FORM TP 2019010

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.

TEST CODE 01219010

JANUARY 2019

CARIBBEAN EXAMINATIONS COUNCIL

CARIBBEAN SECONDARY EDUCATION CERTIFICATE® EXAMINATION

ENGLISH B

Paper 01 – General Proficiency

2 hours

11 JANUARY 2019 (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 structure

Sample Answer



The best answer to this item is "Stage direction and structure", 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.

The town hall.

MAYOR: Where's the application. Ah, here it is. (*Picks up a letter from Brittle*) "Sir, having read in the Sentinel that the Council are going to send paintings hanging in its Chamber to England to be retouched, and also to give an order for portraits of past Mayors, I most humbly beg that I be given some consideration for this job. I have been painting for twenty years, ever since I left school ..." Sounds intelligent enough.

SMITH: (*At door*) Mr Brittle!

He enters, a timid, extremely poor man, dressed shabbily but clean. He carries a canvas wrapped in brown paper.

BRITTLE: 'Morning, sir.

MAYOR: Good morning, Mr Brittle. I can give you a few minutes.

BRITTLE: Er —Yes, Mr Mayor, Your Worship sir. I'm very glad you could see me, sir. I know what a busy man you are, Mr Mayor.

MAYOR: What can we do for you this morning, Mr Brittle?

BRITTLE: Well, Your Worship, er — I sent in an application, sir. About the paintings you want, sir, I er — I mean don't know if you can do anything for me, sir.

MAYOR: So you're an artist? A sign painter? Ever went to an Art School?

BRITTLE: No, Mr Mayor. I mean, sir ...

MAYOR: But you might have been abroad. Haven't you done any travelling at all?

BRITTLE: No, but I really wish you could try and help me with the job, Mr Mayor.

MAYOR: Well, I don't know, Brittle. I can't promise anything. You've no qualifications at all, no training, credentials of any sort. You haven't even been to England.

BRITTLE: (*Clutching at his last straw*) Please, Mr Mayor, I brought along something I just finished, as a sample. (*He opens the parcel and reveals a striking portrait of the Mayor who is obviously impressed by it.*)

MAYOR: A painting of myself! (*Examining it carefully*) Rather good. Yes, excellent. Stand a little way off, over there by the light. Shows my profile to advantage, don't you think? You painted this yourself? And where did you learn to paint like that? (*Still admiring himself*) And you never went to an art college, never been out of the colony? Well, that's very interesting. I like this picture very much, Brittle, very much indeed. In fact, you must let me have it. I had no idea there was such talent in this country. Of course, I insist on paying for it.

BRITTLE: (*It is hard for him to refuse ready cash but he is playing for bigger stakes.*) Well, Your Worship, sir, if you wouldn't mind, I didn't want to sell the picture right away. I would like you to just show it at the Council meeting with my application.

MAYOR: Ah certainly. (*Activity is heard in the adjoining Council Chamber. Miss Smith enters the Mayor's office.*) Yes, I'll do my best, Brittle. I'll do what I can for you. Naturally, I'll have to get the consent of the House (*lowering his voice*) some members are inclined to give trouble but I think we can rely on my tact and personality to see us through. We have a meeting so I could bring it up there and let you know our decision. Then you can let me have — eh — leave the picture behind for me. Big job, lot of money, publicity. By the way, how much you intend to charge?

BRITTLE: (*All nervousness*) Well sir, I thought — about — Mr Mayor — I might ask about half what the English firm quoted. (*He has blurted out the last bit.*)

MAYOR: Half! Absurd, preposterous! Pay that to a local man! No training whatever! My dear fellow, the Council will never approve that, never! A thousand dollars!

BRITTLE: I don't want to lose the job, sir. Whatever you say. Take the picture, sir.

(*Miss Smith enters.*)

MAYOR: (*He hands the picture to Miss Smith.*) Here, take care of this picture. Wrap it up carefully and leave it on my desk.

BRITTLE: (*Protesting mildly*) But Mr Mayor, I thought you were going to show it at the meeting!

MAYOR: Ah yes, completely forgot. (*As he goes out, he adds*) Well good luck Brittle. Depend on me ... (*Exit*).

