

Junior American Literature Final Exam Practice



This should be used as a study guide for your Junior American Literature Fall Final Exam

I. The Civil War/A House Divided

1. Mark all that apply to the Underground Railroad:

- A. It was a train that transported slaves from the south to the north without any stops along the way.
- B. It was a network of people assisting slaves as they traveled from the south to the north.
- C. It was implemented by the president to ensure safe travel for those who could not afford it.
- D. It is symbolically referred to as “the path” to freedom
- E. It was a network of safe houses and secret routes assisting slaves as they traveled from south to the north.

2. Literature of the Civil War era focused on:

- A. Autobiographical
- B. Historical
- C. Nature
- D. War
- E. Common, everyday situations

3. Spirituals served as important means of communication and a way of expressing the slaves’ desire for _____ and _____.

- A. money
- B. freedom
- C. religious salvation
- D. to return home

4. Slave narratives are

- A. Stories told by slave owners explaining how slaves were transported, bought/sold, and treated
- B. Stories told from African American slaves about their experience of slavery in America
- C. Songs expressing the desire and dreams of African American slaves
- D. Considered historical fiction

Read the following Civil War piece and answer the questions that follow.

HOLD YOUR LIGHT *Traditional Negro Spiritual*

"Hold your light, Brudder Robert, --	1
Hold your light,	2
Hold your light on Canaan's shore.	3
"What make ole Satan for follow me so?	4
Satan ain't got notin' for do wid me.	5
Hold your light,	6
Hold your light,	7
Hold your light on Canaan's shore."	8

5. In this spiritual, what does the light represent?
 - A. A lantern
 - B. The sun
 - C. Hope/inspiration
 - D. White men

6. Which part of the spiritual shows regionalism in its text?
 - A. Hold your light
 - B. Follow me so
 - C. Brudder Robert
 - D. Canaan's shore

7. Which part of the spiritual is an example of an allusion?
 - A. Hold your light
 - B. Canaan's shore
 - C. Follow me so
 - D. There is not an allusion in this spiritual

8. Which lines indicate the refrain in this spiritual?
 - A. 1,2,3
 - B. 6,7,8
 - C. 1,2,3,6,7,8
 - D. 4,5

II. Realism/Local Color/Regionalism

Match the literature trend with the appropriate characteristic.

A. Realism

B. Regionalism

C. Naturalism

9. Contributed to stereotypes, based on the characters' lifestyles based on the different regions in the U.S.
10. Humans are helpless objects, limited to personal choices
11. Distinctly shows the elements of one's geography and place (tradition, dialect, attire, etc)
12. These two are considered forms of Realism (mark two answers)
13. A reaction following Romanticism
14. Focuses on observed facts rather than the imagination
15. Preserves local folkways and traditions'
16. Hereditary, social class, and the environment dictate life
17. Focus on a person's everyday life including accurate and specific details

Passage III

HUMANITIES: Passage A is adapted from the essay "Just This Side of Byzantium" by Ray Bradbury (©1975 by Ray Bradbury), which is the introduction to a later edition of Bradbury's 1957 novel *Dandelion Wine*. Passage B is adapted from *Dandelion Wine* (©1957 by Ray Bradbury).

Passage A by Ray Bradbury

I began to learn the nature of surprises, thankfully, when I was fairly young as a writer. Before that, like every beginner, I thought you could beat, pummel, and thrash an idea into existence. Under such treatment, of course, any decent idea folds up its paws, turns on its back, fixes its eyes on eternity, and dies.

It was with great relief, then, that in my early twenties I floundered into a word-association process in which I simply got out of bed each morning, walked to my desk, and put down any word or series of words that happened along in my head.

I would then take arms against the word, or for it, and bring on an assortment of characters to weigh the word and show me its meaning in my own life. An hour or two hours later, to my amazement, a new story would be finished and done. The surprise was total and lovely. I soon found that I would have to work this way for the rest of my life.

First I rummaged my mind for words that could describe my personal nightmares, fears of night and time from my childhood, and shaped stories from these.

Then I took a long look at the green apple trees and the old house I was born in and the house next door where lived my grandparents, and all the lawns of the summers I grew up in, and I began to try words for all that.

I had to send myself back, with words as catalysts, to open the memories out and see what they had to offer.

So from the age of twenty-four to thirty-six hardly a day passed when I didn't stroll myself across a recollection of my grandparents' northern Illinois grass, hoping to come across some old half-burnt firecracker, a rusted toy, or a fragment of letter written to myself in some young year hoping to contact the older person I became to remind him of his past, his life, his people, his joys, and his drenching sorrows.

