

1. A novel that features spiritual apparitions as major character is
  - A. epistolary.
  - B. gothic.
  - C. historical.
  - D. sociological.
  
2. The literary term describing individuals in a work of literature is
  - A. character.
  - B. protagonist.
  - C. narrator.
  - D. villain.
  
3. Several hands stretched out for free meals at the refugee camp illustrates
  - A. antithesis.
  - B. euphemism.
  - C. litotes.
  - D. synecdoche.
  
4. A short play performed between the acts of a bigger play for entertainment is
  - A. an in media res.
  - B. an interlude.
  - C. an incantation.
  - D. a deux-ex-machina.
  
5. In literature, the two components of diction are
  - A. sentence construction and punctuation.
  - B. vocabulary and punctuation.
  - C. syntax and sentence construction.
  - D. vocabulary and syntax.
  
6. A story with elements that have both literal and figurative meanings is
  - A. an allegory.
  - B. a fable.
  - C. a novela.
  - D. an epistle.
  
7. My bounty is as boundless as the sea  
My love as deep.  
The above lines illustrate:
  - A. apostrophe.
  - B. epigram.
  - C. hyperbole.
  - D. euphemism.
  
8. In drama, catharsis is the
  - A. change of setting.

- B. conflict between two characters.
- C. resolution of conflict.
- D. purging of emotion from tension.

Read the extract below and answer questions 9 to 10

A little learning is a dangerous thing:

Drink deep, or taste not the Pierian Spring

The shallow draughts intoxicate the brain

And drinking largely sobers us again.

9. The poem is

- A. allegoric.
- B. didactic.
- C. metaphysical.
- D. romantic.

10. The tone of the poet is

- A. jocular.
- B. harsh.
- C. mournful.
- D. sombre.

11. Lines 3 and 4 illustrate

- A. antithesis.
- B. oxymoron.
- C. anti-climax.
- D. metonymy.

12. A word or a phrase that is repeated at regular intervals in a poem or a play is a

- A. dirge.
- B. refrain.
- C. lullaby.
- D. verse.

13. The warriors conquered my men and my country illustrates the use of

- A. paradox.
- B. litotes.
- C. parallelism.
- D. zeugma.

14. Disguise in drama mostly portrays the theme of

- A. known identity.
- B. plain identity.
- C. unknown identity.
- D. mistaken identity.

15. Men swift to see things done, do not run their commanding.

The underlined words exemplify

- A. pun.
- B. end rhyme.
- C. paradox.
- D. internal rhyme.

16. An aside in drama is used mostly to create a sense of

- A. admiration.
- B. conspiracy.
- C. greatness.
- D. superiority.

17. More taste, less speed illustrates the use of

- A. anaphora.
- B. paradox.
- C. litotes.
- D. synecdoche.

Read the following lines and answer questions 18

Poetry gets bored of being alone

It wants to go outdoors to chew the winds.

18. The mental picture evoked in the above lines is

- A. smell and touch.
- B. sight and hearing.
- C. taste and touch.
- D. sight and taste.

19. A novel that recounts the adventures of a likeable rogue is

- A. panegyric.
- B. gothic.
- C. picaresque.
- D. grotesque.

20. At the fall of their house, the widow lost her husband, her sewing machine and her earrings illustrates

- A. bathos.
- B. epigram.
- C. pathos.
- D. oxymoron.

## PART II - UNSEEN PROSE AND POETRY

Read the passage below and answer questions 21 to 25

Marooned, Akpause felt imprisoned. It was fifteen days since the storm. The flood waters were not receding; neither did Akpause see any sign of help coming. Akpause could not swim the expanse of flood waters. He meditated.

When one looks upon the mountain for help and help comes from the Lord... where does the Lord sit - in the cloud or on the mountain, or in the valley?

Well, Akpause looked for salvation in the distance, far across the ocean of flood - the intimidating expanse of his great gaoler - up to where the sky and the lips of the flood waters met in a mocking kiss. He had forgotten the feeling of hunger but knew he did not have any energy. What a foolish thing to think! He had not had any food for days. True. But hunger never said hello from the hollow of his 'person-tree' as they say in his language... Akpause saw no help coming.

