CANDIDATE – PLEASE NOTE!

PRINT your name on the line below and return this booklet with your answer sheet. Failure to do so may result in disqualification.

FORM TP 2024071

TEST CODE **01219010**

MAY/JUNE 2024

CARIBBEAN EXAMINATIONS COUNCIL

CARIBBEAN SECONDARY EDUCATION CERTIFICATE® EXAMINATION

ENGLISH B

Paper 01 – General Proficiency

2 hours

07 MAY 2024 (p.m.)

READ THE FOLLOWING INSTRUCTIONS CAREFULLY.

1. This test consists of 60 items. You will have 2 hours to answer them.

2. In addition to this test booklet, you should have an answer sheet.

3. 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.

4. On your answer sheet, find the number which corresponds to your item and shade the space having the same letter as the answer you have chosen. Look at the sample item below.

   Sample Item

   Which of the following are NOT used to enhance meaning in a poem?

   (A) Diction and lyric
   (B) Simile and metaphor
   (C) Symbol and assonance
   (D) Stage direction and props

   Sample Answer

   Ⓐ Ⓑ Ⓒ ●

   The best answer to this item is "Stage direction and props", so (D) has been shaded.

5. If you want to change your answer, erase it completely before you fill in your new choice.

6. When you are told to begin, turn the page and work as quickly and as carefully as you can. If you cannot answer an item, go on to the next one. You may return to that item later.

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

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Items 1–10

Instructions: Read the following extract carefully and then answer Items 1–10.

(Henry and Sylvia come onto the verandah from the house. They are both a little tense.)

SYLVIA: A happy Sunday to you, Mrs R.

GRANMA: Mm, Oh, it's you.

HENRY: Mama.

SYLVIA: (*Tense*) Leave it, Henry. It can wait.

GRANMA: What can wait? Well? Go on, Henry.

HENRY: Mama, Sylvia and I have decided to get married. (*Silence while all look at him*) Hasn't anybody got anything to say?

BABS: (*Timidly*) Congratulations, Daddy. You too, Sylvia.

GRANMA: (*Bluntly*) Why?

HENRY: What do you mean, why? Because we're fond of each other — because we both want companionship, and — Mama, why not?

GRANMA: (*Caustic*) Henry, you're just like your father. You don't know how lucky you are to be in the civil service, where everything's decided for you. As for you, Sylvia, the difference between you and me is that I didn't have to try twice.

BABS: Granma, how can you be so cruel!

SYLVIA: (*Bursting into tears*) Because she hates me, that's why. You've always hated me. You've always looked down on me. I've tried so hard to please you . . . I've spent half my life trying to please you . . . (*She sinks into a chair.*)

HENRY: (*His arm round Sylvia*) Mama, why don't you approve of our getting married? Just tell me that!

GRANMA: At your age, my dear boy, you don't need approval. Leave that to the young people. You could marry a black woman and not need MY approval.

HENRY: (*Furious*) Mama! How can you treat us like this!

BABS: (*Full of pity, going to her father*) Daddy's right. We're being mean and horrid. Daddy, I hope you're terribly happy, darling. You too, Sylvia. I think it's wonderful. I don't care what you think, Granma. I think it's wonderful.

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HENRY: Haven't you anything to say, Matthew?

MATTHEW: (*Getting up, embarrassed*) It's — fine. I don't see anything wrong with it. Excuse me, Dad, I — have to go out for a while.

HENRY: (*Hurt*) I see.

GRANMA: (*Half to herself*) I wish Robert were here.

HENRY: So he could take your side, I suppose?

GRANMA: Must we go on discussing this dreary affair? I miss Robert, that's all.

HENRY: Robert, Robert, Robert, that's all you can think of. He's the only one who mustn't be hurt! He's the only one who needs affection!

SYLVIA: (*Suddenly standing up, hate blazing in her eyes: to Granma*) You're jealous because Robert has slipped out of your hands, aren't you? You couldn't keep him either, could you?

GRANMA: (*Stung: striking chair - arm with her fist*) That's enough!

SYLVIA: (*Sitting down again, frightened*) I'm sorry.

BABS: It's Sunday: it's a fine day: there's going to be a wedding . . . what's WRONG with everybody?

GRANMA: (*Looking off right: her eyes lighting up*) The Lord be praised! He's come to see me at last!

(*The others stare at her, then follow her gaze.*)

BABS: Uncle Robert! (*She runs down into the yard to meet him. He is relaxed.*)

ROBERT: Hullo there!

BABS: Uncle Robert, I'm so GLAD you've come home!

(*They come onto the verandah, arms about each other.*)

ROBERT: Mama, you look as though you were expecting me . . . all dressed up . . .
(*He kisses Granma.*)

GRANMA: You've been long enough coming.