(*Voices are heard in the Council Chamber. A moment later a Councillor appears.*)

COUNCILLOR: You're Brittle, the artist, aren't you? I saw your painting and I think it's pretty good for a local man. You should've come to see me in the first place. I could've got this thing through in no time. I'm going to vote in your favour. Think you could do a few portraits of my family?

BRITTLE: (*He does not quite understand and is elated at the offer.*) Thank you very much, sir. I'll be glad ...

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COUNCILLOR: (*Making himself clear*) Well it's a deal then. So long as I have your word on it I vote in your favour. (*Slapping Brittle lustily on the back.*) Well that's business for you. (*He returns to the meeting.*)

BRITTLE: (*Murmurs something incoherent.*)

Adapted from Errol Hill, "Oily Portraits". In Caribbean Plays: One-Act Play XXIX, UWI Extra-Mural Department, 1996, pp. 8–9.

1. What is happening in lines 2–8, "*Picks* ... Mr Brittle!"

(A) Mr Brittle is painting a portrait of the Mayor.
(B) The Mayor is summoning Mr Brittle to his office.
(C) The Mayor is reviewing Mr Brittle's application.
(D) Mr Brittle and the Mayor are discussing the price of paintings.

2. Line 13, "Er—yes, Mr Mayor, Your Worship sir. I'm very glad you could see me, sir" suggests that Mr Brittle is a

(A) reliable and skilful communicator
(B) responsible and hardworking painter
(C) humble man who is nervous at having to meet the Mayor
(D) frustrated man because he is not being considered for the job

3. The purpose of the Mayor mentioning Mr Brittle's lack of formal training and never having visited England is MOST likely to

(A) imply that Mr Brittle is not qualified for the job
(B) highlight Mr Brittle's experience with painting portraits
(C) emphasize that Mr Brittle is talented enough to do the portraits
(D) suggest that he is superior to Mr Brittle and to further intimidate him

4. The dramatic function of the Mayor's acknowledgement of Mr Brittle's talent after seeing the portrait is to

(A) provide background information about the artist
(B) create suspense and intrigue about the Council meeting
(C) reveal the Mayor's character as arrogant and conceited
(D) advance the conflict between the Mayor and the Council members

5. Which of the following devices is used in lines 22–23, ("You've no qualifications at all, no training, credentials of any sort. You haven't even been to England.") and lines 27–33, ("A painting of myself ... talent in this country")?

(A) Irony
(B) Satire
(C) Sarcasm
(D) Personification

6. The portrait of the Mayor is an effective prop as it

I. represents Mr Brittle's talent
II. symbolizes the Mayor's self-centredness
III. encourages the audience to idolize Mr Brittle

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

7. The stage directions in line 24 (*"clutching at his last straw"*) and line 34 (*"It is hard for him to refuse ready cash but he is playing for bigger stakes"*) portray Mr Brittle as

(A) thoughtful, tricky and bold
(B) greedy, impatient and devious
(C) daring, strategic and dedicated
(D) astute, ambitious and desperate

8. The playwright develops the characters in the extract MAINLY through

(A) setting and mood
(B) action and props
(C) contrast and sarcasm
(D) suspense and dramatic relief

9. The appearance of the Councillor in the scene BEST serves to

(A) establish the mood and create suspense
(B) introduce Mr Brittle's plight and create humour
(C) arouse sympathy for Mr Brittle and highlight the themes in the play
(D) create dramatic irony and increase the tension created at the start of the extract

10. The MAIN themes of the extract are

(A) materialism and humility
(B) disillusionment and anxiety
(C) vulnerability and exploitation
(D) temptation and the pursuit of power

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Items 11–20

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

The Maid shows in Mrs Linde, dressed in travelling clothes, and shuts the door after her.

MRS LINDE: (*In a dispirited and somewhat hesitant voice*): Hello Nora.

NORA: (*Uncertain*): Hello —

MRS LINDE: You don't recognize me.

NORA: No, I don't know — but wait, I think — (*Exclaiming*) What Kristine! Is it really you?

MRS LINDE: Yes, it's me.

NORA: Kristine! To think I didn't recognize you. But then, how could I? (*More quietly*) How you've changed, Kristine!

MRS LINDE: Yes, no doubt I have. In nine — ten long years.

