

Our Mindset

We have followed with keen interest the different shenanigans that colored the 2018 WAEC examination in various Secondary schools and like in previous years. The malpractices are so common, cheap and easily accessible, and the result is that, it seem so demoralizing to strive to do anything to improve how teachers teach and how we learn at school. We can either do nothing or we can fight back because doing nothing will only serve to spread this cancer cells more deeply into the education system. This publication is our response to the impunities of those who encourage these malpractices. We will always fight back to ensure that our students understand the role of effort and hard-work and diligence in everything they achieve in life.

--- Richard (Quality Assurance Manager)

If you have ever been in a classroom, and have the best interest of the students’ future at heart, you will always love our Past Question compilations. One interesting thing we learnt during this project is that the best teachers are already using a compilation very similar to ours which they did on their own to improve their standard of teaching and the quality of their students. We are only making one of their rich tools available to all teachers and even more so, to all students.

– Arinze (Teacher Co-coordinator)

The truth is every SS-3 student has a past question for WAEC, we have not introduced an entirely new phenomenon, and we are only asking you for two things:

- 1. To let them buy a better version and
- 2. To help them do so early enough in SS1 or SS2 for their own advantage.

This publication is certainly a better tool for teachers to comply with the WAEC standards; for schools to accurately evaluate the lessons taught against the prescribed standards, and for students to start early enough to set their sights on the goal.

—Emeka (Customer Happiness Consultant)

Literature

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CHAPTER 1 [General Literary Principles]

Literary Terms (Figures of Speech)

Introduction

Before going into literary genres (Drama, prose and poetry) and terms we need to understand what literature is and its purpose.

Generally speaking, literature is the use of our creative imaginations to reflect on life and human experiences. It is an imitation of life and cuts across its three major genres. Its major purpose is to teach a lesson, socialize and entertain. It broadens experience, provides enlightenment and clarifies experience imagination and it is an act of artistic composition.

General Literary Principles: Figures of Speech

Sometimes we try to describe something or certain acts to someone that has not witnessed or seen such. We may use words or actions usually associated with such act. In that case we try to create the image of such acts in mind. This is referred to as a figure of speech. It may denote the quality or the characteristic traits of such acts e.g. instead of saying "Jude is bold or fearless", we can say "Jude is a lion". Similarly one who runs fast can be said to be as fast as lightning. We have various types of figures of speech. Some are seen as figures of association, or sounds. Some make direct comparison, while some indirect. Some are as a kind of address like apostrophe while some are symbolic, some figures of sound include: Alliteration, Assonance, euphony, Pun, Onomatopoeia etc. some of Association include: metonymy, etc. while we have some for direct and for indirect comparison (Simile and Metaphor respectively). All help to imprint the image being described in the mind.

Figures of Speech

Allegory - This is a kind of narrative writing where characters and events / ideas have a symbolic meaning. It is a representation of abstract qualities and ideas symbolically. E.g. George Orwell's Animal farm apart from being a satire is an Allegory. The great Epic poem of John Milton's "Paradise Lost" as well as John Bunyan's Pilgrim's Progress are all good examples. The story there is allegorical.

Alliteration - Alliteration is the repetition of initial consonant sounds in a line of poem or in a sentence:

- The plantain planter planted plantain in plantain plantation.
- The petered blue sea petered gradually with the petered out desires.
- Fish on fishing pond for fresh fish for five men

Example with an unseen passage:

Sweet smile in time of snarl
Gives pride in spite of sneer
sing, rid this world of despair
And save a snared heart from
Cascading stream of strife "S" alliterates here.
JAMB 2008/47.

Assonance - This is the repetition of vowel sounds in a line of sentence e.g. The old boat on the whole floats on that old canal.

Pun - Pun – is a humorous play upon words when one word with similar sound or used form has different meaning or interpretation. Examples:
long life often depends on the "liver"
He is a mender of old "soles"
While playing tennis last time, the bat flew out

Onomatopoeia - A word or group of words that suggests the sound it represents. E.g. thunder boomed, iron of war clanged, rainfall droned on the rooftop and the old lorry groaned up the hill.

Consonance - A Rhythmic repetition of some consonant sounds. Example: Green grass grows wild while green

dreams are had as Koel cooes. "gr", "r", "k" consonates.

Antithesis - Antithesis is a balancing of contrasted ideas usually in the same sentence. Example :

- Man proposes, but God disposes;
- To err is human, but to forgive is divine.

Apostrophe - Apostrophe is an exclamatory address to someone absent or some object as if such is present. It is generally introduced by the use of "Oh", "You" or "thou" or direct naming of the person like : "Oh Julius Caesar! Thou art mighty yet"

"The trumpet of prophecy O! Wind,

If winter comes, shall spring be far behind".

This is marked by the presence of "Oh" or "O" and addressed to the object in question or "you"

Example: "Great Zik! You would have been with us now".
"Night fall, you are my mortal enemy" – Mtshali.

Example with an unseen passage:

- Oh incomprehensible God!

Shall my pilot be

My inborn stars to that

Final call to thee...

The device used in the first line is Apostrophe JAMB 2013/46

- "O! Ceremony, show me but thy worth

What is thy soul of adoration

The device used in the first line is Apostrophe. JAMB 2012/41

Euphemism - It is a less offensive way or a mild way of saying something painful or unpleasant.

Example. We ran into "the gentlemen of the road" (robbers). When the son reached the hospital he found out that the father "had passed away" Or "had kicked the bucket" (died).

Hyperbole or Exaggeration - Hyperbole or Exaggeration is making an exaggerated statement for emphasis. It is the act of describing something by giving it qualities far greater than it actually possess. The statement gives the

impression of very great magnitude of what it actually is.
Example.

Instead of “thanks a lot, one says “thanks a million times
or A million thanks.

Instead of John is a fast runner, one says, “John runs
faster than lightening.

Litotes - LITOTES also called understatement is an
opposite of hyperbole. It is introduced by “no” or “not”.
Example: Johnson is not a poor man meaning Johnson is
a rich man. St. Paul of Tarsus is a citizen of no mean city
“i.e. “from a big city” . The fall has not done me any
good at all i.e. the fall has given me serious injury’

Innuendo - This is making an indirect reference or
unfavorable insinuation to something or somebody and
most of which is ironical.

Example: In twelfth Night Caesaris appealed to Olivia
concerning Maria who is short in height when he said:
Lady some mollifications for your “Giant” Again in a
speech like this: “Let avoid the good life style of that
Lady in her honest very decent life” with the men in the
brothel. When the lady is actually a free woman earning
her living with prostitution.

Example with an unseen passage:

“Fights by the book of arithmetic”

The figure of speech in the line above is Ans
Innuendo. JAMB 2014/43

Irony - Irony refers to the use of the opposite of what it
says or what one has in mind to criticize. Example: The
boy is a very intelligent student who in every
examination comes first from behind. The “virgin” is
coming to address us on the need for chastity having
slept with almost all the men around. Mark Anthony says
“for Brutus is an honorable man. So are they all
honourable men’.

Sarcasm - An ironical statement or a statement that is
hurting (cutting), or sneering with intention to wound
one’s feeling.

Dramatic Irony - A situation in which a character is
ignorant of the truth of the situation or a situation which
is different from what the particular character takes/
supposes it to be or in which audience knows what the
actor does not know . Example Queen Ojuola told king
Odewale – “it is you I married not my son” – The Gods
are not to Blame but the queen was ignorant that the
king who married and slept with her was her own first
son. Dramatic irony

Verbal Irony - A situation whereby what the character
says is different from what he intends Example: “I am
coming to write it now” while the speaker is in actual
fact going away to rest his charged brains. Verbal irony

Metaphor - This is a direct comparison when something
known is compared to another thing else it is a
compressed simile in which the word of comparison is
omitted. The image is made more vivid by implying a
resemblance to something more familiar or concrete .
Examples: Mike is the lion of the match, undeterred,
unchained and tireless. The visitors planted in our

market “a tree of memory”. The girl with “long blade of
grass” hanging over her eyes and “a net of green
dreams” caught her face.

Example from an unseen passage:

Ah, sunflower, weary of time

Who contests the steps of the sun

seeking after that sweet golden clime

where the travellers journey is done.

The figure of speech in the second line above is.....

metaphor. JAMB 2015/29

Here sunflower is compared to a runner contesting with
the sun as it moves in its orbits. Mote who contest the
steps of the sun, its activity is metaphorical.

‘You are the silent code of pleasure

Locked in worldless wonder

You are the hive of treasure

No dragon can plunder’

From Gbemisola Adeoti : DREAM CODE

The excerpt above achieves its rhetorical effects through
the use of metaphor and rhyme. JAMB 2011/42

Simile - This is a vivid illustrative comparison made of
one thing and another. It is introduced by the word “like”
or “as”. Example: The man is as wise as Solomon. Ugo
looks like a fool. Example with an unseen passage:

‘Ay, your times were fine times indeed

you have been telling us of them for many a long year.

Here we live in an old rumbling mansion,

that looks for all in the world like an inn,

but we never see company.’ Goldsmith: She stoops to
conquer.

The figure of speech in the world like an inn is Ans

Simile. JAMB 2015/25.

Personification - It is a reference to inanimate or
abstract thing as if they were persons. It gives human
quality to inanimate objects. Examples: Patience is now
smiling at grief. Virtue is bold but never fearful. The
vehicle groaned as it climbed the hill with its load. On the
bridge the laughing waters below made us turn.

Example with an unseen passage:

Busy old fool

Unruly sun

Why dost thou this

Through windows

And through curtains

Call on us?’

The figure of speech involved in the lines is..... Ans

Personification. Here the sun is given the attributes of
human beings as being busy, old fool and unruly. JAMB
2013/43

I wonder how long, you awful parasites shall share with
me this little bed. And awake me from my sweet dreams
be lost, by sucking blood from my poor head... From:

Mbure: To a Bed-Bug. The most dominant figure of
speech in the excerpt is..... Ans Personification. The bed-
bug is personified. JAMB 2014/48

Satire - Satire is a piece of writing which holds up to
ridicule individual, idea/ ideology or human failings.

Examples: Animal farm of George Orwell on

Communism. George Orwell’s 1984 Nineteen Eighty – four on Totalitarianism or Absolute Dictatorship/ collective Oligarchy

Metonymy - Metonymy is a representation of one thing by something closely associated with it. Example: The Red caps are present as the chair is addressing the people. Red caps – chiefs; Chair – Chairman.

Oxymoron - This is an apparent contradiction almost like antithesis but here the two contrasting words are placed closely together to emphasize the hidden truth in the thought behind it e.g. it is an open – secret. Examples: The news came to us as a sad – joy. The man’s death is a “good riddance” or a “happy death”. while the “loud silence” followed the man’s question. It is not a surprise for the people have all the time been living a sweet – bitter life as their experience have been an “open secret” all these years. Never mind her, she is as you know a “pregnant virgin” and can say whatever she likes.

Paradox - This refers to a statement which on the surface appears contradictory but it contains an element of truth which stands out by reason of the unexpected form of expression. Examples: The child is the father of the man. More haste less speed. The best way to learn something is to teach it.

Parody - Parody is a conscious imitation of an author’s style most often with critical intention. It is an imitation that borders on ridicule of author’s style and ideas. Examples: Windy Cope poem parodied Shakespeare’s sonnet, which says: “Let me not in the marriage of True mind’s”. she wrote “Let me not in the marriage of True Swine”.

Synecdoche - Here is a representation of a whole thing by a part of it or a part by a whole . Example: The mast has started sailing, A head is piloting it while three hands are up ready to attack any invader that ventures. Mast – ship, a head – one man, three hands – three men.

Symbolism - This refers to an indirect expression. The writer may present or describe something using words or objects which reading between the lines could reveal a hidden meaning. Example: "Cross" is the symbol of Christianity in the Christian faith.

Zeugma - Zeugma, is a figure of speech in which a word, usually a verb or an adjective, applies to more than one

noun, blending together grammatically and logically different ideas. For instance, in a sentence “John lost his coat and his temper”, the verb “lost” applies to both noun “coat” and “temper”. Losing a coat and losing temper are logically and grammatically different ideas that are brought together in the above-mentioned sentence.

Cliche - Cliche is a phrase or opinion that is overused and betrays a lack of original thought.

Metanoia - Metanoia is when a statement is made and then withdrawn or lessened in its impact.

Catharsis - Catharsis is the process of releasing, and thereby providing relief from, strong or repressed emotions.

Parallelism - Parallelism is the use of components in a sentence that are grammatically the same; or similar in their construction, sound, meaning or meter. This method adds balance and rhythm to sentences giving ideas a smoother flow and thus can be persuasive because of the repetition it employs. For example, “Alice ran into the room, into the garden, and into our hearts.” “Whenever you need me, wherever you need me, I will be there for you.”

Motif - A motif is a narrative element with symbolic meaning that repeats throughout a work of literature. Motifs may come in the form of reoccurring imagery, language, structure, or contrasts. In drama, motifs may also take the form of repeated music, visual components, or physical movements. The development of motifs in a work of literature often contributes to mood and/or theme. Example: IAGO: Oh, beware, my lord, of jealousy! It is the green-eyed monster which doth mock . The meat it feeds on. (Othello by William Shakespeare). There are many instances of the word “monster” in Shakespeare’s Othello, such as the motif example above. Othello also calls Desdemona’s apparent betrayal “monstrous, monstrous,” while he refers to Iago as “some monster in [his] thought.” There are many monsters in this play, chief of which is Iago himself, who is truly evil. Unfortunately, his monstrosity is not discovered until the end of the play, and beforehand monstrousness is attributed to other things—jealousy, betrayal, and even Othello’s very nature.

1. "But at my back I always hear Time’s winged chariot hurrying near" illustrates A. metaphor. B. apostrophe. C. oxymoron. D. metonymy [2010/10]

2. The repetition of the same vowel sounds in a line is A. alliteration. B. assonance. C. onomatopoeia. D. parallelism. [2014/4]

3. An understatement is otherwise called A. litotes. B. conceit. C. pun. D. contrast. [2014/6]

4. The major genres of Literature are A. fiction, non-fiction, drama. B. prose, farce, comedy. C. prose, drama, poetry. D. poetry, prose, fiction. [2010/15]

5. Oral literature is part of A. drama. B. folklore. C. poetry D. music. [2016/4]
6. The loneliest people live in the most crowded places illustrates A. paradox. B. anecdote. C. allegory. D. parody. [2014/7]

7. "My bounty is as boundless as the sea; My love as deep" The above lines illustrate A. epigram. B. hyperbole. C. apostrophe. D. parody. [2010/17]

8. "The strong gongs groaning as the guns born far" illustrates A. metonymy. B. refrain. C. onomatopoeia. D. repetition. [2010/18]

9. Pick the odd item out of the options listed A. Euphemism. B. Oxymoron. C. Hyperbole. D. Rhythm. [2010/19]

10. A literary work that vividly portrays life can be described as A. realistic. B. romantic. C. idealistic.

- D. sarcastic. [2014/13]
11. "The sun smiled gently on the scene" illustrates
A. paradox. B. euphemism. C. hyperbole.
D. personification. [2016/12]
 12. "That it will rain is not unlikely" illustrates the use
of A. irony. B. litotes. C. metaphor. D. metonymy.
[2016/15]
 13. An..... is an indirect and usually unfavourable
remark. A. allusion. B. irony. C. aside. D. innuendo.
[2016/16]
 14. 'Many hands make light work' illustrates A zeugma.
B. hyperbole. C. metonymy. D. synecdoche.
[2016/17]
 15. Through.....the ills of society are criticized with
the objective of having them corrected. A. dramatic
irony. B. comic relief. C. satire. D. farce. [2016/18]
 16. A dead metaphor is one that is A. overused and
ineffective. B. extended in meaning. C. implied.
D. mixed. [2011/5]
 17. "My bounty is as boundless as the sea, My love as
deep" " is an example of A. hyperbole. B. litotes.
C. euphemism. D. paradox. [2011/6]
 18. A mountain of fufu was placed before the hungry
visitors. The device used above is A. hyperbole.
B. euphemism. C. alliteration. D. assonance.
[2011/10]
 19. A bitter remark intended to wound the feelings
is A. a satire. B. an allusion. C. a sarcasm. D. an
ambiguity. [2007/1]
 20. "She waited for him for a thousand years"
illustrates A. euphemism. B. hyperbole.
C. assonance. D. ellipsis. [2007/2]
 21. A literary device which expresses meaning in its
direct opposite is A. metaphor. B. paradox.
C. parody. D. irony. [2007/3]
 22. "They also serve who only stand and wait"
illustrates A. an epigram. B. a synecdoche.
C. a simile. D. an antithesis. [2007/4]
 23. A story which explains a natural phenomenon is
A. legend. B. parable. C. myth. D. fiction. [2012/1]
 24. "Forty hands descended on the devilish head"
illustrates A. epigram. B. synecdoche. C. metonymy.
D. allegory. [2007/13]
 25. The types of literary work are A. eras. B. episodes.
C. genres. D. cantos. [2012/7]
 26. In Literature, repetition is used essentially for
A. rhyme. B. suspense. C. allusion. D. emphasis.
[2015/2]
 27. "Those that I fight I do not hate, Those that I guard I
do not love" The above lines illustrate A. paradox.
B. euphemism. C. personification. D. metonymy.
[2012/10]
 28. "A black beautiful brilliant bride" is an example of
A. alliteration. B. assonance. C. onomatopoeia.
D. pun. [2007/20]
 29. Identify the odd item. A. Poetry. B. Prose.
C. Melodrama D. Drama. 2012/17]
 30. The device used in 'light as wind on water laid' is
A. rhyme. B. simile. C. onomatopoeia. D. pun.
[2013/3]
 31. "The fire gnawed ceaselessly at the bark of the
tree" illustrates A. personification. B. epithet.
C. allusion. D. paradox. [2013/4]
 32. A hyperbole is also referred to as A. irony.
B. paradox. C. exaggeration. D. understatement.
[2013/5]
 33. A story in which characters or actions represent
abstract ideas or moral qualities is A. an epic. B. a
legend. C. an allegory. D. a satire. [2015/12]
 34. This book should fill the memory, rule the heart and
guide the feet. The above expression illustrates the
use of A. repetition. B. refrain. C. synecdoche.
D. metaphor. [2013/6]
 35. A literary work in which the characters are animals
is a A. lampoon. B. fable. C. parody. D. pantomime
[2017/2]
 36. A literary work in which action and characters
represent ideas is A. an allusion. B. an epigram. C. an
allegory. D. an innuendo. [2008/1]
 37. 'Let me not love thee if I love thee not' illustrates
A. metaphor.. B. proverb. C. paradox. D. meiosis.
[2015/19]
 38. ----- is a literary device used to express something
unpleasant in a more acceptable manner.
A. Epilogue. B. Epigram. C. Euphemism. D. Eulogy.
[2015/20]
 39. "Peter's pretty partner paid the bills" is an example
of A. alliteration. B. rhyme. C. satire. D. digression
[2008/2]
 40. A play on words for literary effect is A. a
paradox. B. a pun. C. a satire. D. an elegy. [2017/8]
 41. "O happy torment" is an example of A. oxymoron.
B. synecdoche. C. innuendo. D. simile. [2008/4]
 42. A recurring dominant idea in a work of art is called
A. setting. B. conflict. C. plot. D. motif. [2008/5]
 43. 'It is a matter of sad joy' illustrates A. metonymy.
B. oxymoron. C. euphemism. D. irony. [2017/9]
 44. A question which does not require an answer is
A. discourse. B. rhetorical. C. ironic. D. flashback.
[2008/6]
 45. A literary work written in form of a letter is
A. creative. B. romantic. C. tautological.
D. epistolary. [2008/7]
 46. "The lawyer addressed the bench" illustrates
A. metonymy B. alliteration. C. simile. D. oxymoron.
[2008/8]
 47. Over the cobbles it clattered and crashed is an
example of A. oxymoron. B. pun. C. onomatopoeia.
D. paradox. [2017/12]
 48. Death be not proud, though some have called thee
mighty and dreadful is an example of
A. euphemism. B. metaphor. C. apostrophe.
D. alliteration. [2017/15]
 49. "Pregnant clouds" is an example of A. ellche.
B. litotes. C. metaphor. D. synecdoche. [2008/12]
 50. A writer's choice of words is his A. diction. B. mood.
C. tone. D. setting. [2008/13]
 51. Ten thousand saw I at a glance illustrates
A. caesura. B. climax. C. bathos. D. hyperbole.
[2017/19]
 52. A deliberate use of exaggeration for the purpose of
humour /emphasis is A. metaphor. B. irony.
C. simile. D. hyperbole. [2008/15]
 53. A piece of writing which teaches morals is
A. serious. B. didactic. C. playful. D. analytical.
[2008/17]
 54. A piece of writing or speech at the beginning of a
work of art is the A. prologue. B. dialogue.
C. monologue. D. epilogue. [2008/20]
 55. 'The king has joined his ancestor' is an example of
A. euphemism. B. eulogy. C. malapropism. D. trilogy
[2013/14]

56. A question used for effect which does not require an answer is A. oratorical. B. antithetical. C. anticlimactic. D. rhetorical. [2013/16]
57. "The pen is mightier than the sword" is an example of A. symbol. B. metaphor. C. metonymy. D. oxymoron. [2013/17]
58. "Mathematics is my Achilles' heel" is an example of A. litotes. B. metonymy. C. allusion. D. analogy. [2009/7]
59. "Tell me not, sweet, I am unkind" illustrates A. inversion. B. paradox. C. humour. D. mood. [2009/10]
60. The art of giving human attributes to non-human objects is A. personification. B. allegory. C. anecdote. D. allusion. [2009/11]
61. A literary piece used to mock or ridicule a society or practice is called A. an allegory. B. a fable. C. a farce. D. a satire. [2009/14]
62. *He is my most beloved enemy* illustrates A. synecdoche B. oxymoron. C. metonymy. D. litotes. [2018/6]
63. **Read the lines and answer this question**
Oh spite' Oh hell ! I see you are all bent to set against me for your merriment. The lines illustrate A. epitaph. B. epigram. C. apostrophe. D. allusion. [2018/10]
64. **Read the lines and answer the question.**
*Who lied in the chapel
Now lies in the Abbey*
The dominant device used is A. paradox. B. pun. C. chiasmus. D. zeugma. [2018/12]
65. *Weeping pillow* illustrates A. dramatic monologue. B. transferred epithet. C. pathetic fallacy. D. dramatic irony. [2018/14]
- Read the extract and answer question 66-68.**
But the towering earth was tired of sitting in one position. She moved suddenly and the houses crumbled, the mountains heaved horribly, and the work of a million years was lost.
66. The predominant figure of speech in the extract is A. oxymoron. B. personification. C. contrast. D. paradox. [2018/15]
67. The extract is about A. an earthquake. B. a flood. C. an explosion. D. a storm. [2018/16]
68. The effect of the extract is conveyed through the use of A. antithesis. B. parallelism. C. conceit. D. climax. [2018/17]
69. *Beware her faintly failing frail health
And gentle gallands around her speed* illustrates A. oxymoron. B. alliteration. C. synecdoche. D. repetition. [2018/18]
70. **Read the following lines to answer this question**
Yet, let me flap this bug with gilded wings.
This painted child of dirt, that stinks and stings
The alliteration in stinks and stings effectively conveys A. disaster. B. admiration. C. indifference. D. approval. [2017/5]
- Read the extract and answer question 71 & 72.**
*Here lies our sovereign Lord the King
Whose word no man relies on
Who never said a foolish thing
And never did a wise one.*
71. The extract is an example of a/an A. dirge. B. epigram. C. oxymoron. D. parody. [2011/12]
72. The tone of the extract is one of A. anger. B. pity. C. sarcasm. D. indifference. [2011/13]
- Read the extract and answer question 73 & 74.**
*My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began,
So is it now that I am a man,
So be it when I shall grow
The child is father of the man.*
73. The literary device used in line 1 is A. simile. B. alliteration. C. litotes. D. personification. [2007/11]
74. The literary device used in line 6 is an example of A. synecdoche. B. irony. C. paradox. D. hyperbole. [2007/12]
75. **Read the extract and answer the question**
*I have to thank God I'm a woman,
For in these ordered days a woman only
Is free to be very hungry, very lonely.*
The dominant device in the above lines is A. burlesque. B. paradox. C. conflict. D. irony. [2009/19]
- Read the following lines to answer questions 76 & 77**
*The livid waters roared and snarled and flapped
At the poor battered and weeping yacht.*
76. The dominant literary device used in the lines is A. simile. B. alliteration. C. assonance. D. personification [2016/19]
77. The picture presented is one of A. quiet sea. B. dark sky. C. stormy weather. D. calm season. [2016/20]
- Use the following to answer questions 78 & 79**
*Truth may bend but will never break
It will ever rise above falsehood as oil above water.*
78. The alliteration in the first line A. draws attention to the key ideas. B. draws attention to the rhythm of the line. C. makes the idea sound more true. D. makes the line sound more pleasant. [2012/5]
79. The simile in the second line A. expresses the idea more vividly. B. tells one that oil is heavier than water. C. makes a comparison between oil and water. D. expresses the idea in a complex manner. [2012/6]
- Read the following lines and answer questions 80 - 82**
*But since, alas! frail beauty must decay,
curled or uncurled, since looks will turn to gray;
since painted or unpainted, all shall fade.*
80. A literary device used in the first line is A. paradox. B. litotes. C. hyperbole. D. metaphor. [2012/14]
81. The device used in the second and third lines is A. antithesis. B. pun. C. onomatopoeia. D. euphemism. [2012/15]
82. The use of the word "since" illustrates A. alliteration. B. repetition. C. assonance. D. consonance. [2012/16]
- Read the stanza and answer questions 83 & 84**
*Pan, O great Pan, to thee
Thus do we sing!
Thou who keep'st chaste and free
As the young spring
Ever be thy honour spoke
From that place the morn is broke
To the place day doth unyoke*
83. The stanza is an example of A. appellation. B. apostrophe. C. euphemism. D. elegy. [2015/5]

84. Pan is used here as A. an allusion. B. symbol. C. irony. D. metonymy. [2015/6]
Read the passage and answer the questions 85 & 86
*'Our leaders will not compromise freedom
 Nor will our heads give up liberty'*
85. The lines illustrate A. soliloquy. B. parallelism. C. dialogue. D. contrast. [2015/14]
86. 'Heads' in the second line is an example of A. synecdoche. B. inversion. C. epithet. D. conceit. [2015/15]
87. "... the dragon-fly
 hangs like a blue thread
 loosened from the
 sky..." illustrates A. simile. B. litotes. C. contrast. D. metaphor. [2006/1]
88. The expression of unpleasant experiences in a mild way is A. hyperbole. B. metaphor. C. euphemism. D. paradox. [2002/4]
89. The genres of Literature are A. dialogue, stage and acting. B. prose, tales and verse. C. prose, poetry and drama. D. drama, actors and poetry. [2001/2]
90. "But at my back I always hear
 Time's winged chariot hurrying near"
 illustrates A. metaphor. B. apostrophe. C. oxymoron. D. metonymy. [2006/6]
91. In *to eat of the tree*, the device used is A. Irony. B. personification. C. allusion. D. synecdoche. [2002/7]
92. A seemingly absurd statement is a/an A. climax. B. anti-climax. C. hyperbole. D. paradox. [2001/3]
93. A humorous imitation of a serious literary work is A. an ode. B. a parody. C. an epitaph. D. a burlesque. [2006/9]
94. The juxtaposition of two seemingly contradictory words is A. contrast. B. anti-climax. C. oxymoron. D. anti-thesis. [2002/9]
95. Pick the odd item from the options listed below A. Euphemism. B. Oxymoron. C. Hyperbole. D. Rhythm. [2006/13]
96. "Friendship is a sheltering tree" illustrates A. simile. B. metaphor. C. personification. D. oxymoron. [2006/16]
97. *Grace me no grace, nor uncle me no uncle;
 I am no traitor's uncle;
 and that word "grace" in an ungracious mouth
 is but profane.*
 The dominant literary device used in the extract is A. alliteration. B. assonance. C. onomatopoeia. D. repetition. [2002/12]
98. "I don't fancy forbidden fruits of fashions and fads" illustrates A. refrain. B. repetition. C. assonance. D. alliteration. [2006/18]
99. Pick the odd item from the options listed below A. Romance. B. Novel. C. Short Story. D. Sonnet. [2006/19]
100. *You are the salt of my life* illustrates a A. metaphor. B. simile. C. irony. D. personification. [2002/13]
101. "The strong gongs groaning as the guns boom far" illustrates A. metonymy. B. refrain. C. onomatopoeia. D. repetition. [2006/20]
102. *Charm strikes the sight, but merit wins the soul* is an example of A. oxymoron. B. epigram. C. epithet. D. bathos. [2002/15]
103. A short witty statement is an A. epistle. B. eulogy. C. epigram. D. anecdote. [2002/17]
104. The whole town was present at the wedding ceremony is an example of A. oxymoron. B. hyperbole. C. onomatopoeia. D. repetition. [2002/18]
105. In "Biodun did his best but was first from behind", first from behind" is an example of A. sarcasm. B. euphemism. C. hyperbole. D. paradox. [2001/9]
106. Hear thou, great Anna! Whom three realms obey,
 Dost sometimes counsel take and sometimes tea depicts the use of A. paradox. B. imagery. C. pathos. D. bathos. [2002/20]
107. A literary work that ridicules ideas or the follies of people is a/an A. satire. B. elegy. C. lullaby. D. masque. [2001/11]
108. In "the wretched beggar cleaned his nails with dry saliva" the device used is A. anti-climax. B. oxymoron. C. anecdote. D. antithesis. [2001/12]
109. A symbolic representation of ideas, actions and situations in a work of art is a/an A. fable. B. allegory. C. romance. D. parody. [2001/13]
110. 'The cell is a cruel place; sometimes a haven,' illustrates the use of A. paradox. B. sarcasm. C. anti-climax. D. personification. [2001/14]
111. In "I am so famished, I can devour a whole cow", the device used is A. hyperbole. B. metaphor. C. irony. D. sarcasm. [2001/16]
112. The repetition of initial consonant sounds in poetry is A. assonance. B. rhyme. C. alliteration. D. oxymoron. [2001/17]
113. "Here comes the princess now heaven walks on earth", illustrates the use of A. contrast. B. metaphor. C. metonymy. D. meiosis. [2001/18]
114. A narrative in the oral tradition that may include legends and fables is a A. ballad. B. pastoral. C. folktale. D. romance. [2003/1]
115. A short speech at the beginning of a literary work which serves as commentary is a/an A. monologue. B. prologue. C. dialogue. D. epilogue. [2003/3]
116. Pick the odd item A. tragedy. B. comedy. C. stanza. D. farce. [2003/4]
117. "Death lays his icy hands on kings" is an example of A. metaphor. B. paradox. C. hyperbole. D. personification. [2003/10]
118. Pick the odd item A. structure. B. mood. C. style. D. language. [2003/11]
119. A recurrent image in a literary work that illustrates theme is A. symbol. B. dramatic irony. C. motif. D. pathetic fallacy. [2003/12]
120. 'Life is an empty dream' illustrates the use of A. synecdoche. B. peripeteia. C. litotes. D. allusion. [2003/16]
121. A literary work which extols one's virtues and accomplishments is A. a eulogy. B. a pastoral. C. an elegy. D. an allegory. [2000/2]
122. George Orwell's *Animal Farm* is an example of a A. farce. B. burlesque. C. satire. D. lampoon. [2000/3]
123. The misuse of words that sound somewhat similar is A. malapropism. B. metonymy. C. onomatopoeia. D. pun. [2000/5]
124. The main character in a literary work is the A. antagonist. B. protagonist. C. narrator. D. villain. [2000/6]
125. Pick the odd item A. comedy. B. prose. C. drama. D. drama. [2004/5]

126. A literary work in which animals are used as characters is a **A. memoir. B. fable. C. biography. D. farce.** [2004/6]
127. A device that reveals a discrepancy between appearance and reality is **A. oxymoron. B. irony. C. antithesis. D. bathos.** [2005/1]
128. "For my yoke is easy and my burden is light" illustrates the use of **A. bathos. B. euphemism. C. paradox. D. irony.** [2004/17]
129. The dominant literary device used in "A drowsing numbness pains my sense" is **A. parallelism. B. symbolism. C. repetition. D. diction.** [2004/18]
130. In "my finger click with a Snicker And, chuckling, they knuckle the key" the dominant figure of speech used is **A. parallelism. B. litotes. C. hyperbole. D. onomatopoeia.** [2005/5]
131. "And yonder all before us lie. Deserts of vast eternity" illustrates the use of **A. allegory. B. personification. C. oxymoron. D. allusion.** [2004/20]
132. Pick the odd item from the options below **A. Comedy. B. Tragedy. C. Farce. D. Limerick.** [2005/9]
133. Pick the odd item from the options below **A. Simile. B. Metaphor. C. Synecdoche. D. Ballad.** [2005/12]
134. "All hands on deck" is an example of **A. personification. B. metonymy. C. metaphor. D. synecdoche.** [2000/9]
135. "Death be not proud" illustrates **A. euphemism. B. personification. C. metaphor. D. litotes.** [2005/19]
Read the extract below and answer questions 136 – 138 "Soft as he mourned, the streams forgot to flow She flocks around a dumb compassion show"
136. The dominant device used in the lines above is **A. oxymoron. B. mock-heroic. C. pathetic fallacy. D. satire.** [2000/11]
137. In the above lines, 'flow' and 'show' illustrates? **A. alliterate. B. contrast. C. rhyme. D. parallel.** [2000/12]
138. The above lines constitute a **A. couplet. B. rhythm. C. tercet. D. rhyme.** [2000/13]
139. "I have read Shakespeare" is an example of **A. litotes. B. paradox. C. parody. D. metonym.** [2000/14]
140. Twelfth Night is an example of **A. farce. B. comedy. C. tragi-comedy. D. burlesque.** [2000/15]
141. In "The fair breeze blew, the white foam flew, The furrow followed free", the dominant device used is **A. metaphor. B. personification. C. alliteration. D. assonance.** [2000/16]
142. An address to an object or person not present is **A. apostrophe. B. synecdoche. C. paradox. D. epigram.** [2000/17]
143. The expression "poisonous pleasure of wine" illustrates the use of **A. metonymy. B. synecdoche. C. paradox. D. oxymoron.** [2000/18]
144. A non-verbal story-telling by a character on stage is **A. imitation. B. farce. C. mime. D. comedy.** [2000/19]
145. Which of the following is common to all forms of literature? **A. language. B. chorus. C. action. D. narrator.** [1998/1]
146. The three major forms of literature are **A. tragedy, comedy, tragi-comedy. B. poetry, drama, folktales. C. drama, lyric, prose fiction. D. poetry, drama, prose.** [1998/2]
147. The choice of appropriate words to convey the thoughts of an author is called **A. idiomatic language. B. setting. C. figure of speech. D. diction.** [1998/11]
148. An African author who has written plays, poems and prose is **A. Wole Soyinka. B. Zaynab Aikali. C. Chinua Achebe. D. Flora Nwapa.** [1998/14]
Read this extract below and use it to answer the questions 149 & 150
The pattering rain was kicking up little explosions of dust in the glade. He heard the faint whisper of the stream as it stole across the land and disappeared into the bush.
149. The figure of speech underlined in line 1 is **A. assonance. B. consonance. C. onomatopoeia. D. alliteration.** [1998/16]
150. The underlined expression in line 3 is **A. litotes. B. personification. C. hyperbole. D. synecdoche.** [1998/17]
151. Pick the odd item from the list below **A. tragedy. B. comedy. C. epilogue. D. tragi-comedy.** [1998/22]
152. Which of the following best describes Literature? It **A. tells the story of great men and women. B. is a reflection of man's life in society. C. is a record of past events. D. describes what never happened and cannot happen.** [1998/26]
153. The literary device in the statement 'Students are to come to class with their Shakespeare' is called **A. metonymy. B. litotes. C. synecdoche. D. personification** [1998/27]
154. Pick the odd item from the list **A. prose. B. poetry. C. drama. D. tragedy.** [1998/35]
155. A play on words is **A. innuendo. B. humour. C. pun. D. jest.** [1998/36]
156. A short witty statement is called an **A. epigram. B. anecdote. C. epistle. D. analogy.** [1998/41]
157. 'Penny wise; pound foolish' is an example of **A. metonymy. B. hyperbole. C. metaphor. D. paradox.** [1998/42]
158. 'All fingers are not equal' is an example of **A. meiosis. B. oxymoron. C. hyperbole. D. synecdoche.** [1998/43]
159. Any expression which creates a mental picture is known as **A. paradox. B. exaggeration. C. imagery. D. symbolism.** [1998/44]
Read the extract below and answer questions 160 & 161
The bees are buzzing and humming with great zest, the doves are cooing; and the children chatter as they clatter downstairs to come and dabble in the cool system
160. The predominant sound device in the extract is **A. assonance. B. consonance. C. onomatopoeia. D. alliteration.** [1998/45]
161. The underlined words in lines 1 and 4 are examples of **A. external rhyme. B. internal rhyme. C. end rhyme. D. alternate rhyme.** [1998/46]
162. Literary works are classified into **A. cantos. B. episodes. C. eras. D. genres.** [1999/4]
163. A word that sounds like what it names is a(n) **A. alliteration. B. assonance. C. onomatopoeia. D. rhyme.** [1999/5]

164. The repetition of similar vowel sounds within lines is A. parallelism. B. allusion. C. assonance. D. alliteration. [1999/6]
165. One of the following is a literary device A. Sonnet. B. Ode. C. Suspense. D. Lyric. [1999/7]
166. The theme of a work of art is the A. concluding part. B. central thought. C. central role. D. introductory part. [1999/8]
167. "The stars blinked and the wind wailed" is an example of A. euphemism. B. personification. C. parody. D. antithesis. [1999/14]
168. The ending of most comedies is A. happy. B. natural. C. calm. D. uncertain. [1999/20]
169. Which of the following is common to all forms of literature? A. Language. B. Chorus. C. Action. D. Narrator. [1998/1]
170. The three major forms of literature are A. tragedy, comedy, tragi-comedy. B. poetry, drama, folktales. C. drama, lyric, prose fiction. D. poetry, drama, prose. [1998/2]
171. Any literary work which holds up society to ridicule is a A. satire. B. fable. C. lampoon. D. limerick. [2003/6]
172. A literary work is didactic if it A. entertains. B. comforts. C. criticizes. D. teaches. [2004/10]
173. Literary work which is intended to teach moral lesson is A. romantic. B. didactic. C. mimetic. D. moralistic. [2019/1]
174. A short account of an interesting event is A. a tale. B. an anecdote. C. an episode. D. a story. [2019/2]
175. He is a citizen of no mean city illustrates A. bathos. B. euphemism. C. metonymy. D. litotes. [2019/3]
176. The trees bowed their heads in shame illustrates A. personification. B. alliteration. C. assonance. D. paradox. [2019/6]
177. A scene in fiction enacting past events is A. allusion. B. foreshadow. C. flashback. D. interlude. [2019/8]
Milton! thou should 'st be living at this hour.
178. The literary device used in the line above is A. aside. B. apostrophe. C. soliloquy. D. suspense. [2019/10]
179. We live to die, we die to live is an example of A. paradox. B. hyperbole. C. inversion. D. oxymoron. [2019/12]
Read the extract below and answer Questions 180 to 182.
*With the pen, he wrote kings into reality
With his words, kingdoms arose,
Those same words, slaves inhaled
Their hands building walls, their feet tromping territories
His pen was like the breath of life.*
180. The underlined words illustrate A. hyperbole. B. irony. C. metonymy. D. paradox. [2020/5]
181. **hands and feet** in line 4 illustrate A. contrast. B. litotes. C. Personification. D. Synecdoche. [2020/6]
182. His pen was like the breath of life exemplifies A. bathos. B. pathos. C. satire. D. simile. [2020/7]
183. One week of fasting makes one weak is an example of A. apostrophe. B. paradox. C. pun. D. sarcasm. [2020/9]
184. Students rarely read Julius Caesar these days illustrates A. caesura. B. eponym. C. oxymoron D. zeugma. [2020/10]
Read the lines and answer Question 185.
*Marching along fifty score strong
Great hearted gentlemen singing this song.*
185. The underlined words illustrate A. assonance. B. consonance. C. onomatopoeia. D. repetition. [2020/14]
186. The big boulder blasted the house illustrates A. alliteration. B. contrast. C. irony. D. paradox. [2020/16]
Read the extract and answer Questions 187.
*I find no peace and all my war is done
I tear and hope. I bum and freeze like ice.*
187. The dominant literary device used in the lines is A. euphemism. B. hyperbole. C. paradox. D. understatement. [2020/17]

JAMB Questions on Figures of Speech

1. The repetition of a consonant sound in quick succession for sound effect is A. alliteration. B. pun. C. onomatopoeia. D. assonance.. [2015/11]
2. Criticism is a literary activity which seeks to A. find faults in a literary work. B. analyze and evaluate a literary work. C. compare and contrast novels. D. discover the beauty of a literary work.. [2015/14]
3. Purgation of emotion, pity and fear is A. catharsis.. B. catastrophe.. C. epilogue.. D. exposition.. [2014/32]
4. The figure of speech in which the writer means the exact opposite of what he intends to say is A. paradox. B. metaphor. C. satire. D. irony. [2013/36]
5. The repetition of single words or phrases at the beginning of lines is A. assonance. B. onomatopoeia. C. alliteration. D. parallelism. [2011/33]
6. Pun as a literary device deals with A. placing words side by side. B. playing on words. C. arrangement of words. D. placing two opposite phrases.. [2010/37]
7. Satirical writing employs A. synecdoche. B. irony. C. onomatopoeia. D. epigram. [2010/40]
8. A conscious imitation of a literary work by another with the aim of ridicule is A. mimesis. B. performance. C. .mockery. D. parody.. [2009/33]
9. An expression that signifies a whole through its significant parts is A. synaesthesia. B. synecdoche. C. metonymy. D. allegory. [2009/36]
10. Oxymoron is the use of two contrasting words that are A. placed far apart. B. different in meaning. C. placed side by side. D. similar in meaning. [2008/35]
11. A figurative device in which a statement is made and then withdrawn is referred to as A. metanoia. B. metaphysical. C. metalanguage. D. metalepsis. [2008/39]
12. A literary work which imitates another in a distorted form is called A. exodium. B. isocohen. C. metonymy. D. burlesque. [2008/40]

13. Zeugma is a figurative device in which a **A.** noun refers to two parts of an expression. **B.** conjunction governs two parts of an expression. **C.** verb refers to two parts of an expression. **D.** pronoun governs two parts of an expression. [2007/33]
14. When an object is invested with a meaning beyond its immediate reference, it becomes **A.** an irony. **B.** a symbol. **C.** a subject. **D.** an epigram. [2005/38]
15. A deliberate imitation of a literary style with the intention to ridicule is **A.** paradox . **B.** prosody. **C.** pun . **D.** parody. [2004/27]
16. Allegory is used to describe a work in which **A.** humans are transposed into animals. **B.** both animals and humans swap roles. **C.** animals are given human characters. **D.** abstract ideas are personified. [2003/15]
17. The term given to a type of incident or device which recurs frequently in Literature is **A.** motif. **B.** ritual. **C.** myth. **D.** concept. [2000/40]
18. Using the name of one thing for something else with which it is closely associated is an instance of **A.** parody. **B.** paradox. **C.** parallelism. **D.** metonymy. [2000/41]
19. "Nightfall Nightfall
You are my enemy"
The figurative name for the manner in which nightfall is directly addressed as though present in Mtshali's "Nightfall in Soweto" is **A.** an ode . **B.** allusion. **C.** apostrophe. **D.** dramatic monologue. [1999/32]
20. The line "under snakeskin shoes and Mercedes tyres" in Osundare's "They Too are the Earth" is a good example of **A.** alliteration. **B.** metonymy. **C.** contrast. **D.** similitude. [1999/33]
21. The device used by writers to give truths by indirection is called **A.** satire. **B.** hyperbole. **C.** paradox. **D.** irony. [1999/40]
22. A metaphor in which objects, persons and events in a story are equated with meanings that lie outside the narrative itself is **A.** fable. **B.** personification. **C.** allegory . **D.** symbolism. [1999/43]
23. When two statements or comparisons are apparently contradictory, we have an example of **A.** irony. **B.** paradox. **C.** contrast. **D.** parallelism. [1998/37]
24. "The woman whose breast I sucked is gone to the worms" Oculi, 'Orphan'.....These lines illustrate the use of **A.** sadism . **B.** sophism. **C.** satire. **D.** euphemism. [1998/42]
25. "One man with a head
shaven clean as a potato
whispered to the rising sun
a red eye wiped by a tattered handkerchiefs of clouds."
Mishali, 'Men in Chains'.
The figure of speech employed in the above lines are **A.** metaphor and onomatopoeia. **B.** simile and metonymy. **C.** metaphor and simile. **D.** personification and onomatopoeia.. [1998/43]
26. Which of the following are literary genres?
A. Poetry, farce and faction. **B.** Fiction, poetry and drama. **C.** drama, faction and biography. **D.** Poetry, orthography and fiction. [1997/30]
27. When to the Sessions of sweet silent thought I summon up remembrance of things past
Shakespeare Sonnet XXX The lines above contain the predominant use of **A.** a motif. **B.** irony. **C.** sarcasm. **D.** alliteration.. [1997/35]
28. Hyperbole refers specifically to **A.** exaggeration . **B.** for adornment . **C.** exaggeration for emphasis. **D.** understatement of ideas. [1997/36]
29. The term assonance refers to **A.** repetition of alphabets in lines of a poem . **B.** agreement of vowel sounds in a line. **C.** repetition of vowels in a line. **D.** agreement of consonants in a line. [1997/37]
30. "What time of the night it is
I do not know
Except that like some fish
Doped out of the deep
I have bobbed up bellywise
J.P Clark, "Night Rain"
Which of the following figures of speech is employed above?**A.** Alliteration. **B.** Assonance. **C.** Hyperbole. **D.** Onomatopoeia. [1995/42]
31. A figure of speech in which an absent person or an object is addressed as if present is referred to as **A.** assonance. **B.** apostrophe. **C.** elegy. **D.** personification.. [1995/43]
32. "I love to pass my fingers
As tide through weeds of the sea
And wind the tall fern-fronds
Through the strands of your hair
Dark as night that screens the naked moon"
J.P Clark, "Olokun"
The dominant poetic device employed in the lines above is **A.** metaphor. **B.** alliteration. **C.** rhythm . **D.** simile. [1995/45]
33. The expression The sun kisses the earth is a **A.** simile. **B.** metaphor. **C.** personification. **D.** paradox. [1994/33]
34. "O Julius Caesar, thou are mighty yet
Thy spirit walks abroad."
Shakespeare, Julius Caesar
This statement is **A.** a ghost story. **B.** superstition. **C.** an apostrophe . **D.** an exaggeration.. [1994/34]
35. An over-used expression is **A.** a cliché. **B.** a cacophony. **C.** an epigram. **D.** an archetype. [1994/37]
36. The literary device in which there is a difference between what is stated and what is actually the case is called **A.** a metaphor. **B.** a simile. **C.** a personification. **D.** an irony. [1994/38]
37. What basically distinguishes Literature from other disciplines, is its **A.** use of creative imagination. **B.** exposition of human experience. **C.** communication of ideas. **D.** portrayal of places.. [1994/40]
38. An insincere literary work is known as **A.** parody. **B.** paradox. **C.** satire. **D.** bathos. [1993/31]
39. A creative process in which abstract entities such as virtues and vices are used with intended double meaning is called **A.** tragedy. **B.** fallacy. **C.** allegory. **D.** farce.. [1993/34]
40. "With beaded bubbles winking at the brim, And purple-stained mouth"
John Keats, "Ode to a Nightingale"
The above lines are an example of **A.** tautology. **B.** comic relief. **C.** euphemism. **D.** consonance. [1993/40]

General Literary Principles: Drama

Drama is the genre of literature that's subject for composition as dramatic art in the way it is represented. This genre is stories composed in verse or prose, usually for theatrical performance, where conflicts and emotion are expressed through dialogue and action.

Types

Comedy – Comedies are lighter in tone than ordinary writers, and provide a happy conclusion. The intention of dramatists in comedies is to make their audience laugh. Hence, they use quaint circumstances, unusual characters and witty remarks.

Tragedy – Tragic dramas use darker themes such as disaster, pain and death. Protagonists often have a tragic flaw—a characteristic that leads them to their downfall.

Melodrama: A melodrama is a dramatic or literary work in which the plot, which is typically sensational and designed to appeal strongly to the emotions, takes precedence over detailed characterization. Characters are often simply drawn, and may appear stereotyped.

Farce: A comic dramatic work using buffoonery and horseplay and typically including crude characterization and ludicrously improbable situations. A farce is a broad satire or comedy, though now it's used to describe something that is supposed to be serious but has turned ridiculous. If a defendant is not treated fairly, his lawyer might say that the trial is a farce. As a type of comedy, a farce uses improbable situations, physical humor and silliness to entertain. In theatre, a farce is a comedy that aims at entertaining the audience through situations that are highly exaggerated, extravagant, and thus improbable.

Musical Drama – In musical drama, the dramatists not only tell their story through acting and dialogue, nevertheless through dance as well as music. Often the story may be comedic, though it may also involve serious subjects.

Features of a Drama: Characterization-

There are different types of characters, Stock characters are archetypal characters distinguished by their flatness. As a result, they tend to be easy targets for parody and to be criticized as clichés. A stock character is a stereotypical person whom audiences readily recognize from frequent recurrences in a particular literary tradition. Stock characters are archetypal characters distinguished by their flatness. As a result, they tend to be easy targets for parody and to be criticized as clichés. Stock characters draw from widely known cultural types for their characteristics and mannerisms, and are often used in parody.

Fictional character - an imaginary person represented in a work of fiction (play or film or story); A fictional character is a person in a work of art such as a novel, play, opera or movie. If it is a made-up person or

imaginary person (not someone who really or actually lived) it is a "fictional character".

Flat characters are two-dimensional in that they are relatively uncomplicated and do not change throughout the course of a work. A literary or dramatic character who undergoes little or no inner change; a character who does not grow or develop. By contrast, round characters are complex and undergo development, sometimes sufficiently to surprise the reader. A round character in a novel, play or story is a complex personality.

Tragic Hero: Aristotle defines a tragic hero as “a person who must evoke a sense of pity and fear in the audience. He is considered a man of misfortune that comes to him through error of judgment” and brings his downfall to evoke the feelings of pity and fear among the audience.

Characteristics of the Tragic Hero : Here we have basic characteristics of a tragic hero explained by Aristotle, including:

Hamartia – It is the tragic flaw that causes downfall of a hero.

Hubris – It is excessive pride and disrespect of hero for natural order.

Peripeteia – The reversal of fate that the hero experiences.

Anagnorisis – This moment happens when hero makes an important discovery in the story.

Nemesis – A fortune that protagonist cannot avoid, usually due to retribution of his hubris.

Catharsis – These are the feelings of pity and fear that audience feels for the protagonist after his downfall.

Dialogue -

Soliloquy- A character that is typically alone on stage delivers a long speech which is called a soliloquy. Emotions and innermost thoughts of the character are revealed in a soliloquy.

Aside: By convention the audience is to realize that the character's speech is unheard by the other characters on stage. It may be addressed to the audience expressly (in character or out) or represent an unspoken thought. An aside is usually a brief comment, rather than a speech, such as a monologue or soliloquy. It is a short comment or speech that a character delivers directly to the audience or to himself, while other actors on the stage cannot listen. ... In essence, through aside, a character comments on what happens in the play..

Setting - Types of theatres :

Arena/Stadium: The playing area is in the center of a large open space which usually seats thousands of people.

Proscenium: The audience directly faces the playing area which is separated by a portal called the proscenium arch. The stage is often raised a few feet higher than the first rows of the audience. The audience is on a rake, getting higher as the seating goes towards the rear of the house.

