE ON MY OWN.

C. IN MAKING IT, I SEEK YOUR PRAYERS.


DIRECTIONS: READ THE SPEECH, READ THE ITEM, AND DARKEN THE LETTER OF THE CORRECT RESPONSE.

THE PROPOSITION OF VALUE?

A. IF AT ANY TIME THE CITIZENS OF MASSACHUSETTS SHOULD LACK CONFIDENCE IN THEIR SENATORS CHARACTERS OR HIS ABILITY, WITH OR WITHOUT JUSTIFICATION, HE WOULD NOT, IN MY OPINION, ADEQUATELY PERFORM HIS DUTIES, AND SHOULD NOT CONTINUE IN OFFICE.

B. IT HAS BEEN SEVEN YEARS SINCE MY FIRST ELECTION TO THE SENATE. YOU AND I SHARE MANY MEMORIES, SOME OF THEM HAVE BEEN GLORIOUS, SOME HAVE BEEN VERY SAD.

C. THE OPPORTUNITY TO WORK WITH YOU AND SERVE MASSACHUSETTS HAS MADE MY LIFE WORTHWHILE.

D. AND SO I ASK YOU TONIGHT--THE PEOPLE OF MASSACHUSETTS--TO THINK THROUGH WITH ME. IN FACING THIS DECISION, I SEEK YOUR ADVICE AND OPINION. IN MAKING IT, I SEEK YOUR PRAYERS.

THE PROPOSITION OF FACT?

A. IN FACING THIS DECISION, I SEEK YOUR ADVICE AND OPINION.

B. FOR THIS IS A DECISION THAT I WILL HAVE FINALLY TO MAKE ON MY OWN.

C. IN MAKING IT, I SEEK YOUR PRAYERS.
DIRECTIONS - READ THE ITEM AND SELECT THE LETTER OF THE CORRECT RESPONSE. THE CORRECT LISTENER-CRITIC JUDGMENT **BASED ON **RESULTS**, ARTISTIC EFFECT**, SOCIAL VALUE**, OR **PLURALISTIC**.

THE CORRECT LISTENER-CRITIC JUDGMENT FOR *THE GETTYSBURG ADDRESS* BY A STUDENT IN 1969 IS

A. RESULTS
B. ARTISTIC EFFECT
C. SOCIAL VALUE
D. PLURALISTIC

THE CORRECT LISTENER-CRITIC JUDGMENT BY PRESIDENT FRANKLIN D. ROOSEVELT'S INAUGURAL ADDRESS IN 1933 IS

A. RESULTS
B. ARTISTIC EFFECT
C. SOCIAL VALUE
D. PLURALISTIC

THE CORRECT LISTENER-CRITIC JUDGMENT FOR MAO-TSE TUNGS SPEECH IS

A. RESULTS
B. ARTISTIC EFFECT
C. SOCIAL VALUE
D. PLURALISTIC

THE CORRECT LISTENER-CRITIC JUDGMENT FOR WINSTON CHURCHILLS SPEECH IS

A. RESULTS
B. ARTISTIC
C. SOCIAL VALUE
D. PLURALISTIC

THE CORRECT LISTENER-CRITIC JUDGMENT FOR PRESIDENT JOHN F. KENNEDYS ADDRESS IN 1960 IS

A. RESULTS
B. ARTISTIC
C. SOCIAL VALUE
D. PLURALISTIC

THE CORRECT LISTENER-CRITIC JUDGMENT FOR PEANUTS FIRST SPEECH IS

A. RESULTS
B. ARTISTIC
C. SOCIAL VALUE
D. PLURALISTIC

THE STUDENT WILL COMPREHEND A HYPOTHETICAL DEBATE JUDGES CRITICISM BY IDENTIFYING A SPECIFIC WEAKNESS IN A HYPOTHETICAL CASE.

DIRECTIONS - IN LOW IS A HYPOTHETICAL CRITICISM IN A BASIS FOR A DECISION RENDERED BY A CRITIC. ASSUME THAT THE DECISION RELATES TO YOUR AFFIRMATIVE CASE. SELECT THE RESPONSE WHICH IDENTIFIES THE WEAKNESS IN YOUR CASE POINTED TO BY THE CRITIQUE.

*BASES FOR DECISION* - THE AFFIRMATIVE TEAM FAILED TO ESTABLISH
"PRIA FACIA" CONTENTIONS BECAUSE THEY DID NOT SHOW THAT THE NEED
INTEGRALLY RESULTS FROM THE PRESENT SYSTEM *ONLY*.

THE WEAKNESS REVEALED IN YOUR AFFIRMATIVE CASE BY THE CRITIQUE
ABOVE IS

A. LACK OF PLAN - MEETS - NEED
B. LACK OF SIGNIFICANT HARMs
C. LACK OF INHERENT HARMs
D. LACK OF ENFORCEMENT

THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE TERMINOLOGY
DEFINITIONS GIVEN BY THE TEXT RELEVANT TO PROFICIENCY IN
SPEAKING AND THE ASSESSMENT OF PUBLIC DIALOGUE BY IDENTIFYING THE
CORRECT DEFINITION OF THE GIVEN TERM.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE CORRECT DEFINITION OF "AN ENLIGHTENED CITIZEN" IS
A. AN ENLIGHTENED CITIZEN LISTENS WELL AND ACTS ACCORDINGLY.
B. AN ENLIGHTENED CITIZEN IS INFORMED AND THINKS CRITICALLY.
C. AN ENLIGHTENED CITIZEN ASKS QUESTIONS AND ANSWERS THEM IF
POSSIBLE.
D. AN ENLIGHTENED CITIZEN FORMULATES JUDGMENTS WHENEVER IT IS
POSSIBLE.

THE CORRECT DEFINITION OF "AN EFFECTIVE PUBLIC DIALOGUE" IS
A. AN EFFECTIVE PUBLIC DIALOGUE INCLUDES ALL CITIZENS
PARTICIPATING IN DECISIONS, ALL CITIZENS VOTING, AND ALL CITIZENS PARTICIPATING IN PUBLIC DIALOGUE
AFTER THE VOTE HAS BEEN TAKEN.
B. AN EFFECTIVE PUBLIC DIALOGUE INCLUDES ALL CITIZENS QUESTIONING PUBLIC POLICIES, GETTING ALL CITIZENS TO VOTE, AND ASKING ALL CITIZENS TO CONSIDER THE VOTE THAT HAS BEEN TAKEN.
C. AN EFFECTIVE PUBLIC DIALOGUE INCLUDES ALL CITIZENS EDUCATING THEMSELVES ON PUBLIC ISSUES, INFORMING ALL CITIZENS THAT THEY SHOULD VOTE, AND ASKING ALL CITIZENS TO THINK CRITICALLY ABOUT THEIR VOTING.
D. AN EFFECTIVE PUBLIC DIALOGUE INCLUDES ALL CITIZENS WRITING ABOUT MAJOR PUBLIC ISSUES, INFORMING ALL CITIZENS THAT VOTING IS NECESSARY AND HAVING ALL CITIZENS PARTICIPATING IN FUTURE PROBLEMS.

THE CORRECT DEFINITION OF A "RESPONSIBLE SPEAKER" IS
A. A RESPONSIBLE SPEAKER ASKS FOR THE AUDIENCE'S JUDGMENT, AND
HE GIVES SOME INFORMATION AND REASONS FOR WHAT HE BELIEVES TO BE TRUE.
B. A RESPONSIBLE SPEAKER CONSIDERS ALL OF THE FACTS IN AN
ARGUMENT, AND HE DEPENDS UPON THE ACCEPTANCE OF THE
AUDIENCE'S APPROVAL.
C. A RESPONSIBLE SPEAKER MAKES AND PRESENTS SOUND JUDGMENTS;
AND HE GIVES AN ADEQUATE VIEW OF INFORMATION AND REASONING WHICH LED HIM TO HIS CONCLUSIONS.
D. A RESPONSIBLE SPEAKER SEeks TO DISSEMINATE FACTS AND
JUDGMENTS WHICH HE BELIEVES HIS AUDIENCE WILL ACCEPT.
THE CORRECT DEFINITION OF *RATIONAL BEHAVIOR* IS
A. RATIONAL BEHAVIOR IS GUIDED BY FREEDOM AND SPEED.
B. RATIONAL BEHAVIOR IS GUIDED BY AUTHORITY AND OPTIMISM.
C. RATIONAL BEHAVIOR IS GUIDED BY CAUTION AND COURAGE.
D. RATIONAL BEHAVIOR IS GUIDED BY LOGIC AND INTELLIGENCE.

THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE TERMINOLOGY
PECULIAR TO DEBATE BY IDENTIFYING THE CORRECT DEFINITION OF A
GIVEN TERM. %20

MATCH THE WORD WITH ITS DEFINITION.

THE CORRECT DEFINITION OF *STATUS QUO* IS
A. THE PRESENT SYSTEM AS IDENTIFIED IN THE RESOLUTION.
B. THE PROBLEM CONTENDED BY THE AFFIRMATIVE.
C. THE SYSTEM ADOPTED BY THE AFFIRMATIVE PROPOSAL.
D. THE DEFENSE PREROGATIVE OF THE NEGATIVE.
E. NONE OF THESE.
F. BOTH R AND C.

THE CORRECT DEFINITION OF *AFFIRMATIVE* IS THE TEAM WHICH
A. ATTACKS THE RESOLUTION.
B. SUPPORTS THE RESOLUTION.
C. ATTACKS THE *STATUS QUO*.
D. SUPPORTS THE *STATUS QUO*.
E. BOTH A AND D.

THE STUDENT WILL APPLY THE CRITERIA FOR INDUCTIVE REASONING %A
LOGICAL PROCESS IN WHICH A SET OF PREMISES, OR FACTS, IS GIVEN TO
PROVE A CONCLUSION BY SELECTING THE CORRECT SEQUENCE OF
PREMISES, INCLUDING THE CONCLUSION. %20

DIRECTIONS- READ THE FOLLOWING SENTENCES. SELECT THE CORRECT
ANSWER FROM THE ALTERNATIVES BASED UPON THESE SENTENCES:

THE *CORRECT SEQUENCE* OF PREMISES, OR FACTS, INCLUDING THE CON-
CLUSION, DETERMINED BY INDUCTIVE REASONING, A LOGICAL PROCESS IN
WHICH A SET OF PREMISES IS GIVEN TO PROVE A CONCLUSION FOR THE
FOLLOWING SET OF STATEMENTS IS

1. WRITING PROVIDED A NEW MEANS FOR STORING EVERYTHING THAT SO
   FAR HAD BEEN MEMORIZED.
2. WRITING MADE LOGIC AND ANALYSIS POSSIBLE - THE BASIS OF OUR
   WESTERN CIVILIZATION.
3. WRITING RELEASED TIME AND ENERGY FOR THE PEOPLE TO DEVELOP
   THE POTENTIAL OF WRITING.
4. WRITING TRANSFORMED ALL GREEK CULTURE BY PUTTING IT INTO
   WRITTEN FORM.

A. 4 1 2 3
B. 1 4 3 2
C. 2 4 3 1
D. 3 2 1 4

THE *CORRECT SEQUENCE* OF PREMISES, OR FACTS, INCLUDING THE CON-
CLTIF;ION %DETERMINED BY INDUCTIVE REASONING, A LOGICAL PROCESS IN WHICH A SET OF PREMISES IS GIVEN TO PROVE A CONCLUSION. FOR THE FOLLOWING SET OF STATEMENTS IS

1. WRITING DESTROYED MEMORIZING AS THE TECHNIQUE OF LEARNING WISDOM AND TECHNOLOGY.
2. WRITING PUT A HIGH PREMIUM ON LOGIC AND THE WRITTEN WORD.
3. WRITING CREATED BOTH THE ILLITERATE AND THE ILLOGICAL.
4. WRITING ALSO MADE BAD MEMORY, BAD SPELLING, AND BAD GRAMMAR.

A. 4 1 2 3
B. 1 4 3 2
C. 2 4 3 1
D. 3 2 1 4

THE STUDENT WILL APPLY THE CRITERIA FOR A SPEAKER'S Elected STRATEGIC EFFECT: THE HUMAN DYNAMO*, WITH WHICH THE SPEAKER SEEKS TO PROJECT ENERGY, ENTHUSIASM, AND POWER; THE *JUST FOLKS*, WITH WHICH THE SPEAKER SEEKS TO PROJECT THE IMAGE OF THE COMMON MAN; THE *WELL-HONED MIND*, WITH WHICH THE SPEAKER SEEKS TO COMMUNICATE AS AN INTELLECT WITH A SHARP, WELL-HONED MIND; OR THE *PLURALISTIC*, A COMBINATION OF ALL THREE STRATEGIC EFFECTS. BY SELECTING THE CORRECT STRATEGIC EFFECT ELECTED BY THE SPEAKER.


THE ELECTED STRATEGIC EFFECT USED BY PRESIDENT JOHN KENNEDY IN HIS INAUGURAL ADDRESS IN 1960 WAS
A. HUMAN DYNAMO
B. JUST FOLKS
C. WELL-HONED MIND
D. PLURALISTIC

THE ELECTED STRATEGIC EFFECT USED BY PRESIDENT FRANKLIN D. ROOSEVELT'S DECLARATION OF WAR SPEECH IN 1941 WAS
A. HUMAN DYNAMO
B. JUST FOLKS
C. WELL-HONED MIND
D. PLURALISTIC

THE ELECTED STRATEGIC EFFECT USED BY LINCOLN IN THE GETTYSBURG ADDRESS WAS
A. HUMAN DYNAMO
B. JUST FOLKS
C. WELL-HONED MIND
D. PLURALISTIC

THE ELECTED STRATEGIC EFFECT USED BY WINSTON CHURCHILL IN HIS THEIR FINEST HOUR WAS
A. HUMAN DYNAMO
B. JUST FOLKS
C. WELL-HONED MIND
D. PLURALISTIC
The elected strategic effect used by Joe Garagiola was
A. human dynamo.
B. just folks.
C. well-honed mind.
D. pluralistic.

The student will demonstrate knowledge of speaking order by identifying the correct speaker for a given speech in debate. %5

Directions - Select the letter of the response which correctly identifies the appropriate speaker for the speech indicated.

The first speaker in any debate is always the
A. 1st negative.
B. 1st affirmative.
C. 2nd affirmative.
D. 2nd negative.

The last speaker in any debate should always be the
A. 1st affirmative.
B. 1st negative.
C. 2nd negative.
D. 2nd affirmative.

The last constructive speaker in a debate is always the
A. 1st affirmative.
B. 2nd affirmative.
C. 1st negative.
D. 2nd negative.

The first rebuttal speaker should always be the
A. 2nd affirmative.
B. 2nd negative.
C. 1st negative.
D. 1st affirmative.

The speaker who should always cross-examine the 1st affirmative speaker is
A. the 1st negative.
B. the 2nd negative.
C. optional.
D. determined by the judge.

The student will apply the criteria of correct question structure in cross-examination debate by selecting the correctly worded question from a group of questions intended to ask the same thing. %5 Criteria - should elicit yes or no response, should not be argumentative, should not draw a conclusion, should probe for weakness in opponents case of reasoning, should elicit material for colleague to use in refutation. %5

Directions - The item below contains a series of questions from a hypothetical cross-examination debate. Each question...
ATTEMPTS TO ELICIT THE SAME BASIC INFORMATION.

SELECT THE ONE WHICH IS WORDED CORRECTLY IN ACCORDING TO THE CRITERIA DISCUSSED IN CLASS.

OF THESE CROSS-EXAMINATION QUESTIONS, THE ONE WHICH IS WORDED CORRECTLY IS:

A. REGARDING YOUR CONTENTION THAT THERE IS A NEED FOR WOMEN IN NATIONAL SERVICE, DID YOU CITE SARGENT SHRIVER IN *READERS* DIGEST?  

B. I REFLECT YOU QUOTED SARGENT-SHRIVER. WOULD YOU PLEASE READ THAT QUOTATION FROM *READERS DIGEST*.  

C. YOU CITED SARGENT SHRIVER IN *READERS DIGEST*. WOULD YOU PLEASE SUMMARIZE WHAT HE SAID?  

D. IS IT CORRECT THAT YOUR QUOTATION OF SARGENT SHRIVER IN *READERS DIGEST* BASICALLY SAYS THAT WOMEN ARE VIRTUALLY NECESSARY IN EXISTING VOLUNTARY PROGRAMS - SPECIFICALLY HEAD START?  

E. ARE YOU AWARE THAT YOUR QUOTATION FROM SARGENT SHRIVER IS NOT APPLICABLE TO A *COMPULSORY* SYSTEM?

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THE STUDENT WILL DEMONSTRATE COMPREHENSION OF THE VARIOUS NEGATIVE PREROGATIVES AS STRATEGIES IN A DEBATE IN DEFENSE OF THE STATUS QUO, MINOR REPAIRS, COUNTER-PROPOSAL BY IDENTIFYING THE PREROGATIVE BEING EMPLOYED FROM INTRODUCTIONS OF HYPOTHETICAL CONSTRUCTIVE SPEECHES.  

DIRECTIONS - READ THE FOLLOWING INTRODUCTIONS FROM HYPOTHETICAL CONSTRUCTIVE SPEECHES CAREFULLY. DECIDE WHICH ONE REPRESENTS WHICH NEGATIVE PREROGATIVE AND ANSWER THE FOLLOWING QUESTIONS ACCORDINGLY.

1. IT IS GOING TO BE THE NEGATIVES PHILOSOPHY IN THIS DEBATE THAT THE STATUS QUO IS EFFECTIVE. MY COLLEAGUE AND I ARE GOING TO CONTEND THAT MECHANISMS EXIST IN THE PRESENT SYSTEM WHICH CAN, AND DO, PRECLUDE ACCRUAL OF ANY HARMS, AND WE ARE GOING TO SHOW YOU THAT THE PROBLEM AND HARMS WHICH THE GENTLEMAN OF THE AFFIRMATIVE CONTENDS ARE INHERENT DO NOT EXIST.  

