

We've read and discussed Elie Wiesel's *Night*, you've crafted and presented creative interpretations of significant themes found in the memoir, as well as wrote a literary analysis essay integrating important quotations from your reading. We've connected our reading to other texts, including poems and other non-fiction texts, and we've met with a Holocaust survivor. Now it is time to demonstrate all that you have learned.

The unit assessment for *Night* is divided into two parts: the first is an objective, multiple-choice test which you will take in class on **Monday, October 14th**. The other portion of the assessment is an in class essay which you will write on **Tuesday, October 15th**.

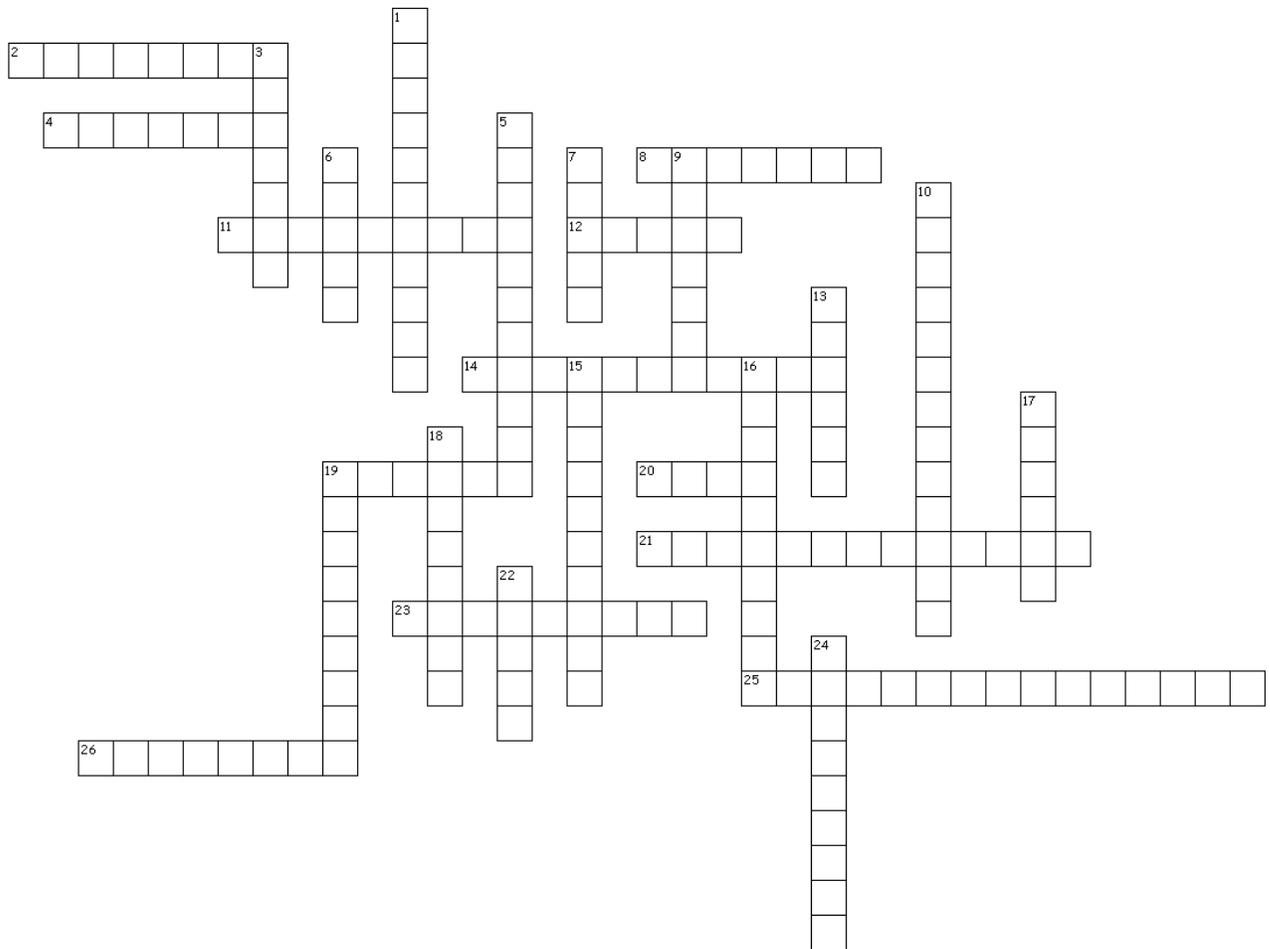
OBJECTIVE ASSESSMENT: 60 points

- **Character Questions**
 - You will be asked to match a character's name to the description or quotation that best describes him or her. Use your character notes to study for this portion.
 - You will want to be familiar with Moishe the Beadle, Elie, Eli's father, Eli's sister, Mrs. Schachter, Stein of Antwerp, Akiba Drumer, Franek, Juliek, and Idek.
- **Literary Terms**
 - Use your "Writer's Craft" notes to help you study for this portion. You will have both match questions as well as analysis questions in which you will be given a quotation from *Night* and asked what literary device is being used in the passage.
 - You will want to study connotations, dichotomy, irony, juxtaposition, litotes, metaphor, parallelism, simile, symbol, theme, and tone.
- **Multiple Choice Questions for *Night***
 - You will have 20 questions over your reading and understanding of *Night*. Some of these are plot questions, which you can study for by reviewing the character chart and discussion questions found in your "Making Connections" packet. Other questions will ask you to use what you know about the story to make inferences.
 - You will want to know important sections from the story, including the events that led up to the Wiesel's deportation to the ghetto, what happened when Eli and his father first step off the train at Birkenau, the significance of the two hangings on the gallows, why Elie has to go to the hospital, what happens on the march to Gleiwitz as the Germans attempt to escape from the Russian liberators, and how Elie is liberated.
- **Multiple Choice Questions over Connected Readings**
 - You will have five questions over the other pieces that we read connected with our study of *Night*. You will want to be familiar with
 - The poem "First They Came"
 - The poem "There But for the Grace"
 - Elie Wiesel's basic biography at the opening of our packet
 - The article "We Are All Bystanders"
 - Know the terms diffusion of responsibility, pluralistic ignorance, and altruistic inertia
- **Vocabulary**
 - All 15 vocabulary words will be on the test. Use the review sheet on the back to help you study as well as page 9 in your "Making Connections" packet.

WRITTEN ASSESSMENT: 60 points

- You will have a choice to respond to one of three prompts.
