



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 : 16th January 2025
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 Zinc Roof

- This rectangle of sea; this portion
Of ripple; this conductor of midday heat;
This that the cat steps delicately on;
This that the poor of the world look up to
5 On humid nights, as if it were a crumpled
Heaven they could be lifted into.
God's mansion is made of many-coloured zinc,
Like a balmyard I once went to, Peace
And Love written across its breadth.
10 This clanging of feet and boot
Men running from Babylon whose guns
Are drawn against the small measure
Of their lives; this galvanized sheet; this
Corrugated iron. The road to hell is fenced
15 On each side with zinc –
Just see Dawn Scott's installation,
A Cultural Objects, its circles of zinc
Like the flight path of johncrows.
The American penny is made from zinc,
20 Coated with copper, but still enough zinc
That a man who swallowed 425 coins died.
This that poisons us; this that holds
Its nails like a crucified Christ, but only
For a little while. It rises with the hurricane,
25 Sails in the wind, a flying guillotine.
This, a plate for our severed heads;
This that sprinkles rust
over our sleep like obeah;
This that covers us; this that chokes us;
30 This, the only roof we could afford

***Kie Miller, "This Zinc Roof".
In A Light Song of Light, Carcanet, 2010, p. 17.***

ALTERNATE PAPER

1. What is the literary form of the poem?
(A) Ode
(B) Ballad
(C) Apostrophe
(D) Blank Verse
2. “This Zinc Roof” is composed of stanzas that are called
(A) Tercets
(B) Couplets
(C) Quatrains
(D) Ottava Rima
3. Which of the following combinations of figurative devices does the poet use in stanza 2?
(A) Metaphor, simile, allusion
(B) Symbolism, imagery, paradox
(C) Irony, juxtaposition, assonance
(D) Personification, hyperbole, consonance
4. Which of the following BEST captures the effect achieved by the poet’s use of contrast in line 7, “God’s mansion is made of many-coloured zinc” and lines 14-15 “The road to hell is fenced/On each side with zinc”?
(A) An epiphany and possible acceptance that the scriptures are real, but re-interpretable in the face of everyday realities that present a challenge
(B) A resignation and possible acceptance of the idea that zinc has positive as well as negative connotations, and escaping its reach is futile
(C) An awareness that God has the power to transform zinc into beautiful building material for His mansion, while hell remains unadorned and unembellished
(D) The realization that God’s omnipotence allowed Him to build a mansion from zinc while the construction of hell is narrowly fenced in on both sides
5. The shift in mood at the start of line 10 is created by the
I. juxtaposition of “Peace/And Love” with “guns/Are drawn”
II. heightened rhythm created by “This clanging of feet and boots”
III. the description of “Men running from Babylon” to escape the drawn guns
(A) I and II only
(B) I and III only
(C) II and III only
(D) I, II and III
6. The expression “small measure/Of their lives” (lines 12-13) is an example of paradox and
(A) satire
(B) litotes
(C) symbolism
(D) euphemism
7. Which of the following types of imagery is NOT used in the first five stanzas of the poem?
(A) Tactile
(B) Auditory
(C) Gustatory
(D) Kinesthetic
8. The first half of the poem, versus that of the second half of the poem, evokes a mood that can BEST be described as
(A) dreary, but tinged with hope and expectations of a better life
(B) dismal and apathetic, without any possible hope of expectations
(C) melancholy, but with promises of hope that are resolutely dashed
(D) pessimistic and indifferent, without balm for life’s situational challenges

