

## Fall Final Exam Review

Your final exam is composed of 80 multiple choice, true/false, and matching questions and a 20-point essay over *The Odyssey*. Below is the breakdown of the 80 questions:

- 11 multiple choice questions over a fictional passage
- 9 multiple choice questions over a nonfiction passage
- 9 multiple choice questions over a poem
- 18 multiple choice/true false/matching questions over vocabulary
- 6 multiple choice questions over grammar
- 7 multiple choice questions over revising and editing
- 20 matching questions over literary terms

### Vocabulary

Humanism	Egoism	Anthropologists	Progeny	Homogenous
Gentile	Monogamous	Matrix	Matriculating	Matriarch
Fraternizing	Patronizing	Pedagogue	Euthanasia	Nascent
Odious	Appease	Enamored	Antipathy	Dyslexia
Misogamy	Misogyny	Covetous	Complacent	Apathetic
Placid	Implacable	Pathological	Antipathetic	

### Literary Terms

Stanza	Paradox	Onomatopoeia	Irony	Synecdoche
Foil	Dynamic	Tone	Simile	Connotation
Denotation	Parallelism	Hyperbole	Symbolism	Personification
Foreshadowing	Mood	Genre	Motif	Anaphora
Direct characterization	Indirect characterization	Metaphor	Alliteration	Flashback
Imagery	Metonymy	Allusion	Euphemism	Oxymoron
Details	Author's purpose	Consonance	Sonnet	Couplet
Rhyme	Assonance	Repetition	Rhyme scheme	Enjambment

### Grammar

- Parts of speech
  - Nouns
  - Verbs
  - Adverbs
  - Adjectives
  - Pronouns
  - Prepositions
  - Conjunctions
- Phrases and Clauses
  - Independent and dependent
- Revising and Editing
  - This part will be like the STAAR test. You will be given a passage and asked how certain sentences should be revised or edited for clarity and style. On the next page is a practice revising and editing section.

### **Practice Revising and Editing**

(1) Ithaca, an island west of the Greek mainland was the home of Odysseus. (2) Today, the island's rugged terrain and other phisical features still mirror those described in the *Odyssey*. (3) Ancient ruins lie south of the narrow isthmus that fives Ithaca its distinctive shape. (4) On a hilltop in Pilikata, you may view the three seas and mountains that Odysseus saw from his palace. (5) The Fountain of Arethusa, mentioned in the *Odyssey*, is a spring located beneath a towering sea cliff. (6) You may visit this spring by hiking along steep mountain paths. (7) The word "spring" has several meanings, including a small stream. (8) Visiting these sites allows a person to trace the ancient travels of Odysseus.

**1. What change, if any, should be made to sentence 1?**

- a. Change west to West
- b. Delete the comma after Ithaca
- c. Insert a comma after mainland
- d. Make no change

**2. What change, if any, should be made to sentence 2?**

- a. Change rugged to ruged
- b. Change phisical to physical
- c. Change mirror to mirror
- d. Make no change

**3. What is the best way to revise sentence 3 to include a simile?**

- a. Ancient ruins lie south of the isthmus that gives Ithaca an hourglass shape.
- b. Ancient ruins lie south of the narrow isthmus that separates Ithaca in two.
- c. Ancient ruins lie south of the narrow isthmus that divides Ithaca like the neck of an hourglass.
- d. Ancient ruins lie south of the narrow isthmus that separates Ithaca into north and south.

**4. What is the best way to revise sentence 4 to include a metaphor?**

- a. A Pilikata hilltop view offers a scenic landscape of the three seas and mountains that Odysseus saw from his palace.
- b. On a hilltop in Pilikata, the view is a landscape painting of the three seas and mountains that Odysseus saw from his palace.
- c. In Pilikata, the hilltop view is like the view of the three seas and mountains that Odysseus saw from his palace.
- d. On a hilltop in Pilikata, the view features the three raging seas and towering mountains that Odysseus saw from his palace.

**5. What is the most effective way to improve the organization of this paragraph?**

- a. Delete sentence 7
- b. Switch sentences 6 and 7
- c. Delete sentence 8
- d. Switch sentences 7 and 8

### **Practice APMC**

The following pages are practice APMC questions over fiction, nonfiction, and poetry. The answers will be posted to my website on Friday.