Thrust: The playing area protrudes out into the house with the audience seating on more than one side.

Theatre in the round: The playing area is surrounded by audience seating on all sides.

Traverse: The elongated playing area is surrounded by audience seating on two sides.

Black box theatre: A bare-bones stage of various seating types.

Stage

Areas of a typical (proscenium) stage: The area of the theatre in which the performance takes place is referred to as the stage.

Stage directions or stage positions: In order to keep track of how performers and set pieces move around the space, the stage is divided up into sections oriented based on the performers' perspective to the audience. Movement is choreographed by blocking which is organized movement on stage created by the director to synchronize the actor's movement onstage in order to use these positions.

Upstage: The area of the stage furthest from the audience.

Downstage: The area of the stage closest to the audience.

Stage Left: The area of the stage to the performer's left, when facing downstage (i.e. towards the audience).

Stage Right: The area of the stage to the performer's right, when facing downstage (i.e. towards the audience).

Center Stage: The center of the playing (performance) area.

Center Line: An imaginary reference line on the playing area that indicates the exact center of the stage, travelling from up to downstage.

Onstage: The portion of the playing area visible to the audience.

Offstage: The area surrounding the playing space not visible to the audience. Typically this refers to spaces accessible to the performers but not the audience, such as the wings, crossovers, and vomes.

Note that for non-proscenium performance spaces, typically one direction is arbitrarily denoted as "downstage" and all other directions reference that point.

Stage components: Apron: The area of the stage in front of the proscenium arch, which may be small or, in a thrust stage, large.

Backstage: Areas of the theater adjacent to the stage accessible only to performers and technicians, including the wings, crossover, and dressing rooms. Typically this refers to areas directly accessible from the stage and

does not include spaces such as the control booth or Orchestra pit.

Crossover: The area used by performers and technicians to travel from stage left to right out of sight of the audience onstage created with masking and drapery.

Plaster Line: An imaginary reference line on the playing area that indicates where the proscenium arch is.

Typically, the plaster line runs across the stage at the back face (upstage face) of the proscenium wall.

Proscenium: The portal that divides the audience from the stage in traditional Western theaters.

Prompt corner: Area just to one side of the proscenium where the stage manager stands to cue the show and prompt performers.

Rake: A slope in the performance space (stage), rising away from the audience.

Safety curtain: A heavy fireproof curtain, in fiberglass, iron or similar material placed immediately behind the proscenium.

Shell: A hard, often removable surface, designed to reflect sound out into the audience for musical performances.

Smoke Pocket: Vertical channels against the proscenium designed to contain the safety curtain.

Thrust stage: A performance space projecting well in front of the proscenium arch, usually with the audience on three sides.

Wings: Areas that are part of a stage deck but offstage (out of sight of the audience). The wings are typically masked with legs. The wing space is used for performers preparing to enter, storage of sets for scenery changes and as a stagehand work area. Wings also contain technical equipment, such as the fly system.

House: The house can refer to any area which is not considered playing space or backstage area. Outside the theatre itself this includes the lobby, coat check, ticketing counters, and restrooms. More specifically, the house refers to any area in the theatre where the audience is seated. This can also include aisles, the orchestra pit, control booth, balconies and boxes.

Orchestra or Orchestra Pit: In productions where live music is required, such as ballet, folk-dance groups, opera, and musicals, the orchestra is positioned in front and below of the stage in a pit. The pit is usually a large opening ranging from 4–6 feet (1.2–1.8 m) wide, 20–40 feet (6.1–12.2 m) long and 6–10 feet (1.8–3.0 m) deep. Some orchestra pits have lifts or elevators that can raise the floor of the pit up to the same height as the stage. This allows for easier movement of instruments among other things. Often an orchestra pit will be equipped with a removable pit cover which provides safety by eliminating the steep drop off and also increases the available acting area above. In most cases, some sort of lattice or sound port is built into the front of the orchestra pit, to allow audience members in the front rows to hear the music while still having a wall to keep them separated from the orchestra. The orchestra pit is the closest to the audience.

Auditorium: The section of the theatre designated for the viewing of a performance. Includes the patrons main seating area, balconies, boxes, and entrances from the lobby. Typically the control booth is located in the back of the auditorium, although for some types of performance an audio mixing position is located closer to the stage within the seating.

Vomitorium: A passage situated below or behind a tier of seats.

Control booth: The section of the theatre designated for the operation of technical equipment, followspots, lighting and sound boards, and is sometimes the location of the stage manager's station. The control booth is located in the theatre in such a way that there is a good, unobstructed view of the playing area without causing any (or minimal) distraction to the audience (i.e. preventing distracting light leak or noise), and is generally an enclosed space.

Lobby: The lobby is a room in a theatre which is used for public entry to the building from the outside. Ticket counters, coat check, concessions and restrooms are all usually located in, or just off the lobby.

Box office: A place where tickets are sold to the public for admission to a venue

Marquee: Signage stating either the name of the establishment or the play and the artist(s) appearing at that venue.

Backstage or offstage: The areas of a theatre that are not part of the house or stage are considered part of backstage. These areas include dressing rooms, green rooms, offstage areas (i.e. wings), cross-overs, fly rails or linesets, dimmer rooms, shops and storage areas.

Dressing rooms: Rooms where cast members apply wigs, make-up and change into costumes. Depending on the size of the theatre, there may be only a male and female dressing room, or there might be many (i.e. one for each member of the cast). Often in larger spaces, cast members in lead roles have their own dressing room, those in supporting roles share with one or two others and those in the background or "chorus" roles share with up to 10 or 15 other people. Dressing rooms generally feature a large number of switchable outlets for accessories like hair dryers, straightening irons, and curlers. They also feature mirrors, which are often lit. Sinks are present for the removal of makeup and sometimes a dressing room will have showers and restrooms attached. Lockers, or costume racks are generally used for storage of costumes. In some performances, dressing rooms are used as a secondary green room because of space limitation or noise, especially by performers with long breaks between stage appearances.

Green room: The lounge backstage. This is the room where actors and other performers wait in when they are not needed onstage or in their dressing rooms.

Crossover: A crossover is a hallway, room, or catwalk designed to allow actors in a theater to move from wings on one side of a stage to wings on the other side without

being seen by the audience. Sometimes this is built as a part of the theater, sometimes exiting the building is required, and still other times the set includes a false wall to create a temporary crossover. A trap room, orchestra pit, or even the front of house can be used as crossovers.

Fly system: A fly system is a system of ropes, counterweights, pulleys, and other such tools designed to allow a technical crew to quickly move set pieces, lights, and microphones on and off stage quickly by "flying" them in from a large opening above the stage known as a fly tower/flyspace.

Catwalk: A catwalk is an elevated platform from which many of the technical functions of a theatre, such as lighting and sound, may be manipulated.

Dimmer room: The room backstage which contains the dimmer racks which power the lighting rig in the theatre. Often dimmer racks may not be housed in dedicated room, instead they may be in a mechanical room, control booth, or catwalk, or even on the side of the stage as is often the case on Broadway, touring shows, or at corporate events. When the dimmers are stored onstage, this area of the stage is known as the "Dimmer Beach".

Shops and storage areas: Depending on the space available a theatre may have its own storage areas for old scenic and costume elements as well as lighting and sound equipment. The theatre may also include its own lighting, scenic, costume and sound shops. In these shops each element of the show is constructed and prepared for each production.

Call board: Literally a backstage bulletin board which contains information about a theatrical production including contact sheets, schedules, rehearsal time changes, etc.

Trap room: A large open space under the stage of many large theatres. The trap room allows the stage floor to be leveled, extra electrical equipment to be attached, and most importantly, the placement of trap doors onto the stage (hence the name). It is usually unfinished and often doubles as a storage area. It is often also used as a substitute for a crossover.

Total Theatre: Total theatre is a performance that includes all or most of the theatrical elements – music, dance, song, spectacle, special effects. All the mechanical resources of the theatre were put to use.

Plot- Anagnorsis: When there is a moment of recognition (of truth), when ignorance gives way to knowledge. part of tragedy.

Hamartia: Hamartia is a personal error in a protagonist's personality that brings about his tragic downfall in a tragedy. This defect in a hero's personality is also known as a "tragic flaw. One of the classic hamartia examples is where a hero wants to achieve something but, while doing so, he commits an intentional or accidental error and he ends up achieving exactly the opposite with disastrous results. Such a downfall is often marked by a reversal of fortune.

Unities, in drama, the three principles derived by French classicists from Aristotle's Poetics; they require a play to have a single action represented as occurring in a single place and within the course of a day. These principles were called, respectively, unity of action, unity of place, and unity of time. The classical unities or three unities are rules for drama derived from a passage in Aristotle's Poetics. In their neoclassical form they are as follows:

The unity of action: a play should have one main action that it follows, with no or few subplots.

The unity of place: a play should cover a single physical space and should not attempt to compress geography, nor should the stage represent more than one place.

1. **Short introductory speech delivered as part of a play is called** A. a preamble. B. a prologue. C. an introduction. D. an epilogue. [2010/1]
2. **The major distinctive feature of drama is** A. dialogue. B. setting. C. epilogue. D. plot. [2010/4]
3. **In drama, comic relief often occurs in** A. comedies. B. tragedies. C. historical plays. D. romantic plays. [2014/1]
4. **A struggle between opposing forces in a story or play is** A. denouement. B. conflict. C. comedy. D. tragedy. [2014/2]
5. **Conflict in a literary work begins to unfold with** A. climax. B. episode. C. exposition. D. resolution. [2016/2]
6. **Soliloquy is a.....technique.** A. descriptive. B. dramatic. C. narrative. D. poetic. [2016/6]
7. **The..... produces comic relief in drama.** A. chorus. B. protagonist. C. antagonist. D. clown. [2016/7]
8. **A short play is also called a** A. farce. B. novelette. C. playlet. D. slapstick. [2016/8]
9. **A character whose actions or qualities serve to heighten those of the hero through contrast is** A. an adversary. B. a protagonist. C. an antagonist. D. a foil. [2014/14]
10. **One of the following is used to develop character** A. Climax. B. Atmosphere. C. Setting. D. Dialogue. [2014/15]
11. **A curtain raiser is an introductory performance that is** A. not part of the main play. B. the first part of the main play. C. not separate from the play. D. the first part of the final scene. [2014/16]
12. **----- in drama operates against a character who is unaware of a situation which the audience know about** A. Verbal irony. B. Dramatic irony. C. Satire. D. Parody. [2014/18]
13. **The protagonist is the** A. author. B. villain. C. hero. D. speaker. [2011/1]
14. **Verbal irony occurs when a speaker on stage** A. says the opposite of what the speaker mean. B. is misunderstood. C. tries to deceive the audience. D. is alone. [2011/3]
15. **A humorous scene in a play intended to ease tension is** A. climax. B. tragi-comedy. C. comedy. D. comic relief. [2011/4]
16. **Which of the following is not a type of play?** A. Tragedy. B. Tragic flaw. C. Comedy. D. Tragi-comedy. [2011/19]
17. **In drama, 'denouement' is the same as** A. resolution. B. climax. C. anti-climax. D. conflict. [2007/6]
- The unity of time:** the action in a play should take place over no more than 24 hours.
- Exposition.** The exposition is the portion of a story that introduces important background information to the audience; for example, information about the setting, events occurring before the main plot, characters' back stories, etc.
- A dramaturge or dramaturg** is a professional within a theatre or opera company who deals mainly with research and development of plays or operas. A writer or adapter of plays.
- Burlesque:** A literary work which imitates another in a distorted form is called Burlesque.
18. **Lines and stanzas are to poetry as action and dialogue are to** A. music. B. prose. C. fiction. D. drama. [2012/3]
19. **The performers in a play constitute the** A. chorus. B. characters. C. audience. D. cast. [2012/4]
20. **A speech in a play in which a character speaks his or her thoughts alone is** A. a monologue. B. an aside. C. a soliloquy. D. an epilogue. [2015/1]
21. **The performers in a play constitute the** A. chorus. B. characters. C. audience. D. cast. [2015/4]
22. **An individual who acts, appears or is referred to as playing a part in a literary work is a** A. villain. B. character. C. clown. D. narrator. [2007/18]
23. **_____ in drama operates against a character who is unaware of a situation which is known to the audience** A. Verbal irony. B. Dramatic irony. C. Satire. D. Parody. [2012/11]
24. **The use of dialogue creates a/an _____ effect.** A. humorous. B. poetic. C. ironic. D. dramatic. [2012/12]
25. **The clash of interest that originates from opposing forces in literature is** A. climax. B. denouement. C. conflict. D. aside. [2012/18]
26. **A major character whose flaws combine with external forces that lead to his downfall is a** A. flat character. B. round character. C. romantic hero. D. tragic-hero. [2012/19]
27. **Which of the following is not a drama?** A. Burlesque. B. Resolution. C. Pantomime. D. Opera. [2012/20]
28. **_____ is fundamental to a play or novel.** A. Mime. B. Conflict. C. Flashback. D. Epilogue [2013/1]
29. **A short single act drama is called** A. opera. B. allusion. C. farce. D. playlet. [2017/3]
30. **In drama, the ----- creates humor.** A. hero. B. clown. C. villain. D. chorus. [2015/18]
31. **The leading character in a literary work is the** A. foil. B. villain. C. antagonist. D. protagonist. [2017/10]
32. **The concluding part of a play where the conflict is resolved is the** A. resolution. B. enjambment. C. denouement. D. climax. [2008/9]
33. **An essential feature of drama is** A. soliloquy. B. conflict. C. irony. D. aside. [2017/13]
34. **A character whose flaws combined with external forces lead to his suffering is a** A. heroine. B. tragic-hero. C. hero. D. protagonist. [2008/10]
35. **The climax in a literary work is the** A. middle. B. beginning. C. central part of the dialogue. D. peak of the conflict. [2017/17]

36. ***Dramatis personae* is the same as** A. chorus. B. prompter. C. foil. D. cast. [2017/18]
37. ***Catharsis* is normally associated with** A. pantomime. B. tragedy. C. comedy. D. farce. [2017/20]
38. **Drama is meant to** A. teach manners only. B. criticize. C. educate and entertain. D. be read and acted only. [2008/16]
39. **The author's attitude towards the subject being treated is** A. mood. B. tone. C. feeling. D. atmosphere. [2013/7]
40. **One of the following makes use of gesture only:** A. comedy. B. lampoon. C. mime. D. satire. [2013/8]
41. **An epilogue** A. introduces a play. B. develops character. C. sums up a play. D. introduces characters. [2013/13]
42. **In a play, unfolding events reach their peak in the** A. climax. B. denouement. C. catharsis. D. conflict. [2013/18]
43. **"But at my back I always hear Time's winged chariot hurrying near" illustrates** A. metaphor. B. apostrophe. C. oxymoron. D. metonymy. [2013/19]
44. **The most exciting and tense part of a story is the** A. epilogue. B. climax. C. prologue. D. exposition. [2009/4]
45. **A dramatic performance with only bodily movements and without words is** A. a mime. B. an aside. C. a soliloquy. D. an opera. [2009/6]
46. **When characters talk to each other, it is referred to as** A. soliloquy. B. monologue. C. dialogue. D. recitation. [2009/16]
47. **The main character in a play or novel is the** A. protagonist. B. narrator. C. villain. D. antagonist. [2018/1]
48. **A dramatic performance with only bodily movements and no speech is a** A. farce. B. mime. C. slapstick. D. burlesque. [2018/2]
49. **Before a play is performed, it is** A. auditioned. B. applauded. C. rehearsed. D. recited. [2018/3]
50. **A play that moves the audience to pity and fear is a** A. comedy. B. farce. C. pantomime. D. tragedy. [2018/4]
51. **The cast appears at the end of a play for the** A. musical interlude. B. curtain call. C. intermission. D. introduction. [2018/7]
52. **Hamartia, in a literary work refers to a hero's** A. tragic flaw. B. inordinate ambition. C. strength of character. D. good works. [2018/11]
A short play performed during the pause between the acts of a longer play is A. an interlude. B. an epilogue. C. a prologue. D. an interval. [2018/13]
54. **A play is watched by a/an** A. congregation. B. group. C. audience. D. entourage. [2001/4]
55. **A struggle between opposing forces in a literary work is the** A. plot. B. conflict. C. climax. D. denouement. [2006/10]
56. **The dominant device used in drama is** A. stage direction. B. dialogue. C. characterization. D. soliloquy. [2006/17]
57. **Pick out the odd item** A. Actors. B. Stage. C. Dialogue. D. Chapters. [2001/6]
58. **In a literary work, a clown normally** A. directs the action. B. creates comic relief. C. supports the protagonist. D. creates the atmosphere. [2002/19]
59. **Pick the odd item** A. The Lion and the Jewel. B. The Black Hermit. C. Murder in the Cathedral. D. Robinson Crusoe. [2003/8]
60. **The term used for the unravelling of the complications of the plot at the end of a literary work is** A. climax. B. denouement. C. conflict. D. tension. [2003/17]
61. **A speech delivered by a character who is alone on the stage is** A. a soliloquy. B. a chorus. C. a dialogue. D. an aside. [2000/7]
62. **The persons created or presented in a literary work are** A. heroes. B. clowns. C. actors. D. characters. [2004/1]
63. **Pick the odd item** A. fiction. B. monologue. C. aside. D. soliloquy. [2004/2]
64. **Dialogue is the predominant feature of** A. genre. B. drama. C. Poetry. D. prose. [2004/4]
65. **A character who creates humour in a play is a** A. flat character. B. heroine. C. round character. D. clown [2004/8]
66. **A situation in which the audience knows more than the character does, is an instance of** A. comic-relief. B. interior monologue. C. dramatic irony. D. poetic license. [2005/2]
67. **Pick the odd item from the list below** A. Night Rain. B. Things Fall Apart. C. Stanley Meets Mutesa. D. Nightfall in Soweto. [1998/7]
68. **A play that is full of exaggerated ridicule and laughter is called** A. farce. B. comedy. C. tragic-comedy. D. masque. [1998/20]
69. **In a play, a long speech by a single character in the presence of other characters is called** A. soliloquy. B. monologue. C. aside. D. prologue. [1998/21]
70. **A group of actors in a play is called** A. characters. B. cast. C. chorus. D. prompters. [1998/23]
71. **The main female character in a play is called** A. hero. B. heroine. C. clown. D. antagonist. [1998/48]
72. **The character that opposes the hero in a novel is called the** A. protagonist. B. antagonist. C. villain. D. clown. [1998/49]
73. **A short speech at the end of a play is the** A. epilogue. B. denouement. C. peroration. D. conclusion [1999/1]
74. **The characters in a play constitute the** A. performers. B. chorus. C. audience. D. cast. [1999/9]
75. **A play that thrives on exaggeration of humour, plot and character is a** A. mime. B. tragedy. C. farce. D. lampoon. [1999/10]
76. **A verbal irony occurs when a speaker on stage** A. intends more than he says. B. is alone. C. tries to deceive the audience. D. is misunderstood. [1999/12]
77. **An "Aside" occurs when a speaker on stage** A. addresses another speaker. B. mumbles words intended for the audience only. C. mumbles words heard by the audience and actors. D. reveals his intentions. [1999/13]
78. **The climax in a literary work is the** A. middle of the work. B. beginning of the story. C. central part of the dialogue. D. most intense point of the conflict. [1999/17]
79. **Which of the following is not a type of drama?** A. burlesque. B. resolution. C. tragedy. D. pantomime. [1999/18]

80. The main effect of comedy on an audience is A. anxiety. B. sadness. C. laughter. D. suspense. [1999/19]
81. The three elements of drama are A. character, plot, episode. B. dialogue, chorus, plot. C. character, action, setting. D. character, monologue, plot. [1998/10]
82. A play is fully realized when it is A. studied. B. memorized. C. acted. D. read. [1998/37]
83. The essential function of a tragedy is to make people A. laugh at mankind. B. think and feel more deeply. C. think and laugh. D. know their enemies. [1998/39]
84. The introductory part of poem is the a play, a novel A. epilogue. B. plot C. setting. D. prologue. [2019/4]
85. A character whose actions are predictable in a literary work is A. a round character. B. a flat character. C. the hero. D. the villain. [2019/7]
86. A play in which characters act through gestures and facial expressions is a A. pantomime. B. burlesque. C. farce. D. melodrama. [2019/16]
87. Characterisation refers to A. how characters are grouped. B. the readers' opinions of the characters. C. how characters are depicted. D. the roles played by the characters. [2019/17]
88. In a literary work, the foil is one who A. complements another character. B. contrasts with another character. C. introduces the conflict. D. resolves the conflict. [2019/88]
89. Dramatis personae refers to A. audience. B. characters. C. chorus. D. cast. [2019/19]
90. A situation where an audience is aware of an action a character is ignorant of is A. dramatic irony. B. comic relief. C. aside. D. satire. [2020/1]
91. The sudden reversal of a character's fortune in a literary work is A. denouement. B. hamartia. C. hubris. D. peripeteia. [2020/4]
92. Comic relief occurs in A. comedies. B. pastorals. C. romance. D. tragedies. [2020/8]
93. The end of a performance is followed by A. a curtain call. B. a curtain raiser. C. epilogue. D. interlude. [2020/13]

JAMB Questions on Drama

1. A play in which the acts succeed one another without probable or necessary sequence is A. episodic. B. simple. C. linear. D. convoluted. [2015/12]
2. A technique by which a previous scene or action can be recalled in a play to shed light on the present action is A. climax. B. flashback. C. interlude. D. catharsis. [2015/13]
3. A band of singers and dancers in drama who act as a link between the play and the audience is the A. chorus. B. clown. C. playwright. D. cast. [2015/16]
4. A device in drama where a character speaks alone is A. soliloquy. B. aside. C. apostrophe. D. dialogue. [2014/33]
5. A funny incident within a serious situation is A. comedy. B. comic relief. C. tragicomedy. D. tragic hero. [2014/36]
6. In literature, a flat character can be described as one who A. is undeveloped. B. undergoes changes. C. dies abruptly. D. achieves greatness. [2014/37]
7. Dramatis personae in a play refers to A. list of characters. B. order of appearance. C. cast list. D. protagonist and antagonist. [2014/38]
8. The speech made at the end of a dramatic performance is generally called A. a prologue. B. an epilogue. C. a dirge. D. a monologue. [2014/39]
9. A device used by a writer to recall past event in a literary work is A. flashback. B. foreshadowing. C. interlude. D. anti-climax. [2013/31]
10. Action without speech in a play is A. epilogue. B. mime. C. soliloquy. D. aside. [2013/37]
11. A mistake committed by the hero which leads to his downfall is known as A. climax. B. tragic flaw. C. comic relief. D. terse. [2013/39]
12. The speech made by a character to himself on stage is A. aside. B. soliloquy. C. monologue. D. epilogue. [2013/40]
13. The large space above the proscenium in a theatre from which the scenes are controlled is called A. aside. B. anachronism. C. flies. D. setting. [2011/31]
14. In drama, dramaturge is he who A. writes or edits plays. B. directs a play. C. acts a film. D. features in a play. [2011/35]
15. A character who re-enacts familiar experiences that readers easily identify with is A. round character. B. stock character. C. static character. D. flat character. [2011/38]
16. A play which mainly aims at provoking excessive laughter is called A. comedy. B. a farce. C. satire. D. a tragi-comedy. [2010/31]
17. Both comedy and tragedy have A. climax. B. tragic hero. C. stanza. D. happy ending. [2010/32]
18. The use of gestures to communicate in drama is known as A. burlesque. B. soliloquy. C. mime. D. melodrama. [2009/34]
19. The pride that contributes to the fall of a tragic character in a play is known as A. hamartia. B. catharsis. C. hubris. D. epistasis. [2009/38]
20. An interlude is a brief A. presentation in the interval of a dramatic performance. B. play before the main dramatic performance. C. presentation after the main dramatic performance. D. dialogue between two persons. [2008/31]
21. Farce can be described as a dramatic piece marked by A. movement from serious to the lighthearted mood. B. comic and exaggerated actions. C. actions devoid of meaning. D. gloomy actions with momentary reliefs. [2008/33]
22. A character that heavily relies on cultural types for his manner of speech, his personality and other distinguishing characteristics is A. a fictional character. B. a stock character. C. a rounded character. D. an antagonist. [2007/31]
23. Black theatre is drama concerned with A. mourners dressed in black. B. actors of black origin. C. the identity of black Americans. D. Africans of West Indian origin. [2007/36]
24. The moment of recognition of truth when ignorance gives way to knowledge in a character is known as A. hamartia. B. anagnorisis. C. hubris.

- D. anamnesis. [2007/40]
25. The physical setting within which the action of a narrative takes place is the A. stage. B. scene. C. locale. D. location. [2006/41]
26. An anti-social action taken by the tragic hero which results in a catastrophe is called A. anagnorisis. B. premonition. C. harmatia. D. empathy. [2006/42]
27. A humorous scene, incident or speech in the course of a serious fiction or drama is a A. play- within-the-play. B. comic scene. C. comic relief . D. tragi-comedy. [2006/44]
28. Flashback in a literary work helps to A. fill the missing link. B. reveal the character's mindset. C. place the story in proper perspective. D. relate events that are extraneous to the story. [2006/46]
29. The sides of a stage are called A. the ways. B. both sides. C. the pits. D. the wings. [2006/48]
30. Cast in a play refers to A. all the actors. B. three of the actors. C. a few of the actors. D. an exclusive social class in the play. [2005/34]
31. The insertion of material unrelated or distantly related to the specific subject under discussion in a given work is called A. digression. B. flashback. C. regression. D. reverie. [2005/37]
32. Unity of time in a tragedy implies that all actions should take place A. simultaneously. B. intermittently. C. in a single revolution of the sun. D. within the same locale. [2005/39]
33. A dramatic composition or musical play in which many or all the words are sung is called A. an oratorio. B. a motet. C. an opera. D. a concert. [2004/21]
34. For a play to be successful on stage, it must not be short of A. audiences. B. speeches. C. actions. D. characters. [2004/23]
35. Point of denouement in a literary work is the A. point at which the major character is shown in his true colours. B. point of disagreement in a narrative. C. point of the resolution of the puzzling issues. D. cathartic point in a tragedy. [2004/28]
36. Melodrama is a theatrics performance in which A. the serious is treated in a satirical way. B. subordination of characterization to plot occurs. C. music and dance predominate. D. evil triumphs over good. [2004/30]
37. Farce thrives on A. big events. B. premonition. C. absurdity. D. incidents. [2003/11]
38. The tragic character is the person whose experiences arouse pity and A. terror. B. horror. C. frustration. D. sympathy. [2003/14]
39. 'Theatre-in-the-round' is employed to achieve A. quick resolution of conflicts. B. hilarious ending. C. contest between the hero and the villain. D. Close rapport between players and spectators.. [2003/17]
40. In literary convention, 'aside' is used to A. make a pointed remark. B. emphasize scenes as different from acts. C. distinguish between events. D. gossip about other characters. [2003/19]
41. Empathy is achieved when the audience A. feels betrayed by the director. B. denounces and humiliates the protagonist. C. vicariously participates in the stage experience. D. attacks the character foil. [2002/24]
42. The overall design of a drama to which all other components relate is its A. catharsis. B. exposition. C. structure . D. symbol. [2002/25]
43. What does the protagonist do in a picaresque novel A. He embarks on a journey. B. He slows down the narration. C. He draws illustrative pictures . D. He becomes an artist. [2002/26]
44. An irredeemable reversal of the hero's fortune in a tragedy is called A. anagnorisis. B. peripeteia. C. purgation. D. hubris. [2002/28]
45. The literary device which anticipates that an event will take place is best described as A. foreshadowing. B. rising action. C. flashback. D. parody. [2001/44]
46. The flat character in a literary work A. is the same as the round character. B. cannot be found in an allegory. C. is capable of growing. D. always embodies a quality. [2001/45]
47. The overwhelming pride that destroys the tragic hero is called A. tragedy. B. nemesis. C. catharsis. D. hubris.. [2001/46]
48. A farce refers to a drama that has elements of the A. serious. B. satiric. C. comic. D. tragic. [2001/47]
49. Catharsis is experienced A. after one has written a play. B. when a play is still being staged. C. before watching a play. D. after watching a play.. [2001/48]
50. The technique in which both the stage and the auditorium are involved in a play production is called A. theatre of the absurd. B. role-playing. C. audience participation. D. total theatre.. [2001/50]
51. The term for the moral flaw or weakness that leads to the downfall of a major character in drama is A. chaos. B. hamartia . C. denouement. D. reversal. [2000/32]
52. The figure of speech in which a character makes a statement that has or would have deep and serious implication in the play is A. aside. B. euphemism. C. dramatic irony . D. textual contrast. [2000/33]
53. A character who does not develop or experience change in the course of his or her existence in a novel is a A. round character. B. flat character. C. rounded character. D. major character. [2000/34]
54. A denouement in a play A. causes conflicts. B. creates conflicts. C. resolves conflicts . D. creates catastrophe. [1999/34]
55. In drama, the term climax is used A. for the point of lowest dramatic tension. B. for the point of highest dramatic tension. C. when the crisis in the play is resolved. D. when the crisis in the play begins. [1999/36]
56. A foil in drama is also known as A. flat character. B. protagonist. C. round character. D. antagonist. [1999/37]
57. A humorous play based on an unrealistic situation is considered in drama as A. comedy. B. tragedy. C. farce. D. burlesque. [1999/39]
58. Persona refers to the A. central character in a play. B. voice of the character. C. the image a character presents. D. the personality of a character.. [1998/33]
59. The three main unities in drama are those of A. action, time and place. B. time, space and action. C. place, time and space. D. space, action and time. [1998/34]

60. A melodramatic play is based on A. a melodious manipulation of events. B. ingredients that mellow down events. C. sensational plot and characters. D. the playwright's didactic overtones. [1998/39]
61. In drama, a conscious weakness in the character of the protagonist contributing to his downfall is referred to as A. an anagnorisis. B. a tragic flaw. C. a catharsis. D. a catastrophe. [1998/41]
62. Point of view is a technique that is commonly associated with A. the narrative structure. B. characterization. C. plot. D. atmosphere. [1997/32]
63. The technique found in drama in which the audience knows what the actor does not know is called A. stage direction. B. dramatic irony. C. setting. D. improvisation. [1997/33]
64. Sound effects in the theatre are realizable through the use of A. props. B. acoustics. C. proscenium. D. echoes. [1997/41]
65. When a protagonist is purged of the dominant emotions of pity and fear at the end of a tragedy, it is called A. catharsis. B. dementia. C. purgation. D. redemption. [1997/42]
66. A playwright who solves the dilemma of his characters by rescuing them from impossible circumstances using extra human device has employed A. deus ex machina. B. dramatis personae. C. contrived manipulation. D. dramatic reversals. [1997/44]
67. A character who remains unchanged in a work of art is called A. a stereotypic character. B. a flat character. C. a round character. D. an illusive character. [1995/39]
68. The major source of action in any narrative is A. exposition. B. conflict. C. climax. D. epilogue. [1994/35]
69. "Now I fear disturbance of the quiet season
Winter shall come bringing death from the sea
Ruinous spring shall beat at our doors
Root and shoot shall eat our eyes and our ears"
The dramatic technique employed in this passage is A. anticlimax. B. foreshadowing. C. flashback. D. irony. [1993/33]
70. In literature, a round character is associated with A. change and growth. B. stability and determination. C. simplicity and modesty. D. running down other characters. [1993/35]
71. A play that tells a single story, has one setting and takes place within a specified period is said to A. be heavily moralistic. B. be clearly cohesive. C. possess the unities. D. have tragic elements. [1993/39]

Literary Terms (Prose)

1) Types of Characters:

Protagonist (hero): the central figure with whom we usually sympathize or identify.

Antagonist (villain): the figure who opposes the protagonist and creates the conflict.

Foil Character: the figure whose personality traits are the opposite of the main character's. This is a supporting character and usually made to shine the protagonist.

2) The ways characters are portrayed:

Flat Characters (stock, static characters or stereotypes): they have no depth and no change; we only see one side or aspect of them. Most supporting characters are portrayed in this way, for example, a strict teacher, a helpful policeman, and an evil stepmother.

Round Characters (dynamic character): they have more fully developed personalities. We expect the protagonists and antagonists to be rounded individuals who express a range of emotion and change throughout the narrative, usually toward greater maturity.

3) The ways characters are revealed:

What the narrator says about the character

What the other characters say about the character

What the character says about himself or herself

What the character actually does

Setting-

The setting refers to the time, the geographical locations, and the general environment and circumstances that prevail in a narrative. The setting helps to establish the mood of a story.

Two types of setting:

Integral Setting: the setting is fully described in both time and place, usually found in historical fiction.

Backdrop Setting: the setting is vague and general, which helps to convey a universal, timeless tale. This type of setting is often found in folktales and simply sets the stage and the mood. For example, "long ago in a cottage in the deep woods" and "once upon a time there was a great land that had an Emperor."

Narrative Point of view -

Internal Narrator (First-person Narrator; the narrator uses "I" to refer to himself/herself): the narrator is a character in the story, often, but not necessarily, the protagonist. This narrative point of view allows for a very personal touch in the story telling.

Omniscient Narrator (multiple points of view; the narrator is "all-knowing"): the narrator is not a character in the story but knows everything about the story. The omniscient narrator can show the thoughts and experiences of any character in the story. It permits the writer the broadest scope.

Limited Narrator (External Subjective Narrator; the 3rd person point of view): the narrator is not a character in the story but looks at things only through the eyes of a single character. This type of narrative permits the narrator to quickly build a close bond between the protagonist and the reader, without being confined by the protagonist's educational or language restrictions.

The Different Types of Narrators

1. Third-person view, omniscient narrator – This is the all-knowing, all-seeing narrator type.

2. Third-person view, subjective narrator – This narrator type conveys the thoughts, feelings, or opinions of one or more characters.
3. Third-person view, objective narrator – This type of narrator gives an unbiased point of view in order to achieve neutrality. It's typical of journalistic texts.
4. First-person view (witness character) – The narrator is a character who isn't necessarily involved in the story but provides his or her point of view.
5. First-person view (protagonist) – The main character is also the narrator and tells the story from his or her point of view.
6. Second-person view – This narrator refers to the reader as "you" as if he or she was a character within the story. It's the rarest mode of narration in literature.

Plot- The plot of a story is a series of interconnected events in which every occurrence has a specific purpose. A plot is all about establishing connections, suggesting causes, and showing relationships.

Four types of plot structure:

A Dramatic or Progressive Plot: This is a chronological structure which first establishes the setting and conflict, then follows the rising action through to a climax (the peak of the action and turning point), and concludes with a denouement (a wrapping up of loose ends).

An Episodic Plot: This is also a chronological structure, but it consists of a series of loosely related incidents, usually of chapter length, tied together by a common theme and/or characters. Episodic plots work best when the writer wishes to explore the personalities of the characters, the nature of their existence, and the flavor of an era.

A Parallel Plot: The writer weaves two or more dramatic plots that are usually linked by a common character and a similar theme.

A Flashback: This structure conveys information about events that occurred earlier. It permits authors to begin the story in the midst of the action but later fill in the background for full understanding of the present events. Flashbacks can occur more than once and in different parts of a story.

Conflict- Common types of conflicts:

- The Protagonist against Another
- The Protagonist against Society
- The Protagonist against Nature
- The Protagonist against Self

A single story may contain more than one type of conflict, although one often predominates. The conflict provides the excitement and makes possible the growth and development of the protagonist's character.

OBJ

1. **A character in the story who narrates what happens to him or her is** **A.** a second person narrator. **B.** a first person narrator. **C.** an omniscient narrator. **D.** a third person narrator.[2014/5]

Theme- The theme is the main, underlying idea of a piece of literature. It is woven subtly into the fabric of the story rather than being lectured or preached by the author.

Among the frequently found thematic issues in children's literature are the problems of growing up and maturing, such as adjustment to society, love and friendship, achieving one's identity, and finding one's place in the world.

Style-

- 1) **Word Choice**
- 2) **Sentence Length and Construction** Short sentences best convey suspense, tension, and swift action. Longer sentences work best when explanations and descriptions are needed. Prose has rhythm just as poetry does. Its rhythm can be produced by the juxtaposition of sounds, the use of repetition with a slight variation of patterns, and the varied length of sentences.
- 3) **Exposition:** the narrator's passages that provide background information and/or introduce characters to help readers understand the events of a story. Children prefer a balance between exposition and dialogue.
- 4) **Dialogue:** the words spoken by the characters, usually to each other, not to the reader. Children especially enjoy dialogue as a realistic and convincing way of defining character.

Harangue - A long, passionate, and vehement speech, esp. one delivered before a public gathering; any long, pompous speech or writing of a tediously hortatory or didactic nature; sermonizing discourse narrating a series of complicated events.

Saga- Any very long story with dramatic events or parts; prose narrative of achievements and events in the history of a personage, family, etc.

Eponyms - An eponym is a person, place, or thing for whom or for which something is named, or believed to be named. For example, Elizabeth I of England is the eponym of the Elizabethan era. Many genericized trademarks such as aspirin, heroin and thermos are based on their original brand eponyms.

The adjectives derived from eponym, which include eponymous and eponymic, similarly refer to being the person or thing after whom something is named.

Verisimilitude - In a literary work, verisimilitude is likeness to the truth i.e. resemblance of a fictitious work to a real event even if it is a far-fetched one.

Verisimilitude ensures that even a fantasy must be rooted in reality, which means that events should be plausible to the extent that readers consider them credible enough to be able to relate them somehow to their experiences of real life.

2. -----refers to the structure of a work of art.
A. Form. **B.** Plot. **C.** Setting. **D.** Style. [2016/1]
3. **The timing and location of a literary work is** **A.** Theme. **B.** plot. **C.** setting. **D.** atmosphere. [2010/13]

4. **The character assumed by the author in his writing is** A. protagonist. B. chorus. C. persona. D. pseudonym. [2016/3]
5. **Pick the odd item out of the options listed** A. The Joys of Motherhood. B. Sons and Daughters. C. A Man for All Seasons. D. The Last Duty. [2010/16]
6. **A person's life story written by another person is** A. a commentary. B. a biography. C. an autobiography. D. an epistolary. [2014/8]
7. **A story which explains a natural phenomenon is** A. legend. B. parable. C. myth. D. fiction. [2014/11]
8. **A literary work is a satire when it** A. finds fault. B. humorously criticizes to improve a situation. C. provokes laughter. D. teaches a lesson for social improvement. [2011/8]
9. **Foreshadowing is a device used to** A. prepare the reader for the direction a plot will take. B. introduce the plot. C. shed light on events through background information. D. recall the past. [2011/9]
10. **The omniscient narrator is** A. all knowing. B. limited. C. realistic. D. always humorous. [2011/15]
11. **A literary work that vividly portrays life can be described as** A. realistic. B. romantic. C. idealistic. D. sarcastic. [2011/18]
12. **The attitude of an author towards the subject matter is** A. theme. B. tone. C. style. D. setting. [2011/20]
13. **A narrative in which characters and events are invented is** A. fiction. B. epistolary. C. autobiography. D. biography. [2012/2]
14. ----- **is the location of the action of the plot.** A. Setting. B. Narrative technique. C. Point of view. D. Characterization. [2015/9]
15. **A character that develops in the course of a novel or play is described as** A. flat. B. antagonist. C. round. D. protagonist. [2015/16]
16. **An essential part of the plot is** A. characterization. B. exposition. C. atmosphere. D. foreshadow. [2017/16]
17. **The art of creating fictional personages constitutes** A. point of view. B. characterization. C. narrative technique. D. symbolism. [2008/14]
18. **An omniscient narrator in a novel** A. detaches himself from the story. B. knows nothing about the characters and events. C. knows everything about the characters and events. D. is a character in the story. [2013/9]
19. **A very brief story is an** A. allusion. B. autobiography. C. allegory. D. anecdote. [2013/12]
20. **The attitude of a writer towards the subject matter is the** A. tone. B. plot. C. crisis. D. climax. [2009/2]
21. **In a story, the adversary of the protagonist is the** A. hero. B. heroine. C. antagonist. D. foil. [2009/9]
22. **The story of a person's life written by another is** A. history. B. autobiography. C. biography. D. anthology [2009/15]
23. **A folktale is a** A. novel. B. work of fiction. C. biography. D. novelette. [2009/17]
24. **The specific literary term used to distinguish a novel from a play is** A. genre. B. verse. C. diction. D. style. [2006/14]
25. **A piece of writing about oneself is a/an** A. autobiography. B. biography. C. autography. D. mimeography. [2001/7]
26. **A author's story about himself is a/an** A. biography. B. essay. C. diary. D. autobiography. [2003/20]
27. **A recurrent image in a literary work is the** A. theme. B. motif. C. episode. D. mood. [2004/14]
28. **The position from which a story is presented is the** A. narrative technique. B. point of view. C. setting. D. plot. [2004/16]
29. **Pick the odd item from the options below** A. Plot. B. Theme. C. Metre. D. Subject. [2005/6]
30. **A character that develops with events and situations in a novel is a character** A. flat. B. round. C. minor. D. main. [2000/20]
31. **In a novel, the antagonist is** A. a fully developed character. B. a flat character. C. the main female character. D. the archrival of the hero. [1998/15]
32. **A novel is usually written in** A. prose. B. verse. C. scenes. D. stanzas. [1998/24]
33. **What distinguishes a novel from a play is** A. characters. B. setting. C. narration. D. theme. [1998/25]
34. **The first person narrator is usually** A. the protagonist. B. a villain in the novel. C. the antagonist. D. a character in the novel. [1998/28]
35. **Which of the following is closest to the form of the novel?** A. the short story. B. fable. C. tale. D. epic. [1998/29]
36. **The omniscient narrator** A. uses flashback. B. knows all about characters and events. C. makes reference to future incidents. D. knows all about the author [1998/47]
37. **Pick the odd item from the list** A. sentence. B. paragraph. C. expression. D. fiction. [1998/50]
38. **The hero in a story is the** A. observer. B. protagonist. C. antagonist. D. actor. [1999/11]
39. **Setting has to do with** A. time and place. B. incidents and events. C. tone and mood. D. rhythm and rhyme. [2004/19]
40. **A fictional prose which is neither a novel nor a short story is a/an** A. allegory. B. fable. C. novella. D. novelette. [2020/2]
41. **Which of the following is written by an African playwright?** A. She Stoops to Conquer B. A Raisin in the Sun C. Lonely Days D. The Blood of a stranger. [2020/19]

JAMB Questions

1. **A character whose name is used as the title of the text is** A. antagonist. B. round. C. eponymous. D. flat.. [2015/17]
2. **The person who takes the leading role in a play or a novel is the** A. protagonist. B. actor. C. antagonist. D. actress. [2015/19]
3. **Which of the following is central to narrative fiction?** A. Verisimilitude. B. Dialogue. C. Objectivity.. D. Subjectivity. [2014/40]
4. **A paragraph in prose is equivalent to a** A. stanza in poetry. B. metre in poetry. C. trope in poetry. D. verse in poetry.. [2013/32]
5. **A fable is a brief narrative illustrating wisdom and** A. custom. B. truth. C. urgency. D. origin. [2013/33]

6. **A literary work that ridicules the shortcomings of people or ideas is** **A.** an irony. **B.** a fable. **C.** a masque. **D.** a satire. [2013/35]
7. **A literary work that teaches moral is said to be** **A.** instructive **B.** corrective. **C.** impressive. **D.** didactic. [2013/38]
8. *"Good warriors make others come to them and do not go to others...
When you induce opponents to come to you, then their force is always empty, like attacking emptiness with fullness is throwing stones on eggs"*
Zhang Yu: The Art of War
The theme of the passage above is **A.** folly of soldiers. **B.** spurring people to action. **C.** war. **D.** inspiration. [2011/32]
9. **Travelogue is a work of art written** **A.** by a famous playwright. **B.** by an unpopular novelist. **C.** on a journey . **D.** before the death of the author. [2011/36]
10. **The plot of a story generally refers to the** **A.** intrigue made by a character against the hero. **B.** way in which the events of the story are organized. **C.** way in which the writer begins the story. **D.** way the writer ends the story. [2011/39]
11. **The narrative style in which the hero tells his own story directly is the** **A.** subjective. **B.** first-person. **C.** third-person. **D.** objective.. [2010/34]
12. **The physical, historical or cultural background of a literary work is referred to as** **A.** plot. **B.** time. **C.** setting. **D.** episode. [2010/35]
13. **A plot structure that defies chronology can be described as** **A.** circular. **B.** episodic. **C.** organic. **D.** open-ended. [2010/36]
14. **The account of experiences of an individual during the course of a journey is known as** **A.** an autobiography. **B.** a catalogue. **C.** a memoir. **D.** a travelogue. [2010/39]
15. **A long story narrating a series of complicated events is called a** **A.** saga. **B.** discourse. **C.** monologue. **D.** harangue. [2008/34]
16. **That quality in a literary work which evokes tenderness, pity or sorrow is** **A.** pathos. **B.** patois. **C.** pataphysics . **D.** pathopoeia. [2007/39]
17. **A work which takes place in a non-existent world or which concerns an incredible character is** **A.** romance. **B.** fantasy. **C.** parody. **D.** superstition. [2006/43]
18. **A travelogue is** **A.** the account of the travails of a character in a novel. **B.** a record of the writer's experiences during a journey. **C.** a variant of a novel written in a free style on a writer's journey. **D.** the account of the experiences of an individual during his lifetime.. [2006/45]
19. **A complex plot can be described as the plot structure that has** **A.** multiple scenes. **B.** strands of events running concurrently. **C.** well-developed characters. **D.** an abstract subject and setting. [2006/50]
20. **The predominant use of the third-person pronoun in a novel creates a** **A.** sense of detachment on the part of the writer. **B.** sense of detachment on the part of the reader. **C.** psychological affinity with the characters. **D.** balance of opinion among the characters. [2005/31]
21. **The exclusive right given to authors to protect their works from unlawful production is** **A.** a copyright. **B.** an authority to write. **C.** an author's right. **D.** a constitutional provision. [2004/25]
22. **In a narration, the first person is** **A.** the author. **B.** a participant. **C.** the publisher. **D.** an observer. [2004/26]
23. **The author of a novel sustains reader's interest through the use of** **A.** ambiguity. **B.** anecdotes. **C.** prologue. **D.** suspense. [2003/16]
24. **In its classic form, the short story is distinguished by its** **A.** resolution . **B.** narrative form. **C.** compact plot. **D.** prosaic conception. [2003/18]
25. **The writing convention in which the events in a narrative are scrambled as they come to the writer's mind without any attempt to arrange them in an orderly sequence** **A.** shifting style. **B.** narrator's mind style. **C.** psycho-consciousness style. **D.** stream of consciousness. [2003/20]
26. **A body of imaginative men and women of letters is generally referred to as** **A.** litterateur. **B.** laureates. **C.** literaria . **D.** literati. [2002/21]
27. **In the plot of a novel emphasis should be placed on** **A.** showing casual connection of incidents. **B.** the vivid presentation of incidents. **C.** the accurate presentation of incidents. **D.** narrating the truth of incidents. [2002/27]
28. **A system of plot development which creates the future through anticipation and the past through memory is** **A.** déjà vu. **B.** avant-garde. **C.** medieval. **D.** metaphysical. [2002/29]
29. **An extended fictional narrative which is realistic is known as a** **A.** diary. **B.** novel. **C.** novella . **D.** short story. [2001/49]
30. **The narrator in a prose work who is also a character is** **A.** objective narrator. **B.** omniscient narrator. **C.** subjective narrator. **D.** participatory narrator. [2000/36]
31. **A novel which focuses on the adventures of a rogue who does not change much in the course of the story is** **A.** romanesque. **B.** grotesque. **C.** picaresque. **D.** burlesque. [2000/39]
32. *Whereat: with blade, with bloody blameful blade He bravely broached his boiling bloody breast*
The dominant figure of speech in the lines above is **A.** simile. **B.** alliteration. **C.** assonance. **D.** repetition. [1999/38]
33. **The arrangement of incidents in a novel in which one action precipitates another is called** **A.** sub theme. **B.** chronology. **C.** suspense. **D.** causality [1999/41]
34. **The theme of a literary work is the** **A.** dominant pre-occupation of the work. **B.** interesting issues raised in the work. **C.** different views on a particular topic. **D.** psychological issues in the work. [1999/42]
35. **A story which explains the origin of a natural phenomenon is a** **A.** fiction . **B.** legend . **C.** parable. **D.** myth.. [1997/38]
36. *I have received your letter. By way of reply, I am beginning this diary, my prop is my distress. Our long association has taught me that confiding in others allays pain.*
Mariama Ba, "So Long a Letter"
By employing the first person narrator, the author of the passage above achieves **A.** sympathy. **B.** confidentiality. **C.** authenticity. **D.** irony.. [1997/39]

37. *"There was something very disturbing about his features today, there was something which suggested an untidiness of a sort rather like cotton dress washed in salty water and worn until it reeks of human sweat. There was something very vulnerable about his looks, something quite restless".*
Nuruddin Farah, "Sweet and Sour Milk"
The passage above illustrates the use of A. climax. B. deus ex machina. C. trance. D. suspense. [1997/40]
38. **The literary term which describes the angle at which a writer tells his story is** A. story angle. B. story line. C. aside . D. point of view. [1995/37]
39. **The narrator that tells his story as if all actions in the story revolve around him is** A. an omniscient narrator. B. a first person narrator. C. a second person narrator. D. a third person narrator. [1995/38]
40. **A satire employs** A. comedy with the intent to amuse. B. farce to comment on societal

conduct. C. irony to mock at situations. D. sarcasm and humour for social criticism.. [1995/40]

41. **When a writer refers to past events to throw light on current ones he is employing** A. retrospection. B. flashback . C. historical drama. D. dramatic shift. [1995/44]
42. **A didactic piece is one in which the writer** A. teaches human lessons . B. condemns human foibles. C. dictates to his readers. D. discusses dialectic themes. [1994/36]
43. **A sub-plot is** A. a major turn or complication in the main story. B. the second part of the main plot. C. a secondary plot dealing with a different theme. D. an aspect of the main plot recited by a different narrator. [1994/39]
44. **A novel which depicts the adventures of the main character who is usually something of a rogue is** A. comedy. B. fable .C. prose. D. picaresque. [1993/32]

Literary Terms (Poetry)

Different forms of poetry-

Limerick - A limerick is a humorous poem consisting of five lines. The first, second, and fifth lines must have seven to ten syllables while rhyming and having the same verbal rhythm. The third and fourth lines only have to have five to seven syllables, and have to rhyme with each other and have the same rhythm. A form of poetry, especially one in five-line, predominantly anapestic meter with a strict rhyme scheme (AABBA).

Epithalamium - A song or poem in honor of a bride and bridegroom.

Prothalamion - A song in celebration of a marriage.

Pastoral poem - (from pastor, Latin for "shepherd") refers to a literary work dealing with shepherds and rustic life. Pastoral poetry is highly conventionalized; it presents an idealized rather than realistic view of rustic life.

Envoi or Envoy - An envoi or envoy is a short stanza at the end of a poem used either to address an imagined or actual person or to comment on the preceding body of the poem. the usually explanatory or commendatory concluding remarks to a poem, essay, or book; especially : a short final stanza of a ballad serving as a summary or dedication.

Chanson - A form of love song, particularly among the Provençal Troubadour. The Chanson had five or six stanza, all of the same construction and an envoi.

Chanson a dancer - A song from the middle ages composed as an accompaniment to dance and the metrical foot varied considerably.

Lay - A short narrative or lyrical poem intended to be sung.

Triad - In Classical Greek poetry a group of three lyric stanzas: strophe, antistrophe and epode.

Trilogy - A group of three tragedies presented by individual authors at the drama festivals in Athens in the 5th c. BC.

