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 02025071

TEST CODE **01219010**

MAY/JUNE 2025

CARIBBEAN EXAMINATIONS COUNCIL

CARIBBEAN SECONDARY EDUCATION CERTIFICATE® EXAMINATION

ENGLISH B

Paper 01 – General Proficiency

2 hours

23 MAY 2025 (a.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.

A dusty, dirty antique book store. A woman enters. She is dressed in a suit and carries a briefcase. She looks like a mother buying for her child — looks completely out of place in a comic book store.

MARY: Good morning. I'm here to buy a comic book.

BARRY: Really? In a comic book shop? I'd never have guessed.

MARY: (*nervous*) I . . . I'm sorry but I'm looking for . . .

BARRY: Something for your son?

MARY: (*sternly, in control*) No. I hear you have a Spiderman, Number 1.

BARRY: Yes. The last one in existence.

MARY: The last one? Wow!

BARRY: Well, strictly speaking there are two left in the world. But! One of them has been lost for over thirty years so our copy is generally regarded as the last one left in the world. But you don't want to buy it.

MARY: I don't? I'm here to purchase Spiderman, Number 1.

BARRY: Ok. Well I didn't want to do this but you can't because . . . you can't afford it. It is the last Spiderman, Number 1 left in the world and it is very expensive.

MARY: I would expect nothing less . . . if it truly is unique.

BARRY: Oh it's unique alright. Unique to the tune of one hundred thousand pounds.

MARY: Ok. May I see it? (*Mary stands firm and bold.*)

BARRY: I like your persistence. And I haven't looked at it for a while. I keep it locked up in the safe in case some looney tries to burn it or something. I'll just get it from out back. So we can both have a look.

(Barry returns holding the comic, sealed in a protective plastic casing. He places it carefully on the counter.)

BARRY: Behold. The legendary, last surviving copy of Spiderman, Number 1.

MARY Allegedly, the last copy.

BARRY: (*smiles*) The last known copy.

(Mary moves to pick it up. Barry stops her.)

BARRY: NO, no, no. What do you think you're doing?

MARY: I want to have a look at it.

BARRY: You can see it just fine from there.

MARY: How much is it again?

BARRY: One hundred thousand pounds.

MARY: *(looking closely at the comic)* Wow.

BARRY: Yes, expensive. It would be more, a lot more. As long as the other copy is out there, even though it's been lost for years, this comic is not unique.

MARY: Not unique?

BARRY: As you have pointed out, this cannot be called "the last one in the world". The last Spiderman, Number 1 comic is now worth over a millon pounds. Now that truly is the last ever copy. Well, now that comic is stored in some vault. In a bank or someone's personal safe buried deep in the basement. It will probably not see the light of day again.

MARY: Hmmm. I'd like to have a closer look at this one, if I may?

BARRY: I have already explained that you'd have to buy . . .

(*As Barry talks, Mary moves her briefcase onto the counter. She opens it and turns it towards Barry.*)

BARRY: (*continued*) . . . it for . . . *PAUSE* . . . How much is that?

MARY: (*now in complete control*) One hundred thousand pounds. In cash.

(*Barry is open-mouthed. He shakes his head in disbelief.*)

BARRY: Ok. (*Not taking his eyes off the money, Barry pushes the comic to Mary. Mary picks the comic up. Barry picks up a stack of money. Mary gazes at the comic with the same love as Barry who is gazing at the money. Mary unseals the plastic jacket and slides the comic out. This wakes Barry from his trance.*)

BARRY: Be careful! I know you just paid all this beautiful money for it but remember it is unique.

MARY: Not quite unique.

BARRY: Ha, yes. I suppose we won't go over that again. Is there anything else you want?

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MARY: No, no. I'm fine. (*holding the unsealed comic*) This is all I came for.

BARRY: Look, I hope you don't mind if I just go and put this money away. In my safe.

(Barry greedily picks up the still-open briefcase, turns and walks out.)

