

FINAL EXAM REVIEW SHEET—ENGLISH 9H

Date: Thursday, June 19th
Time: 12:30-2:30

Location: Gym
Row:

Part I: Multiple Choice on Literature

There will be multiple choice questions on *Jane Eyre* by Charlotte Bronte and *The Tragedy of Romeo and Juliet* by William Shakespeare.

20 points

10 Qs @ 2 pts. each

10

Part II: Reading Comprehension

You will be given three pieces of literature, which you must read thoroughly. You will then answer a series of multiple-choice questions.

30 points

15 Qs @ 2 pts. each

30

3
passages

Part III: Writing

After reading the texts from Part II (reading comprehension), write an evidence-based argument on the provided topic.

50 points

1,20

Important Literary Terms

Study the following literary terms and be able to define each term. You will need to identify the examples of each and also use them in your essay to analyze literature.

metaphor
 tone
 mood
 prose
 dramatic irony
 simile
 foreshadowing
 personification
 flashback
 tragedy
 tragic flaw
 tragic hero
 epic hero
 hero cycle
 symbolism
 protagonist
 antagonist
 foil
 allusion
 irony

imagery
 external conflict
 internal conflict
 iambic pentameter
 rhyme
 couplet
 oxymoron
 rhythm
 motivation
 stanza
 dynamic character
 static character
 internal conflict
 onomatopoeia
 alliteration
 setting
 soliloquy
 theme
 aside
 sonnet

monologue
 pun
 Romanticism
 Gothicism
 Byronic Hero

plot structure:
 exposition
 rising action
 climax
 falling action
 resolution

character traits:
 physical
 emotional
 intellectual
 moral

To review for content:

Collect all notes, worksheets, and tests. For each work, be sure you can:

- Identify the title and the author
- Analyze the significant events in the plot
- Identify and discuss the main conflicts (both external and internal)
- Explain clearly how each main conflict is resolved
- Identify main traits of each character and give examples from the work to illustrate these traits; identify each character's motivation
- Explain how each main character changes (if he/she does) and be able to support your ideas with examples
- Discuss how the characters affect or influence each other
- Identify the setting and explain how it is important

To review for writing skills:

- Study your notes on how to develop and outline and how to write an evidence-based argument essay.
- Read over your notes on revising and editing. Read over your paragraphs and essays. Make note of the types of mistakes you make and remember to check for them when revising.

*Remember: You're analyzing the literature, not summarizing it.

Name: _____
Jane Eyre Literature Review Chart

Characters: Characterization/Motivation/Conflict	Literary Elements	Topics for Theme
Edward Rochester:	Romanticism:	Independence/Identity:
Jane Eyre:	Gothicism:	Determination/Overcoming Obstacles:
Aunt Reed:	Byronic Hero:	Love:
Mr. Brocklehurst:	Bildungsroman:	Sacrifice:
Helen Burns:	Foreshadowing:	Freedom:
Mrs. Fairfax:	Symbolism:	
Richard Mason:	Allusion:	
Bertha Mason:	Dynamic Character:	
St. John:		
Diana and Mary:		

Name: _____

The Tragedy of Romeo and Juliet Literature Review Chart

Characters: Characterization/Motivation/Conflict	Literary Elements	Topics for Theme
Romeo:	Dramatic Irony:	Love:
Juliet:	Character Foil:	Family Conflicts:
Friar Lawrence:	Tragic Flaw:	Impulsivity:
Nurse:	Oxymoron:	Relationships:
Benvolio:	Imagery:	
Mercutio:	Simile:	
Tybalt:	Metaphor:	
Prince Escalus:		
Lord/Lady Montague:		
Lord/Lady Capulet:		

Strategies for Reading Comprehension:

1. Read the questions ONLY first.
2. **PRE-PINPOINT** - Mark up the passage using any line numbers referenced in the questions.
3. Read the passage and answer the questions as you go ("chunk the reading") OR answer after carefully reading or annotating.
4. When answering the questions, **PINPOINT** your answers - in other words, GO BACK into the text to assure your accuracy.
5. **POE - Process of Elimination** - Cross out the answers you KNOW are wrong.

Write a claim answering the following:

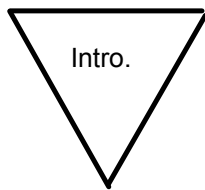
For ex. - Do other people influence one's growth?

TIP:

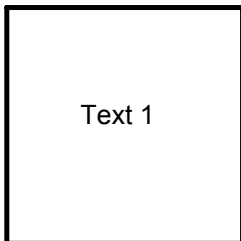
Make your claim/thesis insightful - don't just simply repeat the question - (how boring!)

GENERAL ESSAY FORMAT

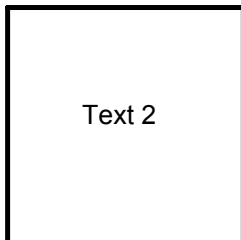
You do NOT have to start with passage 1 for your essay if you want to start with one of the other texts.



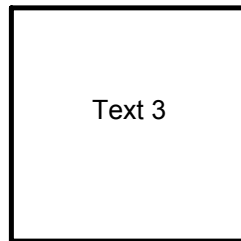
- General Statement about Topic
- TAG the pieces
- Thesis/Claim - Answer the question provided



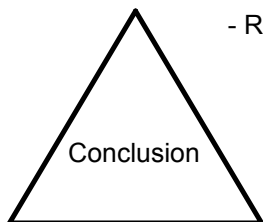
- Topic Sentence: How does the 1st piece support your claim?
- Cite 2-3 pieces of textual support and analyze/explain how they relate to your claim
- Clincher: Rephrase your topic sentence



- Topic Sentence: How does the 2nd piece support your claim?
- Cite 2-3 pieces of textual support and analyze/explain how they relate to your claim
- Clincher: Rephrase your topic sentence



- Topic Sentence: How does the 3rd piece support your claim?
- Cite 2-3 pieces of textual support and analyze/explain how they relate to your claim
- Clincher: Rephrase your topic sentence



- Rephrase thesis/claim
- End with general statement about topic

Reading Comprehension and Argument Essay**Your Task:**

DIRECTIONS: Closely read the texts provided for you and write an evidence-based argument on the topic below. You may use the margins to take notes as you read and craft your response.

Topic: *Does love lead to impulsive choices?*

Your Task: Carefully read each of the three texts provided. Answer the multiple choice questions that follow the texts. Using evidence from EACH passage, write a well-developed argument regarding *impulsive choices*. Clearly establish your claim, distinguish your claim from alternate or opposing claims, and use specific and relevant evidence from EACH text to develop your argument. Do not simply summarize each text.