Triolet - A French fixed form, it has eight lines and two rhymes. The first line is repeated as the fourth, and the second and eighth are alike. The first and fourth lines are repeated in the seventh. It has been used occasionally by various poets, mostly French: Deschamps and Froissart in the late Middle Ages, La Fontaine in the 17th c., Daudet and Théodore de Banville in the 19th c.

Triplets - A run of three lines in the same pattern, as a stanza, an individual poem, or, in particular, in a poem whose basic scheme is different: especially three successive rhyming lines in a poem of rhyming couplets.

Leich - (G 'lyric') A medieval German lyric (q.v.) form widely used between 1200 and 1350. It was sung to music and may have been accompanied by dance. Three main types have been distinguished: the Tanzleich or dance lyric; the religiöse Leich or religious lyric; and the Minneleich or love lyric.

Sonnet - A short rhyming poem with 14 lines. The original sonnet form was invented in the 13/14th century by Dante and an Italian philosopher named Francisco Petrarch. The form remained largely unknown until it was found and developed by writers such as Shakespeare. Sonnets use iambic meter in each line and use line-ending rhymes. There are two types of sonnets: the Italian and the English, or Shakespearean. Both types follow a similar structure, with the main variation being a different rhyme scheme or the pattern of end rhyme.

Ballad - A narrative poem that originally was set to music. Ballads were first created in medieval France, and the word ballad comes from the French term *chanson balladée*, which means “dancing song.” As ballads were originally meant to be lyrics set to dancing music, there is a noticeable musical quality to the rhythm of the lines. The typical “ballad meter” was an alternation between lines in iambic tetrameter and iambic trimeter. Ballads were generally written in quatrains with a regular rhyme scheme of ABCB. However, there were many different variations on the meter and rhyme of traditional ballads depending on their geographical origin. The main feature in all ballads was their narrative structure and repetition of certain lines or even whole stanzas.

Ode - A lyrical stanza written in praise for a person, event, or thing. The form developed in Ancient Greece and had a very specific and elaborate structure involving three parts known as the strophe, antistrophe, and epode. Originally, Greek odes were set to music. In Ancient Greek poetry there were three types of odes: Pindaric, Horatian, and irregular.

Elegy - A mournful poem, usually written in remembrance of a lost one for a funeral or as a lament. An elegy tells the traffic story of an individual, or an individual’s loss, rather than the collective story of a people, which can be found in epic poetry.

Epic poem - An epic poem is a long, narrative poem that is usually about heroic deeds and events that are significant to the culture of the poet. Many ancient writers used epic poetry to tell tales of intense adventures and heroic feats. Some of the most famous literary masterpieces in the world were written in the form of epic poetry. Epic poems were particularly common in the ancient world because they were ideal for expressing stories orally. These works continue to be well regarded today. Many high school students read famous examples of epic poetry, such as *Gilgamesh* and *The Iliad*.

Panegyric - A poem of effusive praise. Its origins are Greek, and it is closely related to the eulogy and the ode. See Ben Jonson’s “To the Memory of My Beloved the Author, Mr. William Shakespeare” or Anne Bradstreet’s “In Honor of That High and Mighty Princess, Queen Elizabeth.”

Meter - Meter is the rhythm of syllables in a line of verse or in a stanza of a poem. Depending on the language, this pattern may have to do with stressed and unstressed syllables, syllable weight, or number of syllables. Many older and more formal poems contain strict meter, which either continues throughout the entire poem or alternates in a specified rhythm. The study of meter forms as well as the use of meter in one’s own poetry is called prosody.

Common Forms of Meter in English - Many forms of meter are broken into feet, which is a specific group of syllable types. In English, these feet are combinations of two to three stressed and unstressed syllables, which are then repeated to form a line of verse. In Classical Latin and Classical Greek, a metrical foot contains a combination of long and short syllables. Here are the most common metrical feet in English:

Iamb - Two syllables, the first of which is unstressed and the second of which is stressed. For example, comPUte, disPEL, aGREE.

Trochee - Two syllables, the first of which is stressed and the second of which is unstressed. For example: ARgue, BISHop, DOctor.

Spondee - Two syllables, both of which are stressed. For example: ICE CREAM, HOT LINE, CELL PHONE.

Dactyl - Three syllables, the first of which is stressed and the next two of which are unstressed. For example, ELEphant, POSSible, TRINity.

Anapest - Three syllables, the first two of which are unstressed and the third of which is stressed. For example: of a KIND, souvenIR, underSTAND.

Trochaic Tetrameter - Four metrical feet of two syllables each (for a total of eight syllables) alternating between stressed and unstressed syllables. For example: “BY the SHORES of GITche GUMee” (“The Song of Hiawatha” by Henry Wadsworth Longfellow)

Iambic Pentameter - The most common meter in English language poetry, iambic pentameter has five feet of two syllables each (for a total of ten syllables) alternating between unstressed and stressed syllables. For example: “Shall I comPARE thee TO a SUMmer’s DAY?” (“Sonnet 18” by William Shakespeare)

Double Dactylic - Two metrical feet of three syllables each (for a total of six syllables) alternating between one stressed syllable and two unstressed syllables. For example: “HIGgledy PIGgledy, / BACon, lord CHANcellor.” (By Ian Lancashire)

Anapestic Tetrameter - Four metrical feet of three syllables each (for a total of twelve syllables) which alternates between two unstressed syllables and one stressed syllable. For example: ‘Twas the NIGHT before CHRISTmas, when ALL through the HOUSE. (“A Visit From St. Nicholas” by Clement Clark Moore)

Categories of Poetry

In literary theory, the division developed by Aristotle gave rise to three broad categories of poetry:

Lyrical poetry

Dramatic poetry

Epic poetry

Lyrical poetry- Lyric poetry expresses personal emotions or thoughts of the speaker, just like the songs of today. Also, just like songs, lyric poems always have a musical quality, or a specific melody which makes it easy for you to sing along with. The term 'lyric poetry' actually comes from the ancient Greek word lyre, which refers to the instrument in that era that accompanied the reading of the lyric poem. Almost like the first version of a live concert.

Lyric poetry, for the most part, is short and written in first-person point of view. There is always some specific mood or emotion being expressed. Often that mood is about the extremes in life, mostly love or death or some other intense emotional experience. No matter the theme, though, all lyric poems are known for brevity, emotional intensity and musical quality. There are many types of lyric poems, each with their own format and purpose. They include the sonnet, elegy and ode, already explained above.

1. **The limerick** A. written to be sung. B. as a serious subject matter. C. always light and humorous. D. uses lofty language. [2010/2]
2. **Unrhymed iambic pentameter lines illustrate** A. rhyme scheme. B. heroic couplet. C. blank verse. D. free verse. [2010/3]
3. **The recurrence of rhythmic pattern of stress in a poem is** A. couplet. B. metre. C. consonance. D. strophe. [2010/5]
4. **A poem written in praise of someone or something is** A. a ballad. B. an epic. C. a sonnet. D. an ode. [2010/6]
5. **An expression from which one derives a mental picture is** A. paradox. B. exaggeration. C. imagery. D. photography. [2014/3]
6. **The central idea of a story or a poem is the** A. title. B. climax. C. theme. D. conflict. [2010/11]
7. **An emphasis placed on a syllable in pronunciation is** A. meter. B. rhythm. C. accent. D. rhyme. [2010/12]
8. **The elegy** A. conforms to a fixed pattern of lines. B. is set in the countryside. C. has a mournful tone. D. celebrates heroic deeds. [2010/14]
9. **Poetry is written in** A. chapters. B. paragraphs. C. scenes. D. lines. [2016/5]
10. **The term used to depict the freedom of a poet with language is** A. poetic diction. B. bathos. C. graphology. D. poetic licence. [2014/9]
11. **A poem in which a lone speaker seems to be addressing someone else is a** A. pathetic fallacy. B. verbal irony. C. dramatic irony. D. dramatic monologue. [2014/10]
12. **"Poetry gets bored of being alone. It wants to go outdoors to chew on the winds" The dominant figure of speech in the above lines is** A. Paradox. B. Pun. C. Parallelism. D. Personification. [2010/20]
13. **A short poem that expresses an idea in a clever way is** A. an epigram. B. limerick. C. an ode. D. a lyric. [2014/12]
14. **The major part of the Petrarchan sonnet is the** A. quintet. B. sestet. C. tercet. D. octave. [2016/13]

Terms used in poetry

Enjambment - A term used in poetry to refer to lines that end without punctuation and without completing a sentence or clause. When a poet uses enjambment, he or she continues a sentence beyond the end of the line into a subsequent line or lines. Enjambment is also sometimes thought of as the running on of a thought beyond a line or stanza without a syntactical break. This is the opposite of an end stopped line, in which a line ends in the same place a sentence or clause ends with terminal punctuation.

Stanza - Recurring pattern of two or more lines of verse, poetry's equivalent of the paragraph in prose.

Epigram - As a rule a short, witty statement in verse or prose which may be complimentary, satiric or aphoristic.

15. **A poem that celebrates an object, person or event is** A. a sonnet,. B. a dirge. C. an ode. D. a ballad. [2016/14]
16. **A stanza of four lines is a** A. couplet. B. quintet. C. septet. D. quatrain. [2014/17]
17. **As chapter is to prose, so is to poetry.** A. couplet. B. stanza. C. line. D. chorus. [2011/2]
18. **Through the trees I'll hear a single ringing sound, a cowbell jingle. The underlined illustrate ----- rhyme.** A. end. B. decasyllabic. C. internal. D. dimeter. [2011/7]
19. **The pattern of beats to denote movement in poetry is** A. refrain B. metre. C. rhyme. D. scansion [2011/11]
20. **A poem whose shape resembles the object described is a/an** A. emblematic poem. B. romantic poem. C. elegy. D. sonnet. [2011/14]
21. **Which of the following does not define a character?** A. The way the character appears. B. What the character says. C. What others say about the character. D. What the character does. [2011/16]
22. **A bard is a** A. novelist. B. playwright. C. poet. D. narrator. [2011/17]
23. **Pick the odd item out of the options listed below** A. Verse. B. Stanza. C. Rhythm. D. Dialogue. [2007/5]
24. **Which of the following is NOT true of a ballad?** A. They were originally sung. B. They are mostly part of oral tradition. C. They tell a popular story. D. They are written in iambic metre. [2007/7]
25. **Pick the odd item out of the options listed below:** A. sonnet. B. epic. C. allusion. D. ode. [2007/14]
26. **The choice of words to create special effects is called** A. fallacy. B. atmosphere. C. diction D. mood [2012/8]
27. **A deliberate violation of the rules of versification constitutes** A. imperfect rhyme. B. poetic license. C. verbal irony. D. comic relief. [2007/15]
28. **A long narrative chronicling a family's heroic deeds is a/an** A. opera. B. opera. C. fable. D. saga. [2012/9]
29. **A praise poem is** A. a dirge. B. an epic. C. a ballad. D. an ode. [2007/16]

30. The pattern of a poem without reference to its content is referred to as the A. limerick. B. metre. C. free verse. D. form. [2015/3]
31. Lines of regular recurrence in a poem constitutes A. an alliteration. B. a refrain. C. an assonance. D. a theme. [2007/17]
32. One of the following is not a form of poetry. A. Sonnet. B. Ode. C. Suspense. D. Lyric. [2012/13]
33. A regular group of lines in poetry constitutes A. stanza. B. rhythm. C. verse. D. metre. [2007/19]
34. A metrical foot in which a stressed syllable is followed by an unstressed syllable is A. iambic. B. spondaic. C. trochaic. D. dactylic. [2015/8]
35. A ballad is essentially a ----- poem A. descriptive. B. dramatic. C. pastoral. D. narrative. [2015/10]
36. A long and serious narrative about heroic characters is a/an A. burlesque. B. ballad. C. epic. D. elegy. [2013/2]
37. The first four lines of the Shakespearean sonnet rhyme A. abed. B. abba. C. abab. D. eded. [2015/11]
38. The use of imagery in prose or verse A. appeals to the senses. B. develops the plot. C. creates confusion. D. obscures meaning. [2015/13]
39. A praise poem is A. a ballad. B. a panegyric. C. an allegory. D. an epigram. [2017/1]
40. A dirge is a poem sung A. to send a child to sleep. B. to make workers happy. C. at a birthday party. D. at a funeral. [2015/17]
41. Use the following line to answer this question
Through the trees I'll hear a single ringing sound, a cowbell jingle.
The underlined is an example of ___rhyme. A. end. B. feminine. C. internal. D. masculine. [2017/4]
42. A stanza of four lines in poetry is A. a quatrain. B. a sestet. C. an octave. D. an elegy. [2008/3]
Read the following lines to answer questions 43 & 44
Yet, let me flap this bug with gilded wings.
This painted child of dirt that stinks and stings
43. The poet's intention is to A. create humour. B. arouse sympathy. C. create fun. D. show contempt. [2017/6]
44. The lines illustrate A. blank verse. B. end rhyme. C. internal rhyme. D. free verse. [2017/7]
45. A long narrative poem that relates heroic exploits is an A. epilogue. B. epitaph. C. epic. D. epigram. [2017/11]
46. A humorous poem with five lines, the first two rhyming with the last is A. an ode. B. sestet. C. octave. D. a limerick. [2017/14]
47. Pick the odd item out of the under listed: A. ode. B. elegy. C. sonnet. D. simile. [2008/11]
48. A poem of fourteen lines is A. an elegy. B. a dirge. C. a sonnet. D. an ode. [2008/18]
49. Shakespeare's poetry consists mainly of A. quatrain. B. heroic verse. C. blank verse. D. couplet. [2008/19]
50. In poetry ----- is made up of stressed and unstressed syllables A. an iambus. B. an anapaest. C. trochee. D. dactyll. [2013/10]
51. Blank verse has no A. metre. B. rhyme. C. rhythm. D. imagery. [2013/11]
52. In the line 'season of mist and mellow fruitfulness', the main appeal is to the sense of A. touch. B. sight. C. hearing. D. smell. [2013/15]
53. A short witty saying is a/an A. epitaph. B. sonnet. C. limerick. D. epigram. [2013/20]
54. A poem consisting of fourteen lines is A. a narrative. B. a sonnet. C. an ode. D. an elegy. [2009/1]
55. The pattern of end rhymes in a poem is called A. internal rhyme. B. rhyme scheme. C. rhythm. D. scansion. [2009/3]
56. Lines of unrhymed poetry are known as A. blank verse. B. assonance. C. consonance. D. free verse. [2009/5]
57. A short poem lamenting the death of someone is a A. lyric. B. sonnet. C. ballad. D. threnody. [2009/8]
58. A long narrative poem which deals with heroic deeds is A. lyric. B. epic. C. ode. D. euphony. [2009/12]
59. A poem of four lines is called A. quatrain. B. sestet. C. sonnet. D. couplet. [2009/13]
60. A poem written in an elaborate style to address or celebrate an object or event is called A. a ballad. B. an epic. C. a dirge. D. an ode. [2009/18]
61. A sonnet has a final couplet when it has A. a sestet. B. an octave. C. two sestets. D. three quatrains. [2018/5]
62. Diction is a writer's choice of A. style. B. syntax. C. rhythm. D. words. [2018/8]
63. A poem which celebrates simple country life is A. a pastoral. B. a dirge. C. an ode. D. an epic. [2018/9]
64. The eight-line part of a Petrarchan sonnet is the A. quatrain. B. octave. C. octameter. D. quartet. [2018/19]
65. The metrical beat in *The splendour falls on castle walls* is A. anapaestic. B. dactylic. C. trochaic. D. iambic. [2018/20]
Read the poem and answer questions 66-68
"No longer mourn for me when I am dead
Then you shall hear the surly sullen bell
Give warning to the world that I am fled
from this vile world, with vilest worms to dwell"
66. The poet uses A. eye-rhyme. B. run-on-lines. C. end-stopped-lines. D. internal rhyme. [2010/8]
67. The rhyming pattern of the lines is A. abab. B. abba. C. aabb. D. aaab. [2010/9]
68. The mood of the poet is one of A. anger. B. humour. C. melancholy. D. gaiety. [2010/7]
Read the extract and answer question 69-71
My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began,
So is it now that I am a man,
So be it when I shall grow
The child is father of the man.
69. The mood of the poem is that of A. sorrow. B. elation. C. anxiety. D. sarcasm. [2007/8]
70. The rhyme scheme of the poem is A. ab cc ac. B. ac bc ca. C. ab ca cc. D. ab ac bc. [2007/9]
71. The subject of the extract is A. childishness. B. the adverse effects of the rainbow on man. C. the unchanging cycle of nature. D. the adverse effects of old age. [2007/10]
Read the extract and answer the question below
I have to thank God I'm a woman,
For in these ordered days a woman only
Is free to be very hungry, very lonely.
72. The tone of the poem is one of A. sorrow. B. sarcasm. C. happiness. D. anger. [2009/20]

- Read the stanza and answer questions 73-75**
*For days I wept and felt depressed
The one and all I loved had left
But then on me our Bill impressed
"Your love is where she looks bereft"*
- 73. The rhyme scheme is** A. abab. B. aaba. C. abcc. D. abbc. [2016/9]
- 74. The lines are iambic** A. pentameter. B. trimeter. C. tetrameter. D. hexameter. [2016/10]
- 75. The lines constitute** A. an epic. B. a quatrain. C. an ode. D. a sestet. [2016/11]
- Read the extract and answer the questions 76 & 77**
*Said the Lion: "On music I dote
But something is wrong with my throat
When I practice a scale
The listeners quail
And flee at the first note".*
- 76. The rhyme scheme of the poem is** A. aabba. B. ababa. C. ababb. D. abbaa. [2014/20]
- 77. What type of poem is this?** A. Epic. B. Limerick. C. Ode. D. Sonnet. [2014/19]
- Read the stanza and answer the question**
*Pan, O great Pan, to thee
Thus do we sing!
Thou who keep'st chaste and free
As the young spring
Ever be thy honour spake
From that place the morn is broke
To the place day doth unyoke*
- 78. The rhyme scheme of the stanza is** A. abcabcc. B. ababccdd. C. babaccc. D. bcbccaa. [2015/7]
- 79. A pause within a line of a poem is** a A. zeugma. B. foot. C. caesura. D. stress. [2006/2]
- 80. Unrhymed iambic pentametre lines illustrate** a A. rhyme scheme. B. heroic couplet. C. blank verse. D. free verse. [2006/3]
- 81. A couplet is** A. a pastoral poem. B. two successive rhyming lines. C. a love poem. D. two successive unrhyming lines. [2002/1]
- 82. The first eight lines of a sonnet is a/an** A. tercet. B. sestet. C. octave. D. quatrain. [2002/2]
- 83. An ode is a** A. poem about love. B. poem of mourning. C. praise poem. D. narrative poem. [2002/3]
- 84. The limerick** A. is written to be sung. B. has a serious subject matter. C. is always light and humorous. D. uses lofty language. [2006/4]
- 85. The elegy** A. conforms to a fixed pattern of lines. B. is set in the countryside. C. has a mournful tone. D. celebrates heroic deeds. [2006/5]
- 86. A poem which tells a story in the form of a song is a/an** A. epic. B. ballad. C. pastoral. D. eulogy. [2002/5]
- 87. The paragraph in prose can be compared to _____ in poetry** A. couplet. B. line. C. stanza. D. verse. [2002/6]
- 88. A line of poetry is measured by the** A. number of words. B. number of feet it contains. C. images. D. rhythm. [2006/7]
- 89. Poetry is defined by** A. words written in sequence. B. condensed use of language. C. evocation of feelings. D. legends and myths. [2002/8]
- 90. The recurrence of rhythmic pattern of stress in a poem is a** A. couplet. B. metre. C. consonance. D. scansion. [2006/8]
- 91. A metrical pattern of stressed and unstressed syllables illustrates the** A. iambus. B. anapaest. C. dactyl. D. trochee. [2006/11]
- 92. Salute to the Elephant is an example of _____ poetry** A. traditional. B. dramatic. C. epic. D. narrative [2002/10]
- 93. A poem with fourteen lines of rhymed iambic pentameter is** A. an epic. B. a sonnet. C. a quatrain. D. an octave. [2006/12]
- 94. "A little learning is dangerous Drink deep or taste not the Pierian spring" The extract illustrates a** A. quatrain. B. hexameter. C. couplet. D. sestet [2002/11]
- 95. A pair of rhymed iambic pentametre lines is a** A. tercet. B. heroic couplet. C. sestet. D. blank verse. [2006/15]
- 96. The sequence of beats in a poem is its** A. rhythm. B. rhyme. C. metre. D. stanza. [2002/14]
- 97. A literary device that creates a mental picture of a situation is** A. imagery. B. symbolism. C. flashback. D. epilogue. [2002/16]
- 98. A short poem expressing intense emotions and usually sung is a/an** A. ode. B. pastoral. C. elegy. D. lyric. [2001/8]
- 99. An elegy is a poem that usually expresses a state of** A. euphoria. B. confusion and chaos. C. grandeur. D. sorrow and grief. [2001/15]
- 100. In the line "I walk upon the thorns of life", the metre is** A. trochaic. B. anapaestic. C. iambic. D. dactylic. [2001/19]
- 101. A short poem written on a tomb is a/an** A. dirge. B. panegyric. C. epigram. D. epitaph. [2003/2]
- 102. An ode is usually a poem written for** A. condemnation. B. celebration. C. instruction. D. entertainment. [2001/20]
- 103. A long narrative which depicts county life is a/an** A. ballad. B. epic. C. ode. D. pastoral. [2003/5]
- 104. One of the following is not an African poet** A. Lenrie Peters. B. Thomas Gray. C. J. P. Clark. D. Sly Cheney-Coker. [2003/7]
- 105. A poem expressing grief on the death of a person is a/an** A. epic. B. elegy. C. ode. D. ballad. [2003/9]
- 106. Diction is a writer's choice of** A. styles. B. plot. C. theme. D. words. [2003/13]
- 107. "Enjambment" is the poetic term referring to the use of** A. run-on-lines. B. rhyme lines. C. rhythm. D. metre. [2003/14]
- 108. Stanza refers to _____ in a poem** A. devices. B. lines. C. sections. D. divisions. [2003/15]
- 109. Pick the odd item** A. elegy. B. ballad. C. metaphor. D. ode. [2003/18]
- 110. The feelings and attitudes of a writer are conveyed by** A. mood. B. style. C. theme. D. setting. [2003/19]
- 111. A short and witty poem is known as** A. a ballad. B. an epigram. C. an epic. D. a lyric. [2000/1]
- 112. A poem of lamentation on death is** A. a lyric. B. a ballad. C. an ode. D. an elegy. [2000/4]
- 113. A sonnet may be divided into an octave and a** A. tercet. B. quatrain. C. sestet. D. couplet. [2000/8]
- 114. A group of lines separated from other groups in a poem is known as** A. verse. B. caesura. C. stanza. D. metre. [2004/3]
- 115. "True wit is nature to advantage drest. What oft was thought but ne'er so well expressed." The extract is an example of** A. rhythm. B. pun. C. rhyme. D. paradox. [2004/7]

116. A short witty statement in poetry constitutes a/an
A. lyric. B. ode. C. epigram. D. elegy. [2004/9]
117. Pick the odd item A. "Elegy written in a country churchyard". B. "Ulysses". C. "No coffin, no grave". D. "Ode to the West Wind". [2004/11]
118. A poem that expresses grief over the death of a notable figure in society is a/an A. ode. B. ballad. C. limerick. D. elegy. [2004/12]
119. Pick the odd item A. Daniel Defoe. B. Thomas Gray. C. John Donne. D. Alfred Tennyson. [2004/13]
120. A dominant feature of poetry is its A. economy of language. B. depiction of scenes. C. use of dialogue. D. narration of tales. [2004/15]
121. Pick the odd item from the options below
A. Elegy. B. Epitaph. C. Dirge. D. Ode. [2005/3]
122. A narrative poem in the manner of oral folk tradition is A. a pastoral. B. a lyric. C. a ballad. D. an elegy. [2005/4]
123. "Horrendous horrors haunted Helen's happiness" illustrates A. alliteration. B. rhythm. C. repetition. D. assonance. [2005/7]
124. Which of the following poems is based on travel and adventure? A. Ode to the West Wind. B. Freetown. C. Ulysses. D. No coffin, No grave. [2005/8]
125. Which of the following poems, is a lamentation?
A. Elegy written in a country churchyard. B. No coffin, No grave. C. Ode to the West Wind. D. Ulysses. [2005/10]
126. It runs through the reeds And away it proceeds,
Through meadows and glade, In sun and in shade.
The dominant device used in the above extract is
A. imagery. B. symbolism. C. rhyme. D. pun. [2005/11]
127. The metrical pattern in, "In mist or cloud, On mast or shroud is A. iambic. B. trochaic. C. anapaestic. D. dactylic. [2005/13]
128. Which of the following is a praise poem?
A. Freetown. B. Ulysses. C. Is my team ploughing. D. Ode to the West Wind. [2005/14]
129. Poetry that avoids the use of regular metre is
A. lyric. B. limerick. C. free verse. D. blank verse. [2005/15]
130. Rhyming words A. have similar spellings. B. are parallel lines. C. sound alike. D. convey meaning. [2005/17]
131. He sits under the bough utters a loud cough, wipes his sweating brow and gives the dog a blow. The extract illustrates..... rhyme A. masculine. B. eye. C. internal. D. end. [2005/18]
132. Lines that usually have a set pattern of metre and rhyme constitute A. stanza. B. verse. C. rhyme scheme. D. falling metre. [2005/20]
133. In poetry.....consist of four lines A. a sestet. B. a quatrain. C. an octave. D. a tercet. [2000/10]
134. Beauty in poetry depends mainly on A. expression and rhythm. B. length and theme. C. vowels and consonants. D. mood and verse form. [1998/3]
135. Read this extract below and use it to answer the question that follows.
The birds fly high over the hills beyond the corn fields.
The poetic device used in the above extract is
A. assonance. B. alliteration. C. metaphor. D. metonymy. [1998/8]
136. A poem written or rendered in praise of a person or thing is called A. a lyric. B. an ode. C. an elegy. D. a panegyric. [1998/9]
137. The state of mind of a poet can be described as
A. style. B. mood. C. setting. D. theme. [1998/12]
138. Which of the following is a likely source of traditional oral poetry? A. theatre. B. fiction. C. books. D. songs. [1998/13]
139. In poetry, rhythm is created by the regular pattern of A. vowels and consonants. B. long and short words. C. stressed and unstressed syllables. D. stressed syllables and rhymes. [1998/18]
140. Which of the following is an African poet?
A. Dennis Brutus. B. William Wordsworth. C. Rober Frost. D. W.B, Yeats. [1998/19]
- Read the extract below and answer question 141 & 142.**
*That age is best which is the first
When youth and blood are warmer
But being spent, the worse and worst
Times still succeed the former.*
141. The rhyme scheme is A. abba. B. abab. C. aabb. D. bbaa. [1998/31]
142. This kind of rhyme scheme is known as
A. alternate. B. irregular. C. free verse. D. couplet. [1998/32]
143. A poem of 14 lines is known as a A. quatrain. B. octave. C. sestet. D. sonnet. [1998/34]
144. An epitaph is A. poem of lamentation. B. a poem of fourteen lines. C. an inscription on a tomb. D. the life history of an author. [1998/38]
145. Mime is the art of acting that involves the use of
A. songs only. B. speeches only. C. gestures only. D. dances only. [1998/40]
146. An elegy is a poem A. commemorating a birth. B. commemorating a national celebration. C. mourning the dead. D. mourning the passage of time. [1999/2]
147. A couplet is formed by A. five lines of poetry. B. two rhymed lines of poetry. C. Two lines of poetry. D. five rhymed lines of poetry. [1999/3]
148. A stanza of four lines is a(n) A. octave. B. couplet. C. quatrain. D. tercet. [1999/15]
149. A sonnet is made up of a rhyming sestet and two
A. rhyming couplets. B. rhyming quatrains. C. rhyming lines. D. rhyming stanzas. [1999/16]
150. A poem of four lines is known as A. sonnet. B. couplet. C. sestet. D. quatrain. [1998/33]
151. An elegy is a poem of A. mourning. B. complaint. C. hope. D. joy. [2019/5]
152. Poetic licence is a term applied to a poet's
A. choice of words. B. choice of characters. C. restrictions in the use of language. D. freedom in the use of language. [2019/9]
- Read the extract below and answer question 153**
Here lie I, Martin Eliginbrodde
Have mercy on my soul, Lord God.
153. The extract above illustrates A. epitaph B. elegy. C. ballad. D. dirge. [2019/11]
- Read the poem and answer Questions 154 to 156.**
Here she lies, a pretty bud.
Lately made of flesh and blood;
Who as soon fell fast asleep
As her little eyes did peep.
Give her strewings, but not stir
The earth that lightly covers her.

154. The poem is about a/an A. flower. B. old woman. C. little child. D. traveller. [2019/13]
155. The persona's mood is one of A. anger. B. admiration. C. indifference. D. joy. [2019/14]
156. The rhyme pattern is A. abc abc. B. aa bb cc. C. ab ab cc. D. aa be be. [2019/15]
157. A literary device used to enhance sound effect in poetry is A. imagery. B. alliteration. C. refrain. D. symbol. [2019/20]
158. Condensed use of language is a dominant feature of A. comedy B. poetry C. prose D. tragedy. [2020/3]
159. Ascribing human moods to nature, as in *a playful breeze* illustrates A. humour. B. pathetic fallacy. C. symbolism. D. transferred epithet. [2020/12]

JAMB Questions on Poetry

1. In poetry, the term license implies A. freedom to sell poems .B. liberty the poets take with language. C. approval given to poets to compose poems. D. honour given to deserving poets. [2015/18]
2. A form of writing in which the poet writes with nostalgia about simple village life is A. ballad. B. romance. C. epic. D. pastoral. [2015/20]
3. Tone and mood of a poem refer to A. locale. B. atmosphere. C. setting. D. space. [2014/35]
4. A ballad is meant to be A. acted. B. discussed. C. read. D. sung. [2011/34]
5. The metric pattern in a line of poetry with five stressed and five unstressed syllables is A. trochaic decametre. B. iambic pentametre. C. anapestic metre. D. dactylic metre.. [2011/40]
6. A formal dignified speech or writing praising a person or a thing for past or present deeds is A. eulogy . B. anthology. C. lampoon. D. premiere.. [2010/33]
7. In a narrative poem, the poet attempts to A. describe a place. B. preach a sermon. C. tell a story . D. summarize a story.. [2010/38]
8. A poetic device in which an idea in a line runs into another is called A. rhyme scheme. B. enjambment. C. end rhyme. D. pathos.. [2009/31]
9. The use of sound pattern to suggest meaning in poetry is A. rhythm. B. mimics. C. lyric. D. metonymy. [2009/32]
10. A short and witty remark is A. a limerick. B. a tercet. C. an epigram. D. a litotes. [2009/35]
11. A structural arrangement of units of composition by which one element of equal importance with another is similarly placed is called A. repetition. B. paradox. C. refrain. D. parallelism. [2009/37]
12. A metrical foot of two stressed or long syllables is called A. a spondee. B. a trochee. C. an anapest . D. an iamb. [2009/39]
13. A group of three lyric stanzas in classical Greek poetry is referred to as A. triplet. B. triolet. C. trilogy. D. triad. [2009/40]
14. An epic is a heroic story which includes A. ballad. B. lyric. C. myth. D. dialogue. [2008/32]
15. A line or a group of lines repeated in the course of a poem is called A. chorus. B. refrain. C. repetition. D. prologue. [2008/36]
16. Limerick is a light verse which consists of five lines that are A. anapestic. B. trochaic. C. spondaic. D. dactylic. [2008/37]
160. A short poem with a witty or sarcastic ending is a/an A. ballad. B. allegory. C. epigram. D. panegyric. [2020/15]
- Read the extract and answer Question 161
*I find no peace and all my war is done
 I tear and hope. I burn and freeze like ice.*
161. The feeling of the narrator in the extract is one of A. confusion. B. fatigue. C. love. D. joy. [2020/18]
162. Which of the following is written by a Non-African poet? A. Piano and Drums B. The Dining Table C. The Schoolboy D. The Panic of Growing Older. [2020/20]
17. A short narrative or lyrical poem intended to be sung is a A. leich. B. lay. C. lauda. D. letrilla. [2008/38]
18. Chanson is a term denoting a A. poem of varied metrical forms. B. form of love song . C. song from the Middle Ages. D. popular Korean verse. [2007/34]
19. which of the following forms of poetry is an example of a monologue A. Lament. B. Ode. C. Sonnet. D. Epic. [2007/37]
20. A final stanza of a poem that is shorter than the preceding one is called A. epanalepsis. B. antithesis. C. envoi . D. irony. [2007/38]
21. An address to a metaphysical source of inspiration by a poet is called A. clairvoyance. B. inspiration. C. invocation. D. nemesis.. [2006/47]
22. A metrical pause occurring in the middle of a line in a poem is called A. rhythm. B. tetrametre. C. assonance. D. caesura. [2006/49]
23. The poetic device that forcefully brings together two seemingly unrelated ideas or concepts is A. conceit. B. contrast. C. couplet. D. diatribe. [2004/22]
24. The setting in pastoral poetry is usually A. oceanic. B. urban. C. ecumenical. D. idyllic. [2004/24]
25. Periphrasis in poetic diction is marked by A. circumlocution. B. Irony. C. proverb. D. parable. [2004/29]
26. The form of poetry that celebrates with nostalgia the ideal world of the countryside is referred to as A. an ode . B. a ballad. C. an elegy. D. a pastoral. [2003/12]
27. One rhyme scheme typical of the English sonnet is A. abab cdcd cdedce. B. abba abba cde cde. C. abba abba cde dee .D. abab cdcd efef gg. [2003/13]
28. A poem written to celebrate one's wedding is A. a pastoral. B. an epithalamium. C. a prothalamium. D. a terza rima. [2002/22]
29. An iambic metrical foot consists of A. an unstressed syllable following a stressed syllable. B. a stressed syllable following another stressed syllable. C. an unstressed syllable following another unstressed syllable. D. a stressed syllable following an unstressed syllable. [2002/23]
30. A limerick has A. ornate style, humour, irony and seven lines. B. humour, rhyme scheme and five lines. C. formal and elaborate style and humour. D. a stinging climax, rhyme scheme and five lines. [2002/30]
31. A panegyric poem is composed to A. elaborate.

- B. abuse. C. condemn. D. praise. [2000/35]
32. A primary ballad is associated with A. educated people. B. urban folk. C. the nomads. D. rural folk. [2000/37]
33. A trilogy is the A. sequence of three plays written by the same author. B. set of three one-act drama written by related authors. C. collection of three poems of equal length. D. series of related stories divided into three equal parts. [2000/38]
34. Mock-heroic poetry elevates A. the beauty in human relationships as exemplified in Homer. B. trivial subject-matter by using the style of the classical epic. C. the stripping off of appearances in a witty manner. D. the important tales of heroes of the past era. [2000/42]
35. Lineation refers to A. tracing family descent of people in verse. B. the unit in the rhythmic structure of verse. C. the arrangement of lines in verse form. D. the grouping together of a number of units of rhythm. [2000/43]
36. Poems that are not written in meter or regular line length are called A. short verses . B. rhythmic verses. C. free verses. D. irregular verses. [1998/35]
37. Romarric poetry emphasizes A. the beauty of nature. B. intimate elationships. C. the love in human nature . D. the romance in human aspirations. [1998/40]
38. "The Christs
are still in performing miracles
in the market places
heroding the masses with imperatives
feeding the hungry
with 21 gun salutes
for victories that are yet to be won"
Odia Ofeimum, "The Messiahs"
The attitude of the poet to his subjects in the lines above is A. ironic. B. sarcastic. C. benevolent. D. explosive. [1997/45]
39. An inherent quality of the lyric is that it must A. be sung to a musical instrument. B. be sung by the poet who composes it. C. express the poet's subjective emotions. D. be simple and successful. [1995/36]
40. The figure of speech in which a poet implicitly compares an object or idea with another totally different object or idea is called a A. simile. B. denotation . C. connotation. D. metaphor. [1995/41]
41. When words or phrases in either poetry or prose rise and fall measuredly, it is said that they A. have a regular rhythm . B. rhyme. C. are accented and unaccented. D. are well structured.. [1993/37]
42. The ode and the elegy are examples of A. sonnet. B. lyrical poetry. C. narrative poetry . D. blank verse.. [1993/38]

CHAPTER 2 [Literary Appreciation]

(Unseen Prose)

Read the Passage and Question 1- 5

James's heart beat madly as he and Alice approached the beeping metal detector at the entrance. The oblivious swinging door hugged the couple with inviting, outstretched arms and ushered them into the lobby in genial welcome. The receptionist asked James to surrender any valuable items he had; if they got lost, management would not be liable. James looked at Alice. His wife returned his guilt-stricken, dubious look with an innocent, trusting smile. What would he do if the jewels went missing? How would he explain it to himself? What would he have gained by his mischief? What had come over James so shamelessly to decide to rob his own wife? The swindled woman stood innocently beside her unrepentant husband as he took the key to their room with hands that shook slightly.

- The expression door hugged the couple illustrates A. euphemism. B. personification. C. litotes. D. onomatopoeia. [2018/21]
- The narrative technique is A. first person. B. stream of consciousness. C. third person. D. interior monologue. [2018/22]
- How would he explain it to himself? exemplifies A. hyperbole. B. parallelism. C. rhetorical question. D. understatement. [2018/22]
- The writer's attitude towards James is one of A. sympathy. B. distrust. C. support. D. disapproval. [2018/24]
- The setting is A. the couple's home. B. a modem hotel. C. the airport. D. a school. [2018/25]

Read the passage and answer questions 6 -10

We did not go to school on that Friday morning. The night before had been rough. It was turbulent and

scary. The strange cry 'non-indigenes must go' rent the air. Little did I know what it meant. That cry all the same haunted me in my sleep. My dreams were horrible. Why was Mum so trouble? Why was Dad suddenly so pale and sickly? That night Mom and Dad had a foreboding silence. They looked at each other, they did not smile. They were utterly silent. Their silence spoke millions. Fear ruled the night. When the family bell summoned us to the family altar, it seemed that it tolled its last for the humans. Death smelled in the air, death was in the eyes ... But why? We were not told. Yes, during the prayer at the family altar, Dad had told us there was trouble in town. No one who was a non-indigene was safe

- The dominant feeling in the passage is that of A. hostility. B. anger. C. anxiety. D. bitterness [2017/21]
 - This feeling is conveyed by the use of A. long sentences. B. visual images. C. tactile images. D. short sentences. [2017/22]
 - Their silence spoke millions illustrates A. oxymoron. B. litotes. C. antithesis. D. assonance. [2017/23]
 - Their family bell summoned us is an example of A. apostrophe. B. personification. C. allusion. D. euphemism. [2017/24]
 - The passage is A. in first person. B. in third person. C. a dialogue. D. a monologue. [2017/25]
- Read the passage and answer questions 11 - 15
- He was under the siege of three union executive members. There was the Secretary standing over him; there was the Treasurer puffing away at a cigarette; there was the Organiser lounging near the

door, a deadpan look plastered on each of their faces like a death-mask.

Incredulous, he sat in a pensive mood. How could the others do such a thing? His discontent turned to silent anger that simmered. "I think it is not right," he said, just managing not to explode from his growing anger.

"You sign that sheet, Mr. President," ordered the Secretary in a barely audible but stern voice.

"Why are you doing this?" he asked, his voice not giving any hint of the boiling cauldron of screaming anger in his chest.

"Will you sign, Mr. President?"

"All right," he said, now seething amiably.

He took his pen, picked up the sheet of paper and looked over the signatures. Then he proceeded to tear up the paper - into shreds

11. The attitude of the writer towards the President is one of A. contempt. B. disdain. C. disinterest. D. approval. [2016/21]
12. The prevailing atmosphere is A. tense. B. sad. C. cordial. D. warm. [2016/22]
13. The expression "plastered on each of their faces like a death mask" illustrates A. alliteration and metaphor. B. simile and personification. C. personification and alliteration. D. metaphor and simile. [2016/23]
14. "..... screaming anger" is an example of A. Allusion. B. Personification. C. Simile. D. Euphemism. [2016/24]
15. The last paragraph illustrates A. foreshadow. B. pathos. C. bathos. D. climax. [2016/25]

Read the passage and answer questions 16 - 20

A modest two-room hut built of mud and roofed with straw graciously sheltered the Mensahs. One of the rooms advertised itself as a living room. The kind earthenware pot willingly kept company with four ever-smiling stools. The pot eternally contained cool water for guests. The second room was a warm-hearted bedroom without a bed. The poor pair had to sleep on bare straw mats on the polished dirt floor. Some over washed rags deputized for blankets and sheets and pillows. Two strong dry logs, facing each other like bitter rivals burned themselves out at night, not merely to keep the couple warm but mainly to ward off hungry mosquitoes and other hostile pests.

There was no door to ward off the cold night air. Some rude devices' however, were contrived to keep the room quite safe from prying eyes and curious domestic animals. Would any thief be ever tempted to peep into such a rude room of such a poor pair?

16. The writer's attitude to the couple is one of A. resignation. B. indifference. C. patronage. D. praise [2015/21]
17. The dominant literary device used in the passage is A. litotes. B. personification. C. simile. D. paradox. [2015/22]
18. The rhetorical question that ends the passage stresses the A. wickedness of thieves. B. poverty of the couple. C. security of the hut. D. filthiness of the surroundings. [2015/23]
19. The expression 'such a rude room of such a poor pair' illustrates A. onomatopoeia. B. pun. C. rhyme. D. alliteration. [2015/24]

20. The setting is A. dawn. B. sunset. C. midday. D. night. [2015/25]

Read the passage and answer questions 21 - 25

The goldsmith at work is a priest at the altar. As though he were performing the Eucharist, he is engaged in deliberate motions of reverence. The small vials of various liquids such as mercury are little vessels of communion wine. The minuscule rings of intricately crafted gold are like miniature wafers. He dips one tiny ring into a liquid, lifts it up to the sky and presses it onto a space in the growing length of necklace. It fits - it is like dipping bread into wine and slipping it between the parted lips of a communicant. Our lent vigils are not as solemn as the goldsmith's silent solemnity that directs his work. We look on as the wizardry of the master craftsman displays itself We are held in thrall...

21. The subject matter of the passage is A. a goldsmith at work. B. celebrating the Eucharist. C. a priest at the altar. D. communion wine and wafers. [2014/21]
22. The dominant devices used are A. personification and irony. B. parallelism and repetition. C. metaphor and simile. D. metonymy and synecdoche. [2014/22]
23. The use of the above devices creates an atmosphere of A. fear. B. doom. C. hope. D. awe. [2014/23]
24. The writer's attitude is one of A. bewilderment. B. reverence. C. indifference. D. arrogance [2014/24]
25. The narrative technique captures the----- of the scene. A. seriousness. B. vividness. C. ordinariness. D. loneliness. [2014/25]

Read the passage and answer questions 26- 30

As they trooped off down the field with their sullen dogs, the farmer started the tractor up and the cutter blade blurred into life. Left alone, Grooby sank into a shocked stupor. His mind whirled around like a fly that dared not alight. A blank vacancy held him. He seemed unable to move, even to wipe away the sweat that collected in his eyebrows and leaked down into his eyes. He sensed that the sun had settled over the earth, so that the air was actually burning gas. He watched the tractor dwindle in the bottom of the field, as if it were melting into a glittering muddle in the haze

26. "...The cutter blade blurred into life" The above expression appeals to the sense of A. hearing. B. touch. C. sight. D. taste. [2013/21]
27. "The air was actually burning gas" is a A. personification. B. euphemism. C. metaphor. D. paradox. [2013/22]
28. The diction conveys a feeling of A. hope. B. helplessness. C. anger. D. indifference. [2013/23]
29. The expression 'like fly that dared not alight' is a/an A. simile. B. hyperbole. C. irony. D. alliteration. [2013/24]
30. The setting of the extract is A. dawn. B. midday. C. evening. D. night. [2013/25]

Read the passage and answer questions 31-35

The bright sun continued to smile. Andrew's face beamed with pleasure with every passing moment. Very few of his contemporaries have so succeeded in reaching the top of the ladder. Andrew in particular had been an orphan of storm. His father's death during his third year in the secondary school coupled with the physical misfortune which he suffered when a stockfish machine severed his left middle finger,

constituted a serious setback but Andrew did not despair.

The courage to fail is very cheap; every fool can afford to fail. But it raises one above the herd of cowards and never-do-wells to be up and struggling. The reward of forbearance in the end is resounding success. And so it was for Andrew ever since he finished his university education; it had been success galore. He had got a good job in one of the country's insurance companies. His pay was good, his prospects seemed bright. The habitual Thomases in his family found it very hard to believe. At forty he had a good car and had already built a house of his own. The world was at his feet.

31. "Orphan of storm" implies that Andrew A. had a good life. B. was orphaned at birth. C. had a difficult early life. D. was not afraid of storms. [2012/26]
32. The passage is an example of a/an A. autobiography. B. expository. C. passage. D. descriptive. [2012/27]
33. The mood of the extract is one of A. love. B. admiration. C. hatred. D. resignation. [2012/28]
34. "The world was at his feet" implies that Andrew A. was loving. B. was standing on the world. C. was arrogant. D. achieved result easily. [2012/29]
35. "habitual Thomases" is an example of an A. allegory. B. aphorism. C. allusion. D. apostrophe. [2012/30]

Read the passage and answer questions 36 - 40

Each profession, intellectual or manual, deserves consideration, whether it requires painful physical effort or manual dexterity, wide knowledge or the patience of an ant. Ours, like that of the doctor, does not allow for any mistake. You don't joke with life, and life is both body and mind. To warp a soul is as much a sacrilege as murder. Teachers at kindergarten level, as at university level form a noble army accomplishing daily feats, never praised, never decorated. An army forever on the move, forever vigilant; an army without drums, without gleaming uniforms. This army, thwarting traps and snares, everywhere plants the flag of knowledge and morality

36. The writer's mood is that of A. excitement. B. optimism. C. indifference. D. frustration [2011/21]
37. The writer of the passage is a ----- A. doctor. B. soldier. C. teacher. D. student. [2011/22]
38. The dominant image in the passage is that A. soldiery. B. medicine. C. religion. D. education. [2011/23]
39. The underlined illustrates A. antithesis. B. allusion. C. parallelism. D. parody. [2011/24]
40. "The flag of knowledge and morality" illustrates A. euphemism. B. litotes. C. metaphor. D. metonymy. [2011/25]

Read the passage and answer questions 41-45

Here in the station it is in no way different save that the city is busy in its snow. But the old men cling to their seat as though they were symbolic and could not be given up. Now and then they sleep, their grey old heads resting with painful awkwardness on the back of the benches

Also they are not at rest. For an hour they may sleep in the gasping exhaustion of the ill-nourished and aged who have to walk in the night. Then a policeman comes by on his rounds and nudges them upright.

"You can't sleep here" he growls. A strange ritual then begins. An old man is difficult to wake. One man after a slight lurch, does not move at all, he sleeps on steadily, Once in a while, one of the sleeper will not wake, he will have had his wish to die in the great droning centre of the hive rather than in some lonely room fulfilled.

41. This style of writing is A. argumentative. B. epistolary. C. narrative. D. expository. [2010/26]
42. "... on the backs of the benches" illustrates A. synecdoche. B. epithet. C. assonance. D. Personification. [2010/27]
43. The passage conveys the mood of A. defiance. B. hope. C. fear. D. despair. [2010/28]
44. "... gasping exhaustion of the ill-nourished and aged.." infers A. helplessness. B. slowness. C. sadness. D. tiredness. [2010/29]
45. "droning" and "hive" illustrate A. anecdote. B. epigram. C. allusion. D. epitaph. [2010/30]

Read the passage and answer questions 46 - 50

"Diversion through Larteh!" This is the sign in the middle of the road. They have diverted the 24-Kilometre Mamfe-Aburi-Adenta Road because of the major road works. The Mamfe-Larteh-Adenta diversion makes the journey twice as long. The longer route is the shorter.

The little jeep flashes past the deserted police checkpoint. The howling wind, like a stretching comb, stretches Kweyiwa's hair in flapping furrows behind her as she stands clinging to a metal support in the back of the open jeep, petrified. The jeep negotiates the hairpin bend below the overhang near Tamara's place at breakneck speed; now it is on the stretch to the Koiabe junction. The little vehicle laps up the distance. Presently the travellers arrive at the last crossroads. Kodiabe lies as the crow flies, Somanya to the left. The jeep turns right towards Accra

46. Kweyiwa is A. relaxed. B. ecstatic. C. frightened. D. elated. [2009/21]
47. The narrative technique is A. third person. B. a soliloquy. C. first person. D. an aside. [2009/22]
48. The passage is A. expository. B. argumentative. C. narrative. D. analytical. [2009/23]
49. The atmosphere in the passage is one of A. love. B. fear. C. anger. D. joy. [2009/24]
50. "The little vehicle laps up the distance" conveys the impression of A. leisure. B. pleasure. C. strength. D. speed. [2009/25]

Read the passage and answer questions 51 - 55

Ralph wormed his way through the thicket towards the forest, keeping as far as possible beneath the smoke. Presently, he saw an open space and the green leaves of the edge of the thicket. A smallish savage was standing between him and the rest of the forest, a savage striped red and white, and carrying a spear. He was coughing, and smearing the paint about his eyes with the back of his hand as he tried to see through the increasing smoke.