(Mary takes a deep breath and lovingly strokes the front of the comic. Mary then tears it up with her hands. She tears the comic into strips. And then those strips into smaller pieces. Just as she is finishing Barry crashes back into the shop.)

BARRY: (*shouting*) What are you doing?

(Mary finishes tearing. The small pieces are all over the counter and the floor. Barry is speechless.)

BARRY: But . . . but . . . but. . . you can't.

(Barry picks up some of the pieces of paper and they fall through his fingers. Mary stands triumphant.)

MARY: Do you have a waste basket?

BARRY: (*wide eyed*) I can't believe you did it.

MARY: You just don't get it, do you?

(Mary leans towards Barry.)

MARY: Now . . . my copy is unique.

(Barry's eyes widen even further with the realization of what has happened.)

MARY: There can be only one!

(Mary turns and leaves . . . Barry frantically searches through the remnants.)

Adapted from Thom Goddard, <u>There Can Only Be One</u>.
Retrieved 11 October 2022 from https://www.simplyscripts.com/scripts/There Can Be Only One.pdf

1. Mary's behaviour in the opening scene of the extract ("A dusty, dirty antique book store . . . unique", lines 1–16) suggests that she is

(A) cautious
(B) confused
(C) concerned
(D) condescending

2. Barry's attitude to Mary which is revealed in lines 14–15 ("Ok. Well I didn't want to . . . it is very expensive")

I. foreshadows the situational irony
II. evokes an emotional response from the audience
III. provides insights into both characters

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

3. The dramatic function of the stage directions in lines 47–49 (*"Mary picks the comic up. Barry picks up a stack of money. Mary gazes at the comic with the same love as Barry who is gazing at the money"*) is that they

(A) create a lighthearted atmosphere
(B) heighten the intrigue about the comic book
(C) reveal the antagonism between Mary and Barry
(D) emphasize some similarities between Mary and Barry

4. Mary's attitude at the beginning and then at the end of the extract implies that she is

(A) cunning and ruthless
(B) superficial and arrogant
(C) innocent and questioning
(D) enthusiastic and forthright

5. The significance of the stage directions in lines 58–59 (*"Mary takes a deep breath and lovingly strokes the front of the comic . . . And then those strips into smaller pieces"*) is that they

I. advance key elements of the conflict
II. provide information about off stage actions
III. create a dramatic contrast between Barry and Mary

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

6. The expression *"eyes widen even further with the realization of what has happened"* (line 70) is effective in

(A) pointing out that Mary's actions were expected from the moment she stepped into the store
(B) emphasizing the aggressive way in which Mary obtained information about the comic book
(C) reinforcing Barry's impression of Mary as someone who is self-conscious about wanting the comic book
(D) highlighting Barry's shock at being deceived by a woman who initially did not seem interested in comic books

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7. Mary's actions in the extract suggest that the real reason for her visit is to

(A) engage in a discussion with Barry about unique comic books
(B) ensure that she would have the last two copies of the Spiderman, Number 1
(C) establish her position as the owner of the legendary collector's item
(D) eliminate any threat of another Spiderman comic book showing up in the store

8. Which of the following stage directions contributes MOST to suspense in the extract?

(A) "*Barry returns holding the comic, sealed in a protective plastic casing*" (line 22).
(B) "*Mary moves her briefcase onto the counter. She opens it and turns it towards Barry*" (line 43).
(C) "*Barry greedily picks up the still-open briefcase, turns and walks out*" (line 57).
(D) "*Barry frantically searches through the remnants*" (line 72).

9. Which of the following lines bring about the climax in the extract?

(A) "I would expect nothing less . . . if it truly is unique" (line 16).
(B) "I'd like to have a closer look at this one, if I may?" (line 41)
(C) "*Not taking his eyes off the money, Barry pushes the comic to Mary*" (line 47).
(D) "*Mary then tears it up with her hands*" (lines 58–59).

