Important terms from your English packets

These are terms that were of particular focus this year or terms that were new to your bank of knowledge. This is not an exhaustive, all-inclusive list of English terms. Refer to your English packets that were distributed at the first of the year for definitions. Can’t find those packets? 😊 Look them up!

Sentence Variations
Prepositional phrase
Participial phrase
Infinitive
Conjunction
Subordinate clause
Periodic Sentence
Cumulative Sentence
Simple Sentence
Compound Sentence
Complex Sentence
Compound-Complex Sentence

Syntax
Declarative Sentence
Imperative Sentence
Interrogative Sentence
Exclamatory Sentence
Antithetical Sentence
Balanced Sentence
Asyndeton
Polysyndeton
Juxtaposition
Natural order of sentence
Inverted word order
Ellipsis
Parallelism
Repetition (Anadioposis, Anaphora, Epanalepsis, Epistrophe)
Antimetabole
Rhetorical question
Rhetorical fragment

Denotative
Connotative
Euphemism
Foreshadow
Point of View (omniscient, limited, 1st, 2nd, 3rd)
Rhetorical shift
Theme
Tone
Apostrophe
Controlling metaphor
Metonymy
Paradox
Pun
Synecdoche
Alliteration
Assonance
Allusion
Antithesis
Rhetorical appeals (ethos, pathos, logos)
Incongruity (juxtaposition, irony/types, antithesis, paradox)
Allegory
Aristotle’s Rules of Tragedy

Literary
Hero’s Journey
Characters (protagonist, antagonist, flat, round, static, dynamic, foil)
Details

Details
Throughout her history China had believed herself the center of civilization, surrounded by barbarians. She was the Middle Kingdom, the center of the universe, whose Emperor was the Son of Heaven, ruling by the Mandate of Heaven. Convinced of their superior values, the Chinese considered that China’s greatness was owed to principles of social order over a harmonious whole. All outsiders whose misfortune was to live beyond her borders were “barbarians” and necessarily inferiors who were expected, and indeed required, to make their approach, if they insisted on coming, bearing tribute and performing the kowtow in token of humble submission.

From the time of Marco Polo to the eighteenth century, visiting Westerners, amazed and admiring, were inclined to take China at her own valuation. Her recorded history began in the third millennium B.C., her bronzes were as old as the pyramids, her classical age was contemporary with that of Greece, her Confucian canon of ethics predated the New Testament if not the Old. She was the inventor of paper, porcelain, silk, gunpowder, the clock and movable type, the builder of the Great Wall, one of the wonders of the world, the creator of fabrics and ceramics of exquisite beauty and of an art of painting that was sophisticated for a time.

When at the end of the eighteenth century Western ships and merchants surged against China’s shores, eager for tea and silk and cotton, they found no reciprocal enthusiasm. Enclosed in the isolation of superiority, Imperial China wanted no influx of strangers from primitive islands called Britain or France or Holland who came to live off the riches of the Middle Kingdom bearing only worthless articles for exchange. They had ugly noses and coarse manners and wore ridiculous clothes with constricting sleeves and trousers, tight collars and coats that had tails down the back but failed to close in front. These were not the garments of reasonable men.

A past-oriented society, safe only in seclusion, sensed a threat from the importunate West. The Imperial Government raised every barrier possible by refusals, evasions, postponements, and prohibitions to foreign entry or settlement or the opening of formal relations. Splendidly remote in the “Great Within” of the Forbidden City of Peking, the court refused to concern itself with the knocking on its doors. It would admit foreign embassies who came to plead for trade treaties only if they performed the ritual of three genuflections and nine prostrations in approaching the Son of Heaven. British envoys, after surmounting innumerable obstacles to reach Peking, balked at the kowtow and turned back empty-handed.

1. The principal contrast employed by the author in the passage is between:

(A) past and present (D) civilization and barbarism
(B) wisdom and foolishness (E) technology and art
(C) Imperial China and Europe

2. In paragraph 2, which of the following rhetorical devices is most in evidence?

(A) Appeals to authority
(B) The massing of factual information
(C) The use of abstract generalizations
(D) Impressionistic descriptive writing
(E) The use of anecdote

3. The primary rhetorical function of lines 14-22 is to:

(A) provide support for a thesis supplied in lines 1-2
(B) provide evidence to contrast with that supplied in the first paragraph
(C) present a thesis that will be challenged in paragraph three
(D) introduce a series of generalizations that are supported in the last two paragraphs
(E) anticipate objections raised by the ideas presented in lines 12-14

4. Lines 14-17 contain which of the following?

(A) Elaborate metaphor (D) A compound subject
(B) Parallel syntax (E) Subordinate clauses
(C) A single periodic sentence

5. In the last sentence of paragraph 2 (lines 18-22), which of the following words is parallel in function to “inventor” (line 18)?