Guidelines:

Be sure to:

- Establish your claim regarding impulsive choices.
- Distinguish your claim from alternate or opposing claims
- Use specific, relevant, and sufficient evidence from ALL of the texts to develop your argument
- Identify the source that you are referring by text number and line number(s)
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Following the conventions of standard written English

Texts:

Text 1: “Impulsive” a song by Wilson Philips

Text 2: “Orpheus and Eurydice” by Ovid

Text 3: an excerpt from Romeo and Juliet by William Shakespeare

TEXT 1: "Impulsive" by Wilson Philips

The secret of love
I thought I understood
The way it's supposed to be
I never imagined you could

Blow my theory apart but now you're running
Away with my heart

I don't wanna think about it
Don't wanna think clear
Don't analyze
What I'm doing here

Wanna be impulsive
Reckless
And lose myself
In your kiss

Arrows through hearts
Drawn on a misty window
You're taking me home in the rain

My heart it's beating don't say no
My head keeps saying, "Take it slow"

I don't wanna think about it
Don't wanna think clear
Don't analyze
What I'm doing here

Wanna be impulsive
Reckless
And lose myself
In your kiss

You're giving me a feeling
It's a sudden rush

Acting on the moment
Spontaneous

Ooh this is not like me
To follow my heart so easily
I am reckless, impulsive

I never imagined you could blow my theory
apart
But now you're running away with my heart, my
heart

I don't wanna think about it
Don't wanna think clear
Don't analyze
What I'm doing here

Wanna be impulsive
Reckless
And lose myself
In your kiss

You're giving me a feeling
It's a sudden rush
Acting on the moment
Spontaneous

Wanna be impulsive
Reckless
And lose myself
In your kiss

Impulsive, I wanna be, impulsive
I'm gonna be impulsive
Reckless
And lose myself, lose myself

1. The author would agree with all of the following statements **EXCEPT**:
 - A. It is tempting to forego reason for the sake of following emotion.
 - B. Love can make an individual defy his/her better judgment.
 - C.** Love makes it easier to make well thought out and wise decisions.
 - D. Love can make people act uncharacteristically.

2. The speaker's conflict is illustrated in all of the following lines **EXCEPT**:

- A. "My heart it's beating don't say no/My head keeps saying, 'Take it slow'."
- B. "Wanna be impulsive/Reckless/And lose myself"
- C. "This is not like me/To follow my heart so easily"
- D.** "Don't analyze/What I'm doing here."

TEXT 2: "ORPHEUS AND EURYDICE" by Ovid

The account of Orpheus with the Argonauts is told only by Apollonius of Rhodes, a third-century Greek poet. The rest of the story is told best by two Roman poets, Virgil and Ovid, in very much the same style. The Latin names of the gods are therefore used here. Apollonius influenced Virgil a good deal. Indeed, anyone of the three might have written the entire story as it stands.

The very earliest musicians were the gods. Athena was not distinguished in that line, but she invented the flute although she never played upon it. Hermes made the lyre and gave it to Apollo who drew from it sounds so melodious that when he played in Olympus the gods forgot all else. Hermes also made the shepherd-pipe for himself and drew enchanting music from it. Pan made the pipe of reeds which can sing as sweetly as the nightingale in spring. The Muses had no instrument peculiar to them, but their voices were lovely beyond compare.

Next in order came a few mortals so excellent in their art that they almost equaled the divine performers. Of these by far the greatest was Orpheus. On his mother's side he was more than mortal. He was the son of one of the Muses and a Thracian prince. His mother gave him the gift of music and Thrace where he grew up fostered it. The Thracians were the most musical of the peoples of Greece. But Orpheus had no rival there or anywhere except the gods alone. There was no limit to his power when he played and sang. No one and nothing could resist him.

In the deep still woods upon the Thracian mountains
Orpheus with his singing lyre led the trees,
Led the wild beasts of the wilderness.

Everything **animate** and **inanimate** followed him. He moved the rocks on the hillside and turned the course of the rivers.

Little is told about his life before his ill-fated marriage, for which he is even better known than for his music, but he went on one famous expedition and proved himself a most useful member of it. He sailed with Jason on the *Argo*, and when the heroes were weary or the rowing was especially difficult he would strike his lyre and they would be aroused to fresh **zeal** and their oars would smite the sea together in time to the melody. Or if a quarrel threatened he would play so tenderly and soothingly that the fiercest spirits would grow calm and forget their anger. He saved the heroes, too, from the Sirens. When they heard far over the sea singing so enchantingly sweet that it drove out all other thoughts except a desperate longing to hear more, and they turned the ship to the shore where the Sirens sat, Orpheus snatched up his lyre and played a tune so clear and ringing that it drowned the sound of those lovely fatal voices. The ship was put back on her course and the winds sped her away from the dangerous place. If Orpheus had not been there the Argonauts, too, would have left their bones on the Sirens' island.

Where he first met and how he wooed the maiden he loved, Eurydice, we are not told, but it is clear that no maiden he wanted could have resisted the power of his song. They were married, but their joy was brief. Directly after the wedding, as the bride walked in a meadow with her bridesmaids, a viper stung her and she died. Orpheus' grief was overwhelming. He could not **endure** it. He determined to go down to the world of death and try to bring Eurydice back. He said to himself,

With my song
I will charm Demeter's daughter,
I will charm the Lord of the Dead,
Moving their hearts with my melody.
I will bear her away from Hades.

He dared more than any other man ever dared for his love. He took the fearsome journey to the underworld. There he struck his lyre, and at the sound all that vast multitude were charmed to stillness. The dog Cerberus relaxed his guard; the wheel of Ixion stood motionless; Sisiphus sat at rest upon his stone; Tantalus forgot his thirst; for the first time the faces of the dread goddesses, the Furies, were wet with tears. The ruler of Hades drew near to listen with his queen. Orpheus sang,

O Gods who rule the dark and silent world,
To you all born of a woman needs must come.
All lovely things at last go down to you.
You are the debtor who is always paid.
A little while we **tarry** up on earth.
Then we are yours forever and forever.
But I seek one who came to you too soon.
The bud was plucked before the flower bloomed.

I tried to bear my loss. I could not bear it.
 Love was too strong a god. O King, you know
 If that old tale men tell is true, how once
 The flowers saw the rape of Proserpine.
 Then weave again for sweet Eurydice
 Life's pattern that was taken from the loom
 Too quickly. See, I ask a little thing,
 Only that you will lend, not give, her to me.
 She shall be yours when her years' span is full.
 No one under the spell of his voice could refuse him anything. He
 Drew iron tears down Pluto's cheek,
 And made Hell grant what Love did seek.

They summoned Eurydice and gave her to him, but upon one condition: that he would not look back at her as she followed him, until they had reached the upper world. So the two passed through the great doors of Hades to the path which would take them out of the darkness, climbing up and up. He knew that she must be just behind him, but he longed unutterably to give one glance to make sure. But now they were almost there, the blackness was turning gray; now he had stepped out joyfully into the daylight. Then he turned to her. It was too soon; she was still in the cavern. He saw her in the dim light, and he held out his arms to clasp her; but on the instant she was gone. She had slipped back into the darkness. All he heard was one faint word, "Farewell."

