



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

*COURSE CODE* : **ENG109**  
*COURSE TITLE* : **Introduction to Prose Fiction I**  
*LECTURER(S)* : **Justina Severin**  
*DATE* : **16<sup>th</sup> January 2025**  
*TIME* : **9:00 a.m.**  
*DURATION* : **2 hours**  
*STUDENT ID #* : \_\_\_\_\_

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**GENERAL INFORMATION AND INSTRUCTIONS**

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

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

## ALTERNATE EXAM

### ITEMS 1-15

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

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

#### THE HORSEBREAKER'S DAUGHTER

'Girl number twenty,' said Mr. Gradgrind, squarely pointing with his square forefinger, 'I don't know that girl. Who is that girl?'

'Sissy Jupe, sir,' explained number twenty, blushing, standing up, and curtsying.

'Sissy is not a name,' said Mr. Gradgrind. 'Don't call yourself Sissy. Call yourself Cecilia.'

5 'It's father as calls me Sissy, sir,' returned the young girl in a trembling voice, and with another curtsey.

'Then he has no business to do it,' said Mr. Gradgrind. 'Tell him he mustn't. Cecilia Jupe. Let me see. What is your father?'

'He belongs to the horse-riding, if you please, sir.'

10 Mr. Gradgrind frowned, and waved off the objectionable calling with his hand. 'We don't want to know anything about that, here. You mustn't tell us about that, here. Your father breaks horses, don't he?'

'If you please, sir, when they can get any to break, they do break horses in the ring, sir.'

You mustn't tell us about the ring, here. Very well, then. Describe your father as horsebreaker.

15 He doctors sickhorses, I dare say?'

'Oh yes, sir.'

'Very well, then. He is a veterinary surgeon, a farrier, and horsebreaker. Give me your definition of a horse.' (Sissy Jupe thrown into the greatest alarm by this demand.)

20 'Girl number twenty unable to define a horse!' said Mr. Gradgrind, for the general behoof of all the little pitchers. 'Girl number twenty possessed of no facts, in reference to one of the commonest of animals!

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Some boy's definition of a horse. Bitzer, yours.' The square finger moving here and there, lighted suddenly on Bitzer perhaps chanced to sit in the same ray of sunlight which, darting in at one of the bare windows of the intensely white-washed room, irradiated Sissy. For, the boys and girls sat on the face of the inclined plane in two compact bodies, divided up the centre by a narrow interval; and Sissy, being at the corner of a row on the sunny side, came in for the beginning of a sunbeam, of which Bitzer, being at the corner of a row on the other side, a few rows in advance, caught the end. But, whereas the girl was so dark-eyed and dark-haired, that she seemed to receive a deeper and more lustrous colour from the sun, when it shone upon her, the boy was so light-eyed and light-haired that the self-same rays appeared to draw out of him what little colour he ever possessed.

His cold eyes would hardly have been eyes, but for the short ends of lashes which, by bringing them into immediate contrast with something paler than themselves, expressed their form. His short-cropped hair might have been a mere continuation of the sandy freckles on his forehead and face. His skin was so unwholesomely deficient in the natural tinge, that he looked as though, if he were cut, he would bleed white. 'Bitzer,' said Thomas Gradgrind. 'Your definition of a horse.'

'Quadruped. Graminivorous. Forty teeth, namely twenty-four grinders, four eye-teeth, and twelve incisive. Sheds coat in the spring; in marshy countries, sheds hoofs, too. Hoofs hard, but requiring to be shod with iron. Age known by marks in mouth.'

Thus (and much more) Bitzer. 'Now girl number twenty,' said Mr. Gradgrind. 'You know what a horse is.'