Ralph launched himself like a cat; stabbed, snarling, with the spear, and the savage doubled up. There was a shout from beyond the thicket and then Ralph was running with the swiftness of fear through the undergrowth. He came to a pig-run, followed it for perhaps a hundred yards and then swerved off. Behind him the ululation swept across the island once more and a single voice shouted three times. He

- guessed that was the signal to advance and sped away again till his chest was like fire. Then he flung himself down under a bush and waited for a moment till his breathing steadied. He passed his tongue tentatively over his teeth and lips and heard far off the ululation of the pursuers.
51. The passage is A. narrative. B. expository. C. descriptive. D. argumentative. [2008/26]
52. "Ralph wormed his way" is an example of A. irony. B. apostrophe. C. metaphor. D. allusion. [2008/27]
53. The mood of the passage is A. anger. B. sarcasm. C. indifference. D. fright. [2008/28]
54. The literary device used in "Ralph launched himself like a cat" is A. assonance. B. simile. C. contrast. D. personification. [2008/29]
55. The writer's diction portrays A. repetition. B. irony. C. tension. D. humour. [2008/30]
- Read the passage and answer questions 56-60.**
- ...What were the use of my creation if I were entirely contained here? My great miseries in the world have been Heathcliff's miseries, and I watched and felt each from the beginning. My great thought in living is himself. If all else perished, and he remained, I should still continue to be. And if all else remained, and he were annihilated, the universe would be turned to a mighty stranger- I should not seem a part of it. My love for Linton is like the foliage in the woods; time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath- as source of little, visible delight, but necessary. Nelly, I am Heathcliff! He's always, always in my mind - hot as a pleasure to myself, but as my own being...
56. The speakers love for Heathcliff is A. platonic. B. indestructible. C. ephemeral. D. universal. [2007/26]
57. My love for Heathcliff resembles the eternal rocks beneath illustrates A. metaphor. B. allusion. C. euphemism. D. simile. [2007/27]
58. Annihilated in the extract implies A. rebirth. B. death. C. marriage. D. problems. [2007/28]
59. If all else perished and he remained illustrates A. paradox. B. irony. C. bathos. D. antithesis [2007/29]
60. The diction of the extract conveys the speaker's A. contempt. B. despair. C. assurance. D. determination. [2007/30]
- Read the passage and answer questions 61- 65**
- Here in the station, it is in no way different save that the city is busy in its snow. But the old men cling to their seats as though they were symbolic and could not be given up. Now and then they sleep, their grey old heads resting with painful awkwardness on the backs of the benches. Also, they are not at rest. For an hour, they may sleep in the gasping exhaustion of the ill-nourished and aged, who have to walk in the night. Then, a policeman comes by on his round and nudges them upright. "You can't sleep here", he growls. A strange ritual then begins. An old man is difficult to wake. One man after a slight lurch, does not move at all, he sleeps on steadily. Once in a while, one of the sleepers will not wake; he will have had his wish to die in the great droning centre of the hive rather than in some lonely room fulfilled.
61. The style of writing is A. argumentative. B. epistolary. C. narrative. D. expository. [2006/21]
62. "...on the backs of the benches" illustrates A. synecdoche. B. epithet. C. assonance. D. personification. [2006/22]
63. The passage conveys a mood of A. defiance. B. hope. C. fear. D. despair. [2006/23]
64. "...gasping exhaustion of the ill-nourished and aged" infer A. helplessness. B. slowness. C. sadness. D. tiredness. [2006/24]
65. "droning" and "hive" illustrate A. anecdote. B. epigram. C. allusion. D. epitaph. [2006/25]
- Read the passage below and answer questions 66 - 70.**
- Stella had to do her midweek shopping. There were four people before her in the queue. She watched the blond at the counter striking feverishly away at the numbers on the cold, light-flickering machine. There seemed to be a raging war between two mechanical contraptions, one, robot-like and the other stationary, but able to respond to the extent of punching, by sharp flickers of red light. It was an all-consuming battle, as a swift left hand positioned the price label of the ceaseless flow of items on the conveyor belt and the right delivered the punches. The intending owners were more unnoticed onlookers. Anyway, there is a belated recognition of them in 'thank you, call again balance sheet.' "It's all so mechanical, she thought. I mean, any creature - baboon, extraterrestrial being or anything- could as well receive the same treatment as long as the conditions are met - 'bring to the counter, labelled items from the shelves.'" Where is the human touch? She wondered.
66. The dominant literary device used in the passage is A. litotes. B. personification. C. synecdoche. D. onomatopoeia. [2005/26]
67. "Where is the human touch?" conveys an impression of A. disappointment. B. expectation. C. discontent. D. indifference. [2005/27]
68. The narrative technique used in the passage is A. omniscient. B. third person. C. flashback. D. first person. [2005/28]
69. The dominant mood in the passage is one of A. excitement. B. fear. C. anxiety. D. joy. [2005/29]
70. ".....a swift left hand.....and the right hand delivered the punches" illustrates A. symbolism. B. hyperbole. C. parallelism. D. alliteration. [2005/30]
- Read the passage below and answer questions 71 - 75**
- The fact was that, no sooner had the sickles began to play than, the atmosphere suddenly felt as if cress would grow in it without other nourishment. It rubbed people's cheeks like damp flannel when they walked abroad. There was a gusty, high warm wind; isolated raindrops starred the window-panes at remote distances; the sunlight would flap out like a quickly opened fan, throw the pattern of the window upon the floor of the room in a milky, colourless shine, and withdraw as suddenly as it had passed.
71. The passage deals with A. atmosphere. B. temperature. C. scene. D. clouds. [2004/21]
72. The passage illustrates the use of _____ prose. A. descriptive. B. narrative. C. expository. D. imaginative. [2004/22]

73. The dominant literary device used in the passage is
A. metaphor. B. simile. C. oxymoron. D. hyperbole.
[2004/23]
74. The last five lines make use of _____ imagery
A. tactile. B. auditory. C. gustatory. D. visual.
[2004/24]
75. The feeling induced is one of A. excitement.
B. indifference. C. anger. D. despondency. [2004/25]
Read the extract below and answer questions 76-80
His mind flitted back memory lane. He remembered how time walked quietly in, like a thief in the night, and then put a sword in the heart of the land. He remembered all his life's sweat, drained away by the strife. He remembered his wife and two lovely kids, all slain pitilessly by the beasts in khaki. He remembered his only sister, a tender rose, defiled in turns by them and then slaughtered like a lamb upon the ritual table.
76. The mood of the extract is one of A. gloom.
B. serenity. C. anxiety. D. indifference. [2003/21]
77. The extract is about A. armed robbery. B. ritual killings. C. the tragedy of war. D. the tragedy of oppression. [2003/22]
78. The dominant literary device used is A. metaphor.
B. repetition. C. simile. D. personification. [2003/23]
79. "... a tender rose" is an example of a/an
A. personification. B. imagery. C. symbolism.
D. metaphor. [2003/24]
80. "... put a sword in the heart of the land" implies
A. murder. B. danger. C. strife. D. destruction.
[2003/25]

Read the passage below and answer questions 81-85

The month of July crept in. The sky, like a hooded monk wore black, as in mourning, ready to shed its load. The sun was mystified while heaps of sand and dust spiralled high up in the sky, sending high and low alike scurrying into hiding. The town had never known such a downpour, it was forty-eight hours of weeping by both the heavens and the inhabitants of Olusi who lost most of their life's savings in this destructive blessing.

81. The subject of the passage is A. cloud. B. climate.
C. rainfall. D. flood. [2002/21]
82. *The month of July crept in* is an example of
A. metaphor. B. synecdoche. C. imagery.
D. apostrophe. [2002/22]
83. The expression *the sky, like a hooded monk wore black*, illustrates A. symbolism. B. paradox.
C. personification. D. metaphor. [2002/23]
84.high and low alike refers to the A. rulers of the village. B. women and their children. C. chiefs and their subjects. D. rich and the poor. [2002/24]
85.destructive blessing shows the use of
A. antithesis. B. oxymoron. C. apostrophe.
D. parallelism [2002/25]

Read the poem below and answer questions 86-90

The killing of a whale at sea isn't pleasant to witness or even to contemplate. Hunted down through solar and other highly specialized equipment, the whale has no more chance of escape like a steer in a slaughterhouse. The manner of his death, however, is very different. A grenade-tipped harpoon explodes deep within his body, often causing prolonged suffering before the gentle-giant, whose intelligence

may be second only to our own, is reduced to a carcass ready for processing into crayons, lipstick, shoe polish, fertilizer, margarine and pet food. The inhumane manner of death, however, is the least part of the scandal known as the whaling industry. Much more important is the fact that the killing is quite unnecessary. Adequate substitutes exist for every single use to which the whale carcasses are currently put, and although some 32,000 whales are killed every year, the sum of commodities they provide is insignificant in the world's economy.

86. The passage is A. descriptive. B. narrative.
C. argumentative. D. expository. [2001/21]
87. The theme of the passage is that A. whales are a menace to mankind. B. the killing of whale is unnecessary. C. the importance of whale-hunting. D. whales are highly intelligent. [2001/22]
88. The underlined expression suggests that the writer A. has an aversion for the process. B. finds the activity fascinating. C. is aloof to the activity. D. does not dislike the process. [2001/23]
89. ".....gentle giant" conveys the picture of being
A. ferocious. B. tame. C. timid. D. brave. [2001/24]
90. ".....like a steer in a slaughterhouse" is an example of A. simile. B. metaphor. C. personification.
D. assonan. [2001/25]

Read the passage below and answer questions 91 - 95

The long column of misery tended continually to grow longer, as the more robust struggled to get as far as possible from the pursuing French, and as the weaker fell farther and farther behind. There were enough weaklings in all conscience; even in summer the men had been badly clothed, and even in victory insufficiently fed, and now it was winter, and Espinosa had been fought and lost, and the route of the retreat lay away from the fertile plains and up into the inhospitable mountains. The rain had fallen upon them in deluges for days, and now as they climbed higher it was turning into sleet, and a bitter cold wind blew. Ahead of them they could see the snow lying thick on the mountain passes through which they would have to climb, without food or fuel or rest, and with the terror of the French to urge them on. Disease had come inevitably to complete the work so well begun by hunger, exposure and the sword.

91. A suitable title for the passage is the A. March of Soldiers. B. Agony of War. C. Pangs of Hunger. D. Dread of Disease. [2000/26]
92. The writer's mood is one of A. anger.
B. fear. C. pity. D. disappointment. [2000/27]
93. The mood is expressed through the use of
A. objects. B. scenery. C. syntax. D. diction.
[2000/28]
94. The attitude of the survivors is best summed up by the word A. indifference. B. persistence.
C. resignation. D. victory. [2000/29]
95. The device used in the last sentence is A. climax.
B. sarcasm. C. euphemism. D. hyperbole. [2000/30]

Read the following prose passage and answer questions 96 - 100 .
Ngotho was pleased. And Nyokabi and Njeri were full of joy at the news. For the first time for many years something like a glimmer of light shone in

Ngotho's eyes. He could even be seen making an effort to walk upright. Here at last was a son who might eventually be a match for the Howlands and Jacobos and any others who at all despised him. Kamanu too was pleased. He hoped he could go on helping Njoroge. Njoroge might do something for the family.

Njoroge was happy. His first impulse when he learnt what he had gone through was to kneel down and thank God for all He had done for him. 'Give me more and more learning and make me the instrument of thy light and peace'. To go to Secondary School, the big mission at Siriana, was no small achievement.

96. The mood of the people in the extract is that of
A. sadness and tiredness. B. depression and anxiety.
C. happiness and hope. D. anger and aggression.
[1999/26]
97. From the extract, the Howlands and the Jacobos represent the
A. oppressors. B. competitors.
C. teachers. D. people. [1999/27]
98. The theme of the extract is the
A. resistance to oppression. B. ambition to become a priest. C. quest for education. D. desire for happiness. [1999/28]
99. What does the expression "Instrument of Thy light and peace" tell us about the speaker? A. His filial bond. B. His humility. C. His pride. D. His sympathy.
[1999/29]
100. The expression "a glimmer of light" stands for
A. courage. B. disaster. C. tolerance. D. hope.
[1999/30]

Read each of the following prose passages carefully and answer the question that follows.

Joseph turned around, 'Be careful you don't slip', he called. Her heel dug for a third step and then the moss stripped off a little. Her hands gripped the moss and tore it out. Joseph saw her head describe a little arc and strike the ground. As he ran toward her, she turned slowly on her side. Her whole body shuddered violently for a second and then relaxed. He stood over her for an instant before he ran to the spring and filled his hands with water. But when he came back to her, he let the water fall to the ground, for he saw the position of her neck, and the grey that was stealing into her cheeks. 'It was too simple, too easy, too quick', he said.

101. The setting of this extract is the
A. field. B. stream. C. farm. D. mountain. [1998/51]
102. The mood of the narrator is one of
A. shock. B. indifference. C. happiness. D. kindness. [1998/52]
103. The narrator's companion has just
A. died. B. arrived. C. relaxed. D. collapsed. [1998/53]
104. The extract is an example of
A. narrative prose. B. descriptive prose. C. imaginative prose. D. expository prose. [1998/54]
105. The underlined expression is an example of
A. hyperbole. B. metaphor. C. simile. D. personification. [1998/55]

Read following prose passages carefully and answer the questions that follows.

In England, her love for Henry blossomed like spring flowers after a hard winter. But she abhorred the way he dressed in England. They fell in love when she was working in a little coffee shop across from the Crystal Palace. Tall and jovial, he fell romantically in love with her at first sight. After a

brief and hilarious courtship, they got married in a small Presbyterian Chapel in North London. Her people came and her mother shed a tear when it was announced that the newly-wed couple would go to Africa. From that day, her world collapsed. He had never even hinted that he had joined the colonial service. Nor did she know that her honeymoon would be a hurried affair in Brighton. She wept most of the time on board the M.V Apapa that took them to Africa. Eight years and her temper grew worse. She got farther and farther away from her husband. They never had a child. A child would have made all the difference in the world.

106. The figure of speech used in the first sentence is
A. personification. B. metaphor. C. simile. D. metonymy. [1998/56]
107. In England, she had loved her husband, in Africa, she
A. resented him. B. accepted him. C. enjoyed her honeymoon. D. encouraged him. [1998/57]
108. "From that day her world collapsed" shows that the woman is
A. better off. B. wise. C. afraid. D. unhappy [1998/58]
109. What made the woman's world collapse is
A. falling in love with her husband in winter. B. cutting short their honeymoon. C. travelling aboard a ship. D. their movement to Africa. [1998/59]
110. From the last sentence, it is obvious that the couple
A. is happy. B. is lonely. C. is childless. D. has a child. [1998/60]

Read the Passage and answer Questions 111 to 115.

Mark lies sleepless, his supine eyes rolling as he counts the rafters - vertically, horizontally, diagonally-over and over. There is continual rumbling in his belly. Lying so still, whom can he blame now? Isn't it his own fault to be like this?

Three months ago, Atongo and Agbenya said they were leaving town because "things have become too hard," as they put it. They asked Mark to come along. He declined saying that he would have to prepare. Of course, he simply could not go — dare not. He had a pact with Akwele who sells kenkey downtown: neither could leave town without the other. At the time Mark's friends were ready, Akwele had travelled to Accra and would, unknown to anyone, not return in a hurry.

This is why Mark is lying dejected on his bed, a hungry man. Anyhow, he is not an angry man.

111. ... supine eyes ... illustrates
A. oxymoron. B. paradox. C. verbal irony. D. synecdoche. [2019/21]
112. Rumbling as used in the 1st paragraph is
A. onomatopoeic. B. metaphoric. C. ironic. D. alliterative. [2019/22]
113. The dominant theme is
A. unrequited love. B. loss of opportunity. C. lack of trust. D. insatiable hunger. [2019/23]
114. The narrative technique is
A. third person. B. first person. C. interior-monologue. D. multiple narration. [2019/24]
115. The writer's attitude is one of
A. anger. B. indifference. C. sympathy. D. mockery. [2019/25]

Read the passage and answer Questions 116 to 120

On, on, on, over the countless miles of angry space roll the long heaving billows. Mountains and caves are here; for what is now the one is now the other; then all is but a boiling heap of rushing water. Pursuit, and flight and mad return of wave on wave,

and savage struggle, ending up in a spouting up of foam that whitens the black night; incessant change of place and form and hue; constancy in nothing but eternal strife. On, on, on, they roll and darker grows the night; and louder howls the wind and more clamorous and fierce become the *million voices* in the sea, when the wild cry goes forth upon the storm, 'A ship!'

116. The most suitable title for the passage is A. A Savage Struggle at Night. B. At Sea on a Stormy Night. C. The Long Heaving Waves. D. The Million Voices in the Sea.[2020/21]

117. The predominant use of long vowels in the first sentence heightens the..... of the waves. A. anger B. expanse C. great noise D. endless movement.[2020/22]
118. The writer's attitude to the scene is one of A. anxiety. B. awe. C. contempt. D. indifference.[2020/23]
119. The expression *million voices* is used as A. conceit. B. euphemism. C. hyperbole. D. metonymy[2020/24]
120. A *ship* in the last line symbolizes A. despair. B. hope. C. pirates. D. sailors.[2020/25]

(Unseen Poetry)

Read the Poem and answer questions 1-5

Poison ivy came up like a rose
in red and thorny garb
I look, liked and did dare touch.
My pals my avid touch espied
with green and frosty eyes
I should've only looked, and not leapt,
For away and over my rising moon she flew
on clipped wings of my dream
now a song-filled air pocket of serenades.
A love's wretch, my dream is a hombill
flightless and tottering.
My dream remains a dream still
Now my dream is a locked-up serenade

1. The mood of the persona is one of A. contempt. B. hilarity. C. despondency. D. hopefulness. [2018/26]
2. The theme of the poem is A. love in the garden. B. the acceptance of love. C. the rising moon. D. unrequited love. [2018/27]
3. The envy of the persona's friends is expressed in the A. avid touch. B. clipped wings. C. green and frosty eyes. D. song-filled air pocket. [2018/28]
4. Line 2 is in iambic A. trimeter. B. tetrameter. C. pentameter. D. hexameter. [2018/29]
5. The last line illustrates A. parallelism. B. contrast. C. hyperbole. D. metaphor. [2018/30]

Read the poem and answer the questions 6 -10

I know not, Amina
When again on your brightness of smile
My eyes will rest awhile.
when again of your softness of voice
My ears will drink by eager choice
When again into the silver moonshine
You early at night or late venture
As is your wont in weather fine
Astute, awake in bed as doters may, I'll lie
Dreaming of grasping your velvety texture

6. The first stanza is a A. tercet. B. couplet. C. quatrain. D. sestet. [2017/26]
7. The poem evokes the senses of A. smell and sight. B. smell and hearing. C. sight and hearing. D. touch and smell. [2017/27]
8. The dominant literary device used in the poem is A. allusion. B. repetition. C. allegory. D. metonymy. [2017/28]
9. The poet's tone is one of A. anxiety. B. defiance. C. nostalgia. D. regret. [2017/29]
10. My ears will drink by eager choice illustrates A. oxymoron. B. onomatopoeia. C. synecdoche. D. meiosis. [2017/30]

Read the poem and answer the questions 11 - 15

We have come to the crossroads
And I must either leave or come with you.
I lingered over the choice
But in the darkness of my doubts
You lifted the lamp of love
And I saw in your face
The road that I should take.

11. The theme of the poem is A. indecision. B. separation. C. rejected love. D. required love. [2016/26]
12. The speaker is A. decisive. B. frustrated. C. disappointed. D. angry. [2016/27]
13. The dominant literary device used in the poem is A. paradox. B. parody. C. metaphor. D. oxymoron. [2016/28]
14. The mood of the poem is A. jubilant. B. sad. C. gloomy. D. romantic. [2016/29]
15. The poem can be described as A. an epitaph. B. a lyric. C. a lullaby. D. an elegy. [2016/30]

Read the poem and answer the questions 16 -20

Proud mothers of the coming age,
'Tis good to find you now engage
Your minds and time your lives to raise

Above the level of bygone days.
'Tis good to see you play your part
With spirit and undaunted heart.
It gives young Africa's throbbing soul
A glimpse of a bright and glorious goal.

God bless you, mothers of our race,
God cause to shine on you His face;
And give you strength and all you crave
To bring forth sons and daughters brave

16. The rhyme scheme is A. aabb ccdd eeff. B. abab abab aabb. C. abca abbc abab. D. abba abca abab. [2015/26]
17. The theme of the poem is A. the love of mother. B. invoking the spirit of womanhood. C. admiration for women's handwork. D. the suffering of women. [2015/27]
18. The literary device used in line 7 is A. conceit. B. personification. C. hyperbole. D. pathos. [2015/28]
19. The poet's tone is one of A. sadness. B. joy. C. condemnation. D. sarcasm. [2015/29]
20. "To bring forth sons and daughters brave " illustrates A. paradox. B. zeugma. C. inversion. D. epigram. [2015/30]

Read the poem and answer the questions 21- 25

At dawn must I rise to till the rock

That our land has turned into
 The land where on we'd gleefully harvested paddy
 Planted and nurtured and tended on plots marshy
 Our woes are bloody woes of accursed revenges
 Of the land spirits aggrieved by paltry human respect
 For the life of fellow man by his fellow
 Kindred blood has counted for less than no value
 Brother's wife has been wife to other brother's brother
 Communal loot has emptied our country silos
The earth has stooped breathing and sighed
 Soldered tears has the moon shed
 The earth was scorched at noon-day night
 And our land has turned to hoeing rock.

21. The theme of the poem is A. famine and disease.
 B. drought and heat. C. abomination and retribution.
 D. sickness and death. [2014/26]
22. "The earth has stopped breathing and sighed" illustrates A. bathos. B. climax. C. personification.
 D. paradox. [2014/28]
23. The mood of the poet is one of A. recklessness.
 B. hopelessness. C. happiness. D. loneliness. [2014/27]
24. The run-on lines convey the speaker's
 A. indignation. B. lamentation. C. disappointment.
 D. defiance. [2014/29]
25. There is a predominance of words associated with
 A. celebration. B. nature. C. governance. D. nurture.
 [2014/30]

Read the poem and answer the questions 26-30

I'm going soldering:
 Mad the rhythm runs.
 With drumming and with trumpeting
 And glory of the guns.

I've come home again:
 I know that blood is red;
 I know how sodden falls the rain
 Where flesh lies dead.

26. The theme of the poem is best described as the
 A. love of war. B. glory of war. C. excitement of war. D. night. [2013/26]
27. "Mad the rhythm run" is an example of A. pathos.
 B. oxymoron. C. bathos. D. inversion. [2013/27]
28. The dominant sound device in the second stanza is
 A. alliteration. B. assonance. C. onomatopoeia.
 D. repetition. [2013/28]
29. The rhyme scheme in the first stanza is A. aabb.
 B. abab. C. abaa. D. aabc. [2013/29]
30. The two contrasting moods in the poem are
 A. sadness and hope. B. bravery and cowardice.
 C. excitement and disappointment. D. calmness and anxiety. [2013/30]

Read the poem and answer questions 31 - 35

I wonder how long, you awful parasite
 Shall share with me this little bed,
 And make me, from sweet dreams be lost
 By sucking blood from my poor head.
 I should but say man has much
 Blood, which you and your families do feed
 on; for supper, dinner, and lunch,
 And besides, you do in my bed breed

Clever thou art, tiny creature;
 You attend me when I am deep asleep;
 When thou art sure, I can't you capture,
 Just as the time I snore deep.
 Tis so strange that before twilight,
 The bed clear of you would seem;
 For not one of you is in my sight
 As if your presence was in a dream.

31. The poem is about a A. nightmare. B. dream. C. raid of bugs. D. raid of mosquitoes. [2012/21]
32. The poem is generally made up of A. hyming couplets. B. heroic couplets. C. end-stopped lines. D. run-on lines. [2012/22]
33. The poem is a/an A. monologue. B. dialogue. C. epilogue. D. prologue. [2012/23]
34. The poet's mood is one of A. sarcasm. B. indifference. C. joy. D. despair. [2012/24]
35. The dominant attitude of the poet is one of
 A. amazement. B. pity. C. regret. D. nonchalance. [2012/25]

Read the poem and answer questions 36 - 40

Here stood our ancestral home
The crumbling wall marks the spot
 Here a sheep was led to the slaughter
 To appease the gods and atone

For faults which our destiny
 Has blossomed into crimes
 There my cursed father once stood
 And shouted to us, his children
 To come back from our play
 To our evening meal and sleep.

36. The mood of the poem is A. hopeful. B. joyful. C. nostalgic. D. exciting. [2011/26]
37. The sheep was led to the slaughter A. to prepare their evening meal. B. because it was a troublesome sheep. C. because their father was a butcher. D. as a sacrifice to their gods. [2011/27]
38. "To appease the gods..." implies A. seeking the favour of the gods. B. offering meals to the gods. C. accusing the gods for their misfortune. D. reciting incantations to the gods. [2011/28]
39. The underlined means that A. they were living in a house with a high wall. B. their building is no longer where it used to be. C. the children had caused the wall to crumble. D. their father made them pull down the wall. [2011/29]
40. The image used in line six is taken from A. war. B. the moon. C. flowers. D. prison. [2011/30]
- Read the poem and answer questions 41- 45.**
- What a morning!
 The sound of guns was everywhere
 The city was trapped.
 I heave a mournful sigh-
 Rebels!
 Boom Boom Boom!
 The heart pants at the sound of the blast.
 Lord! When will all this end?
 This is the fourth day.
 You say you are free
 Oh no, you are not
 You are trapped -
 A prisoner in your own home.
 The song is everywhere.
 What next?

- Food - water - a hiding place
Far from the sound of the gun.*
41. **The theme of the poem is A. peace. B. war. C. love. D. death. [2010/21]**
42. **"Boom Boom Boom" is an example of A. symbols. B. onomatopoeia. C. metonymy. D. allusion. [2010/22]**
43. **The atmosphere of the poem implies A. danger and confusion. B. peace and reconciliation. C. happiness. D. hope. [2010/23]**
44. **The second stanza refers to A. the uncertainty of life. B. the pleasure of life. C. the meaning of life. D. the joys of life. [2010/24]**
45. **"The song is everywhere" refers to A. freedom. B. anxiety. C. pleasure. D. satisfaction. [2010/25]**
Read the poem and answer questions 46 - 50
*In front of the gate, the guard stands with his rifle,
Above, untidy clouds are carrying away the moon,
The bedbugs are swarming around like army tanks
on manoeuvres
While the mosquitoes form squadrons, attacking like
fighter planes.
My heart travels a thousand miles towards my native
land.
My dream intertwines with sadness like a stein of a
thousand threads,
Innocent, I have endured a whole year in prison.
Using my tears for ink, I turn my thoughts into verses*
46. **The poem is about A. war. B. dirt. C. travelling. D. prison life. [2009/26]**
47. **The imagery in the first four lines is predominantly A. agricultural. B. military. C. political. D. social. [2009/27]**
48. **"...a thousand miles" is an example of A. hyperbole. B. irony. C. antithesis. D. epigram. [2009/28]**
49. **The poem is written in A. blankverse. B. pentameter. C. free verse. D. trochee. [2009/29]**
50. **The impression created of the persona is one of A. anger. B. competitiveness. C. reconciliation. D. resignation. [2009/30]**
Read the poem and answer questions 51 - 55
*At the onset of the rain
The drought-stricken land
Suck up the wetness
And the gates to the field
Are flung widely open.
It is the signal for planting!
It is time for joyous toiling!
At various times of day
The hard and erect hoe
Would thrust and dig deep
Into the receiving wet soil.
Seeds in different quantities
Seeds of varying potency
Are broadcasted in layers
Into the womb of the earth.
With time and much labour
The seed now transformed
Blossoms and grows into new life!*
51. **The subject matter of the extract is A. harvesting. B. rain. C. time. D. farming. [2008/21]**
52. **The dominant device used in the extract is A. metaphor. B. paradox. C. symbolism. D. simile. [2008/22]**

53. **"The hard and erect hoe" connotes A. uprooting of weeds. B. the sowing of seeds. C. digging of the soil. D. farming implement. [2008/23]**
54. **"Joyous toiling" is an example of A. onomatopoeia. B. oxymoron. C. irony. D. metaphor. [2008/24]**
55. **The last line of the extract suggests the A. growth of a seed. B. birth of a child. C. harvesting of fruits. D. flourishing of flowers. [2008/25]**
Read the poem and answer questions 55 - 60
*Bent-double, like old beggars under sacks,
Knock-kneed, coughing like hags, we curse
through sludge
Till on the haunting flares we turned our backs,
And towards our distant rest began to trudge,
Men marched asleep, many had lost their boots,
But limped on, blood-shed. All went lame, all blind;
Drunk with fatigue; even deaf to the hoots
Of gas-shells dropping softly behind.*
56. **The extract conveys a mood of A. dejection. B. desperation. C. resentment. D. resignation. [2007/21]**
57. **The dominant figure of speech in the first stanza is A. hyperbole. B. simile. C. euphemism. D. pun. [2007/22]**
58. **The expression Drunk with fatigue illustrates A. metaphor. B. synecdoche. C. litotes. D. irony. [2007/23]**
59. **The rhyme scheme of the first stanza is A. aabb. B. abab. C. abcd. D. abba. [2007/24]**
60. **Sludge in the extract means A. water. B. fire. C. snow. D. mud. [2007/25]**

Read the passage below and answer questions 61 - 65

*Sleep, O sleep,
With thy Rod of Incantation,
Charm my Imagination,
Then, only then, I cease to weep.*

*By thy power,
The virgin, by Time O'ertaken,
For Years forlorn, forsaken,
Enjoys the happy Hour.*

*What's to sleep?
'Tis a visionary Blessing;
A Dream that's past expressing;
Our utmost Wish possessing;
So may I always keep.*

61. **The poem is A. an epic. B. an ode. C. a lyric. D. a ballad. [2006/26]**
62. **The dominant device used in the first line is A. oxymoron. B. apostrophe. C. rhyme. D. metaphor. [2006/27]**
63. **The poem makes use of A. end-stopped lines. B. run-on lines. C. rhyme. D. metaphor. [2006/28]**
64. **"Sleep" in the poem is an example of A. alliteration. B. assonance. C. onomatopoeia. D. pun. [2006/29]**
65. **The power of "sleep" is described as A. majestic. B. magical. C. poetic. D. worshipful. [2006/30]**
Read the passage below and answer questions 66 - 70
*Tell me not (sweet) I am unkind,
That from the Nunnerie
of thy chaste breast and quiet minde,*

To warre and Armes I flie.

*True, a new Mistresse now I chase,
The first Foe in the fieid;
And with a stronger faith imbrace,
A Sword, a Horse, a Shield.
Yet this Inconstancy is such.
As you too shall adore;
I could not love thee (Deare) so much,
Lov'd I not Honour more*

66. The dominant device used is **A.** contrast **B.** paradox.
C. oxymoron. **D.** parallelism. [2005/21]
67. The reference to “..... the Nunnerie of thy chaste breast” suggests that the woman is being **A.** praised. **B.** mocked. **C.** scorned. **D.** admired.
[2005/22]
68. The rhyme pattern of the poem is **A.** abab. **B.** aabb.
C. abed. **D.** abba. [2005/23]
69. “Inconstancy” in the poem implies that the **A.** man
is unfaithful. **B.** woman is pure. **C.** woman is a nun.
D. man loves war. [2005/24]
70. The theme of the poem is the pursuit of **A.** war.
B. religion. **C.** honour. **D.** a horse. [2005/25]

Read the poem below and answer questions 71 -75

*Diligent foot-worker
legs lithe, foot loose
to frantic drums
and frenetic flutes
Acrobat strokes swift in the air
wrought masterly like
a frenzied antelope
Gyrating to the April music
of the lush Savannah*

71. The poem describes **A.** dancing. **B.** wrestling.
C. hunting. **D.** drumming. [2004/26]
72. The atmosphere of the poem is one **A.** anxiety.
B. excitement. **C.** eagerness. **D.** despair. [2004/27]
73. "frenetic flutes" illustrates the use of **A.** hyperbole.
B. symbolism. **C.** metaphor. **D.** metonymy [2004/28]
74. The dominant literary device in the poem is
A. personification. **B.** simile. **C.** onomatopoeia.
D. alliteration. [2004/29]
75. The poem is an example of a/an **A.** lyric. **B.** ode.
C. pastoral. **D.** ballad. [2004/30]

Read the poem below and answer questions 76 - 80

*Move him into sun
Gently its touch awoke him once,
At home, whispering of fields unsown
Always it woke him even in France
Until this morning and this snow
If anything might rouse him now
This kind old sun will know
Think how it wakes the seeds
Woke, once, the clays of a cold star?
Was it for this the clay grew tall?
O what made fatuous sunbeams toil
To break earth's sleep at all?*

76. The poem is a/an **A.** elegy. **B.** epic. **C.** sonnet.
D. lyric. [2003/26]
77. One of the dominant literary devices used in the
poem is **A.** hyperbole. **B.** simile. **C.** assonance.
D. metaphor. [2003/27]
78. The theme of the poem is the ____ of life **A.** vanity.
B. creation. **C.** distortion. **D.** futility. [2003/28]

79. The mood in the last two lines is one of **A.** surprise.
B. lament. **C.** uncertainty. **D.** indifference. [2003/29]
80. The dominant images are associated with **A.** death.
B. nature. **C.** life. **D.** age. [2003/30]

Read the poem below and answer questions 81-85

*Money here, Money there
Everywhere, anywhere, whatever you want, Money.
But where is the Money to spend?*

*Children and family matters, you're useful
Health and education matters
Food and transport
Night and day
Church and Mosque
In the Lord's name you're needed everywhere
Life is tough without you
Nothing comes easy without you.*

*Money O! where are you?
You are as hard as a nut to crack
Without you our problems are like my mother's
Paying beads
Will you desert the commoners like that?
They search
They count
They wait
They cry
Yet theirs is a life of beaded needs*

81. The theme of the poem is **A.** religion.
B. enlightenment. **C.** struggle. **D.** hardship. [2002/26]
82. The dominant poetic devices used are
A. onomatopoeia and refrain. **B.** metaphor and
simile. **C.** repetition and personification. **D.** pun and
hyperbole. [2002/27]
83. The tone of the poem is one of **A.** sadness and
lamentation. **B.** happiness and excitement **C.** apathy
and non-chalance. **D.** resignation and joy. [2002/28]
84. The use of rhetorical questions ____ the poet's
message **A.** emphasizes. **B.** repeats. **C.** recasts.
D. dramatizes. [2002/29]
85. Lines 13 -15 illustrate the use of **A.** metaphor.
B. alliteration. **C.** simile. **D.** pun. [2002/30]

Read the poem below and answer questions 86 –90

*Thou art the judge of man
Judging his plans and behaviour
Judging his speech and egotism
You are the patient Judge*

*Nations plan without having thee in view
They boast of their will
But soon you show them their follies
You are the patient Judge*

*Tomorrow and Tomorrow, go here and there
Time smiles and laughs
He frowns his face and consults with fate
You are the patient Judge*

86. The poetic device used in the first line
is **A.** apostrophe. **B.** personification. **C.** euphemism.
D. litotes. [2001/26]
87. The last line of each stanza illustrates **A.** repetition.
B. refrain. **C.** chorus. **D.** alliteration. [2001/27]
88. The poem is about **A.** judgement. **B.** fate. **C.** time.
D. life. [2001/28]

89. The dominant device used in stanza three is
A. alliteration. B. assonance. C. onomatopoeia.
D. personification. [2001/29]
90. The extract teaches us to use time
A. to the fullest. B. wisely. C. to plan. D. for pleasure. [2001/30]
Read the poem below and answer questions 91- 95.

*Now, Joy is born of parents poor,
And Pleasure of our richer kind;
Though Pleasure's free, she cannot sing
As sweet a song as Joy confined.*

*Pleasure's a moth, that sleeps by day
And dances by false glare at night;
But joy's a Butterfly, that loves
To spread its wings in Nature's light.*

91. The poem says that "Joy" is
A. for the poor. B. natural and satisfying. C. artificial and transitory. D. for lovers. [2000/21]
92. The dominant device used in presenting "Joy" and "Pleasure" in the first stanza is
A. diction. B. oxymoron. C. personification. D. conceit. [2000/22]
93. The feelings associated with "Joy" and "Pleasure" are conveyed through the use of
A. rhyme. B. euphemism. C. assonance. D. contrast. [2000/23]
94. "False glare" refers to
A. man-made light. B. nature's light. C. the moon's light. D. the sun's light. [2000/24]
95. "Pleasure's a moth" is an example of a(n)
A. irony. B. hyperbole. C. metaphor. D. simile. [2000/25]
Read the following poem and answer questions 96 - 100.
- I wonder how long, you awful parasite,
Shall share with me this little bed,
And make me, from sweet dreams be lost
By sucking blood from my poor head.*
- I should but say man has much
Blood, which you and your families do feed
On, for supper, dinner, and lunch,
And besides, you do in my bed breed.*
- Clever thou art, tiny creature;
You attend me when I am deep asleep
When thou art sure, I can't you capture,
Just at the time I snore deep.*
96. The subject of the poem is a
A. mosquito. B. flea. C. bedbug. D. louse. [1999/21]
97. Lines 1 and 2 of the second stanza illustrate the use of
A. caesura. B. metre. C. enjambment. D. ellipsis. [1999/22]
98. The creature in the poem is best described as
A. clever. B. sluggish. C. awkward. D. tiny. [1999/23]
99. The person's mood is one of
A. sarcasm. B. indifference. C. despair. D. joy. [1999/24]
100. The device used in "Tis so strange" is
A. assonance. B. alliteration. C. onomatopoeia. D. pun. [1999/25]
Read the following poem carefully and answer the questions that follows.
- I love you, my gentle one;
My love is the fresh milk in the rubindi
Which you drank on the wedding day;
My love is the butter we were smeared with
To seal fidelity into our hearts
You are the cattle-bird's egg.*

*For those who say you are wealthy;
You are the papyrus reed of the lake,
Which they pull out with both hands.
And I sing for you with tears
Because you possess my heart.
I love you my gentle one.*

101. The poem is an example of
A. a lyric. B. a dirge. C. an ode. D. an epic. [1998/61]
102. The predominant literary device used in the extract is
A. hyperbole. B. epigram. C. oxymoron. D. apostrophe. [1998/62]
103. The feeling of the poet is one of
A. anxiety. B. gaiety. C. sadness. D. frustration. [1998/63]
104. The underlined expression contains a
A. simile. B. metaphor. C. personification. D. litotes. [1998/64]
105. The poem is a blank verse because
A. there is no rhyme. B. there is rhyme. C. the rhyme is alternate. D. it contains couplets. [1998/65]
Read the following poem carefully and answer the questions that follows.
- O stealing time, the subject of delay,
Delay the rack of unrestrained desire,
What strange design has thou my hopes to stay?
My hopes which do but to mine own aspire?*
- Old age is wise, and full of constant truth,
Old age well stayed from ranging humours lives,
Old age hath known, whatever was in youth,
Old age overcome the greater honour gives.*
106. The rhyme scheme of the above extract is
A. alternate. B. irregular. C. free verse. D. couplet. [1998/66]
107. The literary device used in line 1 is an example of
A. climax. B. apostrophe. C. metonymy. D. euphemism. [1998/67]
108. The literary device used in lines 3 & 4 of stanza 1 is
A. paradox. B. antithesis. C. apostrophe. D. rhetorical question. [1998/68]
109. The predominant figure of speech in stanza II is
A. consonance. B. alliteration. C. personification. D. epigram. [1998/69]
110. The mood of the poet is that of
A. carelessness. B. happiness. C. gaiety. D. helplessness. [1998/70]
Read the Poem and answer Questions 111 to 115.

*Walker, stop and let me move and check you
My sneaky, fleeting moon of reckless birth
The light of hope you flashed at dawn has dimmed
And flickers weakly, so you squint at Earth.*

*Walker, stand and let me sit and quiz you
Will foes and friends be irked if Mum you tell
The bitter tale of woe behind your flu?
The trickling tears unseen announce your age.*

*Walker, stay and let me come and tell you
My fleeting moon, I own you dim my light
Your sparkling blouse has turned a darker hue
You must, I guess, have done a steeplechase.*

111. The stanzas are written in
A. quintets. B. quatrains. C. sestets. D. tercets. [2019/26]
112. The recurrent device used is
A. synecdoche. B. apostrophe. C. metonymy. D. paradox. [2019/27]

113. The mood of the poet is A. derisive. B. ecstatic. C. regretful. D. melancholic. [2019/28]
114. The opening lines of the stanzas are A. trochaic. B. iambic. C. anapaestic. D. dactylic. [2019/29]
115. The first stanza rhymes A. ab ac. B. ab ab. C. abcb. D. abba. [2019/30]

Read the poem and answer Questions 116 to 120.

*Oft in the stillly night
Ere slumber's chain has bound me
Fond memory brings the light
of other days around me:*

*The smiles, the tears
of boyhood years.
The words of love then spoken;
The eyes that shone
How dimm'd and gone
The cheerful hearts now broken!
Thus in the stillly night
Ere slumber's chain has bound me.
Sad memory brings the light*

of other days around me.

116. The theme is about the poet's A. broken love affairs. B. fear of the stillly night. C. sleepless night. D. yearning for happier times gone by. [2020/26]
117. The theme of the poem is presented essentially through A. assonance. B. contrast. C. paradox. D. repetition. [2020/27]
118. The two words that give hint of the poet's unhappiness are A. light and night. B. light and shone. C. night and dimm'd. D. shone and dimm'd. [2020/28]
119. The poet refers to memory as being 'fond' and 'sad' because it brings A. cheers and smiles. B. love and joy. C. sorrow and pity. D. smiles and tears. [2020/29]
120. The meaning of the expression, *Ere slumber's chain has bound me* is A. after I wake up. B. before I sleep. C. before I dream. D. since I cannot sleep. [2020/30]

JAMB Literary Appreciation

- "From Debbie's room comes the sound of the typewriter. It is an old mechanical typewriter, its noises are metallic and clicking. It chitters into the end of the line, then there is a clash of the return, and the musical, or almost musical 'cling' of the little bell".
A Striking figure of speech used in the above passage is A. onomatopoeia. B. zeugma . C. assonance. D. paradox. [1997/34]
- We all make decisions. Sometimes it is wrong. Sometimes it is right. The speaker in the lines above is A. afraid. B. excited. C. pessimistic. D. reassuring. [2015/21]
- Once upon a time son,
they used to laugh with their eyes;
But now they only laugh with their teeth,
While their ice-block-cold eyes
Search behind my shadow.'
G, Okara: *Once Upon a Time*.
The lines above are expressive of A. friendliness. B. insincerity. C. jealousy. D. sympathy. [2015/23]
- This question is based on a literary appreciation.
'Ay, your times were fine times indeed you have been telling of them for many long years. here we live in an old rumbling mansion, that looks for all the world like an inn but we never see company.'
Goldsmith: *She Stoops to Conquer*
The figure of speech in the world like an inn is A. irony. B. euphemism. C. simile. D. metaphor. [2015/25]
- She gave out colanuts. And together they ate to appease the angry earth
and Amadioha spoke
through lightning and thunder.
The figure of speech in the third line above is. A. metaphor. B. simile. C. hyperbole. D. personification. [2015/26]
- Ay, your times were fine times indeed you have been telling us of them for many a long year. Here we live in an old rumbling mansion, that looks for all the world like an inn, but we never see company'.
Goldsmith: *She Stoops to Conquer*.

The speaker in the excerpt is A. hopeful.

B. frustrated. C. regretful. D. happy. [2015/27]

- 'Her neck is ropelike. Thin, long and skinny
And her face sickly pale,.'

Okot p Bitek: *Song of Lawino*.

The tone of the poet is that of A. ridicule.

B. admonition. C. anger. D. sympathy. [2015/28]

- "There is no art
To find the minds construction on the face
He was a gentleman on whom i built
An absolute trust"

Shakespeare: *Macbeth*

The gentleman in the lines above A. annoys the speaker. B. fights with the speaker. C. detests the speaker. D. betrays the speaker. [2015/30]

- He is a faithful liar
The line above is an example of A. euphemism. B. antithesis. C. epigram. D. oxymoron. [2014/42]

- Fights by the book of arithmetic
The figure of speech in the line above is A. litotes. B. innuendo. C. hyperbole. D. euphemism. [2014/43]

- 'Will college make you a better Olokun priest?
Will it make you serve our ancestors better?
Look at me. An able-bodied, strong-hearted priest of Olukun. Did i go to college?'

Gracy Osifo: *Dizzy Angel*

The literary device used in the passage above is A. onomatopoeia. B. metaphor. C. simile. D. parallelism. [2013/50]

- O! Ceremony, show me but thy worth
What is thy soul of adoration
The figure of speech in the lines above is A. anithetis. B. invocation. C. personification. D. apostrophe. [2012/41]

- 'The drums overwhelmed the guns.....'

J.P Clark: *Casualties*

The poet in the excerpt above uses A. litotes. B. symbolism. C. onomatopoeia. D. alliteration. [2012/48]

- '.....They do not see the funeral piles
At home eating up the forest.....'

J.P Clark: *Casualties*

- The imagery created in the above excerpts is achieved through** A. metaphor. B. personification. C. synecdoche. D. metonymy. [2012/49]
15. *Theseus: Now, fair Hippolyta, our nuptial hour,
Draws on space four happy days bring in,
Another moon. But, O, me thinks how slow,
This old moon wanes, she, lingers my desires,
Like to a stepdame or a dowager. Long withering out
a young man's revenue.*
William Shakespeare: A Midsummer night's Dream.
The literary devices used in the excerpt above are
A. personification and simile. B. alliteration and synecdoche. C. rhyme and refrain. D. simile and Onomatopia. [2011/41]
16. *You are the silent code of pleasure
locked in worldless wonder,
You are the hive of treasure
no dragon can plunder.*
Gbemisola Adeoti: Dream Code
The excerpt above achieves its rhetorical effect through the use of A. repetition and meiosis. B. caesura and hypertext. C. alliteration and irony. D. metaphor and rhyme. [2011/42]
17. *'In those days
When civilization kicked us in the face
When holy water slapped our cringing brows.
The vultures built in the shadow of their talons.'*
David Diop: The Vultures
The dominant figure of speech used in the lines above is A. pun. B. personification. C. simile. D. metaphor. [2011/45]
18. *"Homage to Peregrine,
the triumphant mother of morning radiant in
Chameleon's velvet
let today's dawn bring on its rail
trains of good tidings.'*
Gbemisola Adeoti: Salutation to the gods
The subject matter of the lines above is
A. invocation. B. ode. C. elegy. D. limerick. [2011/49]
19. *That age is best which is the first,
When youth and blood are warmer,
But being spent, the worse, and worst
Time still succeed the former.*
The rhyme scheme in the excerpt above is A. aabb. B. abab. C. abba. D. bbaa. [2010/44]
20. *A cursing rogue with a merry farce,
A bundle of rags upon a crutch,
Stumbled upon that windy place
Called cruachan, and it was as much.*
The rhyme scheme of the stanza above is A. abab. B. bbaa. C. abba. D. aabb. [2010/50]
21. *My song is the root
touching other roots
In a covenant below the crust...*
Niyi Osundare: Waiting Laughters.
The imagery used in the second line of the extract above is A. olfactory. B. visual. C. tactile. D. auditory. [2009/42]
22. **A reference beyond the immediate purview of what is being presented is known as** A. allusion. B. diversion. C. inversion. D. imagery. [2009/46]
23. *"The hoe is her barber"*
The line above is an example of A. metaphor. B. hyperbole. C. personification. D. litotes. [2009/47]
24. *Tonderai was assisted by the villagers in placing his trunk box into the back of the car and he got into*
the passenger side of the truck. Initially, he was a bit nervous and clearly uncomfortable. His young mind was asking how someone whom, he had almost caused a serious accident could be his benefactor.
Daniel T. Manyika: Two Worlds Apart.
The narrative point of view used in the extract above can best be described as A. omniscient. B. subjective. C. panoramic. D. scenic. [2009/49]
25. *Sweet smile in time of snarl
gives pride in spite of sneer
sing, rid this world of despair and save a snared heart
from cascading stream of strife.*
The dominant rhetorical device in the excerpt above is A. rhyme. B. alliteration. C. repetition. D. onomatopoeia. [2008/47]
26. *My heart leaps up when I behold
A rain in the sky:
So was it when my life began
So it is now I am a man,
So be it when I shall grow old,
Or Let me die!
The Child is the father of the man;
And I could wish my day to be
Bound each to each by natural piety.*
William Wordsworth: My heart leaps up when I behold
The expression 'The child is the father of the man' in the poem above is an example of A. A paradox. B. metaphor. C. simile. D. ellipsis. [2008/48]
27. *Today's my last day here. I'm done banging my head
against the glass ceiling. They think I don't know why
they really hired me. They're talking to dad behind
my back. Begging for favours. Work permit renewals.
Licences. Tax and duty waivers. Contracts and
tenders.*
Ken Kamoche: A fragile Hope.
The technique employed in narrating the excerpt above is A. flashback. B. stream of consciousness. C. foreshadowing. D. play-within-the-play. [2008/49]
28. *If I cannot slaughter other tribesmen
If I do not say my prayer in the morning,
If I turn my back on some of your advice...*
Ismeal Heron; Pardon me.
The repetition in the lines above is a poetic device of A. plagiarism. B. anaphora. C. paralipsis. D. alliteration. [2007/41]
29. *I will pronounce your name, Obi,
I will declaim you, Obi!*
The device used in the line above is A. repetition. B. chronological. C. refrain. D. parallelism. [2007/43]
30. *And the fountain of Tololo is an Oasis
It quenches the thirst of travellers.
The myriad paces of the mind fold their wings,
For here too, growth emerges from sleep
From a beginning that was the end of an era.*
Mazisi Kunene: The Ancestors and the Sacred Mountain.
From the excerpt above, it can be said that the poet is being A. paradoxical. B. antithetical. C. illogical. D. tautological. [2007/44]
31. *Emonemua: You it is who own me, and I speak by
your permission. When I came home with my
husband this morning, believing my mother was ill
and needed nursing, I little knew I was walking into a
house of ruin.*
J.P. ClarkBekederemo: The Boat.
From the excerpt above, the speaker is

- A. bereaved. B. homeless. C. recovering from an illness. D. a trained nurse. [2007/46]
32. *The hunter dies
and leaves his poverty to his gun.
The blacksmith dies
and leaves his poverty to his anvil...*
The extract above is an example of A. elegy. B. epic. C. eulogy. D. ballad. [2006/12]
33. *It was not the apple that tempted Eve, but this
grapefruit; thus did Maren revise the tale of Paradise
Lost, and even Chris, shocked as he was at such
blasphemy, confessed himself tempted to agree
whenever Maren returned from raiding the
Principal's compound, with a shirtful of booty to
share, especially on a hot afternoon.*
Wole Soyinka: Ibadan: The Penkelemes Years, A Memoir.
The passage above achieves a mockheroic effect through the use of A. meiosis. B. epigram. C. allusion. D. symbolism. [2006/13]
34. *'O, fleeting gleam of noon dream
You incense my clotted cream!'*
What figure of speech is predominant in the above extract A. repetition. B. refrain. C. consonance. D. assonance. [2006/14]
35. *I am jealous and passionate
Like Jehovah, God of the Jews,* J. P Clark: Olokun.
A device used in the second line of the excerpt above is A. simile. B. hyperbole. C. metaphor. D. paradox. [2006/18]
36. *You are the cold nests
in which the migrant bird lays no eggs.*
Kittobbe: To the Childless.
The device used in the excerpt above is A. synecdoche. B. imagery. C. metaphor. D. irony. [2006/20]
37. *History's stammerer
When will your memory master
the vowels of your father's name?*
Niyi Osundare: Waiting Laughters.
The literary device used in the excerpt above is A. apostrophe. B. rhetorical question. C. pun. D. run-on-line. [2005/41]
38. *'It is a beauteous evening, calm and free
The holy time is quiet as a Nun
Breathless with adoration; the broad sun
Is sinking down in its tranquility
The gentleness of heaven broods O'er the sea:
Listen! the mighty Being is awake
And doth with his eternal motion make
A sound like thunder-everlasting'.*
W. Wordsworth: It is Beauteous evening
The rhyme scheme of the above stanza is A. cbba cdda. B. bbac ddac. C. ddca bbca. D. abbc addc. [2005/42]
39. **The expression *The ripest is the saddest encounter* is an example of A. euphemism. B. paradox. C. hyperbole. D. metaphor. [2005/44]**
40. *My heart is a quiet drum,
sometimes it flares like a parched thunder
cracking through a damask sky
it lifts me in its fired spectacle..*
Cynthia James: Drumology
The imagery in the excerpt above is largely A. olfactory and visual. B. olfactory and tactile. C. tactile and auditory. D. auditory and visual. [2005/45]
41. *If an eagle be imprisoned
On the back of a coin,
And the coin is tossed into the sky,
That coin will flutter,
But the eagle will never fly.* **Henry Dumas: America.**
The poem above achieves its literary effect through the use of A. alliteration. B. parallelism. C. repetition. D. solecism. [2005/46]
42. *Everywhere now, freedom is on the loose And in its
name, men and women slaughter One another with
terrible abandon Carnage has become the means of
Settling simple scores with our friend's*
Okinba Launko: Pain Remembers, Love Rekindles.
The dominant rhetorical device in the poem above is A. innuendo. B. assonance. C. oxymoron. D. limerick. [2004/11]
43. *The guilty are too well-fed to pass through the
needle's eye of our scorn the noose of public
contempt hangs idle at the market place*
Odia Ofeimun: The Poet Lied and Other Poems.
The allusion in the excerpt above is A. mythical. B. biblical. C. historical. D. classical. [2004/13]
44. *Since you left here My mind longs after thee
Now in the dark I grope Keenly striving to cope*
Gbemisola Adeoti: Absence.
The dominant technique in the lines above is A. irony. B. rhyme. C. alliteration. D. metaphor. [2004/16]
45. *If God is the sole author of man's life and all that
befall him on earth, does it not stand to reason that
all evils that befall man are God sanctioned? If man
generally turns to God to bail him out of evil or bad
occurrences, is one wrong then to conclude that He
allows evils to befall man to bring him back to Him?*
The literary style used in the passage above is A. discursive. B. rhetorical. C. accusative. D. interrogative. [2003/6]
46. *"James started showing interest in Buchi a long time
ago. In playing the hunter he realised that he needed
a bait. This turned out to be his frequent offer of
assistance to the needy young woman. But Buchi has
proved to be a difficult game. The more James trailed
her the more he realised that she could not be easily
caught."*
The choice of words in the passage above is remarkable because it is A. largely confusing. B. very difficult. C. quite appropriate. D. drawn from hunting. [2003/8]
47. *"To see a world in a grain of sand
And a heaven in a wild flower,
Hold infinity in the palm of your hand,
And eternity in an hour".*
William Blake, To See a World in a Grain of Sand.
The predominant figure of speech used in the lines above is A. metaphor. B. hyperbole. C. simile. D. paradox. [2003/9]
48. *I am not going to be drawn into that old trap of an
argument and be picked up by the tail like some wet
rat out of a sewer.*
The speaker in the statement above is being A. symbolical. B. analogical. C. metaphorical. D. parabolical. [2002/13]
49. *Oshor: ...
Winds howl forth-howl forth,
hold back hold back is it the time-oh,*