Desperately he tried to rush after her and follow her down, but he was not allowed. The gods would not consent to his entering the world of the dead a second time, while he was still alive. He was forced to return to the earth alone, in utter desolation. Then he forsook the company of men. He wandered through the wild solitudes of Thrace, comfortless except for his lyre, playing, always playing, and the rocks and the rivers and the trees heard him gladly, his only companions. But at last a band of Maenads came upon him. They were as frenzied as those who killed Pentheus so horribly. They slew the gentle musician, tearing him limb from limb, and flung the severed head into the swift river Hebrus. It was borne along past the river's mouth on to the Lesbian shore, nor had it suffered any change from the sea when the Muses found it and buried it in the sanctuary of the island. His limbs they gathered and placed in a tomb at the foot of Mount Olympus, and there to this day the nightingales sing more sweetly than anywhere else.

3. The song lines "With my song/ I will charm Demeter's daughter/ I will charm the Lord of the Dead/Moving their hearts with my melody./I will bear her away from Hades." illustrates Orpheus':
- conflict.
 - direct characterization.
 - motivation.
 - ironic request.

4. The line, "He dared more than any other man ever dared for his love" describes Orpheus' love as:
- a. passionate.
 - b. dangerous.
 - c. idealistic.
 - d. ill-fated.
5. When Orpheus sings to Hades, "But I seek one who came to you too soon. The bud was plucked before the flower bloomed." He is referring to
- a. Demeter using personification.
 - b. Demeter using a metaphor.
 - c. Eurydice using symbolism.
 - d. Eurydice using a metaphor.
6. The theme of the story is best represented in which line?
- a. "Little is told about his life before his ill-fated marriage, for which he is even better known than for his music..."
 - b. "Then he turned to her. It was too soon; she was still in the cavern. He saw her in the dim light, and he held out his arms to clasp her..."
 - c. "No one under the spell of his voice could refuse him anything."
 - d. "They summoned Eurydice and gave her to him, but upon one condition: that he would not look back at her as she followed him until they had reached the upper world."

Text 3: Excerpt from Romeo and Juliet

Act V, scene iii

In the following scene, Romeo races to the Capulet tomb to find Juliet seemingly dead. He takes his own life right before Juliet wakes up and finds Romeo dead next to her.

ROMEO

I must indeed; and therefore came I hither.
 Good gentle youth, tempt not a desperate man;
 Fly hence, and leave me: think upon these gone;
 Let them affright thee. I beseech thee, youth,
 Put not another sin upon my head,
 By urging me to fury: O, be gone!
 By heaven, I love thee better than myself;
 For I come hither arm'd against myself:
 Stay not, be gone; live, and hereafter say,
 A madman's mercy bade thee run away.

PARIS

I do defy thy conjurations,
 And apprehend thee for a felon here.

ROMEO

Wilt thou provoke me? then have at thee, boy!

They fight

PAGE

O Lord, they fight! I will go call the watch.

Exit

PARIS

O, I am slain!

Falls

If thou be merciful, Open the tomb, lay me with Juliet.

Dies

ROMEO

In faith, I will. Let me peruse this face.

Mercutio's kinsman, noble County Paris!

What said my man, when my betossed soul

Did not attend him as we rode? I think

He told me Paris should have married Juliet:

Said he not so? or did I dream it so?

Or am I mad, hearing him talk of Juliet,

To think it was so? O, give me thy hand,

One writ with me in sour misfortune's book!

I'll bury thee in a triumphant grave;

A grave? O no! a lantern, slaughter'd youth,

For here lies Juliet, and her beauty makes

This vault a feasting presence full of light.

Death, lie thou there, by a dead man interr'd.

Laying PARIS in the tomb

How oft when men are at the point of death

Have they been merry! which their keepers call

A lightning before death: O, how may I

Call this a lightning? O my love! my wife!

Death, that hath suck'd the honey of thy breath,

Hath had no power yet upon thy beauty:

Thou art not conquer'd; beauty's ensign yet

Is crimson in thy lips and in thy cheeks,

And death's pale flag is not advanced there.

Tybalt, liest thou there in thy bloody sheet?

O, what more favour can I do to thee,

Than with that hand that cut thy youth in twain

To sunder his that was thine enemy?

Forgive me, cousin! Ah, dear Juliet,

Why art thou yet so fair? shall I believe

That unsubstantial death is amorous,

And that the lean abhorred monster keeps

Thee here in dark to be his paramour?

For fear of that, I still will stay with thee;

And never from this palace of dim night
 Depart again: here, here will I remain
 With worms that are thy chamber-maids; O, here
 Will I set up my everlasting rest,
 And shake the yoke of inauspicious stars
 From this world-wearied flesh.
 Eyes, look your last! Arms, take your last embrace! and, lips,
 O you The doors of breath, seal with a righteous kiss
 A dateless bargain to engrossing death!
 Come, bitter conduct, come, unsavoury guide!
 Thou desperate pilot, now at once run on
 The dashing rocks thy sea-sick weary bark!
 Here's to my love!

Drinks

O true apothecary! Thy drugs are quick. Thus with a kiss I die.

Dies

(.....Later in the scene...)

JULIET wakes

JULIET

O comfortable friar! where is my lord?
 I do remember well where I should be,
 And there I am. Where is my Romeo?

Noise within

FRIAR LAURENCE

I hear some noise. Lady, come from that nest
 Of death, contagion, and unnatural sleep:
 A greater power than we can contradict
 Hath thwarted our intents.
 Come, come away.
 Thy husband in thy bosom there lies dead;
 And Paris too. Come, I'll dispose of thee
 Among a sisterhood of holy nuns:
 Stay not to question, for the watch is coming;
 Come, go, good Juliet,

Noise again

I dare no longer stay.

JULIET

Go, get thee hence, for I will not away.

Exit FRIAR LAURENCE

What's here? a cup, closed in my true love's hand?
 Poison, I see, hath been his timeless end:
 O churl! drunk all, and left no friendly drop
 To help me after? I will kiss thy lips;

Haply some poison yet doth hang on them,
To make die with a restorative.

Kisses him

Thy lips are warm.

First Watchman

[Within] Lead, boy: which way?

JULIET

Yea, noise? then I'll be brief. O happy dagger!

Snatching ROMEO's dagger

This is thy sheath;

Stabs herself

there rust, and let me die.

Falls on ROMEO's body, and dies

7. When Romeo claims, "One writ with me in sour misfortune's book!" and "O, here Will I set up my everlasting rest/ And shake the yoke of inauspicious stars /From this world-wearied flesh" he once again insinuates that:

- A. He is a victim of fate.
- B. He is destined to be with Juliet.
- C. They can overcome fate if they love each other.
- D. Dedication and loyalty can triumph over destiny's wishes.