NORA: Is it so long since we met? Yes, it's all of that. Oh, these last eight years have been a happy time, believe me. And so now you've come to town, too. Made the long trip in the winter. That took courage.

MRS LINDE: I just got here by ship this morning.

NORA: To enjoy yourself over Christmas, of course. Oh, how lovely! Yes, enjoy ourselves, we'll do that. But take your coat off. You're not still cold? (*Helping her*) There now, let's get cozy here by the stove. No, the easy chair there! I'll take the rocker here. (*Seizing her hands*) Yes, now you have your old look again; it was only in that first moment. You're a bit more pale, Kristine — and maybe a bit thinner.

MRS LINDE: And much, much older, Nora.

NORA: Yes, perhaps a bit older; a tiny, bit; not much at all.
(*Stopping short; suddenly serious*) Oh, but thoughtless me, to sit here, chattering away. Sweet good Kristine, can you forgive me?

MRS LINDE: What do you mean, Nora?

NORA: (*Softly*) Poor Kristine, you've become a widow. You poor thing, how much you must have gone through. And he left you nothing?

MRS LINDE: No.

NORA: And no children?

MRS LINDE: No.

NORA: Nothing at all, then?

MRS LINDE: Not even a sense of loss to feed on.

NORA: (*Looking incredulously at her*) But Kristine, how could that be?

MRS LINDE: (*Smiling wearily and smoothing her hair*) Oh, sometimes it happens, Nora.

NORA: So completely alone. How terribly hard that must be for you. I have three lovely children. You can't see them now; they're out with the maid. But now you must tell me everything —

MRS LINDE: No, no, no, tell me about yourself.

NORA: You remember that Torvald left the department when we were married? There was no chance of promotion in his office, and of course he needed to earn more money. But that first year he drove himself terribly. He took on all kinds of extra work that kept him going morning and night. It wore him down, and then he fell deathly ill. The doctors said it was essential for him to travel south.

MRS LINDE: Yes, didn't you spend a whole year in Italy?

NORA: That's right. It wasn't easy to get away, you know. Ivar had just been born. But of course we had to go. But it cost a frightful sum, Kristine.

MRS LINDE: But it's lucky you had it when you needed it.

NORA: Well, as it was, we got it from Papa.

MRS LINDE: I see. It was just about the time your father died.

NORA: Yes, just about then. And, you know, I couldn't make that trip out to nurse him. I had to stay here, expecting Ivar any moment, and with my poor sick Torvald to care for. Dearest Papa, I never saw him again, Kristine. Oh, that was the worst time I've known in all my marriage.

MRS LINDE: I know how you loved him. And then you went off to Italy?

NORA: Yes, we had the means now, and the doctors urged us. So we left a month later.

MRS LINDE: And your husband came back completely cured?

NORA: Sound as a drum!

MRS LINDE: But — the doctor?

NORA: Who?

MRS LINDE: I thought the maid said he was a doctor, the man who came in with me.

NORA: Yes, that was Dr Rank — but he's not making a sick call. He's our closest friend, and he stops by at least once a day. Tell me, is it really true that you weren't in love with your husband? Why did you marry him, then?

MRS LINDE: My mother was still alive, but bedridden and helpless — and I had my two younger brothers to look after. In all conscience I didn't think I could turn him down.

NORA: No, you were right there. But was he rich at the time?

MRS LINDE: He was very well off, I'd say. But the business was shaky, Nora. When he died, it all fell apart, and nothing was left.

NORA: And then —?

MRS LINDE: Now it's over, Nora. My poor mother doesn't need me, for she's passed on. Nor the boys, either; they're working now and can take care of themselves.

NORA: How free you must feel —

MRS LINDE: No — only unspeakably empty. Nothing to live for now. (*Standing up anxiously*) That's why I couldn't take it any longer out in that desolate hole. Maybe here it'll be easier to find something to do and keep my mind occupied. If I could only be lucky enough to get a steady job, some office work —

Adapted from Henrik Ibsen, A Doll's House, Pearson Education Inc., 2006, pp. 206–209.

