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 2024010

TEST CODE **01219010**

JANUARY 2024

CARIBBEAN EXAMINATIONS COUNCIL

CARIBBEAN SECONDARY EDUCATION CERTIFICATE® EXAMINATION

ENGLISH B

Paper 01 – General Proficiency

2 hours

10 JANUARY 2024 (p.m.)

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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.

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

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Items 1–10

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

Moses is in Waterloo Station, London. There is a confused milling mob of West Indians waiting for the boat-train. Moses is sitting on a bench when a Jamaican friend, Tolroy, comes up.

TOLROY: Aye, Moses. I didn't expect to meet you in Waterloo for arrivals.

MOSES: The next time will be my departure, please God. The boat-train late.

TOLROY: Who you meeting?

MOSES: Some fellar name Henry.

TOLROY: Boy, I expecting my mother.

MOSES: All-you fellars really have guts, yes, Tolroy. Where you going to put she, in that two-be-four you have in Harrow Road?

TOLROY: I have to look for a bigger place. You know any?

MOSES: Look, one of your Jamaican countrymen over there waiting like a hawk for tenants. He have a lot of houses in Brixton.

TOLROY: You know what that set-up like. A chair, a table, and he hitting you anything from three to five guineas.

MOSES: You try down by Ladbroke Grove? Since they kill Kelso, English people been evacuating like Dunkirk from the area. You bound to get a room.

TOLROY: Down there too grim.

MOSES: What you want, Belgravia? Park Lane?[1] Maybe you could put she up at the Dorchester[2] till you find a place …

The station loudspeaker announces the arrival of the boat-train. An English reporter comes up to them.

REPORTER: [*English*] Excuse me sir, have you just arrived from Jamaica?

MOSES: Am … er, yes.

REPORTER: I'm from the Echo … Would you like to tell me what conditions are like?

TOLROY: [*Enjoying the situation*] Yes, Moses, go on and tell him.

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MOSES: Well, the situation is desperate as usual. You know that big hurricane it had a few weeks ago?

REPORTER: Yes?

MOSES: Well I was in that hurricane. You could ask my friend here if you think I lie. I was sitting down in my mansion when suddenly I look up and see the sky. What you think happen?

REPORTER: What?

MOSES: Hurricane blow the roof clean off, banana plantation lay down as if they gone asleep …

REPORTER: Tell me, sir, why are so many Jamaicans coming to England?

Do you believe the streets are paved with gold?

MOSES: I don't know about all of them, but sometimes in the night I see as if the Bayswater Road sparkling with diamonds. But then you look in truth you see is only stones and gravel that mix-up with the asphalt. You know of any London street that pave with gold?

REPORTER: Thank you for that statement. I'll just talk to a few others …

MOSES: [*Chuckling*] Watch him! Like he going to tackle that family that coming off the train.

TOLROY: [*In consternation*] That look like my mother! And … and, Tanty! And Agnes and Lewis! ... and the two children!

Ma! Look me over here! ... [*As he gets near them, panting*] What is this all?

MA: Tolroy boy! You don't remember your own mother?

TOLROY: [*In a daze*] But what Tanty doing here, Ma? And Agnes and Lewis and the children?

Adapted from Samuel Selvon, Eldorado West One, Peepal Tree Press, 1998, pp. 19–20.

[1] Affluent neighbourhoods

[2] A luxurious hotel in London, England

1. The setting is MOST likely

   (A) an airport
   (B) a train station
   (C) an old boat-train
   (D) a house in London

2. Moses' description of Tolroy's dwelling as a "two-be-four" (line 9) indicates to the audience that it is a

   (A) wooden structure
   (B) tenement dwelling
   (C) squatter settlement
   (D) small, confined space

3. The BEST explanation of the dramatic effect of the loudspeaker mentioned in the second stage direction (lines 20 –21) is that it

   (A) increases the feeling of expectancy
   (B) encourages the characters to be quiet
   (C) announces the arrivals and departures
   (D) reinforces the hustle and bustle of the setting