Along the way I came upon and collided, through word-association, with old and true friendships. I borrowed my friend John Huff from my childhood in Arizona and shipped him East to Green Town so that I could say good-bye to him properly.

Along the way, I sat me down to breakfasts, lunches, and dinners with the long dead and much loved.

Thus I fell into surprise. I came on the old and best ways of writing through ignorance and experiment and

was startled when truths leaped out of bushes like quail before gunshot. I blundered into creativity as any child learning to walk and see. I learned to let my senses and my Past tell me all that was somehow true.

Passage B by Ray Bradbury

The facts about John Huff, aged twelve, are simple and soon stated. He could pathfind more trails than anyone since time began, could leap from the sky like a chimpanzee from a vine, could live underwater two minutes and slide fifty yards downstream from where you last saw him. The baseballs you pitched him he hit in the apple trees, knocking down harvests. He ran laughing. He sat easy. He was not a bully. He was kind. He knew the names of all the wild flowers and when the moon would rise and set. He was, in fact, the only god living in the whole of Green Town, Illinois, during the twentieth century that Douglas Spaulding knew of.

And right now he and Douglas were hiking out beyond town on another warm and marble-round day, the sky blue blown-glass reaching high, the creeks bright with mirror waters fanning over white stones. It was a day as perfect as the flame of a candle.

Douglas walked through it thinking it would go on this way forever. The sound of a good friend whistling like an oriole, pegging the softball, as you horse-danced, key-jingled the dusty paths; things were at hand and would remain.

It was such a fine day and then suddenly a cloud crossed the sky, covered the sun, and did not move again.

John Huff had been speaking quietly for several minutes. Now Douglas stopped on the path and looked over at him.

"John, say that again."

"You heard me the first time, Doug."

"Did you say you were—going away?"

John took a yellow and green train ticket solemnly from his pocket and they both looked at it.

"Tonight!" said Douglas. "My gosh! Tonight we were going to play Red Light, Green Light and Statues! How come, all of a sudden? You been here in Green Town all my life. You just don't pick up and leave!"

"It's my father," said John. "He's got a job in Milwaukee. We weren't sure until today . . ."

They sat under an old oak tree on the side of the hill looking back at town. Out beyond, in sunlight, the town was painted with heat, the windows all gaping. Douglas wanted to run back in there where the town, by its very weight, its houses, their bulk, might enclose and prevent John's ever getting up and running off.

Questions 21–25 ask about Passage A.

18. When Bradbury claims, “Thus I fell into surprise” (line 46), he’s most nearly referring to the:
- discovery that for him the secret to a creative outpouring was to use a word-association method to write fiction.
 - long-forgotten experiences he would remember when he would talk with his childhood friends in person.
 - realization that he wrote more effectively about his current experiences than about his past.
 - several methods other writers taught him to help him write honest, authentic stories.
19. Passage A indicates that Bradbury believes all beginning writers think that they can:
- learn the nature of surprises.
 - force an idea into creation.
 - use one word as a catalyst for a story.
 - become a good writer through experiment.
20. Bradbury’s claim “I would then take arms against the word, or for it” (line 12) most strongly suggests that during his writing sessions, Bradbury would:
- attempt to find the one word that for him was the key to understanding John Huff.
 - often reject a word as not being a catalyst for meaningful writing.
 - deliberately choose to write only about a word that inspired his fears.
 - feel as though he were struggling to find a word’s significance to him.
21. In the seventh paragraph of Passage A (lines 30–37), Bradbury explains his habit, over many years as a writer, of almost daily:
- looking at and writing about objects from his childhood that he had saved.
 - wishing he had kept more letters from his childhood to trigger his memories.
 - driving past his grandparents’ property, hoping to notice something that would remind him of his past.
 - thinking about his grandparents’ property, hoping to remember something that would bring his past into focus.
22. Passage A explains that when writing about the character John Huff, Bradbury had:
- placed John in a town in Arizona, where Bradbury himself had grown up.
 - included John in stories about a town in Arizona and in stories about Green Town.
 - “moved” John to a town other than the town in which the real-life John Huff had grown up.
 - “borrowed” John to use as a minor character in many of his stories.

Questions 26 and 27 ask about Passage B.

