1) Which term indicates the main character?
   - A. Round character
   - B. Antagonist
   - C. Minor character
   - D. Protagonist
   - E. Flat character

2) Which of the following terms indicates the adversary or opponent of the main character?
   - A. Antagonist
   - B. Protagonist
   - C. Flat character
   - D. Round character
   - E. Major Character

3) In early Greek drama, the hero was always noble. There were no lower-class protagonists. However, in modern times, the character in this role has sometimes been less than heroic. Which of the following terms designates this kind of protagonist?
   - A. Dynamic character
   - B. Static character
   - C. Anti-hero
   - D. Antagonist
   - E. Flat Character

4) Sometimes a story is about the evolution of a character. He/she may attain self-knowledge and become a different character, or something may happen to that character in the course of the story that has the impact of bringing about a change. An unsympathetic character may become more sympathetic. A weak character may become strong. Which of the following terms designates this kind of character?
   - A. Round character
   - B. Flat character
   - C. Minor character
   - D. Static character
   - E. Dynamic character

5) In Othello, why is Iago so angry at Othello that he sets out to destroy him?
A. He resented him because he was black.
B. He didn’t want to leave Venice.
C. He was in love with Desdemona.
D. He thought Othello was having an affair with his wife, Emilia.
E. Othello passed him over for Cassio for the position of chief lieutenant.

6) In Romeo and Juliet, who is the girl that Romeo goes looking for when he finds Juliet instead?
   A. Annette
   B. Elizabeth
   C. Rosalind
   D. Regan
   E. Maria

7) In Edgar Allen Poe’s short story “The Fall of the House of Usher,” what does the house symbolize?
   A. Roderick, the current inhabitant
   B. The Usher family
   C. The illness of Roderick and his sister
   D. The narrator
   E. The area where it was located

* the first 7 questions are provided by www.finishcollegefast.com

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_My November Guest_ by Robert Frost

My Sorrow, when she's here with me,
   Thinks these dark days of autumn rain
Are beautiful as days can be;
She loves the bare, the withered tree;
   She walked the sodden pasture lane.

Her pleasure will not let me stay.
   She talks and I am fain to list:
She's glad the birds are gone away,
She's glad her simple worsted gray
   Is silver now with clinging mist.
The desolate, deserted trees,
    The faded earth, the heavy sky,
The beauties she so truly sees,
She thinks I have no eye for these,
    And vexes me for reason why. 15

Not yesterday I learned to know
    The love of bare November days
Before the coming of the snow,
    But it were vain to tell her so,
    And they are better for her praise. 20

8. The central subject of the poem is

A. A couple's conversation about which season each prefers
B. The speaker's dislike of autumn weather
C. The speaker's desire to spend time with his companion
D. How sadness helps the speaker appreciate late autumn
E. Why the speaker's companion is looking forward to winter

9. The poet primarily uses which literary device to characterize the speaker's "Sorrow"?

A. Symbolism
B. Parallelism
C. Foreshadowing
D. Personification
E. Irony

10. In context, the word "simple" in line 9 most nearly means

A. Plain
B. Straightforward
C. Easy
D. Rudimentary
E. Foolish

* questions 8-10 are from www.clep.collegeboard.org
Mallet had made his arrangements to sail for Europe on the first of September, and having in the interval a fortnight to spare, he determined to spend it with his cousin Cecilia, the widow of a nephew of his father. He was urged by the reflection that an affectionate farewell might help to exonerate him from the charge of neglect frequently preferred by this lady. It was not that the young man disliked her; on the contrary, he regarded her with a tender admiration, and he had not forgotten how, when his cousin had brought her home on her marriage, he had seemed to feel the upward sweep of the empty bough from which the golden fruit had been plucked, and had then and there accepted the prospect of bachelorhood. The truth was, that, as it will be part of the entertainment of this narrative to exhibit, Rowland Mallet had an uncomfortably sensitive conscience, and that, in spite of the seeming paradox, his visits to Cecilia were rare because she and her misfortunes were often uppermost in it. Her misfortunes were three in number: first, she had lost her husband; second, she had lost her money (or the greater part of it); and third, she lived at Northampton, Massachusetts. Mallet's compassion was really wasted, because Cecilia was a very clever woman, and a most skillful counter-plotter to adversity. She had made herself a charming home, her economies were not obtrusive, and there was always a cheerful flutter in the folds of her crape. It was the consciousness of all this that puzzled Mallet whenever he felt tempted to put in his oar. He had money and he had time, but he never could decide just how to place these gifts gracefully at Cecilia's service. He no longer felt like marrying her: in these eight years that fancy had died a natural death. And yet her extreme cleverness seemed somehow to make charity difficult and patronage impossible. He would rather chop off his hand than offer her a check, a piece of useful furniture, or a black silk dress; and yet there was some sadness in seeing such a bright, proud woman living in such a small, dull way. Cecilia had, moreover, a turn for sarcasm, and her smile, which was her pretty feature, was never so pretty as when her sprightly phrase had a lurking scratch in it. Rowland remembered that, for him, she was all smiles, and suspected, awkwardly, that he ministered not a little to her sense of the irony of things. And in truth, with his means, his leisure, and his opportunities, what had he done? He had an unaffected suspicion of his uselessness. Cecilia, meanwhile, cut out her own dresses, and was personally giving her little girl the education of a princess.