10. The MAIN themes of the extract are

(A) greed and exploitation
(B) temptation and destruction
(C) materialism and obsession
(D) disillusionment and failure

Items **11–20**

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

(A dilapidated apartment)

HELEN: I'm going to get married. (*The news is received in silence.*) I said, I'm going to get married.

JO: Yes, I heard the first time. What do you want me to do, laugh and throw pennies? Is it that Peter Smith?

HELEN: He's the unlucky man.

JO: You're centuries older than him.

HELEN: Only ten years.

JO: You don't look forty. You look a sort of well-preserved sixty.

(Music. Enter PETER carrying a large bouquet and a box of chocolate and looking uncomfortable.)

HELEN: Oh look, and it's all mine!

JO: Hello, Daddy.

PETER: Oh! So you told her.

HELEN: Of course. Come in and sit down. On second thoughts lie down, you look marvellous.

(He gives her the bouquet.) Here, Jo, have we got a vase, put these in some water.

JO: How did she talk you into it? You must be out of your mind.

PETER: That's possible, I suppose. The chocolates are for you, Jo.

JO: Buying my silence, hey? It's a good idea. I like chocolates.

HELEN: Help yourself to a drink, Peter, and I'll go and put my glad rags on. *(Exit.)*

PETER: Don't be long, huh? I've booked a table. Dammit, I thought you'd be ready.

JO: She's got no sense of time.

PETER: Don't sit there guzzling all those chocolates at once.

(She throws the lid at him.)

What the hell are you playing at ... sit down and behave yourself.

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PETER: Helen, you look utterly fantastic.

HELEN: Thanks. Do you like my hat, Peter?

PETER: Bang-on, darling! *(Taking HELEN'S hat)* How do I look?

HELEN: Peter! Peter, give it here. Stop fooling about. It took me ages to get this hat on right. Give it to me. It's my best one. Put it down.

PETER: *(To himself)* No sense of humour.

JO: What are you marrying him for?

HELEN: He's got a wallet full of reasons.

JO: Have you got your key, Helen? I might not be here when you decide to come back. I'm starting work on Saturday.

PETER: Are we going?

JO: Can't I come with you?

HELEN: Shut up! Come on, Peter.

PETER: All right, all right, don't pull. Don't get excited. And don't get impatient. Those bloody little street kids have probably pulled the car to pieces by now but we needn't worry about that, need we ...

HELEN: I told you you'd upset him.

PETER: Upset? I'm not upset. I just want to get the hell out of this black hole of Calcutta.

Shelagh Delaney, A Taste of Honey, Grove Press, 1956, pp. 28–35.

11. Lines 2–7 ("I'm going to ... centuries older than him") are significant because they

(A) indicate the tension and likely theme
(B) introduce disagreement, anger and anxiety
(C) explain the issue of age, gender and relationships
(D) present the idea that one character is not being listened to

12. Peter's entrance (line 10) serves **primarily** to

(A) create a diversion from an awkward situation
(B) promote an aura of animosity between the two families
(C) provide diversity and contrast in the already female-dominated household
(D) signal that he is obedient to Helen, appearing as soon as he is summoned

13. The stage directions "*She throws the lid at him*" (line 23) and "*Helen is heard singing off stage*" (line 43) are effective **primarily** because they

(A) provide information on the theme and develop characterization
(B) appeal to the senses and present contrasting emotional responses
(C) indicate disharmony and heighten the conflict between the characters
(D) arouse the audience's interest in the drama through suspense and intrigue

14. Which of the following BEST describe the mother–daughter relationship?

(A) Loud and vulgar
(B) Violent and patronizing
(C) Antagonistic and impolite
(D) Domineering and uncaring

15. Which of the following does the playwright achieve MOST effectively in lines 29–36 ("Why do you wear that black patch ... Private")?

(A) Jo's confidence in the relationship between Peter and Helen is revealed.
(B) Jo's insistence and urgency in unravelling Peter's past and finding the truth are revealed.
(C) Jo's skill as an interrogator is portrayed as she seeks to learn about Peter's military training.
(D) Jo's background in the military is introduced as Peter tries to evade another facet of his former life.

