

Fall Final Exam Study Guide

Literary Terms to know

Alliteration
Allegory
Allusion
Anaphora
Apostrophe
Assonance
Asyndeton
Conceit
Consonance
Elegy
Enjambment
Hyperbole
Internal rhyme

Irony (dramatic, situational, verbal)
Metaphor
Metonymy
Ode
Paradox
Parallelism
Pastoral
Personification
Petrarchan sonnet
Shakespearean sonnet
Simile
Synecdoche

Vocabulary to know

Animosity
Antipathy
Apathetic
Assiduous
Audacious
Bilious
Callous
Certitude
Clandestine
Deprecate
Derision
Evocation
Imperious
Impervious
Impudent
Incongruous

Indelible
Infliction
Innate
Insidious
Insurmountable
Macabre
Menace
Mortify
Nostalgia
Obscure
Obsequious
Petulant
Poignant
Ponderous
Recluse
Remorse

Repulsive
Resignation
Reverence
Sardonic
Solemn
Somber
Sordid
Sullen
Supercilious
Surfeit
Surreptitious
Sycophants
Tranquil
Vicarious
Visage

Practice Poetry Test

“God’s Grandeur” by Gerard Manley Hopkins

The world is charged with the grandeur of God.
It will flame out, like shining from shook foil;
It gathers to a greatness, like the ooze of oil
Crushed. Why do men then now not reckon his rod?
Generations have trod, have trod, have trod; 5
And all is seared with trade; bleared, smeared with toil;
And wears man's smudge and shares man's smell: the soil
Is bare now, nor can foot feel, being shod.
And for all this, nature is never spent;
There lives the dearest freshness deep down things; 10
And though the last lights off the black West went
Oh, morning, at the brown brink eastward, springs --
Because the Holy Ghost over the bent
World broods with warm breast and with ah! bright wings.

1. Lines 1-3 contain an abundance of
 - a. Alliteration
 - b. Asyndeton
 - c. Anaphora
 - d. Metaphor
 - e. Simile
2. The change in sound from the first three lines to line 4 is
 - a. A change from a mellifluous sound to a harsh sound
 - b. A change from a tranquil sound to a placid sound
 - c. A change from a confusing sound to a clear sound
 - d. A change from an inconsistent sound to a steady sound
 - e. A change from an indistinct sound to a distinct sound
3. The sound devices in line 4 serve to emphasize
 - a. The superiority of men to god
 - b. The unity between men and God
 - c. The fearless independence of men
 - d. Man’s obliviousness of God’s grandeur
 - e. Man’s dislike of God’s wrath
4. In context, the repetition in line 5 highlights
 - a. Man’s preference for the natural world
 - b. The inexorable nature of man’s mistakes
 - c. The monotonous demands of an earthly life
 - d. Man’s temporary preference for industry and materiality over God
 - e. Man’s dissatisfaction with the material world

5. Line 6 contains all of the following devices except
 - a. Internal rhyme
 - b. Consonance
 - c. Assonance
 - d. Alliteration
 - e. Enjambment

6. The change of tone from lines 1-3 to lines 4-8 is
 - a. A change from reverential to ambivalent
 - b. A change from perplexed to dismayed
 - c. A change from awe-inspired to dirge like
 - d. A change from optimism to skepticism
 - e. A change from confident to pitiful

7. The structure and form of the poem indicates that it is
 - a. A pastoral
 - b. An elegy
 - c. A Petrarchan sonnet
 - d. An ode
 - e. An Shakespearean sonnet

8. The alliteration in the final six lines reinforces
 - a. I only
 - b. I and II only
 - c. III only
 - d. II and III only
 - e. I, II, and III

9. The last six lines differ from the first eight lines in that
 - a. The sound change but the tone stays the same
 - b. God is portrayed as less powerful
 - c. The focus is more on man than on God
 - d. They reassure rather than question
 - e. They contain skepticism instead of curiosity

10. The theme of the poem is best expressed by which one of its phrases
 - a. "It gathers to a greatness, like the ooze of oil" (line 3)
 - b. "all is seared with trade; bleared, smeared with toil" (line 6)
 - c. "Why do men then now not reckon his rod" (line 4)
 - d. "nature is never spent" (line 9)
 - e. "Generations have trod, have trod, have trod" (line 5)

11. The poem ends with
 - a. Bemusement
 - b. Unrestrained awe
 - c. Didacticism
 - d. Qualified hope
 - e. Constructive criticism

Practice Fiction Test

Shirley

Of late years an abundant shower of curates has fallen upon the North of England: they lie very thick on the hills; every parish has one or more of them; they are young enough to be very active, and ought to be doing a great deal of good. But not of late years are we about to speak. We are going back to the beginning of this century: late years—present years—are dusty, sunburnt, hot, arid. We will evade the noon—forget it in siesta, pass the mid-day in slumber—and dream of dawn.

