



SIR ARTHUR LEWIS COMMUNITY COLLEGE
ACADEMIC YEAR (2024/2025) - SEMESTER ONE
END OF SEMESTER EXAMINATION

COURSE CODE : **ENG110**
COURSE TITLE : **Introduction to Poetry**
LECTURER(S) : **Justina Severin**
DATE : **12th December, 2024**
TIME : **1:00 p.m.**
DURATION : **2 hours**
STUDENT ID # : _____

GENERAL INFORMATION AND INSTRUCTIONS

- Students must sign **IN** and **OUT** on the examination class list.
- Write your ID number on the question paper.
- This paper has 60 questions.
- Circle the correct answer on the question paper.

DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO

ITEMS 1 - 15

Instructions: **Read the following extract carefully and then answer the questions 1 - 15 on the basis of what is stated or implied.**

Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read EACH item you are about to answer and decide which choice is best. Then shade the space that has the same letter as the answer that you have chosen.

The Imagery Iceberg

- We'd rather have the iceberg than the ship,
although it meant the end of travel.
Although it stood stock-still like cloudy rock
and all the sea were moving marble.
- 5 We'd rather have the iceberg than the ship;
we'd rather own this breathing plain of snow
though the ship's sails were laid upon the sea
as the snow lies undissolved upon the water.
O solemn, floating field,
- 10 are you aware an iceberg takes repose
with you, and when it wakes may pasture on your snows?
This is a scene a sailor'd give his eyes for.
The ship's ignored. The iceberg rises
and sinks again; its glassy pinnacles
- 15 correct ellipses in the sky.
This is a scene where he who treads the boards
is artlessly rhetorical. The curtain
is light enough to rise on finest ropes
that airy twists of snow provide.
- 20 The wits of these white peaks
spar with the sun. Its weight the iceberg dares
upon a shifting stage and stands and stares.
This iceberg cuts its facets from within.
Like jewelry from a grave
- 25 it saves itself perpetually and adorns
only itself, perhaps the snows
which so surprise us lying on the sea.
Good-bye, we say, good-bye, the ship steers off
where waves give in to one another's waves
- 30 and clouds run in a warmer sky.
Icebergs behoove the soul

(Both being self-made from elements least visible)
to see them so: fleshed, fair, erected indivisible.

***“The Imaginary Iceberg” from THE COMPLETE POEMS 1927-1979
by Elizabeth Bishop. Copyright © 1979, 1983 by Alice Helen Methfessel.
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1. In line 3 “Although” most directly means
 - (A) even if
 - (B) on the other hand
 - (C) however
 - (D) perhaps
2. In context, “it” (line 11) suggests which of the following?
 - (A) A godlike being effect produced by the iceberg EXCEPT lines
 - (B) A shepherd
 - (C) An animal
 - (D) Vegetation
3. The brief sentence in line 13 emphasizes the
 - (A) iceberg’s ability to command attention
 - (B) iceberg’s resemblance to human aloofness the iceberg’s
 - (C) sailor’s avoidance of life’s adversity
 - (D) fatalistic attitudes of the ship’s crew
4. The “shifting stage” (line 22) most directly refers to the
 - (A) deck of a ship
 - (B) pinnacles of the iceberg
 - (C) world of human experience
 - (D) surface of the sea
5. The central metaphor in the second stanza compares the ocean scene to
 - (A) a debate between sky and water
 - (B) a dramatic production
 - (C) a painting with many colors
 - (D) an assembly of uneasy strangers
6. Which statement best defines the role of the second stanza?
 - (A) It shifts the focus of the poem to a new central figure.
 - (B) It amplifies the regard expressed in the first stanza.
 - (C) It reveals the speaker’s private motivations.
 - (D) It re-creates the fantasies of childhood.
7. The repeated line "We’d rather have the iceberg than the ship" suggests a symbolic preference for:
 - I. Stability and immobility over movement and change.
 - II. Natural beauty and isolation over human innovation.
 - III. The sublime, unyielding power of nature over the fragility of human creations.
 - (A) 1 and 11only
 - (B) 1 and 111only
 - (C) 11 and 111 only
 - (D) 1, 11 and 111
8. The image of the iceberg in lines 20-22 is that of both
 - (A) child and an adult
 - (B) victim and a judge
 - (C) performer and an adversary
 - (D) mortal and a deity