16. The BEST explanation of the significance of the hat as a prop (lines 44 and 52) is that it

(A) suggests that wearing hats is part of the cultural dress code in that society
(B) provides a striking contrast between the actions and attitudes of Peter and Helen
(C) indicates that Peter has a sense of humour even though he appears not to like Jo
(D) creates a dramatic diversion in the setting by introducing Helen's musical talent

17. The statement that Helen makes in line 58 ("He's got a wallet full of reasons") suggests to the audience that she is

(A) poor and cultured
(B) superficial and humble
(C) selfish and materialistic
(D) uneducated and thoughtless

18. Which of the following BEST describe Peter's attitude towards Helen's community?

(A) Respectful and charmed
(B) Dismissive and arrogant
(C) Conceited and egotistical
(D) Resentful and unforgiving

19. Which of the following could be an appropriate title for the extract?

(A) Trouble Ahead
(B) Welcome Home
(C) Heaven on Earth
(D) The Gold-diggers

20. Based on the details of the extract, what is the MOST likely outcome of the events portrayed?

(A) Jo will move into another apartment and her mother will reconsider her pending marriage.
(B) Helen and Peter will live together and Jo will start her job and become financially independent.
(C) Peter will change his mind about the marriage and move into Helen and Jo's apartment.
(D) Helen and Jo will have a better relationship and Jo will join Peter and Helen in their new life together.

Items **21–30**

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

Country Pleasures

At ten I knew nothing about life in 'the country',
the name everyone gave to all places outside the

small span of the town. But the mind's brush drew its pictures
of streams and waterfalls, bamboo canopies, pastures

with grazing cows, ochre macadam roads and meadows
surrounded by giant samaan and silk cotton trees

I had seen in my school reader. Scattered shadows
flecked the scenery the imagination would tease

me with, a place where innocence and simplicity
abided, in dread of the town. On a school excursion

we once rode through in rushing buses vegetation
I wondered at enthralled, but the day's outing sped

by too fast, taking away fleeting views as swiftly
as it ended. I was yet to discover country

pleasures. Then my pal, Lennox, asked if I would spend
a few days on his grandmother's coffee estate and

my chance had come. But there on the very first day
I had to ride a donkey's bare back, just shown the way

to mount, for me to see the cocoa and coffee
acres. Through the trees streaks of light dappled the ground,

their flashes penetrating entwined branches that crowned
a twisting track. With a tight anxious hold on the rope

the makeshift rein, I was pleased to feel myself cope
with the jounces and jolts. More relaxed, I raised my head

clicking my eyelids like shutters snapping pods with red
cream white and mustard wavy husks. I saw the motley-

coloured leaves mixed on the trail like a palette, happily
absorbing pure country wholesomeness, when a low limb

25. Which of the following figurative devices are used in "a tree thwacked my forehead and knocked me back" (line 29)?

(A) Paradox and hyperbole
(B) Alliteration and assonance
(C) Metaphor and understatement
(D) Onomatopoeia and personification

26. Which of the following devices are MAINLY used by the poet to convey his message?

(A) End rhymes and similes
(B) Couplets and alliteration
(C) Rhyming pairs and contrast
(D) Quatrains and aural imagery

27. Which of the following BEST describes the speaker's tone?

(A) Sarcastic
(B) Objective
(C) Reproachful
(D) Conversational

28. The BEST example of irony is the

(A) title of the poem
(B) speaker's donkey ride
(C) pastoral and rustic landscape
(D) speaker's ideas about rural folks

29. In which of the following lines does a change of mood occur?

(A) "of streams and waterfalls, bamboo canopies, pastures" (line 4)
(B) "a place where innocence and simplicity / abided" (lines 9–10)
(C) "we once rode through in rushing buses . . . the day's outing sped" (lines 11–12)
(D) "With a tight anxious hold on the rope" (line 22)

30. Based on the last three stanzas of the poem, which of the following statements BEST expresses one lesson the speaker learnt?