ROBERT: Henry, how are you? Hullo, Sylvia.

SYLVIA: (*Coldly*) Hullo, Robert.

HENRY: (*Stiffly*) We heard some time ago you were coming.

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GRANMA: Come here . . . Let me look at you . . .

SYLVIA: (*Rising*) I must be going home now.

GRANMA: Nonsense. You'll stay and have dinner with us. Won't she, Henry?

SYLVIA: But mother has been alone for hours now.

GRANMA: It won't hurt her. If you go home you'll sulk because I was rude to you. I'm getting to be an impossible old woman.

(*Sylvia, bewildered by Granma's new tactics, sits down.*)

Babs, tell Ruby to come. I want to talk to her.

BABS: The fatted calf, eh Granma?

Adapted from Cicely Howard, Uncle Robert: A Play in Three Acts, UWI Extra Mural Department, pp. 30–33.

1. In lines 1–12, Sylvia hesitates to break the news of her impending marriage because she

(A) is anticipating Robert's arrival
(B) does not want anyone to know about it
(C) anticipates Granma's negative reaction
(D) is worried about how Babs and Matthew would react

2. The stage directions "*tense*" (line 1), "*Bursting into tears*" (line 17) and "*Suddenly standing up, hate blazing in her eyes*" (line 37) suggest that Sylvia is

(A) surprised that Granma and the children are not in favour of her marriage
(B) indifferent to Granma's opinions but is overwhelmed by the encounter
(C) strong and determined because Henry defends her when Granma insults her
(D) intimidated by Granma's bluntness but still makes an attempt to defend herself

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3. From Granma's assertion that Sylvia had to try twice (line 15), we can infer that Sylvia

(A) was married before
(B) visited her home often
(C) was engaged twice before
(D) tried twice to marry Henry

4. The stage directions "*Timidly*" (line 9), "*Full of pity, going to her father*" (line 25) and "*Getting up, embarrassed*" (line 29) suggest that Henry's children

(A) share their grandmother's opinion of Sylvia
(B) are excited about the wedding announcement
(C) are embarrassed by their grandmother's reaction
(D) are not in support of their father's decision to marry Sylvia

5. The dramatic significance of Sylvia's outburst in lines 37–39 ("You're jealous because . . . could you?") is that it

(A) establishes the setting of the extract
(B) supports the main theme of the extract
(C) arouses the audience's sympathy for her situation
(D) makes the audience aware of off-stage events

6. Robert's entrance in lines 44–56 ("*Looking off right* . . . some time ago you were coming") serves to

(A) heighten the suspense of the extract
(B) provide dramatic relief from the tense situation
(C) highlight the relationships among the characters
(D) indicate a change in the physical setting of the extract

7. The BEST explanation of the dramatic impact of lines 59–63 ("Nonsense . . . *sits down*") is that they

I. emphasize Granma's deceptive nature
II. give the audience insights into Sylvia's character
III. suggest that Granma wants Robert to have a good impression of her

(A) I and II only
(B) I and III only
(C) II and III only
(D) I, II and III

8. In which of the following lines does the MAJOR shift in the mood of the extract occur?

(A) "Henry, you're just like your father." (line 13)
(B) "At your age, my dear boy, you don't need approval." (line 22)
(C) "Must we go on discussing this dreary affair?" (line 34)
(D) "Nonsense. You'll stay and have dinner with us." (line 59)

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9. Which of the following lines contributes MOST to the tension in the extract?

(A) "At your age, my dear boy, you don't need approval. Leave that to the young people. You could marry a black woman and not need MY approval." (lines 22–23)

(B) "Robert, Robert, Robert, that's all you can think of. He's the only one who mustn't be hurt! He's the only one who needs affection!" (lines 35–36)

(C) "It's Sunday: it's a fine day: there's going to be a wedding . . . what's WRONG with everybody?" (lines 42–43)

(D) "It won't hurt her. If you go home you'll sulk because I was rude to you. I'm getting to be an impossible old woman." (lines 61–62)

10. Which of the following statements describes an example of irony in the extract?

(A) Robert seems to be Granma's favourite son.

(B) Sylvia is surprised at Granma's change of tactics.

(C) Unlike the others, Henry and Sylvia are not excited by Robert's arrival.

(D) Granma invites Sylvia to stay for dinner despite the earlier confrontation.

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Items 11–20

Instructions: Read the following extract carefully and then answer Items 11–20.

Anane

("Inside Bofo's hut. Anane is in his farm clothes, sharpening his cutlass. Amina is sweeping the courtyard. After a moment she puts down the broom to knock at Aku's door.")