**Questions 1-13 Carefully read the passage below before choosing the best answer for each question.**

I thought mad dogs foamed at the mouth, galloped, leaped and lunged at throats, and I thought they did it in August. Had Tim Johnson behaved thus, I would have been less frightened.

- (5) Nothing is more deadly than a deserted, waiting street. The trees were still, the mockingbirds were silent, the carpenters at Miss Maudie's house had vanished. I heard Mr. Tate sniff, then blow his nose. I saw him shift his
- (10) gun to the crook of his arm. I saw Miss Stephanie Crawford's face framed in the glass window of her front door. Miss Maudie appeared and stood beside her. Atticus put his foot on the rung of a chair and rubbed his hand
- (15) slowly down the side of his thigh.

"There he is," he said softly.

Tim Johnson came into sight, walking dazedly in the inner rim of the curve parallel to the Radley house.

- (20) "Look at him," whispered Jem. "Mr. Heck said they walked in a straight line. He can't even stay in the road."...

...Tim Johnson reached the side street that ran in front of the Radley Place, and what remained of his poor mind made him pause and seem to consider which road he would take. He made a few hesitant steps and stopped in front of the Radley gate; then he tried to turn around, but was having difficulty.

- (30) Atticus said, "He's within range, Heck. You better get him before he goes down the side street—Lord knows who's around the corner. Go inside, Cal."

- (35) Calpurnia opened the screen door, latched it behind her, then unlatched it and held onto the hook. She tried to block Jem and me with her body, but we looked out from beneath her arms.

"Take him, Mr. Finch." Mr. Tate handed the rifle to Atticus; Jem and I nearly fainted.

- (40) "Don't waste time, Heck," said Atticus. "Go on."

"Mr. Finch, this is a one-shot job."

Atticus shook his head vehemently: "Don't just stand there, Heck! He won't wait all day for you—"

- (45) "For God's sake, Mr. Finch, look where he is! Miss and you'll go straight into the Radley house! I can't shoot that well, and you know it!"

"I haven't shot a gun in thirty years—"

- (50) Mr. Tate almost threw the rifle at Atticus. "I'd feel mighty comfortable if you did now," he said.

In a fog, Jem and I watched our father take the gun and walk out into the middle of the street. He walked quickly, but I thought he

- (55) moved like an underwater swimmer: time had slowed to a nauseating crawl.

When Atticus raised his glasses Calpurnia murmured, "Sweet Jesus help him," and put her hands to her cheeks.

- (60) Atticus pushed his glasses to his forehead; they slipped down, and he dropped them in the street. In the silence, I heard them crack. Atticus rubbed his eyes and chin; we saw him blink hard.

- (65) In front of the Radley gate, Tim Johnson had made up what was left of his mind. He had finally turned himself around, to pursue his original course up our street. He made two steps forward, then stopped and raised his head. We
- (70) saw his body go rigid.

With movements so swift they seemed simultaneous, Atticus's hand yanked a ball-tipped lever as he brought the gun to his shoulder.

- (75) The rifle cracked. Tim Johnson leaped, flopped over and crumpled on the sidewalk in a brown-and-white heap. He didn't know what hit him....

- (80) Jem became vaguely articulate: "'d you see him, Scout? 'd you did him just standin' there? ...'n' all of a sudden he just relaxed all over, an' it looked like that gun was a part of him...an' he did it so quick, like...I hafta aim for ten minutes 'fore I can hit somethin'...."

- (85) Miss Maudie grinned wickedly. "Well now, Miss Jean Louise," she said, "still think your father can't do anything?"

"Nome," I said meekly.

- (90) "Forgot to tell you the other day that besides playing the Jew's Harp, Atticus Finch was the deadeast shot in Maycomb County in his time."

**1. The images in lines 5-15 ("Nothing is more deadly...the side of his thigh") create a sense of**

- (A) completion  
(B) uselessness  
(C) hollowness  
(D) acceptance  
(E) anticipation

