

Name: _____ Date: _____

FCPS English 1 Standard Benchmark 2 v2

Read the selection and look at the painting. Then, choose the best answer to each question.

from The Tragedy of Antony and Cleopatra (Act IV, Scene xv)

by William Shakespeare

In the Tragedy of Antony and Cleopatra, Cleopatra, queen of Egypt, and Antony, a co-ruler of Rome, are romantically involved. Cleopatra and Antony have gone to war against Caesar Octavius, another of Rome's co-rulers. When Antony hears a false rumor that Cleopatra has died, he attempts to end his own life. In the following passage from the play, Cleopatra is hiding with her servants in her monument, or tomb.

Scene xv. *Alexandria, in Egypt. A monument.*

[Enter CLEOPATRA and her maids, aloft¹, with CHARMIAN and IRAS².]

CLEOPATRA. O Charmian, I will never go from hence.

CHARMIAN. Be comforted, dear madam.

CLEOPATRA.

No, I will not:

All strange and terrible events are welcome,

But comforts we despise; our size of sorrow

5 Proportion'd to our cause, must be as great

As that which makes it.

[Enter, below, DIOMEDES.]

How now! Is he dead?

DIOMEDES. His death's upon him, but not dead.

Look out o' the other side your monument.

His guards have brought him thither.

[Enter, below, ANTONY, borne by the GUARD.]

CLEOPATRA.

O sun,

10 Burn the great sphere thou movest in! darkling³ stand

The varying shore o' the world. O Antony,

Antony, Antony! Help, Charmian, help, Iras, help;

Help, friends below; let's draw him hither.

ANTONY.

Peace!

Not Caesar's valour hath o'erthrown Antony,

15 But Antony's hath triumph'd on itself.

¹ **aloft**: on the upper stage

² **CHARMIAN and IRAS**: two ladies-in-waiting to Cleopatra

³ **darkling**: in the dark

CLEOPATRA. So it should be, that none
but Antony

Should conquer Antony; but woe 'tis so!

ANTONY. I am dying, Egypt, dying; only
I here importune⁴ death awhile, until

20 Of many thousand kisses the poor last

I lay upon thy lips.

CLEOPATRA.

I dare not, dear,—

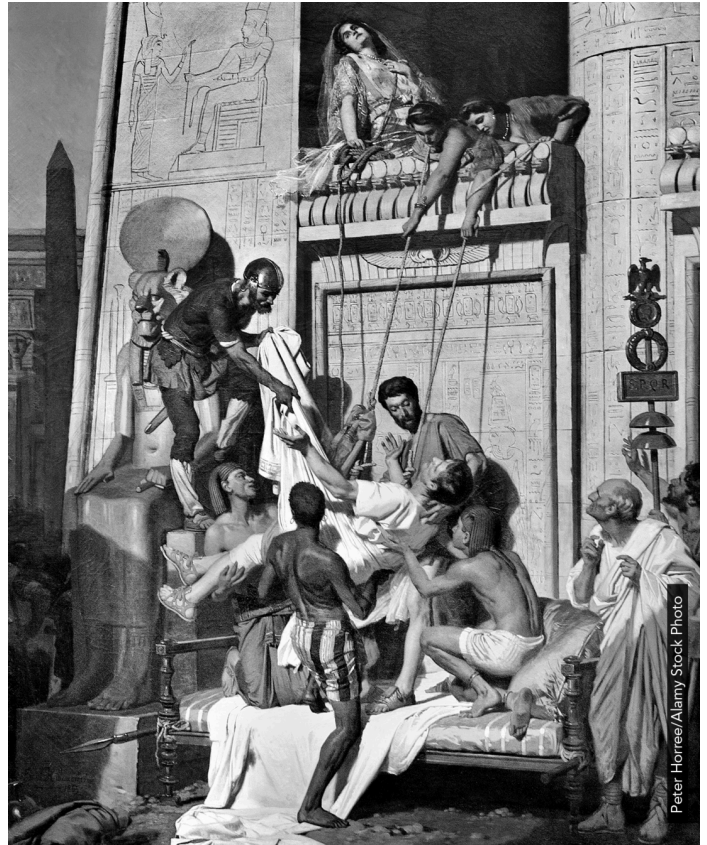
Dear my lord, pardon, —I dare not,

Lest I be taken

. . . But come, come, Antony,—

25 Help me, my women,—we must draw thee
up:

Assist, good friends.



The Dying Anthony is Brought to Cleopatra,
1863, Eugène- Ernest Hillemecher (1818-1887), France.

