

## Midterm Exam: 2017-2018

English 2 Seminar / Mr. Neff

### Literary Devices: Fiction

*Be able to match the terms to their definitions*

antagonist  
protagonist  
foreshadowing  
characterization  
setting  
theme  
external conflict  
internal conflict  
exposition  
inciting incident  
rising action  
climax  
falling action  
resolution

### Reading Passage #1: Short Stories

*Read this short story and answer the questions that follow it.*

#### Eleven

*by Sandra Cisneros*

What they don't understand about birthdays and what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when you wake up on your eleventh birthday you expect to feel eleven, but you don't. You open your eyes and everything's just like yesterday, only it's today. And you don't feel eleven at all. You feel like you're still ten. And you are--underneath the year that makes you eleven.

Like some days you might say something stupid, and that's the part of you that's still ten. Or maybe some days you might need to sit on your mama's lap because you're scared, and that's the part of you that's five. And maybe one day when you're all grown up maybe you will need to cry like if you're three, and that's okay. That's what I tell Mama when she's sad and needs to cry. Maybe she's feeling three. Because the way you grow old is kind of like an onion or like the rings inside a tree trunk or like my little wooden dolls that fit one inside the other, each year inside the next one. That's how being eleven years old is.

You don't feel eleven. Not right away. It takes a few days, weeks even, sometimes even months before you say Eleven when they ask you. And you don't feel smart eleven, not until you're almost twelve. that's the way it is. Only today I wish I didn't have only eleven years rattling inside me like pennies in a tin Band-Aid box. Today I wish I was one hundred and two instead of eleven because if I was one hundred and two I'd have known what to say when Mrs. Price put the red sweater on my desk. I would've known how to tell her it wasn't mine instead of just sitting there with that look on my face and nothing coming out of my mouth.

"Whose is this?" Mrs. Price says, and she holds the red sweater up in the air for all the class to see. "Whose? It's been sitting in the coatroom for a month."

"Not mine," says everybody. "Not mine."

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"It has to belong to somebody," Mrs. Price keeps saying, but nobody can remember. It's an ugly sweater with red plastic buttons and a collar and sleeves all stretched out like you could use it for a jump rope. It's maybe a thousand years old and even if it belonged to me I wouldn't say so.

Maybe because I'm skinny, maybe because she doesn't like me, that stupid Sylvia Saldivar says, "I think it belongs to Rachel." An ugly sweater like that, all raggedy and old, but Mrs. Price believes her. Mrs. Price takes the sweater and puts it right on my desk, but when I open my mouth nothing comes out.

"That's not, I don't, you're not...Not mine," I finally say in a little voice that was maybe me when I was four.

"Of course it's yours," Mrs. Price says. "I remember you wearing it once." Because she's old and the teacher, she's right and I'm not.

Not mine, not mine, not mine, but Mrs. Price is already turning to page thirty-two, and math problem number four. I don't know why but all of a sudden I'm feeling sick inside, like the part of me that's three wants come out of my eyes, only I squeeze them shut tight and bite down on my teeth really hard and try to remember today when I am eleven, eleven. Mama is making a cake for me tonight, and when Papa comes home everybody will sing Happy Birthday, Happy Birthday to you.

But when the sick feeling goes away and I open my eyes, the red sweater's still sitting there like a big red mountain. I move the red sweater to the corner of my desk with y ruler. I move my pencil and books and eraser as far from it as possible. I even move my chair a little to the right. Not mine, not mine, not mine.

In my head I'm thinking how long till lunchtime, how long till I can take the red sweater and throw over the schoolyard fence, or leave it hanging on a parking meter, or bunch it up into a little ball and toss it in the alley. Except when math period ends Mrs. Price says loud and in front of everybody, "Now, Rachel, that's enough," because she sees I've shoved the red sweater to the tippy-tip corner of my desk and it's hanging all over the edge like a waterfall, but I don't care.

"Rachel," Mrs. Price says. She says it like she's getting mad. "you put that sweater on right now and no more nonsense."

"But it's not-"

"Now!" Mrs. Price says. This is when I wish I wasn't eleven, because all the years inside of me--ten, nine, eight, seven, six five, four, three, two one--are pushing at the back of my eyes when I put one arm through one sleeve of the sweater that smells like cottage cheese, and then the other arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren't even mine.