2. All of the following words form dependent clauses EXCEPT
- (A) “which road he would take” (line 26)
  - (B) “but was having difficulty” (lines 28-29)
  - (C) “what was left of his mind” (line 66)
  - (D) “as he brought the gun to his shoulder” (lines 73-74)
  - (E) “what hit him” (lines 77-78)
3. The best way to characterize the dialogue in lines 80-92 (“Jem became vaguely articulate... in his time”) is that it
- (A) reveals the children’s reaction to the shot
  - (B) characterizes Jean Louise more than Atticus
  - (C) compares and contrasts Tim Johnson and Atticus
  - (D) concerns the townspeople’s attitude toward Atticus
  - (E) indicates a conflict between Miss Maudie and Jean Louise
4. The tone in lines 38-79 can best be described as
- (A) anxious yet expectant
  - (B) agitated and panicky
  - (C) ironic yet expected
  - (D) confusing and disturbing
  - (E) despairing yet anticipatory
5. The effect of the meter in the words “one-shot job” (line 42) is to
- (A) stress the danger of the dog
  - (B) show Heck’s reluctance to shoot
  - (C) reveal the children’s pride in Atticus
  - (D) explain why Atticus is a good role model
  - (E) highlight the necessity for a quick response
6. In lines 60-64 (“Atticus pushed his glasses... saw him blink hard”), the author develops a sense of drama and tension by using
- I. parallel structure
  - II. all simple sentences
  - III. short independent clauses
- (A) I only
  - (B) I and II only
  - (C) I and III only
  - (D) II and III only
  - (E) I, II, and III
7. In lines 1-3 (“I thought mad dogs...in August”), the author shows Jean Louise’s innocence by using
- (A) inversion
  - (B) repetition
  - (C) antithesis
  - (D) polysyndeton
  - (E) juxtaposition
8. The author creates tension in lines 6-8 (“The trees were still...house had vanished”) by using
- (A) reversal
  - (B) ellipsis
  - (C) anaphora
  - (D) asyndeton
  - (E) epistrophe
9. The words “[n]othing is more deadly than a deserted, waiting street” (lines 5-6)
- I. a paradox
  - II. a hyperbole
  - III. an ironic statement
- (A) I only
  - (B) I and II only
  - (C) I and III only
  - (D) II and III only
  - (E) I, II, and III
10. What is the effect of the compound verbs “leaped,” “flopped,” and “crumpled” (lines 75-76)?
- (A) They reveal just how sick the dog is.
  - (B) They reveal the suffering of the rabid dog.
  - (C) They show Atticus’s regret that he has to shoot.
  - (D) They accentuate the purposeful movements of the dog.
  - (E) They illustrate the accuracy of Atticus’s marksmanship
11. The figures of speech in lines 54-56 ([h]e walked quickly...to a nauseating crawl”) create a sense of
- (A) fluidity and slowness
  - (B) forcefulness and speed
  - (C) dissolving and melting
  - (D) disability and harshness
  - (E) moving and shimmering



12. The author creates suspense in lines 5-22 (“[n]othing is more deadly...in the road”) by focusing on
- I. muted sounds
  - II. purposeful movement by people
  - III. relationships between characters
- (A) I only  
(B) I and II only  
(C) II and III only  
(D) I and III only  
(E) I, II, and III
13. The author’s main purpose is to
- (A) reveal a child’s misperception
  - (B) narrate a flashback
  - (C) outline a character’s motivation
  - (D) describe an eccentric character
  - (E) explain the setting’s effect on character

Questions 1 – 10 Read the following text carefully before choosing the best answer for each question.

One autumn morning in 1946, I woke up at Je´mez Pueblo. I had arrived there in the middle of the night and gone to sleep. I had no idea of the landscape, no sense of where in the world I was. Now, in the bright New Mexican morning, I began to look around and settle in. I had found the last, best home of my childhood.

When my parents and I moved to Je´mez, I was twelve years old. The world was a different place then, and Je´mez was the most exotic corner within it. The village and the valley, the canyons and the mountains had been there from the beginning of time, waiting for me. So it seemed. Marco Polo in the court of Kublai Khan had nothing on me. I was embarked upon the greatest adventure of all; I had come to the place of my growing up.

The landscape was full of mystery and of life. The autumn was in full bloom. The sun cast a golden light upon the adobe walls and the cornfields; it set fire to the leaves of willows and cottonwoods along the river; and a fresh cold wind ran down from the canyons and carried the good scents of pine and cedar smoke, of bread baking in the beehive ovens, and of rain in the mountains. There were horses in the plain and angles of geese in the sky.

