**SHORT STORY EXAM PRACTICE**

**“GIRL**

1. The term "slut" can best be defined in this short story as a girl who is allegedly:

**a. Promiscuous🡨**

b. Boyish

c. Proud

d. Ladylike

e. Dishonest

\* I didn’t include this question because a. is the right answer, but I think a good argument can be made for b.

2. The effect of the stream of consciousness style on the reader is to

a. show the nature of the relationship

b. give the reader a sense of urgency

c. show the ease of this girl’s childhood

**d. demonstrate the difficulties of coming of age🡨**

e. create a conversational tone

\* I didn’t include this question because d. is the right answer, but I think a good argument can be made for a.

**“THE STORY OF AN HOUR**

3. Mrs. Mallard’s cause of death is described as “a joy that kills.” The author uses this as final evidence to show that:

a. Women had to admit their dependence on their husbands or die.

b. All wives were devoted and affectionate towards their husbands.

**c. People were blind to the possibility that conformity could be resisted. 🡨**

d. Heart disease was a serious condition that needed widespread attention.

e. Women were very capable of masking their feelings of lust.

4. Which of the following lines best demonstrates irony in the story?

a. “Free! Body and soul free!”

b. “Into this she sank, pressed down by physical exhaustion that haunted her body…”

**c. “They said she had died of heart disease” 🡨**

d. “Go away. I am not making myself ill.”

**“THE YELLOW WALLPAPER”**

5. A psychoanalytic analysis would read the line “It is so hard to talk with John about my case, because he is so wise, and because he loves me so” as an example of:

a. Displacement

b. Superego

c. Repression

**d. Rationalization🡨**

e. Id

**“OUR LADY OF PEACE”**

6. Which type of criticism would *most* *likely* to analyze the symbolic nature of Mr. Knight’s name?

a. Deconstruction

b. Reader Response

**c. Formalism🡨**

d. Cultural

e. Sociological

\* I didn’t include this question because c. is the right answer, but I think a good argument can be made for a. I didn’t see the “Knight”/”Night” connection when I was writing this question. If this question were actually on the test, I would give credit for a. or c.

7. From a Marxist critic’s point of view, in the following quote Sheba’ actions most closely reflect:

“‘Now, everybody else *in here* talking. Why you gone call on April? If you had your *act* together you’da stopped the yakking before it got to this!’

The class applauded.

‘Sit down, Sheba.’

‘Make me,’ Sheba said.”

a. The materialistic values of the bourgeois.

b. The bourgeois oppressing the proletariat.

c. The false consciousness of the proletariat.

d. The system of oppression being broken.

e. The system of oppression being upheld.

**“CONVERSION OF THE JEWS”**

8. According to a Feminist critic, Mrs. Freedman’s name shows how:

a. Women’s identities are defined by their husbands, even if they’re dead.

b. Modern women are “free” in American culture and society.

c. The concept of freedom is assumed to be and associate with men.

d. Women feel pressured to conform to society expectations of cooking.

**e. Both B and C. 🡨**

 **“HERE WE AREN’T SO QUICKLY”**

9. In what way is “death” deconstructed in the following quote?: “And then your father was dead. I often wasn’t reading the book that I was holding. You were never not in someone’s garden. Our mothers were dying to talk about nothing.”

a. Father dying v. mother dying

b. Your death v. my death

**c. Literal death v. figurative death🡨**

d. Simile death v. metaphoric death

e. Singular death v. plural death

10. In which way does the author deconstruct “suddenly” in the following quote?: “He suddenly drew, suddenly spoke, suddenly wrote, suddenly reasoned. One night I couldn’t help him with his math. He got married.”

**a. Through repetition and syntax. 🡨**

b. Through repetition and description.

c. Through repetition and hyperbole.

d. Both A and B.

e. A, B, and C.