9. All of the following convey a striking visual effect produced by the iceberg EXCEPT lines
 - (A) 3-4 (“Although . . . marble”)
 - (B) 13-15 (“The iceberg . . . sky”)
 - (C) 17-19 (“The curtain . . . provide”)
 - (D) 28-30 (“Good-bye . . . sky”)
10. “Like jewelry . . . itself” (lines 24-26) emphasizes the iceberg’s
 - (A) elegant but dangerous qualities
 - (B) beauty and permanence
 - (C) obsolete value
 - (D) connection to human suffering
11. The final three lines (“Icebergs... indivisible”) suggest that icebergs can
 - (A) provide insights for human observers
 - (B) warn of unforeseen dangers
 - (C) unite disparate spirits
 - (D) remind us of the passing of time
12. The last two lines of each stanza comprise
 - (A) a refrain
 - (B) a restatement of the theme
 - (C) an epiphany
 - (D) a couplet
13. The tone of the speaker is best described as
 - (A) admiring
 - (B) elegiac
 - (C) whimsical
 - (D) ironic
14. The rhetorical question, "are you aware an iceberg takes repose / with you, and when it wakes may pasture on your snows?" suggests that:
 - (A) The iceberg is personified as sentient and capable of action.
 - (B) Nature’s elements coexist in a relationship of mutual dependency.
 - (C) The iceberg exerts dominance over its environment.
 - (D) The speaker imagines
15. The closing lines, "Icebergs behoove the soul / (Both being self-made from elements least visible)," suggest that icebergs are a metaphor for:
 - I. The hidden depths and individuality of the human soul.
 - II. The soul’s ability to endure and transform unseen forces.
 - III. The spiritual harmony between visible and invisible elements.
 - (A) I and III only
 - (B) I and II only
 - (C) II and III only
 - (D) I, II and III

ITEMS 16 - 30

Instructions: **Read the following extract carefully and then answer the questions 16 - 30 on the basis of what is stated or implied.**

Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read EACH item you are about to answer and decide which choice is best. Then shade the space that has the same letter as the answer that you have chosen.

The Author to Her Book

- Thou ill-formed offspring of my feeble brain,
Who after birth didst by my side remain,
Till snatched from thence by friends, less wise than true,
Who thee abroad, exposed to public view,
5 Made thee in rags, halting to th' press to trudge,
Where errors were not lessened (all may judge).
At thy return my blushing was not small,
My rambling brat (in print) should mother call,
I cast thee by as one unfit for light,
10 The visage was so irksome in my sight;
Yet being mine own, at length affection would
Thy blemishes amend, if so I could.
I washed thy face, but more defects I saw,
And rubbing off a spot still made a flaw.
15 I stretched thy joints to make thee even feet,
Yet still thou run'st more hobbling than is meet;
In better dress to trim thee was my mind,
But nought save homespun cloth i' th' house I find.
In this array 'mongst vulgars may'st thou roam.
20 In critic's hands beware thou dost not come,
And take thy way where yet thou art not known;
If for thy father asked, say thou hadst none;
And for thy mother, she alas is poor,
Which caused her thus to send thee out of door.

Anne Bradstreet, <https://www.poets.org/poetsorg/poem/author-her-book>

16. The "ill-formed offspring" in line 1 refers to a
 (A) child
 (B) book
 (C) mother
 (D) thought

17. According to line 3, the speaker thinks her friends
(A) have no writing talent
(B) are idiots and betrayers
(C) are genuine but misguided
(D) are ruthless and deceitful
18. The expression “Made thee in rags” (line 5) is an example of
(A) metaphor
(B) dissonance
(C) euphemism
(D) personification
19. The intention of the speaker in the poem is to
(A) extoll the horrors of illegitimacy
(B) hide her shame at being a pauper
(C) convince others not to become writers
(D) convey the challenges of being recognized
20. Which of the following devices does the poet use extensively?
(A) Simile
(B) Metonymy
(C) Apostrophe
(D) Internal rhyme
21. Which of the following BEST describes the MAIN concern of the poem?
(A) Friends and critics
(B) Coping with poverty
(C) The nurturing of a child
(D) An author’s self-concept
22. What does the use of the words “rags” (line 5) and “defects” (line 13) reveal about the author’s attitude to her creation?
(A) It reveals that she has distanced herself from what she has produced.
(B) It underscores her disdain for the covering that was used for her creation.
(C) It shows that she is dissatisfied with the quality of what she has produced.
(D) It emphasizes her feelings of confidence in her ability to write and publish.
23. Which pair of words BEST describes the speaker’s tone in the poem?
(A) Solemn and morose
(B) Cynical and euphoric
(C) Critical and sentimental
(D) Detached and indifferent
24. The speaker’s attitude is conveyed through the poet’s use of
(A) the personification of motherhood as a painful experience
(B) comparison between mothering and the process of authorial creation
(C) rhyming couplets to emphasize the embarrassment inherent in motherhood
(D) possessive pronouns which reveal the extent of ownership felt for the book
25. The published work is described as “My rambling brat” (in print) (line 8) to exaggerate the speaker’s
I. difficulty with accepting what is now in print
II. dissatisfaction with the lack of cohesion of the work
III. desire to dispose of the finished product
(A) I and II only
(B) I and III only
(C) II and III only
(D) I, II and III