That's when everything I've been holding in since this morning, since when Mrs. Price put the sweater on my desk, finally lest go, and all of a sudden I'm crying in front of everybody. I wish I was invisible but I'm not. I'm eleven and it's my birthday today and I'm crying like I'm three in front of everybody. I put my head down on the desk and bury my stupid clown-sweater arms. My face all hot and spit coming out of me, until there aren't any more tears left in my eyes, and it's just my body shaking like when you have the hiccups, and my whole head hurts like when you drink milk too fast.

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But the worst part is right before the bell rings for lunch. That stupid Phyllis Lopez, who is even dumber than Sylvia Saldivar, says she remembers the red sweater is hers! I take it off right away and give it to her, only Mrs. Price pretends like everything's okay.

Today I'm eleven. There's a cake Mama's making for tonight, and when Papa comes home from work we'll eat it. There'll be candles and presents and everybody will sing Happy Birthday, Happy Birthday to you, Rachel, only it's too late.

I'm eleven today. I'm eleven, ten, nine, eight, seven, six, five, four, three, two, and one, but I wish I was one hundred and two. I wish I was anything but eleven, because I want today to be far away already, far away like a runaway balloon, like a tiny o in the sky, so tiny-tiny you have to close your eyes to see it.

- Be able to **summarize** the **plot** of this short story.
- "An ugly sweater like that, all **raggedy** and old, but Mrs. Price believes her."

What's a synonym for the word **raggedy** in the sentence?

- "There'll be candles and presents and everybody will sing happy birthday, happy birthday to you, Rachel, only it's too late."

What does Rachel mean by "it's too late" in this sentence?

- At the end of "Eleven," why does Rachel wish she were one hundred and two?
- Rachel's statement that she wishes she were "one hundred and two instead of eleven" is an example of what figurative device?
- What **point of view** is this story narrated from?
- "Only today I wish I didn't have only eleven years rattling inside me like pennies in a tin Band-Aid box."

This quote from the story uses which type of figurative language?

- How does Rachel feel when she is forced to put on the red sweater?

### Grammar: run-ons and sentence fragments

Be able to recognize run-on sentences and sentence fragments. A **run-on sentence** is two or more complete sentences that are joined together but lack a conjunction or appropriate punctuation to separate them. On the other hand, a **sentence fragment** is a group of words that can't stand on their own as a complete sentence (a fragment often lacks a subject or lacks a verb). For example:

- **Is the following a run-on sentence?**

Overcome with joy, Mrs. Haley told her husband the exciting news about her promotion.

- **Does the following contain any sentence fragments?**

Developed in 1973, GPS is a satellite-based navigation system. Also known as Global Positioning System.

### Literary Devices: Poetry

*Be able to match the following terms with their definitions*

speaker  
simile  
metaphor  
alliteration  
hyperbole  
personification

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## Reading Passage #2: Poetry

### Theme for English B

By Langston Hughes (1902 – 1967)

The instructor said,

*Go home and write  
a page tonight.  
And let that page come out of you—  
Then, it will be true.*

I wonder if it's that simple?

I am twenty-two, colored, born in Winston-Salem.

I went to school there, then Durham, then here  
to this college on the hill above Harlem.

I am the only colored student in my class.

Line 10

The steps from the hill lead down into Harlem,  
through a park, then I cross St. Nicholas,  
Eighth Avenue, Seventh, and I come to the Y,  
the Harlem Branch Y, where I take the elevator  
up to my room, sit down, and write this page:

Line 15

It's not easy to know what is true for you or me

at twenty-two, my age. But I guess I'm what

I feel and see and hear, Harlem, I hear you:

hear you, hear me—we two—you, me, talk on this page.

(I hear New York, too.) Me—who?

Line 20

Well, I like to eat, sleep, drink, and be in love.

I like to work, read, learn, and understand life.

I like a pipe for a Christmas present,

or records—Bessie, bop, or Bach.

I guess being colored doesn't make me *not* like

Line 25

the same things other folks like who are other races.

So will my page be colored that I write?

Being me, it will not be white.

But it will be

a part of you, instructor.

Line 30

You are white—

yet a part of me, as I am a part of you.

That's American.

Sometimes perhaps you don't want to be a part of me.

Nor do I often want to be a part of you.

Line 35

But we are, that's true!

As I learn from you,

I guess you learn from me—

although you're older—and white—

and somewhat more free.

This is my page for English B.