23. In the first paragraph of Passage B (lines 52–63), the narrator describes John Huff in a manner that:
- emphasizes John’s physical strength and intelligence, to indicate John’s view of himself.
 - exaggerates John’s characteristics and actions, to reflect Douglas’s idolization of John.
 - highlights John’s reckless behavior, to show that Douglas was most fond of John’s rebelliousness.
 - showcases John’s talents, to make clear why both children and adults admired John.
24. Within Passage B, the image in lines 74–76 functions figuratively to suggest that:
- John’s leaving on a stormy night was fitting, given Douglas’s sadness.
 - John’s disappointment about moving was reflected in his mood all day.
 - the mood of the day changed dramatically and irreversibly once John shared his news.
 - the sky in Green Town became cloudy at the moment John told Douglas he was moving.

Questions 28–30 ask about both passages.

25. Both Passage A and Passage B highlight Bradbury’s use of:
- a first person omniscient narrator to tell a story.
 - satire and irony to develop characters.
 - allegory to present a complex philosophical question.
 - sensory details and imaginative description to convey ideas.
26. Based on Bradbury’s description in Passage A of his writing process, which of the following methods hypothetically depicts a way Bradbury might have begun to write the story in Passage B?
- Taking notes while interviewing old friends after first deciding to write a story about two boys
 - Forming two characters, determining that he would like to tell a story about loss, and then beginning to write a scene
 - Writing down the words *train ticket* and then spending an hour writing whatever those words brought to his mind
 - Outlining the plot of a story about two boys that would end with one boy leaving on a train

27. Elsewhere in the essay from which Passage A is adapted, Bradbury writes:

Was there a real boy named John Huff?

There was. And that was truly his name. But he didn't go away from me, I went away from him.

How do these statements apply to both the information about Bradbury's approach as a storyteller provided in Passage A and the story of John Huff provided in Passage B?

- F. They reveal that Bradbury believed that to surprise readers is a fiction writer's most important task.
 - G. They reinforce that Bradbury used his life experiences to create fiction but also altered those experiences as he pleased.
 - H. They prove that Bradbury felt such pain over leaving John that he had to reverse events to be able to write the story.
 - J. They indicate that Bradbury rarely used his life experiences to create fiction.
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III. Modernism

Mark A for YES and B for NO to the following characteristics as applying to the Modernism genre.

28. Conclusions are left open ended.
29. Topics are centered around the supernatural.
30. Traditional plot is sometimes abandoned.
31. American authors had an immense sense of pride in their country & its current state
32. Themes are implied, rather than explicitly stated.
33. Authors experimented with punctuation, capitalization, & the physical appearance of the poem.

34. Ezra Pound's famous cry to artists of the Modernist period was:
 - A. Tradition is best!
 - B. Make it new!
 - C. Praise the Lord!
 - D. Together we stand!

35. Imagism is:
 - A. a flawed representation of the truth
 - B. an exaggeration of the situation in favor of the author's personal views
 - C. freezing a moment in time and capturing the emotions of that moment
 - D. different words that represent one object

Modern Poetry Analysis

Read the two poems below and then answer the questions that follow.

The Red Wheelbarrow
William Carlos Williams, 1883 - 1963
so much depends
upon

a red wheel
barrow

glazed with rain
water

beside the white
chickens.

36. In “The Red Wheelbarrow,” the wheelbarrow represents
- something thoroughly unimportant.
 - simply a gardening tool.
 - an item in the background.
 - the main idea of the poem.
37. What does the opening line, “So much depends upon...” mean?
- The wheelbarrow is unimportant
 - The speaker thinks that life depends on simple items that are often overlooked
 - Everything depends on the white chickens
 - The speaker says that gardening requires a red wheelbarrow.
38. The phrase “glazed with rain water” creates
- an impression of suspense
 - old, worn out
 - Shiny and new
 - luxurious and elegance
39. William Carlos Williams’ style creates an effect of
- complexity.
 - perfection.
 - simplicity.
 - fantasy.

Acquainted with the Night

BY ROBERT FROST

I have been one acquainted with the night.
 I have walked out in rain—and back in rain.
 I have outwalked the furthest city light.

I have looked down the saddest city lane.
 I have passed by the watchman on his beat
 And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet
 When far away an interrupted cry
 Came over houses from another street,

But not to call me back or say good-bye;
 And further still at an unearthly height,
 One luminary clock against the sky

Proclaimed the time was neither wrong nor right.
 I have been one acquainted with the night.

