

English 4/5/6

College British Lit and Comp

4016

Readiness Assessment Test

Thank you for considering this course for your student. Here are some tips for success in the Readiness Assessment process.

* Please do not provide your student this assessment or its contents until you are ready for him or her to complete it in a single sitting with no books, notes, or outside help. It is intended to be a spot check of retained knowledge and skill.
* Make sure you have the latest version of this assessment. Ideally, please download it and have your student complete it within one week prior to enrollment.
* Completed Readiness Assessment materials for a course should be submitted immediately after you enroll in the course.
* **Readiness Assessment materials must be submitted by uploading from the Family Account in the Enrolled Courses view**. Readiness Assessment materials are not accepted through email.
* Visit Live Chat, or email TPS Support ([support@pottersschool.org](mailto:support@pottersschool.org)) for questions or assistance.

**Part I: Academic Background** (to be completed by the parent)

**Age/Grade**

1. How old will your student be as of **October 1st** of the academic enrollment year?
2. What grade will your student be in **at the start of this course**?

**Related Coursework**

1. Please provide the title of the most recently completed (or in-progress) course in the same subject area or related subject area that might help assess academic readiness for this course:

Course Name:

* 1. What is the student’s in-progress or final course grade (numeric grade if available)?
  2. What is the name of the course provider (e.g., online provider, taught at home, local college)?
  3. What is the name of the course curriculum (title and name of publisher of primary text if known)?
  4. Is the student on-track to complete the entire course/curriculum by the end of the current year (if in-progress)?
  5. How is the course evaluated? Is the work self-checked, parent-checked, or evaluated outside the home?
  6. What percentage (if any) of the student’s grade is based on assessments that are completed without access to notes or outside resources and completed in a single sitting without the opportunity for rework to improve the grade?

**Additional Background**

1. Is your student’s first language English or a different language? If different, what is his or her language background? (**Note:** Most TPS classes are designed for native English speakers, but we also provide support at several levels for students whose first language is not English.)
2. Is there additional information that might help us better know your student and understand his or her unique abilities and needs for the best course placement and academic outcome?

**Part II: Readiness Test** (to be completed by the student)

**Section 1: Sentence Improvement**

* Read the following passage, then answer the questions below
* You may underline or highlight the correct answer for each question

(1) Westley “Wes” Watende Omari Moore was born in 1978 and is the CEO of Robin Hood, a nonprofit organization dedicated to fighting poverty in New York City. (2) Moore had an upbringing in The Bronx, New York, where his grandfather had been known to be a minister, after death happened to his father when Moore got to be four years old. (3) Moore graduated from Johns Hopkins University, he attended the University of Oxford (England) as a Rhodes Scholar and earning a master’s degree in international relations. (4) He is the founder of both Robin Hood and BridgeEdU each of whose stated goal, is to “remove the barriers inherent in higher education for the underserved student population and allow them to achieve success to their fullest potential. (pg. 210)”.

(5) “The Other Wes Moore” is from the introduction to a best-selling book called *One Name, Two Fates*, published by Moore in 2010, who garnered rave reviews by critics. (6) It is clear that the book is an extended comparison and contrast of two young men with the same name, both of which are unconnected at first. (7) One of them went on to have the title of Rhodes Scholar due to the fact that he completed the Rhodes Scholar application program, and, needless to say, he later obtained the rank of captain in the 82nd Airborne, which is essentially a division of the military. (8) The other Wes Moore suffered a much different fate. (9) He landed in prison “surrounded by the walls he’d escape only at death.”

1. Rewrite Sentence (2) below to remove passive voice.
2. Which of the following is a proper correction for Sentence (3)?
   1. After Moore graduated from Johns Hopkins university he, attending the University of oxford (England) as a Rhodes Scholar, earns a master’s degree in international relations.
   2. Moore graduated from Johns Hopkins University; he then attended the University of Oxford (England) as a Rhodes Scholar, earning a master’s degree in international relations.
   3. Moore graduated from Johns Hopkins university, after which he attended the University of oxford (England) as a Rhodes Scholar; earning a master’s degree in international relations.
   4. All of the above are acceptable corrections
   5. None of the above are acceptable corrections
3. Where should the comma in Sentence (4) be placed for proper grammatical structure?
   1. After “founder”
   2. After “both”
   3. After “BridgeEdu”
   4. After “Robin Hood”
   5. It should remain where it is for proper grammatical structure
4. True or False: In Sentence (4), “whose stated goal is” should be changed to “whose stated goals are.”
   1. True
   2. False
5. Which of the following is the proper formatting for the MLA in-text citation at the end of Sentence (4)?
   1. fullest potential.” (210)
   2. fullest potential.” (pg. 210).
   3. fullest potential” (210).
   4. No correction needed (it’s fine as it is)
6. True or False: “Who” is the proper pronoun to use in the second half of Sentence (5). If false, please provide the correct pronoun:
   1. True
   2. False
7. Which of the following is the best correction, both stylistically and grammatically for the first half of Sentence (6)?
   1. It is clear that the book is a comparison and contrast of the two lives
   2. The book is clearly a comparison and contrast of the two lives
   3. The book clearly compares and contrasts the two lives
   4. The book clearly has a comparison and contrast of the two lives
   5. No correction is needed
8. Which Sentence would be best improved by the use of a semicolon?
   1. Sentence (1)
   2. Sentence (2)
   3. Sentence (3)
   4. Sentence (4)
9. Rewrite Sentence (7) below to make it more concise.
10. Which option best combines Sentence (8) and (9)?
    1. The other Wes Moore suffered a much different fate, he landed in prison “surrounded by the walls he’d escape only at death.”
    2. The other Wes Moore suffered a much different fate; he landed in prison “surrounded by the walls he’d escape only at death.”
    3. The other Wes Moore suffered a much different fate; and he landed in prison “surrounded by the walls he’d escape only at death.”
    4. The other Wes Moore suffered a much different fate -- landing in prison “surrounded by the walls he’d escape only at death.”