1. Which of the following **MUST** be included in a summary of the text?
 - A. Cleopatra believes that her suffering should be as great as its cause.
 - B. Diomedes explains that Antony is on the other side of the monument.
 - C. The dying Antony arrives and asks Cleopatra to give him a final kiss.
 - D. Cleopatra expresses her grief and suffering in a speech to the sun.
2. **Antony was an ancient Roman leader. Cleopatra, ruler of Egypt, allied herself with Antony in his struggle against other Roman leaders. Given this historical background, what can you most reasonably conclude about Shakespeare's viewpoint in this scene?**
 - A. He saw ancient Rome and Egypt as strange, foreign worlds.
 - B. He saw ancient Rome and Egypt as high points of civilization.
 - C. He saw ancient Roman and Egyptian leaders as fully human in their emotions.
 - D. He saw ancient Roman and Egyptian leaders as larger-than-life conquering forces.

⁴ **importune**: ask persistently

3. **Which words best describe the mood of the passage from Shakespeare’s drama?**
- A. tense and dark
 - B. sorrowful and solemn
 - C. eerie and mysterious
 - D. nostalgic and sentimental
4. **In which quotation from the passage does the diction most clearly contribute to the mood?**
- A. “No, I will not.” (line 2)
 - B. “Look out o’ the other side your monument.” (line 8)
 - C. “. . . only / I here importune death awhile. . .” (lines 18–19)
 - D. “. . . we must draw thee up: / Assist, good friends.” (line 25–26)
5. **How are the depictions of Cleopatra in Shakespeare’s drama and in the accompanying painting by Hillemacher different?**
- A. The painting shows her as in control, while the drama depicts her as a passive observer.
 - B. The painting shows her as upset by what is happening in the scene, while the drama depicts her as angry at fate.
 - C. The painting shows her as intensely observing the action of the scene, while the drama depicts her as too distressed to watch.
 - D. The painting shows her as withdrawn and detached from the action of the scene, while the drama depicts her as emotionally expressive.

6. **When Shakespeare wrote *Antony and Cleopatra*, he drew on *Lives*, the work of the Greek historian Plutarch. Read the following summary of Plutarch's account:**

In Plutarch's account, the wounded Antony commands a secretary of his, Diomedes, to take him to Cleopatra's tomb, where Cleopatra is hiding with two maids. Cleopatra will not open the gates, but she and her maids pull Antony up using ropes. Plutarch writes, "Those that were present say that nothing was ever more sad than this spectacle, to see Antony, covered all over with blood and just expiring, thus drawn up, still holding up his hands to her, and lifting up his body with the little force he had left. As, indeed, it was no easy task for the women; and Cleopatra, with all her force, clinging to the rope, and straining with her head to the ground, with difficulty pulled him up, while those below encouraged her with their cries, and joined in all her effort and anxiety."

- How does Shakespeare's account draw on Plutarch's and transform it?**
- A. Shakespeare makes Plutarch's biased account more objective and factual.
 - B. Shakespeare uses the general idea of Plutarch's account but creates a new plot and characters.
 - C. Shakespeare uses dialogue and action to transform Plutarch's objective account into a more immediate and emotional story.
 - D. Shakespeare retains the setting and draws on some of the characters in Plutarch's account but adds additional main characters.
7. **How does the theme of love and loss develop over the course of the passage?**
- A. Through Cleopatra's determination to save Antony from death
 - B. Through Antony's reflections on his own mortality and legacy
 - C. Through Cleopatra's defiance of Caesar's authority
 - D. Through Antony's acknowledgment of his defeat in battle
8. **How does Shakespeare create tension and suspense in the passage through the manipulation of time?**
- A. By using flashbacks to Antony and Cleopatra's earlier battles
 - B. By slowing down the pace of Cleopatra's dialogue
 - C. By alternating between Cleopatra's immediate reactions and Antony's reflective moments
 - D. By speeding up the dialogue during Antony's final moments

