



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

COURSE CODE : **ENG214**
COURSE TITLE : **Caribbean Poetry**
LECTURER(S) : **Justina Severin**
DATE : **10th December, 2024**
TIME : **9:00 a.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.

To Be of Use

The people I love the best
jump into work head first
without dallying in the shallows
and swim off with sure strokes almost out of sight.

- 5 They seem to become natives of that element,
the black sleek heads of seals
bouncing like half-submerged balls.

I love people who harness themselves, an ox to a heavy cart,
who pull like water buffalo, with massive patience,
10 who strain in the mud and the muck to move things forward,
who do what has to be done, again and again.

- I want to be with people who submerge
in the task, who go into the fields to harvest
and work in a row and pass the bags along,
15 who are not parlor generals and field deserters
but move in a common rhythm
when the food must come in or the fire be put out.

The work of the world is common as mud.
Botched, it smears the hands, crumbles to dust.

- 20 But the thing worth doing well done
has a shape that satisfies, clean and evident.
Greek amphoras for wine or oil,
Hopi vases that held corn, are put in museums
but you know they were made to be used.

- 25 The pitcher cries for water to carry
and a person for work that is real

“To be of use” from CIRCLES ON THE WATER by Marge Piercy, copyright © 1982 by Middlemarsh, Inc. Used by permission of Alfred A. Knopf, an imprint of the Knopf Doubleday Publishing Group, a division of Penguin Random House LLS

1. The poem as a whole is best understood as a
 - (A) eulogy for a lost age of real work
 - (B) plea for work to be less burdensome
 - (C) vindication of the humanity of workers
 - (D) celebration of earnest work and workers

2. What does the imagery of "swim off with sure strokes almost out of sight" (*line 4*) suggest about the people the speaker admires?
 - I. They are efficient and focused on their tasks.
 - II. They are indifferent to their surroundings.
 - III. They thrive in challenging environments, like swimmers in deep water
 - (A) 1 and 11 only
 - (B) 1 and 111 only
 - (C) 11 and 111 only
 - (D) 1, 11 and 111

3. In context, "dallying in the shallows" (*line 3*) most nearly means
 - (A) misunderstanding an assignment
 - (B) waiting for worthwhile work
 - (C) lingering over satisfying labor
 - (D) pretending to complete a job

4. In *line 5*, "that element" refers to both
 - (A) water and work
 - (B) love and labor
 - (C) mud and muck
 - (D) skill and strength

5. Which best describes the difference in the way the "people" (*lines 1 and 8*) are characterized in stanza one versus stanza two?
 - (A) Rapid movement versus wearied stasis
 - (B) Supple grace versus undisciplined power
 - (C) Eager activity versus plodding exertion
 - (D) Measured patience versus hopeless resignation

6. In the poem, the term "parlor generals" (*line 15*) most probably refers to individuals who
 - (A) behave with unrelenting valor on the battlefield
 - (B) view their work obligations as enforced military service
 - (C) have retired from illustrious careers, only to be forgotten
 - (D) have performed deeds because they sought public praise

7. The word "submerge" (*line 12*) most clearly echoes which earlier line from the poem?
 - (A) Line 2 ("jump . . . first")
 - (B) Line 6 ("the black . . . seals")
 - (C) Line 8 ("I love . . . cart")
 - (D) Line 9 ("who pull . . . patience")

8. One effect of the shift in the speaker's focus in the third stanza is to
 - (A) introduce the idea that dedication to a task is a quality valued by most people
 - (B) imply that people are obligated to help others whenever they can
 - (C) argue that it is better to be a follower than a leader
 - (D) emphasize the value that the speaker puts on the act of collaboration

9. In *lines 20–21*, the speaker suggests which of the following about work?
 - (A) It can have aesthetic value.
 - (B) It may bind people together.
 - (C) Its benefits can be elusive.
 - (D) It is rarely well done.