21. The narrative technique used is
- A. 1st person.
  - B. dialogue.
  - C. 3rd person.
  - D. stream of consciousness.
22. The reference to \*mountain\* illustrates
- A. allusion.
  - B. irony.
  - C. parallelism.
  - D. antithesis.
23. \*Flood waters met in a mocking kiss\* illustrates
- A. contrast.
  - B. euphemism.
  - C. personification.
  - D. litotes.
24. The overall feeling evoked by the passage is one of
- A. anger.
  - B. empathy.
  - C. love.
  - D. relief.
25. The last sentence conveys the mood of
- A. anxiety.
  - B. despondency.
  - C. excitement.
  - D. nonchalance.

Read the poem below and answer questions 26 to 30

Your lies are the wintering strokes still, they come from the inner recesses of your dungeoned heart. And though venomous than the venom, they inspire our ones doomed minds to disorders even as your angels of death pass us by with messages of hopeless hope.

Did you read our mind in your lies? We know the seat of power in a castle of your evil heart; where your lies are imprisoned to be released again and again; they are never in rain! But they have soothed us calmly, your lies, the war is not of you anymore, it is of the angels who pass us by with messages of peace.

26. The main theme of the poem is

- A. evil of lying.
- B. hopeless hope.
- C. message of peace.
- D. message of war.

27. The tone of the speaker shows

- A. contentment.
- B. helplessness.
- C. patience.
- D. resilience.

28. \*Did you read our minds in your lies?\* exemplifies

- A. personification.
- B. oxymoron.
- C. pathetic fallacy.
- D. rhetorical question.

29. \*But they have soothed us calmly, your lies\* illustrates

- A. paradox.
- B. irony.
- C. synecdoche.
- D. zeugma.

30. The last lines of both stanzas present

- A. negative but similar ideas.
- B. opposite ideas.
- C. positive but opposite ideas.
- D. similar ideas.

## SECTION B

### WILLIAM SHAKESPEARE: A MIDSUMMER NIGHT'S DREAM

Read the extract below and answer questions 31 to 35

Go, Philostrate,

Sir up the Athenian youth to merriments;  
Awake the pert and nimble spirit of mirth;  
Turn melancholy forth to funerals:  
The pale companion is not for our pomp.

Hippolyta, I wooed thee with my sword,  
And won thy love doing thee injuries;  
But I will wed thee in another key,  
With pomp with triumph, and with revelling.

(Act I, Scene One, Lines 12-20)

31. Who is the speaker?

- A. Demetrius
- B. Egeus
- C. Hermia
- D. Theseus

32. Philostrate is the

- A. Crown of Hippolyta.
- B. Duke's entertainer.
- C. Fairy king's cuckold.
- D. Rival of Puck.

33. The speaker's attitude towards melancholy is

- A. adoration.
- B. dislike.
- C. intolerance.
- D. tolerance.

34. While the speaker is talking,

- A. Egeus departs.
- B. Flute arrives.
- C. the fairies sing.
- D. Philostrate departs.

35. To win Hippolyta's love, the speaker

- A. disowned his friends.
- B. had to fight against her.
- C. killed his father.
- D. sent Puck away.

Read the extract below and answer questions 36 to 40

Speaker X: Thou runaway, thou coward, art thou fled?

Speak! In some bush? Where dost thou hide thy head?

Speaker Y: Thou coward, art thou bragging to the stars,  
Telling the bushes that thou look at for wars.  
And wilt not come? Come, recreant, come, thou child;  
I'll whip thee with a rod. He is defiled  
That draws a sword on thee.

(Act III, Scene Two, Lines 403 - 411)

36. Speakers X and Y are
- A. Demetrius and Puck.
  - B. Lysander and Demetrius.
  - C. Hermia and Helen.
  - D. Lysander and Puck.
37. Speaker Y speaks in the voice of
- A. Bottom.
  - B. Demetrius.
  - C. Oberon.
  - D. Lysander.
38. Speaker Y's intention is to stop a
- A. plan.
  - B. fight.
  - C. plot.
  - D. flight.
39. The wars are over
- A. Helena.
  - B. Titania.
  - C. Hermia.
  - D. Hippolyta.
40. Speaker Y's speech can be described as
- A. cowardly.
  - B. solemn.
  - C. taunting.
  - D. silly.

Read the extract below and answer questions 41 to 45

...seest thou this sweet sight?  
Her dotage now I do begin to pity.  
For meeting her of late behind the wood,  
Seeking sweet favours for this hateful fool,  
I did upbraid her, and fall out with her.