9. **Which structural choice by Shakespeare contributes most to the sense of mystery in the passage?**
- A. Cleopatra's sudden change in mood from despair to determination
 - B. Antony's ambiguous statements about his impending death
 - C. The entrance of Diomedes with news of Antony's condition
 - D. The use of soliloquy to reveal Cleopatra's inner thoughts
10. **How does Shakespeare's portrayal of Cleopatra's grief and Antony's demise reflect broader cultural attitudes towards love and power in Renaissance literature?**
- A. By emphasizing Cleopatra's use of traditional Roman mourning rituals
 - B. By contrasting Cleopatra's emotional depth with Antony's stoic acceptance of fate
 - C. By depicting Cleopatra's struggle for political power in a male-dominated world
 - D. By exploring themes of honor and duty in relationships between rulers
11. **How do the scene and painting emphasize different aspects of Cleopatra's emotions and the dramatic tension of the moment?**
- A. The painting uses light to emphasize the drama, whereas the uses dialogue to convey her mindset.
 - B. Shakespeare uses stage directions, while painting uses animal symbolism.
 - C. The painting depicts the clothes of Cleopatra's era, whereas Shakespeare uses Renaissance costuming.
 - D. Shakespeare relies on stage directions to heighten the audience's response.
12. **Read the following lines of poetry, which are based on the play *Antony and Cleopatra*:**

I am Dying, Egypt, dying,
Ebbs the crimson life-tide fast,
And the dark Plutonian shadows
Gather on the evening blast;
Let thine arms, O Queen, enfold me,
Hush thy sobs and bow thine ear;
Listen to the great heart-secrets,
Thou, and thou alone, must hear.

How does the depiction of this scene differ from the lines of the play?

- A. The poem emphasizes Antony's emotional vulnerability and plea to Cleopatra, whereas the play focuses more on Cleopatra's reactions to Antony's death.
- B. The poem includes more dialogue between Antony and Cleopatra, whereas the play relies on descriptive language to convey Antony's final moments.
- C. The poem depicts Antony's acceptance of his fate peacefully, whereas the play portrays him as defiant and struggling against death.
- D. The poem highlights Cleopatra's grief and mourning over Antony's death, whereas the play emphasizes Antony's reflections on his life and legacy.

Read the selection, and choose the best answer to each question.

from Speech to the National American Woman Suffrage Association
by Florence Kelley

- 1 If the mothers and the teachers in Georgia could vote, would the Georgia Legislature have refused at every session for the last three years to stop the work in the mills of children under twelve years of age?
- 2 Would the New Jersey Legislature have passed that shameful repeal bill enabling girls of fourteen years to work all night, if the mothers in New Jersey were enfranchised? Until the mothers in the great industrial states are enfranchised, we shall none of us be able to free our consciences from participation in this great evil. No one in this room tonight can feel free from such participation.
- 3 The children make our shoes in the shoe factories; they knit our stockings, our knitted underwear in the knitting factories. They spin and weave our cotton underwear in the cotton mills. Children braid straw for our hats, they spin and weave the silk and velvet wherewith we trim our hats. They stamp buckles and metal ornaments of all kinds, as well as pins and hat-pins.
- 4 Under the sweating system, tiny children make artificial flowers and neckwear for us to buy. They carry bundles of garments from the factories to the tenements, little beasts of burden, robbed of school life that they may work for us.
- 5 We do not wish this. We prefer to have our work done by men and women. But we are almost powerless. Not wholly powerless, however, are citizens who enjoy the right of petition. For myself, I shall use this power in every possible way until the right to the ballot is granted, and then I shall continue to use both.
- 6 What can we do to free our consciences? There is one line of action by which we can do much. We can enlist the workingmen on behalf of our enfranchisement just in proportion as we strive with them to free the children. No labor organization in this country ever fails to respond to an appeal for help in the freeing of the children.
- 7 For the sake of the children, for the Republic in which these children will vote after we are dead, and for the sake of our cause, we should enlist the workingmen voters, with us, in this task of freeing the children from toil!

13. What is Kelley's main claim in this speech?

- A. Even citizens who are not able to vote have some power to make change for the better.
- B. Child labor is wrong, and it would end if women had the right to vote.
- C. Adults, not children, should be the ones making clothing, metal items, shoes, and hats.
- D. Industrial states are the worst offenders when it comes to poor conditions for workers.

14. How do paragraphs 3 and 4 contribute to the development of the argument?

- A. They give details about the work children do to make frivolous items, to suggest that child labor is unnecessary.
- B. They give details about the work children do that adults should do, to suggest that her audience is unwilling to do these jobs.
- C. They give details about the work children do to create women's clothes, to suggest that even though the women are opposed, child labor is central in their lives.
- D. They give details about the work children do to make a variety of products, to suggest that her audience should support laws giving children better wages.