Charles Dickens, Hard Times

1. Based on evidence found in the passage it can be assumed that the setting may be?
  - A. Hospital room
  - B Mr. Gradgrind's home
  - C. School
  - D. Prison
2. What Narrative point of view is used in the passage?
  - A. First person
  - B. Second person
  - C. Third person limited
  - D. Third person omniscient

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3. According to lines 10-18, what is the occupation of Sissy Jupe's father?
  - A. Veterinary surgeon
  - B. Jockey
  - C. Doctor
  - D. Farrier
  
4. Identify the literary device found in lines 25-26, 32-33.
  - A. Allusion
  - B. Simile
  - C. Apostrophe
  - D. Personification
  
5. The **MOST** suitable alternative title to the passage is?
  - A. School of Facts
  - B. Girl number 20
  - C. Declined Thesis
  - D. Supplementary learning
  
6. The narrator's words in line 32-33 "His cold eyes would hardly have been eyes, but for the short ends of lashes which, by bringing them into immediate contrast with something paler than themselves, expressed their form.", can give the impression that
  - A. Bitzer's eyes were empty and unfeeling
  - B. Bitzer was methodical
  - C. Bitzer had light-coloured eyes
  - D. Bitzer was Mr. Gradgrind's favourite student
  
7. The main theme seen in the extract is
  - A. Fact vs Fancy
  - B. Femininity
  - C. Industrialism
  - D. Unhappy Relationship
  
8. Based off the extract Mr. Gradgrind's personality could be described as
  - A. Free Spirited
  - B. Strict
  - C. Stubborn
  - D. Rigid
  
9. What Literary device is seen most prevalent in the extract
  - A. Imagery
  - B. Dramatic Irony
  - C. Symbolism
  - D. Simile

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10. .Based on the passage it can be said that Mr. Gradgrind is
- I. Used to being in charge
  - II. In touch with his emotions contrary to his hard appearance
  - III. A man of realities, facts and calculations
- A. I and II only  
B. I and III only  
C. II and III only  
D. I, II and III
11. The main type of imagery used in the extract is
- A. Auditory
  - B. Visual
  - C. Olfactory
  - D. Tactile
12. Based off the extract it could be said that Mr. Gradgrind is a/an
- A. Pagan
  - B. School Official
  - C. Politician
  - D. Merchant
13. Which theme is best enhanced by the lines 30-34 and 40-43?
- A. Fact vs Fancy
  - B. Femininity
  - C. Industrialism
  - D. Unhappy Relationship
14. Which of the following lines serve as an example of Mr. Gradgrind's utilitarian philosophy seen in the extract
- I. 'Girl number twenty,' said Mr. Gradgrind
  - II. His cold eyes would hardly have been eyes
  - III. 'Sissy is not a name,' said Mr. Gradgrind. 'Don't call yourself Sissy. Call yourself Cecilia.'
  - IV. Some boy's definition of a horse. Bitzer, yours.'
- A. I and II  
B. I and III  
C. I and IV  
D. II, III and IV

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15. The overall tone of the extract can best be described as
- A. Humorous
  - B. Authoritative
  - C. Questioning
  - D. Mocking

### ITEMS 16 - 30

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

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

#### Nicholas Vidal

Born thirty years earlier in a windowless room in the town's only brothel, Vidal was the son of Juana, the Forlorn and an unknown father. The world had no place for him. His mother knew it, and so tried to wrench him from her womb with springs of parsley, candle butts, douches of ashes, and other violent purgatives, but the child clung to life. Once, years 5 later, Juana was looking at her mysterious son and realized that, while all her infallible methods of aborting might have failed to dislodge him, they had nonetheless tempered his soul to the hardness of iron. As soon as he came into the world, he was lifted in the air by the midwife who examined him by the light of an oil lamp. She saw he had four nipples.

“Poor creature: he'll lose his head over a woman,” she predicted, drawing on her wealth of experience.

Her words rested on the boy like a deformity. Perhaps a woman's love would have made his existence less wretched. To atone for all her attempts to kill him before birth, his mother chose him a beautiful first name, and an imposing family name picked at random. But the lofty name of Nicolas Vidal was no protection against the fateful cast of his destiny. His face was scarred from knife fights before he reached his teens, so it came as no surprise to decent folk that he ended up a bandit. By the age of twenty, he had become the leader of a band of desperadoes. The habit of

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1 violence toughened his sinews. The solitude he was condemned to for fear of falling prey to a woman, lent his face a doleful expression. As soon as they saw him, everyone in the town knew from his eyes, clouded by tears he would never allow to fall, that he was the son of Juana the Forlorn. Whenever there was an outcry after a crime had been committed in the region, the police set out with dogs to track him down, but after scouring the hills invariably returned empty-handed. In all honesty they preferred it that way, because they could never have fought him. His gang gained such a fearsome reputation that the surrounding villages and estates paid to keep them away. The money would have been plenty for his men, but Nicolas Vidal kept them constantly on horseback in a whirlwind of death and destruction so they would not lose their taste for battle. Nobody dared take them on. More than once, Judge Hidalgo had asked the government to send troops to reinforce the police, but after several useless forays, the soldiers returned to their barracks and Nicolas Vidal's gang to their exploits. On one occasion only did Vidal come close to falling into the hands of justice, and then he was saved by his hardened heart.