**Section 2: Composition**

1. Read the short story – “The Masque of the Red Death” by Edgar Allan Poe – found at the end of this document. Look up any words you do not understand.
2. **Prewriting Questions**. Take your time to thoughtfully respond as your answers are part of the assessment for English 4-5-6 College Lit + Comp readiness.
3. Follow the **prompt** and write a four-paragraph analytical essay in the space provided.
4. Use the **Revision Checklist.**

**Prewriting Questions**

* The questions will help you think about the essay and prepare information for your essay.
* Write your answers in complete sentences.
* Feel free to copy/paste specific examples from the text into your answer.

1. Describe Poe’s writing style – his voice, diction, vocabulary, etc. What effect(s) does this style have on the mood of the story? Find at least three examples from the text.
2. What is Prince Prospero’s character like, and what strategies does Poe use to characterize him? Why do you think he is the first of the revelers to die?
3. What is symbolic about the story ending with a masquerade ball? How does it influence the overall meaning and message of the story?
4. Why is there nothing tangible beneath the costume that resembles a funeral shroud? What was Poe’s purpose in this?
5. What might Poe be trying to reveal, suggest, or communicate through this story, and why?

**Prompt Question:** What roles do the setting and physical space play in the story, how does Poe use them, and what might he ultimately be trying to reveal, suggest, or communicate through their use?

* Compose a four-paragraph analytical essay that answers the prompt.
* Craft an introductory paragraph that establishes the importance of the topic and includes a thesis statement. Your thesis should answer the prompt, making an argument, and include the methods you are going to use to support and prove it. Please underline your thesis statement.
* Each of your two body paragraphs should include a clear claim statement (topic sentence) that supports your thesis, 1-2 examples from the text that support your claim (you may quote directly or paraphrase), several sentences of analysis that explain how your example proves the claim, and a concluding sentence. Each paragraph should be 6-10 sentences long.
* Include a conclusion paragraph that restates your main points, reiterates your thesis in a unique way, and explains why the poem’s message is both important and relevant.
* You do not need to include any citations.

**Revision & Style Checklist**

* Use no more than 2 BE verbs per paragraph (is, am, are, was, were, be, being, been).
* Write using active verbs, not passive voice.
* Do not use second-person voice (you, your, yourself).
* Do not use first-person voice (I, me, my, mine, we, our).
* Do not use any contractions or parentheses.
* Do not begin any two sentences with the same word.
* Proofread for spelling, grammar, and punctuation.

**Type essay here:**

**“The Masque of the Red Death” – Edgar Allan Poe**

The “Red Death” had long devastated the country. No pestilence had ever been so fatal, or so hideous. Blood was its Avatar and its seal—the redness and the horror of blood. There were sharp pains, and sudden dizziness, and then profuse bleeding at the pores, with dissolution. The scarlet stains upon the body and especially upon the face of the victim, were the pest ban which shut him out from the aid and from the sympathy of his fellow-men. And the whole seizure, progress and termination of the disease, were the incidents of half an hour.

But the Prince Prospero was happy and dauntless and sagacious. When his dominions were half depopulated, he summoned to his presence a thousand hale and light-hearted friends from among the knights and dames of his court, and with these retired to the deep seclusion of one of his castellated abbeys. This was an extensive and magnificent structure, the creation of the prince’s own eccentric yet august taste. A strong and lofty wall girdled it in. This wall had gates of iron. The courtiers, having entered, brought furnaces and massy hammers and welded the bolts. They resolved to leave means neither of ingress nor egress to the sudden impulses of despair or of frenzy from within. The abbey was amply provisioned. With such precautions the courtiers might bid defiance to contagion. The external world could take care of itself. In the meantime it was folly to grieve, or to think. The prince had provided all the appliances of pleasure. There were buffoons, there were improvisatori, there were ballet-dancers, there were musicians, there was Beauty, there was wine. All these and security were within. Without was the “Red Death”.