For she his hairy temples then had rounded  
With coronet of fresh and fragrant flowers;  
(Act IV, Scene One, Lines 42 - 48)

41. The speaker is
- A. Egeus.
  - B. Oberon.
  - C. Puck.
  - D. Theseus.
42. The relationship between the speaker and the person in the first line is one of
- A. companionship.
  - B. friendship.
  - C. king and courtier.
  - D. master and errand boy.
43. \*this sweet sight\* refers to
- A. Bottom and Titania.
  - B. Demetrius and Helena.
  - C. Lysander and Hermia.
  - D. Pyramus and Thisbe.
44. The pair are lovers by
- A. accident.
  - B. fate.
  - C. design.
  - D. fortune.
45. The speaker appears to be
- A. blaming himself.
  - B. commending the addressee.
  - C. enjoying the self.
  - D. lamenting the sight.

Read the extract below and answer questions 46 to 50

...Man is but an ass if he go about to expound this dream. Methought I was - there is no man can tell what. Methought I was, and methought I had - but man is but a patched fool, if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was.

(Act IV, Scene One, Lines 201 - 207)

46. The speaker is

- A. Bottom.
- B. Puck.
- C. Quince.
- D. Peaseblossom.

47. The speaker has just come out of

- A. an appalling experience.
- B. a nightmare.
- C. an induced sleep.
- D. a rehearsal.

48. The architect of the speaker's current state is

- A. Hippolyta.
- B. Oberon.
- C. Titania.
- D. Theseus.

49. It is a state of

- A. deception.
- B. ignorance.
- C. illusion.
- D. innocence.

50. The speaker's language is best described as

- A. comic.
- B. satiric.
- C. conceit.
- D. metaphoric.

1. B. gothic (Gothic novels feature supernatural elements like ghosts)
2. A. character (General term for individuals in literature)
3. D. synecdoche ("Hands" represent whole people - part for whole)
4. B. an interlude (Short entertainment between acts)
5. D. vocabulary and syntax (Diction = word choice + arrangement)
6. A. an allegory (Story with literal and symbolic meaning)
7. C. hyperbole (Exaggeration: "boundless as the sea")
8. D. purging of emotion from tension (Catharsis definition)
9. B. didactic (Poem teaches a moral lesson)
10. D. sombre (Serious, grave tone)
11. A. antithesis (Contrast: "intoxicate" vs "sobers")
12. B. refrain (Repeated phrase at intervals)
13. D. zeugma (One verb "conquered" governs two objects differently)
14. D. mistaken identity (Disguise causes identity confusion)
15. D. internal rhyme (Rhyme within line: "done"/"run")
16. B. conspiracy (Aside creates secret-sharing feeling)
17. B. paradox (Contradictory statement: more haste, less speed)

18. C. taste and touch ("Chew the winds" evokes taste and touch)
19. C. picaresque (Adventures of roguish hero)
20. C. pathos (Evokes pity for widow's losses)
21. C. 3rd person (Narrator uses "he" for character)
22. A. allusion (Reference to Biblical "looking to the hills")
23. C. personification (Waters given human trait "mocking kiss")
24. B. empathy (Reader feels character's trapped situation)
25. B. despondency (Hopelessness from "no help coming")
26. A. evil of lying (Central theme is harm caused by lies)
27. B. helplessness (Speaker endures lies powerless to stop them)
28. D. rhetorical question (Question for effect, not answer)
29. B. irony (Lies "soothe" but are actually harmful)
30. B. opposite ideas ("Hopeless hope" vs "message of peace" contrast)
31. D. Theseus (Duke of Athens speaking)
32. B. Duke's entertainer (Philostrate is Master of Revels)
33. B. dislike (Rejects melancholy: "not for our pomp")
34. D. Philostrate departs (He exits to carry out orders)
35. B. had to fight against her ("Wooed thee with my sword")
36. B. Lysander and Demetrius (Rivals fighting over Helena)
37. D. Lysander (Puck mimics Lysander's voice)
38. B. fight (Preventing their duel by misleading)
39. A. Helena (They both love her due to potion)
40. C. taunting (Mocking, provocative speech)
41. B. Oberon (Speaking about Titania's enchantment)
42. D. master and errand boy (Oberon to Puck relationship)
43. A. Bottom and Titania (Titania doting on enchanted Bottom)
44. C. design (Oberon engineered it with magic)
45. D. lamenting the sight (Pities her foolish infatuation)
46. A. Bottom (Describing his magical dream experience)
47. C. an induced sleep (Magical sleep by Oberon/Puck)
48. B. Oberon (Architect of the enchantment)
49. C. illusion (False perception created by magic)
50. A. comic (Bottom's mixed-up speech is humorous)