11. The stage directions in the opening scene, (lines 1–7) reveal that the meeting between Nora and Mrs Linde is

(A) cheerful
(B) awkward
(C) purposeful
(D) businesslike

12. The audience is made aware of the season through the references to

(A) travelling and a coat
(B) the cold and Christmas
(C) Christmas and the long trip
(D) fireplaces and travelling clothes

13. From the extract, the audience learns that Torvald

(A) worked hard and was a good provider
(B) resigned his job in order to marry Nora
(C) overworked himself and could not travel
(D) was promoted at the office after his marriage

14. Which of the following adjectives BEST describe Nora?

(A) Aloof and meek
(B) Warm and hospitable
(C) Focused and forgetful
(D) Lightheaded and generous

15. The BEST explanation of the dramatic impact created by lines 25–30 ("And he left you nothing … feed on") is that they

(A) create a lighthearted atmosphere
(B) provide comic relief to the audience
(C) understate the conflict between the characters
(D) heighten the intrigue about Mrs Linde's situation

16. Mrs Linde's role is significant because she

(A) adds to the setting and becomes part of the props
(B) is contrasted with Nora, representing all she is not
(C) symbolizes perfection and travel to foreign countries
(D) is a valuable friend to Nora and has been supportive

17. The BEST explanation of the function of Nora's speech in lines 48–51 ("Yes … my marriage") is that it

(A) serves to outline her financial situation
(B) helps to develop her character as a devoted mother
(C) makes the audience aware of the present tension in her marriage
(D) alerts the audience to her sense of loss created by her father's death

18. What is the MAIN theme in this extract?

(A) Death and rebirth
(B) Wealth and longing
(C) Marriage and family
(D) Journey and self-awareness

19. The **real** reason for Mrs Linde's trip is to

(A) visit Nora and her family
(B) return to that desolate hole
(C) travel overseas after ten years
(D) obtain a job and start a new life

20. The MOST suitable title for this extract is

(A) Papa's Death
(B) Friends Reunited
(C) Returning to Italy
(D) Christmas Festivities

Items 21–30

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

The Crabs

Down where the brown shore of the harbor was mud
fishing boats were drawn out of the green Gulf
and left to lean and snore after a good

night out. What they hauled in had been bladed
and sold and empty washed-out nets, like curtains
at the doors of the road's wooden houses, faded

and darned, hung as if nailed on crosses, sagging
across bamboo stilts. A stench rose from decayed
gobbets of fish, flecks of sliced-off tails and fins

picked at by hooded-beaked black crows zigzagging
as they pluck them, and drenched the air to invade
the nostrils. But that was his playground. There he

poked at the pale scuttering crabs that ducked back
down their holes into the mud as he came to prod
them. Relishing the thrill of being afraid,

he would wait there crouched and frozen in stillness
till one re-appeared showing the marks of the crack
it carried that the angry old woman made

in the tale he had read at school. Motionless
there he forgot where he was, keeping buzzards
company where then not even the stray dogs trod.

Out in the oil-skinned jade harbour he could see
tugboats and launches chug-chugging, see them press
their noses on, behind them a spreading vee.

No one came with him to play with the crabs. None
of the boys came from the yards with small rooms hooked
at the elbows, with mouths breathing shared breaths on

their neighbours' faces, shut-in crabs in their holes.
His small feet left no prints on the squelching shore
going home, past the grey-brown nets on the poles,

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unaware of the stench now, still shooing crows,
still wanting to tease a frail cringing crab's claw,
Back to his gate where the sea's smell sometimes rose

when the tide diminished in the fizzes of foam,
where the games he invented he played alone
but the room was fragrant with the smells of home.

Cecil Gray, "The Crabs", In Careenage, Lilibel Publications, pp.47–48.

21. Which of the following BEST expresses the image created in stanza 1?

(A) The green gulf, blue sea and sailing boats snoring
(B) The brown shore, sailing boats and the green gulf
(C) Idle fishermen standing beside their boats on the seashore
(D) Empty fishing boats, muddy shoreline against the green gulf

22. The effect created by the poet's use of "hooded-beaked black crows zigzagging" (line 10) is that it

(A) portrays the image of birds in flight
(B) highlights birds soaring among the clouds
(C) captures the colour, bird type and manner of flight
(D) contrasts the colour of the birds with the colour of the water

23. The BEST explanation of the function of stanza 4 is that it

(A) increases the rhythm from this stanza onwards
(B) shows the boy playing with the black, hooded-beaked birds
(C) describes the invasion of the crows as they devour the rotting fish
(D) changes the mood and introduces the boy who enjoys this setting

24. Which of the following adjectives BEST describe the boy in the poem?

(A) Patient, alert and homeless
(B) Lonely, playful and creative
(C) Adventurous, friendly and a lover of animals
(D) Motionless, fearful and loving the neighbourhood

25. "Chug-chugging" (line 23) is an example of

(A) metre
(B) assonance
(C) onomatopoeia
(D) internal rhyme

26. The poetic perspective can BEST be described as

(A) omniscient narrator
(B) first person narrator
(C) second person narrator
(D) third person narrator

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27.