10. In "who pull like water buffalo, with massive patience" (*line 9*), what does the comparison to water buffalo symbolize?
- The workers' brute strength and resilience.
 - The monotonous nature of their labor.
 - The harmony between humans and nature in accomplishing tasks.
- (A) 1 and 111only
 (B) 1 and 11only
 (C) 11 and 111 only
 (D) 1, 11 and 111
11. The speaker mentions "wine or oil" (*line 22*) and "corn" (*line 23*) to highlight the
- misguided values of many museums
 - useful commodities supplied by work
 - functional nature of some venerated objects
 - enigmatic purpose of certain historical artifacts
12. How does the use of enjambment in lines like "and swim off with sure strokes almost out of sight. / They seem to become natives of that element" (*lines 4–5*) reflect the theme of work in the poem?
- It mimics the fluid, continuous movement of swimming and labor.
 - It creates confusion, symbolizing the challenges of hard work.
 - It provides a break in the rhythm to emphasize reflection.
 - It isolates the imagery to draw attention to the workers' struggle.
13. What does the imagery of "black sleek heads of seals bouncing like half-submerged balls" (*line 6*) convey about the workers' approach to their tasks?
- They are playful and carefree in their work.
 - They are deeply immersed and adapted to their environment, much like seals in water.
 - They struggle and flounder in their labor.
 - They work only in teams, symbolized by the seals' group behavior.
14. The poet contrasts "parlor generals" and "field deserters" with people who "move in a common rhythm" (*lines 15–16*). This contrast primarily:
- Criticizes those who avoid real work and leadership.
 - Praises individuality over teamwork.
 - Highlights the physical demands of manual labor.
 - Romanticizes the struggles of soldiers.
15. In the lines "The pitcher cries for water to carry / and a person for work that is real" (*lines 25–26*), the pitcher is personified to:
- Highlight its physical design and practical use.
 - Contrast objects with humans to show their differences.
 - Emphasize the natural desire for fulfillment through meaningful work.
 - Demonstrate the emotional connection between objects and their users

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.

God's Grandeur

The world is charged with the grandeur of God.

It will flame out, like shining from shook foil;

It gathers to a greatness, like the ooze of oil

Crushed. Why do men then now not reckon his rod?

5 Generations have trod, have trod, have trod;

And all is seared with trade; bleared, smeared with toil;

And wears man's smudge and shares man's smell: the soil

Is bare now, nor can foot feel, being shod.

And for all this, nature is never spent;

10 There lives the dearest freshness deep down things;

And though the last lights off the black West went

Oh, morning, at the brown brink eastward, springs—

Because the Holy Ghost over the bent

World broods with warm breast and with ah! bright wings.

Gerard Manley Hopkins, "God's Grandeur"

16. Lines 1–3 contain an abundance of
(A) alliteration
(B) personification
(C) anaphora
(D) metaphor
17. The change in sound from the first three lines to line 4 is
(A) a change from a mellifluous sound to a harsh sound
(B) a change from a tranquil sound to a placid sound
(C) a change from a confusing sound to a clear sound
(D) a change from an inconsistent sound to a steady sound
18. The sound devices in line 4 serve to emphasize
(A) the superiority of men to God
(B) the unity between men and God
(C) the fearless independence of men
(D) man's obliviousness to God's grandeur
19. In context, the repetition in line 5 highlights
(A) man's preference for the natural world
(B) the inexorable nature of man's mistakes
(C) the monotonous demands of an earthly life
(D) man's temporary preference for industry and materiality over God

20. Line 6 contains all of the following devices except
(A) enjambment
(B) consonance
(C) assonance
(D) alliteration
21. The change in tone from lines 1–3 to lines 4–8 is
(A) a change from reverential to ambivalent
(B) a change from perplexed to dismayed
(C) a change from awe-inspired to dirge like
(D) a change from optimism to skepticism
22. The structure and form of the poem indicates that it is
(A) a pastoral
(B) an elegy
(C) a Petrarchan sonnet
(D) an ode
23. The alliteration in the final six lines reinforces
I. God’s eminence
II. the speaker’s confidence
III. God’s harmony with the world
(A) I only
(B) I and II only
(C) III only
(D) I, II, and III
24. The last six lines differ from the first eight in that
(A) the sound changes but the tone stays the same
(B) God is portrayed as less powerful
(C) the focus is more on man than on God
(D) they reassure rather than question
25. The theme of the poem is best expressed by which one of its phrases?
(A) “It gathers to a greatness, like the ooze of oil” (3)
(B) “all is seared with trade; bleared, smeared with toil” (6)
(C) “Why do men then now not reckon his rod” (4)
(D) “nature is never spent” (9)
26. The rhyme scheme of the poem is
(A) abba abba cdccdc
(B) abbaabba cdcdcd
(C) abab cdcd efef gg
(D) aba aba aba cdcdcd
27. The poem ends with
(A) bemusement
(B) unrestrained awe
(C) constructive criticism
(D) qualified hope
28. The function of the device in the lines “And wears man’s smudge and shares man’s smell” (line 7) is to suggest that
(A) highlights the ambivalence of man
(B) foreground the reality of mankind’s work
(C) suggests that the speaker is overcome by the situation
(D) projects and intensifies the actions of man’s misuse