26. In lines 9–12, there is tension between the
(A) speaker’s character and her attitude
(B) desire for and dislike of one’s “offspring”
(C) speaker and the public receiving of her book
(D) scorn for one’s effort and appreciation for what it produces
27. According to lines 13–16, what does the speaker find particularly difficult?
(A) Revising her own work
(B) Preparing to write a sequel
(C) Dealing with her readers’ criticisms
(D) Convincing herself her writing is not that bad
28. “Make thee even feet” (line 15) is a pun that refers to both the
(A) meter of the lines and the ill-formed child
(B) speaker’s first and second attempts at writing
(C) defects in the pagination of the work’s typeface
(D) the book’s uneven binding and her efforts to cover its flaws
29. What is suggested about the speaker in lines 23–24?
(A) She will continue to disclaim the book’s origins to others.
(B) She will accept the trappings of fame though she has her reservations.
(C) She has conceded she needs a livelihood and therefore accepts the publication of her work.
(D) She has made the decision to never write another book given the shame that she experienced.
30. In the poem most of the images are of
(A) shame and disgrace
(B) writing and perfecting
(C) mothering and nurturing
(D) poverty and imperfection

ITEMS 31-45

Instructions: Read the following extract carefully and then answer the questions 31 – 45 on the basis of what is stated or implied.

Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read EACH item you are about to answer and decide which choice is best. Then shade the space that has the same letter as the answer that you have chosen.

To a Daughter Leaving Home

When I taught you
at eight to ride
a bicycle, loping along
beside you
5 as you wobbled away
on two round wheels,
my own mouth rounding
in surprise when you pulled
ahead down the curved
10 path of the park,
I kept waiting
for the thud
of your crash as I
sprinted to catch up,
15 while you grew
smaller, more breakable
with distance,
pumping, pumping
for your life, screaming
20 with laughter,
the hair flapping
behind you like a
handkerchief waving
goodbye.

Linda Pastan, "To a Daughter Leaving Home". In Close Reading: An Introduction to Literature, Longman, 2010, pp. 207–208.

31. The MAIN idea conveyed in the poem is that of a
(A) daughter striving to leave home
(B) mother struggling to teach her child to ride
(C) mother reflecting on her daughter's growth
(D) mother accepting her daughter's riding talent

32. The expression “loping along/beside you” (lines 3–4) suggests that the mother is
(A) competing with her daughter
(B) trying to protect her daughter
(C) showing that she is physically fit
(D) attempting to control her daughter
33. Which of the following is the poet trying to convey by the use of “pulled/ahead” (lines 8–9)?
(A) That the mother is out of breath
(B) The daughter’s growing independence
(C) The mother’s determination to hold on
(D) The efficiency and speed of the bicycle
34. Which of the following devices BEST conveys the growth of the daughter through the experience of riding the bicycle?
(A) Half-rhyme
(B) Assonance
(C) Alliteration
(D) Enjambment
35. The dominant motif used by the poet to convey the central theme of the poem is
(A) circling and cycling
(B) the mother’s running
(C) crashing and breaking
(D) the wobbling of the rider
36. The BEST explanation of the effect created by the lineation of lines 11–13 is that it conveys
(A) the child’s tendency to be rebellious
(B) the feeling that the child will inevitably fail
(C) a sense of tension and anxiety from waiting
(D) the growing distance between mother and child
37. In which of the following lines are paradox MOST clearly evident?
(A) Lines 11 and 12
(B) Lines 13 and 14
(C) Lines 15 and 16
(D) Lines 17 and 18
38. The repetition of the word “pumping” (line 18), suggests that the daughter is
(A) becoming an expert cyclist
(B) becoming reckless and self-absorbed
(C) willing to be directed and protected by her mother
(D) unafraid, and determined to assert her independence
39. To which of the following senses does the poet MOST appeal in lines 19–22?
(A) Visual
(B) Tactile
(C) Auditory
(D) Olfactory
40. The word “screaming” in line 19 is effective because it
(A) rhymes with “waving” (line 23) which highlights the daughter’s frenetic actions
(B) creates feelings of ambivalence in the juxtaposition of the mother’s fear and the daughter’s excitement
(C) evokes contempt in the reader for the daughter whose illusory independence foreshadows her future pain
(D) creates tension which reinforces the antagonistic relationship between the mother and Daughter