(A) Paradise can be found in rural areas especially on an April day.
(B) There is danger in cities so people must always be on their guard.
(C) Friendships are many, but those formed in the country are the best.
(D) Despite the setting, life's experiences will contain joys and sorrows.

33. The BEST explanation of the effect created by the poet's use of "bright" (line 6) to describe the bird's bill is that it is used to

(A) create the contrasting effect between dark tones and a dazzling colour
(B) reinforce the feelings of dismay and discomfort usually associated with the bird
(C) convey an optimistic attitude to bird lovers and those who undervalue the bird's rich sound
(D) promote the idea that colours are used metaphorically and that they have the power to magically transform.

34. In line 9, "sweet disturbance" is an example of

(A) hyperbole
(B) oxymoron
(C) alliteration
(D) euphemism

35. The effect created by the poet's use of the phrases "green April" (line 8) and "mild evening" (line 10) is that they

(A) create a canvas-like backdrop for his story
(B) generate vivid images that appeal to the senses
(C) suggest metaphors for growth, warmth and plenty
(D) represent symbols of anxiety, unreadiness and longing

36. Which of the following BEST describes the speaker's attitude?

(A) Aloof and indifferent
(B) Neutral and nonchalant
(C) Observant and sensitive
(D) Condemning and contemptuous

37. What is the MAIN idea in the final stanza of the poem?

(A) Blackbirds are vengeful and terrifying.
(B) Pain and sorrow are part of the human condition.
(C) Beautiful deeds always evolve from love and loss.
(D) Blackbirds, like people, experience grief and disappointment.

38. The poet connects the first and last stanzas MAINLY through

(A) repeating a combination of images of darkness and optimism
(B) comparing the bird's singing with its natural habitat in fruit trees
(C) promoting music in a natural, sustainable and peaceful environment
(D) contrasting the behaviour of birds with precious minerals and historical milestones

Items **41–50**

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

The Spoiler

I'll always remember him as a spoiler. Let me try to tell you what he spoiled.

It was a Saturday afternoon. The sun was singing and the light went bouncing off the white sand, then pushed itself up the beach in a long, loose, tumbling curl of white foam.

Monty, Pomp and Fish-Head were bobbing up and down in the sea, and pelting each other with a hard, rubber ball. I wanted to be out there with them. But Mummy told me to stay inside and get ready for the guest.

He arrived at one, from the airport, in a taxi. A halo of gloom slipped out of the taxi with him and accompanied him up our front step and into our living room, and hung over his head as he collapsed on the sofa.

I carried his suitcases out through the kitchen door and into the cottage. Then I came back and asked Mummy if it was alright for me to go and play now.

"Stay a bit," she said. "This is Mr Marcus Aurelius Roopsingh."

"Call me Marcus Aurelius, ma'am," he said, and hung his head.

Spoiler. He sank into the sofa with the great weight of his tiredness and gloom.

"You're our first guest for the season," said Mummy, "It's very quiet in the cottage. You can have a rest, then Boy-ee here can take you down to the beach later for a swim."

Mr Roopsingh rose shakily, mouth twitching, head jerking. I led him out to the cottage Mummy had prepared in the backyard for him.

Mummy would not let me join the boys, even after Mr Roopsingh had gone to rest. "I may need you," she said.

I went and sat on the back veranda. I could see Monty, Pomp and Fish-Head still in the sea.

It was mid-afternoon before he came over to the main house for his lunch. I was getting angrier and angrier. Mummy and I sat with him while he doodled with the fork in his plate of stewed red-fish and boiled breadfruit.

"You look upset, Mr Roopsingh," said Mummy.

"If I only tell you," answered Mr Roopsingh. "I need rest bad-bad. You all got *baakoo* on this island?"