4. Which of the following lines contributes MOST to humour in the extract?

   (A) "The next time will be my departure, please God" (line 4)
   (B) "A chair, a table, and he hitting you anything from three to five guineas" (lines 13–14)
   (C) "What you want, Belgravia? Park Lane? Maybe you could put she up at the Dorchester" (lines 18–19)
   (D) "Do you believe the streets are paved with gold?" (line 36)

5. The expression "waiting like a hawk for tenants" (lines 11–12) is MOST effective in

   (A) pointing out the birds that flock the venue
   (B) emphasizing birds of prey as a metaphor
   (C) highlighting the fear of the immigrants
   (D) reinforcing the exploitative nature of the business

6. Which of the following are used to indicate that the extract portrays a Caribbean experience?

   (A) Language and diction
   (B) Dress and names of places
   (C) Tone and the reference to a hurricane
   (D) Reference to a banana plantation and gold

7. One of the MAJOR themes in the extract is

   (A) desire and weakness
   (B) travelling by air and sea
   (C) migration and exploitation
   (D) dependent countries versus independent countries

8. Moses' response to the reporter suggests that Moses

   (A) is ignorant
   (B) is being sarcastic
   (C) misunderstood the question asked
   (D) fears the reporter might embarrass him

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9. Tolroy's reaction to his family's arrival is BEST described as

(A) amazement and confusion
(B) anxiety and anticipation
(C) joyfulness and longing
(D) shock and relief

10. How do the stage directions in line 42 (*Chuckling*) and line 44 (*In consternation*) function as an effective guide to the action on stage?

(A) They heighten the suspense about Tolroy's family.
(B) They present an indifferent emotional response.
(C) They provide a sense of the local community in London.
(D) They shift the mood from being carefree to one of anticipation.

Items 11–20

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

Miss Civilization

The day after Christmas, midnight. One hears the noise of a file scraping on iron. Alice enters, carrying a candle. She listens intently and goes to the telephone. She speaks in a whisper.

ALICE: Hello, Central. *(Impatiently)* Wake up! Give me the sergeant — quick. What? I CAN'T speak louder. Hurry, please, hurry. *(The sound of the file grows louder.)* Hello, are you the sergeant? I am Miss Gardner. There are three men trying to break in. Yes, burglars. My mother is very ill. If they frighten her the shock might be very serious.

VOICE: *(Calling from second story)* Alice!

ALICE: *(With dismay)* Mother! *(At telephone)* Hold the wire. Don't go away! *(Runs to curtains, and looks up as though speaking to someone at top of stairs)* Mother, why AREN'T you in bed?

VOICE: Is anything wrong, Alice?

ALICE: No, dear, no. I just came down to — get a book I forgot. Please go back, dearest.

VOICE: I heard you moving about. I thought you might be ill.

ALICE: No, dearest, but YOU'LL be very ill if you don't keep in bed. Please, Mother — at once. It's all right.

VOICE: Yes, dear. Good night.

ALICE: Good night, Mother. *(Returns quickly to telephone)* Hello! Wait at the foot of our lawn. And when you have the house surrounded, blow three whistles so I'll know you're here. The burglars will be here. I'LL see to that. All YOU have to do is to GET here.

(The file is now drawn harshly and a piece of wood snaps. Alice blows out the candle and exits. The window is raised and the ray of a dark lantern is swept about the room. HATCH puts one leg inside. A pane of glass falls from the window and breaks on the sill.)

HATCH: *(Speaking over his shoulder)* Hush! Be careful, can't you? *(He enters. He is followed by HARRY.)* It's all right. Come on. Hurry up, and close those shutters.

HARRY: *(To REDDY outside)* Give me the bag, Reddy.

(REDDY appears at the window. To HARRY he passes a half-filled canvas bag. On his shoulder he carries another. On entering he slips and falls forward on the floor.)

HARRY: Hush, you fool.

HATCH: Has he broken anything? Has he smashed that silver?

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HARRY: *(Feeling in bag)* It feels all right.

(HATCH cautiously exits into the hall.)

REDDY: *(Lifts bag)* We got enough stuff in this bag already without wasting time on ANOTHER house.