29. The entire poem could be described as the poet utilizing
 (A) imagery drawn from multiple areas to explain man's alienation from God
 (B) a series of metaphors providing a thematic frame
 (C) a verbal treatise on the manner in which mankind has pursued materialism
 (D) a complaint about the injustices of man towards his fellow man
30. The final line in the poem emphasizes that
 I. earth's renewal is guaranteed and no amount of smudge and smell can thwart this mystical process.
 II. earth is receiving a benediction God despite mankind's errant ways
 III. mankind's cyclical movement away from God and back to God
- (A) I only
 (B) I and II only
 (C) III only
 (D) I, II, and III

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.

‘ ITAL ’

for Nkrumah, brother, & Mokocho

From time to time I eat at an ital shop
 in a cramped comer of town. It has been
 here for years - rickety, ramshackle pieces
 of wood bunched together like the thick
 5 crunch of locks on the rastaman's head
 under the smothered ambition of his tam.
 In this storm of concrete that has
 come to this town, that has stolen the identity
 of ground - snidewalks that slide under our lives,
 JO the nice-nice escalator that steals our
 footsteps and walks calmly ahead of us,
 the seriousness of cement, the sweet hum
 of car and truck and van -
 I come to this bold breakable icon,
 15 standing zemi-faced, the i-and-i of the storm,
 this shack where I come to the warm
 welcome of food that does not taste
 of haste or hustle, that does not taste

of dungle. And so, I & I path through this jungle
 20 of greens, through this white ixora of rice
 through secret societies of spice
 that does not leave the smell of flesh
 or blood on my breath and, as Priestman say,
 does not taste of death.

**Vladimir Lucien, "Ital". In Sounding Ground eepal Tree Press,
 2014, p21**

**1 Ital - a way of life that privileges food without salt
 2 tam - a soft hat made from wool**

31. The poem seems to be about
- I. Journey of a Rastaman from the city into a rural community
 - II. Persona's preference for things 'ital' over thing of 'the flesh'
 - III. Comfort the persona received from his visit to an ital. shop
- (A) I and II only
 (B) I and III only
 (C) II and III only
 (D) I, II and III
32. Which of the following produces the same feeling conveyed by the image "cramped comer of town"?
- (A) "rickety ramshackle pieces" (line 3)
 (B) "wood bunched together" (line 4)
 (C) "storm of concrete" (line 7)
 (D) "the sweet hum / of car and truck and van" (lines 12-13)
33. The phrase "under the smothered ambition of his tam" (line 6) suggests that the Rastaman
- (A) Has had to repress his hopes and aspirations
 (B) Has not been able to survive the hardships of life
 (C) Will overcome his trials gradually as time passes
 (D) Desire to survive but is being restricted because of his religion
34. The description "storm of concrete / that has come to this town" (lines 7-8) refers to the
- (A) Whirlwind of emotions that the city's infrastructure imposes on those who inhabit that space
 (B) Idea who the only thing the persona encounters as he walks through the community in cemented buildings of various kinds
 (C) Difficult circumstances the persona faces bases on the life he endures in the city
 (D) Harsh imposition of man-made structure on the community's natural landscape
35. The word "snidewalks" (line 9) is coined by the poet to convey the notion that the physical structure of the sidewalk figuratively represents the
- (A) Unkind or hurtful actions imposed by those who placed it there
 (B) Bitterness the people experience as the move through life's journey
 (C) Idea of a kind of 'emotional bomb' waiting to explode on those who have to take this journey
 (D) Deplorable conditions of the physical and emotional states of those living in this part of the city