27. The phrase "shut-in crabs in their holes" (line 28) is BEST understood as

(A) a comparison mostly to the confining physical spaces the people live in
(B) a symbol of the safety precautions the people have to take to ensure their survival
(C) a metaphorical reference that parallels the people and their lifestyle to those of the crabs
(D) an image suggesting that the crabs have to protect themselves from those who seek to hurt them

28. The poet's use of "squelching shore" (line 29) and "fizzes of foam" (line 34) is effective primarily because they

(A) evoke through alliteration the sound and sight of the sea
(B) recall the sound of surfing through the use of onomatopoeia
(C) appeal to our sense of sight through the use of vivid language
(D) use sound and sight imagery to reinforce the story of the crabs

29. Which of the following could be an appropriate title for this poem?

(A) Garbage, Fish and Recycling
(B) The Boy Who was Afraid of Buzzards
(C) Pleasures Amidst the Unpleasurable
(D) Solitude and Escape to the Ocean Depths

30. The final line of the poem is significant because it

(A) gives the speaker a voice and a sense of power
(B) compares the room and living areas with the fishing boats
(C) creates within the reader a feeling of aloofness and indifference
(D) provides a contrasting atmosphere and a sense of belonging

Items 31–40

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

The Writer

In her room at the prow of the house
Where light breaks, and the windows are tossed with linden,
My daughter is writing a story.

I pause in the stairwell, hearing
From her shut door a commotion of typewriter-keys
Like a chain hauled over a gunwale.

Young as she is, the stuff
Of her life is a great cargo, and some of it heavy:
I wish her a lucky passage.

But now it is she who pauses,
As if to reject my thought and its easy figure.
A stillness greatens, in which

The whole house seems to be thinking,
And then she is at it again with a bunched clamor
Of strokes, and again is silent.

I remember the dazed starling
Which was trapped in that very room, two years ago;
How we stole in, lifted a sash

And retreated, not to affright it;
And how for a helpless hour, through the crack of the door,
We watched the sleek, wild, dark

And iridescent creature
Batter against the brilliance, drop like a glove
To the hard floor, or the desk-top,

And wait then, humped and bloody,
For the wits to try it again; and how our spirits
Rose when, suddenly sure,

It lifted off from a chair-back,
Beating a smooth course for the right window
And clearing the sill of the world.

It is always a matter, my darling,
Of life or death, as I had forgotten. I wish
What I wished you before, but harder.

Richard Wilbur, "The Writer". Retrieved from https://www.poemhunter.com/poem/the-writer

31. Stanza 1 creates the image of a

(A) prowler peering through moss-covered front room windows
(B) broken window, bushes and an inexperienced writer at her desk
(C) room, windows covered with plants and a girl writing her story
(D) boathouse, a house with bright windows and a girl writing her story

32. The phrase "a commotion of typewriter-keys" (line 5) is effective because it

(A) reinforces the metallic drumming of the keys on the desk
(B) reproduces disorder and discontent in the pace of writing
(C) describes the systematic and steady sound of the typewriter
(D) recreates the rapid and excited sound of the writer at work

33. "Like a chain hauled over a gunwale" (line 6) captures the

(A) picture of the daughter on a ship
(B) the metallic imagery of the gunwale
(C) image of a locked room and a ship at sea
(D) comparison of the sound of the typewriter keys to rolling chains

34. The bird's situation (stanzas 6 to 10) is used to comment on the human condition as it

(A) reinforces the notion that beauty, blood and defeat make compelling stories
(B) represents the theme that tenacity, fright and failure are in the natural environment
(C) underscores the idea that folly, fear and freedom are recognized in small and simple experiences
(D) shows that pain, struggle and eventual success can become a universal and celebrated experience