2. WHILE MY COLLEAGUE AND I CONCUR WITH THE AFFIRMATIVE THAT CERTAIN PROBLEMS DO EXIST IN THE STATUS QUO AND THAT THESE PROBLEMS DO RESULT IN HARMS, WE INTEND TO SHOW YOU THAT MECHANISMS PRESENTLY EXIST IN THE SYSTEM WHICH, WHEN PROPERLY MADE OPERATIONAL, WILL ELIMINATE THOSE PROBLEMS AND THEREBY PRECLUDE ANY RESULTANT HARMS. FURTHERMORE, IT WILL BE OUR CONTENTION THAT SIMPLY PROVIDING THE ELEMENT OF COMPULSION, WHICH THE GENTLEMEN OF THE AFFIRMATIVE MUST DO IF THEY ARE TO MEET THE REQUISITES OF THIS RESOLUTION, CANNOT INHERENTLY RESOLVE THAT NEED.  

3. IT IS OUR POSITION IN THIS DEBATE THAT THE NEED WHICH THE AFFIRMATIVE CONTENDS DOES, INDEED, EXIST AND THAT CERTAIN HARMS DIRECTLY ACCRUE FROM THIS. HOWEVER, WE ARE GOING TO CONTEND THAT THE SIGNIFICANCE OF THOSE HARMS HAS BEEN OVERESTIMATED BY THE AFFIRMATIVE. FURTHERMORE, I THINK WE ARE GOING TO SEE THAT, UPON CAREFUL ANALYSIS OF THE AFFIRMATIVE PROPOSAL, THIS PLAN CANNOT RESOLVE THE HARMS AND WILL, IN FACT, ACCRUE ADDITIONAL HARMS WHICH THE GENTLEMEN HAVE NOT
FORSEEN. SIMPLY. WE ARE GOING TO CONTEND THAT THERE IS A BETTER WAY TO ELIMINATE THOSE HARMs. AND I AM GOING TO TELL YOU WHAT THAT WAY IS LATER IN MY SPEECH.

INTRODUCTION 1 INDICATES THAT THE STRATEGIC PREROGATIVE THE NEGATIVE WILL EMPLOY IS

A. COMPARATIVE ADVANTAGE.
B. DEFENSE OF THE STATUS QUO.
C. COUNTER-PROPOSAL.
D. MINOR REPAIRS.
F. NONE OF THESE.

INTRODUCTION 2 COULD INDICATE THAT THE NEGATIVE WILL EMPLOY

A. COUNTER-PROPOSAL *ONLY*.
B. COUNTER-PROPOSAL *OR* MINOR REPAIRS.
C. DEFENSE OF THE STATUS QUO OR MINOR REPAIRS.
D. MINOR REPAIRS *ONLY*.
E. DEFENSE OF THE STATUS QUO *ONLY*.
F. DEFENSE OF THE STATUS QUO *OR* COUNTER PROPOSAL.

INTRODUCTION 3 IDENTIFIES A STRATEGY WHICH SHOULD ONLY BE EMPLOYED WHEN

A. THE PROPOSAL IS GIVEN IN THE 1ST AFFIRMATIVE CONSTRUCTIVE.
B. THE AFFIRMATIVE CONTENDING A COMPARATIVE ADVANTAGE.
C. THE AFFIRMATIVE HAS A WEAK NEED CASE.
D. THE AFFIRMATIVE HAS A VERY SIMPLE PROPOSAL.
E. A AND H.
F. NONE OF THE ABOVE.

THE STUDENT WILL SHOW KNOWLEDGE OF THE AFFIRMATIVE COMPARATIVE ADVANTAGE APPROACH TO DEBATE BY IDENTIFYING THE CORRECT RATIONALE FOR ITS USE.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE RATIONALE FOR THE USE OF THE COMPARATIVE ADVANTAGE CASE IS

A. THAT THE 1ST AFFIRMATIVE MUST GIVE THE PROPOSAL.
H. THAT THE AFFIRMATIVE NEED NOT PROVE A HARM.
C. THAT THE BURDEN-OF-PROOF SHIFTS TO THE PROPOSAL.
F. NONE OF THE ABOVE.

THE STUDENT WILL SHOW KNOWLEDGE OF THE NEGATIVES RESPONSIBILITY IN REFUTING THE COMPARATIVE ADVANTAGE CASE BY IDENTIFYING THE CORRECT STEPS A NEGATIVE TEAM MUST TAKE TO REFUTE SUCH A CASE.

DIRECTIONS - IN THE FOLLOWING ITEMS, DETERMINE FOR EACH THE CORRECT STEP A NEGATIVE TEAM WOULD NEED TO TAKE IN ORDER TO REFUTE A COMPARATIVE ADVANTAGE CASE.

ONE MAJOR RESPONSIBILITY IN REFUTING A COMPARATIVE ADVANTAGE CASE IS

A. DEMONSTRATING THAT THE ADVANTAGES ARE NOT ADVANTAGES.
B. ATTACKING THE AFFIRMATIVE FOR NOT HAVING A *PRIMA FACIA* CASE.
C. FORCING THE AFFIRMATIVE TO DEBATE ON NEGATIVE GROUNDS.
D. demonstrating that there are harms in the *status quo*.

Another major responsibility of the negative in refuting comparative advantages is.

A. offering a counter-proposal.
B. contending that there are no inherent problems in the *status quo*.
C. contending that the disadvantages of the proposal outweigh any advantages.
D. offering a minor repair.

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The student will show knowledge of the responsibilities of a given constructive speech in debate by identifying from a list of speaker-responsibilities those which apply to the given speech.

**Directions** - Below is a list of speaker-responsibilities for constructive speeches. Read each carefully and decide which responsibilities belong to which speaker. Then select the letter of the correct responsibility for each item.

1. accept or reject definitions of terms
2. state the topic
3. present objections to the proposal
4. clarify how the proposal will be enforced
5. define terms
6. refute significance of harms
7. show that plan inherently cannot accrue advantages
8. establish inherentness of harms
9. present the plan in a need case
10. show additional benefits of proposal
11. establish plan meets need
12. refute significance of advantages
13. overview the affirmative case
14. show disadvantages of the proposal
15. show plan can't meet need

Of the above listed responsibilities, those belonging to the *first negative* constructive are:

A. 1, 2, 6, and 12.
B. 1, 6, and 12.
C. 6, 13, and 15.
D. 3, 7, 13, and 15.
OF THE ABOVE LISTED RESPONSIBILITIES, THOSE BELONGING TO THE
SECOND AFFIRMATIVE CONSTRUCTIVE ARE
A. 4, 5, 10 AND 11
B. 2, 9 AND 13
C. 8, 10 AND 13
D. 2, 4, 10, AND 13

OF THE ABOVE LISTED RESPONSIBILITIES, THOSE BELONGING TO THE
FIRST AFFIRMATIVE CONSTRUCTIVE ARE
A. 5, 9, 11, AND 13
B. 2, 5, 8, AND 13
C. 4, 8, 10, AND 11
D. 2, 5, 10, AND 11

OF THE ABOVE LISTED RESPONSIBILITIES, THOSE BELONGING TO THE
SECOND NEGATIVE CONSTRUCTIVE ARE
A. 6, 12, 14, AND 15
B. 1, 7, 8, AND 12
C. 7, 11, 12, AND 14
D. 3, 7, 14, AND 15

STUDENTS WILL SHOW ABILITY TO RECALL HAYAKAWA'S DEFINITION OF
*THE SYMBOLIC PROCESS* BY SELECTING THE PROPER DEFINITION. THE
QUESTION IS BASED ON *LANGUAGE IN THOUGHT AND ACTION* BY
HAYAKAWA. %10

DIRECTIONS -- CHOOSE THE BEST COMPLETION.

HAYAKAWA DEFINES *THE SYMBOLIC PROCESS* AS
A. THE PROCESS BY MEANS OF WHICH THE HIDDEN MEANINGS OF WORDS
IS DETERMINED.
B. THE PROCESS BY MEANS OF WHICH ALL SYMBOLS ARE REDUCED TO
ONE FIXED MEANING.
C. THE PROCESS BY MEANS OF WHICH MAN IS ABLE TO COMMUNICATE
WITH THE LOWER ANIMALS.
D. THE PROCESS BY MEANS OF WHICH HUMAN BEINGS HAVE LOGICALLY
DETERMINED THE MEANINGS OF WORDS.
E. THE PROCESS BY MEANS OF WHICH HUMAN BEINGS CAN ARBITRARILY
MAKE CERTAIN THINGS STAND FOR OTHER THINGS.

STUDENTS WILL SHOW ABILITY TO RECALL EXAMPLES OF HAYAKAWA'S
STATEMENT THAT THERE IS *NO NECESSARY CONNECTION BETWEEN THE
SYMBOL AND THAT WHICH IS SYMBOLIZED* BY SELECTING THE APPROPRIATE
EXAMPLE. THE QUESTION IS BASED ON *LANGUAGE IN THOUGHT AND
ACTION* BY HAYAKAWA. %10

DIRECTIONS -- CHOOSE THE BEST COMPLETION.

IN CHAPTER II HAYAKAWA STATES THAT THERE IS *NO NECESSARY
CONNECTION BETWEEN THE SYMBOL AND THAT WHICH IS SYMBOLIZED*.
WHICH ONE OF THE FOLLOWING IS *NOT* AMONG HAYAKAWA'S EXAMPLES OF
THIS STATEMENT?
A. MEN IN YACHTING COSTUMES WHO HAVE NEVER BEEN NEAR A YACHT.
B. PEOPLE WHO STATE I'M HUNGRY WITHOUT BEING HUNGRY.
C. PEOPLE WHO THINK THEY'RE HUNGRY EVEN WHEN THEY'RE NOT.
D. PEOPLE WHO THINK THEY'RE HUNGRY FOR A PARTICULAR FOOD.

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C. THE FACT THAT THE FEELING OF HUNGER CAN BE EXPRESSED IN SUCH EXPRESSIONS AS *I'M HUNGRY* *I'M FAINT* *I'VE APPETITE* AND *HARA GA HETTA*.

D. THE SYMBOIL FOR PIG IS THE SAME IN EVERY LANGUAGE.

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STUDENTS WILL DEMONSTRATE THEIR COMPREHENSION OF THE CONCEPT THAT THE RELATIONSHIP BETWEEN SYMBOLS AND OBJECTS IS ARBITRARY BY SELECTING THE REASON THAT A GIVEN STATEMENT IS INCORRECT. THE QUESTIONS ARE BASED ON *LANGUAGE IN THOUGHT AND ACTION* BY HAYAKAWA. %36

DIRECTIONS-- SELECT THE BEST COMPLETION.

*PIGS ARE CALLED PIGS BECAUSE THEY ARE SUCH DIRTY ANIMALS* IS AN *INCORRECT* STATEMENT BECAUSE
   A. CONTRARY TO POPULAR BELIEF PIGS ARE ACTUALLY QUITE CLEAN.
   B. PIGS ARE CALLED *PIGS* BECAUSE AT ONE TIME PEOPLE ARBITRARILY ASSIGNED THE SYMBOL *PIG* TO A PARTICULAR KIND OF ANIMAL.
   C. THE REAL NAME FOR PIG IS THE FAMILY NAME *TAYASSUIDA*. *
   D. THE SYMBOL *PIG* MAY ALSO REFER TO SUCH AN ANIMAL THAT IS NOT DIRTY.

*GOD MUST HAVE LOVED THE DOG VERY MUCH BECAUSE HE GAVE IT HIS NAME SPELLED BACKWARDS* IS AN *INCORRECT* STATEMENT BECAUSE
   A. MAN ARBITRARILY ASSIGNED THE SYMBOL *DOG* TO IDENTIFY THIS PARTICULAR CREATURE.
   B. GOD DOES NOT HAVE FAVORITES--HE LOVES ALL OF HIS CREATIONS EQUALLY.
   C. THE REAL NAME FOR DOG IS *CANIS FAMILIARIS*.
   D. THE REAL NAME FOR GOD IS *YAHWEH*.

*WOMEN ARE CALLED WOMEN BECAUSE THEY BRING WOE TO MEN* IS AN *INCORRECT* STATEMENT BECAUSE
   A. GOD INTENDED WOMEN TO BE COMPANIONS TO MEN.
   B. A CAREFUL STUDY OF THE HISTORY OF CIVILIZATION CLEARLY SHOWS THAT THE OPPOSITE IS TRUE--WOMEN BRING HAPPINESS AND COMFORT TO MEN.
   C. AT ONE TIME PEOPLE ARBITRARILY ASSIGNED THE SYMBOL *WOMEN* TO IDENTIFY A PARTICULAR KIND OF PERSON.
   D. MAN WOULD HAVE BEEN UNHAPPY EVEN IF THERE HAD BEEN NO WOMEN.

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STUDENTS CAN COMPREHEND THE DISTINCTION BETWEEN THE TERMS *VERBAL WORLD* AND *EXTENSIONAL WORLD* BY CORRECTLY CLASSIFYING GIVEN STATEMENTS WITH THE EXPRESSIONS *VERBAL* OR *EXTENSIONAL*. QUESTIONS ARE BASED ON *LANGUAGE IN THOUGHT AND ACTION* BY HAYAKAWA. %10

DIRECTIONS-- MATCH THE SENTENCE TO THE CLASSIFICATION.

A. VERBAL
   B. EXTENSIONAL

YOU ACQUIRE KNOWLEDGE ABOUT THE DROPPING OF THE ATOMIC BOMB BY READING *HIROSHIMA*. *A
YOU WERE ACTUALLY AT HIROSHIMA WHEN THE BOMB WAS DROPPED AND WERE ONE OF THE SURVIVORS. *B

YOU WERE ON VACATION IN FLORIDA AND WATCHED THE LIFT-OFF OF APOLLO 13. *B

YOU READ IN THE NEWSPAPER OF THE LIFE-OFF OF APOLLO 13. *A

YOU MAKE A STUDY OF ELIZABETHAN ENGLAND. *A

YOU GO TO LONDON TO SEE THE THAMES RIVER. *B

YOU MAKE A STUDY OF THE BATTLE OF GETTYSBURG. *A

YOU WERE IN DIRECT COMBAT WITH THE VIET CONG JUST NORTH OF DA NANG. *H

YOU ATTEND A ROCK FESTIVAL AT WOODSTOCK, NEW YORK. *B

YOU READ AN ARTICLE ABOUT THE ROCK FESTIVAL IN WOODSTOCK, NEW YORK. *A

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STUDENTS ARE ABLE TO RECALL HAYAKAWA'S DEFINITION OF LANGUAGE BY SELECTING THE PROPER DEFINITION. THE QUESTION IS BASED ON "LANGUAGE IN THOUGHT AND ACTION" BY HAYAKAWA. %10

DIRECTIONS-- CHOOSE THE BEST COMPLETION.

HAYAKAWA DEFINES LANGUAGE AS

* A. A SYSTEM OF AGREEMENT AMONG PEOPLE OF THE VARIOUS NOISES THAT THEY CAN PRODUCE FOR SPECIFIED HAPPENINGS IN THEIR NERVOUS SYSTEMS.
B. A COLLECTION OF MANY WORDS WHICH INCLUDES SEVERAL DIALECTS.
C. ANY LARGE GROUP OF ARBITRARY SYMBOLS.
D. A LOGICAL, STATIC COLLECTION OF SYMBOLS ACCEPTED BY ALL PEOPLE TO BE A TRUE REFLECTION OF THE RELATIONSHIP BETWEEN SYMBOLS AND OBJECTS.

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STUDENTS SHOW ABILITY TO COMPREHEND THE CONCEPT THAT CONTEXT DETERMINES MEANING BY SELECTING THE CORRECT MEANING FOR A GIVEN WORD IN DIFFERENT CONTEXTS. %30

DIRECTIONS-- SELECT THE ANSWER THAT BEST DEFINES THE STARRED WORD.

NO "MAN" IS A HERO TO HIS VALET. PLUTARCH

* A. AN ADULT MALE
B. A HUMAN BEING
C. A MALE HAVING TYPICALLY MANLY QUALITIES OR VIRTUES
D. A FELLOW

I RELIEVE THAT "MAN" WILL NOT FREELY PREVAIL—HE WILL TRIUMPH. FAULKNER

* A. AN ADULT MALE

FRIC 306 311
**MANKIND**
C. A MAN HAVING TYPICALLY MANLY QUALITIES OR VIRTUES
D. A FELLOW

HF WAS A *MAN*, TAKE HIM FOR ALL. IN ALL, I SHALL NOT LOOK UPON
HIS LIKE AGAIN. **SHAKESPEARE**
A. AN ADULT MALE
B. A HUMAN BEING
C. A MAN HAVING TYPICALLY MANLY QUALITIES OR VIRTUES
D. A FELLOW

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**STUDENTS SHOW ABILITY TO INTERPRET AN ADVERTISEMENT'S DICTION BY SELECTING CORRECT ANSWERS TO GIVEN QUESTIONS.**

**DIRECTIONS—READ THE FOLLOWING PASSAGE AND COMPLETE THE STATEMENTS WHICH FOLLOW.**

WE WOULDN'T LIKE IT OURSELVES.

A LOT OF MEN WE KNOW ARE LEERY ABOUT USING SCENTS. WHAT DO YOU THINK WE ARE ANYWAY THEY SAY WOULD YOU GO AROUND SMELLING AS IF YOU'D JUST COME OUT OF A BARBER SHOP WHERE TONY HAD GIVEN YOU THE WORKS?

FRANKLY, NO. WE WOULDN'T WANT TO BE CAUGHT REEKING WITH TEN DIFFERENT HEAVY AROMAS OF HAIR TONIC AND COLOGNE AND ALL THAT STUFF. WE KNOW PEOPLE WHO WOULD, BUT WE DON'T LIKE THEM. A MAN'S MAN, NOT AN ITINERANT PERFUME BAR.