36. The BEST interpretation of the consequences of the situation described by the persona. Where the “concrete that has / come to this town ... has stolen the identify / of ground” (*lines 7-9*), is that
- I. The physical and spiritual suffocation of a set of people, caused by the presence of cement-based infrastructure, will eventually lead to their demise
 - II. Unnatural and unsuitable realities are enforced on a people which prevent them from living simple, uncomplicated lives
 - III. The sophisticated and superficial facets of life that are imposed on a people displace their innocent and authentic ways of living
- (A) I and II only
(B) I and III only
(C) II and III only
(D) I, II and III
37. With regards to the presence of the ital shop, which of the following phrase in the poem demonstrates a sense of resilience in the face of hardship?
- (A) “rickety, ramshackle pieces / of wood” (*lines 3-4*)
(B) “the seriousness of cement” (*line 12*)
(C) “this bold breaker icon” (*line 14*)
(D) “secret societies of spice” (*line 21*)
38. Which of the following devices does the poet utilize in the expression “the ‘i-and-I of the storm” (*line 15*)?
- (A) Pun
(B) Irony
(C) Apostrophe
(D) Onomatopoeia
39. The meaning produced through the persona’s description of the shack as an “icon”, (*line14*) “standing zemi-faced” (*line15*) is that the shack represents
- (A) A place of superiority and authority in the midst of a crowded town
(B) An undesirable spot preventing growth and progress for the community
(C) A mystical, god-like space which offers enlightenment to the persona
(D) A small but powerful structure to be feared by the persona and those in the community
40. The metaphorical interpretation which BEST suits the description of the shack offering “that[which] does not taste / of haste or hustle, that does not taste/ of dungle” (*lines 17- 19*) is that it
- (A) Contrast with the negativity and complexities associated with town life
(B) Provides a healthy alternative to other foods being sold in the rest of the city
(C) Offers a space which provides the opportunity for worship and meditation for the persona
(D) Promotes the idea of the need for rebellion revolt against the oppression of town life
41. The aspect of the ital. food which the persona consumes and which he is celebrating in *lines 22-24* is the
- (A) Fact that it is plant-based and unique
(B) Thought that it is tasty and enjoyable
(C) Idea that it is free from salt and healthy
(D) Belief that it is uncontaminated and natural
42. The speaker’s attitude in the poem is predominantly conveyed through which of the following sensory images?
- (A) Visual
(B) Tactile
(C) Auditory
(D) Gustatory

43. Most of the images in the text establish a contrast between
 (A) The experience of country life and that of city life
 (B) That which comes from the earth and that which is man-made
 (C) Those things that are visible and those that are hidden
 (D) Well-constructed infrastructure and dilapidated shacks in the persona's surroundings
44. The Rastafarian culture is used in the poem to promote the idea of
 (A) Purity and love
 (B) Goodness and mercy
 (C) Wellness and self-assurance
 (D) Survival and self-preservation
45. Which of the following BEST conveys the overall message of the poem?
 (A) Freedom occurs through the Rastafarian culture.
 (B) There is hope even on the midst of suffocating realities.
 (C) There is conflict between the individual and the natural environment.
 (D) Connection with living and non-living things vital for self-empowerment.

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.

The Carpenter's Complaint

- Now you think that is right, sah? Talk the truth.
 The man was mi friend. I build it, I
 Build the house that him live in; but now
 That him dead, that mawga-foot bwoy, him son,
 5 Come say, him want a nice job for the coffin,
 So him give it to Mister Belnavis to make –
 That big-belly crook who don't know him arse
 From a chisel, but because him is big-shot, because
 Him make big-shot coffin, fi-him coffin must better
 10 Than mine! Bwoy it hot me, it hot me
 For true. Fix we a nex' one, Miss Fergie –
 That man coulda knock back him waters, you know sah!
 I remember the day in this said-same bar
 When him drink Old Brown and Coxs'n into
 15 The ground, then stand up straight as a plumb-line
 And keel him felt hat on him head and walk
 Home cool, cool, cool. Dem was water-bird, brother!