8. In this passage, Romeo makes what observation:

*Death, that hath suck'd the honey of thy breath,
Hath had no power yet upon thy beauty:
Thou art not conquer'd; beauty's ensign yet
Is crimson in thy lips and in thy cheeks,
And death's pale flag is not advanced there.*

- A. Juliet seems like she's been dead for days.
- B. Her beauty has faded quickly.
- C. Juliet does not look like her usual self.
- D. Juliet has not lost her beauty in death.

9. Juliet's dynamic character is evident in all of the following **EXCEPT**:

- A. She drinks the potion according to plan despite the risks.
- B. She ignores the Friar's warnings to leave the tomb.
- C. She kills herself with a dagger once the poison fails to kill her.
- D. She considers leaving with the Friar to return to her family.

Reading Comprehension and Argument Essay**Your Task:**

DIRECTIONS: Closely read the texts provided for you and write an evidence-based argument on the topic below. You may use the margins to take notes as you read and craft your response.

Topic: *Does love lead to impulsive choices?*

Your Task: Carefully read each of the three texts provided. Answer the multiple choice questions that follow the texts. Using evidence from EACH passage, write a well-developed argument regarding *impulsive choices*. Clearly establish your claim, distinguish your claim from alternate or opposing claims, and use specific and relevant evidence from EACH text to develop your argument. Do not simply summarize each text.

Guidelines:

Be sure to:

- Establish your claim regarding impulsive choices.
- Distinguish your claim from alternate or opposing claims
- Use specific, relevant, and sufficient evidence from ALL of the texts to develop your argument
- Identify the source that you are referring by text number and line number(s)
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Following the conventions of standard written English

Texts:

Text 1: “Impulsive” a song by Wilson Philips

Text 2: “Orpheus and Eurydice” by Ovid

Text 3: an excerpt from Romeo and Juliet by William Shakespeare

STUDENT SAMPLE

STUDENT SAMPLE

Argument Essay – English 9H

"short works" vs. "long works"

Love and Impulsive Choices

General Statement

Intro. General Love has often been used in literature and other works as a motivating factor for characters.

The three pieces presented are no different, with characters in the works driven to do numerous things because of the power of love. In "Impulsive" by Wilson Philips, "Orpheus and Eurydice" by Ovid, and Romeo and Juliet by Shakespeare, it is proven that the emotional instability caused by love leads to one making impulsive and uncharacteristic decisions. → Thesis/Claim: goes beyond rephrasing the question as a statement

Specific

Topic Sent.: In "Impulsive" the confusion of love causes the speaker to uncharacteristically forgo reason to follow his emotions and impulses. For example, near the beginning of the song, the speaker expresses

his lack of understanding regarding love and the temptation which comes with it. When the speaker states, "[I] don't wanna think about/Don't wanna think clear," he clearly demonstrates this. Through this proclamation and previous lines, the speaker clearly demonstrates that he desires to act on his impulses regarding love, and in doing so, acts uncharacteristically. Furthermore, the speaker expresses

his confusion and lack of control over his love. This is demonstrated when the speaker states, "My heart is beating don't say no/My head keeps saying, 'take it slow.'" This emphasizes the speaker's conflicted feelings about his love through the personification of his heart and head as conflicting forces. This also

* elucidates the speaker's desire to forgo reason to follow the impulses of his love. In addition, the speaker expresses the uncharacteristic actions he takes due to love. This is demonstrated when the speaker says, "Oh this is not like me/ To follow my heart so easily." This characterizes the speaker as a dynamic character because he changes to follow his heart and love. This also expresses the speaker's

internal conflict of whether to follow his heart or reason. It is clear the speaker's love causes him to forgo reason and follow his temptations, acting uncharacteristically. * = uses power verbs!

phrases
rain
idea

In "Orpheus and Eurydice" by Ovid, the protagonist, Orpheus, is affected by his love to make impulsive, dangerous decisions. For example, Orpheus travels to the underworld to retrieve his love, Eurydice. After reaching Hades, lord of the underworld, Orpheus sings, "But I seek one who came to you too soon. The Bud was plucked before the flower bloomed." This metaphor demonstrates the impulsive, dangerous decisions Orpheus makes for Eurydice, traveling to the underworld to get her back.

Furthermore, Orpheus' love is seen by his inability to overcome temptation. Hades agrees to let Eurydice go on the condition that Orpheus does not look back at her until they make their way out of the underworld. However, before they reach the top, Orpheus "turned to her. It was too soon; she was still in the cavern." From this, one can characterize Orpheus as impatient due to his inability to wait to see Eurydice. In addition, it elucidates Orpheus' extreme love for Eurydice, which affects his decisions and clouds his judgment, making him give into temptation.

* evidence is woven in subtly + smoothly

> ties character to claim/thesis

Also, in the excerpt from The Tragedy of Romeo and Juliet by Shakespeare, the lovers Romeo and Juliet make extremely impulsive decisions due to the effect love has on them. This is seen when Romeo commits suicide following the "death" of Juliet. After his discovery of Juliet's supposed corpse, Romeo says, "Here's to my love! O True apothecary! Thy drugs are quick. Thus with a kiss I die." This characterizes Romeo as impulsive due to his choice to commit suicide. Furthermore, this act

> ties characters to claim

* demonstrates the extreme impact love has on Romeo. In addition, love's influence is seen when Juliet ignores the Friar's warnings to leave with him and resolves to kill herself because Romeo is dead. Juliet takes Romeo's dagger and states, "O happy dagger! This is thy sheath; there rust and let me die." Juliet makes the impulsive decision not to live anymore; she can with Romeo in death. It is clear that in the excerpt from The Tragedy of Romeo and Juliet, the love Romeo and Juliet share causes the pair to make rash decisions and commit unthinkable actions they would otherwise never have partaken in before meeting the other.

Transitions

) ties characters to claim

In "Impulsive", "Orpheus and Eurydice", and the excerpt from The Tragedy of Romeo and Juliet this emotional instability and clouding of judgment caused by love leads to characters making impulsive, uncharacteristic decisions. Love in literature has always been a driving force for characters. The effect love has on them is relatable to love's effect on people and will continue to be written about and impact the real world, as well as the world of fiction.

Rephrase thesis

End with General Statement

* Uses present tense when writing about literature

Name _____

English 9H

Question: Does love lead to impulsive choices?