*Isabelle Allende, "The Judge's Wife". The Bedford Introduction to Literature, Bedford Books, 1996, p. 493*

16. The tone of the opening sentence, "Born thirty years earlier in a windowless room in the town's only brothel," can best be described as:
  - A) Celebratory
  - B) Ironic
  - C) Foreboding
  - D) Humorous
17. What might the "windowless room" where Vidal was born symbolize in the context of his life?
  - A) His lack of freedom and opportunity
  - B) His mother's protective nature
  - C) The moral blindness of society
  - D) His eventual rise to power
18. The narrator's description of Vidal's life demonstrates which narrative point of view?
  - A) First-person subjective
  - B) Third-person omniscient
  - C) Third-person limited
  - D) Second-person directive

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19. The phrase "tempered his soul to the hardness of iron" is an example of:
- A) Hyperbole
  - B) Simile
  - C) Metaphor
  - D) Allegory
20. How does the midwife's words, "he'll lose his head over a woman," contribute to the characterization of Vidal?
- A) It highlights his weakness for power
  - B) It foreshadows vulnerability within his hardened persona
  - C) It emphasizes his reliance on his mother
  - D) It creates dramatic irony, as he avoids women entirely
21. What device is most evident in the line "Her words rested on the boy like a deformity"?
- A) metaphor
  - B) metonymy
  - C) synecdoche
  - D) simile
22. The repeated emphasis on Vidal's fear of women serves as foreshadowing for:
- A) His eventual downfall tied to love
  - B) His mother's death
  - C) His leadership among bandits
  - D) His capture by Judge Hidalgo
23. What is ironic about Juana naming her son Nicolas Vidal?
- A) The imposing name contrasts with his tragic destiny
  - B) She gave him a noble name despite being a bandit herself
  - C) The name was chosen randomly, yet defined his fate
  - D) It signifies his rejection of societal norms
24. The repeated references to Vidal's scars and tears that "he would never allow to fall" serve as a motif symbolizing:
- A) His internal struggle and suppressed emotions
  - B) His triumph over pain and adversity
  - C) His rejection of societal expectations
  - D) His connection to his mother
25. What is the effect of the word choice in "a whirlwind of death and destruction"?
- A) It glorifies Vidal's violent actions
  - B) It emphasizes the chaotic and relentless nature of his life
  - C) It diminishes the gravity of his crimes
  - D) It portrays him as a heroic figure

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26. The passage's structure, moving from Vidal's birth to his adulthood as a bandit, is an example of:
- A) Chronological order
  - B) Flashback
  - C) Non-linear narrative
  - D) Frame narrative
27. Which of the following lines contains hyperbole?
- A) "The habit of violence toughened his sinews."
  - B) "She tried to wrench him from her womb with springs of parsley, candle butts, douches of ashes, and other violent purgatives."
  - C) "Nobody dared take them on."
  - D) "He was saved by his hardened heart."
28. What is juxtaposed in the description of Vidal's "beautiful first name" and "his scarred face"?
- A) His external appearance and internal resilience
  - B) The nobility of his name and his violent nature
  - C) His mother's intentions and his ultimate fate
  - D) His beauty and his scars
29. Which line best exemplifies vivid imagery?
- A) "Born thirty years earlier in a windowless room in the town's only brothel."
  - B) "He was lifted in the air by the midwife who examined him by the light of an oil lamp."
  - C) "The money would have been plenty for his men."
  - D) "His gang gained such a fearsome reputation."
30. The line "the surrounding villages and estates paid to keep them away" serves as social commentary on:
- A) The ineffectiveness of law enforcement
  - B) The power dynamics between the wealthy and the poor
  - C) The inevitability of crime in isolated areas
  - D) The fear and compliance of the community

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### ITEMS 31-45

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

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

### Archie

On Boxing Day<sup>1</sup> morning, six days before he parked outside Mo's halal<sup>2</sup> butchers, Archie had returned to their semi-detached in Hendon<sup>3</sup> in search of that Hoover. It was his fourth trip to the attic in so many days, ferrying out the odds and ends of a marriage to his new flat, and the Hoover was amongst the very last items he reclaimed-one of the most broken things, most ugly things, the things you demand out of sheer bloody-mindedness because you have  
5 lost the house. This is what divorce is: taking things you no longer want from people you no longer love.