11. In which voice is this passage composed?

A. First-person limited
B. First-person omniscient
C. Second-person limited
D. Third-person limited
E. Third-person omniscient
12. Who or what is the "golden fruit" in line 8?

A. An apple  
B. The young Cecilia  
C. Mallet's father's nephew  
D. Cecilia's dowry  
E. Mallet's love for Cecilia

13. Why does Mallet refrain from giving money to Cecilia?

A. She is already quite wealthy.  
B. Because her intelligence and vivacity make it impossible to place her in an inferior position.  
C. She is too proud to accept charity.  
D. She lives a frugal existence.  
E. He plans to marry her.

Read the following poem by Carl Sandburg and answer the questions that follow.

Grass

Pile the bodies high at Austerlitz and Waterloo.  
Shovel them under and let me work--  
I am the grass; I cover all.

And pile them high at Gettysburg  
And pile them high at Ypres and Verdun.  
Shovel them under and let me work.  
Two years, ten years, and the passengers ask the conductor:  
What place is this?  
Where are we now?

I am the grass.  
Let me work.

14. What are Austerlitz and Waterloo?

A. Bus stations  
B. Ditches  
C. Gardens  
D. Oceans  
E. Battle sites
15. What is the "work" of the grass?

   A. Transporting passengers
   B. Piling up the dead
   C. Giving directions
   D. Serving as a memorial
   E. Covering the bodies of the dead

16. What is the theme of this poem?

   A. Soldiers who die deserve our praise.
   B. Time erases our memory of those who died in battle.
   C. Rail stations should not pass close to gravesites.
   D. War is inevitable.
   E. Grass is a fitting memorial to those who die in battle.

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**Read the following dramatic dialogue and answer the questions that follow.**

*Archidamus:* If you shall chance, Camillo, to visit Bohemia, on the like occasion whereon my services are now on foot, you shall see, as I have said, great difference betwixt our Bohemia and your Sicilia.

*Camillo:* I think, this coming summer, the King of Sicilia means to pay Bohemia the visitation, which he justly owes him.

*Arch.:* Wherein our entertainment shall shame us we will be justified in our loves: for, indeed,-

*Cam.:* Beseech you,-

*Arch.:* Verily, I speak it in the freedom of my knowledge: we cannot with such magnificence-in so rare-I know not what to say. We will give you sleepy drinks that your senses, unintelligent of our insufficiency, may, though they cannot praise us, as little accuse us.

*Cam.:* You pay a great deal too dear for what's given freely.

*Arch.:* Believe me, I speak as my understanding instructs me, and as mine honesty puts it to utterance.

*Cam.:* Sicilia cannot show himself over-kind to Bohemia. They were trained together in their childhoods; and there rooted betwixt them then such an affection, which cannot choose but branch now. Since their more mature dignities and royal necessities made separation of their society, their encounters, though not personal, have been royally attorneyed with interchange of gifts, letters, loving embassies; that they have seemed to be together, though absent, shook hands, as over a vast, and embraced, as it were, from the ends of opposed winds. The heavens continue their loves!

*Arch.:* I think there is not in the world either malice or matter to alter it. You have an unspeakable comfort of your young Prince Mamillius: it is a gentleman of the greatest promise that ever came into my note.

*Cam.:* I very well agree with you in the hopes of him. It is a gallant child; one that indeed physics the subject, makes old hearts fresh; they that went on crutches ere he was born desire yet their life to see him a man.
Arch.: Would they else be content to die?
Cam.: Yes; if there were no other excuse why they should desire to live.
Arch.: If the king had no son, they would desire to live on crutches till he had one.

17. This passage was probably written by _____.
   A. Shaw
   B. Chaucer
   C. Shakespeare
   D. Ibsen
   E. Stoppard

18. Which word best describes the relationship between Sicilia and Bohemia?
   A. Paternal
   B. Cordial
   C. Salacious
   D. Bellicose
   E. Avuncular

19. What metaphor does Camillo use to describe the two kingdoms?
   A. Trees
   B. Lawyers
   C. Winds
   D. Brothers
   E. Lovers

20. What does Camillo mean when he says that the young prince "physics the subject"?
   A. The prince is a scientist.
   B. The prince is skilled in medicine.
   C. The prince is an accomplished athlete.
   D. The prince makes the citizens feel optimistic and pleased with their country.
   E. The prince has done exceptionally well in school.