BUT AD CLUB IS DIFFERENT. IN FACT, IT MAKES ALL ARGUMENT SILLI BECAUSE AD CLUB WAS THOUGHT UP BY MEN, REAL MEN—AND DESIGNED FOR USE BY MEN LIKE THEM. TABU AND MY SIN AND MAIS OUI AND ALL THOSE FINE PERFUMES ARE WONDERFUL—IN THEIR PLACE. YOU KNOW WHAT THEY DO WHEN YOUR BEST GIRL OR YOUR WIFE USES THEM.

BUT MEN WANT A DELICATE SCENT, SOMETHING THAT'S SCARCELY NOTICABLE, YET ADDS A DEFINITIVE DASH OF PERSONALITY TO THEM, TOPS OFF THE COMBINATION OF BRACING SHOWER AND FRESH SHAVE AND CRISP NEW SHIRT AND PERFECTLY TAILORED SUIT. AND THAT'S JUST WHAT AD CLUB GIVES YOU. PANTYWAIST NOTHING IT'S A REAL MAN'S FRAGRANCE.

NEXT TIME YOU GO OUT, ON A VERY SPECIAL OCCASION, USE A TINY BIT OF IT, THEN ASK HER WHAT SHE THINKS OF IT—AND UNLESS WE'RE WRONG AND WE DON'T THINK WE ARE—HER EYES WILL LIGHT UP AND—

WE KNOW WHAT SHE'LL SAY. WANNA BE TO

THE FIRST FOUR WORDS *A LOT OF MEN* IS APPROPRIATE FOR THIS ADVERTISEMENT FOR ALL THE REASONS *EXCEPT*  
A. THE AD IS DIRECTED TOWARD MEN.  
B. IT IS THE KIND OF LANGUAGE THE READER PROBABLY USES.  
C. IT IMMEDIATELY CATCHES THE READER'S ATTENTION.  
D. IT IS EASILY UNDERSTOOD.

THE ADVERTISEMENT SUGGESTS THAT AN APPROPRIATE ANSWER TO THE QUESTION *WHAT DO YOU THINK WE ARE, ANYWAY* IS  
A. PANTYWAIST.  
B. REAL MEN.  
C. BARBERS.  
D. WRITERS FOR ADVERTISING AGENCIES.

IN THE SECOND PARAGRAPH THE WORDS THAT CARRY THE HEAVIEST NEGATIVE CONNOTATIONS ARE
**COLOGNE, STUFF, AROMAS**

**REEKING, HAIR, FRANKLY**

**STUFF, HEAVY, REEKING**

**TONIC, PERFUME, COLOGNE**

*WE KNOW PEOPLE WHO WOULD, BUT WE DON'T LIKE THEM.* THE AD SUGGESTS THAT THESE PEOPLE ARE

**IN SOME WAY EFFEMINATE**

**DANGEROUS TO SOCIETY**

**REAL MEN**

**BARBERS**

THE MEANING OF THE WORD *MAN* IN THE LINE *A MAN* IS

**A HUMAN BEING**

**A MALE ADULT**

**A FELLOW**

**ONE WHO POSSESSES MANLY QUALITIES OR VIRTUES**

*BECAUSE AD CLUE WAS THOUGHT UP BY MEN, REAL MEN--AND DESIGNED FOR USE BY MEN LIKE THEM.* THE CENTRAL PURPOSE OF THIS SENTENCE IS TO

**LET THE READER KNOW ABOUT THE HISTORY OF THE PRODUCT**

**SIMPLY LET THE READER KNOW FOR WHOM THE PRODUCT WAS CREATED**

**EMPHASIZE THAT THE PRODUCT IS THE *REAL MEN***

**LET THE READER KNOW THAT THE PRODUCT IS NEW**

*TABU AND MY SIN AND MAIS OUI AND ALL THOSE FINE PERFUMES ARE WONDERFUL--IN THEIR PLACE.* THE PHRASE *IN THEIR PLACE* REFERS TO

**ON WOMEN**

**ON REAL MENS**

**ON PANTYWAISTERS**

**ON BARBERS**

ONE CAN INFER FROM THE EXPRESSIONS *PANTYWAIST NOTHING* AND *WANNA RETO* THAT THE AD PARTICULARLY WANTS TO PERSUADE

**WOMEN**

**REAL MEN**

**MEN IN THEIR 50S**

**MEN WHO NEED REASSURANCE OF THEIR MASCULINITY**

*IT'S A REAL MAN'S FRAGRANCE.* THE WRITER PROBABLY USED THE WORD *FRAGRANCE* BECAUSE

**IT SUGGESTS PRETTY FLOWERS AND DELICATE BEAUTY**

**THE WORDS *ODOR* AND *SMELL* CARRY NEGATIVE CONNOTATIONS IN THIS CONTEXT**

**HE HOPES THAT WOMEN WILL ALSO USE THIS PRODUCT**

**HE KNOWS THAT THE WORD *AROMA* ALWAYS HAS A NEGATIVE CONNOTATION**

THE TONE OF THIS AD COULD BEST BE DESCRIBED AS

**SENTIMENTAL**

**CHUMMY**

**SARCASTIC**

**IRONIC**

THE TITLE OF THE AD SAYS *WE WOULDN'T LIKE IT OURSELVES.* THE REFERENT FOR *IT* IS

**AD CLUE**

**TABU, MY SIN AND MAIS OUI**
STUDENTS SHOW ABILITY TO COMPREHEND THE CONCEPT THAT THERE IS NO NECESSARY CONNECTION BETWEEN SYMBOLS AND THINGS SYMBOLIZED BY SELECTING THE ANSWER THAT BEST CLARIFIES THE SEMANTIC DIFFICULTY. THE QUESTIONS ARE BASED ON *LANGUAGE IN THOUGHT AND ACTION* BY HAYAKAWA. 92n

DIRECTIONS-- SELECT THE BEST COMPLETION.

THE GATES OF THE 1933 CENTURY OF PROGRESS EXPOSITION AT CHICAGO WERE OPENED THROUGH THE USE OF THE PHOTOELECTRIC CELL BY THE LIGHT OF THE STAR ARCTURUS. IT IS REPORTED THAT A WOMAN, ON BEING TOLD THIS, REMARKED, 'ISN'T IT WONDERFUL HOW THOSE SCIENTISTS KNOW THE NAMES OF ALL THOSE STARS.'

THE WOMAN'S STATEMENT REVEALS A FALSE ASSUMPTION ABOUT LANGUAGE BECAUSE

A. SHE SHOULD KNOW IT IS IMPOSSIBLE TO OPEN ANY GATE BY THE USE OF LIGHT FROM A STAR.
B. SHE APPARENTLY BELIEVES THAT ALL THE STARS HAVE ONE 'RIGHT' NAME AND SCIENTISTS SOMEHOW DISCOVER THEIR MEANING.
C. IT IS NO MAJOR ACCOMPLISHMENT TO MEMORIZE THE NAMES OF ALL THE STARS.
D. THE GATES COULD VERY EASILY HAVE BEEN OPENED BY ANOTHER STAR.

STATE SENATOR JOHN McNAROF OF NEW YORK BITTERLY OPPOSED A BILL FOR THE CONTROL OF SYPHILIS IN MAY, 1937, BECAUSE THE INNOCENCE OF CHILDREN MIGHT BE CORRUPTED BY A WIDESPREAD USE OF THE TERM. THIS PARTICULAR WORD CREATES A SHUDDER IN EVERY DECENT WOMAN AND DECENT MAN.

THE SENATOR'S STATEMENT REVEALS A FALSE ASSUMPTION ABOUT LANGUAGE BECAUSE

A. HE SHOULDN'T HAVE SAID *WILL BE CORRUPTED* INSTEAD OF *MIGHT BE CORRUPTED*.
B. CHILDREN WHO WOULD UNDERSTAND THE TERM *SYPHILIS* COULD NO LONGER BE CONSIDERED INNOCENT.
C. HE SEEMS TO FEEL THAT THE WORD ITSELF CAUSES CORRUPTION OF INDIVIDUALS.
D. HE SEEMS TO FEEL THAT ONLY *DECENT* MEN AND WOMEN WOULD SHUDDER.

STUDENTS SHOW ABILITY TO RECALL SPECIFIC ELEMENTS FROM HAYAKAWA'S SEMANTIC PARABLE, *THE STORY OF A-TOWN AND B-VILLE* BY SELECTING THE CORRECT ANSWER. THE QUESTIONS ARE BASED ON *LANGUAGE IN THOUGHT AND ACTION* BY HAYAKAWA. 92n

DIRECTIONS-- SELECT THE BEST COMPLETION.

THE NARRATOR OF THE STORY IS

A. A PROFESSOR.
B. AN ADVERTISING MAN.
A. Public floggings for those on relief for more than three months.  
B. The moral disapproval of the community should be turned against the unemployed.  
C. The unemployed adults should be denied the vote.  
D. The names of the unemployed should be published at regular intervals in the newspapers.

The city fathers of A-Town had enough faith in human nature to expect that the recipients of the money would be  
A. Amused.  
B. Sorry.  
C. Punished.  
D. Grateful.

In reality when A-Town's plan was put into operation, the city fathers found the unemployed to be  
A. Appreciative.  
B. Resentful.  
C. Indifferent.  
D. Morally improved.

The officials of A-Town who were in charge of checking up on the unemployed were called  
A. Claim adjusters.  
B. Public charges.  
C. Relief investigators.  
D. Policy holders.

All of the following were consequences of A-Town's unemployment except  
A. Starvation.  
B. Suicide.  
C. Maladjustment of children.  
D. Crime.

The leaders of A-Town declared that their experiences with the depression and unemployment proved to them once again that  
A. People are inherently evil.  
B. Depressions are the result of the unscrupulous dealings of Wall Street.  
C. Prosperity was just around the corner.  
D. Giving people something for nothing inevitably demoralizes their character.

The community, R-Ville, was situated  
A. 100 miles from A-Town.  
B. Next to a large metropolitan area.  
C. 8 miles from A-Town.  
D. In an isolated, out of the way place.

R-Ville's plan for dealing with the unemployed was suggested by  
A. One of the unemployed.  
B. One of the aldermen.  
C. A newspaper writer.  
D. A social worker.

R-Ville's plan stated that the work that the presently unemployed people had done in the past could be regarded as  
A. A straight business proposition.  
B. An insurance claim.  
C. A job.  
D. A public service.
A. PUBLIC FLOGGINGS FOR THOSE ON RELIEF FOR MORE THAN THREE MONTHS.

B. THE MORAL DISAPPROVAL OF THE COMMUNITY SHOULD BE TURNED AGAINST THE UNEMPLOYED.

C. THE UNEMPLOYED ADULTS SHOULD BE DENIED THE VOTE.

D. THE NAMES OF THE UNEMPLOYED SHOULD BE PUBLISHED AT REGULAR INTERVALS IN THE NEWSPAPERS.

THE CITY FATHERS OF A-TOWN HAD ENOUGH FAITH IN HUMAN NATURE TO EXPECT THAT THE RECIPIENTS OF THE MONEY WOULD BE

A. AMUSED.

B. SORRY.

C. PUNISHED.

D. GRATEFUL.

IN REALITY WHEN A-TOWN'S PLAN WAS PUT INTO OPERATION, THE CITY FATHERS FOUND THE UNEMPLOYED TO BE

A. APPRECIATIVE.

B. INSINUATIVE.

C. INDIFFERENT.

D. MORALLY IMPROVED.

THE OFFICIALS OF A-TOWN WHO WERE IN CHARGE OF CHECKING UP ON THE UNEMPLOYED WERE CALLED

A. CLAIM ADJUSTERS.

B. PUBLIC CHARGES.

C. RELIEF INVESTIGATORS.

D. POLICY HOLDERS.

ALL OF THE FOLLOWING WERE CONSEQUENCES OF A-TOWN'S UNEMPLOYMENT

*EXCEPT*

A. STARVATION.

B. SUICIDE.

C. MALADJUSTMENT OF CHILDREN.

D. CRIME.

THE LEADERS OF A-TOWN DECLARED THAT THEIR EXPERIENCES WITH THE DEPRESSION AND UNEMPLOYMENT PROVED TO THEM ONCE AGAIN THAT

A. PEOPLE ARE INHERENTLY EVIL.

B. DEPRESSIONS ARE THE RESULT OF THE UNSCRUPULOUS DEALINGS OF WALL STREET.

C. PROSPERITY WAS JUST AROUND THE CORNER.

D. GIVING PEOPLE SOMETHING FOR NOTHING DEMORALIZES THEIR CHARACTER.

THE COMMUNITY, B-VILLE, WAS SITUATED

A. 100 MILES FROM A-TOWN.

B. NEXT TO A LARGE METROPOLITAN AREA.

C. 8 MILES FROM A-TOWN.

D. IN AN ISOLATED OUT OF THE WAY PLACE.

B-VILLE'S PLAN FOR DEALING WITH THE UNEMPLOYED WAS SUGGESTED BY

A. ONE OF THE UNEMPLOYED.

B. ONE OF THE ALDERMEN.

C. A NEWSPAPER WRITER.

D. A SOCIAL WORKER.

B-VILLE'S PLAN STATED THAT *THE WORK* THAT THE PRESENTLY UNEMPLOYED PEOPLE HAD DONE IN THE PAST COULD BE REGARDED AS

A. A STRAIGHT BUSINESS PROPOSITION.

B. AN INSURANCE CLAIM.

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A PREMIUM.
D. A DEPOSIT.

H-VILLE's plan stated that the money that was given to the unemployed could be regarded as
A. A DOLE OR HAND-OUT.
B. RELIEF.
C. CHARITY.
D. INSURANCE CLAIMS.

The man who originated H-VILLE's plan stated that unemployment hits unexpectedly in modern society irrespective of the victim's merits. He was a calculated scheme on the part of unscrupulous wall street brokers. It was very different from such catastrophes as sickness, fire, tornado, or death. It was really the fault of the city fathers and that they were responsible for resolving the problems.

In H-VILLE the people who looked into the problems of the unemployed were called
A. CLAIM ADJUSTERS.
B. POLICY HOLDERS.
C. RELIEF INVESTIGATORS.
D. SNOOPERS.

The major difference between the two towns' methods used to gather information was that
A. In H-VILLE, they tried to teach a moral lesson.
B. In H-VILLE, they treated it as a simple business transaction.
C. In A-TOWN they treated the unemployed with courtesy.
D. In A-TOWN they felt the unemployed really deserved the money.

H-VILLE's plan was different from A-TOWN's in all of the following ways except:
A. H-VILLE's plan received publicity in a large, liberal newspaper.
B. H-VILLE held a public ceremony for handing out the first checks.
C. H-VILLE's plan resulted in good will between the employed and unemployed.
D. H-VILLE's plan paid 300 dollars per month to unemployed families.

The advertising man was known among his friends as
A. A REALISTIC THINKER.
B. A SCHEMING, MANIPULATOR OF PEOPLE.
C. A HUMANE, SOCIALLY RESPONSIBLE CITIZEN.
D. A FOOL.

The social worker believed that H-VILLE's plan was really
A. RELIEF.
B. WELFARE.
C. INSURANCE.
D. UNEMPLOYMENT COMPENSATION.

The advertising man believed that H-VILLE's plan was really
A. RELIEF.
P. WELFARE.
C. INSURANCE.
D. UNEMPLOYMENT COMPENSATION.

THE DISCUSSION BETWEEN THE ADVERTISING MAN AND THE SOCIAL WORKER

A. ENDS IN A COMPROMISE SOLUTION.
B. IS RESOLVED BY THE ADVERTISING MAN CONVINCING THE SOCIAL WORKER THAT HE IS WRONG.
C. IS RESOLVED BY THE SOCIAL WORKER CONVINCING THE ADVERTISING MAN THAT HE IS WRONG.
D. ENDS UP IN NAME-CALLING.

THE STUDENT WILL INTERPRET HAYAKAWA'S SEMANTIC PARABLE *THE STORY OF A-TOWN AND B-VILLE* ACCORDING TO THE SEMANTIC PRINCIPLES DISCUSSED IN *LANGUAGE IN THOUGHT AND ACTION* BY SELECTING THE BEST EXPLANATION OF THE PROBLEMS. *10*

DIRECTIONS—SELECT THE STATEMENT THAT CORRECTLY ANSWERS THE QUESTION.

WHICH ONE OF THE FOLLOWING STATEMENTS IS THE BEST EXPLANATION OF *THE STORY OF A-TOWN AND B-VILLE* ACCORDING TO THE SEMANTIC PRINCIPLES DISCUSSED BY HAYAKAWA?

*A. SINCE NO TWO THINGS ARE EVER EXACTLY ALIKE, A-TOWN AND B-VILLE MUST BE CONSIDERED AS TWO DIFFERENT COMMUNITIES EVEN THOUGH THEY SHARE SOME SUPERFICIAL SIMILARITIES, THE PEOPLE IN A-TOWN WERE CONDITIONED BY PAST EXPERIENCE TO BELIEVE THAT THERE IS ALWAYS ENOUGH WORK FOR EVERYONE, IF YOU ONLY LOOK FOR IT HARD ENOUGH. AS A CONSEQUENCE, WHEN THE DEPRESSION HIT, THEY RELIED ON PAST EXPERIENCE AND KNOWLEDGE TO HANDLE THIS NEW SITUATION. SINCE THERE HAD ALREADY BEEN ENOUGH WORK IN THE PAST, THE CITY FATHERS, CONSCIOUSLY OR NOT, FELT SUPERIOR TOWARD AND CONTEMPTUOUS OF THOSE CITIZENS WHO WERE NOW UNEMPLOYED. THE CITY FATHERS' ATTITUDES DICTATED THEIR CHOICE OF WORDS, BUT THE WORDS THEMSELVES WERE INCIDENTAL TO THE EFFECT OF THE ACTIONS AND ATTITUDES OF THE EMPLOYED. EVEN IF THE PEOPLE OF A-TOWN HAD USED B-VILLE'S TERMINOLOGY, THERE WOULD PROBABLY HAVE BEEN NO CHANGE IN THE OUTCOME UNLESS THERE HAD ALSO BEEN A CORRESPONDING CHANGE IN ATTITUDE. SINCE THE PEOPLE OF B-VILLE BELIEVED THAT THE UNEMPLOYED ACTUALLY DESERVED THE MONEY, THEIR ATTITUDE AND BEHAVIOR TOWARD THEM PRODUCED AN ENTIRELY DIFFERENT RESULT.*

FAILURE TO SERIOUSLY CONSIDER THE POWER OF CONNOTATION.