One November, on the feast of San Diego, Je´mez took on all the colors of a Renaissance Fair. I lived on the southwest corner of the village, on the wagon road to San Ysidro. I looked southward into the plain; there a caravan of covered wagons reached as far as the eye could see. These were the Navajos, coming in from Torreo´n. I had never seen such a pageant; it was as if that whole, proud people, the *Dine´*, had been concentrated into one endless migration. There was a great dignity to them, even in revelry. They sat tall

in the wagons and on horseback, going easily with laughter and singing their riding songs. And when they set up camp in the streets, they were perfectly at home, their dogs about them. They made coffee and fried bread and roasted mutton on their open fires.

**1 Marco Polo (1245-1324):** The son of a Venetian trader, he traveled widely through the East, living at times in various cities in China. He befriended Kublai Khan and other Asian leaders. The book he wrote about his travels astounded Europeans and served as their only source of information on the exotic East.

**1. The author’s purpose in this passage is to**

- (A.) reflect upon his traumatic childhood experiences
- (B.) convey his high regard for Native American cultures
- (C.) explain the contributions of Marco Polo and Kublai Khan
- (D.) express his excitement at beginning an adventurous new life Jemez
- (E.) illustrate his strong connection to the Navajo people and the New Mexican landscape

**2. The asyndeton used in lines 3-5 (“I had no idea...world I was”) serves to emphasize the**

- (A.) author’s unhappiness
- (B.) author’s lack of voice
- (C.) author’s disorientation
- (D.) family’s state of poverty
- (E.) family’s lack of communication

**3. In paragraph two (lines 9-29), the words which BEST reinforce the word “exotic” (line 12) are**

- (A.) “the canyons and the mountains had been there from the beginning of time” (lines 13-14)
- (B.) “Marco Polo in the court of Kublai Khan had nothing on me” (lines 15-16)
- (C.) “I had come to the place of my growing up” (line 18)
- (D.) “it set fire to the leaves of willows and cottonwoods along the river” (lines 22-23)
- (E.) “a fresh cold wind ran down from the canyons and carried the good scents of pine and cedar smoke” (lines 24-26)

**4. In lines 12-15 (“The village and the valley...waiting for me”), the author uses**

- (A.) metaphor to reveal the unique aspects of the land
- (B.) apostrophe to illustrate the elemental power of the land
- (C.) simile to exemplify the unchangeable nature of the land
- (D.) paradox to contrast the author’s childhood with his emerging adolescence
- (E.) personification to show the author’s intimate connection to his new environment

**5. What is the relationship between the sentence “The landscape was full of mystery and of life” (lines 19-20) and the rest of the paragraph (lines 20-29)?**

- (A.) The sentence provides a contrasting idea to those developed in the rest of the paragraph.
- (B.) The sentence develops an emotional appeal, and the paragraph develops a logical appeal.
- (C.) The sentence uses connotative language, and the paragraph relies on denotative meaning only.
- (D.) The sentence makes an assertion, and the rest of the paragraph provides textual evidence for support.
- (E.) The sentence is told from the perspective of the narrator, and the paragraph is from the perspective of an interested outsider.

**6. Momaday creates a surprising contrast by pairing the words**

- (A.) “look around” (line 6) and “settle in” (line 7)
- (B.) “valley” (line 13) and “canyons” (line 13)
- (C.) “autumn” (line 20) and “full bloom” (line 20)
- (D.) “fresh” (line 24) and “cold” (line 24)
- (E.) “caravan” (line 35) and “covered wagons” (line 35)

**7. The sentence that functions as the thesis statement for this passage is**

- (A.) “One autumn morning, in 1946, I woke up at Jemez Pueblo” (lines 1-2)
- (B.) “I had arrived there in the middle of the night and gone to sleep” (lines 2-3)
- (C.) “I had no idea of the landscape, no sense of where in the world I was” (lines 3-5)
- (D.) “Now, in the bright New Mexican morning, I began to look around and settle in” (lines 5-7)
- (E.) “I had found the last, best home of my childhood” (lines 7-8)

**8. Which details reveal contrasting images?**

- (A.) “in the middle of the night and gone to sleep” (lines 2-34)
- (B.) “to look around and settle in” (lines 6-7)
- (C.) “full of mystery and of life” (lines 19-20)
- (D.) “horses in the plain and angles of geese in the sky” (lines 28-29)
- (E.) “going easily with laughter and singing their riding songs” (lines 42-43)