- endless timeslung in oblivion, make minced meat of your prey.
- Charity Angya: *The Cycle of the Moon*. The literary device used is**
A. parallelism. B. irony. C. onomatopoeia. D. repetition. [2002/15]
50. *It was January and Monday. I began to understand. After every weekend, my father had to gather his nerve to go back to teaching. During the Christmas vacation he became slack and in a fury of screw-turning had to retighten himself. The long haul he called the stretch between Christmas and Easter.*
John Updike: *The Centaur*. The long haul in the narrative above describes A. a long strike. B. Christmas and Easter holidays. C. a long period of hard work. D. a long vacation. [2002/19]
51. *Fierce harmattan sun on innocent tendrils; torrential downpour on leaking thatch roofs; painful comfort of helpless eunuchs; thorny beauty of modern witches; the falcon's call on dayoldchicks, ours is tragicomic dialogue:... mute echoes of pains.*
The sonority and rhythmical structure of the lines above are achieved through a pause pattern called A. enjambment. B. caesura. C. apostrophe. D. scansion. [2002/20]
52. *"CYCLIST gets down and begins to prop his bicycle. CYCLIST: All right. if you are sure it won't take long. BARBER: I am known for my lightning clippers. Even the soldiers know me. I can shave the head of an entire battalion between one coup and the next. Sit down and relax your back. Cycling is not easy when you've abandoned it for some time....."*
Wole Soyinka: *The Beautification of Area Boy*. The literary devices in the dialogue above are A. humour and irony. B. allusion and paradox. C. irony and parody. D. hyperbole and allusion. [2001/5]
53. *We have been asleep, Mr. Speaker, my fellow citizens: asleep in our dream of security! Asleep in our wellmeaning, sportsmanlike way of wishing the other fellow well. Asleep in the false security of accept all men of goodwill who would be free as men of honor.*
Ralph Ellison: *Juneteenth*. The force of the speech above is sustained on A. delivery. B. musicality. C. repetition. D. oratory. [2001/7]
54. *Standing on the veranda, I see my sons Alioune and Malick arriving in tears. They are in a pitiable state: torn clothes, bodies covered in dust from a fall, knees bleeding beneath the shorts. There is a large hole in the right sleeve of Malick's sweater; the arm on the same side hangs down limply. One of the boys supporting him explained to me: A motorcyclist knocked down Malick and Alioune. We were playing football.*
Mariama Ba: *So Long a Letter*. The use of the present tense in the passage A. makes it dramatic. B. heightens its objectivity. C. heightens subjectivity. D. makes it farcical. [1999/45]
55. **The branch of knowledge that places emphasis on beauty is A. censure. B. aesthetics. C. philosophy. D. philosophy. [1995/47]**
56. *The madman has entered our house with violence Defiling our sacred grounds Claiming the single truth of the universe Bending down our high priests with iron.*
Mazizi Kunene, *Progress* The imagery of the lines above captures the idea of A. coercion. B. religiousity. C. truth. D. persuasion. [1995/49]
57. *BEHOLD her, single in the field, Yon solitary Highland Lass! Reaping and singing by herself; Stop here, or gently pass! Alone she cuts and binds the grain, And sings a melancholy strain; O listen! for the Vale profound Is overflowing with the sound.*
The rhyming scheme in the first stanza of The Solitary Reaper above is A. abcdddee. B. ababccdd. C. abcabccd. D. abcdddef. [1995/50]
58. *The fair breeze blew, the white foam flew. The furrow followed free We were the first that ever burst Into that silent sea.*
Coleridge, *The Rime of the Ancient Mariner*. The dominant figure of speech in the above lines is A. alliteration. B. free verse. C. repetition. D. sarcasm. [1994/44]
59. *Full fathom five thy father lies Of his bones are corals made Those are pearls that were his eyes Nothing of him that doth fade.*
The rhyme scheme of the above stanza A. baab. B. abab. C. abba. D. aabb. [1994/47]
60. *In the cold hand of death... his mouth was cotton filled, his manpike shrunk to a subsoil grub his head was hallowed and his brain on scales was this a trick to prove foreknowledge after death?*
Wole Soyinka, *Post Mortem*. One of the techniques employed by this poet is the use of A. juxtaposition. B. rhetoric. C. iambic meter. D. allusions. [1994/48]
61. *Still stand stubborn To stones that strangle the dawn, still stand stubborn To stones that maim the morn, still stand stubborn To stones that assail the sun*
Atukwei Okai, *Sunset Sonata* The dominant literary device employed in the above passage is A. onomatopoeia. B. repetition. C. metonymy. D. alliteration. [1993/41]
62. *The morning mist and chimney smoke of White City Jabavu flowed thick yellow as pus cozing from a gigantic sore.*
An Abandoned Bundle by Oswald M. Mtsha. The simile above gives rise to A. a graphic description. B. an abstract presentation. C. a philosophical statement. D. graffiti. [1992/42]
63. *See! how she leans her cheek upon her hand; O! that I wore a glove upon that hand That I might touch that cheek.*
The predominant figure of speech in these lines is A. conceit. B. apostrophe. C. caricature. D. simile. [1991/43]
64. *From here the island of Fogo is a presence At Sunset The palm trees are slow singers of farewell The sail on the sea Writes in geometry of spume, departure of he who remains And the clouds carried by incessant soft breezes. journey of he who never left! .*
Which of the following figures of speech is used prominently in the poem? A. personification. B. apostrophe. C. litotes. D. hyperbole. [1991/44]
65. *If it is true that the world talks too much then lets all keep quiet and hear the eloquence of silence.*
If it is True by Richard Ntini

- One striking device used by the poet above is A. rhythm. B. contrast. C. alliteration. D. end-rhyme. [1991/49]**
66. *The leaves are withered. Roses fold and shrink Dog, the panting athlete shows his tongue A dwarfed shadow flees. Hides under legs. Nuts wrinkle and crack. Poems in Four Parts by W. Kamera*
One dominant image presented in the poem above is that of A. spent life. B. summer. C. death. D. tiredness. [1991/50]
67. *Beautiful Kareendi, flower of my heart. No one but you can type them. For I want to send them care of the address of your heart, by the post of your heart,*

to be read by the eye of your heart, thereafter to be kept within your heart, sealed there forever and ever.
Devil on the Cross by Ngugi wa Thiongo.
The aesthetic appeal of this seduction emanates from the predominant use of A. simile. B. metaphor. C. metonymy. D. synecdoche. [1990/41]

68. *I die, yet depart not, I am bound, yet soar free; Thou art and thou art not, And ever shall be!*
The City of Dreams by Robert Buchanan.
The literary device consciously used in the above extract is A. metaphysical conceit. B. paradox. C. oxymoron. D. meiosis. [1990/43]

Literary Appreciation 2

1. *I am not afraid of anything: he told them. I have done almost everything in this world. I have committed all crimes you can think of and been jailed for most of them. I have been in prison more hours than I have been out of it within the last five years.*
In recounting his criminal life, the speaker's tone is A. regretful. B. subdued. C. repentant. D. boastful. [2011/46]
2. *Blood was to prove no solace to the king. The rejection he had suffered at Idama's hands puin vain for ways to run from his inner emptiness.*
Ayi Kwei Armah: Two Thousand Seasons.
The narrators attitude to the king is one of shed his spirit into a comfortless hole in which, alone with himself, he searched A. envy. B. suspicion. C. contempt. D. sympathy. [2011/48]
3. *That year the harvest was sad, like a funeral, and many farmers wept as they dug up the miserable yams. One man tied his cloth to a tree branch and hanged himself.*
Chinua Achebe: Things Fall Apart.
From the tone of the speech above, the speaker is obviously A. lackadaisical. B. elated. C. happy. D. enraged. [2010/42]
4. **The mood conveyed in the excerpt above is one of A. frustration. B. sympathy. C. dilemma. D. sadness. [2010/43]**
5. *Don't panic. Be calm. If you are some how upset... try to regain your exposure.*
The speaker in the excerpt above is A. uncertain. B. afraid. C. confident. D. hopeless. [2010/47]
6. *Biokun: I did it for her! Let them laugh! Let them condemn me. I who have always derided superstition.*
I have gone back to the shrine of Olokun. At least if he dies, Oroki will know I tried everything. No More the Wasted Breed.
Biokun's mood in this passage is one of A. desperation. B. frustration. C. anger. D. anxiety. [2009/41]
7. *"You do not have to be brutal to be a soldier, or rather you are brutal not because you are a soldier, but because there is a sadist, a rapist, a fascist and a murderer in you who is waiting for war and army uniforms to give them expression."*
The speaker here contends that A. soldiers are generally wicked. B. human nature has to do with a profession. C. soldiers are characteristically gentle. D. the latent brutality in man finds expression in war. [2008/41]
8. *She even thinks that up in heaven Her class lies late and shores,*
While poor black cherubs rise at seven To do celestial chores.
Countee Cullen: For a Lady I Know.
The tone of the poem above is A. satiric. B. It affectionate. C. indifferent. D. sympathetic. [2008/44]
9. *If the earth were mortal, Where would the flower live? If you left the earth, What would happen to beauty?*
The poet's tone above can be described as A. lamentative. B. satiric. C. imploring. D. adoring. [2008/50]
10. *KATE: No shame but mine. I must, forsooth, be forced To give my hand opposed against my heart Unto a madbrain rudesby, full of spleen, Who wooed in haste and means to weel at leisure, I told you, I, he was a frantic fool, Hiding his bitter jests in blunt behaviour.*
William Shakespeare: The Taming of the Shrew.
In the excerpt above, it is clear that the speaker is A. contented. B. indifferent. C. anxious. D. enthusiastic. [2007/45]
11. *Caliph:... Son. Open all your ears. May Allah grant us the fortitude to accept his commands... Now the rest is my burden. I am willing to accept Allah's will in the matter.*
The language of the speaker above is A. submissive. B. inciting. C. diplomatic. D. imploring. [2007/47]
12. *On the broken walls, Bats hang away from the sun Shadows of an ancient stranger Cast their presence over our shoulders A pathway leads to the abandoned gate.*
Mazisi Kune The Fearful Ruin
The dominant mood in the excerpt above is that of A. exhilaration. B. pleasure. C. rage. D. terror. [2006/16]
13. *"..... Not a few of us ended our application letters like this: 'If you are kind enough to accommodate this humble application, Sir/ Madam, I shall do my uttermost best to rendered you the greatest services which it is at my disposition to your best satisfactory. Your's obediently servant.....' Yet without English, you had no education fit for a white collar job."*
Cameron Daodu: The Gab Boys
The tome of the passage above is A. derisive. B. ironic. C. melancholic. D. harsh. [2006/19]
14. *"And the promised pleasure will never ever be found*

- in the face of vanished treasure
in the face of plundered pound
hidden beneath roots of greener grasses
in a land far from the masses".*
**The tone of the poem above is A. pessimistic.
B. optimistic. C. interrogative. D. persuasive. [2005/4
3]**
15. *Where has my love blown his horn?
The tune of his horn is wellknown
Young men of my clan.
Have you heard the horn of my love?.*
Okot P. Bitek. Horn of My Love.
**The overriding feeling of the persona in this extract
is A. anxiety. B. certainty. C. frustration. D. joy. [2005/
50]**
16. *My brother you flash your teeth in response to every
hypocrisy,
My brother with goldrimmed glasses You give your
master a blue-eyed faithful look,
My poor brother in immaculate evening dress
Screaming and whispering and pleading in the
parlours of condescension. D. Diop: The Renegade*
**The poet's attitude here is A. paradoxical.
B. envious. C. ironical. D. sarcastic. [2004/14]**
17. *He was an oddlooking duck, Inman was. He was in his
midfifties but still had a head of thick black hair,
which began low on his forehead and was slicked
back over his small round skull. Everything about
Inman was round. He seemed to be made of a series
of balls piled one atop the other.*
Tom Wolfe: A Man in Full.
**The author's attitude to Inman in the passage
above is one of A. praise. B. hatred. C. ridicule.
D. admiration. [17/2004]**
18. *I am alone,
And the murmur of my lips
Carry song and tears homewards
From a plain away from home'*
Okogbule Wonodi: Lament for Shola
**The poet- persona here expresses a feeling of
A. elation. B. nostalgia. C. anger. D. sorrow. [2004/19]**
19. *As virtuous men pass mildly away,
and whisper to their souls, to go,
Whilst some of their sad friends do say,
"The breath goes Now", "No"*
**The tone of this poem is generally A. appreciative.
B. serious. C. imaginative. D. conversational. [2003/3]**
20. *I am informed the day recycles itself today
When I slept in the Lord in February
I blame nonoble departure-His words
The Lord taketh the righteous away before evil days.'*
**The persona in the poem appears happy to have
died one for an untimely death I bless God for a A. a
noble death. B. during the day. C. at an old age. D. an
untimely death. [2003/4]**
21. *Those years of my travels. Years of innocence and
experience...months of twidding my thumbs with
insecurity. In search of my true people. Yes, in search
of my true people. But wherever I went, I did not find
people but caricatures of people who insisted on
being taken seriously as people. Perhaps I was on the
wrong planet. In the wrong skin. Dambudzo
Marechera: Black Sunlight.*
**The passage above expresses the state of mind of
A. an alienated man. B. an adventurer. C. a renegade
soldier. D. a prisoner. [2002/16]**
22. *That is why we must accept the universal dome,
because there is no direction. The bridge is the dome
of religion and bridges don't just go from here to
there; a bridge also faces backwards*
Wole Soyinka: The Interpreters
**The dialectal feature of the character's speech is
the A. repetition of consonant sounds.
B. multiplication of medial consonant sounds.
C. repetition of initial consonant sounds.
D. duplication of consonant sound
clusters. [2002/18]**
23. *Careened, These oily tears, Dripping down the tears
on your depressed face, Will one day be staunched, I
swear! Ibiwari Ikiriko, Oily Tears.*
**The tone of the poet is A. optimistic. B. supplicatory
C. sympathetic. D. piteous. [2001/1]**
24. *Her neck is ropelike. Thin, long anti skinnv And her
face sickly pale. Okot pBitek: Song of Lawino.*
**The style used in the lines is A. Pessimistic.
B. Optimistic. C. Nonchalant. D. Cynical. [1000/43]**
25. *I thank you God for creating me black For making of
me Porter of all sorrows, Sitting on my head The
World I wear the Centaur's hide And I have carried
the World since the first morning. I Thank You God
by Benard Dadie The poet's attitude here is being
A. ironical. B. whimsical. C. sorrowful. D. sarcastic. [1
991/47]*
26. *A great city is a battlefield... You need to be a fighter
to live in it, not exist, mark you, live.*
A different'. 'To Sir with Love' by E.R. Braithwaite
**The literary device predominantly used in this
passage is anybody can exist, dragging his soul
around behind him like a wornout coat' but living
is A. simile. B. oxymoron. C. symbolism.
D. sarcasm. [1991/48]**
27. *I had a latent impression that there was something
decidedly fine in Mr. Wopsle's elocution not for old
association's sake, I am afraid, but because it was
very slow, very dreary, very uphill and downhill, and
very unlike any way in which any man in any natural
circumstances of life or death ever expressed himself
about anything Great Expectations by Charles Dick*
**The uniqueness of Mr. Wopsle's speech expressed
in this passage through A. an irony. B. a simile. C. a
hyperbole. D. a flash. [1990/45]**

Literary Appreciation 3

1. *When she opens her heart. The savior's image!
Traditional: Love Song.*
**The allusion in the lines above shows A. that the
poet is a Christian. B. that his love had a heart
surgery. C. the climax of love relationship. D. the
anticlimax of love relationship.. [2015/24]**
2. *There is no art To find the minds construction on the
face He was a gentleman on whom I built An
absolute trust Shakespeare: Macbeth.*
**The gentleman in the lines above A. annoys the
speaker. B. fights with the speaker. C. detests the
speaker. D. betrays the speaker. [2015/30]**
3. *He put himself in uniform, made one for his five year
old son, and marched with the infant from dawn till*

- noon every market day, on the main road singing
Kaiyawa beturi.
- The persona in the excerpt above is portrayed as** A. soldier. B. abnormal. C. energetic. D. a policeman. [2014/41]
4. *And when you trudge on one horny Pads Gullied like
the soles of modern shoes Pads that even jiggers
cannot conquer.*
Horny pads in the lines above is a reference to
a A. sole of a pauper. B. sole of a
soldier. C. policeman. D. madman. [2014/44]
5. *Lift not the painted veil which those who live call life:
through unreal shapes be pictured there, And it but
mimic all we would believe With colours idly spread,
behind, lurk fear.* **P.B shelly: Sonnet**
The stanza above is an example of a A. couplet.
B. sestet. C. quatrain. D. sonnet. [2014/45]
6. *I wonder how long, you awful parasites, Shall share
with me this little bed, And awake me, from my
sweet dreams be lost, By sucking blood from my poor
head...* **Mbure: To a BedBug.**
The lines are an example of a A. light verse. B. light
opera. C. limerick. D. lampoon.. [2014/46]
7. *I wonder how long, you awful parasites, Shall share
with me this little bed, And awake me, from my
sweet dreams be lost, By sucking blood from my poor
head...* **Mbure: To a BedBug:**
The poet persona expresses dismay about
A. grasshoppers. B. bed-bugs. C. bat.
D. cockroaches. [2014/47]
8. *I wonder how long, you awful parasites, Shall share
with me this little bed, And awake me, from my
sweet dreams be lost, By sucking blood from my poor
head...* **Mbure: To a BedBug:**
The most dominant figure of speech in the excerpt
is A. personification. B. hyperbole. C. metaphor.
D. simile. [2014/48]
9. *This thing you are doing is too heavy for you, he said.
I went to school only a little, but I have killed many
many more years in this world than you have.* **G.**
Okara: The Voice
It can be inferred from the passage above that
the A. listener is more experienced. B. speaker is
more experienced. C. listener is
wise. D. speaker. [2014/50]
10. *Women as a clam, on the sea's crescent I saw your
jealous eye quench the sea's Fluorescence, dance on
the pulse incessant.* **Wole Soyinka: Night**
The lines above suggest that women are A. dog-
matic. B. seers. C. magicians. D. covetous. [2013/41]
11. *Busy old fool
Unruly sun Why dost thou thus
Through windows
And through curtains Call on us?*
J. Donne : The Sun Rising.
The excerpt suggests A. welcoming the sun.
B. indictment of the sun. C. praise of nature.
D. invitation to the sun. [2013/42]
12. *Will no one tell me what she sings
perhaps the plaintive numbers flow
for old, unhappy, far off things
And battles long ago.
Or is it some more humble lay,
Familiar matter of today?.*
The lines show that the persona. A. so hates the
words of the girl. B. understands the girl's song. C.
- does not understand the girl's language. D. is so
much in love with the girl. [2013/44]
13. *Will no one tell me what she sings
perhaps the plaintive numbers flow
for old, unhappy, far off things
And battles long ago.
Or is it some more humble lay,
Familiar matter of today?.*
The lines end in a literary device known as
A. irony. B. conceit. C. transferred epithet.
D. rhetorical question. [2013/45]
14. *"Busy old fool, unruly sun,
Why dostthou thus."*
J. Donne: The Sun Rising.
From the lines above, the poet sees the sun
as A. illumination after darkness. B. an unnecessary
evil. C. a necessary evil. D. a light provider. [2013/47]
15. *The body perishes, the heart stays young.
The platter wears away with serving food.
No log retains its bark when old,
No lover peaceful while the rival weeps.*
The theme of the poem is A. non-peaceful nature of
love. B. diminishing nature of love. C. permanence of
love. D. decaying nature of wood. [2013/48]
16. *The body perishes, the heart stays young.
The platter wears away with serving food.
No log retains its bark when old,
No lover peaceful while the rival weeps.*
No lover peaceful while the rival weeps
means that A. the pain of one lover is felt by the
other. B. there is no permanent love. C. there is true
and permanent love. D. the two lovers weep
together. [2013/49]
17. *what eyes will watch our large mouth
Shaped by the laughter of big
Children what eyes will watch our large mouth.*
Birago Diop: Vanity.
The tone of the lines above is one of A. sarcasm.
B. Sacrilege. C. Chiasma. D. Eulogy. [2012/42]
18. *Unequal laws into a savage race,
The board, and sleep, and feed..*
The lines above show that the speaker A. detests
discrimination. B. Is desirous of adventure. C. hate
his old wife. D. Knows much if his city
men. [2012/44]
19. *Hide me now, when night children haunt the earth.*
Wole Soyinka: Night.
Night children in the stanza above reflects the
consciousness of A. birds. B. armed robbers.
C. animals. D. spirit beings. [2012/46]
20. *Serrated shadows, through dark leaves till, bathed in
warm suffusion of your dapped cells Sensation
pained me, faceless, silent as night thieves.* **Wole**
Soyinka: Night.
The dominant mood in the lines above is one
of A. apprehension. B. defiance. C. joy. D. indifference. [2012/47]
21. *I cannot rest from travel: I will drink
Life to the lees, all times I have enjoyed
Greatly, have suffered greatly.*
.A.L Tennyson: Ulysses.
The lines above inform the reader that the
poet A. is determined to suffer. B. has his poetic
imagination kindled. C. will cure his sour mood.
D. will not drink much. [2012/50]

22. *It was not yet closing time, but already most staff were trooping out of their offices. The lift was working now and he squeezed himself into it, breathing with difficulty the body odour emitted by one of the passengers. He sighed with relief when they got to the ground floor and trumbled out of the lift.* **Ken Saro Wiwa: A Forest of Flowers**
In the excerpt above, the subject's experience in the lift is **A. timely. B. unpleasant. C. amusing. D. comfortable.** [2011/43]
23. *The wood decay, the woods decay and fall, The vapour weep their burthen to the ground, Man comes and fills the field and Mes beneath, And after many a summer dies the swan.*
The subject matter of the lines above is A. death. B. famine. C. storm. D. rainfall. [2011/50]
24. *But the towering earth was tired sitting in one position. She moved, suddenly, and the houses crumbled, the mountains heaved horribly, and the work of a million years was lost.* **The subject matter of the extract above is A. sea waves. B. house movement. C. earthquake. D. Storm.** [2010/45]
25. *And your laughter like a flame piercing the shadows Has revealed Africa to me beyond the snow of yesterday.*
From the poem above, shadow means A. bleak future. B. period of sufferings. C. abstract ideas. D. famine. [2010/46]
26. *Move him into the sun Gently its touch awoke him once,
At home, whispering of fields unsown Always it woke him even in France
Until this morning and this snow
If anything might rouse him now
This kind old sun will know Think how it wakes the seeds
Woke, once, the clays of a cold star
Are limbs, so dear achieved, are sides Full nerved still
warm too hard to stir Was it, for this the clay grew tall?
O what made fatuous sunbeams toil
To break earth's sleep at all.*
The poem can be described as A. an epic. B. a sonnet. C. an elegy. D. a lyric. [2010/48]
27. **The theme of the poem is A. distortion of life. B. creation of life. C. vanity of life. D. futility of life.** [2010/49]
28. *The huge sacrifice that ward off death
The big offering that prevents diseases...*
Femi Osofisan. Morountodun.
The poem above can be best describe as A. Epic. B. Heroic. C. Praise. D. Quarain. [2009/43]
29. *Why blame her who denies love for the asking
And not the Birds and Moths and Beetles
That after deep draughts from rich nectar wells
Flee the drained petals to virgin flowers.*
The lines above are an indictment of A. adultery. B. gluttony. C. flirtation. D. infertility. [2009/44]
30. *From the sky suspended
the strings of tattered pants
marched on trembling feet
under stone heavy-kits
marched, on their breast*
scared, monogram of skulls and bones'
Ossie Enekwe: Mass for the Dead
The subject matter of the extract above is A. wastage. B. war. C. love. D. hatred. [2009/48]
31. *But the towering earth was tired of sitting in one position. She moved, suddenly, and the houses crumbled, the mountains heaved horribly, and the work of million years was lost.*
The subject matter of the passage is A. earthquake. B. demolition. C. flood. D. storm. [2008/42]
32. *Life, though a vanity
Yet, not purposeful
In drawling resignation
Life's spice is in strive.*
In the passage give, life is....A. life is full of care. B. there cant be life without strive. C. life is worthwhile without care. D. strive makes life worth living. [2008/45]
33. *An unlucky creation,
His lying father,
A champion at producing bastards.*
B.S: Tibenderena;The Bastard
The subject of the poem above is A. A prostitute. B. The lying father. C. The son. D. The ophan. [2008/46]
34. *Though alien to this clime its capacity for bagging crime befits a llegendary scion of the soil the brief sack with bulging stomach.*
The poem achieves its significant effect through the use of A. quatrain and imagery. B. rhyme and simile. C. onomatopoeia and alliteration. D. alliteration and personification. [2007/42]
35. *The white man of God is coming here for Easter! The white man of God is coming to spend Easter with us! This was the talk everywhere in Nkar among the old and young, even among the pagans. We had been taught everything about him in advance. When he comes we should observe his beard and see if it was not forked like that of Christ.* **Kenjo Jumban: The White Man of God.**
From the passage, the white man of God is treated with A. awe .B. derision. C. suspicion. D. indifference. [2007/48]
36. *Truly sir, all that I live by is with the awl: I meddle with no tradesman's matters nor women's matters, but with all am indeed, sir, a surgeon to old shoes. When they are in great danger, I recover them.*
William Shakespeare: Julius Caesar.
The speaker in the excerpt above is a A. trader. B. surgeon. C. meddler. D. cobbler. [2007/49]
37. *He did his work in the same slow obstinate way as he had done it in Jones' time, never shirking and never volunteering for extra either'.*
George Orwell: Animal Farm
From the passage above, the character being described is A. enthusiastic. B. altruistic. C. cynical. D. lazy. [2006/11]
38. *"For God's sake, let us sit upon the ground,
And tell sad stories of the death of kings;
How some have been ceposed, some slain in war,
Some haunted by the ghosts they have deposed,
Some poisoned by their wives, some sleeping killed,
All murdered.*
William Shakespeare: King Richard II
The subject matter of the speech above is A. regicide. B. suicide. C. anticide. D. parricide.

- [2006/15]
39. *Your no-good pig, and here I am feeding him every day letting him sleep in my house. I got a knife from the kitchen. I am going to kill that pig.*
Patricia Velo: The Killer
The speaker in the excerpt above is trying
to A. brace himself up for the act on. B. report the pig before killing it. C. contemplate the killing of the pig. D. justify the action of killing the pig.. [2006/17]
40. *They came on like a whirlwind, and dashed over the line snorting, kicking, squealing in a compact, pie bald tossing mob of bay, brown, grey backs, eyes staring, necks extended, nostrils red, long tails, streaming. As soon as they had leaped upon the road the thick dust flew upwards from under their hoofs, and within six yards of Giorgio only a brown cloud with vague forms of necks and cruppers rolled by, making the soil tremble...'*
Joseph Conrad: Nostromo
The passage above describes a troop of A. cows. B. elephants. C. camels. D. horses. [2005/47]
41. *"If i can fasten but one cup upon him with that which he had drunk tonight already He 'll be as full of quarrel and offence As my young mistress' Dig....."*
Shakespeare, Othello.
From the statement above, it can be inferred that the speaker is A. disobedient. B. quarrelsome. C. servile. D. scheming. [2002/17]
42. *Lift not the painted veil which those who live call life: though unreal shapes be pictured there, And it but mimic all we would believe With colours idly spread, behind, lurk fear, P.B. Shelley, Sonnet. The stanza above is an example of a* A. quatrain. B. couplet. C. free verse. D. limerick. [2001/2]
43. *Symbol of fruitfulness, symbol of barrenness Mother and destroyer, the calm and the storm! Life and desire and dreams and death Are born of the sea; this swarming land.'* **Frank Collymore, Hymn to the Sea. The address to the sea in the lines above is done by the use of** A. personification. B. praise. C. symbolism. D. apostrophe. [2001/3]
44. *For seven days it rained that June' A storm half out to sea kept turning around like a cog trying to settle himself on a rug; We were the fleas that complained in his hair. John Updike: Wash.*
The images set in the lines above are of A. the days of Noah. B. rain and flood in June. C. discomfort and likely destruction. D. an animal, insects and fun. [2001/6]
45. *Jose Palacios, his oldest servant, found him floating naked with his eyes open in the purifying waters of his bath and thought he had drowned. He knew this was one of the many ways the General meditated, but the ecstasy in which he lay drifting seemed that of a man no longer of this world.* **Gabriel Garcia Marquez, The General in His Labyrinth.**
The master in the passage above is obviously in a state of A. labyrinth. B. drowning. C. forgetfulness. D. trance. [2001/9]
46. *like as the waves makes towards the pebbled shore so do our minutes hasten to their end.*
In the lines above, Shakespeare is thinking of the A. passing of time and shortness of life. B. swift passing of waves from shore to shore. C. passing of time from hour to minutes and seconds. D. movement of pebbles to the shore. [1998/45]
47. *At the start of the winter came the permanent rain checked and with the rain came the cholera. But it was checked and in the end, only seven thousand died of it in the army.* **Hemingway: Farewell to Arms.**
The passage above is an example of A. Hyperbolism. B. juxtaposition. C. understatement. D. dedactism. [1998/46]
48. *And why must we be sad when the messiahs are with us to hound us and butt-gun us into greater tomorrow.* **Odia Ofeimun: The messiahs.**
The time of the lines above is A. satiric. B. sarcastic. C. indicting. D. self-pitying. [1998/50]
49. *SINCE I am coming to that holy rome, i shall be made thy musique; as I come I tune the instrument here at the door, and what I must do then, thinker here before.* **Joh Donne: Hymn to God my God**
In the stanza above, the poet recognizes that A. God is his creator. B. he is a choir master. C. there is music in heaven. D. he is near his death. [1997/49]
50. *You kiss her on the cheek As white people do, You kiss her open sore lips As white people do, You suck slimy saliva From each other's mouths, As white people do.*
Okot pBitek: Song of Lawino
The writer of the lines above uses repetition A. for emphasis. B. to underscore disapproval. C. to enhance irony. D. for imitation. [1995/46]
51. *The poet needs to be up at night, when the world sleeps... needs to exist in places where spiders forge their webs in silence; near the gutters where the underside of our dreams fester.* **Ben Okri, Of Poets and Their Antagonists.**
The poet in the passage above is A. suffering from insomnia. B. one of the numerous living in poverty. C. not an ordinary individual. D. a difficult individual. [1994/45]
52. *Marjorie turns to fish. they swim slicky backwards and forwards in the bright heaven of their tanks: white gravels, silver bubbles, green weed and iridescence of their scales, they cheer her. How much beautiful fish are and than people, she thinks for the thousandth time. No ungainliness, no filth, no stupidity'.*
Lesley Glaister, Surrusalmus New Writing
In the passage above the fish is better than the people because they are A. more radiant. B. more colourful. C. less awkward. D. less scheming. [1994/49]
53. *He considers also a little fragile, because artistic: I need to be cared for, like a potted plant. A little pruning, a little watering, a little weeding and straightening up to bring out the best in me.*
Margaret Atwood, Cat's Eye
The me in this passage is seen as A. dynamic, to be cherished. B. an object to be protected. C. an ornament to be admired. D. something to be tended. [1994/50]
54. *On the lower deck in the babel of two hundred voices he would forget himself, and beforehand live in his mind the sea life of light literature.* **Joseph Conrade, Lord Jim**
The character in the above passage is A. talking. B. sleeping. C. reading a Literature book. D. day-dreaming. [1993/42]
55. *The eyes of the house dog sprawled between my legs followed, full of envy, piece after piece of fish down*

- the throat of his master, my host.* **Ferdinand Oyono, Houseboy**
The dog in the passage A. followed his master about. B. ran after his masters fish. C. caught the fish between the legs. D. watched as his master ate the fish. [1993/43]
56. *My first interview with the manager was curious... He was commonplace in complexion, in feature, in manners and in voice. He was of middle size and of ordinary build. His eyes, of the usual blue were perhaps remarkably cold, and he certainly could make his glance fall on one as trenchant and heavy as an axe.* **Joseph Conrad, Heart of Darkness.**
In the passage above, the manager is described as being A. determined. B. warm. C. sociable. D. hostile. [1993/44]
57. *Immersed in the great depression, they had kept their families together, kept their feet from touching bottom, and kept their faith in the future their children's future more than their own.* **John Updike, Beech A Book**
In the above passage, Kept their feet from touching bottom suggests staying A. afloat literally. B. buoyant economically. C. alive. D. affluent. [1993/47]
58. *In the cold hands of death... his mouth was cotton filled, his man pike shrunk to subsoil grub. his head was hallowed and his brain on scales was this a trick to prove foreknowledge after death?* **Wole Soyinka: Post Mortem.**
These two stanzas capture the A. fear of death. B. ugliness of death. C. mystery of death. D. knowledge of death. [1993/49]
59. *Yes lunchtime Without thinking of what of what he was sayin' the man tapped out, No food'. Insu Siding answered, Plenty here'. And a conversation had begun.*
'Lucky'.
'Come. Transfer Easy'
Can't.
Why?
Secret Family?. **The Beautiful Ones Are Not Yet Born by A. Armah.**
This is an example of a dialogue that is A. pitch. B. witty. C. laconic. D. simple. [1992/41]
60. *Slowly the silence on the mountaintop deepened till the dick of the fire and the soft hiss of roasting meat could be heard clearly...' Lord of the Flies by William Golding.*
Soft hiss of roasting meat in the passage above refers to the A. gentle response of the animal being roasted. B. rudeness of the animal to the hunter. C. gentle process of roasting on the fire. D. dropping of the fat of the meat in the fire. [1992/45]
61. *So Children, If per chance you see a hare that roars Or an ape perched in .a palanquin, Look on in silence...* **Africa by David Diop.**
This excerpt exemplifies A. poetic climax. B. rhetorics. C. paradox. D. conflict. [1992/46]
62. *So Children, If per chance you see a hare that roars Or an ape perched in .a palanquin, Look on in silence...* **Africa by David Diop.**
This excerpt exemplifies A. formidable. B. friendly. C. hostile. D. overpowering. [1000/48]
63. *"The road was endless. One road led to a thousand others. Which in turn fed into paths, which fed into dirt tracks, which became streets, which ended in avenues and cul-de-sacs"*
Thee Famished Road by Ben Okri.
The description above suggests A. urban disorder. B. a labyrinth. C. clutter. D. disharmony. [1992/50]
64. *His round cheeks, his round nose, his round chii were a cool, healthy red. In the globe of his face and neatly circular as if drawn in bright crayon his narrow long, tip tilted eyes, clear a pale blue water, seemed out of place, as if two incompatible strains had collided in making him.*
The picture presented above of a particular individual has A. photographic clarity. B. satiric undertones. C. elements of exaggeration. D. derogatory connotations.. [1991/41]
65. *Flere lies a great and mighty king Whose promise none relies on Fie never said a foolish thing Not ever did a wise one.'*
The lines above could best form an A. epistle. B. episode. C. epiphany. D. epitaph. [1991/42]
66. *Though we knew that something was wrong with our society, we made no attempt to assess it. Trinidad was too unimportant and we could never be convinced of the value of reading the history of a place which was, as everyone said, only a dot on the map of the world.* **The Middle Passage by V.S. Naipaul**
The writer here maintains that Trinidad A. was too insignificant to have a history. B. was so small that its people did not value its history. C. was a mere dot and did not therefore attract people's attention. D. lacked historical significance because it could not compete with the rest of the world. [1991/45]
67. *She certainly doesn't want to play Other Woman in some conventional, boring triangle. She doesn't feel like an Other Woman' she isn't weeding or devious, she doesn't wear negligees or paint her toe nails. William may think she's exotic but she isn't really she's; straightforward, narrow and unadorned, a scientist; not of webspinner, expert at the entrapment of husbands.* **Life before Man by Margaret Atwood.**
According to the passage, the Other Woman by definition is A. beautiful and vivacious. B. dishonest and deceitful. C. careless and dowdy. D. manipulative and predatory. [1990/44]

CHAPTER 3 [A Midsummer Night's Dream]

Theseus, duke of Athens, is preparing for his marriage to Hippolyta, queen of the Amazons, with a four-day festival of pomp and entertainment. He commissions his Master of the Revels, Philostrate, to find suitable amusements for the occasion. Egeus, an Athenian nobleman, marches into Theseus's court with his daughter, Hermia, and two young men, Demetrius and Lysander. Egeus wishes Hermia to marry Demetrius (who loves Hermia), but Hermia is in love with Lysander and refuses to comply. Egeus asks for the full penalty of law to fall on Hermia's head if she flouts her father's will. Theseus gives Hermia until his wedding to consider her options, warning her that disobeying her father's wishes could result in her being sent to a convent or even executed. Nonetheless, Hermia and Lysander plan to escape Athens the following night and marry in the house of Lysander's aunt, some seven leagues distant from the city. They make their intentions known to Hermia's friend Helena, who was once engaged to Demetrius and still loves him even though he jilted her after meeting Hermia. Hoping to regain his love, Helena tells Demetrius of the elopement that Hermia and Lysander have planned. At the appointed time, Demetrius stalks into the woods after his intended bride and her lover; Helena follows behind him.

In these same woods are two very different groups of characters. The first is a band of fairies, including Oberon, the fairy king, and Titania, his queen, who has recently returned from India to bless the marriage of Theseus and Hippolyta. The second is a band of Athenian craftsmen rehearsing a play that they hope to perform for the duke and his bride. Oberon and Titania are at odds over a young Indian prince given to Titania by the prince's mother; the boy is so beautiful that Oberon wishes to make him a knight, but Titania refuses. Seeking revenge, Oberon sends his merry servant, Puck, to acquire a magical flower, the juice of which can be spread over a sleeping person's eyelids to make that person fall in love with the first thing he or she sees upon waking. Puck obtains the flower, and Oberon tells him of his plan to spread its juice on the sleeping Titania's eyelids. Having seen Demetrius act cruelly toward Helena, he orders Puck to spread some of the juice on the eyelids of the young Athenian man. Puck encounters Lysander and Hermia; thinking that Lysander is the Athenian of whom Oberon spoke, Puck afflicts him with the love potion. Lysander happens to see Helena upon awaking and falls deeply in love with her, abandoning Hermia. As the night progresses and Puck attempts to undo his mistake, both Lysander and Demetrius end up in love with Helena, who believes that they are mocking her. Hermia becomes so jealous that she tries to challenge Helena to a fight. Demetrius and Lysander nearly do fight over Helena's love, but Puck confuses them by mimicking their voices, leading them apart until they are lost separately in the forest.

When Titania wakes, the first creature she sees is Bottom, the most ridiculous of the Athenian craftsmen, whose head Puck has mockingly transformed into that of an ass. Titania passes a ludicrous interlude doting on the ass-headed weaver. Eventually, Oberon obtains the Indian boy, Puck spreads the love potion on Lysander's eyelids, and by morning all is well. Theseus and Hippolyta discover the sleeping lovers in the forest and take them back to Athens to be married—Demetrius now loves Helena, and Lysander now loves Hermia. After the group wedding, the lovers watch Bottom and his fellow craftsmen perform their play, a fumbling, hilarious version of the story of Pyramus and Thisbe. When the play is completed, the lovers go to bed; the fairies briefly emerge to bless the sleeping couples with a protective charm and then disappear. Only Puck remains, to ask the audience for its forgiveness and approval and to urge it to remember the play as though it had all been a dream.

ACT 1

1. In what city does A Midsummer Night's Dream take place? A. **London** B. Venice C. Rome D. Athens.
2. Where does A Midsummer Night's Dream begin? A. **The woods** B. Theseus's palace C. Demetrius's house D. A city street.
3. How long does Theseus have until he is married to his fiancé at the beginning of the play? A. **4 days** B. 4 weeks C. 4 months D. 4 hours.
4. What does Theseus tell Philostrate to tell the people at the beginning of the play? A. **To pay their taxes** B. To celebrate his wedding C. To prepare for the winter D. To rejoice for the end of the war.
5. How are Hermia and Egeus related? A. **Egeus is Hermia's cousin** B. Egeus is Hermia's god-father C. Egeus is Hermia's uncle D. Egeus is Hermia's father
6. How did Theseus meet his future bride? A. **At a council** B. At a ball C. On the street D. In the war
7. Where is Theseus's fiancée from? A. **The Amazon** B. Germany C. Italy D. France.
8. What is Theseus's future bride's name? A. **Hermia** B. Hippolyta C. Helena D. Tatiana.
9. In Act 1, when Theseus tells Hippolyta that he is getting restless and wants to get married now, Hippolyta says... A. **OK, let's get married now!** B. Just for that I don't want to get married anymore!
C. Do not worry, if you don't think about it the days and night's will go by much faster. D. wait till there is money
10. Who is Theseus? A. **Hermia's father** B. The king of England C. The duke of Athens D. one of the mechanicals
11. Where is the play set? A. **In and around Genoa** B. In and around Athens C. In and around London D. In and around Verona.
12. What is Theseus planning as the play opens? A. **His wedding to Titania** B. His wedding to Hermia C. His wedding to Helena D. His wedding to Hippolyta.
13. Why has Egeus come to see Theseus? A. **His daughter won't marry the man he wants her to marry** B. His daughter refuses to attend Theseus's wedding C. His daughter refuses to act as Hippolyta's lady in waiting. D. His daughter wants to perform in the entertainments planned for Theseus's wedding.
14. What phrase from scene 1 emphasizes the theme of love's difficulty? A. "Lord, what fools these mortals be!" B. "The course of true love never did run

- smooth." **C.** "I have had a most rare vision." **D.** "Ay, love! What has happened to me?"
- 15. What does Lysander propose to Hermia?** **A.** That they have a double wedding with Helena and Demetrius **B.** That they ask the fairies for help overthrowing Theseus **C.** That they run away to the home of Lysander's aunt **D.** That they join the band of fairies who live in the woods
- 16. Why has a group of laborers gathered at Peter Quince's house?** **A.** They're discussing the food to be served at Theseus's wedding. **B.** They're writing and rehearsing several songs to honor Theseus. **C.** They're discussing the repairs that need to be made at Theseus's palace before his wedding. **D.** They're rehearsing a play that the men hope to perform at Theseus's wedding.
- 17. Why does Quince have trouble conducting the meeting?** **A.** Because he has fallen in love with Theseus's fiancé **B.** Because he can't remember why the men have gathered at his house **C.** Because Bottom keeps interrupting him **D.** Because he thinks

it's a bad idea for the men to perform at the wedding.

- 18. What is the name of the play to be performed?** **A.** The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisbe **B.** A Midsummer Night's Dream **C.** The Most Lamentable Comedy and Most Cruel Death of Lysander and Hermia. **D.** The Twisted Tale and Lamentable Woes of Athenian Lovers.
- 19. How does Quince convince Bottom to play Pyramus?** **A.** By appealing to Bottom's vanity **B.** By appealing to Bottom's sense of humor **C.** By appealing to Bottom's love of wine **D.** By appealing to Bottom's reason.
- 20. Why are the laborers worried?** **A.** They're worried that the audience won't find the play amusing. **B.** They're worried that the lion will upset the ladies in attendance. **C.** They're worried that no one will pay attention to the performance. **D.** They're worried that they haven't been invited by Theseus to attend his wedding.

ACT 2: KNOWLEDGE OF THE PLOT

- 1. Why is Oberon angry with his queen?** **A.** Titania calls him a jealous man **B.** She keeps sending him undignified errands **C.** Oberon is angry with his queen because she keeps a young boy as her attendant, and Oberon wants the boy for himself **D.** He was hungry.
- 2. On what mission does Oberon send Puck?** **A.** To bring back the queen's maid **B.** To block the impending war **C.** Oberon sends Puck to find a flower with a love potion on it so that he may put it on Titania, causing her to blindly love the first thing she sees when she wakes **D.** As an envoy
- 3. Upon overhearing Demetrius and Helena, what does Oberon command Puck to do?** **A.** Oberon commands Puck to find the Athenian couple and put the potion on their eyes as they sleep **B.** To organize a party **C.** To spy on them **D.** To call them
- 4. Upon whose eyes does Puck apply the potion?** **A.** Eve **B.** To catch them first **C.** everyone **D.** Puck applies the potion to Lysander's eyes.
- 5. When he wakes up, who does Lysander see and love?** **A.** Titania **B.** Hermia **C.** Lysander sees and loves Helena **D.** Hippolyta
- 6. What is Helena's reaction to Lysander's words of love?** **A.** Helena thinks Lysander is cruelly teasing her **B.** She takes it to be true **C.** He is trying to trap her **D.** Helena thinks he is under the influence of alcohol
- 7. To where has Lysander disappeared when Hermia awakes?** **A.** Lysander has gone to follow Helena **B.** He has gone to meet Helen's father **C.** Lysander has gone to meet Titania **D.** into hiding.
- 8. Why must the fairy servants keep Oberon and Titania separated?** **A.** Because it's bad luck for them to see one another on the night before their wedding. **B.** Because they're very angry with each other. **C.** Because they've fallen out of love. **D.** Because Oberon has rejected Titania for Hermia.
- 9. What is Robin Goodfellow's other name?** **A.** Oberon **B.** Titania **C.** Fairy **D.** Puck.
- 10. What does Titania accuse Oberon of?** **A.** Falling in love with Hippolyta **B.** Falling in love with Hermia **C.** Falling in love with Helena **D.** Falling in love with Thisbe.
- 11. What does Titania have that Oberon wants?** **A.** A human servant **B.** An Indian princess **C.** An Indian prince **D.** A royal title.
- 12. What happens when the juice of the love-in-idleness flower is rubbed on a sleeper's eyelids?** **A.** The sleeper will fall in love with the first living thing he or she sees upon waking. **B.** The sleeper will dream of his or her true love. **C.** The sleeper won't wake up until the juice is washed off. **D.** The sleeper will turn into a fairy.
- 13. What does Demetrius tell Helena?** **A.** That he loves her **B.** That he wishes to marry her **C.** That he doesn't love her **D.** That he is already married.
- 14. What does Oberon ask Puck to do?** **A.** To find an Athenian king being pursued by a lady. **B.** To find an Athenian youth being pursued by a lady. **C.** To find an Athenian queen being pursued by a young man **D.** To find an Athenian lady being pursued by a young man.
- 15. Why are Lysander and Hermia sleeping apart?** **A.** They had a fight. **B.** Lysander doesn't want to offend the fairies. **C.** Hermia wants to respect custom and propriety. **D.** They need to keep watch for Demetrius and Helena.
- 16. What mistake does Puck make?** **A.** He squirts the juice on the wrong man. **B.** He squirts the juice on the wrong fairy. **C.** He squirts the juice on the wrong woman. **D.** He loses the flower.
- 17. What happens when Helena wakes Lysander?** **A.** He confusedly asks where he is. **B.** He looks frantically for Hermia. **C.** He asks whether he is still dreaming. **D.** He falls in love with her.

ACT III

- 1. Why does Bottom want a prologue written for the play?** **A.** For assurance to the people **B.** To stir up the people **C.** To explain his intentions **D.** To explain

that Pyramus is only an actor, and the author playing the lion must show half of his face during his performance and the audience his true identity.

2. **What has Puck done to Bottom?** A. Puck tricked him wearing a mask B. Puck scared him by appearing unexpected C. Puck jeered at him D. Puck plays a joke on Bottom by giving him an ass' head
3. **Identify the speaker: "Tie up my love's tongue, bring him silently."** A. Titania B. Helena C. Lysander D. Hermia
4. **What news does Oberon send Puck to fetch Helena?** A. To get some information about the spy B. To gather information about the queen C. To fetch a message concerning the children D. Puck tells Oberon the outcome of his experiments with the love potion?
5. **Why does Oberon send Puck to fetch Helena?** A. He wants to be by His side B. He realizes that another Athenian youth was dosed by Puck by mistake and that now a maid has lost her true love and the interded youth is still repulsing Helena C. He doesn't want to lose her D. He want make love to her
6. **What does Helena's situation at this point in the play?** A. She is hated by many B. She is hated by both Lysander and Demeritius C. Loved by all her people D. She's now loved by both Lysander and Demetrius and she believes that they've conspired to play a cruel prank on her
7. **What does Helena suppose of Hermia?** A. She thinks that Hermia has joined in the malicious prank with Lysander and Demetrius B. Using the people against her C. Wanted to be left alone D. Will soon enter troubles
8. **What does Hermia think Helena has done?** A. Commit murder B. Gather the warriors C. Summon the elders D. She thinks that out of jealousy she has made known her taller height and therefore for greater value of the two maids.
9. **Why does Oberon send Puck to confuse the two young men?** A. They're going fight and cause more problems B. He does that for fun C. He does that to preach peace D. To buy time.
10. **What is the purpose of the prologue written by the craftsmen for their play?** A. To explain the play's plot and main themes. B. To explain that the lion isn't really a loin, the sword isn't really a sword, and no one really dies. C. To beg the audience to forgive the craftsmen's lack of experience as actors. D. To commend Theseus and Hippolyta on their wedding day.
11. **What does Puck call the craftsmen when he sees them rehearsing?** A. "crafty craftsfolk" B. "hempen homespuns" C. "authorial actors" D. "theatrical dramatists".
12. **What does Puck do to Bottom?** A. He transforms Bottom's head into that of an ass. B. He transforms Bottom into a fairy. C. He gives Bottom the ability to fly. D. He sprinkles the love potion onto Bottom's eyes.
13. **What does Titania give to Bottom?** A. An embrace and a crown of flowers B. An embrace and a group of fairy servants. C. An embrace and several kisses D. A robe to wear during his performance.
14. **How does Bottom react to Titania's behavior?** A. He wishes she would leave him alone. B. He wonders about her motives. C. He accepts it as perfectly natural. D. He fears it won't last.
15. **What does Oberon realize when he sees Hermia and Demetrius in the clearing?** A. That Puck has given the love potion to the wrong woman. B. That Puck has used up all of the love potion C. That Puck has confused Bottom with Demetrius. D. That Puck has given the love potion to the wrong man.
16. **How does Helena react to Lysander's exclamations of love?** A. She fears that he is mocking her. B. She is wonderfully surprised. C. She is begrudgingly accepting. D. She enthusiastically reciprocates.
17. **What does Hermia think Helena used to lure Lysander?** A. Her height B. Her beauty C. A fairy potion D. Her fair hair.
18. **How does Puck prevent Lysander and Demetrius from fighting?** A. He confuses the would-be combatants until they are hopelessly lost. B. He pretends to be Helena, leading Lysander far away from Demetrius. C. He casts a spell that prevents the would-be combatants from finding each other. D. He causes the would-be combatants to fall asleep.
19. **What does Puck declare as he squeezes the love potion onto Lysander's eyelids?** A. A good night to all, and to all a good night. B. In the morning all will be well. C. All is blissful and peaceful in the land of dreams. D. When you wake, this will be a dream.