35. Which of the following BEST describes the speaker's attitude to his or her daughter?

(A) Respectful and protective
(B) Observant and authoritative
(C) Indifferent and sympathetic
(D) Judgemental and thoughtless

36. The BEST explanation of the function of (line 13) "The whole house seems to be thinking" is that it

(A) develops the idea of thinking walls, talking houses and meditation
(B) compares the parent's silence within the walls to the keys of the typewriter
(C) personifies the boathouse and introduces the peacefulness of the sea imagery
(D) heightens the contrast with the typewriter in action and the quietness of thought processes

37. Which of the following adjectives BEST describe the bird in stanzas 7 and 8?

(A) Sleek, angry and dazed
(B) Dazzling, dark and wild
(C) Unique, grey and helpless
(D) Curious, trapped and colourful

38. Which of the following is the BEST example of an extended metaphor in this poem?

(A) The prow which is compared to the house with the window covered with linden.
(B) The glove that represents the bird that seeks to escape entrapment from the room and sure death.
(C) A voyage which compares the challenges of growing up to a journey at sea, with all the dangers.
(D) A ship on the ocean which personifies the bird and the doting parent who wishes a safe passage.

39. Which of the following figurative devices BEST describes the phrases "her life is a great cargo" (line 8) and "Beating a smooth course for the right window" (line 29)?

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

40. Which of the following is an example of contrast in the poem?

(A) The battered bird and the silent house that waits.
(B) The active typewriter and the much used desk-top.
(C) The daughter who writes and the parent who is nonobservant.
(D) The daughter's youth and the burden of her life experiences.

Items 41–50

Instructions: Read the following passage carefully and then answer Items 41–50 on the basis of what is stated or implied.

One day, without meaning to, I broke a plate, the only plate of its kind that Eunice had ever owned, a plate made of bone china, and the words "I am sorry" would not pass my lips. The sadness she expressed over this loss fascinated me; it was so thick with grief, so overwhelming, so deep, as if the death of a loved one had occurred. She grabbed the thick pouch that was her stomach, she pulled at her hair, she pounded her bosom; large tears rolled out of her eyes and down her cheeks, and they came in such profusion that if a new source of water had sprung up from them, as in a myth or a fairy tale, my small self would not have been surprised. I had been warned repeatedly by her not to touch this plate, for she had seen me look at it with an obsessive curiosity. I would look at it and wonder about the picture painted on its surface, a picture of a wide-open field filled with grass and flowers in the most tender shades of yellow, pink, blue and green; the sky had a sun in it that shone but did not burn bright. This picture was nothing but a field full of grass and flowers on a sunny day, but it had an atmosphere of secret abundance, happiness and tranquillity; underneath it was written in gold letters the one word HEAVEN.

When I broke the china plate on which this picture was painted and caused Ma Eunice to cry so, I did not immediately feel sorry, I did not feel sorry shortly after, I felt sorry only long afterward, and by then it was too late to tell her so, she had died. When I broke the plate and would not say that I was sorry, she cursed my dead mother, she cursed my father, she cursed me. The words she used were without meaning; I understood them but they did not hurt me, for I did not love her. And she did not love me. She made me kneel down on her stone heap, with my hands raised high above my head and with a large stone in each hand. She meant to keep me in that position until I said the words "I am sorry," but I would not say them, I could not say them. It was beyond my own will; those words could not pass my lips. I stayed like that until she exhausted herself cursing me and all whom I came from.

As I was kneeling there I saw three land turtles crawling in and out of the small space under the house and I fell in love with them, I wanted to have them near me, I wanted to speak only to them each day for the rest of my life. Long after my ordeal was over — resolved in a way that did not please Ma Eunice for I did not say I was sorry — I took all three turtles and placed them in an enclosed area where they could come and go as they pleased and so were completely dependent on me for their existence. I would bring to them the leaves of vegetables and water in small seashells. I thought them beautiful, their shells dark grey with faint yellow circles, their long necks, their unjudging eyes, the slow deliberateness of their crawl. But they would withdraw into their shells when I did not want them to, and when I called them, they would not come out.

Adapted from Jamaica Kincaid, The Autobiography of My Mother, Penguin, 1997, pp. 8–12.