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- Who is the speaker in the poem?
- “Harlem, I hear you: / ...you, me, talk on this page” (lines 18-19) is most accurately identified as an example of what figurative device?
- According to the opening lines, who in particular is the message of the poem directed to?
- Which of the lines best represent the **central conflict** present in the poem?

## Reading Passage #3: Poetry

### Dulce Et Decorum Est

By Wilfred Owen

Bent double, like old beggars under sacks, Line 1  
Knock-kneed, coughing like hags, we cursed through sludge,  
Till on the haunting flares we turned our backs  
And towards our distant rest began to trudge.  
Men marched asleep. Many had lost their boots  
But limped on, blood-shod. All went lame; all blind;  
Drunk with fatigue; deaf even to the hoots  
Of disappointed shells that dropped behind. Line 8

GAS! Gas! Quick, boys!-- An ecstasy of fumbling,  
Fitting the clumsy helmets just in time;  
But someone still was yelling out and stumbling  
And floundering like a man in fire or lime.--  
Dim, through the misty panes and thick green light  
As under a green sea, I saw him drowning. Line 14

In all my dreams, before my helpless sight,  
He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace Line 17  
Behind the wagon that we flung him in,

And watch the white eyes writhing in his face,  
His hanging face, like a devil's sick of sin;  
If you could hear, at every jolt, the blood Line 21

Come gargling from the froth-corrupted lungs,  
Obscene as cancer, bitter as the cud  
Of vile, incurable sores on innocent tongues,--

My friend, you would not tell with such high zest  
To children ardent for some desperate glory,

The old Lie: **Dulce et decorum est**  
**Pro patria mori.**<sup>1</sup> Line 28

- This poem describes the results of what kind of attack?
- Be able to summarize the first stanza
- “Dim, through the misty panes and thick green light / As under a green sea, I saw him drowning.” The underlined portion is an example of what poetic device?
- “Dulce et decorum est / pro patria mori” is Latin; it translates closely to “it is sweet and fitting to die for one’s country.” Considering the way this statement is used in the poem, describe the speaker’s **tone** or **attitude** towards the war
- What’s a synonym for the word “ardent” in lines 25-27?: “My friend, you would not tell with such high zest / To children **ardent** for some desperate glory, / The old Lie...”

<sup>1</sup> “Dulce et decorum est pro patria mori” is Latin for “It is sweet and fitting to die for one’s country.”

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## Nonfiction and Persuasive Techniques

Be able to identify each of the following as either a **logos**, **ethos**, or **pathos** persuasive appeal.

- This persuasive appeal uses facts, statistics, reason, and logic to influence the audience.
- This persuasive appeal uses the audience's emotions and values to persuade them.
- This persuasive appeal relies on the credibility, trustworthiness, or likeability of the speaker (or testimonial of someone else) to influence the audience.
- A commercial that tries to persuade you to donate money by playing sad music and showing one-eyed puppies relies on this persuasive appeal.
- When the director of *Food Inc.* shares the story of Kevin, a young boy who tragically died of e.coli he ingested from contaminated hamburger meat, he is relying mostly on this persuasive appeal.
- When the author of the article "Eating animals is making us sick" says that "24.6 million pounds of antibiotics were fed to chickens, pigs, and other farmed animals...In other words, for every dose of antibiotics taken by a sick human, eight doses are given to a 'healthy' animal" this is mostly an example of what persuasive appeal?
- The ad below is mostly an example of which persuasive appeal?



- The ad below is mostly an example of which persuasive appeal?



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## Reading Passage #4: Nonfiction

Directions: Read the following article and answer the questions that follow it.

### Public university tuition remains a bargain despite recent increases

by Mark Emmert from *The Seattle Times*, Saturday, October 24, 2009

Anyone who has ever gone car shopping knows that the price you see on the sticker is rarely the price you pay. The same can be said of college tuition. Recent headlines about “soaring” tuition and fees have no doubt left many with a bad case of sticker shock. The more surprising story might be, “tuition at public universities offered at deep discount.”

The 14-percent increase in tuition at Washington’s public four-year colleges and universities this year is a headline-grabber, but it is far from the whole story. At the University of Washington, it was possible to consider a 14-percent increase only because of a set of very favorable, if seldom reported, circumstances—circumstances that not only make a tuition increase reasonable, but make it a bargain to get an education at a world-class university.