Funeral? Me, sah? That bwoy have to learn
 That a man have him pride. But bless mi days!
 20 Good enough to build the house that him live in,
 But not good enough to make him coffin!
 I woulda do it for nutt'n, for nutt'n! The man
 Was mi friend. Damn mawga-foot bwoy.
 Is university turn him fool. I tell you,
 25 It burn me, it burn me for true!

by Edward Baugh

46. Which poetic technique dominates the structure of the poem?
 - A. Dramatic monologue
 - B. Villanelle form
 - C. Sonnet form
 - D. Narrative verse
47. What is the effect of the poem's use of colloquial language and dialect?
 - A. It creates a formal tone appropriate for a funeral.
 - B. It emphasizes the carpenter's cultural identity and authentic voice.
 - C. It minimizes the gravity of the carpenter's complaints.
 - D. It highlights the tension between past and future generations.
48. What poetic technique is contained in the poet's use of the line "*Good enough to build the house that him live in, but not good enough to make him coffin*"?
 - A. Metaphor
 - B. Irony
 - C. Synecdoche
 - D. Oxymoron
49. What is the primary role of imagery in "*straight as a plumb-line*"?
 - A. To depict the deceased man's physical prowess
 - B. To symbolize moral uprightness
 - C. To evoke nostalgia for the carpenter's work
 - D. (D)To contrast the vitality of life with the stillness of death
50. The meaning produced through the persona's description in the line "*Damn mawga-foot bwoy*" reveals the carpenter's:
 - I. Encapsulates the disrespect shown
 - II. Anger and disdain for perceived betrayal
 - III. Fear of losing his craft
 - A. I and III only
 - B. II only
 - C. I and II only
 - D. I only
51. The poem critiques all of the following societal values **EXCEPT**:
 - A. The rejection of tradition over modernity
 - B. The celebration of education and progress
 - C. The generational divide in cultural values
 - D. The emphasis on relationships over economic practices
52. Which of the following BEST explains the significance of the deceased man to the speaker?
 - A. He represents societal progress and education.
 - B. He symbolizes the bridge between tradition and modernity.
 - C. He embodies loyalty and respect for craftsmanship.
 - D. He reflects the superficiality of societal values.

53. The carpenter's repeated reference to his friendship with the deceased emphasizes
- I. His deep loyalty and sense of betrayal
 - II. His desire for financial compensation
 - III. His longing to be a part of the funeral arrangements
- A. I and III only
B. II only
C. I and II only
D. I only
54. The carpenter's complaint is largely a commentary on:
- A. Generational conflict
B. The decline of traditional skills in favor of modernity
C. Social class and its impact on professional recognition
D. The inevitability of cultural assimilation
55. How does the poem use humor to convey serious themes?
- I. Through exaggerated descriptions of the son and Belnavis
 - II. Through the juxtaposition of the bar scene and the funeral
 - III. By using sarcasm to downplay the carpenter's grievances
- A. I and III only
B. II only
C. I and II only
D. I only
56. What does the use of "big-belly crook" to describe Belnavis imply?
- A. The carpenter admires Belnavis's success.
B. The carpenter resents Belnavis's perceived corruption and privilege.
C. The carpenter doubts Belnavis's authority.
D. The carpenter is indifferent to Belnavis's reputation.
57. What does "university turn him fool" suggest about the carpenter's perspective on education?
- A. He respects its role in personal growth.
B. He views it as alienating and diminishing practical wisdom.
C. He admires the son's intellectual achievements.
D. He sees it as a path to societal respect.
58. What larger societal issue does the poem highlight?
- A. The tension between tradition and progress
B. The struggle for economic mobility
C. The cultural significance of craftsmanship
D. The impact of education on familial ties
59. How does the poem convey the idea of loyalty versus ingratitude?
- A. By contrasting the carpenter's relationship with the deceased against his exclusion from the coffin-making
B. Through the son's respectful treatment of Belnavis
C. By illustrating the carpenter's nostalgia for the bar scene
D. By highlighting the son's desire for a high-quality coffin
60. The poem's closing lines emphasize:
- A. The transformative power of education
B. The enduring pain of exclusion and betrayal
C. The inevitability of death
D. The carpenter's ability to forgive

END OF EXAMINATION. KINDLY REVIEW YOUR SUBMISSION

