**Fall 2018 Benchmark #3 Review Packet**

Be able to define, identify, and analyze the following terms.

1. Poetry → Forms: lyric poem, haiku, sonnet, free verse; rhyme scheme.

2. Literary devices: simile, metaphor, imagery, tone, mood, foreshadowing, conflict, character, setting, hyperbole, personification, allusion, repetition, alliteration, symbolism, parallel structure, allegory, anecdote, memoir, fable.

3. Rhetorical devices (see your notes!). Reliability. Ethos, Pathos, Logos.

4. Citation of sources (review Purdue OWL!): MLA parenthetical citations, works cited page, plagiarism, paraphrasing, summarizing.

5. Grammar and Sentence Variety (Syntax): Simple, compound, compound-complex sentences, ellipses; exclamatory.

**WORD CLUES 1-9 Review**. Be able to give synonyms, antonyms, parts of speech, and be able to utilize exercise words in sentences.

**Reading Passages:**

“DO NOT GO GENTLE INTO THAT GOOD NIGHT”

Do not go gentle into that good night,

Old age should burn and rave at close of day;

Rage, rage against the dying of the light.

Though wise men at their end know dark is right,

Because their words had forked no lightning they 5

Do not go gentle into that good night.

Good men, the last wave by, crying how bright

Their frail deeds might have danced in a green bay,

Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight, 10

And learn , too late, they grieved it on its way

Do not go gentle into that good night.

Grave men, near death, who see with blinding sight

Blind eyes could blaze like meteors and be gay,

Rage, rage against the dying of the light. 15

And you, my father, there on the sad height,

Curse, bless, em now with your fierce tears, I pray.

Do not go gentle into that good night.

Rage, rage against the dying of the light.

1. Which of the following IS NOT an attitude one of the men displays in lines 4-15?

a. awareness

b. sadness

c. rage

d. regret

2. The most important shift in the passage occurs in

a. line 16

b. line 4

c. line 10

d. none of the above

3. How does the author suggest one should meet death?

a. acceptance

b. opposition

c. sadness

d. apathy

4. What is the speaker’s tone in lines 1-3 & 16-19?

a. sorrowful

b. cautioning

c. challenging

d. scolding

5. Personification is NOT exhibited in which of the following?

a. "Their frail deeds might have danced in a green bay," (line 8)

b. "Old age should burn and rave at close of day;" (line 2)

c. "Rage, rage against the dying of the light." (line 3)

d. "Blind eyes could blaze like meteors and be gay," (line 14)

e. "Wild men who caught and sang the sun," (line10)

“Sonnet 130 “ by William Shakespeare

My mistress' eyes are nothing like the sun;

Coral is far more red than her lips' red;

If snow be white, why then her breasts are dun;

If hairs be wires, black wires grow on her head.

I have seen roses damask'd, red and white, 5

But no such roses see I in her cheeks;

And in some perfumes is there more delight

Than in the breath that from my mistress reeks.

I love to hear her speak, yet well I know

That music hath a far more pleasing sound; 10

I grant I never saw a goddess go;

My mistress, when she walks, treads on the ground.

And yet, by heaven, I think my love as rare

As any she belied with false compare.

1. Love poetry of the age frequently contains the “Petrarchan ideal,” that is, the beautiful, blond, blue-eyed goddess all men desire. Shakespeare implies that this “ideal” is

a. more to be desired than his mistress

b. less to be desired than his mistress

c. foolish to contemplate

d. the impossible dream of every man

2. The last two lines of the sonnet

a. express the true feeling of the speaker

b. are lies the speaker tells

c. express a love for someone whose beauty is of the spirit

d. reveal the speaker as a liar and fool

e. are an illustration of hyperbole

3. Seemingly, all of the following are criticisms of the mistress EXCEPT

a. Coral is more red than her lips.

b. I love to hear her speak.

c. There are no roses on her cheeks.

d. She treads the ground.

e. Music has a more pleasing sound than her voice.