- The written portion is open book, open notes, and you are welcome to outline (not write) your response in advance.
- You will be given your prompt on Monday, October 14th.
- You will be graded using the Keystone Expository Writing Grading Rubric for your accomplishments in focus, content, organization, style, and conventions.
- Your response will be five paragraphs, all correctly formatted using MLA guidelines.
- Your in-class essay will be written online and submitted via Google Drive.

Vocabulary and Literary Term Review



ACROSS

2. One of the most extensively used literary devices, a metaphor a comparison made between two images/ideas in order to show the similarities between them.
4. An ironic understatement in which an affirmation is expressed by using a negative expression (e.g. she's not the brightest crayon in the box, meaning she is not smart).
8. The author's use of sensory details to create "mental images" for the reader. It helps the reader see, hear, taste, smell, and/or feel the details of the story either through direct description or through the indirect use of metaphors, allusions, and other figurative language.
11. (adj.) Not able to be defended; vulnerable position
12. The meaning implied is different from the literal meaning. Often this device is used to suggest a stark contrast between what is written/said and what is meant.
14. Similarity in the structure in a pair or series of related words, phrases, or sentences.
19. (n.) A cramping and oppressive lack of resources (money); severe
20. The writer's attitude toward his or her subject matter.
21. Two or more ideas, places, or characters that are placed side-by-side in a work for the purpose of developing comparisons and contrasts.
23. Paired or polar opposites
25. (adv.) Done, made, or acquired by stealth; clandestine
26. (v.) To make a ranting speech or lecture addressing a public assembly

DOWN

1. The feeling or ideas that a word invokes in addition to its literal meaning; the emotional associations of a word
3. (v.) To take away; remove; take back, cancel
5. (adv.) Unalterably changed; not possible to be revoked
6. (n.) The most undesirable part
7. (n.) A proclamation having the force of law; order; command
9. (v.) To bind; to confine (the hands); to restrain from movement, progress, or action
10. (n.) Fire; especially a large disastrous fire; conflict, war
13. Drawing comparisons between two dissimilar images/ideas using words like "as", "like", or "such as".
15. (adj.) Having unselfish regard for or devotion to the welfare of others
16. (n.) Insulting or abusive language; vituperation
17. Using an object or action that means something more than its literal meaning, often a material object that is used to represent something intangible.
18. (n.) Clearness of thought or style
19. (adj.) Expressive of suffering or woe; melancholy
22. The central underlying truth the author is trying to express about humanity, reality, and perhaps society.
24. (v.) To rise above or go beyond the limits of; to triumph over or overcome