PLOT SUMMARY:	ANALYSIS: (ADDITIONS ARE IN CAPS)
<p>In the story, Orpheus loses his love, Eurydice, to the Underworld and goes there to retrieve her because “his grief was overwhelming. He could not endure it.” While he’s there, he convinces Hades to let her go, but Hades provides one condition that “he would not look back at her as she followed him, until they had reached the upper world.” However, on the way back, Orpheus looks back and realizes it’s too soon. He loses his love once again.</p>	<p>ORPHEUS’ RASH DECISIONS, DRIVEN BY LOVE, PROVE THAT OFTENTIMES, LOVE IS THE MOTIVATING FACTOR BEHIND IMPULSIVE CHOICES. In the story, Orpheus loses his love, Eurydice, to the Underworld and goes there to retrieve her because “his grief was overwhelming. He could not endure it.” BECAUSE HE’S SO MOTIVATED BY HIS LOVE, “HE DARES MORE THAN ANY OTHER MAN EVER DARED.” HIS WILLINGNESS VENTURE SUCH A DANGEROUS TRIP ILLUSTRATES THAT HIS EMOTIONS ARE DRIVING HIM TO DO THINGS HE MIGHT NOT OTHERWISE DO. While he’s there, he convinces Hades to let her go, but Hades provides one condition that “he would not look back at her as she followed him, until they had reached the upper world.” ORPHEUS IS CONFLICTED BECAUSE HE’S SO IN LOVE WITH HER THAT HE FEELS COMPELLED TO GLANCE AT HER FOR JUST A MOMENT, A CHOICE THAT IS EMOTIONALLY DRIVEN AND IMPULSIVE. However, on the way back, Orpheus looks back and realizes it’s too soon. BECAUSE HE ACTS BASED ON HIS EMOTIONS RATHER THAN ON REASON, he loses his love once again. HIS INABILITY TO RESTRAIN HIMSELF LEADS HIM TO HASTY DECISIONS THAT LEAD TO DISASTER FOR BOTH HIM AND EURYDICE PROVING THAT, WHEN LOVE IS INVOLVED, EMOTIONS SUPERCEDE REASON.</p>

Don’t forget to use your **POWER VERBS** (Great for Your Expansions/Explanations!)

Use appropriate verbs when writing a critical analysis of an author or a work of literature. Examples of these terms include:

- | | | |
|---------------|--------------|----------------|
| Ⓐ Emphasizes | Ⓐ Observes | Ⓐ Echoes |
| Ⓐ Elucidates | Ⓐ Identifies | Ⓐ Develops |
| Ⓐ Compares | Ⓐ Organizes | Ⓐ Provides |
| Ⓐ Suggests | Ⓐ Reinforces | Ⓐ Connotes |
| Ⓐ Illustrates | Ⓐ Defines | Ⓐ Focuses |
| Ⓐ Exemplifies | Ⓐ Clarifies | Ⓐ Balances |
| Ⓐ Parallels | Ⓐ Contrasts | Ⓐ Relates |
| Ⓐ Juxtaposes | Ⓐ Argues | Ⓐ Expresses |
| Ⓐ Implies | Ⓐ Mirrors | Ⓐ Insinuates |
| Ⓐ Alludes to | Ⓐ Shows | Ⓐ Demonstrates |

Sentence Structure ^{e/s}

① Jane ^S | ^V leaves Rochester, she wants to maintain her independence. ^S | ^V ~~but~~ b/c

Jane leaves Thornfield after facing an internal conflict. Which is very difficult for her.

↳ can't start a sentence w/ this

Romeo ^S | ^V jumps in between Mercutio and Tybalt. Mercutio ^S | ^V gets stabbed.

Jane leaves Rochester, however, she has mixed feelings about it.

Reading Comprehension

English 9H Reading Comprehension Review Packet June 201~~3~~4

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Passage I
The Centaur

— May Swenson

#1

The summer that I was ten --
Can it be there was only one
summer that I was ten?

It must have been a long one then --
each day I'd go out to choose
a fresh horse from my stable

which was a willow grove
down by the old canal.
I'd go on my two bare feet.

But when, with my brother's jack-knife,
I had cut me a long limber horse
with a good thick knob for a head,

15 and peeled him slick and clean
except a few leaves for the tail,
and cinched my brother's belt

around his head for a rein,
I'd straddle and canter him fast
up the grass bank to the path,

#2

20 trot along in the lovely dust
that talcumed over his hoofs,
hiding my toes, and turning

his feet to swift half-moons.
The willow knob with the strap
jouncing between my thighs

#3

25 was the pommel and yet the poll
of my nickering pony's head.
My head and my neck were mine,

30 yet they were shaped like a horse.
My hair flopped to the side
like the mane of a horse in the wind.

My forelock swung in my eyes,
my neck arched and I snorted.
I shied and skittered and reared,

35 stopped and raised my knees,
pawed at the ground and quivered.
My teeth bared as we wheeled

3 and swished through the dust again.
I was the horse and the rider,
and the leather I slapped to his rump

#3

40 spanked my own behind.
Doubled, my two hoofs beat
a gallop along the bank,

45 the wind twanged in my mane,
my mouth squared to the bit.
And yet I sat on my steed

quiet, negligent riding,
my toes standing the stirrups,
my thighs hugging his ribs.

50 At a walk we drew up to the porch.
I tethered him to a paling.
Dismounting, I smoothed my skirt

and entered the dusky hall.
My feet on the clean linoleum
left ghostly toes in the hall.

55 Where have you been? said my mother.
Been riding, I said from the sink,
and filled me a glass of water.

What's that in your pocket? she said.
Just my knife. It weighted my pocket
and stretched my dress awry.

#4

60 Go tie back your hair, said my mother,
and Why is your mouth all green?
Rob Roy, he pulled some clover
as we crossed the field, I told her.

Passage II

The Pebble People

#1 [5 Ben Adam sat outside his grandparents' weathered old loghouse. He liked to sit outside and listen to the sounds of the forest. Especially after one of his grandma's famous chicken-and-dumpling dinners. And he liked to play one of his favorite games—making rocks war dance. So he started looking for different colored pebbles. Some were easily scraped off the surface of the well-worn path to the grandparents' loghouse, others he had to dig and scratch out of the earth.

10 Finally, he found the ones he wanted—black ones, white ones, red ones, yellow ones, and blue ones. Holding the pebbles on an open palm, Ben Adam talked to them. He spoke to the pebbles for a long time about the respect and discipline they should have while wearing the traditional clothing the Creator had given them. He talked of the symbols the old people said were in their dress. He spoke of how they should all try to conduct themselves with dignity. Ben Adam repeated the words of an uncle who had helped him dress for a war dance many times before.

#2 [15 After several moments of serious meditation, he placed the pebbles on the bottom of an overturned tin bucket, each according to its own size and color. He carefully placed the red, yellow, blue, white, and black pebbles into the circular grooves of the bucket in the formation of a bustle, the middlemost circle being the drum. Under his breath, he sang the ancient words of his favorite war dance song, but he did not drum yet because he did not want the dancers moved.

20 Ben Adam finished his silent song and again spoke to the pebbles. His message contained a prayer of thanksgiving that his people were alive to see another day and that they had chosen this day to come together in celebration of tribal customs. He thanked all the dancers, drummers, and spectators. He asked the Creator to bestow special blessings upon them throughout the evening and as they traveled back to their homes.