HARRY: Wasting time! Time's money in THIS house. Look at this silver. That's the beauty of working the night AFTER Christmas; everybody's presents is lying about loose and everybody's too tired celebrating to keep awake. *(Lifts silver Loving cup)* Look at that cup!

HATCH: Pick up that bag, Reddy. We can go now.

REDDY: Go? Not till I've got something to eat.

HATCH: No, you don't. You can wait till later for something to eat.

REDDY: Yes, I can wait till later for something to eat, but I can wait better if I eat now. *(Exits into pantry)* Say, fellers, look at this layout. I found cold birds, and ham, and all kinds of pie, and real wine. *(Places tray on right end of table)* Sit down and make yourselves at home.

(*ALICE appears. She carries the candle and holds her forefinger warningly to her lips.*)

ALICE: *(Whispering)* Hush! Don't make a noise, please. Please don't make a noise.

HATCH: *(In a threatening whisper)* Don't YOU make a noise.

ALICE: I don't mean to. My mother is asleep upstairs and she is very ill. And I don't want to wake her — and I don't want you to wake her either.

HATCH: *(Angrily)* Who else is in this house?

ALICE: No one but mother and the maid servants, and they're asleep. You woke me and I hoped you'd go without disturbing Mother. But when you started making noise, I decided I'd better come down and ask you to be quiet. *(As she moves about, REDDY keeps her well in the light of the lantern.)* I'm afraid you've a very poor supper. I can't see what you've — would you mind taking that light out of my eyes and pointing it at that tray?

HATCH: *(Sharply)* Don't you do it. Keep the gun on her.

ALICE: Oh, I don't mind his pointing the gun at me, so long as he does not point that light at me. *(Sternly)* Turn it down there, please. *(REDDY lets light fall on tray) (To HARRY)* Excuse me, but aren't you getting tired holding that big pistol? Don't you think you might put it down now and help me serve this supper? *(HARRY does not move.)* No? Well, then, let the gentleman help me.

Adapted from Richard Harding Davis, "Miss Civilization".
Retrieved from www.gutenberg.org/files/IT42

11. What is happening in lines 1–7 ("The day … Alice!") of the extract?

(A) The burglars have awakened Alice's mother and she is upset.
(B) The sergeant is scraping a file on iron while he is speaking to Alice.
(C) The sergeant tells Alice to come to the station house to make a report.
(D) The burglars attempt to break into the house and Alice calls for the sergeant.

12. The statements in line 19 ("The burglars will be here. I'LL see to that. All YOU have to do is to GET here") give the audience the impression that Alice is

(A) smart and confident
(B) foolish and devious
(C) forgiving and resilient
(D) displeased and frustrated

13. Which of the following statements is the BEST example of irony?

(A) Alice is very cautious with the intruders instead of being afraid or angry.
(B) The intruders have gotten enough items from the house and are ready to move to another.
(C) The intruders are settled in the dining room and are ready for the evening meal.
(D) Alice is more concerned with the intruders waking her mother than their leaving the house.

14. The BEST explanation of the dramatic significance of Reddy's falling and his insistence on eating before leaving the house is that these actions

(A) suggest that he is not a skilful burglar
(B) highlight that he is an intelligent person
(C) emphasize his determination to remove items from the house
(D) imply that having his dinner is more important than robbing the house

15. In which of the following statements does the playwright heighten the tension in the extract?

(A) "I just came down to – get a book I forgot. Please go back, dearest" (line 12).
(B) "We got enough stuff in this bag already without wasting time on ANOTHER house" (lines 32–33).
(C) "Say, fellers, look at this layout. I found cold birds, and ham, and all kinds of pie, and real wine" (lines 42–43).
(D) "Excuse me, but aren't you getting tired holding that big pistol? Don't you think you might put it down now and help me serve this supper?" (lines 58–59)

16. How does light function as contrast in the extract?

(A) The light allows the intruders to see Alice, but does not reveal her true intentions.
(B) It illuminates the house but it obscures the intruders' view of the valuable items in the house.
(C) Its sole purpose is to provide light for the characters to move around in the dark house.
(D) It emphasizes the well-lit nature of the house, making the candle a mere decoration.

