

Six Weeks Test Review

Your test will be comprised of the following:

- 40 multiple choice questions total
- 10 APMC from a new text (cold read)
- Questions over “The Pedestrian,” “The Veldt,” and “The Ones Who Walk Away from Omelas”
- Literary device matching section
 - You are responsible for knowing all the literary terms we have discussed this six weeks!

Practice APMC

Directions: Read the following text carefully before choosing the best answer for each question.

- (1) Ender did not see Peter as the beautiful, ten-year-old boy that grown-ups saw, with dark, thick, tousled hair and a face that could have belonged to Alexander the Great. Ender looked at Peter only to detect anger or boredom, the dangerous moods that almost always led to pain...
Suddenly Peter smiled and clapped his hands together in a mockery of good cheer. “Let’s play buggers and astronauts,” he said.
“Where’s Mom?” asked Valentine.
“Out,” said Peter. “I’m in charge.”
- (5) “I think I’ll call Daddy.”
“Call away,” said Peter. “You know he’s never in.”
“I’ll play,” Ender said.
“You be the bugger,” said Peter.
“Let him be the astronaut for once,” Valentine said.
- (10) “Keep you fat face out of it, fart mouth,” said Peter.
It would not be a good game, Ender knew. It was not a question of winning.
Peter opened his bottom drawer and took out the bugger mask.
[Ender] put on the mask. It closed him in like a hand pressed tight against his face. But this isn’t how it feels to be a bugger, thought Ender. They don’t wear this face like a mask, it is their face. On their home worlds, do the buggers put on human masks, and play?
Ender couldn’t see it coming, except a slight shift of Peter’s weight; the mask cut out his peripheral vision. Suddenly there was the pain and pressure of a blow to the side of his head; he lost balance, fell that way.
- (15) “Don’t see too well, do you, bugger?” said Peter.
Ender began to take off the mask. Peter put his toe against Ender’s groin. “Don’t take off the mask,” Peter said.
Ender pulled the mask down into place, took his hands away.
Peter pressed with his foot. Pain shot through Ender; he doubled up.
“Lie flat, bugger. We’re gonna vivisect you...”
- (20) “Peter, stop it,” Ender said.
“Peter, stop it. Very good.”
He lifted his foot, took a step, and then knelt on Ender, his knee pressing into Ender’s belly just below the breastbone. He put more and more of his weight on Ender.
It became hard to breathe.
“I could kill you like this,” Peter whispered. “Just press and press until you’re dead. And I could say that I didn’t know it would hurt you, that we were playing, and they’d believe me, and everything would be fine. And you’d be dead. Everything would be find.”
- (25) “I’ll tell,” Valentine said from the doorway.
“No one would believe you.”
“They’d believe me.”
“Then you’re dead too, sweet little sister.”
“Oh, yes,” said Valentine. “They’ll believe that. ‘I didn’t know it would kill Andrew. And when he was dead, I didn’t know it would kill Valentine *too*.’”
- (30) The pressure let up a little.
“So. Not today. But someday you two won’t be together. And there’ll be an accident.”
“You’re all talk,” Valentine said. “You don’t mean any of it.”
“I don’t?”
“And do you know why you don’t mean it?” Valentine asked. “Because you want to be in the government someday. You want to be elected. And they won’t elect you if your opponents can dig up the fact that your brother and sister both died in suspicious accidents when they were little. Especially because of the letter I’ve put in my secret file in the city library, which will be opened in the event of my death.”
- (35) “Don’t give me that kind of crap,” Peter said.
“It says, I didn’t die a natural death. Peter killed me, and if he hasn’t already killed Andrew, he will soon. Not enough to convict you, but enough to keep you from ever getting elected.”

“You’re his monitor now,” said Peter. “You better watch him, day and night. You better be there.”

“Ender and I aren’t stupid. We scored as well as you did on everything. Better on some things. We’re all such wonderfully bright children. You’re not the smartest, Peter, just the biggest.”

Peter leaped to his feet and started for her. She shied away. Ender pried off his mask. Peter flopped back on his bed and started to laugh. Loud, but with real mirth, tears coming to his eyes. “Oh, you guys are just super, just the biggest suckers on the planet earth.”

(40) “Now he’s going to tell us it was all a joke,” Valentine said.

“Not a joke, a game. I can make you guys believe anything. I can make you dance around like puppets.”