C. *THE STORY OF A-TOWN AND B-VILLE* CLEARLY INDICATED HOW MUCH CHANCE GOVERNS OUR LIVES, WHILE LANGUAGE MAY BE USED AS A HELPFUL TOOL OR WEAPON, ITS USEFULNESS IS ALMOST ALWAYS GOVERNED BY *FATE, CHANCE, AND CIRCUMSTANCE.* IN SPITE OF THE GOOD INTENTIONS OF THE CITY FATHERS OF A-TOWN, THEIR UNEMPLOYED CITIZENS SIMPLY DID NOT HAVE THE MENTAL CHARACTER TO REACT POSITIVELY TO THE RELIEF WHICH THEY WERE LUCKY ENOUGH TO RECEIVE. THE FACT THAT EXACTLY OPPOSITE RESULTS IN B-VILLE TO THE VERY SAME SITUATION SUPPORTS THE IDEA OF CHANCE. IT WAS PURELY LUCK THAT A NEWSPAPER ARTICLE WAS PRINTED TO EXAGGERATE THE EVENTS IN B-VILLE. IT WAS ALSO MERE COINCIDENCE THAT THE GOVERNOR CHOSE TO COME TO B-VILLE TO HOLSTER HIS NOT-TOO-ENTHUSIASTIC SUPPORT IN THAT LOCALITY.*

THE ARGUMENT BETWEEN THE ADVERTISING MAN AND THE SOCIAL WORKER IS A DEAD-END SITUATION SINCE NEITHER RECOGNIZES THE VARIABLE OF CHANCE.

D. BOTH THE ADVERTISING MAN AND THE SOCIAL WORKER MAKE ERRORS IN JUDGMENT. JUST AS A-TOWN AND B-VILLE NEVER GET TOGETHER TO RESOLVE THEIR COMMON PROBLEMS, SO NEITHER WILL THE ADVERTISING MAN AND THE SOCIAL WORKER AS LONG AS THEY REFUSE TO COMPROMISE. FOR THEM TO STICK TO THEIR ARGUMENTS THAT *RELIEF IS RELIEF* OR *INSURANCE IS INSURANCE* IS FUTILE. NEITHER APPARENTLY WILL GIVE IN TO THE OTHER. SO OBVIOUSLY THE ONLY THING FOR THEM TO DO IS TO AGREE UPON A TERM WITHOUT POSITIVE OR NEGATIVE CONNOTATIONS SUCH AS *UNEMPLOYMENT COMPENSATION.* ONLY THEN WILL BOTH MEN REALIZE THAT THEY WERE REALLY ARGUING ABOUT DIFFERENT NAMES FOR THE SAME THING. THEIR ARGUMENT IS TYPICAL OF THE SEMANTIC PROBLEMS THAT BESETS HUMANITY EVERY DAY. ONLY WHEN MAN BEGINS TO USE LANGUAGE AS A TOOL INSTEAD OF A WEAPON WILL WE SOLVE OUR SOCIAL PROBLEMS.

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STUDENTS SHOW ABILITY TO COMPREHEND BASIC SEMANTIC PRINCIPLES IN HAYAKAWA'S SEMANTIC PARABLE, *THE STORY OF A-TOWN AND B-VILLE,* BY CORRECTLY ANSWERING QUESTIONS. *61*

DIRECTIONS--SELECT THE BEST COMPLETION.* 0189

THE PEOPLE OF A-TOWN WERE PRIMARILY CONTROLLED IN THEIR BEHAVIOR BY 2254

A. THE FEDERAL GOVERNMENT.*
B. THEIR PRIOR EXPERIENCES WITH WORK AND UNEMPLOYMENT.*
C. THE WORD "RELIEF.*"
D. SOUND-THINKING BUSINESSMEN.*

THE CITY FATHERS OF A-TOWN PROBABLY CHOSE THE WORD "RELIEF*" BECAUSE 2255

A. IT CARRIES A MORE POSITIVE CONNOTATION THAT "UNEMPLOYMENT COMPENSATION.*"
B. IT CARRIES A MORE NEGATIVE CONNOTATION THAT "DOLE.*"
C. IT CONVEYED THEIR ATTITUDE THAT THE UNEMPLOYED REALLY DID NOT DESERVE THE MONEY.*
D. THEY WANTED TO TRICK THE UNEMPLOYED INTO THINKING THEY WERE GETTING *SOMETHING FOR NOTHING.*

THE RESULTS OF A-TOWN'S PLAN WERE CAUSED PRIMARILY BY THE FACT THAT 2256
A. IF YOU GIVE PEOPLE *SOMETHING FOR NOTHING,* IT INEVITABLY DEMORALIZES THEIR CHARACTER.
B. THE UNEMPLOYED WERE NOT GIVEN ENOUGH MONEY TO LIVE ON.
C. THE UNEMPLOYED WERE NOT LOOKING HARD ENOUGH FOR WORK.
D. THE EMPLOYED PEOPLE BELIEVED THAT THE UNEMPLOYED DID NOT REALLY DESERVE THE MONEY.

ONE OF THE MOST SIGNIFICANT REASONS FOR THE DIFFERENT RESULTS IN THE TWO TOWNS WAS THAT
A. B-VILLE GAVE THE UNEMPLOYED MORE MONEY THAN A-TOWN.
B. B-VILLE USED BETTER NAMES THAN A-TOWN.
C. B-VILLE DID NOT RELY ON OLD SOLUTIONS TO NEW SITUATIONS.
D. B-VILLE'S UNEMPLOYED WERE OF HIGHER MORAL CHARACTER FROM THE BEGINNING.

THE SUCCESS OF B-VILLE'S PLAN CAN LARGELY BE ATTRIBUTED TO THE FACT THAT
A. B-VILLE'S CITIZENS REALLY RELIEVED THE UNEMPLOYED ACTUALLY DESERVED THE MONEY.
B. B-VILLE WAS SITUATED NEAR A LARGE METROPOLITAN AREA.
C. B-VILLE UTILIZED GOOD-PROMOTIONAL WORK TO MAKE PEOPLE THINK RELIEF WAS INSURANCE.
D. THEY WERE LUCKY ENOUGH TO GET PUBLICITY IN A LARGE METROPOLITAN NEWSPAPER.

THE ARGUMENT BETWEEN THE ADVERTISING MAN AND THE SOCIAL WORKER WAS LARGELY DUE TO
A. THE FAILURE OF THE ADVERTISING MAN TO SEE THAT THE SOCIAL WORKER WAS RIGHT.
B. THE FAILURE OF THE SOCIAL WORKER TO SEE THAT THE ADVERTISING MAN WAS RIGHT.
C. THE FAILURE OF BOTH TO SEE THAT THEY WERE ONLY ARGUING ABOUT DIFFERENT NAMES FOR THE SAME THING.
D. THE FAILURE OF BOTH TO SEE THAT THEIR PERSONAL ATTITUDES TOWARD GIVING MONEY TO UNEMPLOYED PEOPLE WERE VERY DIFFERENT.

THE STUDENT KNOWS THAT WORD MEANING COMES FROM AGREEMENT BY SELECTING THE CORRECT RESPONSE FROM A CHOICE OF ALTERNATIVES.

DIRECTIONS - SELECT THE BEST COMPLETION.

*ANY* WORD MEANS WHAT IT DOES BECAUSE OF
A. THE STRUCTURE OF THE WORD.
B. WHAT AUTHORITIES SAY.
C. WHAT THE REFERENT IS.
D. THE AGREEMENT OF THOSE WHO USE IT.
E. WHAT THE DICTIONARY SAYS.

SELECT THE *BEST COMPLETION* OF THE PHRASE.* ALL WORDS HAVE *****

ALL WORDS HAVE
A. ONLY ONE MEANING.
B. ONLY ONE NECESSARY MEANING.
C. ONLY TWO MEANINGS.
D. AN INFINITE NUMBER OF MEANINGS.

OF THE FOLLOWING STATEMENTS, THE *ONLY* ONE THAT IS *TRUE* IS
THE STUDENT KNOWS THE DEFINITION OF REFERENT BY COMPLETING THE

DIRECTIONS - SELECT THE BEST COMPLETION.

THE WORD *REFERENT* IS DEFINED AS
A. WORDS WHICH SURROUND THE WORD UNDER CONSIDERATION.
B. OBJECTS ASSOCIATED WITH WORDS.
C. THE OBJECT WHICH THE WORD REPRESENTS.
D. THE ATTITUDE WHICH THE WORD REFERS TO.
E. THE CONTEXT IN WHICH THE WORD EXISTS.

THE STUDENT KNOWS THE SEMANTIC DEFINITION OF THE WORD *CONTEXT* BY COMPLETING THE DEFINITION. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

THE SEMANTIC DEFINITION OF THE WORD *CONTEXT* IS
A. THE VERBAL SURROUNDINGS OF A WORD.
B. THE PHYSICAL SURROUNDINGS OF A WORD.
C. THE PSYCHOLOGICAL ASSOCIATIONS OF A WORD.
D. ALL FACTORS ASSOCIATED WITH THE SPECIFIC USE OF A WORD.
E. THE INTENTION OF THE SPEAKER.

THE STUDENT KNOWS THE DEFINITIONS OF VERBAL CONTEXT, PHYSICAL CONTEXT, AND PSYCHOLOGICAL CONTEXT BY COMPLETING DEFINITIONS. %36

DIRECTIONS - SELECT THE BEST COMPLETION.

THE PHRASE *VERBAL CONTEXT* IS DEFINED AS THE
A. STRUCTURE OF THE LANGUAGE.
B. LANGUAGE ASSOCIATED WITH THE WORD UNDER CONSIDERATION.
C. SITUATION IN WHICH THE WORD IS USED.
D. MENTAL ASSOCIATIONS OF THE COMMUNICATORS.
E. CONDITION OF THE EXTENSIONAL ENVIRONMENT ASSOCIATED WITH THE WORD.

THE PHRASE *PHYSICAL CONTEXT* IS DEFINED AS THE
A. STRUCTURE OF THE LANGUAGE.
B. LANGUAGE ASSOCIATED WITH THE WORD UNDER CONSIDERATION.
C. SITUATION IN WHICH THE WORD IS USED.
THE PHRASE *PSYCHOLOGICAL CONTEXT* IS DEFINED AS THE
A. STRUCTURE OF THE LANGUAGE.
B. LANGUAGE ASSOCIATED WITH THE WORD UNDER CONSIDERATION.
C. SITUATION IN WHICH THE WORD IS USED.
D. MENTAL ASSOCIATIONS OF THE COMMUNICATORS.
E. CONDITION OF THE EXTENSIONAL ENVIRONMENT ASSOCIATED WITH THE WORD.

THE STUDENT SHOWS KNOWLEDGE OF THE DEFINITION OF DIRECTIVE BY COMPLETING A DEFINITION.

DIRECTIONS - SELECT THE BEST COMPLETION.

THE WORD *DIRECTIVE* MEANS A STATEMENT
A. ACCUSING SOMEONE OF A PAST ERROR.
B. EXHORTING SOMEONE TO MAINTAIN HIS CURRENT BEHAVIOR.
C. ABOUT THE FUTURE BEHAVIOR OF A NATIONAL ECONOMY.
D. PROMISING A REWARD OR PUNISHMENT FOR FUTURE BEHAVIOR.

THE STUDENT, BY RECOGNIZING *CHARACTERISTICS* AND *EXAMPLES* OF DIRECTIVES, WILL SHOW COMPREHENSION OF DIRECTIVES.

DIRECTIONS - SELECT THE BEST COMPLETION.

MOST DIRECTIVES HAVE AND SANCTIONS.
A. WRONG, RIGHT
B. TRUE, FALSE
*C. VERBAL, BEHAVIORAL
D. RELATIVE, IRRELATIVE

*ALTHOUGH AN INDIVIDUAL MAY NOT BE AWARE OF SPECIFIC SANCTIONS, SANCTIONS ARE, BY DEFINITION,
A. IMPLICIT.
B. EXPLICIT.
C. POWERFUL.
D. WEAK.

OF THE FOLLOWING, AN EXAMPLE OF A DIRECTIVE IS
A. I LOVE MY COUNTRY.
B. TOD IS MY FRIEND.
C. BUY WHAMO SOAP.
D. OUR HOUSE IS PURPLE.

OF THE FOLLOWING, THE ONE WHICH IS AN EXAMPLE OF A DIRECTIVE IS
A. AMERICA WILL BE GREAT AS LONG AS SHE MAINTAINS A POWERFUL MILITARY.
B. ASTUTE GUM WILL PREVENT YOUR CHILD FROM HAVING MANY CAVITIES.
C. BOTH A AND B.
D. NEITHER A NOR B.
OF THE FOLLOWING, THE ONE WHICH IS AN EXAMPLE OF A DIRECTIVE IS
A. THIS DOG IS BROWN.
B. THIS DOG IS BEAUTIFUL.
C. THIS DOG IS A POODLE.
D. THIS DOG SHOULD BE GROOMED.

THE STUDENT CAN INFERENCE AN IMPLICIT DIRECTIVE AND ANALYZE THE
PROMISE AND SANCTIONS ASSOCIATED WITH THE DIRECTIVE BY READING
A LETTER AND COMPLETING STATEMENTS ABOUT DIRECTIVES.

DIRECTIONS - THE FOLLOWING PASSAGE IS PART OF A LETTER SENT TO A
STUDENT WHO HAD JUST BEEN ACCEPTED AS AN UNDERGRADUATE AT A FAMOUS UNIVERSITY. READ IT CAREFULLY
CHOOSE THE BEST COMPLETIONS FOR THE STATEMENTS WHICH FOLLOW.

DEAR MR. CLARK,

CONGRATULATIONS ON YOUR FINE ACADEMIC RECORD, AND WELCOME
TO STUDY IN THE DEPARTMENT OF ENGLISH. MOST OF OUR
SUCCESSFUL ENGLISH MAJORS Attribute A SUBSTANTIAL MEASURE OF
THEIR SUCCESS TO HAVING READ A GREAT NUMBER OF WHAT ARE COMMONLY
CALLED CLASSICS. ATTACHED IS A COPY OF A READING LIST
REPRESENTATIVE OF THOSE CLASSICS.

AGAIN, WELCOME TO STATE UNIVERSITY. WE LOOK FORWARD TO SEEING YOU IN SEPTEMBER.

THE DIRECTIVE OF THIS PASSAGE IS:
A. CONTAINED IN SENTENCE ONE.
B. CONTAINED IN SENTENCE TWO.
C. CONTAINED IN SENTENCE THREE.
D. CONTAINED IN SENTENCE FOUR.
E. IMPLIED

THE KEY WORD FOR DISCOVERY OF THE DIRECTIVE IS
A. CONGRATULATIONS.
B. ACADEMIC.
C. ENGLISH.
D. SUCCESSFUL.
E. CLASSICS

THE DIRECTIVE OF THE PASSAGE IS BEST SUMMARIZED AS
A. DO NOT COME TO COLLEGE UNTIL YOU HAVE READ MOST OF THESE
BOOKS.
B. YOU WILL NOT SUCCEED AT OUR COLLEGE UNLESS YOU READ MOST OF
THESE BOOKS.
C. YOU WILL NOT BE WELCOMED HERE IF YOU DO NOT READ MOST OF
THESE BOOKS.
D. YOUR SUCCESS IN THE ADULT WORLD DEPENDS UPON YOUR SUCCESS IN
COLLEGE.
E. YOU HAVE A BETTER CHANCE OF SUCCEEDING IN OUR ENGLISH
DEPARTMENT BY READING THESE BOOKS.

THE PROMISE ASSOCIATED WITH THE DIRECTIVE IS
A. ADMISSION TO THE UNIVERSITY.
B. GRADUATION FROM THE UNIVERSITY.
C. SUCCESS IN ENGLISH CLASSES.
D. A FULLER, RICHER LIFE.
E. ALL OF THESE.
THE SANCTION GIVEN THE DIRECTIVE IS *PROBABLY*
A. BEHAVIORAL ONLY
B. EQUALLY BEHAVIORAL AND VERBAL
*C. MORE VERBAL THAN BEHAVIORAL
D. MORE BEHAVIORAL THAN VERBAL
E. NONEXISTENT

GIVEN THE BEHAVIOR DEMANDED BY THE DIRECTIVE, THE LIKELIHOOD THAT THE PREMISE WILL BE KEPT IS
A. ABSOLUTELY TRUE
B. HIGH
C. LOW
D. ABSOLUTELY UNCERTAIN

THE TWO SENTENCES WHICH SUGGEST THE DIRECTIVE *MUST COMPLETELY*
ARE
A. ONE AND TWO
B. TWO AND THREE
C. THREE AND FOUR
D. ONE AND FOUR
E. TWO AND FOUR

THE KEY WORDS FOR DISCOVERING THE *BEHAVIOR* ASKED FOR BY THE DIRECTIVE ARE
A. FINE ACADEMIC RECORD
B. ATTENUATE SUCCESS
*C. READ CLASSICS
D. ATTACHED IS A COPY

THE STUDENT DISTINGUISHES REDUNDANT EXPRESSIONS BY SELECTING THOSE THAT ARE NOT REDUNDANT.