It was towards the close of the fifth or sixth month of his seclusion, and while the pestilence raged most furiously abroad, that the Prince Prospero entertained his thousand friends at a masked ball of the most unusual magnificence.

It was a voluptuous scene, that masquerade. But first let me tell of the rooms in which it was held. These were seven—an imperial suite. In many palaces, however, such suites form a long and straight vista, while the folding doors slide back nearly to the walls on either hand, so that the view of the whole extent is scarcely impeded. Here the case was very different, as might have been expected from the duke’s love of the *bizarre*. The apartments were so irregularly disposed that the vision embraced but little more than one at a time. There was a sharp turn at every twenty or thirty yards, and at each turn a novel effect. To the right and left, in the middle of each wall, a tall and narrow Gothic window looked out upon a closed corridor which pursued the windings of the suite. These windows were of stained glass whose colour varied in accordance with the prevailing hue of the decorations of the chamber into which it opened. That at the eastern extremity was hung, for example in blue—and vividly blue were its windows. The second chamber was purple in its ornaments and tapestries, and here the panes were purple. The third was green throughout, and so were the casements. The fourth was furnished and lighted with orange—the fifth with white—the sixth with violet. The seventh apartment was closely shrouded in black velvet tapestries that hung all over the ceiling and down the walls, falling in heavy folds upon a carpet of the same material and hue. But in this chamber only, the colour of the windows failed to correspond with the decorations. The panes here were scarlet—a deep blood colour. Now in no one of the seven apartments was there any lamp or candelabrum, amid the profusion of golden ornaments that lay scattered to and fro or depended from the roof. There was no light of any kind emanating from lamp or candle within the suite of chambers. But in the corridors that followed the suite, there stood, opposite to each window, a heavy tripod, bearing a brazier of fire, that projected its rays through the tinted glass and so glaringly illumined the room. And thus were produced a multitude of gaudy and fantastic appearances. But in the western or black chamber the effect of the fire-light that streamed upon the dark hangings through the blood-tinted panes, was ghastly in the extreme, and produced so wild a look upon the countenances of those who entered, that there were few of the company bold enough to set foot within its precincts at all.

It was in this apartment, also, that there stood against the western wall, a gigantic clock of ebony. Its pendulum swung to and fro with a dull, heavy, monotonous clang; and when the minute-hand made the circuit of the face, and the hour was to be stricken, there came from the brazen lungs of the clock a sound which was clear and loud and deep and exceedingly musical, but of so peculiar a note and emphasis that, at each lapse of an hour, the musicians of the orchestra were constrained to pause, momentarily, in their performance, to harken to the sound; and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused reverie or meditation. But when the echoes had fully ceased, a light laughter at once pervaded the assembly; the musicians looked at each other and smiled as if at their own nervousness and folly, and made whispering vows, each to the other, that the next chiming of the clock should produce in them no similar emotion; and then, after the lapse of sixty minutes, (which embrace three thousand and six hundred seconds of the Time that flies,) there came yet another chiming of the clock, and then were the same disconcert and tremulousness and meditation as before.

But, in spite of these things, it was a gay and magnificent revel. The tastes of the duke were peculiar. He had a fine eye for colours and effects. He disregarded the *decora* of mere fashion. His plans were bold and fiery, and his conceptions glowed with barbaric lustre. There are some who would have thought him mad. His followers felt that he was not. It was necessary to hear and see and touch him to be *sure* that he was not.

He had directed, in great part, the movable embellishments of the seven chambers, upon occasion of this great *fête*; and it was his own guiding taste which had given character to the masqueraders. Be sure they were grotesque. There were much glare and glitter and piquancy and phantasm—much of what has been since seen in “Hernani”. There were arabesque figures with unsuited limbs and appointments. There were delirious fancies such as the madman fashions. There were much of the beautiful, much of the wanton, much of the *bizarre*, something of the terrible, and not a little of that which might have excited disgust. To and fro in the seven chambers there stalked, in fact, a multitude of dreams. And these—the dreams—writhed in and about taking hue from the rooms, and causing the wild music of the orchestra to seem as the echo of their steps. And, anon, there strikes the ebony clock which stands in the hall of the velvet. And then, for a moment, all is still, and all is silent save the voice of the clock. The dreams are stiff-frozen as they stand. But the echoes of the chime die away—they have endured but an instant—and a light, half-subdued laughter floats after them as they depart. And now again the music swells, and the dreams live, and writhe to and fro more merrily than ever, taking hue from the many tinted windows through which stream the rays from the tripods. But to the chamber which lies most westwardly of the seven, there are now none of the maskers who venture; for the night is waning away; and there flows a ruddier light through the blood-coloured panes; and the blackness of the sable drapery appals; and to him whose foot falls upon the sable carpet, there comes from the near clock of ebony a muffled peal more solemnly emphatic than any which reaches *their* ears who indulged in the more remote gaieties of the other apartments.

