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 2022010

TEST CODE 01219010

JANUARY 2022

CARIBBEAN EXAMINATIONS COUNCIL

CARIBBEAN SECONDARY EDUCATION CERTIFICATE® EXAMINATION

ENGLISH B

Paper 01 – General Proficiency

2 hours

05 JANUARY 2022 (p.m.)

READ THE FOLLOWING INSTRUCTIONS CAREFULLY.

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

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

3. Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read each item you are about to answer and decide which choice is best.

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

   Sample Item

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

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

   Sample Answer

   

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

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

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

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

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Items 1–10

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

Peak-time market atmosphere and crowd

MAMA TAIYE: (*In a low voice*): Sh! Taiye, here he comes. Please, don't look.

TAIYE: Who?

MAMA TAIYE: The nameless one. The rat that feeds in full view of householder. He has passed us now. I think he spots a victim nearby.

TAIYE: That small boy, Ma?

MAMA TAIYE: Small boy! I've seen him steal a machine with a heavy iron stand, while everyone but the owner was looking. His master is not around yet. Keep your eyes open.

TAIYE: The Jaguda boys!

MAMA TAIYE: I say "Shut up"! Look! I think that tall man is with the boy. He is a stranger. But he must be one too. *(Pause)* They are both going for Mama Adisa. You'll see something you've never seen before today. Just watch. The rat has squatted behind her.

TAIYE: Mother, shall I go for the police then?

MAMA TAIYE: Shut up!

TAIYE: But it's Mama Adisa!

MAMA TAIYE: Shut up! I say — we can do nothing!

Market sights and sounds

JOSIAH: Have you Sasorabia perfume?

MAMA ADISA: Yes, by the dozen. I also have all kinds of perfume in fact. And they are the cheapest in the whole market. Here, the Sasorabia — pure undiluted — smell. *(Opens one for Josiah who scents it)*

JOSIAH: Very, very good. This is exactly what I want. How much for one?

MAMA ADISA: I sell them for twenty-five shillings each, but since it's you, well my first-born is a boy. I leave it for you for twenty shillings.

JOSIAH: Fifteen shillings?

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MAMA ADISA: Please don't be like that. You men never know how to price things. You cut five shillings off just like that, eh! ... well take it, as a special concession for you, because you are my first customer this morning. I'll wrap it for you. *(Makes to wrap it)*

JOSIAH: Not yet! I can only pay thirteen shillings.

MAMA ADISA: Eh, listen, handsome young man! I can guess what you want it for. You want to prepare a love charm with it, so you can charm any woman. Don't I know ... well, I tell you, it is more potent than anything I know. But, in buying the ingredients for love charm, one must not be too tight-fisted. *(Gives a phony laugh)* Well, I bless you my man. Take it for thirteen shillings, but don't spread the news.

JOSIAH: Thank you. But I want more than one. I am a petty trader from a far away village myself.

MAMA ADISA: Well pick as many as you want and I'll make the addition.

JOSIAH: I want two dozen. But it will have to be at the rate of ten shillings each. I will pay now if that's agreed.

MAMA ADISA: I can't catch that very well. Do you come here to buy perfume, or are you just wandering about the market? Ten shillings, he says! You realise that you are the first one to deal with me today? And that this is going to set the pattern of sales for me for the whole day? Please don't spoil my day. May the spirit of wealth abide with you ... Take it at twelve shillings, and I will sell only a dozen to you because it is at a loss.

JOSIAH: No, I can't. You don't want to do business with me. I must go. I have other things to buy.

MAMA ADISA: Go? Go where? You call yourself a trader, and you behave like the first-born of poverty itself. Early in the morning! You wretch, with neck like a giraffe ... You never intended to buy anything in the first place ... you bastard. Profits and prosperity shall never come your way! *(Pause — to herself)* Oh my Creator, what have I done to deserve this! I performed all the rites before leaving home. I hope this trend of evil influence will not continue today. *(Pause)* I better sort out the loose change. It is always dangerous to open one's money bag in front of customers. *(Feels her waist, pause)* Where is it? ... my money-bag!

Adapted from Yemi Ajibade, "Lagos, Yes, Lagos". In Nine African Plays for Radio, Heinemann Educational Books, 1979, pp. 111–113.