41. What narrative point of view is used in this passage?

(A) First person
(B) Second person
(C) Third person limited
(D) Third person omniscient

42. Which of the following characters is MOST likely the antagonist in the passage?

(A) The father
(B) Ma Eunice
(C) The mother
(D) The narrator

person who openly opposes

indifferent - having no sympathy
aloof - withdrawn
resentment - angry because treated unfair

43. The narrator in this passage is MOST likely a

(A) woman reflecting on her childhood
(B) biological daughter opposing her mother
(C) teenager who detests living with her relatives
(D) child abused and abandoned by her relatives

44. The image of the narrator as observant and detached is supported by the way he or she

(A) describes in detail Ma Eunice's sadness over the broken plate
(B) focuses on the beauty of the turtles' shells, necks, eyes and crawl
(C) describes her own attention to the plate as one of "obsessive curiosity"
(D) pays attention to the details on the plate and shows no remorse when it is broken

45. Which of the following qualities support the description of the narrator as an antiheroine?

(A) Kind
(B) Unloving
(C) Easily led
(D) Forgives readily

46. The action which BEST reveals that Ma Eunice is a disciplinarian is her

(A) cursing of the narrator
(B) punishing of the narrator
(C) demanding an apology
(D) grieving over the broken plate

47. The narrator refused to apologize because she

(A) rejected Ma Eunice's authority
(B) thought the punishment was extreme
(C) felt powerless before adults who punished her
(D) believed Ma Eunice should be punished for cursing her

48. Which of the following words BEST describe the tone of the passage?

(A) Extreme anger
(B) Religious reverence
(C) Nostalgic aloofness
(D) Reflective resentment

49. The statement "But they would withdraw into their shells when I didn't want them to, and when I called them, they would not come out" (lines 29–30) suggests that the narrator wants to

(A) feel important and sociable
(B) empathize with the vulnerable
(C) love and care for the small creatures
(D) impose her authority and assert control

50. The expression "unjudging eyes" (line 28) is an example of

(A) pun
(B) simile
(C) metaphor
(D) personification

056
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Items 51–60

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

I proceeded alongside my father, clutching his right hand, running to keep up with the long strides he was taking. All my clothes were new: the black shoes, the green school uniform, and the red tarboosh[1]. My delight in my new clothes, however, was not altogether unmarred, for this was no feast day but the day on which I was to be cast into school for the first time.

My mother stood at the window watching our progress, and I would turn towards her from time to time, as though appealing for help. We walked along a street lined with gardens; on both sides were extensive fields planted with crops, prickly pears, henna trees, and a few date palms.

"Why school?" I challenged my father openly. "I shall never do anything to annoy you."

"I'm not punishing you," he said laughing. "School's not a punishment. It's the factory that makes useful men out of boys. Don't you want to be like your father and brothers?"

I was not convinced. I did not believe there was really any good to be had in tearing me away from the intimacy of my home and throwing me into this building that stood at the end of the road like some high-walled fortress, exceedingly stern and grim. When we arrived at the gate we could see the courtyard vast and crammed full of boys and girls. "Go in by yourself," said my father, "and join them. Put a smile on your face and be a good example to others." I hesitated and clung to his hand, but he gently pushed me from him. "Be a man," he said. "Today you truly begin life. You will find me waiting for you when it's time to leave."

I took a few steps, then stopped and looked but saw nothing. Then the faces of boys and girls came into view. I did not know a single one of them, and none of them knew me. I felt I was a stranger who had lost his way. But glances of curiosity were directed towards me. The bell rang. A lady came along, followed by a group of men. The men began assorting us into ranks. "This is your new home," said the woman. "Here too are mothers and fathers. Here there is everything that is enjoyable and beneficial to knowledge and religion. Dry your tears and face life joyfully."

We submitted to the facts and this submission brought a sort of contentment. Living beings were drawn to other living beings, and from the first moments my heart made friends with such boys as were to be my friends and fell in love with such girls as I was to be in love with, so that it seemed my misgivings had no basis. I had never imagined school would have this rich variety. We played all sorts of different games. In the music room we chanted our first songs. We also had our first introduction to language. We started learning the numbers. We ate delicious food, took a little nap, and woke up to go on with friendship and love, play and learning.