ACT IV

1. **Why does Titania give Oberon the child?** A. she has no need of him B. It's an act of generosity C. The law demand that D. She cares for him no longer now that he has Bottom on whom to dole.
2. **How does Oberon find Titania and Bottom?** A. They are the bed B. They are standing close to each other C. Sitting in the sofer D. They are asleep in each other's arms
3. **Why does Oberon remove the spell he has cast over his queen?** A. the in laws intervened B. He decided to remove it C. He will die if he failed to D. He has the bay and now he pities his queen her silly new love-pet.
4. **Finding the two couples asleep in the wood and learning of their more balanced love, what order does Theseus give?** A. He orders them to be killed B. He orders them to be banished C. He orders that they should follow him and Hippolyta to be married with them at the temple D. He orders them to go home
5. **What news does Bottom bring his companions?** A. the Duke rejects their play B. They need more reversal to be chosen next C. He says that their play has been chosen by the duke as an entertainment. They must now get ready and meet at the palace. D. They should reduce their number to be chosen .
6. **What does Titania kiss as she lays in the grove?** A. Bottom's "sweet forehead" B. Bottom's "downy fur" C. Bottom's "fair large ears" D. Bottom's "sun-dappled cheek".
7. **What does Bottom wish to eat?** A. Hair B. Hay C. Carrots D. Apples.
8. **Why does Oberon undo the spell on Titania?** A. She agrees to give him the Indian child. B. She agrees to marry him. C. She promises to leave the forest. D. She swears her allegiance to Oberon forever.

9. **Upon realizing that she has been sleeping with the donkeylike Bottom, what does Titania feel?** A. Disappointment B. Amazement C. Anger D. Satisfaction.
10. **What has happened to the Athenian youths over the course of the night?** A. Demetrius and Helena now love each other, as do Lysander and Hermia. B. Demetrius and Hermia now love each other, as do Lysander and Helena. C. Demetrius and Titania now love each other, as do Lysander and Hippolyta. D. Demetrius and Hippolyta now love each other, as do Lysander and Titania.
11. **What do the craftsmen fear has happened to Bottom?** A. He has been turned into a fairy. B. He has been felled by a terrifying ass-headed monster. C. He has abandoned their play to live forever in the forest. D. He has been eaten by a terrifying creature with wings and fire-breath.
12. **On what do the craftsmen agree?** A. Bottom is the only person in Athens with any true acting talent. B. Bottom cannot have been felled by an ass-headed monster, because he is too powerful, impressive, and handsome. C. Bottom is the nicest and best weaver in all of Athens. D. Bottom is the wittiest, most intelligent, and best person in all of Athens.
13. **What is the alarming news that Snug shares with the group?** A. Theseus has been married, along with a few lords and ladies. B. Bottom has returned from the forest, with the head of an ass. C. Titania has crowned Bottom "fairy king." D. Pyramus is an actual person, and he has arrived for Theseus's wedding.
14. **Why can't Bottom tell his friends about his adventure in the forest?** A. Puck has sealed Bottom's lips. B. Titania has sworn Bottom to secrecy. C. The craftsmen have to go perform their play. D. Oberon has taken away Bottom's ability to speak.
15. **Why must the craftsmen not eat onions or garlic before their play?** A. Because they'll likely eat part of the wedding feast after their performance. B. Because they must be prepared to "utter sweet breath". C. Because these things will cause the eater to fall in love with the first person or thing he sees D. Because these things are "most foul, not fair".

ACT V: Scene one & Two

1. **Why do you think Shakespeare include a play within a play?** A. The story of Pyramus is an ancient tale well known to the audience in Shakespeare's time.
2. **What is the essence of the speech at end of the play?** A. It closes the play and thanks the audience asking that they enjoy or else pardon a frivolous entertainment B. To raise the curiosity of the audience. C. To entertain the audience. D. To appeal for further development of the play.
3. **How does Theseus feel about the story told by the Athenian youths?** A. Believing, because his love for Hippolyta has made him generous. B. Disbelieving, because darkness and love have a way of exciting the imagination. C. Believing, because as a young man he spent time in the woods with the fairies. D. Displeased, because he wanted the Athenian youths to marry other people.
4. **What does Egeus tell Theseus about the craftsmen's play?** A. That it is terrible and not worth seeing. B. That it is wonderful and extraordinary. C. That it is boring and laughable D. That it is maudlin and sentimental.
5. **What is notable about the craftsmen's performance?** A. It is awkward, and full of strange sights and apparitions.. B. It is hilarious, and full of delights and dancing. C. It is clumsy, and full of strange speeches and misapprehensions. D. It is sad and disheartening, full of strange speeches and misapprehensions.
6. **What does Bottom say as he pretends to kill himself?** A. "I want to live, to live, to live." B. "[D]ie, die, die, die." C. "[S]ave me, save me, save me." D. "Thisbe, I die for you, you, you, you."
7. **What does Puck ask the audience to do to demonstrate its enjoyment of the play?** A. To laugh B. To sing C. To applaud D. To stomp their feet

Themes, Characters and Plot

1. **Which character is responsible for setting most of the play's events into action?** A. Puck B. Theseus C. Helena D. Titania.
2. **How does Puck differ from his fellow fairies?** A. He is beautiful but sad. B. He is semi-human. C. He is allergic to the magical flower. D. He is coarse and bizarre-looking.
3. **What makes Bottom such a comical character?** A. He has an infectious laugh and good sense of humor. B. He receives a small part in the play, even though he is a great actor. C. He is wholly unaware of his own ridiculousness. D. He tries to get the fairies to make him king.
4. **Of the four Athenians, which one thinks and worries the most about love?** A. Hermia B. Helena C. Demetrius D. Lysander.
5. **What worries many of the characters?** A. Whether Puck's love potion will wear off B. Whether they are lovable enough C. Whether the woods are full of evil spirits D. Whether their lovers will be faithful.
6. **Which character is noted for his mischievous antics and playful pranks?** A. Oberon B. Puck C. Egeus D. Bottom.
7. **As the play opens, Oberon and Titania are fighting over whom?** A. A fairy princess B. A duke of Athens C. An Indian prince D. An Athenian maiden.
8. **Hermia is self-conscious about which physical characteristic?** A. Her height B. Her hair C. Her teeth D. Her weight.
9. **As a character, what does Theseus represent?** A. The power of love. B. The importance of obedience to one's parents. C. Power and order D. Imagination and creativity.
10. **With whom do Hermia and Helena eventually pair off?** A. Hermia with Demetrius, Helena with Lysander B. Hermia with Puck, Helena with Bottom C. Hermia with Theseus, Helena with Oberon D. Hermia with Lysander, Helena with Demetrius.
11. **What will happen to Hermia if she refuses to obey her father and marry Demetrius?** A. She will be banished to an island in the Mediterranean Sea. B. She will be forced to enter a convent and possibly be

executed. **C.** She will be exiled from Athens. **D.** She will be publicly flogged.

- 12. In addition to the Athenian lovers, who else is spending the night in the woods?** **A.** A group of guests traveling to Theseus's wedding and a band of Athenian craftsmen **B.** A band of fairies and a band of Spartan craftsmen. **C.** A band of Indian royalty and a band of fairies **D.** A band of fairies and a band of Athenian craftsmen.
- 13. What object does Oberon, the fairy king, send Puck to acquire?** **A.** A crown, which gives its wearer

magical powers **B.** A flower, with magical juice **C.** A fruit, with magical seeds **D.** A lute, which plays magical songs.

- 14. Upon waking, with whom does Titania fall in love?** **A.** Puck **B.** Theseus **C.** Bottom **D.** Lysander.
- 15. At the end of the play, what does Puck urge the audience to do?** **A.** To remember the play as if it had been a dream. **B.** To think of the play whenever they fall in love **C.** To go to sleep and dream about the play **D.** To remember that love is like a dream.

General Quiz

- 1. Who is chosen to play the lion in the craftsmen's play?** **A.** Bottom **B.** Quince **C.** Peaseblossom **D.** Snug
- 2. Which of the young Athenians is first affected by the love potion?** **A.** Lysander **B.** Helena **C.** Hermia **D.** Demetrius
- 3. Which man does Hermia's father want her to marry?** **A.** Lysander **B.** Demetrius **C.** Theseus **D.** Philostrate
- 4. Where do Lysander and Hermia plan to be married?** **A.** Theseus's place **B.** Lysander's aunt's house **C.** The temple of Diana **D.** A forest glade
- 5. What part of her appearance does Hermia believe Helena has exploited to win Lysander's love?** **A.** Her hair **B.** Her face **C.** Her Height **D.** Her legs
- 6. What does Oberon want that Titania refuses to give him?** **A.** Her attendant, an Indian prince **B.** Her magic wand **C.** Her maid-in-waiting **D.** Her love
- 7. Why does Pyramus, in the craftsmen's play, kill himself ?** **A.** Thisbe does not love him. **B.** Thisbe has been killed by a lion. **C.** Thisbe has been killed by her father **D.** Pyramus believes Thisbe has been killed by a lion because he finds her tattered garment at their meeting place.
- 8. Who brings the complaint against Hermia to Theseus in Act I?** **A.** Egeus **B.** Bottom **C.** Hippolyta **D.** Demetrius
- 9. Of whom is Hippolyta the queen?** **A.** The Pygmies **B.** The Centaurs **C.** The Amazons **D.** The babylonians
- 10. How does Puck prevent Demetrius and Lysander from fighting?** **A.** By freezing them **B.** By transforming their weapons to weeds **C.** By squeezing the love potion onto their eyelids **D.** By mimicking their voices and causing each to get lost in a separate part of the forest.
- 11. Which of the women is afraid of fighting?** **A.** Hippolyta **B.** Hermia **C.** Titania **D.** Helena
- 12. Whom does Demetrius love at the end of the play?** **A.** Titania **B.** Hippolyta **C.** Helena **D.** Hermia
- 13. With whom does Titania fall in love in Act III?** **A.** Snug **B.** Puck **C.** Bottom **D.** Mustardseed.
- 14. What prank does Puck play on Bottom?** **A.** He transforms him into a bear **B.** He steals his clothes **C.** He changes his voice into that of a wood thrush **D.** He changes his head into that of an ass
- 15. Who first thinks of using the love potion on Titania?** **A.** Puck **B.** Oberon **C.** Bottom **D.** Cobweb
- 16. Who speaks with Titania's quartet of attendants?** **A.** None of the human characters **B.** All of the human characters **C.** Only Demetrius and Lysander **D.** Only Bottom
- 17. Why is the flower whose juice Oberon seeks special?** **A.** Titania has kissed it. **B.** One of Cupid's arrows struck it. **C.** It was a traditional symbol of love in English folklore **D.** Fairies sleep in it.
- 18. Which of the craftsmen is in charge of the rehearsals?** **A.** Quince **B.** Snout **C.** Bottom **D.** Starveling
- 19. In what year was Shakespeare born?** **A.** 1563 **B.** 1616 **C.** 1564 **D.** 1615
- 20. Who tells Demetrius that Lysander and Hermia are planning to elope?** **A.** Hermia **B.** Flute **C.** Puck **D.** Helena
- 21. What food does Bottom crave after Puck's mischief?** **A.** Steak **B.** Kidney pie **C.** Squirrel **D.** Hay
- 22. What are Theseus and Hippolyta about to do before they discover the sleeping lovers?** **A.** Listen to Theseus's hounds baying. **B.** Watch Theseus's falcons hunting. **C.** Watch Theseus's deer roaming. **D.** See Theseus's golden lion
- 23. How many weddings take place before the play-within-a-play?** **A.** 4 **B.** 2 **C.** 3 **D.** 1
- 24. Who blesses Theseus and Hippolyta with a magical charm at the end of the play?** **A.** Puck **B.** Oberon **C.** Titania **D.** Oberon and Titania
- 25. Who suggests that the audience consider whether the entire play has been a dream?** **A.** Snout **B.** Puck **C.** Titania **D.** Peaseblossom
- 26. Theseus: Now, fair Hippolyta, our nuptial hour
Draws on space four
happy days bring in
Another moon. But, O, me
thinks how slow
This old moon wanes, she
lingers my desires,
Like to a step-dame or a dowager.
Long withering out a young man's revenue. (William Shakespeare: A Midsummer Night's Dream)**
- The literary devices used in the excerpt above are** **A.** personification and simile **B.** alliteration and synecdoche **C.** rhyme and refrain **D.** irony and suspense. [2011/41]

CHAPTER 4 [African Prose]

Second Class Citizen: by Buchi Emecheta

THEORY

- 1. Discuss the theme of racism in *Second Class Citizen* by Emecheta.**
- 2. Analyse the character of Francis, as a failed husband in *Second Class Citizen*.**
- 3. Relate the title of the novel to the events of the story.**

- In Adah's view, the white society in the novel is one in which** A. there is communal feeling B. neighbourliness is lacking C. neighbours live happily D. members are unfriendly. [1999/16]
- To raise the reader's anxiety about the story, the author sometimes** A. stops the main story to narrate other events B. creates a lot of funny episodes C. puts too many difficulties in Adah's way D. shows that Francis is weak. [1999/17]
- The novel is an expose of the** A. pre-eminent position of boys in Igboland B. experiences of Adah's mother in the police cell C. travails of the girl-child D. marriage customs of the Igbo. [2000/13]
- For her act of child neglect, Adah's mother was forced by the police to** A. taste raw and black pepper B. sleep in solitary cell C. drink a bowl of garri D. pay a fine of ten shillings. [2000/14]
- Adah's sojourn in London reveals that** A. marriage is an equal partnership between spouses B. her marriage improves C. Francis is a hardworking man D. the plight of the black woman does not change. [2000/15]
- Pa Noble became a living legend because** A. several conflicting stories were woven around him B. he attained the status of a first-class citizen C. he was the only successful son of a Benin chief D. he was rich and very generous. [2001/17]
- The marriage of Adah and Francis collapses because of** A. Adah's unfaithfulness to Francis B. the influence of British culture C. Adah's desire for personal fulfilment D. external pressures on the couple. [2001/18]
- The central theme in *Second Class Citizen* is that women should** A. be involved in national and international politics B. beware of men and their sweet words C. seek spiritual guidance before going into marriage D. free themselves from the negative forces of patriarchy. [2001/19]

CHAPTER ONE- CHILDHOOD

- How many years old was Adah when her people were expecting the first lawyer.** A. 5 years old B. 7 years old C. 9 years old D. 8 years old
- Adah is a native of** A. Onitsha B. Nkwere C. Ibuza D. Aba
- According to the novel Lagos was bad because** A. It's a lawless town. B. It's a rowdy town C. It is a corrupt town D. it is a town where law ruled supreme
- In Ibuza** A. You can fight B. You can dance C. you can take law into your hands D. You can love your neighbor
- In Lagos you learn to** A. control your temper B. Fight any time C. Report to police D. Make peace
- The women of Ibuza bought ideal cotton material from** A. Cac B. UAC C. Cau D. Fao
- In the novel the lawyer is the messiah designed for** A. Prosecution B. Politics C. Civil defence D. Judiciary
- The name of the said lawyer in the novel is** A. Lawyer Nwankwo B. Lawyer Njoku C. Lawyer Nweze D. Lawyer Anioma
- According to the novel education ones savior from** A. Ignorance B. Illiteracy C. poverty and disease D. Cheating.

- Adah took Boy to** A. Comprehensive High school B. Caritas institute C. Ladi-Lak Institute D. Dominion Institute.

CHAPTER TWO - ESCAPE INTO ELITISM

- In the family, the money that would be spent is** A. Three Hundred pounds or four. B. Hundred pounds or two. C. Five hundred pounds or three D. Eight hundred pounds or two
- Adah missed her school because.** A. The fee was three times the cost of others. B. The fee was four times the cost of others. C. the fee was six times the cost of others. D. The fee was eight times the cost of others.
- Adah's new home is located in.** A. Dike Street B. Moore Street. C. Pike street. D. Prime street.
- In Adah's new family, Ma's brother works in Dockyard at.** A. MARINA B. Kazima C. gongola D. mutual.
- Adah's nickname is.** A. Ibo princess. B. Ibo maiden. C. Ibo tigress. D. Ibo goddess.

CHAPTER THREE – A COLD WELCOME

- Adah's first daughter is called.** A. Vicky B. Ifeoma C. Stella D. Grace
- Adah arrived in Europe in the month of** A. February. B. June. C. August. D. March.
- It's too early and a bit dark, but we are in** A. Lagos B. Liverpool C. London. D. Lusaka.
- Adah was stunned when Francis** A. Slapped her in public. B. Hug her in public C. Kiss her in public. D. Cuddle her in public.
- Adah was described as SECOND CLASS in.** A. Chapter four. B. Chapter one. C. Chapter six.

CHAPTER FOUR – THE DAILY MINDERS

- The train emerged from its underground tunnel at.** A. Finchley central B. Cape central. C. North central. D. South central.
- In Europe Adah works as a.** A. Cashier B. Secretary C. LIBRARIAN D. Clerk
- Mrs. Conrad was a.** A. Nigerian. B. Czech. C. Ghanian. D. Ugandan.
- The fact, working at Finchley library was more of a.....** A. Thanks for your patronage B. Goodday, thank you. C. thank you, thank you' job D. It is my pleasure.
- In the novel, England Nigerian children have.** A. Native mother and foreign mother B. Local and international mother C. The natal mother and social mother D. The nursing mother and the biological mother.

CHAPTER FIVE-AN EXPENSIVE LESSON

- "with tis heaviness which was like the heavy load of Christian in the..." which phrase completes the expression** A. Basilica Rome B. praying mood C. calvary mood D. Pilgrim 's progress
- That only happened in *True stories* and** A. Romeo and Juliet B. Samson and Delilah C. love and Romances D. *True Romances*
- Adah's pay at work can only afford all except** A. Francis's course B. Francis's examination fees C. pay Trudy D. pay her lunch at work
- Who drove Adah to the station** A. Francis B. Trudy C. the Indian doctor D. mrs. Konrad

38. Who asked Adah whether Victor was her only child
A. Trudy B. Mrs. Konrad C. the beautiful nurse D. the Indian doctor

CHAPTER 6- SORRY NO COLOURED

39. Who reminded Adah of snake spitting out venom A. Trudy B. Cynthia C. Francis D. Mrs Konrad
40. The Ibos are hated because A. they believed blindly in their ideologies B. they are black C. they do menial jobs D. they work hard
41. “sorry No coloureds” was A. written on the notice B. written at the library door C. written on Whites’ streets D. whites’ buses
42. Which story was Adah telling to her husband at the end of chapter six A. Moses and the burning bush B. Elijah and Ahab C. Hannah and Eli D. Jesus and Mary
43. They were on their way to A. libray B. Train station C. home in Ashdown street D. park

CHAPTER 7 –THE GHETTO

44. Another group of Nigerian who came to England did that in A. late fifties B. late sixties C. late forties D. late thirties
45. Then Nigeria was under A. colony B. slavery C. military regime D. independence
46. Which of these is not among of the actions taken by the responsible men in civil service posts A. threw up their jobs B. asked for gratuities C. demand their pensions D. give their fathers some pounds
47. Whose name was changed according to the novel in chapter seven A. Mr. Noble B. Trudy C. Mr. Rowland D. Cynthia
48. According to the version of the story told to Adah the man had (a) **twenty children and six wives** (b) five wives and ten children (c) twelve children and seven wives (d) four wives and eighteen children

CHAPTER 8- ROLE ACCEPTANCE

49. Francis and family later settled in at A. Konrads B. Nobles C. Niches D. Williams
50. According to her calculation the child will be delivered at the beginning of A. April B. May C. July D. December
51. What was Adah praying for A. safe delivery B. her Francis to believe C. another male child D. not to lose her job.
52. Who was good at preaching sermon A. Adah B. Cynthia C. Francis D. Vicky

CHAPTER 9 – LEARNING THE RULES

53. When Adah wokev she was at A. home B. park C. library D. Hospital ward
54. The woman with the baby of wiry hair waited for how many years before she had a son A. 6 B. 7 C. 12 D. 17
55. “Francis was like Vicar of Bray, he changed his religion to suits whims” who said this A. Mr. Jones B. Mrs. Konrad C. Cynthia D. Adah

56. Who was given VIP treatment in the hospital A. the handsome doctor B. Francis C. Mrs. Konrad D. Bubu

CHAPTER 10- APPLYING THE RULES

57. It was difficult to work as post man in England during A. Christmas B. Winter C. Summer D. Spring
58. The frightful aspect of the post job is A. English dogs B. English pigs C. English snake pet D. English security personnel
59. The playground where Titi was taken to is at A. Station B. Downtown C. Kentish hall D. Lindhurst hall
60. When did Adah saw the Black student A. at library B. Kentish hall C. inside Lindhurst hall D. on her way home

CHAPTER 11- POPULATION CONTROL

61. Willes is inside A. the train station B. moor street C. Kentish town D. Williams road
62. Adah purposely sat beside which person in the hospital A. the Indian doctor B. her husband C. the nurses D. young West Indian mother
63. The option adah chose as the best birth control was A. pill B. cap C. jelly D. injection
64. Which of these according to the novel is the goddess if ibuza A. idoto B. Agbara- nwanyi C. Oboshi D. mami- iteshi

CHAPTER 12 – THE COLLAPSE

65. When Adah was pregnant again in chapter 12, she did not cry but behaved A. Maturely. B. Politely C. Cleverly d. Philosophically
66. Adah’s doctor is an A. Indian doctor B. Irish doctor. C. Italian doctor. d. English doctor.
67. The doctor was popular among the blacks living in A. Cape town. B. Freetown C. Kentish town. D. Stoke town.
68. The pills given to Adah were going to A. Make her healthy. B. Make her emaciate. C. terminate the pregnancy. D. Deliver safely.
69. After the surgery, Adah worked to a park near A. Port Elizabeth. B. Freetown. C. Waterside. d. gospel oak village

CHAPTER THIRTEEN – THE DITCH POLL

70. Titi’s name has been put down for a nursery school attached to A. Carlton school B. Marian school. C. Indian school. D. Girls High school.
71. Adah wrote a book titled A. Joy at dawn B. prejudice C. the bride price. D. Second class citizen.
72. Adah must first take the manuscript to her friends at A. Finchley library. B. Indian library. C. England library. D. Chalk farm library
73. Adah friends includes A. Tessa and Lizzy B. Dorcas and Mercy C. Amaka and Muna D. Bill and Peggy
74. The phrase that kept coming and going through Adah’s mind is A. Gifted child, gifted child B. Blessed child, blessed child. C. Trained child, trained child. D. Brainchild, brain child.

UNEXPECTED JOY AT DAWN: *by Alex Agyei-Agyiri (2018 Edition)*

THEORY

1. Comment on the theme of migration in the novel.
2. Comment on the character of Nii in the story.

OBJ:

1. The novel *Unexpected joy at Dawn* was published in the year **A. 2014 B. 2007 C. 2003 D. 2004**
2. The story revolves around **A. Kindred B. Two siblings C. Two communities D. Two bothers**
3. The author of novel is from **A. Gold coast B. Ivory coast C. Nigeria D. Cameroon**
4. The deportation of Ghanaian from Nigeria occurred in the year. **A. 1983 B. 1973 C. 1980 D. 1993**
5. Which of these characters is Nigeria by blood **A. Mama Orojo B. Nii C. Okotie D. marshal**
6. The Aliens Compliance enacted by the government of Ghana too place in which year? **A. 1969 B. 1983 C. 1979 D. 1985**
7. How many years has Nii lived in Ghana before departing for Nigeria **A. 24 B. 18 C.14 D. 12**
8. Nii was once a **A. Bank manager B. Assistant bank manager C. cashier D. clerk**
9. Whose name was changed to reflect the name of the adopted parents **A. Mama Orojo B. marshak C. massa D. Nii**
10. The phrase addresses to Nii wherever he goes is **A. Omo ibo abi B.Omo Ghana abi C. Oremi Ghana abi D. Aboki malam**
11. Nii's wife died in which country **A. India B. Nigeria C. Ghana D. US**
12. One of these could not make Nii a Nigerian **A. Fame B. tribal marks C. name D. relatives**
13. Nii was once a slave in a **A. poultry farm B. cassava farm C. Rice farm D. cocoa farm**
14. Nii work which menial job in Nigeria **A. pushing wheelbarrow B. truck loading C. Bus conductor D. building labourer**
15. Fate smiled at Nii when he was tagged a/an **A. labourer B. bandit C. arm robber D. Assistant bank manager**
16. Where was Mama Orojo when Nii was in Nigeria searching for his root **A. refugee camp B. Lagos C. Ibadan D. Ghana**
17. What is the name of the friend with whom Nii cross borders with to Nigeria **A. Marshak B. Shedrach C. Moses D. Aaron.**
18. Nii's lover is called **A. Massa B. Jacinta C. Hannah D. Marshak**
19. What system of government asked the Aliens to vacate Ghana **A. Democracy B. Autocracy C. Theocracy D. Military rule**
20. One of these words is repeated most in the story **A. resolution B. revolution C. slave D. arm robber**
21. Mama Orojo fell in love with a/an **A. Bank manager B. gold dealer C. importer D. Principal**
22. Mama Orojo's lover is a regular customer to **A. Diamond bank B. intercontinental bank C. Expense bank D. Stock exchange**
23. What is the name of Mama Orojo 's lover **A. Joseph B. Akpan C. Kweyi D. Joe**
24. Where is Nii's hideout when he ran out of the deportation camp **A. uncompleted building B. slum C. Sambisa forest D. Ore forest**
25. One of these is not the theme of the novel **A. race B. sexual abuse C. Migration D. child abuse**
26. Who told the story of *Unexpected joy at Dawn* **A. Nii B. Joe C. mama Orojo D. Massa**
27. Which state in Nigeria did Mama Orojo arrived first **A. Abuja B. kano C. Sokoto D. Lagos.**

CHAPTER 5 [Non-African Prose]

Wuthering Heights: *by Emily Brontë*

THEORY

1. Comment on the symbolic/significant of the title.
2. Discuss the use of irony in Emily Bronte's *Wuthering Heights*.
3. Comment on the themes of Destructive nature of love/revenge in the novel.

OBJ:

1. What is inscribed above the entrance of *Wuthering Heights*? **(A) "Hindley Earnshaw, 1729" (B) "1623" (C) "Abandon all hope, ye who enter here" (D) "Hareton Earnshaw, 1500"**
2. What kind of countryside surrounds *Wuthering Heights* and *Thrushcross Grange*? **(A) Moorland (B) Savannah (C) Forest (D) grassy plains**
3. What destination does the young Catherine have in mind when she leaves *Thrushcross Grange* for the first time? **(A)Wuthering Heights (B) The fairy caves at Penistone Crags (C) The nearby village (D) London, where her cousin Linton lives**
4. What is the name of the village near *Wuthering Heights*? **(A) Loch Crag (B) Gimmerton (C) Heatherton (D) Purv**
5. In what region of England was Emily Brontë raised? **(A) Sussex (B) Gloucestershire (C) Yorkshire (D) Warwickshire**
6. Who plans to live at *Thrush cross Grange* at the end of the novel? **(A) Young Catherine and Hareton (B) Lockwood (C) Heathcliff (D) Young Catherine and Linton Heathcliff**
7. Over the course of the novel, which characters claim to see Catherine's ghost? **(A) Heathcliff, Hareton, young Catherine, and Joseph (B) Edgar Linton and Heathcliff (C) Joseph and Nelly Dean (D) Lockwood and Heathcliff**
8. On what day do young Catherine and Hareton plan to be married? **(A) New Year's Day (B) The Ides of March (C) The anniversary of Heathcliff's death (D) Valentine's Day**
9. Why does young Catherine climb over the garden wall? **(A) To escape from the Grange (B) To meet with Linton (C) To retrieve her hat, which fell off as she stretched for the fruit of a tree (D) To escape her mother's ghost**
10. Who raises Hareton during the early years of his life? **(A) Hindley (B) Heathcliff (C) Catherine (D) Nelly**
11. Who does Lockwood believe would have given young Catherine a fairy tale life, if only she would

- have fallen in love with him? (A) Heathcliff (B) Hareton (C) Linton (D) Lockwood
12. Which of the following characters dies first? (A) Mrs. Earnshaw (B) Mr. Earnshaw (C) Mrs. Linton (D) Edgar Linton
13. Which of the following characters dies last? (A) Mr. Linton (B) Catherine (C) Heathcliff (D) Linton
14. According to Heathcliff, when will Catherine's body decompose? (A) When a hundred centuries have passed (B) When Edgar Linton is finally cursed to hell (C) Never (D) When Heathcliff can join her in the earth
15. Where does Lockwood record Nelly's story? (A) In a novel (B) In his diary (C) In the margins of his Bible (D) In Catherine's diary
16. Which character speaks the words "I am Heathcliff!" (A) Linton Heathcliff (B) Hareton (C) Heathcliff (D) Catherine.
17. Which three names does Lockwood find inscribed in the window ledge near his bed at Wuthering Heights? (A) Catherine Earnshaw, Catherine Linton, and Catherine Heathcliff (B) Catherine Earnshaw, Hindley Earnshaw, and Hareton Earnshaw (C) Isabella Linton, Isabella Heathcliff, and Isabella Earnshaw (D) Nelly, Joseph, and Zillah
18. Where does Earnshaw originally find Heathcliff? (A) London (B) Boston (C) Liverpool (D) Gimmerton
19. Where is Catherine buried? (A) In a churchyard overlooking the moors (B) In the chapel (C) Under a stone wall (D) She is not buried, but cremated, and her ashes are scattered in the Thames
20. At what age is Linton taken away from Thrushcross Grange by Heathcliff? (A) Four (B) Twenty (C) Eleven (D) Thirteen
21. At what age is Linton reunited with young Catherine? (A) Twenty-two (B) Nineteen (C) Sixteen (D) Forty-three
22. Whom does Hindley force to work as a servant in his home? (A) Joseph (B) Heathcliff (C) Heathcliff's son, Linton (D) Edgar Linton
23. Whom does Heathcliff force to work as a servant in his home? (A) Hindley (B) Catherine (C) Hareton (D) Isabella Linton
24. Where do Catherine and Heathcliff first become close? (A) In the nursery at Wuthering Heights (B) During Catherine's visit to Liverpool (C) At Isabella Linton's birthday party (D) On the moors
25. Whom does Edgar Linton sometimes forbid his daughter to visit? (A) Linton Heathcliff (B) Hareton Earnshaw (C) Isabella Linton (D) The evangelical servant Joseph.

Invisible Man: by Ralph Ellison

THEORY

1. Explore the theme of identity and individuality portrayed by Ellison in the novel.
2. What is the significance of the Blindfold in chapter one "Battle royal" of invisible man?

OBJ:

1. Invisible man refers directly to the identity of the of which character? (A) Society (B) the Narrator (C) Dr. Bledsoe (D) Jack
2. What do the gold coins the boys must scramble for a at the battle royal turn to be? (A) Wooden coins (B) Pennies (C) Brass pocket tokens (D) gold coins
3. Where is the narrator asked to given his high school graduation speech? (A) Ballroom the leading hotel (B) Town's most expensive restaurant (C) Leading men's fraternity (D) Town hall
4. Who must the narrator fight one on one at the battle royal; (A) Jack (B) Turlock (C) big john (D) The m.c
5. Whose words "keep this nigger-boy running" haunt the narrator? (A) His grandfather (B) His father Turlock (D) Mr. Norton
6. What is the name of the brother/gambling joint to which the narrator brings Mr. Norton? (A) Golden day (B) Golden hour (C) Happy day (D) Halley place
7. What must the narrator attend before he can hear dr. Bledsoe punishment? (A) Classes (B) College parade (C) Chapel (D) Afternoon tea
8. The narrator realizes that the reverend barbed is ____ only after he gives his rousing ovation and goes to sit down. (A) Blind (B) Deaf (C) in a wheelchair (D) Black
9. After leaving the college the narrator is sent to which city? (A) New York (B) Washington D.C (C) Atlanta (D) London
10. Once there he resides fist in which establishment? (A) St Paul boarding house (B) Men house (C) YMCA (D) Mary house
11. The narrator hands out each of his letters from dr. Bledsoe except the addressed to ____ because he is out of town (A) Mr. EMERSON (B) Mr. Norton (C) Mr. bates (D) Mr. smith
12. Instead the last letter is opened by whom? (A) The narrator (B) Mr. Emerson son (C) No one (D) he receptionist
13. The narrator's first job in New York is for which company? (A) monopolated light and power (B) optic pants (C) liberty paints (D) the brotherhood
14. Which of the following men were not one of the narrator's supervisor at the plant? (A) Macduffy (B) kimbro (C) washigton (D) Brockway
15. Who claim to have come up with the slogan "if it's optic white, it's the right white"? (A) brockway (B) the narrator (C) old man sparland (D) the chairman
16. Why have the black at the narrator's college recently shun jim Trueblood? (A) he is a bad farmer (B) he talks with Mr. Norton (C) he has cheated on his wife a white woman from town (D) he has impregnated both his daughter and wife
17. Ras feels most betrayed by ____ because, as Ras explains, ____ could have been his African king. (A) The narrator (B) Rinehart (C) jack (D) tod Clifton
18. The Sambo image surfaces in each of the following situations except (A) Clifton's dancing doll (B) the battle Royal (C) Mary's Americana Bank (D) Blue the Zoot-Suiter
19. Why does the narrator learn to understand Rinehart to be both rind and heart? (A) Hambro explains the brotherhood's new program to the narrator as like Rinehart, touch at first but compassionate on the inside (B) Rinehart's deceit of

- the people he knows allows him to play many roles, ranging from reverend to gambler to lover (C) Rinehart's charitable contribution to the Abyssinian church does not mesh with his zootsuit image (D) Rinehart's role in the Brotherhood allows him to show brute strength and compassion
20. Ras the Exhorter becomes Ras the _____. (A) heartbreaker (B) destroyer (C) executioner (D) terminator
 21. The narrator writes _____ in lipstick on Sybil's stomach. (A) I love you (B) Sybil, you were raped by Santa Claus surprise (C) hahaha you've been trisck en by a member of the brotherhood (D) last chance to escape the evils of society
 22. What ideology does not factor into identity of the brotherhood? (A) scientific rationalism (B) realism (C) nihilism (D) materialism
 23. Who, in a drunken stupor, begins calling the narrator "Boo'ful"? (A) His grandfather (B) Tod Clifton (C) Emma (D) Sybil
 24. What is the Americana Negro Bank at Mary House symbolic of? (A) Communism (B) The paradox of Rinehart (C) Sybil's rape (D) The narrator's state
 25. What symbolic significance does the burning of the narrator's briefcase represent? (A) The purging of the narrator's past bondage (B) the redemption of Clifton's spirit (C) the narrator's reentry to the visible world (D) none.

CHAPTER 6 [African Drama]

The Lion and the Jewel : by Wole Soyinka

THEORY

1. Comment on the play as a total struggle between tradition and modernity.
2. Comment on the character roles of Baroka as a representation of tradition.
3. How does the playwright present women in the play?
4. Discuss the character and role of Sadiku in the play. [2002/3]
5. Discuss the conflict between modernism and traditionalism in the play. [2002/4]
6. Discuss the use of symbolism in the play. [2003/3]
7. Discuss the significance of bride price in the play. [2003/4]
8. Discuss the theme of tradition and change in the play. [2004/1]
9. Discuss the use of song and dance in the play. [2004/2]
10. Consider the dramatic significance of the first meeting between Lakunle and Baroka [2005/3]
11. Compare and contrast the characters and roles of Sidi and Sadiku in the play [2005/4]

OBJ

1. *"A savage custom, barbaric, out-dated, Rejected, denounced, accursed Excommunicated, archaic, degrading Humiliating, unspeakable, redundant, Retrogressive, remarkable, unpalatable"*. What custom does Lakunle refer to in the above excerpt? A. The seduction of a maiden B. Wrestling contests as an exercise C. The practice of polygamy D. The payment of bride price. [1989/1]
2. *The time has come when I can fool myself No more I am no man Sadiku My manhood Ended near a week ago'.* In the light of subsequent happenings, these words reveal that the speaker A. abhors polygamy B. has become impotent C. is a crafty seducer. D. is disgusted with life. [1989/2]
3. *'... Aha! Here comes Sadiku Do you bring some balm To soothe the smart of my misused armpit Away, your enemy!'* What is the nature of the balm referred to by the speaker? A. An antiseptic ointment B. A special method of massage C. News about Sidi D. A gourd of palm wine. [1989/3]
4. The immediate consequence of the publication of Sidi's pictures is to make her A. want to marry the photographer B. feel more important than Baroka C. want to go to the city D. appreciate Lakunle's learning. [1989/4]
5. Lakunle: ... To fetch and carry To cook and scrub To bring forth children by the gross
Sidi: Heaven forgive you! Do you now scorn child bearing in a wife?
- What would Lakunle rather prefer to accomplish before child bearing? A. Formal education B. Good kissing habit C. Racial and sexual equality D. Church wedding. [1989/5]
6. Lakunle is presented as a A. fine specimen of an educated young man B. truly progressive and enlightened youth C. strong defender of the people's tradition D. caricature of a modern educated man. [1990/1]
7. *'...I am the twinkle of a Jewel But he is the hind-quarters of a lion!...'* These lines suggest that A. Sidi is superior to the Bale B. Sidi is weaker than the Bale C. Sidi is cleverer than the Bale D. the Bale is violent. [1990/2]
8. The central theme of the play is the A. ills of modern days B. clash between tradition and modernity C. problem of courtship D. conflict between the old and the young. [1990/3]
9. *'... But there have been No new reeds cut by his servants, No new cots woven...'* It can be inferred from the above lines that A. there has been no harvest in the village B. Bale's servants are lazy C. no children have been born recently D. the Bale's servants are ready [1990/4]
10. *'...He risked his life that you may boast A warrior-hunter for your lord... But you- You sell him to the rhyming rabble Gloating in your disloyalty...'* In these lines the 'rhyming rabble' refers to A. clowns who wait on the Bale B. children of Lakunle's school C. professional singers D. mummers who

- dance in mockery of the rumored impotence.
[1990/5]
11. **The two characters that symbolize the lion and the jewel respectively are A. Lakunle and Sidi B. Baroka and Sadiku C. Sadiku and Sidi D. Baroka and Sidi.** [1991/1]
 12. ***This is the world of women, At this moment our stars sit in the centre of the sky We are supreme,***
These words were spoken by A. The favourite B. Sadiku C. Sidi D. the third girl. [1991/2]
 13. **The Bale is symbolically referred to as a fox because of his A. mental prowess B. sexual prowess C. physical prowess D. royalty.** [1991/3]
 14. **Which of the following character traits will apply to Lakunle? A. Comic and absurd B. Stupid and simplistic C. Pompous and spontaneous D. Decisive and bold** [1991/4]
 15. **Which of the following divisions is used as a technical device to denote the symbolic significance of certain events? A. Day, morning and afternoon B. Morning, noon and night C. Morning, evening and midnight D. Mid-day, midnight and morning.** [1991/5]
 16. **Wole Soyinka is from (a)Nigeria (b) Mali (c) Ghana (d) Kenya**
 17. **The acts are named according to (a) yoruba deities (b) months (c) times of day (d) astrological signs**
 18. **Who is the jewel? (a) Sidi (b) the favorite (c) Baroka (d) Sadiku**
 19. **Lakunle is all of the following except (a) arrogant (b) shortsighted (c) shy (d) dismissive**
 20. **The stranger is a/an (a) journalist (b) politician (c) photographer (d) diplomat**
 21. **Sidi is doing what at the beginning of the play? (a) dancing (b) looking at the magazine (c) carrying water (d) practicing math**
 22. **Lakunle wants Sidi (a).to be a traditional wife (b).to be sexier (c) to be a modern wife (d) to carry the water all the time**
 23. **Who else is in the magazine photos? (a) Sadiku (b) Lakunle (c) the bale (d) no one**
 24. **What is Lakunle's job? (a) a schoolteacher (b) a politician (c) a doctor (d) a preacher**
 25. **Sidi can best be described as (a) shy (b) superficial (c) rude (d) smart**
 26. **What is the main impediment to Lakunle marrying Sidi? (a) her age (b) the bride-price (c) her religion (d) his job**
 27. **Lakunle calls Sidi a " ____ girl." (a) dumb (b) beastly (c) bush (d) savage**
 28. **Lakunle believes what about women? (a) they are as strong as men (b) they are less intelligent than men (c) they are as intelligent as men (d) they should be kept in traditional wifely roles**
 29. **What is the performance about? (a) colonial rule (b) Lakunle's teachings (c) the bale (d) the stranger coming to town**
 30. **The stranger was known for his (a) drunkenness (b) rude mannerisms (c) sense of humor (d) good looks**
 31. **How is the bale described? (a) 62 years old (b) goateed (c) wiry (d) all of these**
 32. **Who plays chief baseje in the performance? (a) Baroka (b) himself (c) Sidi (d) Lakunle**
 33. **Lakunle states that the performance is (a) insightful (b) modern and interesting (c) childish nonsense (d) too tragic**
 34. **Sidi tells Lakunle that he would have been a good (a) fortune teller (b) ruler (c) preacher (d) court jester**
 35. **How long has it been since the bale took a wife? (a) 4 months (b) 2 months (c) 5 months (d) 8 months**
 36. **Sidi's bride-price indicates that she (a) is free from her family (b) has a wealthy family (c) is of marriagable age (d) is a virgin**
 37. **Lakunle is the embodiment of the (a) traditional (b) masculine (c) authentic (d) modern**
 38. **What year was the play first performed? (a) 1966 (b) 1970 (c) 1959**
 39. **Which of the following is not a theme of the play? (a) men and women (b) manipulation and trickery (c) tradition and modernity (d) money and fame**
 40. **Which character may be an allegory of Nigeria itself? (a) Sadiku (b) Baroka (c) Lakunle (d) Sidi.**

Let me Die Alone: by John K. Kargbo

THEORY

1. **Discuss the theme of colonization in the play.**
2. **Examine the character of Yoko as a tragic heroin in the play.**

OBJ: SCENE ONE

1. **Scene one of the play started in __? A. Gbanya's Palour B. Gbanya's Compound C. Jilo's Bedroom D. Gbanya's Bedroom**
2. **The nice moment between Gbanya and his wife Yoko is interrupted by __? A. Messenger B. Guard C. maid D. the in-laws**
3. **According to Yoke "when the mind is sick, _____ too is sick A. the body B. the soul C. the head D. the brain**
4. **Gbanya after receiving the governor's visit, restore to _____? A. confront him B. ambush him C. present gift D. banish him**
5. **How many wives did Gbanya married in the play? A. 23 B. 37 C. 27 D. 17**
6. **Which of these are not part of the women rulers mentioned by yoke? A. Jilo of Mende B. Kwaku of Tano C. Kema of Galu D. Fordwo of Wando**
7. **Who is Musa in the play? A. Seer and medicine B. Palace guard C. Gbanya's brother D. a warrior**
8. **Who is Lambio to Yoko in the play? A. Yoko's cousin B. Yoko's uncle C. Yoko's lover D. Yoke's brother.**
9. **Musa does not want to kill Gbanya because ____? A. he is already weak B. because of the oath C. because it is a crime D. because of his wife**
10. **Who suggested that the governor should be ambushed instead of welcomed? A. Ndapi B. Lamboi C. Yoko D. Musa**

SCENE TWO

No, I cannot do what you asked.....

I am not a giver if life so I cannot take it

1. **Who is the speaker?** A. Gbanya B. Ndapi C. Musa D. Lamboi
2. **Who is he addressing?** A. Musa B. Musa C. Yoko D. Ndapi

GENERAL KNOWLEDGE OF THE PLAY

1. **The dominant theme portrayed in the play is?** A. theme of prostitution B. theme of war C. theme of slavery D. Them of colonization
2. **The kingdom was moved from** A. Senehum to Moyamba B. Moyamba to Senehum C. Ikom to Moyamba D. zambile to Senehum
3. **Who reigns in Yoko's absence in act 3 of the play** A. Lamboi B. Musa C. Abanya D. Rouse Samuel
4. **Whose daughter is killed in the play** A. Lamboi B. Ndapi C. Lavale D. Fammah
5. **How many villages has the governor annexed to the Chiefdom of Gbo.** A. mine village B. six villages C. seven villages D. eight villages.
6. **Who insulted Yoko and addressed her as witch** A. Musa B Lamboi C. Lavalie D. Jilo
7. **What is the name of the girl who died** A. Eliza B. Chinelo C. Miro D. Jeneba
8. **Where was the corpse found?** A. beside Sande bush B. in Yoko's palace C. in yoko's bedroom D. inside yoko's secret room.
9. **How man warriors went inside the palace with Lansana** A. six B. three C. four D. two
10. **I don't want power and I'm not prepared to kill anybody to get it or keep it "who made the statement?** A. Lamboi B. Musa C. Rowe Samuel D. Gbanya.
11. **Gbanya's must surely go to which bush?** A. Poro bush B. Musa C. Rowe Samuel D. Gbanya
12. **One of these is not among the gift prepared for the governor** A. cow B. rams C. sheep D. turkey
13. **The Governor at the end** A. pay a peace visit to Gbanya B. decline to visit Gbanya C. postpone the visit to Gbanya D. pay a horrible visit to Gbanya
14. **Where did Yoko crowned two chiefs** A. Taiama B. Senehum C. Moyamba D. Ikom
15. **Before leaving to crown the two chiefs** A. Yoko asked the people to pay tax B. Yoko asked the people to harvest C. Yoko asked the people to remain in their huts D. Yoko told them that paying tax will be discuss later.
16. **If I'm to die, let me die alone who made this statement** A. Ndapi B. Musa C. Yoko D. Rowe
17. **Who prepared the concoction?** A. Musa B. Ndapi C. Rowe Samuel D. Lamboi.
18. **According to Ndapi and his wife who deceived them** A. Musa and Lamboi B. Musa alone C. Lamboi alone D. the guards.
19. **Who actually kill the young girl** A. Lamboi B. Musa and Lamboi C. Rowe Samuel D. Gbanya.
20. **Who beats his wife in the presence of Yoko and elders in the palace** A. Ndapi B. Lamboi C. Lavalie D. Tino.

CHAPTER 7 [Non-African Drama]

Look Back in Anger: *by John Osborne*

THEORY

1. Comment on look back in Anger as an autobiographic play?
2. Justify the title of the play
3. How is Cliff portrayed in the play?

OBJ : ACT I

1. **How many rooms does the Porter's apartment have?** A. Three B. Two C. Five D. One
2. **Which of the following do the Porters have in the house?** A. A television B. A gas stove C. A door bell D. A leather armchair.
3. **What is Cliff's surname?** A. Lewis B. Jones C. Porter D. Rhys
4. **How old are both Cliff and Jimmy?** A. 25 B. 32 C. 28 D. 31
5. **How many leather armchairs do the Porters have?** A. Two B. Six C. Five D. Four
6. **What is Alison doing at the beginning of the scene?** A. Making a phone call B. Reading C. Dancing D. Ironing
7. **What is Jimmy reading?** A. A magazine B. A novel C. A tin label D. A newspaper
8. **What does Jimmy think is bad quality in this act 1?** A. Television B. Carpets C. Armchairs D. Newspapers
9. **What part of Alison does Cliff kiss?** A. Her hand B. Her belly button C. Her foot D. Her lips
10. **Where does Cliff put Alison's fingers?** A. In the gas stove B. In his mouth C. Up his jumper D. Down his pants
11. **WHO is Cliff Lewis?** A. a friend to both Jimmy and Alison B. Alison cousin C. Jimmy's closest younger brother D. Alison's uncle
12. **Which word does Osborne used to describe Cliff Lewis?** A. aggressive B. lethargic C. easy-going D. ubiquitous
13. **WHO is described as demanding people 's love** A. Jimmy B. Cliff Lewis C. Alison D. Alison's mother.

ACT TWO

1. **In what month does the play's first take place?** A. May B. April C. February D. December
2. **In what kind of room do the porter's live?** A. An Attic B. a storage room C. an empty room D. a basement
3. **Which stuffed animal does not occupy the porter's residence?** A. doll B. squirrel C. Frog D. cat
4. **What is the best word to describe the furniture in the porter's residence?** A. leather B. tidy C. shabby D. pristine

5. How old is Jimmy Porter? A. 35 B. 25 C. 20 D. 40
6. About how old is Cliff? A. 35 B. 45 C. 25 D. 20
7. Which word does Osborne use to describe Cliff? A. vivacious B. pusillanimous C. active D. Lethargic
8. Which character is described as demanding other people's love A. Jimmy B. Helena C. Cliff D. Alison
9. In the first act, what domestic activity is Alison performing? A. painting B. ironing C. folding laundry D. washing dishes
10. What are Cliff and Jimmy doing at the beginning of the play? A. playing chess B. reading instruments C. reading books
11. What activity does Alison suggest for them all to do on Sunday afternoon? A. go o play B. walk their dog C. go to a movie D. visit the park
12. What does the Bishop of Bromely encourage all Christians to support? A. the H-Bomb B. parliament C. nuclear disarmament D. food rations
13. Why does no one read the paper, according to Jimmy? A. they cannot be bothered to think for themselves B. the paper does not engage the people C. they cannot read at a high level D. they cannot rise from their ignorant sloth
14. What does Alison offer to do for Cliff to help him look better? A. Iron his shirt B. give him haircut C. trip his nails D. Iron his pants
15. In what country did Alison's father live and work before retiring to England? A. India B. Brazil C. Spain D. Germany
16. Which friend of Alison's might come over and visit in the first act? A. Webster B. Hugh C. Helena D. David
17. Jimmy believes that it is "pretty dreary" living in what age? A. the British age B. the American Age C. the Prostcolonial age D. the Roman age
18. What word does Jimmy not use to disparage Alison's family? A. pusillanimous B. Phlegmatic C. vicious D. sycophantic
19. Which word means "wanting in firmness of mind" A. pusillanimous B. assiduous C. phlegmatic D. sycophantic
20. What kind of radio program does Jimmy to listen to in the first act? A. a news report B. a concert C. a talk show D. a fireside chat
21. What injury does Alison sustain when Cliff and Jimmy accidentally fall into her? A. a bump on her head B. a broken bone C. a burned arm D. a sprained wrist
22. What secret does Alison confide to Cliff in the first act? A. she is leaving Jimmy B. she has lost all their money C. she is in love with cliff D. she is pregnant
23. Why was Jimmy angry at Alison on their wedding night? A. he discovered she had slept with other men B. he discovered that she was in love with someone else C. he discovered she was virgin D. he discovered that she did not like him

Fences: by August Wilson

THEORY

1. Justify the fence of the title and relate to the characters in the play?
2. Comment on the relationship between Troy and Rose in the play?
3. Discuss the use of symbolism in the play?