AMINA: Aku! Are you still sleeping? There is no water in the pot; none to drink; none to wash! (*Aku enters*) If you do not go early, we shall not have water to do anything.

AKU: Can't you see I am preparing to go?

ANANE: Are you going to the farm?

AKU: Can't you go without me? I am not going to any farm with you.

ANANE: You will go. I am waiting for you. That is what you told me the other day, and what happened? You slept, and I had to carry the food all alone for you to eat.

AKU: I will not even go for the water. Now try and force me to do anything.

AMINA: My son, if she will not go, leave her.

ANANE: This is what she does always, and I have to do all the work. If all sisters were like you, you think the world would go on?

AKU: I am not your sister! I have always told you: I have never been your sister!

AMINA: Aku! What are you saying?

AKU: Is he my brother? You know he isn't; and in his blindness he thinks he belongs here.

Enter Bofo

BOFO: Now, what is all this about? Aku, what is happening again?

ANANE: Father, I know Aku has never considered me her brother ...

BOFO: Aku! What do you mean by saying such things about your own brother? When will you stop quarrelling like children? Anane, I thought you and Aku were to go to the farm early this morning!

AKU: I am going for water. (*Exits with water-pot*)

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BOFO: Both of you must be ashamed of yourselves. If she says she will not go with you, don't wait for her. You are a man now: you don't have to behave like her. Go and do your work. (*Exit Aname*) Amina, it seems our daughter knows the secret. And yet you say you have not said anything to her … ?

AMINA: I have not said anything about it.

BOFO: Not even a remark, not knowing she was present?

AMINA: I have never spoken about it; and yet she seems to know the truth. Who could have told her? When you brought the boy home there was nobody except the two of us and Aku who was too young to notice anything.

BOFO: Ah, perhaps she doesn't know; she may be only saying it to hurt the boy.

AMINA: What worries me is the way she has been insulting him with this idea every time they quarrel. Sometimes I feel so guilty.

BOFO: Guilty? Yes, I suppose I do feel guilty at times myself. But I did not steal the child. I found him helpless, alone, and at the mercy of the wild beasts of the forest. A little baby. What else could I have done? Now he knows we are his parents. Is that not the important thing? All the same we must still keep it to ourselves. A boy like that could do harm if he knows he has been deceived all his life.

There is a knock. Enter an old man, Bofo's age

AMINA: Bofo, it is a stranger. Come in — and welcome.

BOFO: Amina, bring him some water.

STRANGER: Thank you for your warm welcome. My name is Bekoe.

BOFO: Bekoe! I have heard the name before; in connection with the chief of Kojokrom which was destroyed by hostile tribes some time ago.

BEKOE: I am Bekoe, the chief of Kojokrom. Since my village was attacked and destroyed I have been a wanderer. About twenty years ago I was down with a leg disease and I was confined to my room. My wife had given birth to a baby boy. Suddenly we heard shouting for help, running — confusion everywhere in the village. I knew then that we had been attacked. I told my wife to take the secret path that led out of the village and escape.

AMINA: When did you say this happened?

BEKOE: Twenty — twenty-one years it must be.

BOFO: So your wife escaped?

BEKOE: I never heard of her again.

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BOFO: And the baby?

BEKOE: Nor of the baby.

BOFO: So this baby — you have not heard news about it since then?

BEKOE: Nothing at all.

Adapted from Martin Owusu, "Anane". In The Sudden Return and Other Plays, Heinemann, 1973, pp. 110–114.

11. What does the stage direction in lines 1–2, ("*Inside Bofo's hut. Anane is in his farm clothes, sharpening his cutlass ... at Aku's door*") suggest about the setting of the extract?

(A) The action takes place in a rural area.
(B) The drama unfolds in an urban setting.
(C) The family is prosperous, owning the farm where the drama unfolds.
(D) The action takes place in the morning and continues late into the night.

12. Which of the following BEST describes the relationship between Aku and Anane?

(A) Distant and supportive
(B) Nonchalant and loving
(C) Antagonistic and strained
(D) Indifferent and respectful

13. The dramatic impact of Aku's insistence that Anane is not her brother is that it

I. creates tension in the household
II. shows the source of the conflict between Aku and Anane
III. provides insights into the characters in the extract

(A) I and II only
(B) I and III only
(C) II and III only
(D) I, II and III

14. What TWO devices are used by the playwright in Aku's statement "Is he my brother? You know he isn't; and in his blindness he thinks he belongs here" (line 16)?