25 Ben Adam asked for blessings on behalf of people who were sick and could not attend the dance. He prayed for those imprisoned by steel bars and by personal weaknesses. And he asked the people to remember those people who had died since the last time they had gathered. Ben Adam's words were very well selected and delivered for an eight-year-old.

30 Following a moment of silence, he started singing a warm-up song. He drummed slowly on the bottom ridge of the battered old bucket and watched proudly as the pebbles began to dance. At first they moved slowly about the grooves of the bucket according to the rhythm of the song. "For this slow beat, the traditional dancers should be thankful," Ben Adam said.

35 The pace quickened. Ben Adam sang louder and drummed faster. The dancers hopped about fervently, like fancy dancers, their thunderous hoofbeats in tune with the drumming and their blurred colors lighting the air. Some of the pebbles began falling off the edge of the bucket to the ground. Ben Adam drummed and sang as long as there were some pebble dancers left.

40 After only a few were left, Ben Adam announced to them, "This will be a contest song!" He drummed faster and faster, harder and harder, until all the pebbles fell off the bucket. Then, carefully, he picked up those that were the last to fall.

45 "Gee, that was a good contest," he said.

He thanked the dancers and said, "One day there will be a big, big contest. Only those who are really good can come and participate in it." Ben Adam put the winning pebbles into marked jars to save. "The winners of the contest and my favorite dancers, I will take into the house and put away in my fishtank for the winter," he said to the pebble people.

— Roger Jack

Multiple-Choice Questions

Directions (1–10): Select the best suggested answer to each question and write its number in the space provided on the answer sheet. The questions may help you think about the ideas and information you might want to use in your essay. You may return to these questions anytime you wish.

Passage I (the poem) — Questions 1–5 refer to Passage I.

- 1 Lines 2 through 4 suggest that the narrator found her tenth summer to be
 - (1) tedious
 - (2) lonely
 - (3) refreshing
 - (4) memorable
- 2 In line 19, the narrator implies that the dust is "lovely" because it
 - (1) makes her feet resemble hoofs
 - (2) covers her tracks
 - (3) lets her trot faster
 - (4) keeps her toes from hurting

"hiding my toes"
- 3 The verbs used in lines 29 through 44 help establish a feeling of
 - (1) apprehension
 - (2) regret
 - (3) exhilaration
 - (4) relief
- 4 In the last stanza, the poet implies that the narrator had
 - (1) hidden in the field
 - (2) buried her face in clover
 - (3) fought with her brother
 - (4) picked wildflowers
- 5 The title is best reinforced by which line?
 - (1) "I'd go on my two bare feet" (line 9)
 - (2) "I'd straddle and canter him fast" (line 17)
 - (3) "I shied and skittered and reared" (line 33)
 - (4) "I was the horse and the rider" (line 38)

Passage II (the short story excerpt) — Questions 6–9 refer to Passage II.

- 6 Lines 19 through 26 suggest that one purpose of Ben's play is to
 - (1) challenge traditional roles
 - (2) solve personal problems
 - (3) practice social traditions
 - (4) develop survival skills
 - 7 In lines 27 through 31, Ben's prayers reveal a sense of
 - (1) duty
 - (2) compassion
 - (3) courage
 - (4) humility
 - 8 Ben selected as winners of the contest those pebble people who had
 - (1) drummed the loudest
 - (2) danced the fastest
 - (3) lasted the longest
 - (4) jumped the highest
 - 9 Ben's attitude toward play can best be described as
 - (1) mischievous
 - (2) courageous
 - (3) innocent
 - (4) thoughtful
- Question 10 refers to both passages.
- 10 Ben's action of digging the pebbles from the earth parallels which action in the poem?
 - (1) "cut me a long limber horse" (line 11)
 - (2) "cinched my brother's belt" (line 15)
 - (3) "tethered him to a paling" (line 50)
 - (4) "filled me a glass of water" (line 57)

→ "choosing"

After you have finished these questions, turn to page 2. Review **Your Task** and the **Guidelines**. Use scrap paper to plan your response. Then write your response to Part A, beginning on page 1 of your essay booklet. After you finish your response for Part A, go on to page 7 of your examination booklet and complete Part B.

1. Read Qs. only 1st.
2. Mark lines in psq
3. Read + answer (as you go)
4. Go back in the psq.

Multiple-Choice Questions

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Passage I

Ah, friend, let us be true
To one another! For the world which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
5 Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

— Matthew Arnold
from *The Book of Friendship*

Passage II

Damon and Pythias were two noble young men who lived on the island of Sicily in a city called Syracuse. They were such close companions and were so devoted to each other that all the people of the city admired them as the highest examples of true friendship. Each trusted the other so completely that nobody
5 could ever have persuaded one that the other had been unfaithful or dishonest, even if that had been the case.

Now it happened that Syracuse was, at that time, ruled by a famous tyrant named Dionysius, who had gained the throne for himself through treachery, and who from then on flaunted his power by behaving cruelly to his own subjects and
10 to all strangers and enemies who were so unfortunate as to fall into his clutches. This tyrant, Dionysius, was so unjustly cruel that once, when he awoke from a restless sleep during which he dreamt that a certain man in the town had attempted to kill him, he immediately had that man put to death.

It happened that Pythias had, quite unjustly, been accused by Dionysius of trying to overthrow him, and for this supposed crime of treason Pythias was sentenced by the king to die. Try as he might, Pythias could not prove his innocence to the king's satisfaction, and so, all hope now lost, the noble youth asked only for a few days' freedom so that he could settle his business affairs and see to it that his relatives would be cared for after he was executed. Dionysius,
15 the hardhearted tyrant, however, would not believe Pythias's promise to return and would not allow him to leave unless he left behind him a hostage, someone who would be put to death in his place if he should fail to return within the stated time.

Pythias immediately thought of his friend Damon, and he unhesitatingly sent
25 for him in this hour of dire necessity, never thinking for a moment that his trusty companion would refuse his request. Nor did he, for Damon hastened straightaway to the palace—much to the amazement of King Dionysius—and gladly offered to be held hostage for his friend, in spite of the dangerous condition that had been attached to this favor. Therefore, Pythias was permitted
30 to settle his earthly affairs before departing to the Land of the Shades,¹ while Damon remained behind in the dungeon, the captive of the tyrant Dionysius.

After Pythias had been released, Dionysius asked Damon if he did not feel afraid, for Pythias might very well take advantage of the opportunity he had been given and simply not return at all, and then he, Damon, would be executed in his
35 place. But Damon replied at once with a willing smile: "There is no need for me to feel afraid, O King, since I have perfect faith in the word of my true friend, and I know that he will certainly return before the appointed time—unless, of course, he dies or is held captive by some evil force. Even so, even should the noble Pythias be captured and held against his will, it would be an honor for me to die
40 in his place."