41. The dominant moods created in the poem are
(A) regret and sadness
(B) anxiety and frustration
(C) foreboding and nostalgia
(D) excitement and euphoria
42. In which of the following lines does the poet use simile?
(A) Lines 3–5
(B) Lines 7–8
(C) Lines 15–17
(D) Lines 21–24
43. This poem could BEST be classified as
(A) lyric
(B) free verse
(C) villanelle
(D) dramatic monologue
44. How do the last four lines function as an effective ending to the poem?
(A) They convey the daughter’s resistance to the excessive control the mother exerts over her.
(B) They foreshadow the eventual departure of the daughter which is suggested in the title of the poem.
(C) They encapsulate the thematic concern of choices that children make as they transition to adulthood.
(D) They celebrate the complexity of the relationship between mothers and daughters.
45. Which of the following is the MOST suitable alternative title to the poem?
(A) Letting Go
(B) Riding Free
(C) Maternal Instincts
(D) Daughter’s Dilemma

ITEMS 46 - 60

Instructions: Read the following extract carefully and then answer the questions 46 - 60 on the basis of what is stated or implied.

Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read EACH item you are about to answer and decide which choice is best. Then shade the space that has the same letter as the answer that you have chosen.

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A Bed of Forget-Me-Nots

Is love so prone to change and rot
We are fain to rear Forget-me-not
By measure in a garden-plot? -
I love its growth at large and free
By untrod path and unlopped tree.
Or nodding by the unpruned hedge,
Or on the water’s dangerous edge
Where flags and meadowsweet blow rank
With rushes on the quaking bank.

10 Love is not taught in learning’s school,

- Love is not parcelled out by rule:
 Hath curb or call an answer got? –
 So free must be Forget-me-not.
 Give me the flame no dampness dulls,
 15 The passion of the instinctive pulse,
 Love steadfast as a fixed star,
 Tender as doves with nestlings are,
 More large than time, more strong than death:
 This all creation travails of –
 20 She groans not for a passing breath –
 This Forget-me-not and Love

By Christina Rossetti (1880)

46. The poem's main subject is concerned with the
 (A) brevity of love
 (B) nature of love
 (C) death of love
 (D) growing of Forget-me-nots
47. In the context of the poem, "flags" in line 8 are
 (A) national symbols
 (B) weeds
 (C) flowers
 (D) shaped gardens
48. "Rank" can have several connotative and denotative meanings. Contextually, how can it be understood as used in line 8?
 I. Bad taste
 II. Bad smell
 III. Growing vigorously
 IV. In rows
 (A) II only
 (B) I and II only
 (C) III only
 (D) I, II and II
49. In line 12 "curb" represents which of the following?
 I. Restraint
 II. An edging or border
 III. A market
 (A) I only
 (B) II only
 (C) III only
 (D) I, II and III
50. What is the purpose of lines 1-3 as they relate to the rest of the poem?
 (A) They set a mocking tone for the poem.
 (B) They reveal the speaker's sense of insecurity.
 (C) They reinforce the passionate nature of love.
 (D) They introduce the analogy that is the basis of the poem.
51. The speaker compares Forget-me-nots and
 (A) love
 (B) garden plots
 (C) death
 (D) school

52. In what way do lines 4-9 relate to lines 10-21?
(A) They reflect extreme pessimism
(B) They are allusional
(C) They are metaphorical
(D) They reinforce a sense of dispassionate sympathy
53. The speaker's feeling toward love is that
(A) love should be unrestrained
(B) love is short-lived
(C) love can be learned
(D) love is weak and fragile
54. The questions asked in lines 1-3 and line 12 can be considered
(A) insolent
(B) hostile
(C) ambivalent
(D) rhetorical
55. In the context of the poem, the opposition of "untrod", "unlopped", and "unpruned" (lines 5-6) to "school", "rule", and "curb" (lines 10-12) emphasizes that
(A) love is eternal
(B) love can be controlled
(C) love is free
(D) flowers are wild
56. The literary device used in line 16 is
(A) metaphor
(B) personification
(C) simile
(D) understatement
57. In the first stanza, "garden-plot" (line 3) becomes for the speaker which of the representations listed below?
(A) a symbol of beauty
(B) a symbol of confinement
(C) a place to raise Forget-me-nots
(D) an imaginative place for love to exist
58. The speaker implies in lines 1-3 that we attempt to structure love in order to
(A) capture its joy
(B) measure its impact
(C) control its effects
(D) prevent its destruction
59. In the third stanza ALL of the following devices are used EXCEPT
(A) anaphora
(B) simile
(C) apostrophe
(D) metaphor
60. Which of the following best describes the meter and rhyme scheme of the poem?
(A) iambic pentameter with rhyming couplets
(B) iambic pentameter with alternate rhymes
(C) iambic tetrameter with alternate rhymes
(D) iambic tetrameter with rhyming couplets

END OF EXAMINATION- KINDLY REVIEW YOUR SUBMISSION CAREFULLY