15. What is Kelley's main purpose in giving this speech?

- A. to make sure women can vote
- B. to ensure equal rights for women
- C. to make places where children work more safely
- D. to protect young children from having to work

16. How does Kelley use rhetorical devices to support her purpose?

- A. She uses rhetorical questions to suggest that the solution to the problem is complex.
- B. She uses rhetorical questions to suggest that her conclusion is reasonable and obvious.
- C. She uses charged language to emphasize that men are at fault for society's problems.
- D. She uses charged language to emphasize her audience's helplessness in the face of the problem.

17. Which best expresses the cumulative impact on tone and meaning of the words and phrases *evil* (paragraph 2), *beasts of burden* (paragraph 4), and *robbed* (paragraph 4)?
- A. They emphasize the speaker's opposition to child labor and her belief that everyone who permits it is at fault.
 - B. They underscore the speaker's anger at being disenfranchised and her hopes that women will soon have the right to vote.
 - C. They highlight the speaker's sense of helplessness and her disbelief that the situation will improve over time.
 - D. They indicate the speaker's feelings of inadequacy and her concern that there is nothing she can do to improve the situation.
18. What is Kelley's call to action in her speech?
- A. She asks her audience to vote against labor laws that allow child exploitation.
 - B. She asks the audience to recruit men for the cause of women's enfranchisement.
 - C. She asks the audience to agree with her that child labor harms young children.
 - D. She asks the audience to give money to support efforts to enfranchise women.
19. Why is the call to action in Question 18 necessary to achieve the change Kelley seeks?
- A. because a vote on child labor laws is coming up soon and many people are needed to fight it
 - B. because most people think that child labor is beneficial to American society
 - C. because it takes resources to bring public awareness to an issue as large as child labor
 - D. because women are most likely to vote against child labor but do not have the right to vote
20. In the context of the passage, what is the meaning of the phrase "tiny children make artificial flowers and neckwear"?
- A. It suggests that children are involved in creative activities that are suitable for their age.
 - B. It indicates that children are engaged in labor-intensive tasks that should be performed by adults.
 - C. It means that children are being trained for future employment in the garment industry.
 - D. It shows that children are participating in fun and recreational activities.

- 21. How does the author develop the claim that mothers and teachers being able to vote could change child labor laws in paragraph 1?**
- A. By providing statistical evidence showing the impact of voting mothers and teachers on legislation.
 - B. By suggesting a hypothetical scenario where the Georgia Legislature would be influenced by the votes of mothers and teachers.
 - C. By giving personal anecdotes of mothers and teachers who fought for child labor laws.
 - D. By comparing child labor laws in Georgia with those in other states where women can vote.
- 22. What is the historical significance of the speech given by Florence Kelley on child labor?**
- A. It highlights the economic advantages of child labor during the industrial era.
 - B. It represents an early and influential call to action for child labor reform and women's suffrage.
 - C. It discusses the technical aspects of manufacturing processes involving child labor.
 - D. It was the first speech to be given by a woman on the topic of labor laws.

Passage Estimated Lexile Range

Grade 9 Band: 1040L - 1350L

- from *The Tragedy of Antony and Cleopatra* **1220L**
- From *Speech to the National American Woman Suffrage Association* **1010L - 1200L**

Answer Key/Standards Guide

1. **C**; RL.9-10.2 - Summary
2. **C**; RL.9-10.6 - Analyze Cultural Perspectives
3. **B**; RL.9-10.4 - Diction, Syntax, and Mood
4. **C**; RL.9-10.4 - Diction, Syntax, and Mood
5. **D**; RL.9-10.7 - Comparing Text and Media
6. **C**; RL.9-10.9 - Comparing Source and Adaptation
7. **A**; RL.9-10.2 - Theme
8. **C**; RL.9-10.5 - Text Structure
9. **B**; RL.9-10.5 - Text Structure
10. **B**; RL.9-10.6 - Analyze Cultural Perspectives
11. **A**; RL.9-10.7 - Comparing Text and Media
12. **A**; RL.9-10.9 - Comparing Source and Adaptation
13. **B**; RI.9-10.9 - Argument in Seminal Documents
14. **C**; RI.9-10.5 - Text Structure
15. **D**; RI.9-10.6 - Purpose and Rhetoric
16. **B**; RI.9-10.6 - Purpose and Rhetoric
17. **A**; RI.9-10.4 - Diction, Mood, and Tone
18. **B**; RI.9-10.8 - Elements of Argument
19. **D**; RI.9-10.8 - Elements of Argument
20. **B**; RI.9-10.4 - Determining Meaning
21. **B**; RI.9-10.2 - Central Idea
22. **B**; RI.9-10.9 - Argument in Seminal Documents