DIRECTIONS — SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

WHICH OF THE FOLLOWING EXPRESSIONS IS NOT NECESSARILY REDUNDANT TO
A. UNITE TOGETHER
B. FEW IN NUMBER
*C. BRIEF SUMMARY
D. FINAL OUTCOME
E. NEW INNOVATION

WHICH OF THE FOLLOWING EXPRESSIONS IS NOT NECESSARILY REDUNDANT TO
A. FUNNY JOKE
B. SQUARE IN SHAPE
C. CONTINUE TO REMAIN
D. GRADUATE STUDENT
E. ADEQUATE ENOUGH

WHICH OF THE FOLLOWING EXPRESSIONS IS NOT NECESSARILY REDUNDANT TO
A. FIRM CONVICTION
B. ORIGINAL SOURCE
*C. ABLE ENOUGH
D. RENEW AGAIN
E. SWALLOW DOWN

WHICH OF THE FOLLOWING EXPRESSIONS IS NOT NECESSARILY REDUNDANT TO
A. MORE PREFERABLE
THE STUDENT WILL SHOW KNOWLEDGE OF A TOPIC SENTENCE BY SELECTING THE DEFINITION FROM A CHOICE OF ALTERNATIVES.

**DIRECTIONS - SELECT THE BEST COMPLETION.**

**TOPIC SENTENCE CAN BE DEFINED AS THE SENTENCE WHICH**

- A. INTRODUCES A PARAGRAPH.

- B. CONCLUDES A PARAGRAPH.

- C. CONTAINS THE MAIN THOUGHT OF THE PARAGRAPH.

- D. PROVIDES THE MAJOR SUPPORT OF THE PARAGRAPH.

- E. PROVIDES TRANSITION BETWEEN PARAGRAPHS.

**THE STUDENT, BY SELECTING THAT THE SENTENCE IS THE BASIC UNIT OF COMPLETE THOUGHT IN THE ENGLISH LANGUAGE, WILL SHOW KNOWLEDGE OF SENTENCE STRUCTURE.**

**DIRECTIONS - SELECT THE BEST COMPLETION.**

**THE BASIC UNIT OF COMPLETE THOUGHT IN THE ENGLISH LANGUAGE IS THE**

- A. WORD.

- B. PHRASE.

- C. CLAUSE.

- D. SENTENCE.

- E. PARAGRAPH.

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE BASIC TECHNIQUE.
NICPJES OF ESSAY WRITING BY SELECTING APPROPRIATE DEFINITIONS
AND RECOMMENDED PROCEDURES.* %6|

DIRECTIONS-- SELECT THE BEST COMPLETION.

AS A GENERAL RULE OF THUMB, THE AUTHOR OF AN ESSAY OF THE TYPE
REQUIRED OF COLLEGE UNDERGRADUATES SHOULD INTRODUCE THE CENTRAL
IDEA OF HIS ESSAY BY
A. THE BOTTOM OF THE FIRST PAGE.
B. THE TIME HE HAS WRITTEN 7 TO 10% OF THE TOTAL LENGTH OF THE
ESSAY.
C. THE TIME HE IS HALF WAY THROUGH THE ESSAY.
D. THE TIME HE KNOWS THE READER'S ATTENTION IS FOCUSED ON WHAT
WRITER HAS TO SAY.

ARISTOTLE SAID, "ALL WRITING MUST HAVE A BEGINNING, A MIDDLE,
AND AN END." MOST MODERN WRITERS, WHEN REFERRING TO THIS CONCEPT
AS IT APPLIES TO A PARAGRAPH, USE WHICH OF THE FOLLOWING SET
OF TERMINOLOGY
A. LIKE ARISTOTLE, A BEGINNING, A MIDDLE, AND AN END.
B. TOPIC SENTENCE, LOGICAL ORDER, END.
C. TOPIC SENTENCE, DEVELOPMENT, CONCLUSION OR CLINCHER STATEMENT.
D. BEGINNING OR INTRODUCTION, LOGICAL ORDER, END.

THE QUALITY CALLED COHERENCE, AS IT APPLIES TO COMPOSITION, CAN
BEST BE DESCRIBED AS
A. THAT QUALITY WHICH ALLOWS ONE THOUGHT TO FOLLOW ANOTHER IN
A SMOOTH MANNER.
B. THAT QUALITY WHICH CAN BE IDENTIFIED BY SINGENNESS OF
THOUGHT.
C. THAT QUALITY WHICH PLACES ELEMENTS OF THE WORK IN A LOGICAL
OR SEQUENTIAL ORDER.
D. THAT QUALITY WHICH CAN BE IDENTIFIED AS THE "PROPER ORDER
OF IMPORTANCE."

THE TWO MOST POPULAR METHODS FOR CONCLUDING A SHORT PROSE ESSAY
ARE
A. RECAST AND FORECAST.
B. REVIEW AND POSTVIEW.
C. PREVIEW AND POSTVIEW.
D. RECAPITULATION AND FORECAST.

PRACTICAL CRITICISM, AS A FORM OF COMPOSITION, EMPLOYS, BASICALLY,
THREE STEPS. SELECT THE ANSWER WHICH BEST DESCRIBES THIS
PROCESS.
A. A STATEMENT CONCERNING THE PURPOSE OF THE OBJECT IN QUESTION,
FOLLOWED BY A DETAILED ANALYSIS OF THE MUTUALLY
EXCLUSIVE PARTS OF THE OBJECT IN QUESTION, CONCLUDED BY A
VALUE JUDGMENT CONCERNING THE INTANGIBLE WORTH OR VALUE OF
THE OBJECT IN QUESTION.
B. A STATEMENT CONCERNING THE SOCIAL, ECONOMIC, OR POLITICAL
FRAMEWORK OF THE OBJECT IN QUESTION, AN ANALYSIS OF THE
MATERIAL SIMILAR TO THE PARTICULAR FRAMEWORK CHOSEN, AND A
FORECAST CONCERNING THE ULTIMATE USE OF THIS PARTICULAR
FRAMEWORK.
C. AN ESTIMATE OF THE USE FOR THE OBJECT IN QUESTION, A
PROGNOSIS OF THE STRENGTHS AND WEAKNESSES OF THE OBJECT IN
QUESTION, AND A DIAGNOSIS OF THE COST OF THE OBJECT IN
QUESTION.
D. AN ESTIMATE CONCERNING THE MARKET FOR THE OBJECT IN QUES-
A PROGNOSIS FOR THE FUTURE SALES OF THE OBJECT IN QUESTION, AND AN EXPLANATION OF THE MANUFACTURING PROCESS OF THE OBJECT IN QUESTION.

WHICH OF THE FOLLOWING IS NOT A MEANS OF ADDING COHERENCE TO WRITTEN MATERIAL?
A. EFFECTIVE USE OF PRONOUNS AND ANTECEDENTS
B. REPEATING IDEAS AND WORDS
C. USING NOUNS AT THE BEGINNING OF SENTENCES
D. USING CONJUNCTIVE ADVERBS SUCH AS "HOWEVER"

THE STUDENT WILL SHOW HIS ABILITY TO RECOGNIZE SENTENCE EFFECTIVENESS BY SELECTING THE BEST OF THREE WAYS TO EXPRESS THE SAME THOUGHT.

DIRECTIONS: SELECT THE CORRECT ANSWER FROM THE LIST OF ALTERNATIVES.

WHICH SENTENCE IS MOST EFFECTIVE?
A. FLYING AROUND THE ROOM, I SAW THREE BATS.
B. FLYING AROUND THE ROOM, THREE BATS WERE SEEN BY ME.
C. I SAW THREE BATS FLYING AROUND THE ROOM.

WHICH SENTENCE IS MOST EFFECTIVE?
A. THE SEAT WAS LARGE, AND I SPREAD OUT MY PAPERS.
B. SINCE THE SEAT WAS LARGE, I SPREAD OUT MY PAPERS.
C. THE SEAT WAS LARGE, SO I SPREAD OUT MY PAPERS.

WHICH SENTENCE IS MOST EFFECTIVE?
A. THE BOOK, WHICH WAS ON THE DESK, WAS OPEN TO THE PROPER PAGE FOR TODAY'S LESSON.
B. OPEN TO THE PROPER PAGE FOR TODAY'S LESSON, THE BOOK WAS ON THE DESK.
C. THE BOOK ON THE DESK WAS OPEN TO THE PROPER PAGE FOR TODAY'S LESSON.

WHICH SENTENCE IS MOST EFFECTIVE?
A. THE SCHOOL CAN BE SEEN ON THE LEFT COMING IN ON THE BUS.
B. THE SCHOOL CAN BE SEEN ON THE LEFT.
C. THE SCHOOL CAN BE SEEN ON THE LEFT, COMING IN ON THE BUS.

WHICH SENTENCE IS MOST EFFECTIVE?
A. YOU TURN THE LIGHTS ON WHEN IT IS DARK OUTSIDE.
B. WHEN YOU TURN THE LIGHTS ON, IT IS DARK OUTSIDE.
C. WHEN IT IS DARK OUTSIDE, YOU TURN THE LIGHTS ON.
C. ALTHOUGH IT IS WET OUT, IT IS RAINING, TOO.

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THE STUDENT, BY ARRANGING SCRAMBLED SENTENCES INTO THE LOGICAL ORDER OF A PARAGRAPH, WILL SHOW KNOWLEDGE OF PARAGRAPH DEVELPMENT AND ORGANIZATION.

DIRECTIONS: THE FOLLOWING SENTENCES ARE NOT IN LOGICAL ORDER. READ THEM AND ARRANGE THEM SO THAT THEY CONSTITUTE A PARAGRAPH. JOT DOWN THE CORRECT ARRANGEMENT BEFORE ANSWERING THE QUESTIONS.

P. MATTER MAY BE THOUGHT OF AS WHAT THE PASSAGE IS ABOUT.
Q. SIMILARLY THE CASUAL OBSERVER OF THE LANGUAGE DOES NOT DISTINGUISH BETWEEN MATTER AND MEANING.
R. MEANING, HOWEVER, INCLUDES NOT ONLY WHAT THE PASSAGE IS, BUT WHY IT IS.
S. MOST PEOPLE ARE UNAWARE OF HOW INTIMATELY THE STYLE OF A PROSE PASSAGE IS BOUND UP WITH THE CONTENT.
T. GIVEN THESE DEFINITIONS, ONE IS TEMPTED TO CONCLUDE THAT THE CREATION OF MEANING IS THE RESULT OF ADDING STYLE TO SUBJECT MATTER, BUT SUCH A CONCLUSION IS ONLY SUPERFICIALLY TRUE.

THE FIRST SENTENCE OF THE PARAGRAPH IS SENTENCE

A. P
B. Q
C. R
D. S
E. T

THE SENTENCE WHICH FOLLOWS SENTENCE P IS

A. Q
B. R
C. S
D. T
E. NONE. P IS THE LAST SENTENCE

THE SENTENCE WHICH FOLLOWS SENTENCE Q IS

A. P
B. R
C. S
D. T
E. NONE. Q IS THE LAST SENTENCE

THE SENTENCE WHICH FOLLOWS SENTENCE R IS

A. P
B. Q
C. S
D. T
E. NONE. R IS THE LAST SENTENCE

THE SENTENCE FOLLOWING SENTENCE S IS

A. P
B. Q
C. R

THE STUDENT, BY SELECTING REVISIONS FOR A PARAGRAPH WHICH WILL IMPROVE THE COMMUNICATION, BOTH IN TERMS OF THOUGHT AND MECHANICS, WILL DEMONSTRATE COMPREHENSION OF THE MECHANICS OF THE PARAGRAPH. %33:

THERE ARE SOME MISTAKES OF USAGE, SOME ERRORS IN LOGIC, AND SOME BLANK SPACES IN THE FOLLOWING PARAGRAPH. EVERY STARRED PASSAGE FOR BLANKS IN THE PARAGRAPH HAS A NUMBER WHICH CORRESPONDS TO THE NUMBER OF A QUESTION. SELECT THE CORRECT ANSWER THAT INCREASES THE EFFECTIVENESS OF THE TOTAL COMMUNICATION.

1. THE ONLY HOPE FOR THE *SURVIVAL* OF *DEMOCRACY* IN AMERICA IS THE *ABOLITION* OF THE *ELECTORIAL COLLEGE*. IT IS CERTAINLY TRUE THAT THE FOUNDING FATHERS INTENDED THIS INSTITUTION, *HOWEVER* THE FOUNDING FATHERS WERE *FALIBLE*; AND IN THIS CASE THEY MADE A MISTAKE. THE CURRENT *PRESIDENTIAL* *CONTEST* IS A CASE IN POINT. IF THE THIRD PARTY *CANDIDATE* WINS A NUMBER OF KEY STATES, THE DECISION FOR SELECTING THE PRESIDENT COULD BE THROWN INTO THE *HOUSE OF REPRESENTATIVES*, *MOST* CERTAINLY THE *HOUSE* WOULD SELECT ONE OF THE *NOMINEES* OF THE MAJOR PARTIES *** AND THE *PEOPLES* WOULD NOT REALIZED %VM ASSOCIATED WITH *IT* IS THE UNIT RULE AND THE FACT THAT THE *ELECTORS* ARE NOT BOUND TO VOTE FOR THE MAN WHO RECEIVES* THE MAJORITY OF THE *VOTE* IN *THEIR* STATE. *IT* FOR THESE AND OTHER REASONS *IT IS TIME* FOR AMERICA TO CHANGE THE WAY *SHF* SELECTS *HER* PRESIDENT *ON**

1. A. SURVIVAL  
2. B. SURVIVAL  
3. C. SURVIVAL  
4. D. SURVIVAL  
5. E. LEAVE AS IS  

1. A. B. C. D. E. 

12. A. B. C. D. E. 

13. A. B. C. D. E. 

14. A. B. C. D. E. 

15. A. B. C. D. E. 

16. A. B. C. D. E. 

17. A. B. C. D. E. 

18. A. B. C. D. E. 

19. A. B. C. D. E. 

20. A. B. C. D. E. 

21. A. B. C. D. E. 

22. A. B. C. D. E. 

23. A. B. C. D. E. 

24. A. B. C. D. E. 

25. A. B. C. D. E.
2. *A. DEMOCRACY   
   B. DEMOCRACY   
   C. DEMOCRACY   
   D. DEMOCRACY   
   E. LEAVE AS IS

3. A. ABOLITION   
   B. ABOLITING   
   C. ABOLISHING   
   D. DESTRUCTION   
   E. LEAVE AS IS

4. A. ELECTORIAL COLLEGE   
   B. ELECTORIAL COLLEGE %CAPITALIZED%   
   C. ELECTORIAL COLLEGE   
   D. ELECTORIAL COLLEGE %CAPITALIZED%   
   E. LEAVE AS IS

5. A. YET   
   B. STILL   
   C. SINCE   
   D. BUT   
   E. LEAVE AS IS

6. A. FALLABLE   
   B. FALABLE   
   C. FALLERLE   
   D. FALLIBLE   
   E. LEAVE AS IS

7. A. PRESIDENTAIL   
   B. PRESIDENTAL   
   C. PRESIDENTIL   
   D. PRESIDENTAIL   
   E. LEAVE AS IS

8. A. CONTESTING   
   B. CONTEST %CAPITALIZED%   
   C. BATTLE   
   D. ELECTION   
   E. LEAVE AS IS

9. A. CANIDATE %CAPITALIZED%   
   B. CANDIDATE   
   C. CANDIDATE   
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C. ORTAINS
D. WINS
*F. LEAVE AS IS

20.
A. VOTES
B. VOTES CAST
C. VOTES WHICH ARE CAST
D. POPULAR VOTE
*F. LEAVE AS IS

21.
A. HIS
B. THERE
C. THEY'RE
D. THE
*E. LEAVE AS IS

22.
A. NOW THE TIME IS
B. IT IS TIME
C. NOW IS THE TIME
D. NOW IS THE TIME
E. LEAVE AS IS

23.
A. HIS
B. THEY
C. IT
D. WE
*E. LEAVE AS IS

24.
A. THERE
B. HIS
C. ITS
D. THEIR
*E. LEAVE AS IS

25.
*A. *
B. DASH %AND COMPLETE THE THOUGHT%
C. %AND COMPLETE THE THOUGHT%
D. SEMI-COLON %AND ADD A CLAUSE%
E. LEAVE AS IS

SENTENCE I IS A ***** TOPIC SENTENCE BECAUSE *****
*A. GOOD...IT GRIPS THE READER WITH A CALL TO SPECIFICATION.
B. GOOD...IT DOES NOT RESORT TO EMOTIONAL APPEAL.
C. BAD...IT IS EMOTIONAL.
D. BAD...SPECIFIC METHODS ARE NOT SUGGESTED.

THE PHRASE THAT MAKES SENTENCE I SOMewhat OF AN EXAGGERATION IS

THE MENTIONING OF *THE FOUNDING FATHERS* IN SENTENCE II HAS THE EFFECT OF
A. APPEALING TO CONVENTIONAL AMERICAN PATRIOTISM.
INTRODUCING AN IRRELEVANT ISSUE INTO THE PASSAGE.
*C. INCREASING THE ARGUMENTATIVE TONE OF THE PASSAGE.
*D. ALL OF THESE.

THE POETIC DEVICE USED IN SENTENCE II IS
*A. ALLITERATION.*
*B. ONOMATOPOEIA.*
*C. SIMILE.*
*D. METAPHOR.*
*E. ASSONANCE.*

SENTENCES III AND IV
*A. INTRODUCE IRRELEVANT MATERIAL.
*B. OFFER PARTICULAR SUPPORT.
*C. CONTRADICT THE ARGUMENT.
*D. BEG THE QUESTION.

WHAT RELATIONSHIP DOES SENTENCE V BEAR TO SENTENCES III AND IVO
*A. CONTRADICTS THEM
*B. CONTINUES THE SUPPORT
*C. MAKES A NEW ASSERTION
*D. DEFINES THE LIMIT OF THE ARGUMENT.

SENTENCE VI RESTATES, IN A SLIGHTLY MODIFIED FORM, SENTENCE
*A. I.
*B. II.
*C. III.
*D. IV.
*E. V.