4. By “false compare” (14) the speaker states that

a. the conventional praise of mistresses by poets are romantic lies

b. to win love, one must compare the charms of mistresses with the beauties in nature

c. love poetry must abound in hyperbole

d. the women whom men love must be worshipped as goddesses

e. loves must be privileged to distort truth

5. The speaker in Shakespeare’s sonnet

a. is a complainer

b. is an arrogant and egotistic lover

c. raises the reader’s suspicions about his feelings and then tells honestly how he feels

d. envies the verbal dexterity of his fellow poets

e. engages in a poetic exercise for fun

6. The true intent of the speaker in the sonnet is revealed most by

a. the outrageousness of his metaphors

b. the rare words of praise that creep into his statement

c. his imaginative conceits

d. his sense of fun

e. the contrast between the first twelve lines and the last two

7. The reader of the sonnet must know that the criticism of the mistress is indeed a form of praise because

a. the progress of fault-finding leads to the wrong conclusion

b. the fault-finding is imaginative and humorous

c. there are hidden romantic nuances in the judgments

d. the sequence of fault-finding eases in lines 9-12

e. there are paradoxical hints in the metaphors

8. All of the following are metaphors EXCEPT

a. Her eyes are not the sun.

b. No roses are her cheeks.

c. Music has a more pleasing sound than her voice.

d. The lady I love is rare.

9. An essential element of this sonnet is

a. praise of a mistress

b. finding the blemishes in a loved one

c. a lover’s compromise with reality

d. mockery of a convention in love poetry

e. ambiguity of intention

10. Shakespeare’s sonnet 130 is a (an) \_\_\_\_\_\_\_\_\_\_\_

a. criticism on the deficiencies of the speaker’s mistress

b. belittling of a loved one for the amusement of friends

c. playful expression of faults to irritate the lady

d. confession of love for a harlot

e. comment on the uniqueness and beauty of the speaker’s mistress

11. The tone of the sonnet is

a. happy

b. sad

c. mocking

d. pessimistic

e. mischievous

12. The word “false” in line 14 refers to

a. a lying woman

b. the lying speaker of the poem

c. the Petrarchan ideal

d. his mistress

e. a philandering mate

13. A device in which one uses exaggerations is a(an)

a. allusion

b. hyperbole

c. metaphor

d. tone

e. parallel structure

14. The assumption in line 12 is that other women

a. do not walk

b. walk, but very slowly

c. float above the ground

d. walk on the ground

e. are carried when they need to go somewhere

15. Sonnets invariably ask a question, present a proposal, present a puzzle, make a statement in the first eight or twelve lines; the proposal here is

a. women can never be understood

b. even though different, my woman is as beautiful as any other

c. my woman is just ugly, simple as that

d. I really wish she had straight blond hair and blue eyes.

e. Her eyes, lips, skin are not the best of her.

16. The poetic device in line 1 is a(an)

a. simile

b. metaphor

c. hyperbole

d. personification

e. personification

**Franklin D. Roosevelt: First Inaugural Address**

*President Roosevelt delivered his first inaugural address on March 4, 1933. The following passage is an excerpt from that speech.*