17. Lines 47–60 ("I don't mean to ... let the gentleman help me") suggest that Alice's attitude towards the burglars seems to be

(A) envious, desolate and vengeful
(B) undaunted, fearless and respectful
(C) uncertain, disrespectful and patronizing
(D) unconcerned, antagonistic and impassioned

18. The tone of the extract can BEST be described as

(A) angry
(B) satiric
(C) sarcastic
(D) antagonistic

19. Which of the following endings to the incident in the extract would be MOST plausible?

(A) The burglars will be engrossed with their dinner and not realize that the police have arrived.
(B) Alice will call the sergeant and tell him that the men are not burglars but are her friends.
(C) Alice's mother and the maid servants will go downstairs and meet the burglars having dinner.
(D) The burglars will leave the house with additional items since they spend more time there.

20. Which of the following is an appropriate theme for the extract?

(A) Power can be used or abused.
(B) Always take threats seriously.
(C) Survival encourages people to be resourceful.
(D) Conflict may be intentional or unintentional.

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Items 21–30

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

A Bird Came Down the Walk

A bird came down the walk:
He did not know I saw;
He bit an angle-worm in halves
And ate the fellow, raw.

And then he drank a dew
From a convenient grass,
And then hopped sidewise to the wall
To let a beetle pass.

He glanced with rapid eyes
That hurried all abroad,
They looked like frightened beads, I thought;
He stirred his velvet head

Like one in danger; cautious,
I offered him a crumb,
And he unrolled his feathers
And rowed him softer home

Than oars divide the ocean,
Too silver for a seam,
Or butterflies, off banks of noon,
Leap, splashless, as they swim.

Emily Dickinson, "A Bird Came Down the Walk".
Retrieved from https://www.poetryfoundation.org/poems/56593/a-bird-came-down-the-walk-359

21. The action in the first stanza captures a

(A) bird being observed catching and eating a worm
(B) nesting bird searching for food for her young ones
(C) worm dodging a hungry bird that nests on the sidewalk
(D) bird hopping down the sidewalk searching for breadcrumbs

22. Which of the following effects is created in lines 7–8 ("And then hopped sidewise to the wall / To let a beetle pass")?

(A) A picture of the bird pretending to be a nature lover
(B) An interesting contrast between the bird and the beetle
(C) The impression that the bird is courteous and thoughtful
(D) The sense that the bird prefers to eat worms rather than beetles

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23. The speaker is MOST likely a

(A) child
(B) sailor
(C) fisherman
(D) nature lover

24. Which of the following statements is the BEST example of irony in the poem?

(A) Lines 1–2 and lines 5–6, the bird is walking down the path unaware that he is being watched and drinks dew from the nearby grass.
(B) Lines 3–4 and lines 7–8, the bird savagely devours a worm and moments later acts like the perfect gentleman by stepping aside to allow a beetle to pass.
(C) Lines 9–10 and lines 13–14, the bird glances furtively around as the speaker offers him a crumb.
(D) Lines 11–12 and lines 19–20, the bird is frightened, moves his head and flies off into the distance.

25. The MAIN idea in stanzas 3 and 4 is

(A) a bird-feeding ritual
(B) that creatures are at one with nature
(C) a water bird's daily routine before flight
(D) that creatures are suspicious of humans

26. Which of the following literary devices is used in the expression "They looked like frightened beads" (line 11)?

(A) Irony
(B) Simile
(C) Metaphor
(D) Personification

27. The expressions "he unrolled his feathers" (line 15) and "rowed him softer home" (line 16) are effective because they

(A) endorse the idea that the bird has beautiful feathers yet it is a strong swimmer
(B) present the bird in motion as it flies away from the speaker and heads towards the sea
(C) capture the beauty and elegance of the bird preparing for flight and taking to the skies
(D) conjure up the image of the softness of the bird's feathers and the swiftness of the flight