GO ON TO THE NEXT PAGE

I slithered away from the bush, crept low as a snake past the kitchen of the cottage till I stood below my own open bedroom window. I pulled myself up and over the window-sill, and crept into bed.

I could still hear Mr Roopsingh screaming.

Adapted from "Marcus Aurelius and the Transatlantic Baakoo". In The Faber Book of Caribbean Short Stories, Faber and Faber, pp. 86–93.

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

(A) objectively projects the child's voice as inauthentic, impersonal and detached

(B) subjectively maintains a distance so the narrator notes certain things about himself

(C) helps readers experience the child's growing frustration and his desire for revenge

(D) shows that the narrator is all-knowing, shifting consciousness from himself to the visitor and his mother

42. The statements "I'll always remember him as a spoiler. Let me try to tell you what he spoiled" (line 1) suggest that the

(A) story is told by a helpless adult narrator who is deeply troubled

(B) child narrator is self-aware, articulate and directly engages the audience

(C) child narrator relates how he avenged himself on his friends for 'spoiling' his day

(D) adult narrator is self-centred and unconcerned about how he spoilt the protagonist's day

43. Which of the following statements BEST describes the meaning of "A halo of gloom slipped ... and hung over his head as he collapsed on the sofa" (lines 7–9)?

(A) Gloom is a symbol representing the visitor's Atlantic crossing.

(B) Gloom is personified with kinaesthetic and visual imagery.

(C) The visitor's relaxation is characterized as a humorous caricature of his feelings.

(D) The visitor's traumatic supernatural experiences is an anecdote for the brightly coloured halo that is present.

44. During the lunchtime dialogue between the narrator's mother and her guest (lines 25–40), the impression created of Marcus Aurelius is that he is

(A) superstitious and wearied by the challenges of his life
(B) sceptical and greedy, keen to demonstrate his wealth and wit for all to see
(C) shrewd and suspicious of others' success, manipulating their vulnerability
(D) easy-going and sensitive, easily accepting the influence of the supernatural

45. The imagery in "The midnight sky was filled with the light of the full moon. I crouched in the yard ... I was light-headed" (lines 48–50) is effective because it

(A) personifies Boy-ee's actions as an animal since he behaves like one
(B) presents Boy-ee as a jovial character whose actions, though humorous, lack purpose
(C) contrasts Boy-ee's personality with the visitor's, showing how the changed setting negatively impacts their actions
(D) reinforces Boy-ee's tension, paralleling his state of mind to drunkenness when he expresses himself as a frustrated avenger

46. The narrator's character could BEST be described as

(A) observant and reactive
(B) submissive and devout
(C) tolerant and mischievous
(D) compassionate and sceptical

47. The narrator's comments on the visitor's arrival (lines 22–45) suggests that Marcus Aurelius'

I. attitude reveals social and cultural traditions
II. chaotic home life has brought on anxiety and depression
III. spiritual turmoil makes him appear helpless and superstitious

(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 literary devices is used in the statement "I slithered away from the bush" (line 61)?

(A) Paradox
(B) Analogy
(C) Metaphor
(D) Onomatopoeia

49. What type of conflict is experienced by Boy-ee and how is it introduced?

(A) External conflict, introduced through symbols
(B) Internal conflict, introduced through flashback
(C) Internal conflict, introduced through thoughts and setting
(D) External conflict, introduced through narration and action

50. The major theme of the extract is

(A) the heritage of European colonialism
(B) cultural beliefs and their impact on others
(C) the corrupting power of Caribbean folk customs
(D) the tensions of race, gender and class in the Caribbean

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A011

"No . . .," she hesitated. After a long, pensive pause, she added, "Those in love … they see their future husbands. What happens is that a man makes the girl eat the weed and then she starts loving him."

"Which weed?"

"The wild one."

"Doesn't the girl know that she has been given the weed?"

"No, he gives it to her in a *paan*[2]. After that nothing satisfies her but to be with him. I know. I've seen it with my own friend. She was older than me."