(1) I am certain that my fellow Americans expect that on my induction into the Presidency I will address them with a candor and a decision which the present situation of our Nation impels. (2) This is preeminently the time to speak the truth, the whole truth, frankly and boldly. (3) Nor need we shrink from honestly facing conditions in our country today. (4) This great Nation will endure as it has endured, will revive and will prosper. (5) So, first of all, let me assert my firm belief that the only thing we have to fear is fear itself—nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance. (6) In every dark hour of our national life a leadership of frankness and vigor has met with that understanding and support of the people themselves which is essential to victory. (7) I am convinced that you will again give that support to leadership in these critical days.(8) In such a spirit on my part and on yours we face our common difficulties. (9)They concern, thank God, only material things. (10) Values have shrunken to fantastic levels; taxes have risen; our ability to pay has fallen; government of all kinds is faced by serious curtailment of income; the means of exchange are frozen in the currents of trade; the withered leaves of industrial enterprise lie on every side; farmers find no markets for their produce; the savings of many years in thousands of families are gone. (11) More important, a host of unemployed citizens face the grim problem of existence, and an equally great number toil with little return. (12) Only a foolish optimist can deny the dark realities of the moment. (13) Yet our distress comes from no failure of substance. (14) We are stricken by no plague of locusts. (15) Compared with the perils which our forefathers conquered because they believed and were not afraid, we have still much to be thankful for. (16) Nature still offers her bounty and human efforts have multiplied it. (17) Plenty is at our doorstep, but a generous use of it languishes in the very sight of the supply. (18) Primarily this is because rulers of the exchange of mankind's goods have failed through their own stubbornness and their own incompetence, have admitted their failure, and have abdicated. (19) Practices of the unscrupulous money changers stand indicted in the court of public opinion, rejected by the hearts and minds of men. (20) True they have tried, but their efforts have been cast in the pattern of an outworn tradition. (21) Faced by failure of credit they have proposed only the lending of more money. (22) Stripped of the lure of profit by which to induce our people to follow their false leadership, they have resorted to exhortations, pleading tearfully for restored confidence. (23) They know only the rules of a generation of self-seekers. (24) They have no vision, and when there is no vision the people perish. (25) The money changers have fled from their high seats in the temple of our civilization. (26) We may now restore that temple to the ancient truths. (27) The measure of the restoration lies in the extent to which we apply social values more noble than mere monetary profit. (28) Happiness lies not in the mere possession of money; it lies in the joy of achievement, in the thrill of creative effort. (29) The joy and moral stimulation of work no longer must be forgotten in the mad chase of evanescent profits. (30) These dark days will be worth all they cost us if they teach us that our true destiny is not to be ministered unto but to minister to ourselves and to our fellow men.

1. Paraphrase sentences 8-11.
2. In sentence 1, “candor” most likely means what?
3. What can you conclude about the state of the nation when Roosevelt took office?
4. Identify the literary device in sentence 14. What does it mean?
5. Summarize sentences 18-25.

A. Paraphrase sentence 27 without plagiarizing.

B. Paraphrase sentence 27 with plagiarism.

C. What’s the difference?

1. What is the tone of this speech? Identify three examples from the speech that show this tone.

**MLA Passage**: Scan the following essay excerpt, and answer the questions that follow.

Student Name

Teacher’s Name

12 December 2015

Critical Analysis Essay

Symbolism of the Conch

In Golding’s WWII novel, “Lord of the Flies”, the conch symbolizes order, responsibility, and civilization. When Ralph and Piggy first find the conch, they decide to use it to call the others. “Where’s the man with the trumpet?” (p. 20) is asked by Jack when he arrives. The sound of the conch reminds him of the man with the megaphone and represents the organized adult world. When the boys decide to elect a chief, they choose Ralph because he is holding the conch. “But there was a stillness about Ralph that marked him out; and most obscurely, yet most powerfully, there was the conch”. (page 21) The destruction of the conch at the end of the novel represents the end of all order and civilization on the island. On page 181, there is this example. “The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist” (Golding 181). At this point, the boys have entirely succumbed to their savage instincts.

Golding, William. Lord of the Flies. Penguin Books. New York: 1954. Print.

1. Rewrite the heading & header to this essay to fix all errors.

2. Rewrite the essay title to fix all errors.

3. Rewrite the title of the book in the first sentence to fix all errors.

4. Rewrite the parenthetical citation in sentence two to fix all errors.

5. Rewrite the parenthetical citation in sentence five to fix all errors.

6. Combine and rewrite sentences seven and eight to fix all errors.

7. Rewrite the end-text citation to fix all errors.

*Do Not Go Gentle: Answer Key: 1c, 2a, 3b, 4c, 5e*

*Sonnet 130: Answer Key: 1B, 2A, 3B, 4A, 5C, 6E, 7A, 8D, 9D, 10E, 11C, 12C, 13B, 14C, 15B, 16A*