LOGICALLY, THE MOST QUESTIONABLE PART OF SENTENCE VI IS
*A. FOR THESE AND OTHER REASONS*
*B. AND OTHER REASONS*
*C. IT IS TIME*
*D. FOR AMERICA TO CHANGE*
*E. THE WAY SHE SELECTS HER PRESIDENT.*

THESE PASSAGE IS ***** ORGANIZED.
*A. INDUCTIVELY
*B. DEDUCTIVELY
*C. SPATIALLY
*D. CHRONOLOGICALLY

THE MOST GLARING LOGICAL WEAKNESS OF THIS PASSAGE IS
*A. THE FALSE STATEMENTS OF FACT.
*B. THE INCOMPLETENESS.
*C. THE ASSUMPTION OF CAUSALITY.
*D. THE POST-HOC, ERGO PROPER HOC* ERRORS.

THE STUDENT WILL ANALYZE AN AUTHOR'S TONE, HIS ATTITUDE TOWARD HIS
SUBJECT BY IDENTIFYING THE IMPLIED ATTITUDES IN SENTENCES
SELECTED FROM A SPECIMEN AFTER THE STUDENT HAS READ, BUT NOT
DISCUSSED THE ESSAY "GOOD AND BAD LANGUAGE" BY STEPHEN
L. F. COCK. *%n

INSTRUCTIONS - MARK THE LETTER ON THE ANSWER SHEET FOR THE CORRECT
COMPLETION OF THE STATEMENT FOLLOWING EACH QUOTED
SENTENCE FROM THE ESSAY "GOOD AND BAD LANGUAGE" BY
STEPHEN LEACOCK.

*A LOT OF ENGLISH SLANG WORDS ARE JUST ABBREVIATIONS.*  

LEACOCK'S ATTITUDE IS THAT ENGLISH SLANG IS  

A. VERY CREATIVE.  
B. REALLY PRACTICAL.  
C. RATHER UNIMAGINATIVE.  
D. PARTICULARLY TIME-SAVING.  

*But it is English slang is only twilight as compared with such American effects as *lounge-lizard*, *rubber-neck*, *sugar-daddy*, *tangle-foot*, and *piece of calico*.  

LEACOCK BELIEVES THAT THE STARRED TERMS ARE  

A. IMAGINATIVE.  
B. ABSURD.  
C. HUMOROUS.  
D. CONTRIVED.  

*A GLENSS AT ANY OF COOPERS FAMOUS SEA STORIES WILL REVEAL SUCH TERRIBLE PROFANITY AS *O--L*, APPARENTLY HINTING AT DEVIL, AND *D---E*, WHICH MAY BE INTERPRETED WITH A THRILL AS DAME.*  

LEACOCK'S USE OF *TERRIBLE* REVEALS HIS  

A. OBJECTIVITY.  
B. AMUSEMENT.  
C. CONDEMNATION.  
D. DISPLEASURE.  

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO ASSESS THE MEANING OF A PARAGRAPH BY SELECTING THE STATEMENT WHICH ACCURATELY RESTATES AN IDEA CONTAINED IN THE PARAGRAPH: *220*  

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.  

WE CANNOT OBTAIN THE CORRECT ANSWER TO OUR PROBLEMS TODAY BY AVERAGING OPPOSING VIEWPOINTS, ANY MORE THAN SURGEONS WHO FAIL TO AGREE ON A DIAGNOSIS CAN SETTLE THE ISSUE BY OPERATING ON SOMEONE. WE ARE EITHER RIGHT OR WRONG, AND WE CANNOT RISK BEING WRONG.  

A. THE WRITER IMPLIES THAT A PROBLEM CANNOT BE UNDERSTOOD IN TERMS OF BLACK OR WHITE. THERE ARE SHADES OF GRAY INVOLVED.  
B. THE WRITER IMPLIES THAT SCIENTISTS OUGHT TO ASSUME AN INTERMEDIATE POSITION.  
C. THE WRITER IMPLIES THAT MODERN SOCIETY CAN AFFORD ONLY ONE STRATEGIC PLAN.  
D. THE WRITER IMPLIES THAT MODERN SOCIETY ACCEPTS ANY COMPROMISE WHICH WILL AVOID A TRAGEDY.  

IT IS PAINFUL TO HEAR RELATIVELY CULTURED PEOPLE SPEAK CONCERNING THE MOST ELEMENTARY PROBLEMS OF THE DAY. THEY SEEM LIKE ROUGH FARMHANDS TRYING WITH THICK, CLUMSY FINGERS TO PICK UP A NEEDLE LYING ON A TABLE.
A. The writer contends farmhands are not capable of understanding the finer points of a problem.

B. The writer contends that neither the cultured nor the illiterate are responding to the great needs of the day.

C. The writer contends that the cultured people today are discussing mere trivia.

D. The writer contends that the cultured are really clods at heart.

Reference

The student will show knowledge of the use of references in a library by completing items based on the functions of the card catalog, Dewey Decimal System, Readers Guide, Reference Books, Indexes, and Copyright Dates.

Directions - Select the best completion.

The card catalog classifies all the books in the library by

A. title
B. authors name
C. subject matter
D. all of these

Fictional works are arranged on the shelves

A. alphabetically according to title
B. alphabetically according to author
C. in the same subject-matter groups as non-fiction
D. according to copyright date
E. according to date of acquisition

Biographies are arranged on the shelf in their proper decimal classification

A. alphabetically according to person whose life it is
B. alphabetically according to author
C. according to copyright date
D. according to date of acquisition

The first place to look for information about things happening currently is in the

A. card catalog
B. magazine collection
C. readers guide
D. encyclopedia

You are likely to find all of the following in the Reference section of a library

A. *BILLY BUDD* by HERMAN MELVILLE
B. an atlas
C. a dictionary of literary terms
D. *TWENTIETH CENTURY AMERICAN AUTHORS*
E. *ENCYCLOPEDIA BRITANNICA*

Assuming the card catalog has led you to a group of books which might help you in your investigation, the next step is to

A. check the books out
**READ ENOUGH OF EACH BOOK TO DETERMINE IF IT WILL BE USEFUL.**

**C. SCANN THE TABLE OF CONTENTS OF THE BOOKS.**

**D. ASK THE LIBRARIAN WHICH BOOKS ARE VALUABLE.**

**THE COPYRIGHT DATE OF A BOOK IS**

- **A. ALWAYS AN IMPORTANT CONSIDERATION.**
- **B. IMPORTANT WHEN THE INFORMATION YOU SEEK IS TECHNICAL.**
- **C. IMPORTANT, ESPECIALLY IN FICTIONAL BOOKS.**
- **D. IMPORTANT, ESPECIALLY IN ALL NON-FICTION.**
- **E. NEVER AN IMPORTANT CONSIDERATION.**

*GRAMMAR*

**THE STUDENT, BY IDENTIFYING THE INDEPENDENT CLAUSE OF A COMPLEX SENTENCE, WILL SHOW COMPREHENSION OF SENTENCE STRUCTURE.**

**DIRECTIONS - SELECT THE BEST COMPLETION.**

**INSTRUCTIONS - READ THE FOLLOWING SENTENCE.**

ALTHOUGH WE CONSIDERED THE POSSIBILITY OF WORKING STRAIGHT THROUGH THE NIGHT, WE DECIDED IT WOULD BE MORE SENSIBLE TO QUIT AT TEN BECAUSE THE TEMPERATURE WAS FALLING AND WE HAD TO GET UP AT FIVE A.M.

THE INDEPENDENT CLAUSE OF THIS SENTENCE IS

- **A. WE CONSIDERED THE POSSIBILITY OF WORKING STRAIGHT THROUGH THE NIGHT.**
- **B. WE DECIDED.**
- **C. WE DECIDED IT WOULD BE MORE SENSIBLE TO QUIT AT TEN.**
- **D. THE TEMPERATURE WAS FALLING.**
- **E. WE HAD TO GET UP AT FIVE A.M.**

*THE STUDENT, BY IDENTIFYING THE SUBORDINATE ELEMENTS OF A COMPLEX SENTENCE AND THE KIND AND EXTENT OF QUALIFICATION THESE ELEMENTS PROVIDE THE ELEMENTS OF THE INDEPENDENT CLAUSE, WILL SHOW COMPREHENSION OF SENTENCE STRUCTURE.***

THE MAN WHO SERVES HIS COUNTRY WELL LEAVES A LEGACY OF WHICH HIS CHILDREN CAN BE PROUD, BUT HE WHO NEGLECTS HIS PATRIOTIC OBLIGATIONS WEAKENS THE MORAL FIBER OF THE CIVILIZATION THAT HAS SHELTERED HIM, AND HIS CHILDREN AND HIS CHILDREN'S CHILDREN LIVE IN PERPETUAL SHAME.

THE FIRST SUBORDINATE CLAUSE TO APPEAR IN THIS SENTENCE IS

- **A. THE MAN WHO SERVES.**
- **B. WHO SERVES HIS COUNTRY WELL.**
- **C. OF WHICH HIS CHILDREN CAN BE PROUD.**
- **D. BUT HE WEAKENS THE MORAL FIBER OF THE CIVILIZATION.**
- **E. THAT HAS SHELTERED HIM.**
THE LAST SUBORDINATE CLAUSE OF THIS SENTENCE IS
A. HIS CHILDREN AND HIS CHILDREN'S CHILDREN LIVE IN PERPETUAL SHAME.
B. WHO NEGLECTS HIS PATRIOTIC OBLIGATIONS.
C. HE WHO NEGLECTS HIS PATRIOTIC OBLIGATIONS WEAKENS THE MORAL FIBER OF THE CIVILIZATION.
D. THAT HAS SHATTERED HIM.
E. WHO SERVES HIS COUNTRY WELL.

THE CLAUSE WHO SERVES HIS COUNTRY WELL MODIFIES
A. MAN.
B. LEAVES.
C. LEGACY.
D. CHILDREN.
E. HE.
F. SHAME.

THE CLAUSE WHO NEGLECTS HIS PATRIOTIC OBLIGATIONS MODIFIES
A. MAN.
B. CHILDREN.
C. HE.
D. HIS.
E. HIS.
F. SHAME.

EVERY SUBORDINATE CLAUSE IN THE SENTENCE PROVIDES INFORMATION THAT IS
A. ILLUSTRATIVE OF THE PURPOSE OF THE INDEPENDENT CLAUSES AND UNESSENTIAL TO THE MEANING OF THE INDEPENDENT CLAUSES.
B. ESSENTIAL TO THE MEANING OF THE INDEPENDENT CLAUSES.
C. IRRLEVANT TO AND DISTRACTING FROM THE MEANING OF THE INDEPENDENT CLAUSES.
D. ONLY CASUALLY RELATED TO THE MEANING OF THE INDEPENDENT CLAUSE.
E. INDEPENDENT OF THE MEANING OF THE INDEPENDENT CLAUSES.

THE CLAUSE HIS CHILDREN AND HIS CHILDREN'S CHILDREN LIVE IN PERPETUAL SHAME MODIFIES
A. HIM.
B. MAN.
C. CIVILIZATION.
D. THE WHOLE IDEA OF THE FIRST TWO INDEPENDENT CLAUSES.
E. NO ELEMENT OF THIS SENTENCE.

**************THE STUDENT WILL SHOW KNOWLEDGE OF A SUBORDINATE ELEMENT BY COMPLETING THE DEFINITION OF THE TERM AS IT IS USED IN CONVENTIONAL GRAMMAR**************

DIRECTIONS - SELECT THE BEST COMPLETION.

A SUBORDINATE ELEMENT OF A SENTENCE IS ONE THAT
A. IS CONTAINED IN THE INDEPENDENT CLAUSE.
B. REVEALS THE MAIN IDEA OF THE SENTENCE.
C. RESTRICTS THE MEANING OF ANOTHER ELEMENT.
D. PROVIDES EXAMPLES OF THE MAIN ARGUMENT.
E. PROVIDE ILLUSTRATION OF THE SUBSTANTIVE IDEA.

**************
THE STUDENT WILL SHOW COMPREHENSION OF SENTENCE RECASTING BY 
SPECIFYING A GIVEN SENTENCE ACCORDING TO VARIOUS METHODS. 

READ THE FOLLOWING SENTENCE:

*THE BOY WALKED*.

ITEMS *ONE* THROUGH *TEN* REFER TO THIS SENTENCE. BE SURE TO COME 
BACK TO THE ORIGINAL TO DO YOUR RECASTING. BE SURE TO MAKE ONLY 
THE REVISION CALLED FOR.*

IF ONE WERE TO SPECIFY THE SENTENCE BY SUBSTITUTING A TERM FOR 
THE SUBJECT, THE SENTENCE MIGHT READ

A. THE TALL BOY WALKED.
B. ARTHUR WALKED.
C. THE WALKED HOME.
D. THE BOY SAUNTERED.
E. THE TALL BOY SAUNTERED.

IF ONE WERE TO SPECIFY THE SENTENCE BY PRECEDING THE SUBJECT WITH 
A SERIES OF ONE-WORD ADJECTIVAL MODIFIERS, THE SENTENCE MIGHT READ

A. THE TALL BOY WALKED.
B. A TALL ROY WALKED.
C. THE TALL, STRONG, BRAVE BOY WALKED.
D. THE TALL, BRAVE ROY STRODE FORWARD.

IF THE SENTENCE WERE REVISED BY SUBSTITUTING A MORE SPECIFIC 
VERB, IT MIGHT READ

A. THE TALL BOY WALKED.
B. ARTHUR WALKED QUICKLY.
C. THE ROY SCAMPERED.
D. ARTHUR STUMBLED HOME.

IF ONE WERE TO LIMIT THE SUBJECT WITH A NONRESTRICTIVE SUBORDINATE CLAUSE, THE SENTENCE MIGHT READ

SENTENCE MIGHT READ

A. THE TALL HUNGRY ROY RAN HOME.
B. THE ROY, WHO WAS TALL, WALKED.
C. ARTHUR, MY BEST FRIEND, WALKED.
D. THE ROY, MY WORST ENEMY, WALKED.

IF WE WANTED TO OPPOSE A CO-ORDINATE IDEA TO THE PRESENT IDEA,
THE SENTENCE MIGHT READ

A. THE BOY WALKED, AND HIS SISTER RAN.
B. THE ROY, WHO WAS WALKING, IS HERE.
C. THE ROY WALKED, BUT HE WAS EARLY.
D. THE TALL, STRONG BOY WALKED QUICKLY HOME.

IF ONE WERE TO INSERT AN ADVERBIAL CLAUSE IN THE NORMAL 
POSITION, THE SENTENCE MIGHT READ

A. THE BOY WALKED, ALTHOUGH HE FELT LIKE RUNNING.
B. ALTHOUGH HE FELT LIKE RUNNING, THE BOY WALKED.
C. THE BOY WALKED WITH GREAT DETERMINATION.
D. WITH GREAT DETERMINATION, THE BOY WALKED.

IF THE SENTENCE WERE TRANSFORMED TO A QUESTION BY ADDING ONE 
WORD AND SHIFTING THE ORIGINAL WORDS AROUND, THE NEW WORD 
WOULD BE

A. IS.
THE STUDENT WILL SHOW KNOWLEDGE OF ADJECTIVES, ADVERBS, AND NOUNS BY LABELLING SELECTED WORDS AS ONE OF THEM. *25%

DIRECTIONS - IN THE PARAGRAPH BELOW, CLASSIFY EACH UNDERLINED WORD AS ONE OF THE FOLLOWING.

A. ADJECTIVE
B. ADVERB
C. NOUN
D. NONE OF THE ABOVE

THE *CAREFULLY* *TRAINED* *SOLDIER* WILL *NOT* FIRE HIS

1. 7. 3. 4
2. 6. 7. 8
3. 10. 11. 12. 13. 14
4. 15. 16. 17
5. 18. 19. 20. 21
6. 22. 23
7. 24. 25

*DANGEROUS* *WEAPON* *FOOLISHLY* HE WILL *RECOGNIZE* HIS *MORAL*

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5. 6. 7. 8
9. 10. 11. 12
13. 14. 15
16. 17. 18
19. 20. 21
22. 23

*AND* *POLITICAL* *RESPONSIBILITY* *I* *INCLUDE* THE *POLITICAL*

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5. 6. 7. 8
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16. 17. 18
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22. 23

*RESPONSIBILITY* BECAUSE *EVEN THE* *LONELIEST* *GUARD* *IN THE*

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22. 23

*FARTHEST* *OUTPOST* *EASILY* COULD BEGIN AN *UNBELIEVABLE*

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*CRUEL* *WAR* IF HE FAILED TO HOLD FIRE AS LONG AS HOLDING FIRE

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9. 10. 11. 12
13. 14. 15
16. 17. 18
19. 20. 21
22. 23

REMAINS A *SENSIBLE* *POSSIBILITY*.

1. *A
2. *C
3. *B
4. *B

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THE STUDENT WILL SHOW KNOWLEDGE OF PREPOSITIONAL PHRASES BY SELECTING LABELS FOR THEM IN A GIVEN PARAGRAPH.

DIRECTIONS: READ THE FOLLOWING PARTIAL PARAGRAPH. AFTER IT ARE SEVERAL LIST OF WORD-GROUPS TAKEN FROM IT. OF EACH LIST, ONE WORD-GROUP IS A PREPOSITIONAL PHRASE. SELECT THE LETTER OF THE CORRECT PREPOSITIONAL PHRASE.