(A) Contrast and irony
(B) Simile and oxymoron
(C) Alliteration and personification
(D) Rhetorical question and metaphor

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15. The shift in tone seen in lines 26–35, ("Amina, it seems our daughter knows the secret … I feel so guilty") serves to

(A) expose the determination of the parents to keep secrets from the children
(B) highlight that the favouritism shown to Aku is the source of conflict between the two children
(C) show the changing attitude of the parents and children because of the quarrel
(D) evoke sympathy for Aku because she does not want to help Anane on the farm but prefers to fetch water

16. From Bofo's conversation with Amina in lines 36–40 ("Guilty … all his life"), the audience can infer that Bofo is

(A) dishonest and outraged
(B) arrogant and benevolent
(C) compassionate and heroic
(D) indifferent and untrustworthy

17. The expression that MOST obviously suggests a sympathetic point of view is

(A) "You are a man now: you don't have to behave like her" (line 25).
(B) "Amina, it seems our daughter knows the secret" (line 26).
(C) "I found him helpless, alone, and at the mercy of the wild beasts" (line 37).
(D) "Suddenly we heard shouting for help, running — confusion everywhere in the village" (lines 49–50).

18. The BEST explanation of the dramatic function of the old man's arrival is that it serves to

(A) move the plot forward
(B) relieve the conflict in the extract
(C) provide insights about the characters
(D) provide background information about Amina and Bofo

19. In lines 47–60 ("I am Bekoe … Nothing at all"), the playwright evokes in the audience a feeling of

(A) harmony and nostalgia
(B) pessimism and cynicism
(C) intrigue and contemplation
(D) anticipation and negativity

20. Which of the following is a plausible theme for the extract?

(A) Power and pride
(B) Appearance versus reality
(C) The rejection of the past
(D) Exploration requires taking risks

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Items 21–30

Instructions: Read the following poem carefully and then answer Items 21–30.

Hurricane Story, 1903

Grandfather knew just when to board
the last window up and brace the door.
Noah's Ark was never as crowded and wet.
Thatch blew about and whipped our faces,
water seeped in, but on Grandfather's bed
we rode above it, everything holding
together. For my grandfather had learnt
from his father and his father before him
all the ways of orchestrating disaster.
And my grandmother schooled on Sankeys*
led us in singing. In our frail bark**
in total darkness we passed through the eye
and out the other side, till all was still.
When Grandfather opened the window the sun
was shining.

Granny hitched up her skirt and petticoats
to unseemly heights (we children had never
seen so much skin). Stood waist deep
in the water in her yard and searched
the blue skies for a sign as Noah's wife did.
She found it when her missing sensay fowl***
and favourite leghorn rooster turned up safe
but ruffled, having spent the night together
in the hole on the Cotton Tree.

And as we put our lives back together
I too young to be schooled yet on disaster
spent my time watching the sensay fowl that
strutting leghorn rooster, dying to be
the first to see the strange bird fated
to be born out of that great storm.

*hymns/sacred songs
**small boat
***a kind of chicken with sparse, uneven, ruffled feathers

Olive Senior, "Hurricane Story, 1944".
In Gardening in the Tropics, Longman, 1986, pp. 20–21.

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21. Which of the following concepts are highlighted in lines 1 and 2?

(A) Ageing and well-being
(B) Preparation and timing
(C) Solid doors and waiting
(D) Overcrowding and warmth

22. Line 3, "Noah's Ark was never as crowded and wet", suggests that the house was

(A) leaking and jam-packed
(B) filled with animals and people
(C) wet and the furniture was floating
(D) like a fountain flowing with water

23. The poet uses the words "whipped our faces" (line 4) to

(A) hint at child abuse and neglect
(B) indicate the ferocity of the wind
(C) suggest that it was raining heavily
(D) reinforce environmental concerns

24. The speaker's tone in the poem can BEST be decribed as

(A) ironic and didactic
(B) objective and nostalgic
(C) playful and humorous
(D) conversational and reflective

25. Contrast is used MOST effectively in the poem in

(A) reinforcing the children's fear and the raging storm
(B) highlighting the depth of the water and the eye of the storm
(C) emphasizing the darkness, the storm and the shining sun
(D) magnifying the colours of Granny's petticoats, the rooster and the sky

26. From stanza 1, the reader can conclude that the speaker's grandfather

(A) is a scientist who knows how to prepare for disasters
(B) makes boats to ensure that his family copes with disasters
(C) is a singer and a religious person who looks to the heavens for solutions
(D) learnt to prepare for and survive disasters from previous generations

27. Which of the following figurative devices are used in the poem?

I. Allusion
II. Simile
III. Metaphor

(A) I and II only
(B) I and III only
(C) II and III only
(D) I, II and III

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28. One of the themes in the poem is

(A) nostalgia and regret
(B) watching and helping
(C) survival and resilience
(D) childhood fears and longing