"So you again," said the Spanish home-help at the door, Santa-Maria or Maria-Santa or something. "Meester Jones, what now? Kitchen sink, si?"

10 "Hoover," said Archie, grimly. "Vacuum."

She cut her eyes at him and spat on the doormat inches from his shoes. "Welcome, senior."

The place had become a haven for people who hated him. Apart from the home-help, he had to contend with Ophelia's extended Italian family, her mental-health nurse, the woman  
15 from the council, and of course Ophelia herself, who was to be found in the kernel of this nuthouse, curled up in a fetal ball on the sofa, making lowing sounds into a bottle of Bailey's. It took him an hour and a quarter just to get through enemy lines-and for what? A perverse Hoover, discarded earlier because it was determined to perform the opposite of every vacuum's objective: spewing out dust instead of sucking it in.

20 "Meester Jones, why do you come here when it make you so unhappy? Be reasonable. What can you want with it?" The home-help was following him up the attic stairs, armed with some kind of cleaning fluid: "It's broken. You don't need this. See? See?" She plugged it into a socket

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and demonstrated the dead switch. Arche took the plug out and silently wound the cord round the Hoover. If it was broken, it was coming with him. All broken things were coming with him. He  
25 was going to fix every damn broken thing in this house, if only to show that he was good for something.

"You good for nothing!" Santa whoever chased him back down the stairs. "Your wife is ill in her head, and this is all you can do!"

Archie hugged the Hoover to his chest and took it into the crowded living room, where,  
30 under several pairs of reproachful eyes, he got out his toolbox and started work on it.

"Look at him," said one of the Italian grandmothers, the more glamorous one with the big scarves and fewer moles, "he take everything, capisce?<sup>3</sup> He take-a her mind, he take-a the blender, he take-a the old stereo-he take-a everything except the floorboards. It make-a you sick . . ."

35 The woman from the council, who even on dry days resembled a long-haired cat soaked to the skin, shook her skinny head in agreement. "It's disgusting, you don't have to tell me, it's disgusting . . . and naturally, we're the ones left to sort out the mess; it's muggins<sup>5</sup>here who has to-"Which was overlapped by the nurse: "She can't stay here alone, can she . . . now he's buggered off, poor woman . . . she needs a proper home, she needs . . ." I'm here, Archie felt like  
40 saying, I'm right here you know, I'm bloody right here. And it was my blender.

But he wasn't one for confrontation, Archie. He listened to them all for another fifteen minutes, mute as he tested the Hoover's suction against pieces of newspaper, until he was overcome by the sensation that Life was an enormous rucksack<sup>6</sup>so impossibly heavy that, even though it meant losing everything, it was infinitely easier to leave all baggage here on the  
45 roadside and walk on into the blackness. You don't need the blender, Archie-boy, you don't need the Hoover. This stuff's all dead weight. Just lay down the rucksack, Arch, and join the happy campers in the sky. Was that wrong? To Archie-ex-wife and ex-wife's relatives in one ear, spluttering vacuum in the other-it just seemed that The End was unavoidably nigh. Nothing personal to God or whatever. It just felt like the end of the world. And he was going to need  
50 more than poor whisky, novelty crackers and a paltry box of Quality Street-all the strawberry ones already scoffed-to justify entering another annum.