ALTERNATE PAPER

9. The BEST explanation of the significance of the general rhyme created from repetition and assonance in stanza 7 is that it
- (A) exposes readers to the reality that the greed for American money is excessive
 - (B) alerts readers to the poet's preoccupation with metals and ores, and death and disasters
 - (C) creates a mood of sadness because of the uncontrolled pull of zinc parading as American currency
 - (D) reiterates the thematic message of the stanza, that an overdose of zinc can lead to individualism and death
10. The effect created by the poet's extensive repetition of "this" throughout the poem is that it
- (A) maintains a consistent rhythm so that the poem has a euphonious appeal to readers
 - (B) isolates, for public knowledge, the ways in which zinc has been used and misused
 - (C) exposes the familiar with a view towards reiterating poverty and social stratification
 - (D) makes uses of a demonstrative pronoun, and thereby include it in his artistic repertoire and poetic craft
11. The simile "its circles of zinc/Like the flight path of johncrows" (lines 17-18)
- I. is symbolic of inner-city environs and the impending carnage of death
 - II. conjures up images of the undulating, graceful, circling movements of the birds of prey
 - III. reiterates the theme of man's cyclical movements captured in the travel patterns of scavenger birds
- (A) I and II only
 - (B) I and III only
 - (C) II and III only
 - (D) I, II and III
12. The poet's indirect reference to Tennessee Williams' play, *Cat on a Hot Tin Roof* (line 3), as well as the use of ekphrasis, the verbal description of Dawn Scott's visual art installation entitled "A Cultural Object" (lines 16-17), serves the purpose of
- (A) fulfilling readers' expectations that superior poets employ intertextuality as part of their artistic gamut
 - (B) educating the reader about other types of artistic expressions that warrant mention because they share a similar theme
 - (C) amplifying and extending aspects of the original meanings of the two artistic pieces through the acts of reflection and narration
 - (D) situating the current work within a wider cultural and contextual artistic framework to highlight its similarities and/or differences
13. The entire poem could be described as the poet utilizing
- (A) imagery drawn from multiple areas and discourses to champion the plight of the poor
 - (B) a series of metaphors to provide a thematic frame for the message conveyed about social reality
 - (C) anaphoric references to "this", as a way of highlighting to the reader the injustices underpinning classism and greed
 - (D) verbal art to comment on the themes of poverty, warring factions, and death by individualism
14. Which of the following BEST accounts for the appropriateness of the title of the poem?
- (A) "This Zinc Roof" frames the poem, creating tension, changing mood, and driving poetic choices.
 - (B) Zinc is associated with the plight of the poor, a motif which the title captures quite effectively.
 - (C) The repeated reference to the zinc roof facilitated symmetrical and symbolic cohesion.
 - (D) The figurative device most used within the poem is also evident within the title of the poem.

ALTERNATE PAPER

15. The titles of the poem, 'This Zinc Roof', is significant MOSTLY because
- (A) the repetition keeps the theme of survival, despite impending danger, alive throughout the poem
 - (B) the image reinforces the ubiquitous presence of a metal that is associated with hardship, death and poverty
 - (C) the contrast between standards of living – the rich versus the poor – is strikingly represented throughout the poem
 - (D) the symbolism conveys intense suffering for a selected few who were born into this type of environment and have no optio

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.

Thou art not lovelier

Thou art not lovelier than lilacs, --- no

Nor honeysuckle; thou art not more fair

Than small white single poppies, --- I can bear

Thy beauty; though I bend before thee, though

5 From left to right, not knowing where to go,

I turn my troubled eyes, nor here nor there

Find any refuge from thee, yet I swear

So has it been with mist, --- with moonlight so.

Like him who day by day unto his draught

10 Of delicate poison adds him one drop more

Till he may drink unharmed the death of ten,

Even so, inured to beauty, who have quaffed

Each hour more deeply than the hour before,

I drink --- and live --- what has destroyed some me

Edna St. Vincent Millay

16. The poem is best described as
- (A) an ode
 - (B) a sonnet
 - (C) a sestina
 - (D) a ballad

ALTERNATE PAPER

17. The speaker's attitude toward the subject's beauty is all of the following EXCEPT
(A) critical
(B) tolerant
(C) assertive
(D) indifferent
18. In line 10, "delicate poison" is a good example of
(A) paradox
(B) juxtaposition
(C) oxymoron
(D) metaphor
19. The subject of the verb "adds" in line 10 is
(A) him (line 9)
(B) who (line 9)
(C) poison (line 10)
(D) he (line 11)
20. Which of the following best describes the tone of the poem?
(A) Admonishing
(B) Apologetic
(C) Ironic
(D) Sentimental
21. What is the most important thematic point made in lines 1–8 of the poem?
(A) The speaker cannot escape the subject.
(B) The speaker believes nothing is more beautiful than flowers.
(C) The speaker finds nature troublesome.
(D) The speaker relegates the subject's beauty but recognizes its power over him.
22. The poem is notable for its use of all of the following EXCEPT
(A) alliteration
(B) enjambment
(C) metaphor
(D) refrain
23. The speaker conveys in lines 6–8 that the subject's beauty is
(A) exasperating
(B) enveloping
(C) insignificant
(D) superficial
24. In context, "inured" (line 12) most nearly means
(A) hurt
(B) drunk
(C) conditioned
(D) enamored
25. In line 8, "it" refers to
(A) THOU (line 1)
(B) honeysuckle (line 2)
(C) Thy beauty (line 4)
(D) Find any refuge (line 7).
26. In line 9, the poem shifts from
(A) the speaker feeling engulfed by the subject's beauty to developing immunity from it
(B) the speaker admiring the subject's beauty to wanting to destroy it
(C) the speaker being enamored with nature to wanting to poison it
(D) the speaker criticizing the subject's beauty to disdaining it