29. The poet's use of symbolism is MOST evident in the references to the

(A) great storm
(B) grandfather's bed
(C) grandfather's house and Noah's Ark
(D) sensay fowl and leghorn rooster

30. The poet's use of water imagery throughout the poem is effective because it

(A) reinforces the importance of water as a symbol of rebirth and purification
(B) focuses on alliteration as the children ride out the storm on their grandparents' bed
(C) weaves an ancient story with a modern one and reinforces ideas of hope and renewal
(D) relates a childhood story of grandparents who survived the flood and hours of darkness

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Items 31–40

Instructions: **Read the following poem carefully and then answer Items 31–40.**

The Old Prison

The rows of cells are unroofed,
a flute for the wind's mouth,
who comes with a breath of ice
from the blue caves of the south.

O dark and fierce day:
the wind like an angry bee
hunts for the black honey
in the pits of the hollow sea.

Waves of shadow wash
the empty shell bone-bare,
and like a bone it sings
a bitter song of air.

Who built and laboured here?
The wind and the sea say
— Their cold nest is broken
and they are blown away —

They did not breed nor love,
each in his cell alone
cried as the wind now cries
through this flute of stone.

Judith Wright, "The Old Prison". http://www.famouspoetsand-peoms.com/poets/judith_wright/peoms/2424

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31. The opening lines of the poem ("The rows of cells are unroofed, / a flute for the wind's mouth") are effective because they

(A) suggest, through rhyme, that the calm and serene aura is a foreboding of stormy conditions
(B) evoke, through the setting, feelings of nostalgia and longing for the rendition of musical items
(C) creates a contrast through imagery, that what once represented order and activity, is now a place of desolation and abandonment
(D) highlight through assonance that though the buildings are, unfinished, nature compensates for this through vibrancy and creative energy

32. The image of the wind portrayed in "like an angry bee" (line 6) is effective **primarily** because it

(A) conveys the notion of ferocity and intensity
(B) conjures ideas of forced labour, sweat and aggression
(C) evokes feelings of intoxication and hurricane-like conditions
(D) creates the scenario of a queen bee furiously and single-handedly protecting her hive

33. Which of the following BEST describe the speaker's attitude?

(A) Fearful and resigned
(B) Resentful and apathetic
(C) Ambivalent and nonchalant
(D) Empathetic and condemning

34. The effect created by the poet's use of the line "Their cold nest is broken" (line 15) is that it

(A) conjures associations of flight, nestlings and feelings of warmth
(B) signals that the anticipated safety is withdrawn because of fractured relationships
(C) personifies, through the bird, the maternal feelings associated with human interactions
(D) suggests that what is usually associated with comfort and protection no longer exists

35. Which of the following BEST explains the lines "They did not breed nor love, / each in his cell alone" (lines 17–18)?

(A) Introverts in prison often display anti-social behaviours.
(B) Imprisonment causes both physical and emotional isolation and death.
(C) Love is offered but not received behind prison bars, creating feelings of loneliness.
(D) Procreation is natural; therefore prisoners are encouraged to socialize in their cells.

36. Which of the following devices are used in "cried as the wind now cries / through this flute of stone" (lines 19–20)?

(A) Paradox and irony
(B) Metaphor and alliteration
(C) Simile and personification
(D) Onomatopoeia and hyperbole

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37. Which of the following verse forms is used by the poet?

(A) Ballad
(B) Quatrain
(C) Free verse
(D) Blank verse

38. Which of the following lines BEST indicates a change in the speaker's attitude?

(A) "who comes with a breath of ice" (line 3)
(B) "and like a bone it sings" (line 11)
(C) "Who built and laboured here?" (line 13)
(D) "cried as the wind now cries" (line 19)

39. The poet presents the setting as

(A) bleak, friendless and overflowing with past hurts
(B) empty, peaceful and filled with dilapidated structures
(C) creepy, abandoned and overrun with weeds and trees
(D) foreboding, unchanged and immersed with old memories

40. The title "The Old Prison" is appropriate because it

(A) suggests that even though the prison is no more, the structures are still firm and functional
(B) implies that prisoners play flutes on windy days to prevent themselves from being lonely
(C) signals that the builders of the prison are more valued than the workers who manage the hives
(D) portrays emotional pain that is so intense that even though the prison no longer exists, the trauma lingers

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Items 41–50

Instructions: Read the following passage carefully and then answer Items 41–50.

A Handful of Dates

I must have been very young at the time. While I don't remember exactly how old I was, I do remember that when people saw me with my grandfather they would pat me on the head and pinch my cheek. My grandfather would take me with him wherever he went, except for the mornings, when I would go to the mosque[1] to learn the Koran[2]. The mosque, the river, and the fields — these were the landmarks in our life.