Patiently he fixed the Hoover, and vacuumed the living room with a strange methodical finality, shoving the nozzle into the most difficult corners. Solemnly he flipped a coin (heads,

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life, tails, death) and felt nothing in particular when he found himself staring at the dancing lion.<sup>7</sup> Quietly he detached the Hoover tube, put it in a suitcase, and left the house for the last time

### . Excerpt from *White Teeth* by Zadie Smith

1. *Boxing Day*: the day after Christmas
2. *halal*: food prepared according to Muslim law
3. *capisce*: Italian for understand
4. *muggins*: a foolish gullible person
5. *rucksack*: a backpack
6. *dancing lion*: reverse side of a coin

31. The function of the first paragraph can best be described as
  - A. a diatribe against marriage
  - B. an introduction to the setting
  - C. an introduction to the central plot
  - D. an introduction to Archie's attitude toward his former wife and their marriage
32. After reading the third paragraph, one can infer all of the following except
  - A. Archie and Ophelia's love was based on passion.
  - B. Archie was self-motivated.
  - C. Archie wanted to be able to place his wife on a pedestal.
  - D. Ophelia and Ophelia were quick to make important decisions.
33. The phrase "enemy lines" (line 17) serves mainly to emphasize
  - A. Archie's reticence
  - B. Archie's acrimony
  - C. the malice of the women
  - D. combatant collaborators
34. The response of "*Santa-Maria or Maria-Santa*" (line 8) to Archie's arrival can best be described as
  - A. hostile and denigrating
  - B. suspicious and cowering
  - C. warm and welcoming
  - D. condescending and dismissive
35. Paragraph 5, lines (35- 40), progresses from a primarily third-person, objective narrator to
  - A. third-person omniscient
  - B. interior monologue
  - C. first-person narrator
  - D. third-person subjective

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36. What MAJOR insight do readers gain from the writer's narrative technique?
- A. The day-to-day habits in the narrator's house.
  - B. The narrator's psychological trauma
  - C. The narrator's loss of identity which also threatened the loss of his physical self.
  - D. The councilor's accurate assessment of the narrator's angst.
37. What is the literary device used to describe the narrator's obsession with fixing the Hoover?
- A. symbolism
  - B. Allusion
  - C. Apostrophe
  - D. Juxtaposition
38. For Archie, the Hoover vacuum symbolizes each of the following except
- A. ownership
  - B. potential to redeem himself
  - C. failure of his life so far
  - D. his love for Ophelia
39. As a way to characterize Archie's perceived burden, the author uses the image of
- A. dead switch (line 23)
  - B. old stereo (line 33)
  - C. Hoover vacuum (throughout passage)
  - D. rucksack (line 43)
40. The author uses dialect with the home-help's dialogue primarily
- A. to add a sense of realism to the narrative
  - B. to indicate the class differences between Archie and the home-help
  - C. to make a point about the working conditions of the working class
  - D. to add a bit of humor to the passage
41. Archie's behavior in the last two paragraphs suggests he
- A. wants to move on
  - B. believes it's possible to help Ophelia
  - C. is beginning to feel hopeless
  - D. wonders why he bothered fixing the Hoover
42. Which of the following best describes the effect of the last paragraph?
- A. hopeful
  - B. looking for redemption
  - C. impending doom
  - D. loss of control

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43. Archie's personality can BEST be described as
- A. timid but proud
  - B. arrogant and naïve
  - C. gentle and generous
  - D. vindictive and calculating
44. The literary trope in the sentence "*Ophelia herself ... to be found in the kernel of the nutthouse*" (lines 15 - 16)
- A. synecdoche
  - B. irony
  - C. metaphor
  - D. personification
45. Which of the following correctly lists the types of imagery evoked in lines '*The woman from the council...shook her skinny head...: its muggins here who has to-*' (lines 35 - 38)
- A. Tactile, kinetic, organic, auditory, visual
  - B. Visual, tactile, kinetic auditory, gustatory
  - C. Olfactory, visual, gustatory, auditory, organic
  - D. Organic, kinetic, olfactory, gustatory, visual

### ITEMS 46 - 60

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

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

"Are you mad, old man?" demanded Sir Edmund Andros, in loud and harsh tones. "How dare you stay the march of King James's Governor?"

"I have stayed the march of a King himself, ere now," replied the gray figure, with stern composure. "I am her, Sir Governor, because the cry of an oppressed people hath disturbed me  
5 in my secret place; and beseeching this favour earnestly of the Lord, it was vouchsafed me to appear once again on earth, in the good old cause of his saints. And what speak ye of James? There is no longer a Popish tyrant on the throne of England, and by tomorrow noon, his name

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shall be a byword in this very street, where would make it a word of terror. Back, thou that wast  
a Governor, back! With this night thy power is ended – tomorrow, the prison! – back, lest I  
10 foretell the scaffold!”