28. The tone of the poem can BEST be described as

(A) playful
(B) passionate
(C) accusatory
(D) contemplative

29. The poet's use of "splashless" (line 20) is effective because it

(A) is a great way to end the poem which celebrates sound and water
(B) suggests that the bird loves the water and is a graceful swimmer
(C) extends the idea of the easy, steady, noiseless movement of the bird
(D) shows birds flying off to the ocean without their wings touching the water

30. Which of the following BEST describes the structure of the poem?

(A) Sestets
(B) Octaves
(C) Couplets
(D) Quatrains

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Items 31–40

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

The Lace Seller

There is a woman selling cards of lace
and loops of ribbon
inside the elbow of a downtown square.
Her mother before her sold american apples,
crisp deep white flesh, packed tight
within glowing red wineskins.

This woman's concerns filter up
through my dreams
when I lie bathed and folded in clean sheets,
for she lies on one thin hot sheet, bed pushed
up against the door for fear of "kick-down"
and always she sleeps lightly.

This woman has a son (so do I)
except it was the police who kicked her door down
letting the thick night in, seizing him.
Lace money cannot stretch to pay Lawyer.
When I think of her son,
Lord please cover the head of my own.

Lorna Goodison, "The Lace Seller". In To Us, All Flowers Are Roses, University of Illinois Press, 1995, p. 50.

31. The first three lines of the poem are impactful MAINLY because they

(A) describe the actions of a homeless person on a busy street
(B) introduce the character who will feature in the ensuing events
(C) create the atmosphere conducive for vending and social interaction
(D) predict destruction for sellers who overcharge vulnerable customers

32. The image portrayed in "the elbow of a downtown square" (line 3)

(A) presents visually a corner location and suggests the idea of busyness
(B) highlights the metaphor of body parts and their role in commercial activity
(C) creates an urban setting by capturing the sights and sounds of city life
(D) captures the movement of pedestrian traffic at a junction of a thoroughfare

33. The MAIN function of stanza 2 is to

(A) emphasize the relationship between the policemen and the working class
(B) outline routine, social activities characteristic of a typical day in the life of the speaker
(C) provide the lace seller's perspectives on her day-to-day survival in the square
(D) introduce the contrasting social reality between the speaker and the lace seller

34. Which of the following BEST describe the speaker's tone?

(A) Casual and cautious
(B) Regretful and wistful
(C) Informal and nonchalant
(D) Conversational and engaging

35. The use of contrast in "when I lie bathed and folded in clean sheets, / for she lies on one thin hot sheet" (lines 9–10) is effective primarily because it

(A) overstates the idea of opulence and lack
(B) enhances the notion of privilege and poverty
(C) outlines the auditory images of comfort versus suffering
(D) intensifies the generation gap between the young and middle age

36. The MAIN effect created by the poet's use of the brackets in "(so do I)" (line 13) is to

(A) explain, through diction, the meaning of the idea that preceded it in the line
(B) reintroduce, through repetition, the notion of motherhood, family and kinship
(C) create a safe distance emotionally, so the women do not feel threatened by each other's presence
(D) reinforce that although the women are from different backgrounds, they have something in common

37. In which of the following lines is the use of irony MOST evident?

(A) "crisp deep white flesh, packed tight" (line 5)
(B) "and always she sleeps lightly" (line 12)
(C) "except it was the police who kicked her door down" (line 14)
(D) "Lace money cannot stretch to pay Lawyer" (line 16)

38. Which of the following devices is used in "letting the thick night in" (line 15)?

(A) Paradox
(B) Assonance
(C) Personification
(D) Understatement

39. The function of the last two lines of the poem, "When I think of her son, / Lord please cover the head of my own", is MOST likely to

(A) concede that evil will persist
(B) invoke an instinctive blessing
(C) provide prayers for the cynical
(D) inspire those who need protection

40. Another suitable title for the poem could be

(A) The Things That Bind
(B) Buying and Selling Lace
(C) Crime and Violence in Inner Cities
(D) The Rich, the Pauper and the Police

NOTHING HAS BEEN OMITTED.