If you think, from this prelude, that anything like a romance is preparing for you, reader, you never were more mistaken. Do you anticipate sentiment, and poetry, and reverie? Do you expect passion, and stimulus, and melodrama? Calm your expectations; reduce them to a lowly standard. Something real, cool, and solid lies before you; something unromantic as Monday morning, when all who have work wake with the consciousness that they must rise and betake themselves thereto. It is not positively affirmed that you shall not have a taste of the exciting—perhaps towards the middle and close of the meal—but it is resolved that the first dish set upon the table shall be one that a Catholic—ay, even an Anglo Catholic—might eat on Good Friday in Passion Week. It shall be cold lentils and vinegar without oil; it shall be unleavened bread with bitter herbs, and no roast lamb.

Of late years, I say, an abundant shower of curates has fallen upon the North of England; but at that time that affluent rain had not descended. Curates were scarce then; there was no Pastoral Aid, no Additional Curates' Society to stretch a helping hand to worn-out old rectors and incumbents, and give them the wherewithal to pay a vigorous young colleague from Oxford or Cambridge. The present successors of the Apostles, disciples of Dr. Pusey and tools of the Propaganda, were at that time being hatched under cradle-blankets or undergoing regeneration by nursery-baptism in wash-hand basins. You could not have guessed by looking at any one of them that the Italian-ironed double frills of its net-cap surrounded the brows of a pre-ordained, specially sanctified successor of St. Paul, St. Peter, or St. John; nor could you have foreseen in the folds of its long nightgown the white surplice in which it was hereafter cruelly to exercise the souls of its parishioners, and strangely to nonplus its old-fashioned vicar by flourishing aloft in a pulpit the shirt-like raiment which had never before waved higher than the reading-desk.

Yet even in those days of scarcity there were curates: the precious plant was rare, but it might be found. A certain favored district in the West Riding of Yorkshire could boast three rods of Aaron blossoming within a circuit of twenty miles. You shall see them, reader. Step into this neat garden-house on the skirts of Whinbury, walk forward into the little parlor—there they are at dinner. Allow me to introduce them to you: Mr. Donne, curate of Whinbury; Mr. Malone, curate of Briarfield; Mr. Sweeting, curate of Nunnely. These are Mr. Donne's lodgings, being the habitation of one John Gale, a small clothier. Mr. Donne has kindly invited his brethren to regale with him. You and I will join the party, see what is to be seen, and hear what is to be heard. At present, however, they are only eating, and while they eat we will talk aside.

1. In lines 1–3, the primary effect of using clauses that elaborate on one another is to
 - (a) establish the eminence of the curates
 - (b) create a precise narrative setting
 - (c) establish an appropriately solemn tone
 - (d) emphasize the sense of abundance being described
 - (e) lull the reader into an impressionable frame of mind

2. The phrase “ought to be doing” in line 3 does which of the following in the opening sentence?
 - (a) It shifts the focus from generalities to individual cases.
 - (b) It replaces descriptive prose with imaginative speculation.
 - (c) It presents a judgment on the curates.
 - (d) It emphasizes the theoretical rather than the practical.
 - (e) It proposes a discussion of the spiritual duties of modern curates.

3. The word “noon” (line 5) refers most directly to the
 - (a) period in which the narrative will be set
 - (b) period in which the speaker lives
 - (c) beginning of the century in which the speaker lives
 - (d) central portion of the narrative
 - (e) present proliferation of curates

4. The speaker characterizes a “romance” (line 6) as all of the following except
 - (a) nostalgic
 - (b) insubstantial
 - (c) fanciful
 - (d) exciting
 - (e) religious

5. The expectation referred to in lines 6–8 is reinforced most strongly by which of the following phrases?
 - (a) “an abundant shower of curates” (line 1)
 - (b) “young enough to be very active” (line 2)
 - (c) “But not of late years” (line 3)
 - (d) “going back to the beginning of this century” (lines 3-4)
 - (e) “dream of dawn” (line 5)

6. From the statement “It is not positively affirmed that you shall not have a taste of the exciting” (lines 10–11), the reader may infer that
 - (a) suspense is an integral part of the story
 - (b) some drama may enter the story
 - (c) the reader’s expectations will be confirmed by the story
 - (d) the reader’s taste is likely to be changed by the story
 - (e) the story depends on melodrama for its effect

7. In the context of the passage, the phrase “cold lentils and vinegar without oil” (lines 13-14) is used as a metaphor for the
 - (a) religiosity of Catholics
 - (b) austerity of curates
 - (c) poverty of the previous era
 - (d) serious state of mind of the narrator
 - (e) beginning episode of the speaker’s story