I used to love the mosque, and I loved the river, too. Directly after we finished our Koran reading I would run off for a plunge in the river. When tired of swimming, I would sit on the bank and picture myself a tribe of giants, a people tall and thin with white beards and sharp noses, like my grandfather. His beard was soft and luxuriant and as white as cotton wool — never in my life have I seen anything of a purer whiteness or greater beauty. I loved my grandfather and would imagine myself, when I grew to be a man, tall and slender like him, walking along with great strides.

One day I asked my grandfather about our neighbour Masood: "I fancy you don't like Masood?"

To which he answered, "He's an indolent man and I don't like such people."

I said to him: "What's an indolent man?"

My grandfather said: "Do you see all those date palms stretching out from the edge of the desert up to the Nile bank? A hundred feddans[3]. All this fell into Masood's lap, was inherited by him from his father. Forty years ago all this belonged to Masood — two-thirds of it is now mine."

This was news for me, for I had imagined that the land had belonged to my grandfather ever since God's Creation.

"I didn't own a single acre when I first set foot in this village. Masood was then the owner of all these riches. The position has changed now, though, and I think that before Allah[4] calls me to Him, I shall have bought the remaining third as well."

I do not know why I felt fear at my grandfather's words — and pity for Masood. How I wished my grandfather wouldn't do what he'd said! I remembered Masood's singing, his beautiful voice and powerful laugh that resembled the gurgling of water. My grandfather never laughed.

I asked my grandfather why Masood had sold his land.

"Women," and from the way my grandfather pronounced the word I felt that "women" was something terrible. "Each time Masood married he sold me an acre or two." Then I remembered Masood's three wives, his shabby appearance, his lame donkey and its dilapidated saddle, his galabia with the torn sleeves.

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I had all but rid my mind of the thoughts that jostled in it when I saw the man approaching us, and my grandfather and I exchanged glances.

"We'll be harvesting the dates today," said Masood. "Don't you want to be there?"

I felt, though, that he did not really want my grandfather to attend. My grandfather, however, jumped to his feet and I saw that his eyes sparkled momentarily with an intense brightness. He pulled my hand and we went off to the harvesting of Masood's dates.

There was a vast number of people there, but I found myself watching Masood. Once he shouted up at the boy perched on the date palm who had been hacking at a clump with his long, sharp sickle, "Be careful you don't cut the heart of the palm." No one paid any attention to what he said.

The dates were collected into high mounds. I saw people weighing them into measuring bins and pouring them into sacks, of which I counted thirty. The crowd of people broke up, except for Hussein the merchant, Mousa the owner of the field next to ours, and two men I'd never seen before.

My grandfather walked towards the sacks of dates. He was followed by Hussein, Mousa and the two strangers. I saw that Masood was making his way toward us with extreme slowness, like a man who wants to retreat but whose feet insist on going forward. The men formed a circle around the sacks of dates, some taking a date or two to eat. My grandfather gave me a fistful, which I began munching.

I saw them dividing up the sacks between them. Hussein the merchant took ten; each of the strangers took five. Mousa took five, and my grandfather took five. Understanding nothing, I looked at Masood and saw that his eyes were darting to the left and right like two mice that have lost their way home.

"You're still fifty pounds in debt to me," said my grandfather to Masood. "We'll talk about it later."

I felt myself drawing close to Masood, felt my hand stretch out towards him as though I wanted to touch the hem of his garment. I heard him make a noise in his throat like the rasping of a sheep being slaughtered. For some unknown reason, I experienced a sharp sensation of pain in my chest.

I ran off into the distance. Hearing my grandfather call after me, I hesitated a little, then continued on my way. I felt at that moment that I hated him. It was as though I carried within me a secret I wanted to rid myself of. I reached the riverbank. Then, without knowing why, I put my finger into my throat and spewed up the dates I'd eaten.

[1] *Mosque* — a building used for public worship by Muslims
[2] *Qur'an or Koran* — the Muslim book of sacred writings
[3] *Feddans* — Egyptian units of area equal to 1.038 acres
[4] *Allah* — the name of the Supreme Being of Islam, the religious faith of Muslims

Adapted from Tayeb Salih, "A Handful of Dates". In Glencoe Literature: The Reader's Choice (World Literature), Glencoe McGraw-Hill, 2000, pp. 725–728.