Items 41–50

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

Miss Clairol

Arlene and Champ walk to Kmart. The store is full of bins mounded with bargain buys from T-shirts to rubber sandals. They go to Aisle 23, Cosmetics. Arlene, wearing bell-bottom jeans two sizes too small, can't bend down to the Miss Clairol boxes, so she asks Champ.

"Which one, ama?" asks Champ, chewing her thumb nail.

"I dunno, mija[1]." Arlene smacks her gum, contemplating the decision. "Maybe I need a change? What do you think?" She holds up a few blond strands with black roots. Arlene has burned the softness of her hair with peroxide; her hair is stiff, breaks at the ends and she needs plenty of Aqua Net hair spray to tease and tame her ratted hair. She then folds it back into a high lump behind her head. For the past few months she has been a platinum "Light Ash" blond, before that a Miss Clairol "Flame" redhead, before that Champ couldn't even identify the colour. The only way Champ knows her mother's true hair colour is by her roots which, like death, inevitably rise to the truth.

"I hate it when I can't decide." Arlene wears a pink strapless top. Her stomach spills over the hip-hugger jeans. She spits the gum onto the floor.

Champ follows her to the rows of nail polish, next to the Maybelline make-up rack, across from the false eyelashes that look like insects on display in clear, plastic boxes. Arlene pulls out a particular colour of nail polish. She finally settles for a purple-black colour, "Ripe Plum", that Champ thinks must be the colour of Dracula's nails. She looks at her own stubby nails, chewed and gnawed.

Arlene slowly slinks out another stick of gum from her back pocket, rips it into two pieces and gives half to Champ, who crumples the wrapper into a little ball and lets it drop to the floor. Arlene looks at the price of a magenta eye shadow, "What do you think?"

"I dunno," responds Champ, shrugging her shoulders the way she always does when she is listening to something else. She is too busy thinking of things people otherwise dismiss like parentheses, but sticks to her like gum and sometimes she wishes she weren't born with such adhesiveness.

"Champ. You listening? Or in Lala Land again?" Arlene has her arms akimbo on a fold of flesh, vexed.

"I said, 'I dunno,' " Champ whines back, still looking at the wrapper on the floor.

"Well, you better learn and fast, too. Now think, will this colour go good with Pancha's blue dress?" Since Arlene has a special date tonight, Pancha had lent Arlene her royal-blue dress. The dress is made of chiffon, with satin-like lining, so that when Arlene first tried it on and strutted about, it crinkled sounds of elegance. The dress fits too tight. Her plump arms squeeze through, her hips breathe in and hold their breath, the seams do all they can to keep her body contained. But Arlene doesn't care as long as it sounds right.

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"I think it will," Champ says, and Arlene is very pleased.

"Think so? Me too, mija."

35 They walk out the double doors and Champ never remembers her mother paying.

Adapted from Helena Viramontes, "Miss Clairol". In The Woman That I Am: The Literature and Culture of Contemporary Women of Colour, St Martin's Press, pp. 284–285.

[1] An abbreviation of mi hija, or my daughter, this is a term of endearment used by women when addressing friends or younger women.

41. The MAIN purpose of the opening paragraph (lines 1–3) is to

(A) introduce literary devices
(B) describe the tone and mood
(C) introduce the characters and setting
(D) foreshadow major thematic concerns

42. The writer's reference to Arlene's hair colours in lines 10–11 ("The only way Champ knows her mother's true hair colour is by her roots which, like death, inevitably rise to the truth") is effective as a

(A) symbol, showing that Arlene's skin and hair colours represent something else
(B) contrast, showing that Arlene and her hair colours are false but her roots highlight reality
(C) flashback, showing that information about Arlene's black hair is withheld thereby creating suspense
(D) metaphor, showing that Arlene's rejection of her femininity is compared to her hair follicles

43. The writer suggests that Arlene is a mother who is

(A) confident, assertive and wealthy
(B) overweight, materialistic and vain
(C) beautiful, impolite and unyielding
(D) elegant, sophisticated and educated

44. The simile in lines 14–15 ("the false eyelashes that look like insects on display in clear, plastic boxes") is effective because it