**QUOTATION IDENTIFICATION SECTION PRACTICE**

**Directions**: For each quotation: identify the **title** of the given text (1 point), the **writer (preferably first and last)** (1 point), the **speaker** (1 point), the **context** of the quotation within the text as a whole (1 point), **relevant terminology and language choices** from this unit (2 points), and an **analysis using the assigned critical approach** (4 points). There will be three quotations (you will only have to identify two) that will count as a total of 10 points each.

\*\*\* Please write your responses on a separate sheet of lined paper. Outlining beforehand is advisable.

**NOTE THAT THESE ARE ALL SAMPLE ANSWERS, AND BY NO MEANS THE ONLY “CORRECT” ANSWER**

1. **Marxism**

“And then in a gesture older than the pyramids, older than the prophets and floods, her arms came slapping down to her sides. ‘A martyr I have. Look!’ She tilted her head to the roof. [Name removed] was still flapping softly. ‘My martyr.’… ‘Gawhead, *[Nickname removed]*—be a Martin!’ It was [second name removed]. ‘Be a Martin, be a Martin,’ and all the voices joined in singing for Martindom, whatever *it* was. ‘Be a Martin, be a Martin…’”.

-“The Conversion of the Jews” by Philip Roth

-The narrator is describing Ozzie’s mother’s distress at finding him on the roof.

-Ozzie has recognized his oppression and is “flapping” his arms like a bird as he has become freed from the **bourgeois**. Those on the ground below him, however, are the **proletariat** still trying to conform, as Itzi and the other boys immediately start chanting together. They think they are disagreeing with Mrs. Freedman, but actually misunderstand her and chant “Martin” rather than “martyr” demonstrating their **false consciousness.**

2. **Sociological**

“One night during their after-dinner walk Carrie talking sadly of night, of how darkness made her more aware of herself, and at night she did not know why she was in college, why she studied, why she was walking the earth with other people.”

-“The Fat Girl” by Andre Dubus

-Louise is walking with Carrie while on her diet; she no longer cares about or listens to her friend, who is struggling to find her metaphorical, rather than physical, place in the world.

 -The Louise and Carrie’s behavior reflects the **societal** desire to hold onto things and remain in denial about change for as long as possible. It is only in darkness that Carrie acknowledges her internal emptiness and is “aware of herself,” as she completely conforms to the **cultural and economic** narrative going to college to get a good job and succeed in life during the day. She questions “why” she does any of these things, as they are valued and promoted by **society**, but ultimately serve little purpose, practical or otherwise. Her final question of “why she was walking the earth with other people” reflects **postmodern disillusionment** with not only society and society values, but reality at large.

3. **Feminism**

“this is how to bully a man; this is how a man bullies you; this is how to love a man, and if that doesn’t work, there are other ways, and if they don’t work don’t feel too bad about giving up”

-“Girl” by Jamacia Kincaid

 -As she grows up, the girl is instructed in what kind of relationship she should have with a man. Her mother recognizes that the **patriarchy** controls everything, but has found “other ways” for the girl to use stereotypical **gender roles** to gain power and control from men. Her believe in “how to bully a man” reflects **feminist** ideals, but ultimately views women as powerless because the girl shouldn’t “feel too bad about giving up.”

4. **Biographical**

“The woman brought two glasses of beer and two felt pads. She put the felt pads and the beer glass on the table and looked at the man and the girl. The girl was looking off at the line of hills. They were white in the sun and the country was brown and dry.”

-“Hills Like White Elephants” by Ernest Hemingway

-The waitress has just brought two beers and the woman is beginning to consider the dusty

Spanish countryside before beginning a difficult discussion with the man.

-Though he never personally experienced this situation, the girl’s “looking off” into the

distance mirrors Hemingway’s **disillusionment** after serving in WWII. He, and the rest of the **Lost Generation**, are toward between their idealist view of the “white” pure past and their current world-view, where everything looks “brown and dry.” Like many **expatriates,** the “American”and “the girl,” Hemingway drifted through Europe feeling unfulfilled, feeling trapped even though they’re constantly on the move, using “beer” to dull the pain. Hemingway, have gotten married right before writing the story, found himself at a similar crossroads in life.