Such devotion and perfect faith as this was unheard of to the friendless tyrant; still, though he could not help admiring the true nobility of his captive, he nevertheless determined that Damon should certainly be put to death should Pythias not return by the appointed time.

45 And, as the Fates would have it, by a strange turn of events, Pythias was detained far longer in his task than he had imagined. Though he never for a single

¹ Land of the Shades: Mythical place where people go when they die.

minute intended to evade the sentence of death to which he had been so unjustly committed, Pythias met with several accidents and unavoidable delays. Now his time was running out and he had yet to overcome the many impediments that had been placed in his path. At last he succeeded in clearing away all the hindrances, and he sped back the many miles to the palace of the king, his heart almost bursting with grief and fear that he might arrive too late.

Meanwhile, when the last day of the allotted time arrived, Dionysius commanded that the place of execution should be readied at once, since he was still ruthlessly determined that if one of his victims escaped him, the other should not. And so, entering the chamber in which Damon was confined, he began to utter words of sarcastic pity for the "foolish faith," as he termed it, that the young man of Syracuse had in his friend.

In reply, however, Damon merely smiled, since, in spite of the fact that the eleventh hour had already arrived, he still believed that his lifelong companion would not fail him. Even when, a short time later, he was actually led out to the site of his execution, his serenity remained the same.

Great excitement stirred the crowd that had gathered to witness the execution, for all the people had heard of the bargain that had been struck between the two friends. There was much sobbing and cries of sympathy were heard all around as the captive was brought out, though he himself somehow retained complete composure even at this moment of darkest danger.

Presently the excitement grew more intense still as a swift runner could be seen approaching the palace courtyard at an astonishing speed, and wild shrieks of relief and joy went up as Pythias, breathless and exhausted, rushed headlong through the crowd and flung himself into the arms of his beloved friend, sobbing with relief that he had, by the grace of the gods, arrived in time to save Damon's life.

This final exhibition of devoted love and faithfulness was more than even the stony heart of Dionysius, the tyrant, could resist. As the throng of spectators melted into tears at the companions' embrace, the king approached the pair and declared that Pythias was hereby pardoned and his death sentence canceled. In addition, he begged the pair to allow him to become their friend, to try to be as much a friend to them both as they had shown each other to be.

Thus did the two friends of Syracuse, by the faithful love they bore to each other, conquer the hard heart of a tyrant king, and in the annals of true friendship there are no more honored names than those of Damon and Pythias—for no person can do more than be willing to lay down his life for the sake of his friend.

— retold by William F. Russell

Multiple-Choice Questions

Directions (1–10): Select the best suggested answer to each question and write its number in the space provided on the answer sheet. The questions may help you think about the ideas and information you might want to use in your essay. You may return to these questions anytime you wish.

Passage I (the poem) — Questions 1–4 refer to Passage I.

- 1 Which statement best expresses the idea found in lines 2 through 6?
- (1) The world honors those who share love and light.
 (2) The world is a beautiful and happy place.
 (3) The world should guarantee peace to everyone.
 (4) The world that promises so much has little to offer.
- 2 The "darking plain" (line 7) most likely refers to a
- (1) meadow
 (2) battlefield
 (3) night sky
 (4) sports arena
- 3 In line 9, the narrator describes the armies as "ignorant" because
- (1) the armies are composed of unskilled men
 (2) the armies do not have an effective battle plan
 (3) people have not learned to live together in peace
 (4) people are uninformed about the effects of war
- 4 The tone of the poem can best be described as
- (1) somber
 (2) hopeful
 (3) bewildered
 (4) lively
- Speaker's attitude*

Passage II (the myth) — Questions 5–10 refer to Passage II.

- 5 According to lines 1 through 6, the people of Syracuse viewed Damon and Pythias as
- (1) saints
 (2) kings
 (3) stereotypes
 (4) models
- 6 Which word from the text most accurately describes a tyrant?
- (1) "famous" (line 7)
 (2) "unfortunate" (line 10)
 (3) "cruel" (line 11)
 (4) "restless" (line 12)
- 7 According to the text, what was the cause of Dionysius's "amazement" (line 27)?
- (1) Damon's refusal
 (2) Damon's arrival
 (3) Pythias's promise
 (4) Pythias's innocence
- 8 According to lines 35 through 40, Damon considered dying for his friend to be an act of
- (1) respect
 (2) justice
 (3) desperation
 (4) foolishness
- 9 That which Dionysius called "foolish faith" (line 57), Damon would probably have called
- (1) religion
 (2) loyalty
 (3) uselessness
 (4) mischievousness
- 10 Dionysius was so impressed by "This final exhibition" (line 74) that he
- (1) offered to die in Pythias's place
 (2) burst into tears
 (3) issued a proclamation
 (4) released Pythias from captivity

After you have finished these questions, turn to page 2. Review **Your Task** and the **Guidelines**. Use scrap paper to plan your response. Then write your response to Part A, beginning on page 1 of your essay booklet. After you finish your response for Part A, go on to page 7 of your examination booklet and complete Part B.

Passage I

From the nearest library I learned every sort of surprising thing—some of it, though not much of it, from the books themselves.

The Homewood Library had graven across its enormous stone facade: FREE TO THE PEOPLE. In the evenings, neighborhood people—the men and women of Homewood—browsed in the library and brought their children. By day, the two vaulted rooms, the adults' and children's sections, were almost empty. The kind Homewood librarians, after a trial period, had given me a card to the adult section. This was an enormous silent room with marble floors. Nonfiction was on the left.

Beside the farthest wall, and under leaded windows set ten feet from the floor, so that no human being could ever see anything from them—next to the wall, and at the farthest remove from the idle librarians at their curved wooden counter, and from the oak bench where my mother waited in her camel's-hair coat chatting with the librarians or reading—stood the last and darkest and most obscure of the tall nonfiction stacks: NATURAL HISTORY. It was here, in the cool darkness of a bottom shelf, that I found *The Field Book of Ponds and Streams*.

The Field Book of Ponds and Streams was a small, blue-bound book printed in fine type on thin paper. Its third chapter explained how to make sweep nets, plankton nets, glass-bottomed buckets, and killing jars. It specified how to mount slides, how to label insects on their pins, and how to set up a freshwater aquarium.

One was to go into "the field" wearing hip boots and perhaps a head net for mosquitoes. One carried in a "ruck-sack" half a dozen corked test tubes, a smattering of screwtop baby-food jars, a white enamel tray, assorted pipettes and eye-droppers, an artillery of cheesecloth nets, a notebook, a hand lens, perhaps a map, and *The Field Book of Ponds and Streams*. This field—unlike the fields I had seen, such as the field where Walter Milligan played football—was evidently very well watered, for there one could find, and distinguish among, daphniae, planaria, water pennies, stonefly larvae, dragonfly nymphs, salamander larvae, tadpoles, snakes, and turtles, all of which one could carry home.