(A) highlights through contrast the black eyelashes inside the clear boxes
(B) personifies through the eyelashes that beauty is in the eye of the beholder
(C) reinforces through animal imagery the natural beauty to which women aspire
(D) evokes through metaphor the ugliness of the stubby nails with Dracula's fangs

45. The reference to the brand name of the beauty product, "Maybelline make-up", suggests that

I. to be beautiful, women must literally put on masks of make-up
II. the beauty industry is driven by consumerism which women must buy into
III. to conform to mainstream beauty standards, women reject their own cultural beauty ideals

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

46. The effect of the mother–daughter dialogue is that it

(A) reinforces the mother's youthful nature and femininity
(B) highlights that maternal love and trust dominate their relationship
(C) suggests that the mother is simultaneously affectionate and assertive
(D) demonstrates that the mother is comfortable using her native tongue in public

47. Champ's description of herself as "too busy thinking of things people otherwise dismiss like parentheses, but sticks to her like gum" (lines 22–23) suggests that

(A) she spends a lot of time in deep thought and this keeps her busy all day long
(B) she is preoccupied with small, trivial things which are insignificant to other people
(C) her mother's demanding nature causes her to wish that she had not been born
(D) like gum, she has grit and is able to stick to a task until its successful completion

48. Pancha's dress "crinkled sounds of elegance" and although it does not fit Arlene well she does not care (lines 28–32). This suggests that Arlene

(A) is happy once the dress exudes wealth and sophistication to attract male attention
(B) is unwilling to conform to society's beauty standards and its expectations of women
(C) likes fancy clothes but prefers to spend her excess money on make-up and cosmetics
(D) likes having her body constrained by tight clothes in her attempt to be sexually appealing

49. Which of the following phrases BEST describes Champ's relationship with her mother?

(A) Coldly neglectful
(B) Dutifully obedient
(C) Jealously possessive
(D) Warmly affectionate

50. The story reaches its climax when the

(A) daughter agrees that the chosen eye shadow will match the selected dress
(B) daughter does not remember her mother paying for the cosmetics taken
(C) mother gets upset by her daughter's daydreaming habits and confronts her
(D) mother spits gum on the floor and nonchalantly proceeds to the make-up rack

Items 51–60

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

The Final Passage

Leila pulled the baby boy even closer to her body. He was hungry and tired but she could not feed him here. Like the hundreds of others ageing patiently in the procession, he would have to wait. A uniformed man sat imperiously at their head. He held the key to the gate through which they would soon pass. From there they would go down the slipway, into one of the small launches, then out to sea where they would transfer to the SS Winston Churchill. When exactly they would begin this first part of their journey Leila was unsure. But she felt it would be soon.

She and Calvin were near the front of the queue where they had been for nearly five hours. They had arrived around 6:30, anxious to secure a good place so they might get the cabin they had paid for. Rumour had it that despite the markings on their tickets people just took whatever cabin they could find. If they could not find one they had to resign themselves to living on deck. Leila had paid for a cabin so she was making sure.

At 6:30 the harbour had been a blaze of colour and confusion. Bright yellows and brilliant reds, sweet smells and juices, a lazy deep sea nudging up against the land, and looking down upon it all the mountains ached under the weight of their dense green vegetation. Leila watched as the women sold their food, cursing, pushing, laughing. She listened as occasionally a tired voice still found the strength to soar.

"Come nuh, man, who want to buy peanut from me?"

As usual nobody did, and the woman fanned herself with a straw hat, her old, sun-blackened face gleaming with sweat.

Leila watched as the fishing boats came home. The night approached and began to drain the sky of colour, and the sun laboured badly. And the battered suitcases and cardboard boxes began to appear, names scribbled on them in shaky white paint, their hopeful addresses pitched aimlessly at a point somewhere the other side of the world. In the gathering gloom the mosquitoes began to sing their high piercing tunes, and in the distance the bad dogs began to bark wildly with neither rhythm nor harmony. Leila watched the darkness drop, and she listened as the noises of the day gave way to the noises of the night.