THE SQUARE OF THE HYPOTENUSE OF A RIGHT TRIANGLE EQUALS, IN EVERY CASE, THE COMBINED SQUARES OF THE OTHER TWO SIDES OF THE TRIANGLE. WHAT SEEMS TO BE A PIECE OF GIBBERISH IS EASIER TO SEE IN PICTURES THAN IN WORDS. TO SEE IT, DRAW A TRIANGLE WITH ONE RIGHT ANGLE. NEXT DRAW A SQUARE WITH THE TRIANGLES HYPOTENUSE AS ONE SIDE OF THE SQUARE. NOW, YOU HAVE WHAT LOOKS LIKE A PICTURE OF AN ENVELOPE. ACTUALLY, YOU HAVE SQUARED THE HYPOTENUSE OF THE RIGHT TRIANGLE. NOW, DRAW ANOTHER SQUARE ON ONE OF THE OTHER SIDES.
SIDES OF THE TRIANGLE. IT IS A BIT SMALLER, ISN'T IT? NOW, SQUARE THE TRIANGLES THIRD SIDE. BY THE WAY, DO YOU REMEMBER HOW TO FIGURE THE AREA OF A SQUARE? FIGURE THE AREA OF ONE OF THE TWO SMALLER SQUARES. NOW FIGURE THE AREA OF THE OTHER SMALL SQUARE. ARE YOU BEGINNING TO SEE WHAT IS HAPPENING? CAN YOU FINISH THIS PROOF OF THE IDEA WITH WHICH WE BEGAN?

*A. OF THE HYPOTENUSE  
B. OF A RIGHT  
C. SQUARE OF  
D. EQUALS THE SQUARES*  

A. WHAT SEEMS  
B. TO BE  
*C. OF A RIGHT TRIANGLE  
D. WITH ONE RIGHT*  

A. DRAW A TRIANGLE  
*B. IN EVERY CASE  
C. ONE SIDE OF  
D. NEXT DRAW*  

A. TO SEE  
*B. IN WORDS  
C. WITH THE TRIANGLES  
D. DO YOU REMEMBER*  

A. TO SEE IT  
B. SQUARED THE HYPOTENUSE  
C. FIGURE THE AREA  
*D. LIKE A PICTURE*  

A. TO FIGURE THE AREA  
B. AREA OF A SQUARE  
*C. BY THE WAY  
D. HOW TO FIGURE*  

A. WHAT IS HAPPENING  
*B. WITH WHICH  
C. IDEA WITH  
D. ARE YOU BEGINNING*  

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MECHANICS

THE STUDENT WILL SHOW COMPREHENSION OF THE SEVEN COMMA RULES LISTED BELOW BY INDICATING THE APPROPRIATE RULE FOR THE CORRECT PUNCTUATION IN A PARAGRAPH WRITTEN ACCORDING TO THE CONVENTIONS SET FORTH BY THE *MCGRAW-HILL HANDBOOK OF ENGLISH.*

A. A COMMA BEFORE THE *COORDINATING CONJUNCTION* THAT JOINS TWO INDEPENDENT CLAUSES  
B. A COMMA TO SEPARATE AN *INTRODUCTORY PHRASE OR DEPENDENT CLAUSE FROM AN INDEPENDENT CLAUSE*
C. A COMMA TO SEPARATE WORDS, PHRASES, OR CLAUSES IN A *SERIFS*

D. A COMMA TO SEPARATE TWO OR MORE ADJECTIVES WHEN THEY ARE *COORDINATE MODIFIERS* OF THE SAME NOUN

**F. A COMMA TO SEPARATE *PARENTHETICAL* WORDS, PHRASES OR CLAUSES FROM THE REST OF THE SENTENCE**

F. A COMMA TO SEPARATE *NONRESTRICTIVE* CLAUSES AND PHRASES FROM THE REMAINDER OF THE SENTENCE

G. A COMMA TO SEPARATE *APPOSITIVES* FROM THE REST OF THE SENTENCE

DIRECTIONS - IN THE FOLLOWING PARAGRAPH THE PUNCTUATION IS CORRECT ACCORDING TO THE *MC GRAW-HILL HANDBOOK*. INDICATE THE APPROPRIATE RULE FOR EACH UNDERLINED COMMA BY MARKING THE LETTER OF THE RULE NEXT TO THE ITEM NUMBER ON THE ANSWER SHEET.

ARE YOU AWARE OF THE NAME GAME PLAYED BY AUTHORS IN ADDITION TO OTHER CREATIVE CHORES, NOVELISTS HAVE TO DECIDE WHAT TO CHRISTEN THEIR BRAIN CHILDREN. IN THIS RESPECT THEY ARE LIKE EXPECTANT PARENTS LOOKING FOR DISTINCTIVE, SIGNIFICANT NAMES. UNLIKE PARENTS, WRITERS, HOWEVER, OFTEN ARE ABLE TO USE CERTAIN PERSONALITY TRAITS, OR OTHER STORY ELEMENTS AS A SOURCE OF NAMES. HERE IS WHERE THE FUN BEGINS, AND HERE IS WHERE THE READER JOINS THE GAME. CAN YOU FIND A CLUE TO THE NATURE OF THE CHARACTER, OR TO THE STORY ITSELF, BY ANALYZING THE PROPER NAMES AMUSING ILLUSTRATIONS ARE FOUND IN JAMES GOULD COZZENS BOOK *BY LOVE POSSESSED* IN WHICH A RANKER, ONE OF THE COMMUNITY'S LEADING CITIZENS, IS NAMED ARTHUR WINNER. HE IS A WINNER ALL RIGHT. HE IS SUCCESSFUL IN GETTING WIVES, IN BEGETTING CHILDREN, AND EVEN IN GETTING FIRST-CLASS PROBLEMS. ANOTHER CHARACTER IN THAT BOOK IS AN OLD MAN NAMED NOAH, WHO IS A TRUST OFFICER IN A RATHER IMMORAL BANKRUPT COMMUNITY. WHILE NOAH DEVOTES HIS ENERGIES TO SAVING PEOPLE FROM GOING UNDER IN THE FLOOD OF THEIR FINANCIAL STRAITS, JOS JUNIOR PARTNER, JULIUS, SAVES NOAH AND PROVES HIMSELF A JEWEL OF A MAN. NEXT TIME YOU READ A NOVEL, TAKE A SECOND LOOK AT THE NAMES OF THE...
PEOPLE JOIN THE WRITER IN HIS NAME GAME AND DOUBLE--EVEN TRIPLE--- YOUR PLEASURE.

1. *B
2. *D
3. *R
4. *F
5. *E
6. *A
7. *G
8. *C
9. *F
10. *D
11. *R
12. *G
13. *R
14. *F

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LETTERS
THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE PURPOSE OF A LETTER OF APPLICATION BY IDENTIFYING A STATEMENT OF PURPOSE.

DIRECTIONS -- SELECT THE BEST COMPLETION.

THE ONE STATEMENT THAT GIVES THE MAIN PURPOSE FOR WRITING A LETTER OF APPLICATION IS:
A. TO RETURN AN APPLICATION FORM.
B. TO ACKNOWLEDGE AN OFFER OF EMPLOYMENT.
C. TO TRANSMIT ONE'S QUALIFICATIONS SUMMARY.
D. TO PROVIDE ADDITIONAL DATA REQUESTED BY THE INTERVIEWER.

THE ADDITION OF A PERSONAL SALES MESSAGE IS, CONSIDERED PART OF THE MAIN PURPOSE OF WHICH ONE OF THE FOLLOWING LETTER TYPES?
A. LETTER OF APPLICATION
B. LETTER OF REFUSAL
C. LETTER OF ACCEPTANCE
D. LETTER OF RESIGNATION

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GIVEN *FIVE* PRINCIPAL ELEMENTS, THE STUDENT WILL SHOW HIS
KNOWLEDGE OF THE PRINCIPAL ELEMENTS OF A LETTER OF APPLICATION
BY MATCHING DESCRIPTIONS OF PRINCIPAL ELEMENTS WITH TYPES OF
LETTERS. #4#

DIRECTIONS-- SELECT THE BEST COMPLETION.

A STATEMENT EXPRESSING INTEREST IN A PARTICULAR POSITION IS
CONSIDERED A PRINCIPAL ELEMENT OF
A. A LETTER OF APPLICATION.
B. A LETTER OF REFUSAL.
C. A LETTER OF ACCEPTANCE.
D. A LETTER OF RESIGNATION.

A PRINCIPAL ELEMENT WHICH SHOULD BE FOUND IN A LETTER OF
APPLICATION IS
A. A STATEMENT REMINDING THE INTERVIEWER OF ONES SPECIAL
QUALIFICATIONS.
B. A STATEMENT INFORMING AN EMPLOYER WHEN ONE CAN REPORT FOR
WORK.
C. A STATEMENT THANKING AN INTERVIEWER FOR HIS TIME AND
COURTESY.
D. A STATEMENT TELLING WHERE AND HOW ONE CAN BE REACHED FOR A
PERSONAL INTERVIEW.

A STATEMENT INDICATING WHY ONE WISHES TO BE EMPLOYED BY A PART-
ICULAR ORGANIZATION IS A PRINCIPAL ELEMENT OF
A. A LETTER OF RESIGNATION.
B. A LETTER OF APPLICATION.
C. A LETTER OF ACKNOWLEDGEMENT.
D. A LETTER OF ACCEPTANCE.

A LETTER OF APPLICATION SHOULD INCLUDE AS A PRINCIPAL ELEMENT
A. A STATEMENT LETTING AN INTERVIEWER KNOW ONE IS STILL
INTERESTED IN A PARTICULAR POSITION.
B. A STATEMENT POINTING OUT SOME OF ONES SPECIAL QUALIFICATIONS
FOR A PARTICULAR POSITION.
C. A STATEMENT NOTIFYING AN EMPLOYER OF ONES ACCEPTANCE OF A
PARTICULAR POSITION.
D. A STATEMENT REMINDING AN INTERVIEWER OF ONES SPECIAL
QUALIFICATIONS FOR A PARTICULAR POSITION.

THE STUDENT WILL SHOW COMPREHENSION OF EFFECTIVE PLACEMENT OF
PRINCIPAL ELEMENTS IN A LETTER OF APPLICATION BY MATCHING
HYPOTHETICAL SITUATIONS WITH THE INTRODUCTION, THE BODY, OR
THE CONCLUSION OF A LETTER. #6#

C. DIRECTIONS-- SELECT THE BEST COMPLETION.

IN A SITUATION WHEN ONE MUST MAKE A SPECIAL EFFORT TO SELL HIM-
SELF FOR A POSITION, A STATEMENT EXPRESSING HIS DESIRE WOULD
EFFECTIVELY APPEAR IN

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A. THE INTRODUCTION TO A LETTER.
B. THE BODY OF A LETTER.
C. THE CONCLUSION OF A LETTER.

STATEMENT SUMMARIZING SOME SPECIAL QUALIFICATIONS ONE HAS
WOULD MOST EFFECTIVELY BE PLACED IN
A. THE INTRODUCTION OF THE LETTER.
B. THE BODY OF THE LETTER.
C. THE CONCLUSION OF THE LETTER.

WHEN EMPHASIZING HIGHLIGHTS OF ONE’S EDUCATIONAL BACKGROUND, THE
STATEMENT—I CAN TAKE DICTATION AT 120 WORDS, OPERATE A SWITCH-
BOARD, AND ANSWER ROUTINE LETTERS—WOULD BEST APPEAR IN
A. THE INTRODUCTION OF A LETTER.
B. THE BODY OF A LETTER.
C. THE CONCLUSION OF A LETTER.

ONE OF THE BEST SENTENCE CONCLUSIONS TO A LETTER OF APPLICATION
WOULDBE
A. IS THERE A PLACE IN YOUR ORGANIZATION FOR A YOUNG MAN WHO
   IS THOROUGHLY TRAINED IN COMPUTER PROGRAMMING?
B. DO YOU NEED A SALESMAN WHO IS HARD-WORKING, CONSCIENTIOUS,
   AND AMBITIOUS?
C. I AM PRESENTLY EMPLOYED AS A RECEPTIONIST.
D. MAY I HAVE AN APPOINTMENT FOR AN INTERVIEW?

WHEN ONE IS ENCLOSING A QUALIFICATIONS SUMMARY SHEET WITH HIS
LETTER OF APPLICATION, IT IS BETTER TO INDICATE THIS FACT IN
A. THE INTRODUCTION OF THE LETTER.
B. THE BODY OF THE LETTER.
C. THE CONCLUSION OF THE LETTER.

WHEN ONE HAS LEARNED ABOUT A POSITION FROM ANOTHER PERSON—AN
EMPLOYEE OF THE ORGANIZATION OR A TEACHER—HE WOULD MOST
EFFECTIVELY MENTION THIS FACT IN
A. THE INTRODUCTION OF THE LETTER.
B. THE BODY OF THE LETTER.
C. THE CONCLUSION OF THE LETTER.

GIVEN A HYPOTHETICAL SITUATION, THE STUDENT WILL APPLY THE
PRINCIPAL RULES FOR AN APPLICATION LETTER BY SELECTING EXAMPLES
OF THEM RELATED TO THE SITUATIONS.

DIRECTIONS—READ THE FOLLOWING SITUATION. SELECT THE ALTERNATIVE
WHICH CORRECTLY ANSWERS THE QUESTION.

NEWSPAPER ADVERTISEMENT

*CLERK* FOR ROCKPORT COUNTY TAX OFFICE.
SOME TYPING, FILING, AND ABILITY TO
WORK WITH NUMBERS. APPLY TO SUPERVISOR
OF PERSONNEL, JAMES DAVIS.

REFERRING TO THE ABOVE ADVERTISEMENT, WHAT SHOULD BE THE ADDRESS
FOR THE LETTER?
A. ROCKPORT COUNTY TAX OFFICE
   ROCKPORT, ILLINOIS
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WHICH OF THE FOLLOWING SENTENCES WOULD BE CONSIDERED A GOOD OPENING SENTENCE?

A. I SHOULD LIKE TO BE CONSIDERED FOR THE POSITION ADVERTISED IN THE NEWSPAPER THIS MORNING.
B. MY FIVE YEARS OF EMPLOYMENT SHOULD QUALIFY ME FOR THE POSITION IN YOUR OFFICE.
*C. MY EXTENSIVE TRAINING IN TYPING IN ADDITION TO A COURSE IN BOOKKEEPING SHOULD QUALIFY ME FOR THE POSITION OF CLERK IN YOUR OFFICE.
D. MY THOROUGH TRAINING IN OFFICE SKILLS SHOULD QUALIFY ME FOR THE POSITION IN YOUR OFFICE.

ASSUMING ONE HAS SUMMARIZED HIS BACKGROUND IN TYPING AND BOOKKEEPING IN AN OPENING PARAGRAPH, WHICH SENTENCE INCLUDES A GOOD EXPLANATION OF THE SKILLS?

*A. I CAN TYPE 60 WORDS PER MINUTE, HAVE EXPERIENCE IN FILING IN THE SCHOOL BUSINESS OFFICE, AND HAVE DONE LIGHT BOOKKEEPING FOR BAKER ENTERPRISES, INC.
B. I HAVE HAD TWO YEARS OF TYPING WITH SIX WEEKS OF FILING AND ONE YEAR OF BOOKKEEPING.
*C. I WAS THE FASTEST TYPIST IN MY CLASS AND THE SECOND MOST ACCURATE FILING STUDENT.
D. I RECEIVED AN *A* IN TYPING I AND II, A *B* IN FILING SKILLS, AND A *B* IN BOOKKEEPING I.

ASSUMING ONE ESPECIALLY WANTS THE POSITION ADVERTISED IN THE PAPER, WHAT WOULD BE A GOOD OPENING SENTENCE THAT WOULD HELP THE PERSON SELL HIMSELF?

*A. DOES YOUR ORGANIZATION HAVE A NEED FOR AN OFFICE CLERK?
B. IF YOU NEED A PERSON WITH LOTS OF SKILLS, I'M THE ONE YOU'RE LOOKING FOR.
*C. DON'T LOOK FURTHER; I FILL THE BILL.
*D. CAN YOU USE AN OFFICE CLERK WHO IS VERSATILE AND HAS A REPUTATION FOR BEING EFFICIENT AND SKILLFUL?

ASSUMING ONE IS ENCLOSING A PERSONAL DATA SHEET WITH HIS LETTER OF APPLICATION, WHICH OF THE FOLLOWING SENTENCES WOULD BEST CONVEY THIS?

*A. I HAVE ENCLOSED MY PERSONAL DATA SHEET EXPLAINING MY TYPING SPEED OF 60 WORDS PER MINUTE.
*B. AS YOU WILL SEE IN MY PERSONAL DATA SHEET, MY TRAINING AND EXPERIENCE HAVE PREPARED ME TO FILL THE CLERK'S POSITION IN YOUR FIRM.
*C. AS MY PERSONAL DATA SHEET INDICATES, I AM PREPARED FOR THE POSITION YOUR FIRM IS OFFERING.
D. MY PERSONAL DATA SHEET WILL EXPLAIN ALL MY TRAINING AND EXPERIENCE.

DIRECTIONS--READ THE FOLLOWING SITUATION. SELECT THE CORRECT ANSWERS FOR THE FOLLOWING QUESTIONS.

HYPOTHETICAL SITUATION--YOUR NEIGHBOR, MR. STEPHEN PETERSON, IS EMPLOYED BY ACME INSURANCE CO. IN CONVERSATION, YOU LEARN FROM
HIM THAT THEY HAVE A POSITION OPEN FOR A SALESMAN AND YOU WISH TO APPLY FOR IT. THE DIRECTOR OF PERSONNEL IS MR. GEORGE JACKSON.

YOU WRITE A LETTER OF APPLICATION, WHICH OF THE FOLLOWING SHOULD APPEAR ON THE FIRST LINE OF THE ADDRESS?

A. DIRECTOR OF PERSONNEL
B. MR. STEPHEN PETERSON
C. MR. GEORGE JACKSON
D. ACME INSURANCE CO.

IN DEVELOPING THE BODY OF THE LETTER, WHICH SENTENCE COULD BE INCLUDED?