The people had been drawing nearer and nearer, and drinking in the words of their champion,  
who spoke in accents long disused, like one unaccustomed to converse, except with the dead of  
many years ago. But his voice stirred their souls. They confronted the soldiers, not wholly  
without arms, and ready to convert the very stones of the street into deadly weapons. Sir  
15 Edmund Andros looked at the old man; then he cast his hard and cruel eye over the multitude,  
and beheld them burning that lurid wrath, so difficult to kindle or to quench; and again, he fixed  
his gaze on the aged form, which stood obscurely in an open space, where neither friend nor foe  
had thrust himself. What were his thoughts, he uttered no word which might discover. But  
whether the oppressor was overawed by the Gray Champion’s look, or perceived his peril in the  
20 threatening attitude of the people, it is certain that he gave back, and ordered his soldiers to  
commence a slow and guarded retreat. Before another sunset, the Governor, and all that rode so  
proudly with him, were prisoners, and long ere it was known that James had abdicated, King  
William was proclaimed throughout New England.

### From “The Gray Champion” by Nathaniel Hawthorne

46. The tone of “I have stayed the march of a King himself, ere now” (line 3) makes the Gray Champion seem
- (A) unyielding and conniving
  - (B) challenging and defiant
  - (C) indulgent and acquiescent
  - (D) audacious and in rapport
47. In the context of the passage, “stay” in line 2 is a way of saying
- (A) to hinder
  - (B) to wait
  - (C) to endure
  - (D) to quell
48. Another way of saying “drinking in” (line 11) is
- (A) swallowing hard
  - (B) absorbing mentally
  - (C) swallowing liquor
  - (D) toasting

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49. Sir Edmund Andros's character in this passage seems as one who is
- (A) a cynic
  - (B) a benefactor
  - (C) unmercifully cruel
  - (D) sympathetic
50. The identity of the Gray Champion can be surmised from this passage to be
- (A) a respected townsman
  - (B) well known in the area
  - (C) a mysterious figure
  - (D) used to public speaking
51. Below is a list of statements concerning the passage. All are supported by the context **EXCEPT** that the
- (A) narrative is at a point of climax
  - (B) main character is the Gray Champion
  - (C) tone is patriotic
  - (D) tone is comical
52. Which of these literary devices is used in lines 7-10?
- (A) Rhetorical question
  - (B) Paradox
  - (C) Foreshadowing
  - (D) Satire
53. In lines 7-10 the Gray Champion implies that
- (A) the current king should be respected
  - (B) he is afraid
  - (C) retreat is his only option
  - (D) he can influence future events
54. The Gray Champion's tone in lines 7-10 is
- (A) threatening
  - (B) condescending
  - (C) nonchalant
  - (D) placid
55. Of what significance are the words "ere" (line 3), "ye" (lines 7, 9), "thou" (line 9), and "wast" (line 9)?
- (A) They parody the language of the period
  - (B) They indicate the time and place of the origin of the speaker
  - (C) They are the same diction used by the townspeople
  - (D) They imply that the speaker may be imbalanced

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56. In line 17, "so difficult to kindle" implies that
- (A) the people do not really care
  - (B) the people will not continue to be angry
  - (C) the people are really on Sir Edmund's side
  - (D) the people have endured much cruelty
57. The narrative point of view used in the passage is
- (A) third person omniscient
  - (B) third person limited
  - (C) first person
  - (D) second person
58. All of the following literary devices are used in "But his voice stirred their souls" (line 13) **EXCEPT**
- (A) paradox
  - (B) sibilance
  - (C) alliteration
  - (D) metaphor
59. Based on the third paragraph (lines 11-24) which of the following best describes the multitude's attitude to the Gray Champion?
- (A) contempt and disdain
  - (B) fear and loathing
  - (C) awe and admiration
  - (D) distrust and apprehension
60. Contextually, "he gave back" means that Sir Edmund Andros
- (A) returned a threatening look
  - (B) advanced towards the multitude
  - (C) gestured for the multitude to step back
  - (D) backed down and retreated

**END OF EXAMINATION- KINDLY REVIEW YOUR SUBMISSION CAREFULLY**