Michael had still not turned up. The young woman in front of Leila turned around and began to talk. Leila did not listen. The young woman stopped talking. She pulled on a light blue cardigan over her sleeveless white dress. Leila had already anticipated the chill that would be coming off the sea and had wrapped her mother's bright orange shawl around her shoulders. She trapped Calvin in the warmth between her breasts. The two of them, one with child, like matchstick figures in a large tapestry, stood together in silence.

Leila looked behind her and saw that the line meandered around the corner of the customs house. For Leila and everyone else minutes were hours and hours seemed like days and they were all waiting, still and alone, each silent with concentration as if posing for a famous sculptor. The woman in the light blue cardigan touched Leila's arm.

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"Your man not show up as yet?"

Leila shook her head, glad of the excuse to talk with someone.

"I shouldn't worry if I was you. He bound to show up. He can't forget a thing like going to England. I mean how it going look when he wake up and have to explain to people that he get so drunk that he clean forget he supposed to be accompanying his wife and child to England. How you think he going feel if he have to do that?" She sucked her teeth.

Leila smiled, but she worried. She could feel her heart stabbing against her ribs.

Adapted from Caryl Phillips, The Final Passage, Penguin Books, 1985, pp. 9–13.

51. Where is the story set?

(A) On a ship
(B) In a prison
(C) At the harbour
(D) Near the airport

52. In the opening paragraph (lines 1–6), the narrator draws attention to Leila's

(A) untroubled ironic complacency
(B) sense of devotion and conviction
(C) self-conscious and anxious nature
(D) tortured journey on board the vessel

53. The expression "a lazy deep sea nudging up against the land" (line 13) suggests that the

(A) sluggish sea pushes itself up on the shore, contrasting with the charged atmosphere
(B) warm, white sand sucks and swallows the sea water hungrily
(C) noise of the rough sea rushes up the beach, making an uproar in the foaming surfs
(D) beach is littered with frolicking white waves which playfully approach the shore

54. The comparison of the description of the setting at 6:30 with its later reference to when "the fishing boats came home" (lines 12–20) implies that the

(A) narrator uses contrast to amplify the significant time lapse
(B) protagonist's increasing restlessness is apparent to all on board
(C) setting remains the same and so does the atmosphere surrounding it
(D) symbols of death that are carried foreshadow the fear of the unknown

55. What mood is created in the description of the approaching night?

(A) Intense desperation
(B) Confident optimism
(C) Gloomy restlessness
(D) Oppressive calmness

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56. Which literary devices are used in the statement "In the gathering gloom the mosquitoes began to sing ... with neither rhythm nor harmony" (lines 23–25)?

(A) Metaphor and simile
(B) Pun and onomatopoeia
(C) Oxymoron and contrast
(D) Personification and alliteration

57. It can be inferred that the MOST probable explanation for why Leila "trapped Calvin in the warmth between her breasts" (lines 30–31) is that she

(A) anticipates that Calvin is cold and instinctively attempts to protect him
(B) thinks of her husband and clings to their child, stifling him with her needs
(C) wants to show that although lonely, she is a protective, possessive single parent
(D) believes that she has to ensnare a man with her sensuous body to win his affection

58. The narrator describes the silent Leila and the woman in the blue cardigan "like matchstick figures in a large tapestry" (lines 31–32) primarily to

(A) suggest that they share more differences than similarities
(B) provide the background to justify Leila's more elevated social standing
(C) indicate that these petite women will develop a warm and lasting friendship
(D) emphasize the insignificance and voicelessness of women dependent on men

59. It can be inferred that the attitude of the lady in the blue cardigan towards Michael's absence is one of

(A) open hostility
(B) respectful awe
(C) mild amusement
(D) gentle disapproval

60. The last two sentences of the passage (line 43) primarily reveal that Leila

(A) is apprehensive and tense
(B) has a shallow personality
(C) is fiercely protective of her child
(D) has renewed feelings of confidence

END OF TEST

IF YOU FINISH BEFORE TIME IS CALLED, CHECK YOUR WORK ON THIS TEST.

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