ALTERNATE PAPER

27. How does the first line of this poem function?
- I. It sets up a comparison.
 - II. The reference to lilacs makes this poem a pastoral poem.
 - III. It establishes the initial tone.
 - IV. It states the theme of the poem.
- A) I only
B) I and III only
C) II and IV only
D) All of the above
28. Lines 12–14 of the poem function as
- A) a metaphor
 - B) an allusion
 - C) personification
 - D) a metonym
29. Which of the following is true of the rhyme scheme in the second stanza?
- (A) Rhyme is abandoned in the second stanza.
 - (B) The final words of lines 9–11 are the basis for the rhyme scheme in the second stanza.
 - (C) Line 14 completes a couplet.
 - (D) The rhyme scheme is abba.
30. What is the speaker's meaning in lines 10–11?
- (A) The speaker is developing an immunity to poison.
 - (B) The speaker wants to protect the subject from harm.
 - (C) The speaker is proving his strength over poison.
 - (D) The speaker is building a tolerance to the subject's beauty.

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.

Love Poem

My clumsiest dear, whose hands shipwreck vases,
At whose quick touch all glasses chip and ring,
Whose palms are bulls in China, burs in linen,
And have no cunning with any soft thing

5 Except all ill-at-ease fidgeting people:

The refugee uncertain at the door
You make at home; deftly you steady
The drunk clambering on his undulant floor.
Unpredictable dear, the taxi drivers' terror,

10 Shrinking from far headlights pale as a dime

Yet leaping before apoplectic streetcars —
Misfit in any space. And never on time.

ALTERNATE PAPER

A wrench in clocks and the solar system. Only
With words and people and love you move at ease;
15 In traffic of wit expertly maneuver
And keep us, all devotion, at your knees.
Forgetting your coffee spreading on our flannel,
Your lipstick grinning on our coat,
So gaily in love's unbreakable heaven
20 Our souls on glory of spilt bourbon float.
Be with me, darling, early and late. Smash glasses —
I will study wry music for your sake.
For should your hands drop white and empty
All the toys of the world would break.

31. As used in the second stanza, "undulant" most closely means
A. polished
B. inebriated
C. wavy
D. dirty
32. With reference to the title, the irony lies in the
A. reversal of the speaker's thoughts
B. absence of the beloved
C. kindness of the lover
D. enumeration of the lover's weaknesses
33. The image of "hands drop white and empty" (line 23) implies the
A. breaking of vases
B. death of the lover
C. lover's clumsy nature
D. spilt bourbon
34. The word "only" in line 13 serves to
A. introduce a contrasting thought
B. indicate isolation
C. make the rhyme effective
D. indicate cause and effect
35. According to the poem, the lover is all the following except
A. clever
B. clumsy
C. playful
D. selfish
36. "Be with me, darling" (line 21) is an example of
A. hyperbole
B. personification
C. allusion
D. apostrophe
37. The poem is essentially a
A. caricature
B. satire
C. narrative
D. character study

ALTERNATE PAPER

38. Lines 5 and 6 illustrate an example of
A. enjambment
B. oxymoron
C. jargon.
D. ambiguity
39. The tone of the poem is
A. effusive
B. elegiac
C. benevolent
D. adoring
40. The speaker's attitude toward his love is
A. critical
B. embarrassed
C. enthralled
D. impatient
41. "Toys of the world" in the last line of the poem may be best understood as a metaphor for
A. life's pleasures
B. youthful infatuations
C. shattered dreams
D. material objects
42. "A wrench in clocks and the solar system" (line 13) can be best interpreted to mean
A. the speaker is uncomfortable
B. being out of synch with established conventions
C. being obsessive about time
D. the inability to face the future
43. The poem is written in
A. iambic pentameter
B. free verse
C. quatrains
D. blank verse
44. Line 3 includes an example of
A. metaphor
B. synecdoche
C. metonymy
D. simile
45. Line 20 employs
A. internal rhyme
B. cacophony
C. apostrophe
D. assonance

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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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)

ALTERNATE PAPER

to see them so: fleshed, fair, erected indivisible

***“The Imaginary Iceberg” from THE COMPLETE POEMS
1927-1979 by Elizabeth Bishop. Copyright © 1979, 1983 by
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Straus and Giroux***

46. In line 3 “Although” most directly means
(A) even if
(B) on the other hand
(C) however
(D) perhaps
47. 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
48. 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
49. 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
50. 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
51. 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.
52. 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
53. 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

ALTERNATE PAPER

54. 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”)
55. “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
56. 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
57. The last two lines of each stanza comprise
(A) a refrain
(B) a restatement of the theme
(C) an epiphany
(D) a couplet
58. The tone of the speaker is best described as
(A) admiring
(B) elegiac
(C) whimsical
(D) ironic
59. 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
60. 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

END OF EXAMINATION- KINDLY REVIEW YOUR SUBMISSION CAREFULLY