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41. The first-person narration is effective in the passage because it

(A) captures the role the setting plays in the boy's relationship with his grandfather
(B) projects the child's voice as more inauthentic than that of his grandfather's
(C) emphasizes the child's developing awareness of flaws in his beloved grandfather
(D) shows the narrator is all-knowing, shifting consciousness from self to grandfather

42. The statement "I would sit ... like my grandfather" (lines 7–8) suggests that the

(A) child idolizes his grandfather as larger than life and wants to be like him
(B) child despises his grandfather's towering, slender physique and resents him
(C) grandfather is handsome, with his white beard symbolizing purity and wisdom
(D) grandfather is unattractive but is strengthened by an aura of quiet confidence

43. The impression of the grandfather created in the dialogue in lines 11–28 (One day I asked my grandfather.... "Each time Masood married he sold me an acre or two") is that he is

(A) an easy-going person who accepts life's unpredictability
(B) a shrewd, jealous man, manipulating the vulnerability of others
(C) an attentive and sympathetic man who considers the weaknesses of others
(D) a religious and generous man who uses his resources to assist his community

44. Which of the following statements is used figuratively to capture tactile imagery?

(A) "I loved my grandfather and would imagine myself, when I grew to be a man, tall and slender like him, walking along with great strides." (lines 10–11)
(B) "I remembered Masood's three wives, his shabby appearance, his lame donkey and its dilapidated saddle, his galabia with the torn sleeves." (line 28–30)
(C) "I felt myself drawing close to Masood, felt my hand stretch out towards him as though I wanted to touch the hem of his garment. (lines 51–52)
(D) "I heard him make a noise in his throat like the rasping of a sheep being slaughtered." (lines 52–53)

45. Which of the following adjectives BEST describe Masood?

(A) Proud, strong and rebellious
(B) Mean, selfish and powerless
(C) Dutiful, pious and intelligent
(D) Humane, easy-going and sensitive

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46. Which words BEST describe the change in tone from the beginning to the end of the passage?

(A) Arrogant to ironic
(B) Optimistic to disgusted
(C) Respectful to disrespectful
(D) Condescending to sarcastic

47. The narrator comments on Masood's slowness in approaching the sacks, his reluctance to join the men circling the sacks and the grandfather's public announcement about the debt to suggest that these actions

I. foreshadow the revelation that Masood owes his dates to his creditors
II. emphasize the grandfather's power and Masood's humiliation in the community
III. mesmerize the creditors who are thrilled by the surplus in Masood's harvest

(A) I and II only
(B) I and III only
(C) II and III only
(D) I, II and III

48. Which of the following does the child experience when he hears his grandfather say to Masood "You're still fifty pounds in debt to me...We'll talk about it later" (line 50)?

(A) Epiphany
(B) Flashback
(C) Resolution
(D) Foreshadowing

49. At the end of the passage, it can be inferred that the throwing up of the "handful of dates" symbolizes the

(A) compassionate understanding of conflict
(B) violent expulsion of poison from the human body
(C) rejection of greed and detachment from exploitative actions
(D) acceptance of a token of love and affection generously given

50. Which of the following BEST express the **major** themes of the passage?

(A) Greed and empathy
(B) Desire and discourtesy
(C) Revenge and forgiveness
(D) Generosity and moderation

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Items 51–60

Instructions: Read the following passage carefully and then answer Items 51–60.

Smile

I remember it clear, clear like is yesterday, the evening the car drive up and the brown lady, smiling with broad hips, stop at our gate. The sun was setting bright yellow like when storm going to come. She walk up the hill and we stop playing and run to call Mama. Mama come out the kitchen dripping with sweat and smile at the lady. They walk across the yard to the house and we go on playing ring ding, all the while wondering what a lady like that want with Mama.

After a while Mama come to the door and call me. And dry dry so she just say: "Ayesha, this is Miss Jonas. You going to live with her. She want a little girl who can jump round."

I was seven. Just ready to leave basic school. When school open I would at last be going to big school. It take me a little time to take in what my mother saying. She go inside and bring out a cardboard box and give it to the lady. I glimpse my pink dress on top and I wondering how come I don't even see when she packing the box nor notice that she wash all my clothes.

"How long I going for?" I ask her.

"You going to stay all the time but she will bring you to look for us now and then."

I follow the two of them into the hall. I could just barely see Keisha and Jasmine and my friend Danaira through the half-open door. They came up quietly and stand behind it. My sisters stand up there staring. They surprise just like me.

The lady put her arms around my shoulders. I pull away a little and my sisters form a circle around me. I remember the floral dress I have on and the rubber slippers I wear to school sometimes. All of them follow me to the car. Crying. I too shock to cry. My face set up and I feel it could never laugh again. I vex with my mother. I grudge my sisters who get to stay. I feel like the God who I say my prayers to every night betray me.