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1. The dramatic significance of the conversation between Mama Taiye and her son in lines 2–17 is that it

(A) introduces the conflict in the extract
(B) highlights the irony of the robbery
(C) provides information about the setting
(D) provides relief from the tension in the extract

2. Which of the following figurative devices is used in line 4 ("The rat that feeds in full view of householder")?

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

3. From lines 6–13 ("That small boy ... behind her"), the audience can infer that Mama Taiye

(A) is not interested in calling the police
(B) has had prior experience with the Jaguda boys
(C) had been robbed before and did not call the police
(D) is concerned about what the Jaguda boys are doing

4. Mama Taiye's tone when she says "Small boy! I've seen him steal a machine with a heavy iron stand, while everyone but the owner was looking" (lines 7–8) is

(A) ironic
(B) insolent
(C) admiring
(D) contemptuous

5. The statement "They are both going for Mama Adisa" (line 11) suggests that the tall man and the small boy

(A) are related to Mama Adisa
(B) will confront Mama Adisa together
(C) have chosen Mama Adisa as their target
(D) will attempt to negotiate with Mama Adisa

6. The MAIN purpose of Josiah's extensive haggling with Mama Adisa is to

(A) prove to Mama Adisa that he is a trader
(B) distract Mama Adisa so that she could be robbed
(C) highlight his exceptional skill in price negotiation
(D) allow him to get the best possible price for the perfume

7. Which of the words in the following table BEST describe Mama Taiye and Taiye?

	Mama Taiye	Taiye
(A)	Pleased	Fearful
(B)	Surprised	Careful
(C)	Alarmed	Uninterested
(D)	Indifferent	Unconcerned

8. The irony used in lines 53–55 ("I hope this trend ... customers") is effective because it

(A) explains how the conflict of the extract is resolved
(B) gives background information about the action in the extract
(C) assumes that the evil influence would not affect the rest of Mama Adisa's day
(D) foreshadows Mama Adisa's discovery that she has been robbed

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9. The playwright reveals Mama Adisa's character mainly through

(A) dialogue and action
(B) props and stage directions
(C) characterization and setting
(D) suspense and foreshadowing

10. Which of the following creates humour in the extract?

(A) Taiye's assumptions that the small boy cannot be a thief
(B) Mama Adisa's lament that she experienced evil influence that morning
(C) Josiah's attempt to purchase the perfume for less than half of the original price
(D) Mama Taiye's refusal to call the police although she suspects what will happen

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. 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

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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) Someone is trying to break into the house and Alice calls the sergeant.

12. The statements, "The burglars will be here. I'LL see to that. All YOU have to do is to GET here" (line 19) 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 an example of irony in the extract?

(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 to

(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) "No, dearest, but YOU'LL be very ill if you don't keep in bed. Please, mother — at once. It's all right" (lines 14–15).
(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 58–60).

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

(A) It allows Alice to see the intruders but it masks her true intentions from them.
(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) ambivalent, demanding and patronizing
(D) unconcerned, antagonistic and impassioned

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

(A) outraged
(B) sarcastic
(C) incredulous
(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) Conflict may be intentional or unintentional.
(D) Survival often encourages people to be resourceful.

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) The sense that the bird prefers to eat worms rather than beetles
(C) An interesting contrast between the bird and the beetle
(D) The impression that the bird is courteous and thoughtful

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23. The speaker is MOST likely a

(A) child
(B) sailor
(C) fisherman
(D) bird-watcher

24. Which of the following 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 nature is eternal
(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) whimsical
(B) accusatory
(C) passionate
(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) is about 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 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

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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 6–10) 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 describe 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 between the typewriter in action and the quietness of thought

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) Fierce, lively 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 expressions "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 non-observant
(D) The daughter's youth and the burden of her life experiences

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."

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 on 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) foreshadow thematic concerns
(D) introduce characters and setting

42. The writer's reference to Arlene's hair colours, "The only way Champ knows her mother's true hair colour is by her roots which, like death, inevitably rise to the truth", (lines 10–11) 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 information about Arlene's black hair is withheld, 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) overweight, materialistic and vain
(B) beautiful, impolite and unyielding
(C) confident, assertive and wealthy
(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) personifies through the eyelashes that beauty is in the eye of the beholder
(B) reinforces through animal imagery the natural beauty to which women aspire
(C) highlights through contrast the black eyelashes inside the clear boxes
(D) evokes through metaphor the ugliness of insects with the visibility of their display

45. The references to brand name beauty products such as "Aqua Net hairspray" and "Maybelline make-up" suggest 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) highlights that maternal love and trust dominate their relationship
(B) suggests that the mother is simultaneously affectionate and assertive
(C) demonstrates that the mother is comfortable using her native tongue in public
(D) reinforces the mother's youthful nature, femininity and her submissive attitude

47. Champ's description of herself as "foo 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" (lines 28–32) and although it does not fit Arlene well she does not care. This suggests that Arlene

(A) is happy once the dress exudes wealth and sophistication to attract male attention
(B) is willing to squeeze into an uncomfortable dress to conform to society's beauty standards
(C) likes fancy clothes but she 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

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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. Another suitable title for this passage could be

(A) Lala Land
(B) The Champ
(C) Mama and Me
(D) Window Shopping

Items 51–60

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

Emiko had finished weeding the front border and was about to go inside to escape the heat when she saw the new neighbor woman plodding across the sand toward her. A cotton shift could not conceal her thinness, nor a straw hat her tousled gray curls. Her eyes were fragile lilac glass above the wide smile.

"Hello, I'm Mattie Barnes. I just thought I'd come over and introduce myself while Roy is finishing up."