40. When the speaker says, “acquainted with the night,” he means that he
- works mostly at night.
 - knows night from day.
 - spends time outdoors at night.
 - is uncomfortable at night.
41. What is the atmosphere implied by walking “out in rain—and back in rain”?
- dreary
 - uplifting
 - courageous
 - determined

42. In the first stanza, we learn all these facts about the speaker EXCEPT that he
- spends a good deal of time alone.
 - likes to be out at night.
 - walks a great deal.
 - is afraid of spending time with other people.
43. When the speaker claims to have “outwalked the furthest city light,” he implies that he
- knows the exact distance to the city border.
 - travels to a place few others go.
 - likes walking long distances.
 - walks without any sense of direction.
44. The speaker is unwilling to explain
- what he is doing out so late at night.
 - why he dislikes walking with other people.
 - why he prefers the night over the day
 - how long he plans to stay out
45. “I have stood still and stopped the sound of feet” means that
- there was no sound in the silent night.
 - the person following the speaker stopped when he did.
 - the speaker was the only one on the streets.
 - the speaker moved from pavement to grass, thus producing no sound.
46. Which of these phrases conveys the mood of the poem?
- “One luminary clock”
 - “the saddest city lane”
 - “neither wrong nor right”
 - “the watchman on his beat”
47. What effect does the uninterrupted cry have on the narrator?
- Sadness – as it is not for him
 - Fear – he is frightened by it
 - Happiness – someone misses him
 - Suspense – he plans to go towards it
48. Why is the clock at an unearthly height?
- Against the dark sky, the clock seems to be floating in the air.
 - The city planners built the clock tower too tall.
 - The clock tower is the tallest building in the city.
 - There is no real clock, just a cloud shaped like a clock.
49. The clock is “luminary” because it
- tells the correct time.
 - is lit up.
 - is very old.
 - represents the passage of time.
50. The rhyme scheme of the first two stanzas of this poem is
- aab bcc.
 - abb acc.
 - aba bcb.
 - abc abc.

Evaluating Nonfiction – Read the following short excerpt and answer the questions.

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Passage III

HUMANITIES: This passage is adapted from the essay "Albany, 1958" by Lydia Minatoya. It appeared in her book *Talking to High Monks in the Snow* (©1992 by Lydia Minatoya). This story takes place in Albany, New York.

The meter of my childhood was the rising and plunging of a sewing machine needle: rapid and smooth, like an endless distant drum roll. My mother hummed as she sewed. She guided the fabric this way and that. In 1938, she had graduated from a school of costume design, and before World War II, she had her own boutique in Los Angeles. It was a time when the dream of America never seemed finer.

The Albany of my childhood was a festive place, closer in spirit to the nineteenth century than to the twenty-first. Italian pushcart grocers crowded southern city blocks, crafting tiered architectural wonders from fresh produce and pungent sausage. Heavy-legged workhorses clopped along cobblestones, delivering bread from German bakeries and milk from Dutch dairies. A cable car ran along streets named for trees.

Each year in early April, an annual dinner-dance was sponsored by the pharmaceutical institute where my father worked as a researcher. A ballroom was rented in a downtown hotel. Musicians were hired to play big-band music. The dinner-dance was the only time when my mother would sew for herself. It was the one time when my parents went out, alone, together. I was a romantic child, dreamy and diffuse. For me, the dinner-dance was an annual event: looked forward to in long anticipation and back upon with nostalgia.

Each year, on a snowy weekday evening, Father would take us window shopping. The deserted downtown streets would be a magical glaze of snow-softened lights and shadowy shop displays. My mother would linger in front of the mannequins clad in evening apparel. I would follow along, drunk with wonder.

Each year before the tape had desiccated on the backs of the New Year's cards and they had fallen to the floor, my mother would have decided on the design for her dinner-dance dress. Then there would be a trip to the fabric store. I would run my hands along graduated rainbows of thread spools. I would watch their changing hues as they shimmered in the light.

As the dress took form, my parents would practice dancing.

"Slow, slow, quick, quick, slow," Father would mutter with determination as he trod unmincingly on Okaa-chan's feet and guided her into the walls.

"Next lady?" he gallantly would inquire. My sister Misa and I would take turns, balancing on the tops of his shoes, as Father swept us around the room.

I always thought that Dinner-Dance Eve had some of the magic of Christmas. Every year, I would perch

on the bathtub's edge. I would watch my father fix his tie. "See the nice dimple below the knot?" Father would turn from the mirror and bend to show me. "The dimple is very important." I solemnly would nod—the honored recipient of this arcane cultural wisdom.