As our path revealed itself to us however, we did not find it as totally sweet and unclouded as we had presumed. It was not all a matter of playing and fooling around. Rivalries could bring about pain and hatred or give rise to fighting. And while the lady would sometimes smile, she would often scowl and scold. Even more frequently, she would resort to physical punishment.

The bell rang announcing the passing of the day and the end of work. The throngs of children rushed towards the gate, which was opened again. I bade farewell to friends and sweethearts and passed through the gate. I peered around but found no trace of my father, who had promised to be there. I stepped aside to wait. When I had waited a long time without avail, I decided to return home on my own. I proceeded a few steps, then came to a startled halt. Good Lord! Where was the street lined with gardens? Where had it disappeared to? When did all these vehicles invade it? And when did all these hordes of humanity come to rest upon its surface? High buildings had taken over, the streets surged with children, and disturbing noises shook the air. I was in a daze. My head spun. I almost went crazy. How could all this have happened in half a day? I would find the answer at home with my father. But where was my home? I could see only tall buildings and hordes of people. I hastened unto the crossroads between the gardens and Abu Khoda. I had to cross Abu Khoda to reach my house, but the stream of cars would not let up. Extremely irritated, I wondered when I would be able to cross. I stood there a long time, until the young lad at the ironing shop on the corner came up to me. He stretched out his arm and said gallantly, "Grandpa, let me take you across."

Naguib Mahfouz, "Half a Day". In Modern Literatures of the Non-Western World, Harper-Collins College Publishers, 1995, pp. 536–539.

[1]Tarboosh — a tassled cap of cloth or felt, usually red, that is worn by Muslim men either by itself or as the inner part of the turban

51. The MAIN function of the first paragraph is to

(A) foreshadow the horror that precedes every new childhood experience
(B) emphasize the child's attachment to his parents in their family setting
(C) convey the boy's mixed emotions on his first day of primary school
(D) symbolize the conflict between father and son about acquiring an education

52. The sentence "My mother stood at the window watching our progress, and I would turn towards her from time to time, as though appealing for help" (lines 5–6) reveals that the boy's relationship with his parents is

(A) distant and he yearns for their approval
(B) disconnected and he is independent of them
(C) possessive and he is frank and open with them
(D) close and he expects their constant protection

53. The effect the writer achieves by comparing the father and child's expectation of school in (lines 8–11) is

(A) it contrasts their different stages of maturity and understanding of the purpose of education
(B) the similarities between them are revealed as they demonstrate the complexity of the education process
(C) their conflicting attitudes to each other regarding the use and function of education is exposed
(D) it highlights their differing roles in the education process diminishing their significance in the narrative

54. According to paragraph 4 (lines 9–10), what does school initially represent for the child?

(A) Indiscipline and fun
(B) Alienation and curiosity
(C) Imprisonment and intimacy
(D) Submission and discomfort

55. What figurative device is used in the description of the school as "this building that stood at the end of the road like some high-walled fortress, exceedingly stern and grim" (lines 12–13)?

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

56. Who or what is the antagonist in the passage?

(A) Time
(B) Father
(C) Mother
(D) School

57. What tone is used in the passage to describe the experience of school?

(A) Jovial and calm
(B) Irate and distant anger
(C) Pensive and ominous inviting, foreshadows bad
(D) Reflective and melancholic

58. What does the day at school symbolize in the passage?

(A) The journey of life as a training ground
(B) A haven of negative attitudes and consequences
(C) The positive effects of friendship, love and learning
(D) A factory of transformation turning children into responsible adults

59. What do the changes outside the school lines 39–42 ("Good lord … daze") suggest?

(A) The narrator has grown old in half a day.
(B) Cultural and physical transformations have taken place.
(C) The answers to the narrator's dilemma in returning home cannot be found on the street.
(D) The city has changed and the narrator has only to find his father to find answers.

60. Which of the following BEST describes the ending of this passage?

(A) An open ending that does not provide answers but leaves the reader unsettled and pondering
(B) An open ending which provides a resolution to the conflict, leaving the reader contented
(C) A closed ending which reveals meaning, highlights a significant theme and completes the tale
(D) A 'sting in the tail' ending using a twist which tricks readers into seeing something fundamental ↑ disappointing ending

END OF TEST

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