Miss Jonas talking all the time trying to sweet me up telling me how I going to like her house. When we reach she show me my room and the bathroom. She give me a towel and tell me to bathe and put on some clean things from the box while she warm up some supper for us. She smile and touch my chin like how big people always doing to children and goat kid.

Me and she alone at the table. The supper is rice and peas and plenty slice of meat. It was beef. I get four piece. I never see so much meat in my life. The supper always big in this house.

The new school was next to Miss Jonas house. The first day Miss Jonas go with me to register me. One good thing was that everybody new to big school and almost everybody live near. This big school was bigger than the one my sister and her friends go to. Every Saturday night I cry myself to sleep. Sunday I have to go to church with Miss Jonas. She say nobody not living in her house and not going to church.

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But her church don't feel like church. The singing dead. No tambourine not shaking. Nobody moving. Most of the time is the parson alone talking and nobody answering him. When they do answer they just say one or two little words. Sometimes the parson sing the prayers but in a kind of singing that you not sure is really a song; sort of like how when a ram goat bawl when him know him going to bawl whole night till them let him go. Not too loud not too soft and sort of trembly. So I just sit down and sleep. Only one time in the whole service you see any action. That time everybody stand up and start walking around telling one another, "Peace be with you." I usually don't get up. My face must be look vex for most of them pass me over after they try once or twice and see it.

But this one lady always force up herself on me and tell me,"Smile. God loves you." She don't have to tell me God loves me. I hear that all the time at my church but from the day Miss Jonas take me ah start doubt him. I never understand why is me she take. And I never understand why Mama agree to give me away.

Adapted from Velma Pollard, "SMILE (God loves you)". In Blue Latitudes, 1989, pp. 284–287.

51. Miss Jonas' arrival reveals that the

(A) mother had planned the narrator's departure unknown to her
(B) mother loves her youngest daughter more than her other two girls
(C) narrator's abrupt separation from her family did not affect her at all
(D) narrator, though sophisticated, gains new insight about her mother

52. The first-person narrative is effective because it

(A) emphasizes the narrator's attitude through the contrite tone used in her revelations
(B) provides judgements and truths which expose the devious actions of other characters
(C) captures the simplicity and authenticity of the child's distinctive voice and perspective
(D) creates distance between the narrator and other characters, exposing their thoughts and actions

53. What literary devices are used in the statement "The sun was setting bright yellow like when storm going to come" (line 2)?

(A) Symbol and irony
(B) Metaphor and oxymoron
(C) Satire and onomatopoeia
(D) Simile and foreshadowing

54. The effect of the change of setting, from the narrator's home to Miss Jonas' house and later the narrator's new school and church, is that it

(A) suggests that the narrator's internal circumstance is rapidly changing on a daily basis
(B) emphasizes the contrast between the narrator's past and present social environment
(C) highlights that the narrator is a strong, versatile character who can survive many things
(D) demonstrates the symbolic importance of places that create an atmosphere of despair

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55. What inferences can be made about the older sisters during the narrartor's first encounter with Miss Jonas when the "sisters form a circle around [her]" (lines 17–18)?

(A) They are fearful of their mother but they are not able to change her mind.
(B) They are protective of their little sister and they are prepared to defend her.
(C) They are closer to each other in age and disconnected from their younger sister.
(D) They are impressed by the visitor's care, clothes and language so they encircle her.

56. The effect of the sentences "I vex with my mother. I grudge my sisters who get to stay. I feel like the God who I say my prayers to every night betray me" (lines 20–21) is that

(A) their increasing length parallels the narrator's rising tension and rage
(B) they provide an opportunity for colloquial terms to be used and add local flavour
(C) they emphasize distrust of all family members and their religious beliefs
(D) they reveal that the relationship between the narrator and other characters improves

57. Which of the following words BEST describe the narrator's mother?

(A) Polite, respectful and sensitive
(B) Practical, realistic and decisive
(C) Agreeable, friendly and emotional
(D) Impassive, critical and domineering

58. Which technique is used MOST successfully by the writer to convey the narrator's criticism of Miss Jonas' church activities and rituals?

(A) Humour
(B) Flashback
(C) Alliteration
(D) Foreshadow

59. Which of the following statements BEST describes the theme of the passage?

(A) Different priorities often motivate the contrasting experiences of children and adults.
(B) The unpredictability of childhood is driven solely by the whims and fancy of adults.
(C) The destruction of families begins with simple betrayal which in turn feeds bitterness.
(D) Childhood experiences initiated by adult decisions impact belief in self, family and God.

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60. The dominant emotion evoked in **the reader** by the final two sentences in the passage is

(A) anger
(B) empathy
(C) perplexity
(D) disinterest

END OF TEST

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