They talked about adjusting to desert life and Emiko learned that Mattie's husband, Roy, had recently retired. "We decided to move here because the doctor said it would be better for my lungs," Mattie explained, wiping her brow.

Within a few weeks after their arrival, the Barneses had settled into a routine: Roy making daily trips to the local store and the Roadside Café; Mattie tending her garden and walking to church once a week with Emiko and her daughter, Jenny.

One day while Emiko was engrossed in pinning a dress pattern for Jenny she suddenly heard a tapping on the screen, like the scrambling of a large beetle. She half-turned and felt a jolt of alarm at the sight of a grinning gargoyle haunched before the glass, hands splayed open on either side of his face, the caricature of a boy peering covetously into a toy store.

"Hey there! I caught you daydreaming!" he chortled. "Looks like you need some company to wake you up."

"I'm not daydreaming; I am trying to figure out how to make a two-and-a-half yard dress out of two yards," she said. "Jenny is growing so fast, I can hardly keep up with her."

Roy walked into the house unbidden, confident of a welcome, and drew a chair up to the table. He fingered the bright cotton print spread over the table and gazed at Emiko, his head cocked to one side. Emiko delicately edged the cotton fabric away from Roy's damp, restless fingers. "I haven't seen Mattie outside this week. How is she feeling?"

"Oh, 'bout the same, 'bout the same," he said, his irritation subsiding into brave resignation. "She has her good days and her bad days. The doctor told her to stay in bed for a while and take it easy."

"It must be hard on Mattie, having to stay indoors," Emiko said, thinking of her peering out through the pale curtains at the wilting zinnias and the new weeds in the backyard. Roy viewed the garden as the site of onerous labor. To Mattie, it was the true world of the heart, with no room for ungentle or impatient hands. It was a place of deeply sown hopes, lovingly nurtured and its colours were the colours of unspoken dreams.

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"Plants!" Roy threw up his hands. "That's not for me, Emily, my dear." She stiffened as he repeated the name, savouring the syllables. "Emily .. .Emily ... Yes, I like the sound of that – Emily."

"My name is Emiko," she said quietly, her eyes as hard as agate. "I was named after my grandmother who was beautiful and loved to swim. When she emerged from the sea, her long black hair would glitter white with salt. I never met her but she was beautiful and she would laugh when she rose from the waves. My name is Emiko, Emi for short."

"But Emily is such a pretty name," Roy protested. "It fits you."

"It's not my name," she said, swallowing a hard knot of anger. I don't like to be called Emily!"

Valerie Matsumoto, "Two Deserts". In The Woman That I Am: The Literature and Culture of Contemporary Women of Color 1994, St Martin's Press, New York, pp. 229–236.

51. The expression "Her eyes were fragile lilac glass above the wide smile" (lines 3–4) reveals that Mattie is

(A) strong and open
(B) old and vulnerable
(C) delicate and friendly
(D) beautiful and elegant

52. How does the desert landscape function in the extract?

(A) It presents a physical environment purely as decoration.
(B) It helps readers understand the protagonist and antagonist.
(C) It mirrors conflict between characters within their environment.
(D) It assists readers in understanding the thematic concerns of the narrative.

53. Which of the following are MOST likely reasons the writer chooses to make Mattie adept at growing plants?

I. Demonstrates that she is attuned to the world around her
II. Reveals the contrasting personalities of the married couple
III. Highlights that she is overwhelmed by domestic chores

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

54. What does the writer suggest by the statement, "Emiko delicately edged the cotton fabric away from Roy's damp, restless fingers" (line 23)?

(A) Emiko welcomes Roy's company.
(B) Emiko is tactful and seems not to like Roy.
(C) Roy is impatient and he is in love with Emiko.
(D) Roy is arrogantly self-confident and sweats profusely.

55. The writer uses "the wilting zinnias and the new weeds in the backyard" (line 28) to suggest that Mattie is

(A) sick
(B) lazy
(C) busy
(D) indifferent

56. Roy's and Mattie's feelings about the garden as revealed in lines 28–32 ("Roy viewed ... Emily my dear") suggest that the garden represents the

(A) couple's unfulfilled dreams
(B) couple's different approaches to life
(C) spouses' romance which endures all things
(D) unspoken challenges and their inadequate solutions

57. What figurative device is used in the expression "her eyes as hard as agate" (line 34)?

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

58. What tone does Emiko use in explaining the history of her name to Roy?

(A) Angry and meditative
(B) Sarcastic and paranoid
(C) Assertive and indignant
(D) Nostalgic and unemotional

59. The MAJOR theme arising from the conflict between Emiko and Roy is

(A) fear of failure
(B) personal identity
(C) quest for knowledge
(D) cultural confrontation

60. What attitude and values does Emiko consistently demonstrate?

(A) Disrespect for religious tradition and conformity
(B) Resentful fulfilment of her maternal obligations and domestic duties
(C) Respect for her personal history and her physical and spirtual worlds
(D) Responsibility for the physical environment and triumph in conquering it

END OF TEST

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

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