"And what happened?"

"She went crazy. Ran away with him to the city."

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"Have you seen the weed?"

"No, they bring it from a far country. My mother warned me not to take paan or sweets from anyone. Men put the weed in them."

"You were very wise. How come your friend ate it?"

"To make herself suffer," she said sternly. Her face clouded, perhaps in remembering her friend. "Crazy. She went crazy, the poor thing," she said sadly, "Never combed her hair, singing all night. They all sing when they eat the weed. Cry too."

I found her sitting under the neem tree one day in a profoundly abstracted mood. She said, "Teach me reading, bibi. Teach me to write my name."

"Why do you want to write? To write letters? To whom?"

She did not answer but was once again lost in her thoughts.

A011

"Won't you be sinning?" I asked, trying to draw her out of her mood. She would not respond. I went in for an afternoon nap. When I came out again in the evening, she was still there singing sadly to herself.

"You sing well, Angoori." I watched her great effort to turn back the tears and spread a pale smile across her lips.

"This was the …"

"The song your friend used to sing." I completed the sentence for her. "Sing it for me."

She started to recite the words.

"Angoori!" I said loudly. She looked as if in a trance, as if she had eaten the weed. I felt like shaking her by the shoulders. Instead, I asked, "Did you have tea in the morning?"

53. Based on Angoori's comments regarding reading, which of the following can be inferred about her upbringing?

(A) Simplistc and rural, challenging the poor education of village women
(B) Complex, formed by values which honor youth, duty and sophistication
(C) Strongly religious and traditional, a home where education is unimportant
(D) Intent on schooling women solely on their duties as wives and household heads

54. The symbol of "wild weed" (lines 29–30) is effective because it

(A) reinforces the natural vulnerability of women as the weaker sex
(B) suggests that natural beauty may be in the eyes of the beholder
(C) evokes the intoxication and reckless abandon associated with sexual attraction
(D) contrasts love and marriage, demonstrating that sensuality is passionate and elemental

55. The writer uses Angoori to explain the effects of the wild weed (lines 28–31) to suggest that women

I. are unable to make decisions about their own lives
II. are vulnerable, so they accept and perpetuate the traditions imposed on them
III. fall deeply and passionately in love and intuitively envision their marital union

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

56. Which of the following words BEST describe Bibi's relationship with Angoori?

(A) Coldly detached
(B) Jealously possessive
(C) Condescendingly aloof
(D) Respectfully affectionate

57. What is the function of the recollection regarding Angoori's friend who runs off with a man to the city?

(A) It highlights female solidarity and understanding through the deep trust evident in their friendship.
(B) It introduces the consequences of taking the weed and foreshadows Angoori's predicament at the end of the story.
(C) It demonstrates parental warnings to daughters and forewarns that Angoori will also be betrayed by her husband.
(D) It draws attention to the dilemma women face in romantic relationships when their parents do not approve of a love match.

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58. The writer's purpose for including Angoori's firm beliefs regarding reading and her ideas on the consumption of the weed is to

(A) show how superstitions work and how these strong beliefs impact a woman's mind
(B) demonstrate that Angoori rejects the standards of behaviour and achievement that others have set for her
(C) reveal the character of a young girl who rebels against her fate and makes many futile attempts to change it
(D) highlight that Angoori has not accepted her destiny as an uneducated woman, unable to read and write

59. The climax in the story occurs when Angoori

(A) recounts how her friend ran off with her lover to the city
(B) marries Prabhati and moves into his home as a new bride
(C) reveals to Bibi that Ram Tara, the night watchman, had departed
(D) asks Bibi to teach her to read and write so she could write letters

60. Which of the following statements BEST describes the changes Angoori undergoes throughout the story?

(A) Angoori's personality changes significantly.
(B) Both Angoori's personality and motivations change.
(C) Neither Angoori's personality nor her motivations change.
(D) Angoori's motivations change because of the story's events.

END OF TEST

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