8. The speaker implies in the second paragraph that the narrative that follows will most likely be a
 - (a) vehement attack on a modern institution
 - (b) straightforward account of ordinary events
 - (c) witty criticism of eminent social figures
 - (d) cautionary tale about a degenerate cleric
 - (e) dramatic account of an unexpected occurrence

9. The phrases “hatched under cradle-blankets” and “undergoing regeneration by nursery-baptism in wash-hand basins” (line 20) imply a contrast between
 - (a) believers and disbelievers
 - (b) disciples and mentors
 - (c) younger clergy and older clergy
 - (d) ministers and their congregations
 - (e) Roman Catholics and Anglo-Catholics

10. Which of the following aspects of the “disciples of Dr. Pusey” (line 19) is most clearly emphasized by the description of their preaching style in line 25?
- (a) Their humility and moral rectitude
 - (b) Their bizarre behavior in the eyes of tradition-minded clergy
 - (c) The respect they inspire in their congregations
 - (d) The radical nature of the doctrine they preach
 - (e) The success with which Dr. Pusey’s tenets have been promulgated
11. The description of a curate in lines 20–26 has the primary effect of
- (a) augmenting the curate’s own view of himself
 - (b) reflecting the speaker’s religious intensity
 - (c) indicating the important position in society occupied by the curate
 - (d) suggesting the elaborate pretensions of the curate
 - (e) emphasizing the respect accorded the curate by his parishioners
12. The phrase “rods of Aaron” (line 28) refers specifically to
- (a) curates
 - (b) saints
 - (c) trees
 - (d) Apostles
 - (e) gardens
13. The passage as a whole introduces contrasts between all of the following except
- (a) young and old
 - (b) present and past
 - (c) plenitude and scarcity
 - (d) romance and realism
 - (e) virtue and vice

Figurative Devices Quiz

Choose the literary term illustrated by the underlined words that follow each number.

Allegory	Allusion	Apostrophe
Conceit	Imagery	Metaphor
Metonymy	Pathetic Fallacy	Personification
Simile	Symbol	Synecdoche

The Bitter Tale of Nikki and Kaitlin

Students, listen to this tale of wisdom and woe. Learn from the mistakes of two who learned too late. Pity these innocents, wail for their distress, and weep for their dismal end. Even the fate of 1) Romeo and Juliet pales in comparison to the terrible end of these two, a pair who had dreamed of a life filled with straight A's, full scholarships, and moonlit prom nights—but instead lead to the miserable end which I now unfold.

One day in April, a senior named Nikki and a senior named Kaitlin suffered from an extremely contagious, sometimes fatal, disease: Senioritis had infected Plainfield 2) like the Zika virus slowly permeating through Florida. Its 3) deadly hands reached out and annihilated the dreams of these two wayward scholars. Not even the shrill screams of “GOOD MORNING PLAINFIELD SOUTH!!!!!!!!!!!!” could rouse them from the 4) bitter herbs of their despair.

Their teachers watched the progress of the disease with great dismay. Some felt these students' misery in their own hearts and were so worried about them that they were unable to sleep, eat, or drink. In fact, Ms. Bogdan awoke one night and had been heard to cry, 5) “Oh, my dear gradebook, how can you treat these young ones so cruelly?”

When it became obvious to everyone that the disease had reached epidemic proportions, it was clear 6) Plainfield would not allow these students the satisfaction of graduating on time. After calling an emergency senior assembly, Mr. Yanello looked out at a sea of anxious 7) faces, said, “I've 8) heard your cries of despair and I've seen the pain written on your faces. I, too, have tasted the bitterness of failure. At the beginning of the year, your hopes and dreams were 9) an elaborate algebraic equation. But now, your aspirations have been reduced to the simplest terms.”

Eventually, these two souls disappeared into the land of lost seniors—never to be heard from again. The 10) clouds wept for them, forever drowning their chances for success. They will never know the satisfaction of the 11) cap and gown. Alas! Alas! Oh senior, learn from this terrible tale so your final year will not be 12) analogous to Nikki and Kaitlin's epic defeat to senioritis.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

7. _____
8. _____
9. _____
10. _____
11. _____
12. _____

Shirley Answer Key:

1. d
2. c
3. b
4. e
5. e
6. b
7. e
8. b
9. c
10. b
11. d
12. a
13. e

“God’s Grandeur” Answer key:

1. A
2. A
3. D
4. B
5. E
6. C
7. C
8. E
9. D
10. D
11. B

Figurative Devices Quiz

1. Allusion
2. Simile
3. Personification
4. Metaphor
5. Apostrophe
6. Metonymy
7. Synecdoche
8. Imagery
9. Conceit
10. Pathetic fallacy
11. Symbol
12. Allegory