OBJ

1. What kind of professional men are Troy and Bono? (A) Postmen(B) Firemen(C) Millionaires(D) Sanitation workers
2. Where did Troy and Bono meet? (A) Jail (B) A hardware store (C) College (D) In the Negro Leagues
3. What made Troy sick enough to go to the hospital in 1941? (A) Typhoid fever (B) Pneumonia (C) Small pox (D) Yellow fever
4. What sport is Cory recruited to play in college? (A) Soccer (B) Baseball (C) Basketball (D) Football
5. What Saint does Gabriel think he talks to? (A) Paul (B) Peter (C) Augustine (D) Anne
6. Where do Bono and Troy meet Alberta? (A) Bono's house (B) The baseball(C) park Taylor's (D) The A&P supermarket
7. Where is Cory supposed to work after school? (A) The A&P supermarket (B) Taylor's (C) Bono's house (D) The baseball park
8. What kind of music does Lyons play? (A) Classics (B) Hip-hop (C) Jazz (D) Blues
9. What sport did Troy play? (A) Baseball (B) Football (C) Basketball (D) Track and Field
10. What does Troy do that leads to Cory's first physical fight with Troy? (A) He tells Cory he cannot have a television (B) He makes Cory build a fence (C) He grabs Rose's arm (D) He prevents Cory from going to college
11. In what decade does Fences begin? (A) 1980's (B) 1950's (C) 1960's (D) 1920's
12. What does Rose want Troy and Cory to finish building? (A) A roof (B) A house (C) A baseball park (D) A fence
13. Who originally knows about Troy's affair with Alberta? (A) Bono (B) Cory (C) Lyons (D) Mr. Rand
14. How are Gabriel and Troy related? (A) They are cousins (B) They are friends (C) They are co-workers (D) They are siblings
15. Why didn't Troy get to play in the Major Leagues? (A) He was too old by the time they accepted black players (B) He didn't get along with the coaches (C) He was never good enough to play (D) He didn't want to join
16. What do Bono and Troy stop doing together? (A) Playing dominoes and drinking (B) Cheating on their wives (C) Drinking and working (D) Playing baseball
17. Where did Troy grow up? (A) Tallahassee (B) Pittsburgh (C) Somewhere in the south (D) Greentree
18. What is Troy's promotion? (A) He becomes Bono's boss (B) He becomes a garbage truck driver (C) He becomes a union leader (D) He lifts garbage into the garbage trucks
19. What does Cory do after high school? (A) He joins the Marines (B) He joins the Army (C) He attends the University of North Carolina (D) He plays college football
20. After Rose learns of Troy's affair, she becomes more involved with what organization? (A) Cory's football

- team (B) Troy's union (C) Her church (D) Raynell's nursery school
21. **How does Troy die?** (A) Cancer (B) Cory kills him with a baseball bat (C) Suicide (D) A heart attack
22. **Cory and Raynell do what together?** (A) Play baseball (B) Sing (C) Plant a garden (D) Cry
23. **Why does Rose decide to care for Raynell?** (A) Rose is Raynell's birth mother (B) Raynell is sick (C) Cory always wanted a sister (D) She decides Raynell is innocent of Troy's sins
24. **Why did Troy accidentally sign the papers that permitted Gabe to be sent to a mental hospital?** (A)

He couldn't read the papers (B) He thought he was signing a baseball contract (C) He was angry with Gabe for moving out (D) He was tired of paying Gabe's bail

25. **What does Gabe do when his trumpet fails to play?** (A) Spit (B) Dances and makes a cry (C) Fixes the trumpet (D) Borrows a saxophone from Lyons
26. **Troy perceives Death in what actual forms?** (A) A coach and a marching band (B) A salesman and an army (C) A pitcher and a catcher (D) A doctor and a lawyer.

CHAPTER 8 [African Poetry]

Black Woman: *by Leopard Sedar Senghor*

THEORY

1. **What is the significance of the repetition of the phrase "Naked woman, black woman in the poem?"**
2. **How does the poet present African land in the poem using the color "Black" with feminine gender?**

OBJ:

1. **"Black woman" as a poem bother greatly on.** (A) apartheid (B) Negritude (C) politics (D) Religion
2. **The poem is published in which year?** (A) 1949 (B) 1969 (C) 1979 (D) 1945
3. **The poem set out to celebrate** (A) Africa identity and culture (B) Africa politics and government (D) African leaders and the people
4. **"your colour which is life is a typical example of** (A) simile (B) personification (C) oxymora (D) metaphor
5. **The persona presents Africa as** (A) Paternal figure (B) material figure (C) healer (D) chaotic environment
6. **The poet is non except** (A) Niyi Osundara (B) Wole Soyinka (C) Amair easier (D) Leopold Senghor
7. **The use of reputation further** (A) Emphasis on the beauty of Africa (B) makes the poem appears only rhythmical (D) makes the poem frustrating

8. **"Shudding and Caresses" Suggest.** (A) Kindness (B) impatient (C) sexually charge (D) romance
9. **Conqueror's finger" suggests** (A) African warriors (B) freedom fighter's (C) European colonizers (D) Slaver trade
10. **"Solemn contralto" Suggests.** (A) dancers (B) song of Africans (C) conquerors rehearsal (D) waiting of Africans in slavery
11. **"Naked Woman" as repeated in the poem can also suggest.** (A) arrogance (B) poverty (C) being erotic (D) purity and innocent
12. **"Like the flesh of an eagle" is an example of?** (A) metaphor (B) personification (C) paradox (D) simile
13. **According to the person in stanza ten, the metaphor "pearls are stars on the night of your skin" implies that** (A) in Africa, we see stars in the night (B) in her skin, there's darkness (C) Her skin is as dark as night with stark to light it (D) stars in the night are to decorate and enhance Africa's beauty
14. **The tone of the voice of the speaker is the** (A) Uncertainty (B) violence (C) conviction (D) pride
15. **"firm-flesh" in line is a/an example of** (A) consonance (B) assonance (C) Onomatopoeia (D) alliteration.

The Leader and the Led: *by Niyi Osundare*

THEORY

1. **Examine the structure of the poem "The leader and the led"**
2. **Discuss the theme of leadership and other themes inherent in the poem.**

OBJ:

1. **One of these is not a theme in the poem** (A) theme of leadership (B) theme of imperfection (C) theme of nature (D) theme of death
2. **The dominant poetic device in the poem is?** (A) metaphor (B) Simile (C) Repetition (D) paradox
3. **"Hybrid of habit" in line it is example of** (A) Consonance, (B) antithesis (C) symbolism (D) Alliteration
4. **"forest Sage" is an example of** (A) metaphor (B) Symbolism (C) imagery (D) Simile
5. **The speaker at the end of the poem advocate for** (A) gullible leaders (B) serious minded leaders (C) unpredictable leaders (D) diplomatic leader
6. **The poet is an African poet from?** (A) Ghana (B) Serre-Leon (C) Zambia (D) Nigeria
7. **The poem is more of** (A) fable (B) allegory (C) symbolism (D) proverbial
8. **The whole of the poem is built on** (A) symbolism (B) metaphor (C) allegory (D) imagery
9. **The poem in terms of structure is made up of** (A) 12 stanzas with 3lines (B) 10 stanzas with two lines (C) 14 stanzas and 7 lines each (D) 12 stanzas with two lines
10. **According to the poem what disqualifies the elephant from being then leader** (A) his sumptuous body (B) his tusk (C) his pride (D) his trampling feet
11. **The warthog and rhino should withdraw because of their** (A) simple mindedness (B) dreadful nature (C) violent and cunning nature (D) Ugliness and riotous nature
12. **"A little bit of lion" and a "Little bit of lamb" suggest** (A) being cunning (B) Adaptability and competency (C) gullibility (D) wellness
13. **The first animal that declares his leadership ambition is** (A) Antelope (B) the hyena (C) Zebra (D) the Lion
14. **The poem is a** (A) Satire (B) epic (C) narrative poem (D) elegy

15. The point of view in the poem is (A) first person (B) second person (C) third person (D) no point of view
16. The mood/tone of the poet is that of (A) peace and promising (B) calm and untroubled (C) uncertainty and disappointment (D) Rivalry and disagreement .

The Grieved Lands : *by Agostinho Neto*

THEORY

1. Examine the use of language in the poem "The Grieved Lands"
2. Give a vivid analysis of "The Grieved Lands" by Agostinho Neto.

OBJ:

1. How many lines has the poem? (A) 40 lines (B) 52 lines (C) 32 lines (D) 42 lines
2. The bothers on (A) love (B) religion (C) politics (D) Race and colonial rule
3. The alternative poem for this is (A) “The leader and the Led” (B) Raider of the treasure Trove (C) Black and Woman (D) the song of woman of my land
4. “iron and fire” suggest (A) natural phenomena (B) night for transparency (C) Strength (D) Fierce nature of the colonialist
5. In the fourth stanza the poet speaks of (A) Hope and survival (B) Despair and impending (D) Freedom and security
6. The poet is an African poet from (A) Nigeria (B) Rwanda (C) Ghana (D) Angola
7. The poem is a poem of (A) war (B) protest (C) mourning (D) romantic love
8. In terms of mood/tone, the speaker is in (A) peace and calm (B) emotional grieve and anger (C) uncertainty and agony (D) happiness and joy
9. The title grieved land is example of (A) paradox (B) apostrophe (C) simile (D) personification
10. “flower and forest” stand for (A)n African continent (B) the colonial master (C) African people (D) natural phenomena.

Raider of the Treasure Trove: *by Lade Wosomu*

THEORY

1. Examine the use of imagery in the poem.
2. How does the poet presents Love as the major theme in the poem.

OBJ:

1. The poem is written by (A) lade wosormu (B) Onu chibuike (C) John Osborne (D) Oumar farouk
2. The poem contains how many lines (A) 25 lines (B) 24 lines (C) 23 lines (D) 22 lines
3. Treasure Trove means. (A) hidden valuables underground (B) basket of articles (C) basket of perishables (D) worthless treasures
4. The word reader stands for (A) animal (B) Angels (C) demonic agent (D) Humans
5. The poetic device used in the first stanza is known as (A) apostrophe (B) rhetorical question (C) zeugma (D) simile
6. According to the poem, the way to achieve success is (A) working hard (B) being rational (C) perseverance (D) being happy about where you are
7. The means of achieving happiness according to the poem is (A) Love (B) piety (C) hardworking (D) laughing
8. “Rage” is an enemy to (A) love (B) patience (C) peace (D) happiness
9. The mark of “rage” is (A) indelible (B) temporal (C) grave (D) destructive
10. “Rage” according to the poet can be (A) controlled (B) accommodate (C) reduce (D) transferred
11. One of these can develop to “rage” (A) anger, (B) quarrel (C) grief (D) hatred
12. The imagery portrayed by the poet is that of (A) Driver and passenger (B) Travelers (D) sea and sailors.

The Song of the Women of My Land: *by Oumar Farouk Sesay*

THEORY

1. Examine the poetic techniques used by Oumar Farouk Sesay in the poem.
2. According to the poet, what does the song in the poem represents.

OBJ:

1. The poem is depicting (A) terrible past experience (B) glorious past experience (C) feminism (D) woman prestige
2. The “song” in the title means (A) activities of warfare (B) painful wailing (C) emotional song (D) happiness
3. The “song emanates from (A) village festival (B) market place (C) battle field (D) torture from slavery
4. According to the poem, the song will (A)attracts justice (B) attract relief (C) attracts consolation (D) live thereafter
5. The women in the poem have hope of (A) survival (B) remembered fever (C) changing the existing system (D) gaining their immediate freedom
6. The tune depicts (A) perseverance (B) sloth (C) dogged (D) cleverness
7. The poem in terms of structure contains (A) 48 lines (B) 39 lines (C) 28 lines (D)18 lines
8. The word that is mostly repeated in the poem is (A) gain (B) pain (C) tune (D) song
9. Time is compared to a _____ in the poem (A) carpenter (B) farmer (C) painter (D) sculptor
10. Time chisels away bits of _____ (A) memory (B) brain (C) things (D) contemplation
11. The speaker in the first time 1-10 is (A)Mourning the past before after the woman (B) Past of the woman (C) the future after the woman (D) the present
12. Pen stuttering is an example of (A) metaphor (B) euphemism (C) simile (D) personification

A Government Driver on his Retirement: *by Onu Chibuikwe*

THEORY

1. Examine the various poetic devices used in the poem.
2. Discuss the theme of Freedom and Death in the poem.

OBJ:

1. One of these is not a theme in the poem (A) war and slavery (B) freedom and endurance (C) servitude (D) death
2. According to the poem. (A) death is a boss of freedom (B) retirement gives one freedom (C) independent gives one freedom (D) God gives freedom
3. In the poem the reward for endurance are (A) rest and peak (B) house and freedom (C) freedom and gift (a car) (D) celebration and freedom
4. How many years one serve before gaining freedom in the poem (A) 25 yrs. (B) 45 yrs. (C) 30yrs (D) 35yrs
5. "And it sent him home" is an example of (A) paradox (B) Euphemism (C) apostrophe (D) oxymoron
6. "Home to in peace" suggests. (A) Euphemism (B) paradox (C) apostrophe (D) personification
7. The title "Government Drive on his Retirement" is (A) ironical (B) paradoxical (C) epigram (D) onomatopoeic
8. "celebrating the celebration" in lines 26 is example of (A) enjambment (B) synecdoche (C) pun (D) oxymoron
9. "I shall booze and zoom myself home" is (A) consonance (B) assonance (C) alliteration (D) enjambment
10. "on wheels" suggest (A) stag namely (B) diligent (C) locomotive motion (D) sitting on the wheels
11. The poem addresses (A) important of serving the government (B) reward of service (C) importance of hardworking (D) importance of obeying traffic regulation
12. "from faith service to fatherland" implies (A) life to death (B) place of work to home (C) work to freedom (D) pain to happiness
13. The poet is a (A) Nigeria (B) Ghanaian (C) sierra-Leonean (D) Senegalese

CHAPTER 9 [Non-African Poetry]

Caged Bird: *by Maya Angelou*

THEORY

1. Discuss the use of symbolism in line with the message of the poet?
2. Comment on the imagery portrayed in the poem
3. Discuss the theme of Freedom and Confinement as portrayed in the poem?

OBJ:

1. Select the two lines combination that best describe the difference between the two birds (A) "...a bird that stakes" dares to claim the sky (B) "his wings are dappled, and "his feet are tied (C) "and his turn is heard" and "sings of freedom (D) "the narrow cage and "on the distant hill"
2. Which of these best describes the theme of "cage Bird"? (A) Freedom is found through voice (B) It is better to wish for freedom than have it (C) No one should cage a bird (D) Only free birds can sing
3. What effect do the words "Stalks, cage, rage clipped and tied? (A) The caged bird as free and ready to claim what is his (B) The caged bird is limited and angry yet hopeful (C) The caged bird is to do as he wishes in his cage (D) The caged bird is proud to be kept in a cage
4. What does the repetition of stanza 3 emphasize about the poem's theme? (A) The caged bird dreams of freedom (B) The only thing the caged bird has its voice (C) The songs of caged bird ignored (D) The caged bird is down by its situation.
5. What does the caged bird represent? (A) The oppression of the African American Community (B) The fight for women's right (C) A bird with clipped wings and tied feet (D) Maya Angelou's anger at being lonely
6. What does the free bird represent? (A) The freedom of living without fear of slavery or racism (B) The freedom of living without friends (C) A bird that has never had never had its wings clipped (D) Feeling strong after working in the fields
7. What is the central idea of the poem (A) freedom (B) happiness (C) dislike (D) hate
8. The caged bird can be interpreted as a metaphor expressing the importance of (A) Freedom for all (B) Helping others (C) Protecting birds (D) Acceptance
9. What claim is the poet making (A) Dream give you freedom (B) Captivity, no matter how conformable, is not freedom (C) Oppression is not a big deal as long as you have dreams (D) Captivity is good as freedom when you have everything you need
10. The point of view for the poem is? (A) First person (B) second person (C) third person (D) flashback

The Good Morrow: *by John Donne*

THEORY

1. According to the poet, the phrase "country pleasure" in poem means?
2. How does the poet present duality nature of love?

OBJ:

1. What is the theme of the poem (A) death (B) health (C) war (D) celebration of love
2. "Weaned" as used in the in the second line denote? (A) old age (B) poverty (C) childish (D) tender age
3. The dominant poetic device in the first stanza is (A) run on line (B) symbolism (C) rhetorical question (D) simile
4. "seven sleepers" in the poem is (A) allusion (B) epigram (C) personification (D) metaphor

5. The word “sum” in the poem suggest (A) fame (B) enlightenment (C) freedom (D) suffering
6. The “little room” in the poem suggests is a place of (A) suffering (B) refuge (C) joy (D) prayer
7. The image of the lovers’ of (A) emotional trauma (B) close emotional bond (C) grudges they bear for each other (D) open mindedness
8. “The Good Morrow” was written between (A) 1660 and 1670 (B) 1590s and 1600s (C) 1770 and 1771 (D) 1680 and 1690’s
9. The speaker in the Good Morrow prefer (A) open love relationship (B) intimate love relation (C) closed doors love relationship (D) open door love relationship
10. The poem “The Good Marrow is written by (A) William Shakespeare. (B) John Milton (C) John Donne (D) John Dryden .

Binsey Poplars : *by G.M. Hopkins*

THEORY

1. What does the poem mean?
2. Comment on the use of symbols and personification in the poem?

OBJ

1. The poet mourns the (A) priming of the “as pens” (B) death of the aspens (C) fallowing of (D) cutting of the aspens
2. The theme of the poem is that of (A) the lamentation of the destruction of the natural work (B) the cutting of trees (C) the destruction of life and property (D) the pollution of the environment
3. The poem is rendered with in tones of (A) excitement (B) hilarious (C) agitation (D) lamentation
4. “my aspens dear” suggest (A) endearment (B) contempt (C) respect (D) closeness
5. What figure of speech does my aspens dear point at? (A) simile (B) metaphor (C) euphemism (D) personification
6. The poem is published in which year (A) 1789 (B) 1870 (C) 1719 (D) 1879
7. According to the poem (A) One can connect to God through nature (B) One can treat nature as it please one (C) One cannot meet God by destroy nature (D) Nature belong to God only
8. “O if we but knew what we do” suggests (A) Euphemism (B) apostrophes (C) Allusion (D) irony
9. The speaker can be called a/an (A) optimist (B) atheist (C) romantist (D) realist
10. To “delve or hew” in this context (A) to prune (B) to destroy (C) to dig (D) chop down trees .

BAT: *by David H. Lawrence*

THEORY

1. Examine the devices use in the poem "Bat" by David Lawrence.

OBJ:

1. The poem is set in A. Italy B. Florence C. Rome D. Nigeria
2. What is the name of the poet? A. Gbemisola Adeoti B. T S Elliot C. Leopold sedar Senghor D. D H Lawrence
3. According to the poem, the speaker is where A. in the city B. in the farm C. in a Foreign land D. homeland
4. Flowers of Florence is an example of A. Alliteration B. consonance C. assonance D. pun
5. Tired flower in stanza two is an example of A. Personification B. metaphor C. euphemism D. apostrophe
6. What is the speaker doing at beginning of the poem A. hunting B. watching a twilight over the city C. walking in the farm D. taking a walk
7. What is the second flying creature mentioned in the poem A. dove B. eagle C. Hawk D. Swallow
8. ".... wings like bits of umbrella is an example of A. personification B. metaphor C. paradox D. simile
9. The poem is all about A. Bat B. Swallow C. flying creature D. irrational prejudice
10. The poem is rendered with a tone of A. anger B. hatred C. hope D. contempt.

DO NOT GO GENTLE INTO THE GOOD NIGHT" *by Dylan Thomas*

1. What is the impact of the poem’s structure?
2. What is the significance of the poem's use of natural imagery?

OBJ

1. Who wrote the poem "Do not go Gentle..." A. D H Lawrence B. Oumar Farouk Sesay C. Dylan Thomas D. Jared Angira
2. The poet of "Do not go Gentle..." if is from which country A. Nigeria B. Ghana C. Senegal D. Welsh UK
3. In terms of form, the poem consists of how many lines and stanzas? A. 5 and 6 B. 4 and 5 C. 3 and 5 D. 3 and 6
4. What is the poem all about A. love B. inevitability of death C. war D. After life
5. The expression "Do not go Gentle into that good Night " is an example of A. paradox B. Apostrophe C. Euphemism D. oxymoron
6. The speaker is currently A. experiencing death of his father B. mourning the death of the father C. celebrating his honeymoon D. Enjoying his wedding Night
7. "Close of day" stands for A. evening B. end of time C. end of the day D. death itself
8. What is the tone of the speaker in the poem A. desperate pleading B. defiance C. contempt D. appalling
9. "...blinding sight as used in the fourth stanza of the poem is an example of A. paradox B. onomatopoeia C. antithesis D. oxymoron

10. The expression " Do not go Gentle into that good Night " is repeated how many times in the poem
A. 3
B. 5
C. 4
D. 7

The Journey of the Magi: *by T.S Eliot*

1. What is the form of "Journey of the Magi"?
2. How does Journey of the Magi subvert the expectations of a traditional Christmas poem?
- OBJ:
1. What does the journey of the title not represent?
A. The change from a pagan to a Christian world
b. The journey of Mary and Joseph to find the manger
c. The spiritual journey of conversion to Christianity
d. The journey of the magi to witness the birth of Jesus
2. What forms does the poem take?
A. An epic and a ballad
b. An allegory and a dramatic monologue
c.an elegy and a sestina
d. An ode and a sonnet
3. What do the silken girls bring?
A. Gold
b. Sherbet
c. Camels
d. Stars
4. Which is not a hardship of the journey?
A. Hostile townspeople
b. Cold weather
c. Uncooperative camels
d. Attack by bandits.
5. What do the voices sing in the magi’s ears?
A. Christ is coming
b. Follow the star
c. Hallelujah
d. This was all folly
6. Refractory means:
a. Stubborn
b. Pious
c. Refusal
d. Light-bending
7. Dispensation means:
a. A deep bow
b. A divinely ordained system
c. An attitude
d. A king’s method of handing out gifts
8. Which is not used as a symbol in the poem?
A. Horse
b. Trees
c. River
d. Lily
9. Which season is not described or alluded to in journey of the magi?
A. Spring
b. Fall
c. Winter
d. Summer
10. The poem was first published as a
a. Eliot-led sermon
b. Christmas greeting
c. Chap book
d. Anthology
11. Journey of the magi is part of a series called
a. Annabel poems
b. Anastasia poems
c. Ariel poems
d. Amanda poems
12. The poem alludes to
a. The New Testament
b. The Koran
c. Greek mythology
d. The Old Testament

13. The following are personified:
a. Cities, towns, and villages
b. Trees, rocks, flowers
c. Camels, donkeys, horses
d. Gold, frankincense, myrrh
14. The Following Is Not A Theme Of The Poem:
A. Suffering
B. Death
C. Love
D. Doubt
15. Would The Magus Take The Journey Again?
A. Yes
B. No
C. Maybe
D. Without Question
16. Which Are Paradoxical Synonyms In The Poem?
A. Lead And Gold
B. Love And Hate
C. Light And Darkness
D. Birth And Death
17. What Is The Central Question Of The Poem?
A. What Will Happen To The Magi?
B. Was Christ Really The Son Of God?
C. Were We Led All That Way For Birth Or Death?
D. Why Did We Follow The Star?
18. The Beginning Of The Poem Quotes From A
A. Poem
B. Song
C. Bible
D. Sermon
19. Lintel Means
A. Sword
B. Light
C. Threshold
D. Manger
20. Which Of The Following Is Not Used As A Symbol Of Jesus In The Poem?
A. Stream
B. Wine
C. Vine
D. Bird
21. Magi Means Multiple
A. Magus
B. Magnanimous
C. Magnus
D. Maximus
22. Which Stanza Is Packed With Biblical Allusions?
A. I
B. All Of Them
C. Iii
D. Ii
23. What Event In T.S. Eliot’s Life Immediately Preceded The Writing Of This Poem?
A. His Journey To Jerusalem
B. His Move To England
C. His Conversion To Anglicanism
D. His Marriage
24. What Is The Overall Tone Of The Poem?
A. Suffering
B. Exulting
C. Merry
D. Hopeful
25. What Adjective Describes The Manger Where Christ Was Born In The Poem?
A. Holy
B. Satisfactory
C. Humble
D. Splendid.

LITERATURE ANSWERS

[CHAPTER 1: Literary terms (Figures of Speech) Answers]: 1A 2B 3A 4C 5B 6A 7B 8C 9D 10A 11D 12B 13D 14D 15C 16A 17A 18A 19C 20B 21D 22B 23C 24B 25C 26D 27A 28A29C 30B 31A 32C 33C 34D 35B 36C 37C 38C 39A 40B 41A42D 43B 44B 45D 46A 47C 48C 49C 50A 51D 52D 53B 54A 55A 56D 57D 58C 59A 60A 61D 62B 63C 64B 65B 66B 67A 68D 69B 70A 71A 72C 73D 74C 75D 76D 77C 78C 79A 80D 81A 82B 83B 84B 85B 86A87A 88C 89C 90A 91D 92D 93B 94C95D 96C 97D 98D 99D 100A 101C 102D 103D 104B 105A 106A 107A 108B 109B 110A 111A 112C 113B 114C 115B 116C 117D 118D 119C 120D 121A 122C 123A 124B 125A 126B 127B 128C129B 130D 131D 132D 133D 134D 135B 136A 137C 138A 139C 140B 141C 142A 143D 144C 145A 146D 147D 148A 149C 150B 151C 152B 153A 154D 155C 156A 157D 158D 159C 160C 161B 162D 163C 164C 165C166B 167B 168A 169A 170D 171A 172D 173B 174B 175D 176A 177C 178B 179A 180A 181D 182D 183C 184D 185A 186A 187D

Jamb Figures of Speech Answers
1A 2B 3A 4D 5D 6B 7B 8D 9B 10C 11A 12D 13C 14B 15D 16D 17A 18D 19C 20C 21D 22D 23B 24D 25B 26B 27D 28C 29C 30C 31B 32D 33C 34C 35A 36D 37A 38A 39C 40C.

[CHAPTER 1: Literary terms (Drama) Answers]: 1B 2A 3B 4B 5C 6B 7D 8C 9D 10D 11A 12B 13C 14A 15D 16B 17A 18D 19D 20C 21D 22B 23B 24D 25C 26D 27B 28B 29D 30B 31D 32C 33B 34B 35D 36D 37B 38C 39B 40C 41C 42A 43A 44B 45A 46C 47A 48B 49C 50D 51B 52A 53A 54C 55B 56B 57D 58 59D 60B 61A 62A 63A 64B 65D 66C 67B 68A 69B 70B 71B 72B 73A 74D 75C 76A 77B 78D 79B 80C 81C 82C 83B 84D 85B 86A 87C 88B 89B 90C 91D 92D 93C

JAMB Literary Principles Drama Answers
1D 2B 3A 4A 5B 6A 7C 8B 9A 10B 11B 12B 13C 14A 15B 16A 17A 18C 19C 20A 21B 22A 23B 24A 25D 26C 27C 28A 29D 30A 31A 32C 33C 34C 35C 36B 37C 38A 39D 40A 41C 42B 43A 44B 45A 46D 47D 48C 49B 50D 51B 52A 53B 54C 55B 56D 57C 58C 59A 60C 61B 62A 63B 64D 65A 66A 67A 68B 69B 70A 71C

[CHAPTER 1: Literary Terms (Prose) Answers]: 1B 2A 3C 4C 5C 6B 7C 8B 9A 10A 11A 12B 13A 14A 15C 16B 17B 18C 19D 20A 21C 22C 23B 24A 25A 26D 27B 28B 29C 30D 31D 32A 33C 34A 35A 36B 37D 38B 39A 40C 41D

JAMB Literary Principles Prose Answers
1C 2A 3A 4A 5A 6D 7D 8C 9C 10B 11B 12C 13B 14D 15A 16A 17B 18B 19B 20A 21A 22B 23D 24C 25B 26D 27A 28A 29B 30D 31C 32B 33B 34A 35D 36B 37D 38D 39B 40D 41B 42A 43C 44D

[CHAPTER1: Literary Terms (Poetry) Answers]: 1C 2C 3B 4D 5C 6C 7C 8C 9D 10D 11D 12D 13A 14D 15C 16D 17B 18A 19B 20A 21C 22C 23D 24C 25C 26C 27B 28D 29D 30C 31B 32C 33A 34A 35D 36C 37C 38A 39B 40D 41A 42A 43D 44B 45C 46D 47D 48C 49C 50A 51B 52B 53D 54B 55B 56A 57D 58B 59A 60D 61D 62D 63A 64B 65D 66B 67A 68C 69B 70A 71C 72B 73A 74D 75B 77B 78B 79B 80C 81B 82C 83D 84D 85C 86B 87C 88B 89C 90B 91D 92A 93B 94C 95D 96A 97A 98D 99D 100C 101D 102B 103D 104B 105B 106D 107A 108D 109C 110A 111B 112D 113C 114C 115C 116C 117D 118D 119A 120A 121D 122C 123A 124C 125A 126C 127A 128D 129C 130C 131D 132C 133B 134A 135A 136D 137B 138D 139C 140A 141B 142A 143D 144C 145C 146C 147B 148C 149B 150D 151A 152D 153A 154A 155B 156B 157B 158B 159B 160C 161A 162C.

JAMB Literary Principles Poetry Answers
1B 2D 3B 4D 5B 6A 7C 8B 9A 10C 11D 12A 13D 14C 15B 16A 17B 18B 19A 20C 21C 22D 23B 24D 25A 26D 27D 28B 29A 30B 31D 32D 33A 34B 35C 36C 37A 38B 39C 40D 41A 42B

[CHAPTER 2: Unseen Prose Answers]: 1B 2C 3C 4D 5B 6C 7B 8A 9B 10A 11B 12A 13B 14B 15D 16C 17B 18B 19D 20D 21A 22C 23D 24B 25A 26A 27C 28B 29A 30B 31C 32D 33B 34D 35C 36D 37C 38D 39C 40C 41D 42D 43D 44A 45C 46C 47A 48C 49B 50D 51C 52C 53D 54B 55C 56B 57D 58B 59D 60D61C 62D 63D 64A 65C66C 67D 68A 69A 70C 71A 72A 73B 74D 75B 76A 77C 78B 79D 80D 81C 82D 83C 84D 85B86D 87B 88A 89B 90A 91B 92C 93B 94C 95A 96C 97A 98C 99B 100D 101D 102A 103A 104B 105D 106C 107A 108D 109D 110C 111D 112A 113B 114A 115C 116B 117D 18D 119B 120B.

[CHAPTER 2: Unseen Poetry Answers]:
1A 2D 3C 4A 5A 6A 7C 8B 9C 10C 11D 12A 13C 14B 15B 16A 17C 18B 19B 20C 21C22C 23B 24A 25B 26D 27D 28D 29B 30C 31C 32C 33A 34D 35A 36C 37D 38A 39B 40C 41B 42B 43A 44A 45A 46D 47B 48A 49C 50D 51D 52C 53C 54B 55A 56B 57D 58D 59B 60A61B 62B 63A 64D 65B 66A 67A 68A 69A 70C 71A 72B 73C 74B 75C 76C 77A 78D 79B 80A 81D 82C 83A 84A 85C 86A 87B 88D 89D 90B 91B 92C 93D 94A 95C96C 97C 98A 99C 100B 101C 102A 103B 104B 105A 106A 107B 108D 109C 110B 111B 112D 113D 114B 115C 116A 117A 118C 119D 120B.

JAMB Literary Appreciation 1 Answers:
1A 2C 3B 4C 5D 6C 7A 8D 9D 10B 11D 12D 13C 14B 15D 16D 17B 18A 19B 20A 21C 22A 23C 24A 25B 26A 27B 28B 29D

30A 31A 32B 33C 34D 35A 36C 37A 38D 39B 40D 41C 42A 43B 44C 45D 46D 47B 48C 49D 50C 51B 52D 53C 54C 55B 56
A 57A 58A 59B 60B 61D 62A 63B 64A 65C 66A 67B 68C

Literary Appreciation 2 Answers

1D 2C 3D 4B 5C 6A 7B 8B 9A 10B 11A 12D 13A 14A 15A 16D 17C 18C 19B 20A 21A 22C 23A 24B 25A 26C 27C

Literary Appreciation 3 Answers

1A 2D 3B 4B 5C 6A 7B 8C 9B 10D 11B 12C 13D 14B 15A 16A 17A 18A 19B 20A 21B 22B 23A 24C 25A 26B 27C 28A 29C 3
0B 31A 32B 33C 34A 35C 36D 37C 38A 39C 40D 41D 42A 43A 44C 45B 46A 47C 48A 49D 50A 51C 52C 53D 54D 55D 56D
57B 58B 59C 60D 61B 62A 63A 64A 65D 66B 67B

[CHAPTER 3 :A Midsummer Night’s Dream]

ACT I answers: 1D 2B 3A 4B 5D 6D 7A 8B 9C 10C 11B 12D 13A 14B 15C 16D 17C 18A 19A 20B.

ACT II Answers: 1C 2C 3A 4D 5C 6A 7A 8B 9D 10A 12C 12A 13A 14B 15C 16A 17D.

ACT III Answers: 1D 2D 3 4D 5B 6D 7A 8D 9A 10B 11B 12A 13B 14C 15D 16A 17A 18A 19B.

ACT IV answers: 1D 2D 3 4C 5C 6C 7B 8A 9B 10A 11B 12D 13A 14C 15B.

ACT V Answers: 1A 2A 3B 4A 5C 6B 7C.

Themes, Characters and Plot answers: 1A 2D 3C 4B 5B 6B 7C 8A 9C 10D 11B 12D 13B 14C 15A.

General Quiz answers: 1D 2A 3B 4B 5C 6A 7D 8A 9C 10D 11D 12C 13C 14D 15B 16D 17B 18A 19C 20D 21D 22A 23C 24B
25B 26D.

[CHAPTER 4: Second Class Citizens: THEORY Answers]:

1. Adah, the protagonist of the novel has always nurse the dream of one day living with the Whites in London. Indeed, it has been the pinnacle of her ambition. Alas, when she sets foot in the country as a teen but young bride of Francis, her dreams quickly turns into a nightmare. Away from her promising imaginations, England is a place where dark-skinned people are not welcomed. Legal discrimination is everywhere; property-owners will openly refuse to let their houses to those from Africa and the Caribbean. The theme of racism is obvious in the novel that even Adah wishes that she and Francis could paint their faces white until they finally manage to find a place to live.

In the library, Adah is even made to feel inferior by her co-worker. Even by constantly talking about boyfriends and clothes, they are setting themselves apart from the newcomer, who comes from a completely different culture, where such topics of conversations are not a young lady.

A further display of this racial prejudice is seen again when Adah tries to become a babysitter to the Whites. Thus, the novel is a sad commentary on racial discrimination.

2. In the first place, Adah the protagonist of the novel does not want marry. However, she witnesses a turning point in her life by eventually gives in to marry Francis in the hope that he will provide for her and equally offer protection to her and by so doing assist her to actualize her dream. In the face of this, it is then decided that Francis is to move to the united kingdom in order to study ironically funded by Adah’s salary which means he has become dependent on her rather than providing her with support and financial stability- a first indication of his failures as a husband. At first, Adah has to stay behind in Nigeria, but then she is finally able to follow him to England with their children.

In terms of accommodation, Adah upon her arrival in Britain encounters a shocking of her life as it is both hideous and suspicious. This can be seen as a further failure of Francis as a husband as he was not able to provide Adah and the family with proper roof over her head, which is what Adah had expected from her husband.

Furthermore, in the side of marital responsibilities in bed, Francis and Adah don’t get along- sex is but oppressive and functional. Francis sees sex as his right and keeps on demanding for more children, despite Adah’s reservation. So Adah has to comply whether she want it or not. Francis also becomes more and more physically abusive towards Adah and as a total failure he is only interested in his own goal in life, he does not care about the feeling of his wife at all.

3. One is said to be a second class citizen if one is a member of a minority group, and is often denied the social, political, and economic benefits of citizenship. a person who is not accorded a fair share of respect, recognition, or consideration is a typical second class citizen. This is the case in the character of Adah and other Blacks in the novel in London. Adah who expects to be treated like an elite meets the otherwise of his imagination in the hands of her husband and the Whites. She is shocked to the marrow to see the bare, minuscule room Francis has taken for their accommodations. They live in a building that houses immigrants from various countries and are totally treated as second class citizens of the title.

Adah further feels crushed by some of the things Francis tells her about life in England for Black immigrants. He says that Adah can no longer expect to be treated like elite, as she began to feel in Lagos with her respectable job and connection to Americans; she is now a “second-class citizen.”

Second Class Citizen OBJ answers: 1D 2B 3D 4C 5D 6A 7C 8D 9D 10C 11D 12C 13A 14B 15B 16C 17C 18C 19B 20C 21C
22A 23C 24A 25D 26B 27C 28 29A 30C 31B 32C 33C 34D 35D 36D 37D 38C 39C 40A 41A 42D 43C 44C 45A 46D 47A 48A
49B 50D 51B 52C 53D 54D 55D 56D 57A 58A 59D 60D 61C 62D 63B 64C 65D 66A 67C 68C 69D 70A 71C 72D 73D 74D

[CHAPTER 4: Unexpected Joy at Dawn: THEORY Answers]:

1. The novel is a sad commentary on the effects of migration on humans. This effect of migration is always felt especially when one is being alienated from where or what you hold in high esteem as rightfully belong to him. The theme of the story borders on migration as it x-rays the ordeal faced by Mama and Nii as the latter is alienated from Ghana following the government of Ghana having passed a law asking all aliens without resident permits to regularize their stay in the country or vacate with immediate effect. We are portrayed with Mama, narrating her plight thus, " "Fifteen years ago" Mama said, starting her story, "I came to Lagos from Ghana. I came to Nigeria because I was considered a alien in that country. The government of Ghana passed a law asking all aliens without resident permits to regularize their stay in the country. You see, my great, great grandparents had migrated to Ghana several years before, and regarded Ghana as their home ... as for the reason, possibly it was because the opposition party then had hyped the monstrous heights that aliens was ruining the country; or the government of the time...blamed their failure to do things right on us 'alien' scapegoats. ... It was difficult to start life all over again, and even more difficult to learn that we were unwanted in a country we had come to regard as our own." This story of migration, identities, and lives undermined by cynical and xenophobic politics pushed to their logical and terrible conclusion by the Ghanaian orders of "alien compliance" issued in 1970-1971, which were designed to force all non-ethnic Ghanaians, so- called illegal immigrants, to return to their--so stipulated--"homes." The novel touches on concerns of deeper relevance to the politics of race and migration in the twenty-first century.
Nii on the other hand is not safe as he continued running helter scatter for safety. He is even taken to be a robber and is pursued by the indigenes from one place to another till when luck smiles at him eventually.

2. Nii can be seen as one of the major characters of the novel. Nii is a stoic character who irrespective of the storm raised by the government over the "aliens" in Ghana does not break down. However, he remains strong and embark on tortuous to Lagos (Nigeria) his presumed origin and root. Nii, who is a Nigerian by blood but a Ghanaian by birth, was left in Ghana by his parents as they made a treacherous journey to Nigeria when Ghana enacted the Aliens Compliance Order of 1969, which made every person living in Ghana without the required papers an alien. His name was changed to reflect the name of his adopted parents. After fourteen years of living in hardship in Ghana, which involves living in slums even though he was an Assistant Manager at a bank, taking on multiple jobs, not being able to bury a wife and being chased around by market women for purported 'fraud', he decided to go to Nigeria in search of his roots. Besides, he entertained the fears of being labelled an alien, due to the rising tensions in Ghana against Nigerians as a direct result of the predicament of Ghanaians in Nigeria. Thus, blackness and name alone do not grant citizenship or staying permit, one needs more than that.
After making the dangerous journey fraught with deaths, bribes, swindles and gun-point robbery, and making it to Nigeria, Nii realized that again, tribal marks, colour and a name do not also make him a Nigerian. More is required and it is the more which he lacks the most, such as the ability to speak a Nigerian language, how to speak like a Nigerian, and dress like one. Nii was exposed and everywhere he goes he is told 'omo Ghana abi'. He moved from being a slave in someone's cassava farm to living in slums, to deportations camps to being a building labourer. Eventually, he was tagged as an armed robber and it was then that fate smiled upon him.

UNEXPECTED JOY AT DAWN ANSWERS: 1D 2B 3A 4A 5B 6A 7C 8B 9D 10B 11C 12B 13B 14D 15C 16D 17D 18D 19D 20B 21B 22C 23D 24C 25C 26C 27D

[CHAPTER 5: Wuthering Heights: THEORY Answers]:

1. In the opening of the novel, Brontë's narrator, Mr. Lockwood, describes the setting: Wuthering Heights is the name of Mr. Heath cliff's dwelling. 'Wuthering' being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather...Before passing the threshold, I paused to admire a quality of grotesque carving lavished over the front, and especially about the principal door (chapter 1).
Throughout the novel, the details about Wuthering Heights are elaborated and emphasized to point out its significance. The title Wuthering Heights symbolizes contrasting themes of freedom and nature versus darkness and gloom. Initially, it symbolizes joy in the beauty of the outdoors and nature unfettered from materialism. After Mr. Earnshaw's death and Cathy's departure, Wuthering Heights symbolizes darkness and gloom. Like the moors on which it is built often can be, it becomes inhospitable to human warmth and resonates with the stormy, dark, and violent temperament of its master, Heathcliff.
The title Wuthering Heights symbolizes contrasting themes of freedom and nature versus darkness and gloom. Initially, it symbolizes joy in the beauty of the outdoors and nature unfettered from materialism. Conversely, it also symbolizes the often bleak state of nature and its potential dangers amid stormy conditions. While Mr. Earnshaw is alive, Wuthering Heights is a family homestead. However, after his death, Wuthering Heights symbolizes darkness and gloom, like the moors on which it is built often can be. As the "Wuthering" in the name suggests, it symbolizes gusty winds and the dangers of nature. Wuthering means characterized by strong winds, and heights means atop or maximum. The name itself tells of the inhospitable nature of the house, which was once a home but has become a cold, desolate structure in which there is no warmth or kindness. Yet, early in the story, as Cathy and Heathcliff become inseparable, the location of the house at the height of the moors represents freedom

In terms of significance, the title of *Wuthering Heights* points to the central setting, the house, *Wuthering Heights*. This house is symbolic of the internal life of Heathcliff, its main inhabitant. The setting establishes this novel as an ideal example of Romantic and Gothic literature. Therefore, the title is significant because it highlights the central location and themes of the novel.

Emily Brontë's 1847 novel *Wuthering Heights* is frequently used as a standard example of Romantic and Gothic literature. This is because one of the defining features of Romantic and Gothic literature is the setting, which is used to create the dark and foreboding atmosphere. The title of this novel is significant because it refers to the setting of most of the novel the house *Wuthering Heights*. This house is set in the moors, which also creates the eerie atmosphere.

2. In the novel, it is indeed ironic that Heathcliff should be regarded as the epitome of barbarism—of all that is wild, impulsive, and savage—when it is the supposedly respectable Hindley Earnshaw who behaves abominably, not just towards Heathcliff but towards everyone else as well. On the surface, Hindley appears to be the ideal representative of so-called civilized society; he has education, wealth, and prospects. However, the abusive way he treats others (especially Heathcliff) is anything but civilized and reveals a heart of darkness beneath his respectable exterior.

Irony is used over and over in the novel *Wuthering Heights* to express the notion of revenge. The main ironic incident in this novel is that no one ends up with the person they want to be with despite the fact that they can be with the one they love. For example Catherine loves Heathcliff. Catherine and Heathcliff are soul mates, and she even remarks to Nelly that, I [Catherine] am Heathcliff! (142). She is angry at Heathcliff for not leaving sooner to make something of himself. Catherine could have had Heathcliff, but she chooses not to and ends up miserable.

Another example of irony is that Heathcliff and Isabella do not love each other. Heathcliff thinks that he is with Isabella to get back at Catherine. He sees Isabella as an unsuspecting young lady (91). However, Isabella married Heathcliff for spite. She resents the fact that her Catherine married her brother and wanted to get back at Catherine. Neither Isabella nor Heathcliff find happiness in each other's arms, and they both die miserable and unsatisfied with each other.

The fact that Edgar wants to get back at Heathcliff after Catherine's death is very ironic. Edgar won. Catherine marries him and not Heathcliff.

3. Catherine's and Heathcliff's fierce love for one another contrasts sharply with their passionless marriages, yet their tumultuous relationship also demonstrates a destructive and toxic side of love.

In popular culture, the character of Heathcliff is often held up as the epitome of a romantic hero, yet his negative qualities far outweigh his positive ones. Thus, the character of Heathcliff intensely illustrates a theme that weaves through nearly every relationship in *Wuthering Heights*: passion can be destructive. Catherine and Heathcliff's relationship is filled with passion, but their love is also obsessive and toxic, poisoning not only their relationship, but also their relationships with others. Heathcliff refuses to relinquish his love of Catherine even after her death, but this is not a purely romantic gesture rather, his behavior and motivations are twisted by revenge and hatred, leaving him determined to make those around him must suffer as much as he himself has suffered.

The love affair between Catherine and Heathcliff is so intense that most of the other relationships in the novel seem like mere parodies in comparison. Edgar's love for Catherine appears genuine, yet she strikes him during an argument before they marry. This shocking physical rebuff ultimately brings the young couple closer together, yet it also reveals the inherent incompatibility of Edgar's weakness and Catherine's forcefulness. Isabella and Heathcliff are also a poor match, as Isabella's love for Heathcliff stems more from her desire to compete with Catherine than a true appreciation or understanding of Heathcliff. Isabella romanticizes Heathcliff, which she realizes too late is a grave mistake. For his part, Heathcliff admits that he is seducing Isabella for his own purposes, proving his attachment to her to be false. In contrast to these shallow relationships, Catherine and Heathcliff's bond runs deep, seemingly unaffected by time and their respective marriages. However, each of them suffers gravely for their destructive passion: Catherine languishes and eventually dies for her love of Heathcliff, and Heathcliff spends the rest of his life miserable, hoping that Catherine's ghost will haunt him as an expression of their true status as soul mates.

Wuthering Heights OBJ answers: 1D 2A 3B 4B 5C 6A 7D 8A 9C 10D 11D 12A 13C 14D 15B 16D 17A 18C 19A 20D 21B 22C 23C 24D 25A

[CHAPTER 5: Invisible Man: THEORY Answers]:

1. The theme of identity and individuality are most prominent in the novel. This is because finding oneself and learning who one is, defines through self-discovery and can be achieved through the experiences one goes through in life. The narrator does not have an identity at the beginning and through the horrific and trying experiences he goes through, he learns more and more about who he really is and he becomes "visible" instead of "invisible":

The invisible man's moment of self-recognition occurs almost simultaneously with his realization that the white world does not see him, but Ellison seems to be saying, "Well, don't worry about that." Until the invisible man can see himself, he can only be passive, "outside of history."

Furthermore, throughout the novel, the theme is that of man seeking his identity on many levels from personally, to community, to a national identity. Thus, the two themes are paramount portraying the quest for identity, as the novel describes the literal disappearance of a man who is rendered invisible--an event which seems to negate his identity and very existence. The invisible man must, thus, learn to become (in a sense) "visible" again through the act of self-recognition, conquering the racial and existential crises that are a part of this dilemma only by embracing invisibility itself.

2. A blindfold, in isolation, is imbued with many different symbolic connotations, but in the context of the "battle royal" in Ralph Ellison's *Invisible Man*, the blindfold takes on even more representational significance. The boys taking part in the battle royal are blindfolded by the white leaders of their community. The men doing the blindfolding are taking charge, symbolically and literally, of what the boys are able to perceive while fighting one another. That these perceptions are controlled and managed by blindfolds applied by the white men is significant; even now, many might argue that much of the American experience is controlled and managed by the white male population, no matter who is wearing the metaphorical blindfold.
- A blindfold is an item that ensures vulnerability, as the ability to see is compromised. Anyone wearing a blindfold is forced to trust the people who act as guides, or they must grasp helplessly in darkness. The white men who force vulnerability on the boys do so in order to make them gullible and use them at will anytime.

Invisible Man OBJ answers: 1B 2C 3A 4B 5A 6A 7C 8A 9A 10B 11A 12B 13C 14C 15A 16D 17 18D 19B 20B 21B 22 23D 24D 25A

[CHAPTER 6: The Lion and the Jewel: THEORY Answers]:

1. The play *Lion and the Jewel* was written and first performed the year before Nigeria was granted its independence from Great Britain, and the script was published two years after independence. As such, one of the primary conflicts of the play pits traditional Yoruba customs against a western conception of progress and modernity, as represented by the conflict between Baroka and Lakunle for Sidi's hand in marriage.
- Lakunle is presented as a typical modern Nigerian man. He wears western clothing, has been educated in a presumably British school, and wants to turn his village into a modern paradise like the city of Lagos. Lakunle doesn't just admire and idolize western society; he actively and loudly despises the traditional customs of his village and the people who support them. This is best illustrated by Lakunle's refusal to pay Sidi's bride price. Sidi indicates that she'd marry Lakunle any time if he'd only pay the price and observe local custom. Lakunle's refusal shows that it's more important to him to convert Sidi to his way of thinking and turn her into a "modern wife" than it is for him to marry her in the first place.
- For much of the play as a total struggle between tradition and modernity, other characters describe Baroka as being directly opposed to modernity and extremely concerned with preserving his village's traditional way of life. Lakunle, in particular, finds Baroka's lifestyle abhorrent. He describes how Baroka paid off a surveyor to not route train tracks through the outskirts of Ilujinle, thereby robbing the village of a link to the modern world that would modernize the village. However, when Baroka himself speaks, it becomes apparent that he doesn't actually hate modernity or progress. While he obviously delights in the joys and customs of village life, when it comes to modernity he simply hates having it forced upon him. He sees more value in bringing modern customs to the village on his own terms. For example, he argues that creating a postal system for the village will begin to bring it into the modern world without entirely upending the village's way of life. Further, when he does talk about modern ideas that were forced upon him, such as his servants forming a union and taking Sundays off, his tone is resigned rather than angry, he sees it as inevitable and annoying, but not bad. The struggle between Baroka and Lakunle for Sidi's hand in marriage brings about the conflict between tradition and modernity to life in the play. Baroka wishes to add Sidi to his harem of wives, while Lakunle dreams of having one wife who, in theory at least, is his equal. Both men promise Sidi a different version of power and fulfillment. When Baroka dies, Sidi will become the head wife of the new Bale, a position that would make her one of the most powerful women in the village. Lakunle, on the other hand, offers Sidi the possibility of an equal partnership in which she's not required to serve her husband as is traditional. However, the way Lakunle talks to and about Sidi indicates that agreeing to marry Lakunle and embracing modernity won't necessarily be better for her, as modern science provides Lakunle specious evidence that women are weaker and less intelligent than men. Sidi recognizes that Lakunle's idea of modernity might not improve her life; in fact, it might mean that she would have less power and fewer rights than she would have in a traditional marriage.
- Baroka's actions (and the fact that he triumphs in the fight for Sidi's hand) suggest that while Lakunle may be right that Ilujinle will indeed need to join the modern world, modernization and the outright rejection of local custom simply for the sake of doing so are foolish goals that benefit nobody. Instead, Baroka's triumph suggests that progress must be made when and where it truly benefits the village and its inhabitants.
2. Baroka is the Bale (village chief) of Ilunjile. He knows as both the "Lion" because of his strength and the fox because of his cunning tricks. At 62 he is an older man, but he still performs impressive feats of strength despite his age. He has many wives and concubines and he marries a new wife every few months.
- In the play, Baroka plays the role of stabilizing the cultures of his village of Ilunjile and Africa in general by being the clever leader of his town; he manages it in such a way that they still practice important traditions but also

shows the beauty of the culture in the way that he makes changes to better serve and protect the people in their community.

Also, Baroka serves as the foil to Lakunle who is more interested in not keeping to traditions which is why he refuses to pay the police for Sidi, who he claims to love. While Lakunle is bragging about how the village will modernize quickly, Baroka is respecting the culture and its stability. He is moving it forward in a way that isn't disruptive or disrespectful.

Moreover, the eventual choice of Sidi to marry Baroka depicts how he is the positive representation or symbol of the beauty and stability of African culture and tradition in the play.

3. The playwright of "the Lion and the Jewel" presents women as being caught in the web of the battle between modernity and tradition. There is no ground in which women in the character of Sidi stand to decide how they should live their lives. This is because they are derived independence by both of these opposing world views. Thus, women in the play are presented as pawns to be manipulated with their mindset change to suit the desires of the men. Even though, they are depicted as opinionated, manipulative, independent, and out spoken as Sidi in the play, their lives are nonetheless dictated by men. By so doing, the playwright presents the one quality that Africans harbors or melted on the female counterpart as against the free liberty grant into the men.

Again, the playwright through the characters of Baroka and Lakunle presents this issue of inequality of women before men as both shares the same attitudes towards women. Neither of them looks upon women as capable of leaching independent lives, they firmly believe that woman must remain dependent on their husbands. The idea of Sidi or any other woman for that matter, going off and doing her own thing simply doesn't occur to either of them for a moment.