But these other apartments were densely crowded, and in them beat feverishly the heart of life. And the revel went whirlingly on, until at length there commenced the sounding of midnight upon the clock. And then the music ceased, as I have told; and the evolutions of the waltzers were quieted; and there was an uneasy cessation of all things as before. But now there were twelve strokes to be sounded by the bell of the clock; and thus it happened, perhaps, that more of thought crept, with more of time, into the meditations of the thoughtful among those who revelled. And thus too, it happened, perhaps, that before the last echoes of the last chime had utterly sunk into silence, there were many individuals in the crowd who had found leisure to become aware of the presence of a masked figure which had arrested the attention of no single individual before. And the rumour of this new presence having spread itself whisperingly around, there arose at length from the whole company a buzz, or murmur, expressive of disapprobation and surprise—then, finally, of terror, of horror, and of disgust.

In an assembly of phantasms such as I have painted, it may well be supposed that no ordinary appearance could have excited such sensation. In truth the masquerade licence of the night was nearly unlimited; but the figure in question had out-Heroded Herod, and gone beyond the bounds of even the prince’s indefinite decorum. There are chords in the hearts of the most reckless which cannot be touched without emotion. Even with the utterly lost, to whom life and death are equally jests, there are matters of which no jest can be made. The whole company, indeed, seemed now deeply to feel that in the costume and bearing of the stranger neither wit nor propriety existed. The figure was tall and gaunt, and shrouded from head to foot in the habiliments of the grave. The mask which concealed the visage was made so nearly to resemble the countenance of a stiffened corpse that the closest scrutiny must have had difficulty in detecting the cheat. And yet all this might have been endured, if not approved, by the mad revellers around. But the mummer had gone so far as to assume the type of the Red Death. His vesture was dabbled in *blood*—and his broad brow, with all the features of the face, was besprinkled with the scarlet horror.

When the eyes of the Prince Prospero fell upon this spectral image (which, with a slow and solemn movement, as if more fully to sustain its role, stalked to and fro among the waltzers) he was seen to be convulsed, in the first moment with a strong shudder either of terror or distaste; but, in the next, his brow reddened with rage.

“Who dares,”—he demanded hoarsely of the courtiers who stood near him—“who dares insult us with this blasphemous mockery? Seize him and unmask him—that we may know whom we have to hang, at sunrise, from the battlements!”

It was in the eastern or blue chamber in which stood the Prince Prospero as he uttered these words. They rang throughout the seven rooms loudly and clearly, for the prince was a bold and robust man, and the music had become hushed at the waving of his hand.

It was in the blue room where stood the prince, with a group of pale courtiers by his side. At first, as he spoke, there was a slight rushing movement of this group in the direction of the intruder, who at the moment was also near at hand, and now, with deliberate and stately step, made closer approach to the speaker. But from a certain nameless awe with which the mad assumptions of the mummer had inspired the whole party, there were found none who put forth hand to seize him; so that, unimpeded, he passed within a yard of the prince’s person; and, while the vast assembly, as if with one impulse, shrank from the centres of the rooms to the walls, he made his way uninterruptedly, but with the same solemn and measured step which had distinguished him from the first, through the blue chamber to the purple—through the purple to the green—through the green to the orange—through this again to the white—and even thence to the violet, ere a decided movement had been made to arrest him. It was then, however, that the Prince Prospero, maddening with rage and the shame of his own momentary cowardice, rushed hurriedly through the six chambers, while none followed him on account of a deadly terror that had seized upon all. He bore aloft a drawn dagger, and had approached, in rapid impetuosity, to within three or four feet of the retreating figure, when the latter, having attained the extremity of the velvet apartment, turned suddenly and confronted his pursuer. There was a sharp cry—and the dagger dropped gleaming upon the sable carpet, upon which, instantly afterwards, fell prostrate in death the Prince Prospero. Then, summoning the wild courage of despair, a throng of the revellers at once threw themselves into the black apartment, and, seizing the mummer, whose tall figure stood erect and motionless within the shadow of the ebony clock, gasped in unutterable horror at finding the grave cerements and corpse-like mask, which they handled with so violent a rudeness, untenanted by any tangible form.

And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall. And the life of the ebony clock went out with that of the last of the gay. And the flames of the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all.