(A) “clock” (line 19) (D) “art” (line 21)
(B) “one” (line 19) (E) “Europe’s” (line 22)
(C) “creator” (line 20)

6. In line 28, “bearing” modifies

(A) “Imperial China” (line 26)
(B) “strangers” (line 27)
(C) “primitive islands” (line 27)
(D) “riches” (line 28)
(E) “Middle Kingdom” (line 28)

7. The point of view expressed in “They . . . men” (lines 29-33) is that of

(A) the author (D) eighteenth-century Chinese
(B) present-day historians (E) present-day Chinese
The word “importunate” (line 35) is reinforced by the author’s later reference to
(A) “prohibitions to foreign entry” (line 37)
(B) “formal relations” (lines 37-38)
(C) “knocking on its doors” (line 40)
(D) “the ritual of three genuflections” (lines 41-42)
(E) “empty-handed” (line 45)

9. Which of the following best describes the first sentence of paragraph 4 (lines 34-35)?
(A) The author’s interpretation of China’s situation in the late eighteenth century
(B) An objective summary of eighteenth-century Europe’s view of China
(C) A challenge to the opinions in paragraph 3
(D) A restatement of the ideas in paragraph 2
(E) A conclusion rebutted by information in paragraph 4

10. Which of the following characteristics of Imperial China or Britain is most emphasized in paragraph 4?
(A) Britain’s adaptability to foreign customs
(B) Imperial China’s aloof and insular attitude toward Europeans
(C) Imperial China’s wisdom in relying on tradition and ceremony
(D) Britain’s desperate need for foreign trade
(E) The splendor of the Imperial Chinese court

11. The tone of the passage is best described as
(A) scornful and unsympathetic
(B) reverent and respectful
(C) acerbic and cynical
(D) serious but faintly condescending
(E) irate but carefully judicious

→ Part II. Poetry Analysis
Read and annotate the poem carefully before you choose your answers.

The Habit of Perfection
Elected Silence, sing to me
And beat upon my whorlèd ear,
Pipe me to pastures still and be
The music that I care to hear.
Shape nothing, lips; be lovely-dumb:
It is the shut, the curfew sent
From there where all surrenders come
Which only makes you eloquent.
Be shellèd, eyes, with double dark
And find the uncreated light:
This ruck and reel (1) which you remark
Coils, keeps, and teases simple sight.
Palate, the hutch of tasty lust,
Desire not to be rinsed with wine:
The can (2) must be so sweet, the crust
So fresh that come in fasts divine!

Nostrils, your careless breath that spend
Upon the stir and keep of pride,
What relish shall the censers (3) send
Along the sanctuary side!
O feel-of-primrose hands, O feet
That want the yield of plushy sward (4)
But you shall walk the golden street
And you unhouse and house the Lord.

And Poverty, be thou the bride
And now the marriage feast begun,
And lily-colored clothes provide
Your spouse not labored-at nor spun.

12. The importance of “Silence” (line 1) is established by all of the following except
(a) capitalizing the “s”
(b) alluding to it throughout the poem
(c) describing it as elected
(d) imparting to it human qualities
(e) placing it at the beginning of the poem

13. In the first stanza, the speaker makes use of paradox by doing which of the following?
(a) Requesting that he be simultaneously serenaded and assaulted
(b) Expressing both a desire and an apprehension
(c) Using mere language to depict a religious experience
(d) Addressing a presence invisible to the reader
(e) Depicting silence as though it were a kind of sound

14. Which of the following best conveys the meaning of the word “uncreated” (line 10)?
(a) Nascent
(b) Mortal
(c) Internal
(d) Imperfect
(e) Amorphous

15. The words “stir” and “keep” (line 18) convey which of the following?
(a) Attraction and repulsion
(b) Excitement and exploitation
(c) Stimulation and sustenance
(d) Disruption and confusion
(e) Acquisition and refinement

16. What is the subject of “provide” (line 27)?
(a) “Poverty” (line 25)
(b) “bride” (line 25)
(c) “lily-colored clothes” (line 27)
(d) “marriage feast” (line 26)
(e) “spouse” (line 28)

17. The speaker metaphorically likens himself to a
(a) musician
(b) bridegroom
(c) laborer
(d) gardener
(e) soldier

18. Multitude and commotion
19. Vessel for holding liquids
20. Vessels for burning incense
21. Grass-covered land