Back in the bedroom, Okaa-chan would slide into her new dress. She would glance at her reflection with modest pleasure. When she moved, I could catch the sweet scent of face powder.

When I was seven or eight, the window shopping and the dinner-dances stopped. The granite façades of the downtown stores were grimy with graffiti. Display windows were boarded with plywood. The elegant hotels had fallen into disrepair. No one danced to big-band music anymore.

As I grew older, my mother began to sew for wealthy women. The women lived in country homes where sunlight, reflected from swimming pools just beyond French doors, played across fine wood floors.

Once after a luncheon in the city, a woman came to our house for a fitting. Standing erect in the doorway, then bowing slightly, my mother met her formally.

"Won't you please come in? May I please take your coat?"

"Here you go. Try to put it somewhere clean."

Like an eagle, her words slipped regally down a great distance and struck with awful ease.

After the fitting, my father was ashamed and angry.

"Actually, I do not like this work," he stormed. "You do not have to do this; we do not need this kind of money." He waved his arms dismissively at Okaa-chan's sewing machine. "They come and look at our home with contempt. You kneel at their hems like a servant! *Mo dame desu yo!* It is no good, I tell you!"

Okaa-chan was intractable. Eloquent in anger, she blazed over the pronunciation of words that ordinarily would have left pondering pauses in her speech. "I do not care what they think of me, of our home. They cannot affect our value." My mother stepped in front of her sewing machine, as if to shield it from scorn. "My work gives me happiness." She squarely faced my father. "I do not care if you speak as Husband," she said. "I am a Designer!"

51. As it is described in the passage, sewing seems most closely associated in the narrator's mind with her mother's:

- A. low wages.
- B. compassion.
- C. self-worth.
- D. thriftiness.

52. It is reasonable to infer from the passage that the narrator looks back on the dinner-dances as a time when:
- F. her parents were in conflict over her mother's work.
 - G. the entire family was filled with excitement and anticipation.
 - H. she and her father had a much easier relationship with each other.
 - J. her mother and father had renewed hope for the future of the family.
53. It is reasonable to infer that the primary reason the author included the information in the eleventh paragraph (lines 59–64) is to:
- A. contrast it with the earlier description of the family looking at shop displays on a snowy evening.
 - B. support the information about the trip to the fabric store, which is presented earlier.
 - C. compare it with the scene where the father dances with his wife and daughters.
 - D. contrast it with the scene presented in the last two paragraphs (lines 78–92).
54. The primary focus of lines 65–92 is:
- F. the relationship between the narrator and her mother.
 - G. Okaa-chan's strength and integrity.
 - H. Albany's move toward the twenty-first century.
 - J. the narrator's father's stubbornness.
55. When the narrator says, "I solemnly would nod—the honored recipient of this arcane cultural wisdom" (lines 53–54), she most likely means that:
- A. she felt intimidated when her father was giving her information that she did not understand.
 - B. her father was honored to be able to share personal information with his daughter.
 - C. when her father put on his tie, she pretended to be honored, even though she thought his comment was silly.
 - D. the information her father was giving her seemed important and made her feel valued.
56. The sentence "Like an eagle, her words slipped regally down a great distance and struck with awful ease" (lines 75–76) indicates that the narrator:
- F. was not sure what her mother expected of her.
 - G. recognized that her mother was being demeaned.
 - H. wanted to distance herself from her mother.
 - J. was ill at ease with her position in the family.
57. Information in the passage suggests that the narrator's father disapproves of Okaa-chan's sewing business primarily because it:
- A. diminishes his role as a provider.
 - B. means more to her than he does.
 - C. does not generate enough income.
 - D. threatens his sense of dignity.
58. Based on the last two paragraphs (lines 78–92), which of the following statements indicates what the narrator's father and mother have in common?
- F. They both want control of the family finances.
 - G. They are both fighting for their self-respect.
 - H. They both want to teach a lesson to their children.
 - J. They are both angry at the woman who came for the fitting.
59. The author uses the term "architectural wonders" (line 12) to describe:
- A. nineteenth-century buildings.
 - B. German baked goods.
 - C. crowded city blocks with cobblestone streets.
 - D. arranged layers of fruits, vegetables, and sausages.
60. Which of the following words best describes the narrator's father's dancing as he practices for the dinner-dance with Okaa-chan?
- F. Skillful
 - G. Graceful
 - H. Clumsy
 - J. Indifferent