A. I SHALL BE AVAILABLE FOR AN INTERVIEW ANY DAY AFTER JUNE 15.
B. CAN YOU USE AN EXPERIENCED INSURANCE SALESMAN WITH AN OUTSTANDING RECORD OF ACHIEVEMENT?
C. I HAVE SOME FAMILIAR WITH YOUR COMPANY AND WOULD VERY MUCH LIKE TO BE A PART OF YOUR PROGRESSIVE POLICIES FOR SELLING INSURANCE.
D. MR. STEPHEN PETERSON, MY NEIGHBOR, HAS TOLD ME ABOUT YOUR OPENING FOR A SALESMAN.

BASED ON THE SITUATION, WHICH SENTENCE WOULD BE A GOOD INTRODUCTION TO THE LETTER?

A. MR. STEPHEN PETERSON, WHO IS EMPLOYED IN YOUR RESEARCH DEPARTMENT, HAS TOLD ME OF AN OPENING FOR A SALESMAN.
B. WITH MY YEARS OF EXPERIENCE AND RECORD OF ACHIEVEMENT AS AN INSURANCE SALESMAN, I THOUGHT I WOULD APPLY FOR YOUR OPENING.
C. I REALIZE YOU DON'T NEED ANYONE NOW, BUT I WOULD LIKE TO GET MY NAME IN YOUR FILES.
D. I KNOW I MAY NOT BE THE BEST QUALIFIED APPLICANT YOU HAVE, BUT I SHALL APPRECIATE AN INTERVIEW AT YOUR EARLIEST CONVENIENCE.

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE LETTER OF APPLICATION BY IDENTIFYING THE REASON FOR ITS USE.

DIRECTIONS--SELECT THE BEST COMPLETION.

AS AN INTRODUCTION TO AN EMPLOYER, A LETTER OF APPLICATION IS PREFERRED TO A PHONE CALL OR PERSONAL VISIT INQUIRING ABOUT AVAILABE POSITIONS BECAUSE

A. A LETTER CAN OFTEN REACH AN EXECUTIVE'S OFFICE WHEN AN INDIVIDUAL CANNOT.
B. A WELL-WRITTEN LETTER PROVIDES A SCREENING DEVICE FOR A BUSY EMPLOYER.
C. A WELL-WRITTEN LETTER PROVIDES THE EXECUTIVE WITH MORE INFORMATION IN LESS TIME THAN AN INTERVIEW.
D. ALL OF THE ABOVE

THE STUDENT WILL SHOW HIS KNOWLEDGE OF A LETTER OF APPLICATION BY IDENTIFYING THE RECOMMENDED PROCEDURES TO BE USED IN PREPARING THE LETTER.

DIRECTIONS--SELECT THE BEST COMPLETION.

ENCLOSING A PERSONAL DATA SHEET WITH A LETTER OF APPLICATION IS RECOMMENDED BECAUSE A. IT ELIMINATES THE NEED FOR ONE TO DESCRIBE FULLY HIS EDUCATION AND EXPERIENCE IN THE LETTER. B. IT ALLOWS ONE TO PRESENT HIS PERSONAL DATA IN AN ORGANIZED FORMAT. C. IT AVOIDS A LONG, RAMBLING LETTER FOR THE EMPLOYER TO READ. *D. ALL OF THE ABOVE

A LETTER OF APPLICATION SHOULD BE WRITTEN ON WHICH ONE OF THE FOLLOWING TYPES OF PAPER
A. PERSONAL STATIONERY OF ANY COLOR OR SIZE
B. TYPING PAPER OF ANY GRADE, SIZE 8 1/2 X 11 IN WHITE
*C. BOND PAPER OF GOOD GRADE, SIZE 8 1/2 X 11, IN WHITE
D. BOND PAPER OF GOOD GRADE, SIZE 8 1/2 X 11, IN PASTEL SHADES


BEGINNING A LETTER OF APPLICATION WITH A SUMMARY STATEMENT OF ONES SPECIAL QUALIFICATIONS IS CONSIDERED A. POOR PRACTICE BECAUSE IT CREATES AN IMPRESSION OF CONCEIT IN THE APPLICANT. B. GOOD PRACTICE BECAUSE IT ELIMINATES ALL QUESTIONS ABOUT AN APPLICANT. *C. GOOD PRACTICE BECAUSE IT PROVIDES AN IMMEDIATE INDICATION OF ONES TRAINING AND ABILITY. D. POOR PRACTICE BECAUSE IT IMMEDIATELY RESTRICTS AN EMPLOYER'S THINKING ABOUT AN APPLICANT.

EVERY CONCLUDING PARAGRAPH SHOULD INCLUDE INFORMATION REGARDING A. A REQUEST FOR AN INTERVIEW AND A MEANS OF CONTACT. B. A STATEMENT OF GRATITUDE FOR THE EMPLOYER'S TIME AND COOPERATION. C. A SUMMARY OF ONES BASIC QUALIFICATIONS. D. A STATEMENT EXPLAINING ONES INTEREST IN THE ORGANIZATION.

WHEN ADDRESSING A LETTER OF APPLICATION, IT IS RECOMMENDED THAT ONE TRY TO A. INCLUDE A SOURCE OF INFORMATION. *B. INCLUDE THE NAME OF A SPECIFIC PERSON IN THE ORGANIZATION. C. INCLUDE A RETURN ADDRESS. D. INCLUDE ONLY THE NAME OF THE COMPANY INVOLVED.

AT SOME POINT IN THE BEGINNING PARAGRAPH OF AN APPLICATION
LETTER, ONE MUST MENTION
A. THE NAME OF HIS FORMER EMPLOYER.
B. HIS ADDRESS AND HOME PHONE.
C. THE POSITION APPLIED FOR.
D. THE SCHOOLS HE HAS ATTENDED.

WHEN APPLYING FOR A POSITION ADVERTISED IN THE NEWSPAPER, IT IS VERY IMPORTANT THAT ONE
A. MENTION ONLY THE NAME OF THE NEWSPAPER.
B. MENTION THE POSITION APPLIED FOR.
C. MENTION ONLY THE NAME AND DATE OF THE NEWSPAPER.
D. MENTION ONLY THE NEED FOR EMPLOYMENT.

WHEN ONE IS EXPLAINING HIS SKILL DEVELOPMENT FOR AN OFFICE POSITION, HE SHOULD INCLUDE INFORMATION THAT WILL
A. EXPLAIN THE AMOUNT OF TIME SPENT IN CLASS.
B. EXPLAIN THE NUMBER OF YEARS OF USE OF THE SKILLS.
C. EXPLAIN THE ACTUAL SPEEDS OR LEVELS OF ACHIEVEMENT.
D. EXPLAIN ONE'S RANK ACCORDING TO PERFORMANCE AND GRADES WITHIN THE INDIVIDUAL CLASSES.

WHEN ONE IS DEVELOPING THE BODY OF HIS LETTER, RECOMMENDED ADDITIONAL COMMENTS WOULD BE
A. A COMPLIMENTARY STATEMENT ABOUT THE FIRM INCLUDING REASONS FOR WANTING TO WORK FOR THEM.
B. A DEROGATORY STATEMENT ABOUT THE FIRM ONE IS LEAVING.
C. A COMPLIMENTARY STATEMENT ABOUT THE FIRM'S COMPETITORS.
D. A STATEMENT ABOUT ONE'S FORMER DISINTEREST IN THE ORGANIZATION.

WHEN ONE WRITES ABOUT HIS PERSONAL QUALIFICATIONS FOR A POSITION AND ABOUT ANY OF HIS PARTICULAR ACHIEVEMENTS, THE ATTITUDE HE CONVEYS SHOULD BE
A. MILDLY NEGATIVE TO GIVE THE IMPRESSION OF MODESTY.
B. DEFINITELY POSITIVE WITHOUT FLAUNTING HIS ABILITY.
C. DEFINITELY POSITIVE AND BOASTFUL.
D. UNDOUBTEDLY NEGATIVE AND INDIFFERENT.

MAKING SURE THE LETTER OF APPLICATION IS IMPECCABLY NEAT IS IMPORTANT BECAUSE
A. IT MUST BE READ RAPIDLY AND WITH EASE.
B. IT PROVIDES ONE'S BACKGROUND INFORMATION.
C. IT GIVES AN EMPLOYER A CLUE TO ONE'S PERSONALITY AND WORK HABITS.

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE PROCEDURES TO BE USED IN HANDLING REFERENCES FOR EMPLOYMENT BY IDENTIFYING THE PROCEDURES.

DIRECTIONS--SELECT THE BEST COMPLETION.

BEFORE AN APPLICANT USES A PERSON AS A REFERENCE HE MUST
A. IF SURF HE TELLS THE PERSON HE IS DOING SO.
B. OBTAIN THE PERMISSION OF THE PERSON WHOSE NAME HE IS USING.
C. NOTIFY THE PERSON AS SOON AS AN APPOINTMENT FOR AN INTERVIEW IS MADE.
D. SEND HIM A CARBON COPY OF HIS LETTER OF APPLICATION.
IT IS PERMISSIBLE TO OBTAIN THE PERMISSION OF A REFERENCE BY REQUESTING IT
A. IN PERSON.
B. IN A LETTER.
C. IN A PHONE CONVERSATION.
*D. ALL OF THE ABOVE

WHEN GATHERING INFORMATION ABOUT REFERENCES, ONE WOULD BE CERTAIN HE KNOWS THE
A. NAME AND ADDRESS OF THE REFERENCE.
B. NAME, TITLE, AND PHONE NUMBER OF THE REFERENCE.
*C. NAME, TITLE, ADDRESS, AND PHONE NUMBER OF THE REFERENCE.
D. NAME AND PHONE NUMBER OF THE REFERENCE.

INFORMATION THAT SHOULD BE OFFERED AT THE TIME ONE REQUESTS A REFERENCE IS
*A. ONE'S NAME, THE PROSPECTIVE EMPLOYER'S NAME, AND THE POSITION APPLIED FOR.
B. ONE'S NAME AND A REMINDER OF HIS QUALIFICATIONS.
C. ONE'S NAME AND THE NAME OF HIS PRESENT EMPLOYER.
D. ONE'S NAME AND A SUMMARY OF WHAT HE WOULD LIKE WRITTEN.

WHEN REQUESTING PERMISSION FOR A REFERENCE VIA A LETTER, IT IS HELPFUL TO
A. ENCLOSE AN INVITATION TO DINNER.
*B. ENCLOSE A RETURN POSTAL CARD FOR REPLY.
C. ENCLOSE STATIONERY FOR A LETTER OF REPLY.
D. ENCLOSE A CHECK IN PAYMENT FOR SERVICES RENDERED.

IF AN EMPLOYER REQUESTS A CHARACTER REFERENCE, HE MOST LIKELY WILL ASK FOR THE NAME OF
*A. A FRIEND.
B. A FORMER EMPLOYER.
C. A MEMBER OF THE FAMILY.
D. A FORMER INSTRUCTOR.

IF ONE NEEDS A REFERENCE REGARDING HIS TRAINING, HE WOULD MOST LIKELY ASK
A. A FRIEND.
B. A FORMER EMPLOYER.
C. A MEMBER OF THE FAMILY.
*D. A FORMER INSTRUCTOR.

CARRYING A LETTER OF REFERENCE WITH ONE TO AN INTERVIEW IS GENERALLY CONSIDERED
A. EFFECTIVE BECAUSE IT ELIMINATES THE NEED FOR AN EMPLOYER TO REQUEST A REFERENCE.
B. EFFECTIVE BECAUSE IT INDICATES A GOOD QUALITY OF PREPAREDNESS IN THE APPLICANT.
*C. INEFFECTIVE BECAUSE IT POSES A QUESTION OF ITS CONFIDENCE SINCE IT MAY NOT BE COMPLETELY CONFIDENTIAL.
D. INEFFECTIVE BECAUSE THERE IS LITTLE AN EMPLOYER COULD DO WITH THE LETTER DURING THE INTERVIEW.

WHEN WRITING TO REQUEST A LETTER OF REFERENCE BE MAILED DIRECTLY TO A PROSPECTIVE EMPLOYER, IT IS ADVISABLE TO
A. ENCLOSE A FORM TO BE FILLED OUT.
*B. ENCLOSE A STAMPED, ADDRESSED ENVELOPE.
C. ENCLOSE A SAMPLE LETTER TO BE USED AS A GUIDE.
D. ENCLOSE INSTRUCTIONS FOR WHAT NEEDS TO BE SAID.
WHEN ONE HAS BEEN OFFERED AND HAS ACCEPTED A POSITION FOR WHICH HE REQUESTED REFERENCES, IT IS ADVISABLE TO
*A. SHOW ONE'S COURTESY BY WRITING A THANK YOU LETTER.
*B. SHOW ONE'S COURTESY BY TELLING THE REFERENCE THE GOOD NEWS.
*C. SHOW ONE'S COURTESY BY NOT EMBARRASSING THE PERSON BY TELLING HIM.
*D. SHOW ONE'S COURTESY BY TELLING OTHERS HOW KIND THE PERSON WAS TO HIM.

THE STUDENT WILL EVALUATE A LETTER OF APPLICATION BY COMPLETING STATEMENTS ON THE EFFECTIVENESS OF THE ORGANIZATION AND THE QUALITY OF CONTENT.

DIRECTIONS: READ THE FOLLOWING LETTER AND COMPLETE THE STATEMENTS WHICH FOLLOW.

RAKFR ADVERTISING AGENCY
2100 MADISON AVENUE
NEW YORK, NEW YORK

GENTLEMEN,

MR. ROBERT STACH, A FRIEND OF OUR FAMILY, HAS TOLD ME YOU NEED A SECRETARY. MY TRAINING AND THREE YEARS EXPERIENCE AS A PRIVATE SECRETARY FOR LANSING ASSOCIATES GIVE ME THE QUALIFICATIONS I THINK YOU REQUIRE.

MAY I HAVE AN APPOINTMENT FOR A PERSONAL INTERVIEW? YOU MAY CONTACT ME AT MY HOME ADDRESS OR PHONE 947-8271.

VERY TRULY YOURS,

BASED ON POINTS DISCUSSED, THE CONTENT OF THE INSIDE ADDRESS OF THIS LETTER IS
*A. ALL RIGHT AS IT STANDS.
*B. LACKING THE NAME OF A SPECIFIC PERSON OR TITLE.
*C. NOT CORRECTLY ARRANGED.

THE INFORMATION IN THE FIRST PARAGRAPH SHOULD BE
*A. SEPARATED INTO TWO PARAGRAPHS FOR GREATER EFFECTIVENESS.
*B. IN REVERSE ORDER FOR GREATER EFFECTIVENESS.
*C. LEFT AS IT IS FOR MAXIMUM EFFECTIVENESS.

AS AN OPENING SENTENCE, I SHOULD
*A. INCLUDE MORE INFORMATION ABOUT THE POSITION APPLIED FOR.
*B. INCLUDE MORE PERSONAL INFORMATION ABOUT MR. STACH.
*C. REMAIN AS IT IS SINCE IT INCLUDES ALL NECESSARY INFORMATION.
*D. BE OMITTED FROM THE LETTER.

THE INFORMATION INCLUDED IN THE SECOND SENTENCE OF PARAGRAPH I MAY BE CONSIDERED
*A. SUFFICIENT BECAUSE ITS PURPOSE IS TO INTRODUCE THE APPLICANT THROUGH A BRIEF PERSONAL SUMMARY.
*B. INSUFFICIENT BECAUSE THE READER NEEDS TO KNOW MORE IMMEDIATELY ABOUT THE APPLICANT.
*C. SUFFICIENT BECAUSE THE READER HAS NO BUSINESS KNOWING MORE.
*D. INSUFFICIENT BECAUSE THE INFORMATION IS ALL UNIMPORTANT.
THE PURPOSE OF THE CLOSING PARAGRAPH HAS BEEN
A. IGNORED BECAUSE IT DOESN'T INCLUDE THE APPLICANT'S REASON
   FOR WANTING TO WORK FOR THIS COMPANY.
B. IGNORED BECAUSE IT DOESN'T OFFER MORE DETAILED INFORMATION
   ABOUT THE APPLICANT'S QUALIFICATIONS.
C. FULFILLED BECAUSE IT STATES THE PLACE AT WHICH THE APPLICANT
   MAY BE CONTACTED.
D. FULFILLED BECAUSE IT REQUESTS AN INTERVIEW AND GIVES SOME
   INFORMATION ABOUT CONTACTING THE APPLICANT.

THE CONCLUDING PARAGRAPH COULD BE IMPROVED BY
A. OMITTING THE PHONE NUMBER.
B. INCLUDING THE HOME ADDRESS.
C. OMITTING THE REQUEST FOR AN INTERVIEW.
D. INCLUDING THE APPLICANT'S NAME.

THE QUALITY OF THE ENTIRE LETTER
A. IS GOOD AS THE LETTER STANDS.
B. IS ALL RIGHT WHEN APPLYING FOR THE POSITION OF SECRETARY.
C. CAN BE IMPROVED BY THE APPLICANT'S BEING MORE POSITIVE
   ABOUT HIS ABILITY.
D. CAN BE IMPROVED BY INCLUDING A PARAGRAPH ENLARGING ON THE
   APPLICANT'S TRAINING AND EXPERIENCE.

THE REACTION OF THE EMPLOYER READING THIS LETTER WOULD LIKELY BE
A. NEGATIVE BECAUSE IT FAILS TO ELABORATE ON THE APPLICANT'S
   TRAINING AND EXPERIENCE.
B. POSITIVE BECAUSE HE CAN BE SURE THIS APPLICANT IS THE
   PERSON HE WANTS.
C. POSITIVE BECAUSE HE CAN LEARN MORE FROM MR. STACH.
D. POSITIVE BECAUSE IT IS A GOOD LETTER.

IF ONE WERE TO ADD INFORMATION ABOUT THE APPLICANT'S QUALIFICA-
TIONS, HE WOULD
A. INCLUDE A PERSONAL DATA SHEET.
B. INCLUDE A BRIEF STATEMENT ABOUT SKILL DEVELOPMENT.
C. INCLUDE A SUMMARY OF SPECIFIC AREAS OF EXPERIENCE.
D. ALL OF THE ABOVE.

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