1. **The point of view of the passage is**
 - a. First person
 - b. Second person
 - c. Third person objective
 - d. Third person limited omniscient
 - e. Third person omniscient
2. **That Peter is “beautiful...[with] a face that could have belonged to Alexander the Great” is ironic because**
 - a. Ender is more handsome than his brother
 - b. Peter’s parents do not recognize his physical attractiveness
 - c. Peter does not really care about his outward appearance
 - d. Peter’s inner cruelty contradicts his outward attractiveness
 - e. Valentine and Ender are not vain in their appearances
3. **In the sentence which begins “Ender looked to Peter...” located in the first paragraph, the appositive phrase (“the dangerous moods that almost always led to pain”) serves to**
 - a. Provide a transition
 - b. Explain why Peter is angry
 - c. Establish an ironic tone
 - d. Define a term previously used
 - e. Show a cause/effect relationship
4. **All of the following details support Ender’s suspicion that buggers and astronauts “would not be a good game” (paragraph 11) EXCEPT**
 - a. Peter tells his siblings that he feels “dangerous”
 - b. Peter’s “good cheer” seems mean-spirited rather than playful
 - c. Peter says he is “in charge” while their parents are out
 - d. Peter mocks Valentine when she says she will “call Daddy” for help
 - e. Peter tells Valentine to “keep her fat face” out of the game
5. **Which of the following literary devices is evident in the words “It closed him in like a hand pressed tight against his face”?**
 - a. Simile
 - b. Metaphor
 - c. Allusion
 - d. Hyperbole
 - e. Oxymoron
6. **Ender’s thoughts in paragraph 13 (“They don’t wear this face...and play?”) suggest which of the following possible themes in the excerpt?**
 - a. What is considered evil in one culture may not be in another
 - b. With the proper mask, anyone can be frightening to others
 - c. It is easier to torture another person if the victim wears a mask
 - d. It is easy for leaders to abuse their power by intimidating others
 - e. Physical appearance does not determine whether someone is good or evil

7. **Valentine’s claim “We scored as well as you did on everything. Better on some things” (paragraph 38) contains a sentence fragment. Which of the following answers is correctly punctuated using standard grammar rules?**
- I. We scored as well as you did on everything; better on some things.
 - II. We scored as well as you did on everything. We scored better on some things.
 - III. We scored as well as you did on everything, and better on some things.
- a. I only
 - b. II only
 - c. III only
 - d. II and III only
 - e. I and III only
8. **The detail in paragraph 30 (“The pressure let up a little”) suggests that Peter is**
- a. Respectful of his sister
 - b. Unafraid of any consequences
 - c. Fearful of what Ender might do
 - d. Ready to end the game willingly
 - e. Responsive to Valentine’s logic
9. **Peter’s coarse language, “Keep your fat face out of it, fart mouth” and “Don’t give me that kind of crap” contributes to all of the following effects EXCEPT**
- a. Adding realistic detail to the dialogue
 - b. Contrasting Peter with the other two characters
 - c. Emphasizing the crudeness of Peter’s character
 - d. Contrasting the children’s language to that of the parents
 - e. Highlighting the contrast between Peter’s outer and inner natures
10. **Ender MOST PROBABLY agrees to play the game with Peter to**
- a. Protect himself
 - b. Protect Valentine
 - c. Pacify his parents
 - d. Stand up to Peter
 - e. Impress his parents

Close Reading and Analysis

Directions: Using your own copy of “The Pedestrian,” answer each of the following questions on your own paper.

Close Reading

1. How would you describe the atmosphere established in the opening paragraphs of the story?
2. What does Mead’s “brightly lit” house tell us about him? What evidence in the story as a whole supports this view?
3. Bradbury describes Mead’s walk as being “...not unequal to walking through a graveyard...” In what ways is the city like a graveyard?
4. How would you describe life in this city in the year 2053? Consider the narrative carefully and identify specific examples of Bradbury’s use of language and stylistic features that have enabled you to reach your conclusion.
5. The voice from the police-car notes: “No profession” in response to the pedestrian’s statement that he is a writer. What does this particular utterance reveal about the society is set?
6. When did you realize ththat there was no-one driving the police-car? Why is it that the identity of the voice in the car is kept anonymous? Who do you think is actually “controlling” the car?
7. Why is Mead arrested?
8. What is his punishment to be? Why?
9. How is the repetition of the word “empty” particularly ominous at the end of the story?

Thinking Deeper

1. What social trends does Ray Bradbury observe and see as potential problems for society?
2. What potentially harmful trends might you observe in today’s society?
3. What warnings would you give about life in sixty years’ time?
4. How do you think television could be used to suppress people’s thoughts and ideas?
5. Do you think that Bradbury’s fantasy is set very clearly in the future (sometime after 2052) or does it comment on some features of our present society?
6. What aspects of technology today do you see as isolating people each other?

Information from “The Veldt,” “The Pedestrian,” and “The Ones Who Walk Away from Omelas”

Make sure you know the following for each of the works we studied this six weeks:

- Characters – Who are they? What kind of people are they? Types of characterization. Know their names!
- Plot points – Know the order of events in the works. What is the conflict? What is the climax? What is the resolution? Remember all the different types of conflict!
- Possible themes, motifs, and symbols
- Point of view – Who tells the story? Remember the difference between limited and omniscient!
- Context of the story – How does the story reflect society at the time?

Literary Terms

Please make sure you are familiar with all the following terms. You are responsible for knowing the definition of the term, how to identify it in context, AND why it is important to the overall meaning of a passage or work.

Analogy	Antagonist	Direct Characterization	Indirect Characterization	Character	Personification
Foil	Climax	Conflict	Connotation	Denotation	Protagonist
Foreshadowing	Protagonist	Plot (linear and non-linear)	Resolution	Setting	Tone
Flashback	Suspense	Mood	Point of View	Inference	Metaphor
Theme	Genre	Word Choice	Purpose	Parallelism	Simile
Exposition	Flat	Dynamic	Round	Static	Euphemism
Symbolism	Atmosphere	Dramatic Irony	Situational Irony	Types of Narration	Motif