Moreover, women are seen as more commodity that can be bought with price anytime. This is seen as Baroka marries almost every month in the play. Women are again seen as without intuitive reason or creature with small brain just as Lakunle addresses Sidi in Act I of the play.

4. Sadiku is the senior wife of Baroka, the Bale of Iluginle. She was the youngest wife of the great Okiki, Baroka's father, and at his death, Okiki's son, Baroka, inherited her. Her relationship with Baroka is thus a portrayal of tradition where a son inherits the youngest wife of his deceased father.

As the senior wife of the Bale, she occupies a respectable position in the palace. She is the favourite of the Bale and is often consulted before any decision is taken on important issues. Furthermore, she is given the privilege and accorded the honour of being the "go-between" of the Bale in the wooing of Sidi, a role she performs grudgingly.

In the play, Baroka uses her as a bait to arouse Sidi's curiosity over his supposed impotence,

- knowing fully well Sadiku's inability to keep a secret, he pleads with her to keep his supposed loss of manhood a secret. Eventually Sadiku reveals the 'secret' to Sidi who, in an unguarded move to prove the truth of Sadiku's revelation loses her virginity. Sadiku is thus inadvertently instrumental to the fulfilment of Baroka's plans.

Sadiku, in spite of her age and frailty, poses as a champion of women's liberation. She regards her relationship with Baroka as one big battle of the sexes for supremacy. She believes that inspite of male chauvinism, women have triumphed Over men. This is attributed to the power of a woman to "consume and eat up" a man. She reveals in her strength and power and celebrates womanhood in her 'destruction' of Baroka's father.

She notes "I ate him up! Race of mighty lions, we always consume you.....like a snake he came at me, like a rag he went back, a limp rag, smeared in shame" This she refers to as "the honour of victory for every woman" to which Sidi remarks 'Tturray for womankind'.

Sadiku accentuates the theme of the generation gap. The contrast between the ideals and beliefs of the old and the young generation is reflected in her role in the play. Sadiku's traditional approach to love, her acceptance of her position brings home and 'her function as "go-between" all illustrate the features of the old generation and Sidi's apparent boldness, .for instance, in proving the truth of Baroka's impotence, her appreciation of trappings of modern life like her image in the magazine and her challenge to Baroka, inspite of being head of the village.

In her revelation of the secret of Baroka's supposed impotence to Sidi, Sadiku may be seen as a "traitor" and a "betrayal" of the confidence and truth of her husband. Being the senior wife of the Bale, she . is a co-custodian of the traditional values of the society and for her to rejoice in Baroka's "impotence" and reveal the 'secret' to Sidi constitute acts of "betrayal". These, however, illustrate the rivalry between the sexes as each seeks to undo the other.

5. The play presents the clash of cultures, a conflict between African and European values and ways of life ' hence, traditionalism and modernism. The development of this theme is seen in the characters and their relationships.

In Lakunle's first encounter with Sidi, the conflict in their attitudes to love and marriage is seen Lakunle's approach to love is based on the chivalry and romance of the 18th century where the suitor ardently pursues the lady, romanticizes and speaks poetry to her. The woman must walk hand in hand with her suitor on the streets with painted lips and high-heeled shoes. They should kiss, attend parties, visit entertainment parks and dance the waltz the foxtrot.

Sidi sees Lakunle's chivalric approach as either a manifestation or madness or deceit in his attempt to avoid paying the bride price.. She rejects his "strange unhealthy mouthings" and refers to him as the "madam of Ifujinle Regarding marriage, Lakunle believes in Christian marriage and the practice of monogamy. He acknowledges marriage "where the man shall take the woman and the two shall be joined together as one flesh". He sees

marriage as a source of companionship, a union of equal partners in a harmonious relationship. He notes, I want to wed because I love, I seek a life companion... I seek a friend in need. An equal partner in my race of life". This contrasts with traditional marriages in Africa where polygamy is the norm. The woman is to be seen and not heard, she occupies a secondary position in the home as she is "tethered to (her husband's) dirtied heels". Baroka, the Bale, practises polygamy and he "fires his wives' just as he throws wrestlers in a fight.

The opposing views in their perception of the culture and customs of the people indicate another area of conflict. While traditional society sees the payment of the bride price as a sign of love, being a virgin and respect for the bride, Lakunle sees it as "buying a heifer off the market stall", a means through which women lose their civil liberties and become chattels and mere property.

To Sidi, the non-payment of the bride price will bring her shame. "They will say I was no virgin" To Lakunle it is a "savage custom, barbaric, outdated and accursed" a means of "slaming our heritage before the world. .

In the same vain, child-bearing is brought under scrutiny. Recalling modern perceptions in child bearing and family planning, Lakunle frowns at the ideas of "bring(ing) forth children by the gross" which to the traditionalist, is a sign of God's recognition and blessing of the marriage union. Thus, in consternation, Sidi replies "Heaven forgive you! Do you now scorn child gearing in a wife?"

Furthermore, Lakunle sees tradition as a means of resting and exploiting womanhood in Africa. He sees traditional marriages as a form of bondage for the woman who is bought like a heifer "to fetch and. carry, to cook and scrub, and to bring forth children by the gross" thereby literally enslaving her. Lakunle. calls for the liberation of the woman from the bondage of tradition. He calls for the provision of maidens-, who will do your pounding, who will grind your pepper without it getting into your eyes"

Another area of conflict is that which has to do with the dress code. Sidi is attired in a wrapper folded tightly above her breasts, leaving her shoulders bare, the practice in traditional society which Lakunle sees as uncivilized and backward. He says to Sidi "How often must I tell you, Sidi that a grown-up girl must cover up her..../Her...., shoulders?"

Baroka's confrontation with the surveyors over the construction of the railway also illustrates another area of conflict. Baroka sees the. railway as a modern invention, an avenue for the infiltration of foreign culture, values and civilization into his society. Accordingly, he bribes the surveyors and "barred the gates": to modern civilization. ' r

However, the gradual infiltration of modern ideas into the society like Sidi's portrait in the. magazine, the arrival of the stranger with the motor bike (the devil's horse) and the camera (one -eyed box), the production of stamps, the dance of the motor car performed by Sidi and Lakunle, and Sadiku's thoughts on women's liberation illustrate a society on the verge of change. Though Baroka deflowers Sidi and succeeds in keeping her away from Lakunle, there is the underlying impression that change is hand.

Note that in Soyinka's presentation of the conflicts of cultures, he exposes their strengths and weaknesses as well, through ridiculing some of the exercises of the character.

6. The use of symbolism in the play - *The Lion and the Jewel*

The title of the play is itself symbolic. It brings to light aspects of the characters of Baroka and Sidi who are likened to the lion and the jewel respectively. Baroka symbolises a lion in terms of his agility, strength, cunningness and craftiness, while Sidi's beauty associates her with a precious jewel..

There is also the symbolism of characters. Lakunle, for instance, represents the half-baked educated. African who sees his knowledge of books as the solution to the African predicament. He condemns his identity and casts aspersions on the customs of his people. In his dress, speech and refusal to pay the bride price, he cut a picture of the so-called modern man.

Baroka and Sadiku represent traditionalism both in terms of the Bale's position and Sadiku's concept of womanhood in Africa. Sidi wavers between traditionalism and modernism for while she insists on the payment of the bride price she is overwhelmed by her photograph in the magazine.

There is the symbolism of the mime "The lost traveller". This exposes Lakunle's derailment from the ways of his tribe and indirectly calls for a reunion with his cultural identity. Significantly, his falling into the river immediately after this scene is a cultural baptism.

In addition, the reference to the "one eyed box" and the "iron horse" in this scene points to the gradual encroachment of western forces into the traditional society.

There is also the symbolism of dance of song in the play. The dance of the motor car performed by Lakunle and the four girls shows his association with the modern. However, his inability to successfully handle the car shows the need for a reform of his modern ideas. In addition, the fact that the wheels of the car rotate to the rhythm of the drum suggests the need for a blend of both the traditional and the modern.

The dance of the women after the deflowering of Sidi and the nature of the song points to the celebration of a festive occasion and the reader is led to believe that a marriage between Baroka and Sidi is about to be contracted.

There is also the symbolism of language. Lakunle's poetic language and his use of high-sounding words express his preoccupation with the books; Sidi's use of simple prose and diction that express her uncertainties about Lakunle's point of view shows her as a naive and innocent girl, while, Baroka's use of proverbs places him firmly at home within his tradition and highlights his cunningness and knowledge of the world.

7. The significance of bride price in the play - *The Lion and the Jewel*

Bride price is shown as an aspect of African culture and tradition. Its payment implies respect for the bride who otherwise would become “a cheap bowl for the village spit”. It is an indication of the purity of the bride; a fact that she has been proved to be intact and not guilty of premarital sex. The issue of the payment of the bride price shows the conflict between traditionalism and modernism as reflected in the contrasting perceptions of Sidi and Lakunle: Lakunle sees it as “buying a heifer off the stall” while Sidi sees it as a mark of honour.

The payment of the bride price raises questions about womanhood in Africa. Lakunle infers that it is symbolic not only of a backward custom but that it subjects the woman to marital bondage for she is, as it were, “tied to her husband’s dirtied heels”. She is his property, a mere chattel because she has been “paid for” and, in turn, has the responsibility of “bringing forth children by the gross”. The bride price is a major barrier to a reconciliation of the traditional and the modern. It prevents Sidi from committing herself to Lakunle’s proposals as she sees his romantic speeches as a means of avoiding the payment of the bride price. She eventually succumbs to the Bale presumably in anticipation of the Bale’s payment of the bride price.

8. The theme of tradition and change is reflected primarily in the conflict between Lakunle and Baroka who represent modernism and traditionalism respectively.

In the play, Soyinka gives up traces of modern life in the society whose influence on traditionalism is bound to effect a change. Lakunle’s concept of modernism comes to mind. Even though his ideas are for the most part rejected by the society, yet they gave an indication of the possibility of impacting on the traditional society in the future.

The Lion and the Jewel, presents a vivid picture of tradition in African societies. The village, Ilujinle, is headed by the Baale, Baroka, who is deemed to be the custodian of traditional values.

He rules his people with a firm hand and his authority is unquestionable. During “the dance of the lost traveller” the participants bow and prostrate in front of him shouting “Kabiyesi” and “Baba”.

He practises polygamy, drinks palm wine and engages in wrestling contests. He inherits Sadiku from his late father Okiki and seduces Sidi through the trick played on her by craftily revealing to Sadiku that he has lost his manhood. He is an adherent of traditionalism as he forestalls the construction of the railway by bribing the surveyor away. . On the whole, Soyinka presents a closely-knit traditional society with its norms and values intact. It is in this context, Sidi refuses Lakunle’s offer of marriage without the payment of the bride price and Sadiku plays the customary role of go-between in wooing Sidi for Baroka.

The influence of the photographer can also be taken into consideration as an agent of change. It is as a result of Sidi’s portrait in the magazine that she loses her composure and confronts the Baale to expose his impotence. In essence, the photograph brings out the latent pride and arrogance in Sidi as well as her awareness of her womanhood which she exploits as an element of change. Kef. Pp. 22 - 23.

Sadiku’s view of womanhood is also a case in point. She pictures a society where women will triumph over their male counterparts and bring to an end male chauvinism. Accordingly, at the supposed impotence of the Baale, she celebrates openly what she sees as the “victory of womanhood”

Lakunle although he is portrayed as a mock-satirical character, is also an instrument of change.

(i) He condemns Baroka’s prevention of the railway being built through the village, (ii) His influence is felt not only in the village but also on Baroka. See P. 38. (iii) He condemns Baroka’s attitude to marriage.

In addition, it is reasonable to state that Soyinka conceives of a society in which the two forces of traditionalism and modernism would be blended for the progress of society. This concept is reflected in “the dance of the lost traveller” where Lakunle mimes the driver of the motor car with the four girls as its wheels P14-15. Significantly, the wheels of the car rotate to the rhythm of the drums.

Thus in spite of the prevalence of traditional values in the society, one has the impression that it is a society on the verge of change.

9. The use of the mime. “The last traveller” highlights theme, drama and the conflict between the traditional and the modern in the play. The mime reveals the playwright’s attempt at effecting a blend between the two opposing forces represented by Baroka and Lakunle. This brings out Soyinka’s message in the play. In the mime the • rhythm of the drums simulates the rotation of the wheels of the car. This situation implies that a dose of the traditional has to be injected into the modern for progress and development.

The dance also highlights atmosphere for it shows the tense relationship between the two forces; modernism and traditionalism. Lakunle’s relationship with the four girls representing the wheels of the car parallels his relationship with Sidi. His inability to start the car and his resulting frustration are indicative of his failure to replace the traditional with the modern in the society. The dance therefore prefigures the last scene of the play that suggest a wedding between Baroka and Sidi and brings out Lakunle’s failure (P. 14 - 16).

Similarly, the songs are used to complement theme, highlight atmosphere and mood. For instance, Sadiku’s song in celebration of the supposed victory of womanhood brings out the conflict between the sexes, throws light on her cunning nature and role as feminist, and highlights the mood of exhilaration.(P. 33 — 34).

Finally, in the last scene the song accompanied by beating of drums enacts the seductions and the marriage of Sidi.

10. At the conclusion of the “Dance of the lost Traveller” Baroka enters the scene. Immediately, all the participants in the dance, including Lakunle, prostrate themselves in front of him shouting “Kabiyesi” and “Baba”. Baroka exuding power and authority, orders them to get up and mocks the school teacher for participating in the customs of the village. He mimics the speech patterns of Lakunle and ridicules his adoption of Western clues. Lakunle then sneaks out behind the girls.

The dramatic significance of this scene is revealed in the following: (i) It highlights the impending clash between the forces of modernisation and traditionalism, (ii) It brings out the fact that Lakunle and Baroka are rivals over Sidi. (iii) The scene predicts the defeat of Lakunle, and hence modernisation, at the end of the play, (the fact that Lakunle had to prostrate himself before Baroka and eventually sneaks out is an indication of the unrivaled power and authority of the Bale), (iv) The scene reveals the contempt in which Lakunle and Western values are held by Baroka. (v) Baroka's confluence over Sidi is clearly evident in this scene and one is thus prepared for the seduction scene later in the play.

- 11.** Sidi is the village belle and heroine in the drama. She is young, beautiful, and vain (ref the photograph, mirror and her self adulation) but she is, however, primitive, naive and inquisitive.....she is traditional in her manner of dress, perception and insistence on the payment of the bride price. In the play, she sets the stage for the conflict between Lakunle and Baroka that highlights the clash between the tradition and the modern. Sidi also brings out the position of women in the society. As a traditional girl, she adheres to the role of subservience and submission which society dictates for the woman. Sadiku is wife of the Bale and traditionalist. She is fairly old, garrulous and deceptive. She acts as the go-between in the Baroka - Sidi relationship, reveals the secret of Baroka's supposed impotence to Sidi and celebrates the victory of womanhood at the presumption that the Bale has lost his manhood. In the end, she is overwhelmed at Baroka's trick and advises Sidi to settle down with the Bale after she has her virginity. In the end both Sidi and Sadiku are fooled by the Bale's tricks.

The Lion and the Jewel OBJ answers: 1D 2A 3C 4B 5D 6D 7A 8B 9C 10D 11D 12B 13B 14C 15B 16A 17D 18A 19C 20C 21C 22C 23C 24A 25B 26B 27C 28B 29D 30A 31D 32A 33C 34D 35C 36D 37D 38C 39D 40D

[CHAPTER 6: Let me Die Alone: THEORY Answers]:

- 1.** The play Let Me Die Alone by John Kolosa Kargbo depicts the theme of colonization as it explores and reflects the state of the African tradition and kingdom during the colonial period. Dr. Samuel's imperial rule experience by the people and the members of the Mende chiefdom has come to stay and having become a respected of no person. Not even the present royal institution can withstand the waves of change of this imperial system of government headed by Dr. Samuel. This is portrayed in the way king Gbanya is forced to stretch on the ground and he is ruthlessly flogged by armed soldiers under the Governor's command. The Mende which is a representative of typical African society and chiefdom saw the colonial masters as demigods. The imperial Governors in their colonial mentality and pride impose taxation on the subjects of the land where they live and also divide annex kingdoms at will without recourse to ancient boundary marks and the rightful ownership of those portion. It is such intimidation by the Governor that makes Yoko commit suicide after realizing that the White man has used her and made her a fool after risking her life, throne and kingdom only to please him and his government.
- 2.** Yoko's character in the play is used to counter the traditional myths that portrays women as unimportant gender in national matters. She is the wife of Gbanya who is able to convince and persuades him to stick to his promise of bestowing the rulership and the throne of Mende kingdom on her after his death. Yoko is a stoic and die hard character who for the sake of royal power sacrifices childbearing expected of a woman to achieve her ambition. She even relinquish the pleasure of womanliness in order to convince her people that she an actually act like a full-fledged man. As a tragic heroin in the play, she puts on the armor of cruelty and brutality to attain manly feet in political domination and exploitation. She even puts her life on the line to save her integrity as a tragic heroin, thus, "I have risk my life and throne to carry out his commands. And it is only now that I have come to realize- now that I am getting old- that I have been a fool. I have seen used. Tell him it is a great insult to my integrity and honour as queen. Yoko as a tragic heroin in the play brings about her tragic end by killing herself. Her death is caused by the falsity of the British government and the evil manipulation by her close subjects. British government in their own regard breaks her kingdom and reduces her power and popularity. As a typical tragic heroin, Yoko would not want to live and faces humiliation from the British imperial governmental systems, thus, she commit suicide.

Let me die Alone OBJ Scene 1: 1D 2B 3A 4C 5B 6C 7A 8D 9B 10C

Let me die Alone OBJ Scene 2: 1C 2B 3C

Let me die Alone OBJ General Knowledge: 1D 2A 3A 4A 5B 6A 7D 8A 9D 10B 11A 12D 13D 14A 15D 16C 17A 18A 19B 20A

[CHAPTER 7: Look Back in Anger: THEORY Answers]:

- 1.** The playwright of the play John Osborne present it as autobiographic one as he draws inspiration from his personal life. In fact, the play is tantamount to his failing marriage with Pamela Lane his first wife. The play mirrors the unhealthy relater affairs that exist in the household of the playwright. Alison in the play can be attributed to John Osborne's first wife Pamela Lane living in a tiny flat in Derby with his husband John Osborne just like Jimmy living in

“attic” apartment with Allison. The marriage between Jimmy and Alison is not a happy one which points out to Osborne’s wedding and misery.

The play further suggests to be autobiographic one as both John and his wife Pamela are not faithful to each other in their marriage. Pamela has been having an affair with a dentist, and ironically on the hand. Osborne’s who is an actor and the playwright had recently played a dentist in a production of a George Bernard Shaw’s play. And Osborne and lane would later divorce with Osborne starting a relationship with the actress who played Alison Porter in the Original production of look Back in Anger.

Again, the disapproval of the marriage of Osborne to Pamela by her parents especially which causes them to wed secretly is also felt in the play as Alison’s mother probes the union thus, causing Jimmy to resent the family the more.

Moreover, the parting of Jimmy from his wife Alison also point towards the eventual divorce of the playwright with his wife Pamela to prove beyond every doubt that the play is autobiographic.

2. In general, the title of the play points towards the attitudes of the characters therein; but it is heavily felt in Jimmy Porter, to be precise. In most of the characters, there is a notion that life is passing them by; that they are growing older without things getting better, that their relationships had possibilities at the beginning that they don’t have now. These constitute to form the title.

Again, in the character of Jimmy Porter, specifically whose past is most marked by anger is seen in the play to always put tumultuous outlook. In Act II for instance, he talks about watching his father die, and he says, “You see, I learnt at an early age what it was to be angry- angry and helpless. And I can never forget it”. Thus, this past anger is shaping his life and their lives.

Moreover, there are also a couple of socially oriented comments that indicate a kind of generalized historical anger, often about change. For instance, early in the play, Jimmy mentions reviews that are half written in French (in an English paper). This change makes him feel stupid. Alison’s parents on the other hand feel very angry at her marriage and the couple often took pleasure in crossing social lines. All these culminate to justify the title of the play.

3. In the play, Osborne presents Cliff as a mediator and an intercessor in various situations in the play. He is portrayed to be compassionate, easygoing fail and a voice of conscience by the playwright.

It can also be said that Cliff is an antidote to Jimmy in the play. While Jimmy is angry, Cliff is calm. While Jimmy is prone to throwing around verbal abuse, Cliff is a peacemaker. Cliff is warm, humorous and has a loving nature. These create obvious contrast with Jimmy’s coldness, anger and dissatisfaction with life. Cliff also has a working class background, as opposed to Jimmy who has a better education behind him.

The calm temperament of Cliff enable him accommodate the constant rain of insults and nagging by his “friend” Jimmy without becoming upset or taking them personally. Cliff is also presented to be hopeful character who, unlike Jimmy does not allow his thoughts to be controlled by angst and distress about the state of the modern England of the time.

Moreover, the playwright presents Cliff as a good friend, both Jimmy and Alison. His tolerance of Jimmy’s ongoing displays of rage and his willingness to work with him in his candy stall business show that he is Jimmy’s friend. Even continuous protect he offers to Alison portrays him to be a worthy fellow.

ACT I OBJ answers: 1D 2B 3A 4A 5A 6D 7D 8D 9A 10B 11A 12B 13B

ACT II OBJ answers: 1B 2A 3C 4C 5B 6C 7D 8C 9B 10D 11C 12A 13D 14D 15A 16A 17B 18C 19A 20B 21D 22D 23C

[CHAPTER 7: Fences: THEORY Answers]:

1. The title of the play, Fences, suggests its central themes and the relationships of the characters to one another. It is talking about the obstacles or barriers that disconnect the supposed free flow relationships among the characters therein. Its literal presence in the play is Troy and Cory’s long-standing construction of a fence for their home. Figuratively, however, it refers to the many types of intangible barriers that surround Troy and his loved ones—the emotional barrier between Troy and Cory, between Troy and Rose, and the racial and socio-economic barriers that have persistently plague Troy all his life.

In act 2, scene 1, fences are described as barriers that serve to either keep something out or keep something in. Tony believes in the former while Rose believes in the latter—thus, the construction of a fence for their home serves to emphasize the contrast between their father and rest of the family members in the play.

The fence appears finished only in the final scene of the play, when Troy dies and the family reunites. The wholeness of the fence comes to mean the strength of the Maxson family and ironically the strength of the man who tore them apart, who also brings them together one more time, in death.

2. It is possible to portray Rose as a long-suffering wife who is a complementary and "countervailing force to Troy's own

sense of destruction." She can further be viewed as an extraordinarily generous, selfless and virtuous woman who takes her time in steering the affairs of her family despite the tempest tossing. These make the readers even suspect that Wilson wants them to see Rose in this way, which may be part of the reason for his choice of a name: a rose is beautiful and perennial, enduring over time. On the other hand, Troy, like the ancient kingdom that is his namesake, has been defeated and demolished and is nostalgic for his former greatness.

His belief in his own greatness, in addition to his entitlement as a man, leads him to behave selfishly toward his wife. In the heated exchange over his mistress Roberta's pregnancy, he expresses an entitlement to a comfort and ease with Roberta that he does not experience at home. Rose counters that she wanted such experiences, too, but

channeled those longings back into her family. Thus, in the play, Rose is a virtuous woman with an accommodating heart having eventually accepted to mother the baby Raynell as she says "...you have got a mother, but you, a womanless man now..." thus, this action also depicts her a realistic woman who doesn't pretend. Unlike the husband who is a typical infidel who doesn't heed repentance.

3. The names of the characters in the play are generally symbolic. The protagonist of Fences is Troy, struggling Pater families. Troy’s name is an excellent, often overlooked allusion to fences. The walls of Troy, in The Iliad, are arguably the most famous fences in the history of mankind—fences that eventually came tumbling down, just as Troy’s own insecurities and struggles lead to his own breakdowns with his family. Troy the character is symbolic of the city of Troy. He holds out as long as he can against forces beyond his control, for reasons concerning his own pride, which only end up hurting him.

Gabriel is another character tied to the symbol of fences. In Biblical scholarship, Gabriel is an arc angel of heaven, a correlation August Wilson calls to mind directly with one of Gabriel’s lines near the end of the play: “You ready, Troy. I’m gonna tell St. Peter to open the gate.

Fences OBJ answers: 1D 2A 3B 4B 5D 6B 7C 8A 9C 10A 11C 12B 13D 14A 15D 16A 17C 18C 19B 20A 21C 22D 23B 24D 25A 26B

[CHAPTER 8: Black Woman: THEORY Answers]:

1. Repetition is used in poetry for emphasis and to further enhance the rhythmical nature of the poem. Thus, Leopold Sedar Senghor in order to extol and praise the color "Black" employ the poetic device repetition for emphasis on uniqueness of the black color. Therefore, throughout the poem "Black Woman" by Leopold Sedar Senghor there are four variations on the "Naked woman" refrain. The poem begins with "Naked woman, black woman" on line one, line eleven is "Naked woman, dark woman" (as is line twenty one), and the refrain returns to the original "Naked woman, black woman" on line thirty. The effect of this refrain is to reiterate the beauty that is the black woman's form, and the lyrical qualities of the poem complement the poet’s praise of the black African woman’s creative qualities, both as mother and musician. The poet further emphasizes on the phrase "Naked woman black woman" to state the physical and natural appearance of African people which is even more if not the same quality with the White counterpart, and that the rest of the fellow Africans should not feel inferior wearing the color. Nakedness in another level can be seen as act of being plain and without grudges. It signifies humility of the highest order. It means being natural without any form of attachment. Hence, the phrase is reiterated on but the poet to emphasize on uniqueness of the color "Black" that the Whites and other foreigners tend to neglect.
2. In the poem, "Black woman", the poet employs the device "personification" using human qualities to attribute to the land of Africa which is not animate being. The imagery created using the phrase "Black woman to describe the land of Africa which is rich in mineral resources and well organised vegetative natural environment. In this poem the land of Africa is personified as a woman. This helps the poet to convey the main theme of the poem, which is the beauty and pride and power of the African continent and, by implication, African people according to the description in the poem are unique and importance should be attached to them by rest of the people of the world. The opening line of the poem, "Naked woman, black woman," is repeated throughout the poem, although sometimes the word "black" is replaced with the word "dark." The repetition of this line emphasizes that the personified form of Africa is proud of her blackness, or darkness. In the second stanza, the poet proclaims that this blackness, or color, "is life." In the fourth stanza of the poem the speaker says that the beauty of Africa "strikes (him) to the heart," implying that Africa's beauty is so impressive and so striking as to have an emotional impact. Furthermore, Léopold Senghor’s poem celebrates the female elements of African and African-heritage people using "Black woman". The Senegalese poet further associates femaleness with the essence of the African continent. The personification of Africanness is established as black and beautiful, as well as “naked.” The poem locates females within a range of traditional identities, including the mother, the lover, and the creative artist. In contrast to this positive view presented by an African male, Senghor offers the Conqueror: the white colonialist’s attitude was one of domination, a desired mastery that included sexual domination through rape. In the latter regard, the poet sexualizes political-economic conquest and associates women with the colonized and men with the colonizers.

Black Woman OBJ answers: 1B 2D 3A 4D 5B 6D 7A 8C 9C 10B 11D 12D 13D 14C 15D

[CHAPTER 8: The Leader and the Led: THEORY Answers]:

1. The Leader and the Led by Niyi Osundare is a fable. A fable is a style in literature where animals are the characters and mostly crafted for the purpose of teaching a moral lesson. Instances are Animal Farm by George Orwell, Fable by Ralph Waldo Emerson. The poem (The Leader and the Led) is a 12 stanza couplet void of planned end-rhymes and rhythms. The first part of the poem juxtaposed varying animals’ choice to lead and those of followers against their leadership. The final four stanzas of the poem are solution to the hovering choice of leadership problem.

In terms of language, the diction employed by Professor Osundare was as straight as arrow; no employment of grammar too hard for an English language beginner.

The poem was narrated through a third person view and the flow of event was climactic; starting with problem of who-fits-the-throne to the solution proffered by the forest sage. The tone and the mood can be described as of unrest, rivalry and disagreement.

2. The theme of leadership is central to the poem, as the title and the context of the poem are fully about leadership. The title of the poem “the Leader and the Led” creates juxtaposition between two subjects (leading and following). The whole poem is about who wants to lead and who doesn’t want to be a follower of a certain leader. The poem ‘The leader and the led’ depicts different kinds of politicians who fight for power and leadership positions in Nigeria and Africa. The poet presents the relationship which exists between the leaders and their followers. Niyi Osundare uses animals as characters like in a fable to present the power tussle in Nigeria and Africa. This power tussle, desperate quest for power some Africans and clench unto by some greedy and blood-thirsty African leaders have hindered Nigeria and other African nations from developing and becoming a dominating force in the world.

Niyi Osundare uses ‘The leader and the led’, to show that the claim to leadership position has been a big and the greatest challenge to the development of African nations which is one of the blessed continents in the world. Africa has experienced different kinds of leaders. The consistent coup d’état, civil wars, dictatorial rules and incomplete elections are different facets of the aggressive quest for leadership.

The characters and the setting in the poem both represent the masses in relationship with the leaders in today’s politics. Such characters and environment send a feeling of freshness and greenness to the readers of the poem.

Memory of the zoo or that of the jungle book is revived. The forest where every event happens in the poem is the platform where all the political activities take place. The giraffe, the zebra, the lion, the impala, the antelope, are words portraying the leaders.

Another theme in the poem is the theme of imperfection. The poem sends the message that perfection is not the recipe for leadership. The animals that felt they are worthy because of their strengths and powerful qualities are disqualified like those who possess weaknesses.

In line 11 – 12 (The elephant trudges into the power tussle/ But his colleagues dread his trampling feet), the elephant strength disqualified him while the weakness of warthog was his certificate of disqualification, as seen in line 13 (the warthog is too ugly).

The theme of balance shows that half strength and half weakness is the guaranteed trait to leadership. Professor Osundare revealed the solution via the forest sage because it takes wisdom to arrive at any solution to a problem.

Line 17 – 20:

“Our need calls for a hybrid of habits”,
Proclaims the Forest Sage,
“A little bit of a lion
A little bit of a lamb
Tough like a tiger, compassionate like a doe
Transparent like a river, mysterious like a lake”

The Leader and the Led OBJ answers: 1D 2B 3D 4B 5D 6D 7A 8B 9D 10D 11D 12B 13D 14A 15C 16D

[CHAPTER 8: The Grieved Lands: THEORY Answers]:

1. The language use or simply put, the diction seen in the poem is very simple and straight forward and such that cannot throw an average reader off balance. This is because the poet employs the language from the convention of the day. He uses normal day to day mode of interaction to present the poem to the readers. This is seen in the following extracts from the poem below:

"The grieved lands of Africa
In the tearful woes of ancient and modern slave
In the degrading sweat of impure dance
Of other seas
Grieved..."

2. “The Grieved Lands” is a poem of 42 lines with seven uneven stanzas. It is a free verse. The Grieved Lands present the uniqueness of Black race and their resistance to slavery and colonial rule. It belongs to the group of poems which advance the unique beauty of the Black race and the dominant strength of being Black. The poet draws from the realistic nature of Negritude (a movement which celebrates and promotes the uniqueness and dominance of Black race to other races popularly propagated by Leopold Sedar Senghor).

In the poem, The Grieved Lands the poet presents African race as an imperishable race and African land as a land that can withstand anything; Lines 40 - 41.

The first three stanzas talk about the degradation of Africa by slavery, imperialism, colonialism and Westernization. The poet uses these stanzas to decry the effects of Western influence on Africa. Line 2 “In the tearful woes of ancient and modern slave” In this line, the “ancient” refers to the physical slavery when men and women were forcefully moved out of the Land of Africa to different parts of the world. The “modern slave” refers to the present psychological and mental slavery in Africa and among Blacks, where Africans or Blacks depend on the West for aids and solutions. This is seen as the psychological acceptance of Western values, culture – dressing, lifestyle etc as the standard of measuring success and achievement.

In stanza two, the poet decries the elimination of the valuable culture, beauty, custom and land of Africa by the colonialism and westernization. He figuratively presents this through the symbol of “flower” and “forest”. This is seen in lines 7 – 10 “In the infamous sensation of the stunning perfume of the/Flower/ Crushed in the forest/ by the wickedness of iron and fire”... ‘Iron and Fire’ refers to the fierce way the colonialist and imperialist imposed themselves on Africa. These moves destroyed the beautiful flora and fauna of African land hence they grieve. The ever blossoming African beauty and teeming African youth, customs and culture represented by ‘Flower’ were crushed by civilization which made Africans lose their identity. ‘Crushed in the forest’

The fourth stanza down to the seventh presents the resilient spirit of Africa in the face of oppression. The poet speaks of hope and survival. The poet posits that Africa is notwithstanding the years of her subjugation to European powers. The poet reveals this in lines 23 – 25 “They shout out the sound of life/Shout it/ even the corpses thrown up by the Atlantic”. The poet indirectly reveals that the death of slaves thrown overboard during the slave trade era calls on her children to wrestle back power from the colonialists and imperialist. Their shouts give birth to a rejuvenated Africa.

In the remaining stanzas, the poet maintains that the innocent blood of Blacks shade during slavery and the quest for independence of African are sacrificial to the survival of the Black nations. Hence new stars are rising from strong desire of men to repossess the land and appease the grieve land. The poet concludes by stating that Africa is an indefatigable part of the earth which cannot be annihilated and Angola is great part of it. Lines 40 – 41 “Because we are living/and are imperishable particles”.

Instead new stars will emerge which help in the transformation of the world as we have seen in the world today.

The Grieved Lands OBJ answers: 1D 2D 3C 4D 5A 6D 7B 8B 9D 10A

[CHAPTER 8: Raider of the Treasure Trove: THEORY Answers]:

1. The poet employs the imagery of sailors on a voyage to depict human lives on earth. He uses words like ‘sail’, ‘flag’, ‘upstream’, ‘watch’, ‘berth’, ‘rage’, ‘storm’ and ‘course’.

Watch means a person or group of sailors aboard a ship on duty for a period of time to guard and monitor the vessel or ship. The poet uses this to warn readers to guard their minds of what they allow into it. It can turn to ‘rage’ which is destructive and can wreck their lives.

Sail: A trip on a boat or a piece of fabric attached to a boat and arranged such that it causes the wind to drive the boat along. Our lives are propelled by the sail we attach to it. Hence, the poet warns the reader to be sensitive of ‘unseen arrows’ which will breach their sails because it will be disastrous. When the sail is intact it ensures smooth movement upstream to the desired destination (Course). Course in this context implies the path humans take to achieve their life goals.

Rage: Rage is a violent uncontrolled anger humans exhibit occasionally which matches the fiery nature of sea storms. Just like storms affects the sail of ships and boats, rage affects the behaviour of humans whenever it possesses humans. This leads to harsh decisions and regrettable inhuman actions.

2. The poem borders greatly on the importance of love. Thus, Love as presented by the poet can be used as indispensable tool to override all forms of rage. Love leaves beautiful trails and memories that create pure everlasting bliss and impression on fellow humans. This is in contrast to rage and the pain that comes with it. Love is paramount and unequaled according to the poet in the poem as everything that works uniformly is “Powered by the breeze of Love...”

Raider of the Treasure Trove OBJ answers: 1A 2C 3A 4D 5B 6D 7A 8A 9A 10D 11D 12D

[CHAPTER 8: The Song of the Women of My Land: THEORY Answers]:

1. Farouk makes use of several poetic techniques in ‘Song of the Women of my Land’ these include alliteration, enjambment, simile, metaphor, and personification.

The first which is alliteration, occurs when words are used in succession, or at least appear close together, and begin with the same letter. Examples include “forlorn fields” in line six and “vast void” in line nine.

A metaphor is a comparison between two unlike things that does not use “like” or “as” is also present in the text. When using this technique a poet is saying that one thing is another thing, they aren’t just similar. There are examples throughout the text, such as in lines eight and nine in which the mind and an exploration of it, is described as ploughing a landscape.

Similes are quite similar to metaphors expect that they are comparisons that do make use of “like” or “as”. The first two lines of the poem are a great example: “Like a sculptor chipping away at bits of wood, / Time chisels away bits of memory”. Personification is also present in the text. It occurs when a poet imbues a non-human creature or object with human characteristics. For example in line ten where “servitude” is described as actively cuffing one’s ankles as if human (a metaphor, this time for the entrapment of the soul).

2. According to the poet, the song with the lyrics stand for the hard work the women in his land suffered during ploughing of land, the pain they suffered when they were treated as servants, handcuffed and ill-treated. The song represented the pain, the love, compassion etc. The song represented their way of living and the history of time they saw. But now all those women were dead and the song and lyrics were gone. They lyric were now used by local poets and singers. The voice of the song was dead now. The song was no longer comforting.

The Song of the Women of My Land OBJ answers: 1A 2B 3D 4D 5B 6A 7A 8D 9D 10A 11A 12D

[CHAPTER 8: A Government Driver on his Retirement: THEORY Answers]:

1. The following poetic devices below are used by the poet to enhance the beauty of the poem for proper understanding; Euphemism; is a practice of replacing a harsh word with a very mild one in a work of art. Example of euphemism in the poem can be found in line 32 - 33:
"And it sent him home
Home to rest in peace".
The word "Home" is used as a replacement for death.

Repetition; is a poetic device where certain words, phrases, lines, or verses are repeated twice or more to create a sing-song rhythm or emphasis in a poem. Just for mentioning sake, few words repeated in the poem are "wheels" in line 1 and 29. "home" in line 3, 10 and 17.

Repetition of phrase such as "...faithful service to his fatherland" in line 2 and 27. "Come, friends, rejoice..." in line 9 and 21.

Imagery; using words or expressions to create mental picture in a poem so the readers can see, smell, feel the event clearer. Few in the poem are "faithful service" in line 2, "his boozy throat" in line 5, "Eligible for his country's services" in line 8.

Anastrophe; reversing the word order as to add some levels of effect to expression or line in a poem; it can also be called inversion. In line 3 is "Today retires he home" and in line 13 is "Early to duty tomorrow holds not".

Alliteration; successive use of consonant sounds within a line or two in a poem. "In faithful service to his fatherland" in line 2, "he home" in line 3, "In obedience to duty rules and regulations" in line 6, "Come celebrate my freedom" in line 12, "Booze boozed his vision and clear judgment" in line 30.

Enjambment; flow of idea from more than a line in poetry (run-on-line). This poetic device is evident in the poem "A Government Driver on his Retirement".

Irony; expresses one's meaning by employing a language that normally signifies its opposite, typically for humorous or emphatic effect. In the poem A Government Driver on his Retirement, the emphasis placed on going home is an irony.

Onomatopoeia; forming word from a sound associated with what is named. In poem, "zoom" found in line 10, which is a sound made by car is used to represent the word "drive". "Boomed" found in line 31, which is a sound for explosion is used to represent a crash.

2. As regards the theme of freedom, the whole poem resonates freedom because the celebration of retirement is synonymous to celebration of freedom. The poet presents man as being in constant struggle and anxiously yearning for freedom. The government Driver after working for thirty five years finally meets his freedom even to all round suffering as he
"He boomed his brand new car
And it sent him home
Home to rest in peace".
The poet further expresses the importance of freedom by employing words like "Freeman" in line 7, "Today frees" in line 23, "Celebrating the celebration of his retirement" in line 26.
The theme of Death is also portrayed in the poem as an inevitable phenomenon. Thus, the poem "A Government Driver on his Retirement" also reminds the readers that no matter how long humans hunger for freedom or even get to the point of celebrating, they would all submit to death which is the boss to freedom (no human being is free from death). For
"And it sent him home
Home to rest in peace".
This is euphemistic way of presenting the unavoidable visit that Death pays to humanity.

A Government Driver OBJ answers: 1B 2A 3C 4D 5B 6A 7A 8C 9B 10C 11D 12A 13A

[CHAPTER 9: Caged Bird: THEORY Answers]:

1. The caged bird stands for the speaker's sense of being trapped as the result of racism and oppression. In another sense, the caged bird is representative of both herself and those who have experienced the oppression of racism and sexism. In the poet's autobiography, I Know Why a Caged Bird Sings (1969), Angelou (the poet) discusses the pre-Civil Rights oppression of black people, especially black women, who experienced the limitations of sexism in addition to racism. The poem draws the comparison between the free bird and the caged bird to show what the kind of life the caged bird is meant to live. Though the caged bird is trapped, the poem shares a message of resilience, as the bird has not yet given up.
The singing of the bird is the only act of agency he has left. There is a repetition of the lines "his feet are clipped and his wings are tied/ so he opens his throat to sing." The connection of the singing to the physical restraint is linked by the word "so" to show cause and effect. Because of the physical condition of the bird, his only recourse is to sing. This singing is not the cheerful song we imagine when we think of birds chirping in springtime. The caged bird's song comes from a place of fear and rage, as well as the eager longing to be free.
2. Imagery is an umbrella term for a range of specific language techniques, including, most commonly, metaphors, personification, and symbolism. The quotations below provide examples of these different techniques. The first two quotations describe the free bird in the poem, and the second two quotations describe the caged bird.
"A free bird leaps
on the back of the wind"

The wind is a recurring motif throughout the poem, and is used to symbolize the freedom of the free bird. Wind is often used throughout poetry to symbolize freedom—it seems to go where it pleases and it is not bound by barriers or restraints like the other elements (earth, fire, water) can be.

"The free bird thinks of another breeze
and the trade winds soft through the sighing trees"

In this quotation, we have again the recurring motif of the wind to symbolise freedom, and we also have the personification of the wind "sighing." The personification (attributing to something that isn't the characteristics of humans) in this...

3. The principal theme of "Caged Bird" is freedom—and the lack thereof. Angelou establishes freedom as the poem's primary concern by using the word multiple times as she describes both of the birds, and the poem's alternating stanzas contrast the "free bird" with the "caged bird." The words "free" or "freedom" appear four times (in stanzas one, three, four, and six). "Cage" or "caged" appears even more frequently (seven times, including the title and stanzas two, three, four, and five).

Angelou writes of both physical and conceptual freedom. The caged bird is not physically free—"his wings are clipped and / his feet are tied"—yet his desire for freedom is so powerful that his song of yearning is heard even "on the distant hill." Though freedom is "unknown" to the caged bird, the poem suggests it is only natural for him to desire it, as all living creatures do. This inherent longing for freedom highlights the cruelty of the caged bird's imprisonment, particularly when juxtaposed with the free bird's happy obliviousness and sense of ownership over the sky through which he "leaps" and "floats." That one bird should be free and one needlessly caged is an injustice that remains unresolved at the poem's conclusion, pointing to the injustice and inequality that remain unredressed in society.

The poem's elaboration on the multiple dimensions of freedom is achieved seamlessly through the descriptions of the birds, one in flight and the other with wings clipped. Birds are particularly suited to this metaphor, as the natural condition of most birds is to fly. Further, the symbol of the imprisoned bird's cage is connected to various negative emotions, particularly "rage."

Caged Bird OBJ answers: 1A 2A 3B 4D 5A 6A 7A 8A 9B 10C

[CHAPTER 9: The Good-Morrow: THEORY Answers]:

1. In the poem "The Good-Morrow," the poet John Donne compares the carnal/sexual love he and his lover once shared

to the spiritual love they have now achieved and that can never die.

In the first stanza, in which the phrase "country pleasures" appears, Donne asks how the two of them lived before they found their spiritual love. He compares them to children, doing childish things, and to a famous story of seven Christians who were sealed asleep in a cave.

The words "country pleasures" are a pun—they have a double meaning. They can mean simply the experiences of simple, outdoor play children might enjoy. But the words can also mean sex, a meaning reinforced by Donne's use of the words "sucked" and "not weaned" near the phrase. For a similar example, in Hamlet, there is a famous line in which Hamlet asks Ophelia if he can lie in her lap. She refuses, and he asks her if she thought he meant "country matters," in other words, lying on her lap as if they are copulating.

Donne's point is that these carnal "country pleasures" are childish and inadequate compared to the higher merging of spiritual love the two lovers now enjoy.

2. In "The Good-Morrow," there are a few dual pairs, all about love. The most obvious dualism is between two kinds of romantic love: physical love and spiritual love. And these two manifestations of their love is described in terms of being in two separate worlds.

The first dualism is between the past and the present. The poet suggests that the world of his and his lover's past is like another world when compared with the present. He supposes that before they met and fell in love, each were both babies or figuratively asleep (the Seven...)

The Good Morrow OBJ answers: 1D 2D 3C 4A 5B 6C 7B 8B 9B 10C

[CHAPTER 9: BINSEY POPLARS: THEORY Answers]:

1. "Binsey Poplars" is a poem whose in terms of meaning can be applied to various levels. Clearly it is a poem that examines Nature from an ecological point of view. The prevailing heartless industrialization of the nineteenth century prompted Hopkins and others to contemplate what was being lost to cutting and clearing as well as to improvement schemes that did more harm than good. The lovely rural quality of the Oxford environs was being threatened by bustling commerce on England's waterways, which led to the felling of the poplars. Hopkins notes how quickly and unexpectedly such destruction in the name of progress can take place and sees the irony in the finality of such hasty, heedless action. Nothing can bring the Binsey poplars back: They are gone forever.

Just as the poplars are gone, so are the happy days Hopkins spent at Oxford, days when he absorbed the beauty of the "sweet especial rural scene" along with the theology of Duns Scotus and discovered his own Roman Catholic faith and vocation to the priesthood. Because his life bore Hopkins far away from Oxford, it became a more special place in his imagination than it might have been had he stayed there. The news of the felling of his beloved poplars in 1879 hit him hard and led to the meditation on his loss, which became "Binsey Poplars." "Duns Scotus's Oxford," written in the same period of his life, also celebrates the connection of Oxford, the rural scene and his growing awareness of inscape, while "Spring and Fall, to a Young Child," written shortly thereafter, recognizes that the death of natural things foreshadows the demise of the individual. These three poems form a trio of

Hopkins's early ideas concerning the connection of God's power and the beauty of Nature and humanity's ability to both appreciate and destroy this Holy plan.

- It's little obvious to say that "Binsey Poplars" is filled with natural imagery that are symbolic. After all, it is about trees, and those trees are, again, pretty obvious symbols of Nature's unspoiled beauty. What's more subtle, and therefore more interesting, is how Hopkins gets his readers to care about Nature and her trees. To do that, he's got a particular game of wordplay up his sleeve: personification. By investing the poplars with human qualities, Hopkins makes their loss seem all the more real, and all the more tragic. Lines 1-2: The trees are described as having "airy cages," which have the power to contain and calm ("quenched") "the leaping sun." As such, they're shown to have some calming influence in the face of the hectic sun. They seem like a pretty chill (and influential) bunch. Line 4: To say that the trees were in a "folded rank" suggests that they were lined up like military soldiers, close together. Their deaths are linked, this way, to the deaths of soldiers killed in war. Lines 6-8: So far, personification has been used to give us a sense of these trees as powerful, calming, and noble in death. But did you know that they also liked to party? These lines personify the trees as picnickers on a riverbank, dipping their toes in the water. Lines 12-13: The entire countryside is personified as a "slender" and "tender" woman here (recalling the figure of "Mother" Nature). The idea is that Nature is a fragile thing, in need of protection. Sure, it's chauvinistic personification, but it's for the good cause of protecting the natural environment. Line 17: Once again, Nature is personified as a "her." Even trying to fix "her" is too much interference in the speaker's view.

Binsey poplars OBJ answers: 1D 2A 3D 4A 5D 6D 7A 8C 9C 10D

[CHAPTER 9: BAT: THEORY Answers]:

- The poet used various literary devices to lend the poem to the better understanding of the readers. Thus, "Bat" is a poem filled with a literary device called imagery. Imagery is a description that evokes the senses and leaves a lasting image in the mind of the reader. As night falls, the poet sees "Swallows with spools of dark thread sewing the shadows together." What an amazing example of imagery this is! Because of their similar flight patterns, the bats do at first look like swallows and, as night falls, it seems they are "sewing the shadows together." Lawrence also uses the literary devices such as metaphor, personification, and simile. A metaphor creates a powerful image by comparing something to another thing without the use of the words "like" or "as." A great example in this poem is "The tired flower of Florence," which paints a picture of a city at the close of day. "Swallows give way to bats, changing guard" is an example of a literary device called personification. The birds and the bats switch places like humans "changing guard," as one set of people arrives and takes over the duties of those going home. Simile, a literary device that uses the words "like" or "as" for comparison, also appears often in this poem. The bats have "wings like bits of umbrella." This creates a vivid image of the shape of bat wings. "Creatures that hang themselves up like an old rag, to sleep," is a simile that again lets the reader imagine what a bat looks like to the poet when it is hanging upside down. Repetition, another literary device, is used in the line, "Hanging upside down like rows of disgusting old rags" to express the build-up of an emotion on the part of the poet. Clearly, bats are unpleasant to him.

BAT OBJ ANSWERS: 1B 2D 3C 4A 5A 6B 7D 8D 9D 10D

[CHAPTER 9: DO NOT GO GENTLE....:THEORY Answers]:

- Villanelles, which originated in the ballads of late medieval French poetry, are uncommon in modern poetry. In a discussion of Sylvia Plath's "Mad Girl's Love Song," Philip K. Jason argues that the "villanelle is often used, and properly used, to deal with one or another degree of obsession." The repetitiveness inherent in villanelles suggests this obsessiveness, and Thomas's poem is no different, as the speaker calls on the dying to take on an obsessive concern with fighting death. The repetition inherent in the structure also adds to the urgency of the speaker's tone and makes the introduction of the speaker's father in the final verse more poignant, as it deviates from the pattern of lines about "wise men," "good men," "wild men," and "grave men" in the preceding stanzas. The rhymes between the lines of the poem's stanzas also reinforce their unity, which underlines the poem's message that all admirable types of men resist death similarly.
- The natural imagery of "Do Not Go Gentle into That Good Night" reinforces the transience at the poem's center. Just as death is inevitable, the day must become night. Lightning, waves, and meteor showers are impermanent, lasting only for an instant, and even the sun will one day burn out, and is especially fleeting if one tries to "catch" it. By employing natural imagery, Thomas also reminds the reader that humans are ultimately simply part of nature as well, and will eventually decay and die just as every other natural thing does. Thomas regularly uses nature to underline ephemerality, and "Do Not Go Gentle into That Good Night" exemplifies this theme.

DO NOT GO GENTLE....:OBJ Answers: 1C 2D 3C 4B 5C 6A 7D 8A 9D 10C

[CHAPTER 9: The Journey of the Magi THEORY Answers :]

- "Journey of the Magi" is both an allegory and a dramatic monologue. An allegory is a literary device that conveys complex meanings through extended metaphor. The journey in this poem is an allegory for the experience of converting to Christianity. A dramatic monologue is a poem in the form of a speech by an imagined person. "Journey of the Magi" is a dramatic monologue spoken by a Magus, one of the Magi who crossed the desert to witness the birth of Jesus Christ.

4. Eliot avoids the tropes of the story of the Magi; there is no mention of Bethlehem, a star, or the gifts of gold, frankincense, and myrrh. The poem is written in free verse, avoiding the sing-song quality of many Christmas poems. Its tone is doubtful and complaining, the opposite of an uplifting Christmas message of peace. It is a selfish monologue, rather than one that focuses on communal love. The main event, the birth of Jesus Christ, is alluded to obliquely, but not described. The Magus traveled to witness a miracle, but rather than experiencing awe, comfort, or solace, he becomes suicidal at the loss of the pagan world.

The Journey of the Magi OBJ Answers : 1C 2B 3D 4D 5D 6C 7B 8B 9A 10B 11C 12B 13A 14D 15D 16D 17C 18B 19B 20A 21A 22A 23B 24D 25C