Tuition at the UW historically has been very low. Even with the 14-percent increase, our tuition remains the lowest among our peer public **institutions** around the country. Making this below-market price even more appealing, the federal government included in the stimulus package a number of measures aimed at keeping college costs affordable for families, including increased funding for Pell Grants<sup>1</sup> and an expanded federal tax credit that for the first time reaches into the middle class. And because we and our state Legislature care deeply about maintaining the economic diversity of our student body, \$1.7 million more of tuition revenue was directed to need-based financial aid.

This increase in financial aid complements our already robust commitment to keeping the UW accessible and affordable for Washington’s low- and lower-middle-income families. Under the Husky Promise this year, nearly 7,000 students—one in every four of our resident undergraduates—are paying zero tuition at the UW. We are fully committed to maintaining access to our university for those who are qualified and who otherwise cannot afford it. It’s our promise, and we stand by it and are very proud of it.

When you take all of this into account—all of the aid and support that is being made available to students—the net tuition cost of a college education falls far below the reported sticker price. Indeed, while annual tuition and fees at the UW run \$7,692, our students receive about \$2,700 on average in grant aid, thus bringing the net tuition cost down to about \$5,000. That’s a discount of 35 percent—more than a third off the sticker price.

So why increase the sticker price of tuition when it’s going to be sold at a discount price? One of the primary reasons is the withdrawal of state tax support from public universities. At the UW, we just lost 26 percent of our state general fund budget. While we continually look for more ways to reduce costs, seeking new efficiencies alone cannot make up for a cut of that **magnitude**. To maintain the level of educational excellence our students deserve and to ensure they get the classes and services they need to graduate on time, we have to secure other funding. Many of our students can afford to pay full tuition. Those who cannot afford to pay it get a discount or pay nothing.

The economic advantages of a college education are familiar and sound. College graduates earn considerably more than their counterparts without degrees. Their increased earning power helps fuel the economy and generates increased tax revenue. It’s a terrific investment—in our citizens from all economic backgrounds and in our future as a state. What better bargain could there be than an average 35-percent discount off the price of college to improve your life and your community?

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- Read the sentence from the passage.

“Even with the 14-percent increase, our tuition remains the lowest among our peer public institutions around the country.”

How would you define the word **institutions** as it’s used in the passage?

- The sentence quoted in the previous question is best identified as an example of which of the three persuasive appeals (logos, ethos, or pathos)? Why?
- Be able to distinguish examples of facts in the passage from examples of opinions in the passage (try to find an example of each on your own right now).
- What’s a synonym for the word **magnitude** as it’s used in the passage?
- Based on information in the passage, how do reduced tuition costs relate to a better community?
- Based on information in the passage, what conclusion can be made about the University of Washington?
- How can you tell the passage is nonfiction rather than fiction?

## Constructed Response Essay

*Directions: Choose TWO of the prompts below and write a constructed response essay in response to each. Regardless of which prompts you choose, remember to APE it (see after the prompts for reminders on how to write it).*

*Alternatively, if you run low on time you may choose to write only ONE constructed response, but note that this response will be worth 40 total points.*

### **#1: Constructed Response to Fiction**

- Sandra Cisneros’ “Eleven”:

Explain how the story’s point of view helps communicate Rachel’s mixed feelings about turning eleven. Use information from the story to support your explanation.

### **#2: Constructed Response to Poetry**

- Langston Hughes’ “Theme for English B”:

Reread Langston Hughes’ “Theme for English B” (found earlier in this midterm). Then, write a constructed response that explains the significance of the poem’s final stanza to the poem’s meaning as a whole (“Being me, it will not be white... / This is my page for English B.”). Use information from the poem to support your explanation.

OR

- Wilfred Owen’s “Dulce Et Decorum Est”:

Reread “Dulce Et Decorum Est” (found earlier in this midterm). Then, write a constructed response that explains the significance of the poem’s final stanza to the poem’s meaning as a whole (“If in some smothering dreams you too could pace... / Pro patria mori.”). Use information from the poem to support your explanation.

### **#3: Constructed Response to Nonfiction**

- Refer to the article “**Public university tuition remains a bargain despite recent increases.**”

Review the article. Then, write a constructed response that explains how the facts and examples used in the article contribute to the author’s purpose. Provide examples from the article to support your response.

**CR Scoring:** a rubric score of **3** = 20 points; a **2** = 15 points; a **1** = 5-10 points

**To earn a score of 3**, the response must be a clear, complete, and accurate analysis in response to the prompt, and it must include relevant and specific information from the passage to support its answer.