**9. The word “revelry” (line 41) is best paired with the word**

- (A.) “colors” (line 31)
- (B.) “pageant” (line 38)
- (C.) “migration” (line 40)
- (D.) “home” (line 45)
- (E.) “fires” (line 47)

**10. The tone of the passage can best be described as**

- (A.) admiring and nostalgic
- (B.) objective and critical
- (C.) self-controlled and stalwart
- (D.) self-absorbed and arrogant
- (E.) patronizing and condescending





*Laying the Foundation*<sup>®</sup>  
English Diagnostic Activity—Style Analysis  
Grade 9

TEST CODE:  
004020

Poetry APMC

**MULTIPLE CHOICE Activity A**

Read the following poem, “Those Winter Sundays,” by Robert Hayden. Identify the letter of the choice that best completes the statement or answers the question.

5 Sundays too my father got up early  
and put his clothes on in the blueblack cold,  
then with cracked hands that ached  
from labor in the weekday weather made  
banked fires blaze. No one ever thanked him.

I’d wake and hear the cold splintering, breaking.  
When the rooms were warm, he’d call,  
and slowly I would rise and dress,  
fearing the chronic angers of that house,

10 Speaking indifferently to him,  
who had driven out the cold  
and polished my good shoes as well.  
What did I know, what did I know  
of love’s austere and lonely offices?



1. **The word "banked" (line 5) functions as**
  - (A) a noun
  - (B) an adverb
  - (C) a verb
  - (D) an adjective
  - (E) a conjunction
2. **In the first stanza (lines 1-5), the poet juxtaposes the**
  - (A) weekdays and the weekend
  - (B) father's hands and the child's shoes
  - (C) cold weather and the warm fire
  - (D) father's love and the son's immaturity
  - (E) color of the cold and the color of the fire
3. **The effect of the simple sentence in the first stanza (lines 1-5) is to**
  - (A) emphasize how underappreciated the father is
  - (B) point out one of the many injustices in the world
  - (C) create a mood of chilling anticipation and suspense
  - (D) show how nervous the narrator is around his father
  - (E) contrast the work of the father with the laziness of the son
4. **The speaker characterizes himself as being**
  - (A) fearful
  - (B) sympathetic
  - (C) ignorant
  - (D) appreciative
  - (E) uncaring
5. **The speaker characterizes the father as being**
  - (A) cold
  - (B) caring
  - (C) indifferent
  - (D) thankful
  - (E) threatening
6. **The thing or person who is "speaking indifferently to him" (line 10) is the**
  - (A) cold
  - (B) house
  - (C) room
  - (D) father
  - (E) speaker
7. **The MAIN purpose of the repetition in line 13 is to**
  - (A) reveal the speaker's gratitude to his father
  - (B) characterize the speaker as a caring individual
  - (C) underscore the speaker's regret for his behavior
  - (D) contrast the speaker's youth with the father's age
  - (E) remind the reader that the narrator is just a young child
8. **The shift in line 13 is created by the change from**
  - (A) declarative to interrogative sentences
  - (B) simple to complex word choice
  - (C) vivid to stark imagery
  - (D) present to past tense
  - (E) first to third person
9. **The effect of the point of view of this poem is to**
  - (A) create a connection to the speaker's experience
  - (B) contrast the father's experience with the child's
  - (C) reveal the father's and the speaker's every thought
  - (D) distance the reader from the speaker's experience
  - (E) highlight the extreme weather conditions



10. A rhetorical shift occurs

- I. in the middle of line 5
- II. near the end of line 7
- III. at the beginning of line 13

- (A) I only
- (B) II only
- (C) III only
- (D) I and II only
- (E) I and III only

11. The speaker's purpose in this poem is MOST LIKELY to

- (A) apologize to his father for childish pranks
- (B) describe the unhappiness he felt as a child
- (C) describe the poverty he experienced as a child
- (D) acknowledge that he took his father for granted
- (E) recall the cruelty of his father to other family members

12. The tone of this poem is

- (A) calm and ebullient
- (B) regretful and loving
- (C) menacing and anxious
- (D) solemn and depressing
- (E) practical and straightforward

13. Which theme is NOT presented by the poem?

- (A) Maturity often brings insight.
- (B) Love sometimes sacrifices for others.
- (C) Harsh weather brings out the best in people.
- (D) True love can best be shown in practical ways.
- (E) Some children do not appreciate the sacrifices of parents.