That anyone had lived the fine life described in Chapter 3 astonished me. Although the title page indicated quite plainly that one Ann Haven Morgan had written *The Field Book of Ponds and Streams*, I nevertheless imagined, perhaps from the authority and freedom of it, that its author was a man. It would be good to write him and assure him that someone had found his book, in the dark near the marble floor at the Homewood Library. I would, in the same letter or in a subsequent one, ask him a question outside the scope of his book, which was where I personally might find a pond, or a stream. But I did not know how to address such a letter, of course, or how to learn if he was still alive.

I was afraid, too, that my letter would disappoint him by betraying my ignorance, which was just beginning to attract my own notice. What, for example, was this substance called cheesecloth, and what do scientists do with it? What, when you really got down to it, was enamel? If candy could, notoriously, "eat through enamel," why would anyone make trays out of it? Where—short of robbing a museum—might a fifth-grade student at the Ellis School on Fifth Avenue obtain such a legendary item as a wooden bucket?

The Field Book of Ponds and Streams was a shocker from beginning to end. The greatest shock came at the end.

50 When you checked out a book from the Homewood Library, the librarian wrote your number on the book's card and stamped the due date on the sheet glued to the book's last page. When I checked out *The Field Book of Ponds and Streams* for the second time, I noticed the book's card. It was almost full. There were numbers on both sides. My hearty author and I were not alone in the world, 55 after all. With us, and sharing our enthusiasm for dragonfly larvae and single-celled plants, were, apparently, many adults.

Who were these people? Had they, in Pittsburgh's Homewood section, found ponds? Had they found streams?

60 Every year, I read again *The Field Book of Ponds and Streams*. Often, when I was in the library, I simply visited it. I sat on the marble floor and studied the book's card. There we all were. There was my number. There was the number of someone else who had checked it out more than once. Might I contact this person and cheer him up?

#4
65 For I assumed that, like me, he had found pickings pretty slim in Pittsburgh. The people of Homewood, some of whom lived in visible poverty, on crowded streets among burned-out houses—they dreamed of ponds and streams. They were saving to buy microscopes. In their bedrooms they fashioned plankton nets. But their hopes were even more vain than mine, for I was a child, and anything might happen; they were adults, living in Homewood. There was neither pond nor stream on the streetcar routes. The Homewood residents whom I knew had 70 little money and little free time. The marble floor was beginning to chill me. It was not fair.

—Annie Dillard

Passage II

Maple Valley Branch Library, 1967

For a fifteen-year-old there was plenty
to do: browse the magazines,
slip into the Adult section to see
what vast *tristesse*¹ was born of rush-hour traffic,
5 *décolletés*², and the plague of too much money.
There was so much to discover—how to
lay out a road, the language of flowers,
and the place of women in the tribe of Moost.
There were equations elegant as a French twist,
10 fractal geometry's unwinding maple leaf;

I could follow, step-by-step, the slow disclosure
of a pineapple Jell-O mold—or take
the path of Harold's purple crayon through
the bedroom window and onto a lavender
15 spill of stars. Oh, I could walk any aisle
and smell wisdom, put a hand out to touch
the rough curve of bound leather,
the harsh parchment of dreams.

As for the improbable librarian
with her salt and paprika upsweep,
her British accent and sweater clip
(mom of a kid I knew from school)—
I'd go up to her desk and ask for help
on bareback rodeo or binary codes,
25 phonics, Gestalt theory,
lead poisoning in the Late Roman Empire;
the play of light in Dutch Renaissance painting;
I would claim to be researching
pre-Columbian pottery or Chinese foot-binding,
30 but all I wanted to know was:
*Tell me what you've read that keeps
that half smile afloat
above the collar of your impeccable blouse.*

So I read *Gone with the Wind* because
35 it was big, and haiku because they were small.
I studied history for its rhapsody of dates,
lingered over Cubist art for the way
it showed all sides of a guitar at once.
All the time in the world was there, and sometimes
40 all the world on a single page.
As much as I could hold
on my plastic card's imprint I took,

¹ sadness² low-cut necklines

greedily: six books, six volumes of bliss,
the stuff we humans are made of:
45 words and sighs and silence,
ink and whips, Brahma and cosine,
corsets and poetry and blood sugar levels—
I carried it home, five blocks of aluminum siding
and past the old garage where, on its boarded-up doors,
50 someone had scrawled:

I CAN EAT AN ELEPHANT
IF I TAKE SMALL BITES.

Yes, I said to no one in particular: *That's
what I'm gonna do!*

— Rita Dove

Multiple-Choice Questions

Directions (1–10): Select the best suggested answer to each question and write its number in the space provided on the answer sheet. The questions may help you think about the ideas and information you might want to use in your essay. You may return to these questions anytime you wish.

Passage I (the memoir) — Questions 1–5 refer to Passage I.

1 The author's repeated references to *The Field Book of Ponds and Streams* has the effect of emphasizing the book's

- (1) age (3) unpopularity
(2) significance (4) size

2 Lines 23 through 31 are developed primarily through the use of

- (1) listing (3) metaphor
(2) definition (4) analogy

3 The narrator implies that *The Field Book of Ponds and Streams* was a "shocker" partly because it revealed to her the

- (1) cruelty of nature
(2) capabilities of women
(3) existence of a different way of life
(4) importance of preserving the environment

4 In lines 59 through 63, the narrator implies that studying the book's card gave her a sense of

- (1) commitment (3) privacy
(2) order (4) community

5 At the end of the passage, the narrator implies that she is chilled by both the coldness of the floor and her awareness of

- (1) dishonest people
(2) unequal opportunities
(3) unworthy goals
(4) irresponsible behavior

Passage II (the poem) — Questions 6–10 refer to Passage II.

6 In lines 9 and 10, equations and geometry are depicted as being

- (1) difficult (3) ancient
(2) beautiful (4) useful

7 The images in lines 11 through 15 are used to suggest two different

- (1) historical eras
(2) character types
(3) book genres
(4) architectural elements

8 According to the narrator, the list of topics in lines 24 through 29 was

- (1) an excuse (3) a symbol
(2) an assignment (4) an apology

9 The expression "my plastic card's imprint" (line 42) refers to

- (1) copying books (3) signing out books
(2) buying books (4) writing in books

10 In line 51, the narrator most likely uses the expression "eat an elephant" to mean

- (1) gain knowledge (3) be patient
(2) achieve fame (4) banish fear

After you have finished these questions, turn to page 2. Review **Your Task** and the **Guidelines**. Use scrap paper to plan your response. Then write your response to Part A, beginning on page 1 of your essay booklet. After you finish your response for Part A, go on to page 8 of your examination booklet and complete Part B.