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 2020067

TEST CODE **01219010**

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CARIBBEAN EXAMINATIONS COUNCIL

CARIBBEAN SECONDARY EDUCATION CERTIFICATE® EXAMINATION

ENGLISH B

Paper 01 – General Proficiency

2 hours

08 MAY 2020 (p.m.)

069

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.

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

SYLVIA: A happy Sunday to you, Mrs R.

GRANMA: Mm, Oh, it's you.

HENRY: Mama.

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

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

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

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

GRANMA: (*bluntly*) Why?

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

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

BABS: Granma, how can you be so cruel!

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

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

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

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

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

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

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

HENRY: (*hurt*) I see.

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

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

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

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

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

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

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

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

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

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

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

ROBERT: Hullo there!

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

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

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

GRANMA: You've been long enough coming.

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

SYLVIA: (*coldly*) Hullo, Robert.

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

GRANMA: Come here … Let me look at you …

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

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

SYLVIA: But mother's been alone for hours now.

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

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

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

BABS: The fatted calf, eh Granma?

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

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

(A) anticipated Granma's negative reaction
(B) did not want anyone to know about it
(C) was unsure about her decision and needed time to think
(D) was worried about how Babs and Matthew would react

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

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

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

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

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

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

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

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

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

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

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

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

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

8. The major shift in the mood of the extract occurs in

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

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

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

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

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

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

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

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

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

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

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



Items **11–20**

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

Anane

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

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

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

ANANE: Are you going to the farm?

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

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

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

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

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

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

AMINA: Aku! What are you saying?

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

Enter Bofo

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

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

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

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

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

AMINA: I have not said anything about it.

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

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

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

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

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

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

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

BOFO: Amina, bring him some water.

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

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

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

AMINA: When did you say this happened?

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

BOFO: So your wife escaped?

BEKOE: I never heard of her again.

BOFO: And the baby?

BEKOE: Nor of the baby.

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

BEKOE: Nothing at all.

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

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

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

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

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

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

I. creates tension in the household
II. shows a contrast between Aku and Anane
III. provides insights into the characters in the extract

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

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

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

15. The shift in tone from lines 24 to 35, "Both of you must be ashamed … I feel so guilty", serves to

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

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

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

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

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

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

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

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

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

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

(A) The rejection of the past.
(B) The evil of unchecked ambition.
(C) Exploration requires taking risks.
(D) Things are not always as they appear.

NOTHING HAS BEEN OMITTED.

Items **21–30**

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

Hurricane Story, 1903

Grandfather knew just when to board
the last window up and brace the door.
Noah's Ark was never as crowded and wet.
Thatch blew about and whipped our faces,
water seeped in, but on Grandfather's bed
we rode above it, everything holding
together. For my grandfather had learnt
from his father and his father before him
all the ways of orchestrating disaster.
And my grandmother schooled on Sankeys[1]
led us in singing. In our frail bark[2]
in total darkness we passed through the eye
and out the other side, till all was still.
When Grandfather opened the window the sun
was shining.

Granny hitched up her skirt and petticoats
to unseemly heights (we children had never
seen so much skin). Stood waist deep
in the water in her yard and searched
the blue skies for a sign as Noah's wife did.
She found it when her missing sensay fowl[3]
and favourite leghorn rooster turned up safe
but ruffled, having spent the night together
in the hole in the Cotton Tree.

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

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

[1]*hymns/sacred songs*
[2]*small boat*
[3]*a kind of chicken with sparse, uneven, ruffled feathers*

21. What is highlighted in lines 1 and 2?

(A) Strength and hope
(B) Aging and well-being
(C) Preparation and timing
(D) Overcrowding and warmth

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

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

23. The effect created by the poet's use of the words "whipped our faces" (line 4) is that they

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

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

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

25. The speaker's tone in the poem can BEST be described as

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

26. The BEST explanation of the effect of the use of contrast in the poem is that it

(A) reinforces the children's fear and the raging storm
(B) emphasizes the darkness, the storm and the shining sun
(C) highlights the depth of the water and the eye of the storm
(D) heightens the colours of Granny's petticoats, the rooster and the sky

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

I. Allusion
II. Metaphor
III. Simile

(A) 1 and II only
(B) I and III only
(C) II and III only
(D) I, II and III

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

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

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

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

30. One of the themes in this poem is

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

NOTHING HAS BEEN OMITTED.

Items **31–40**

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

Beautiful Creatures Brief as These
(For Jay Macpherson)

Like butterflies but lately come
From long cocoons of summer
These little girls start back to school
To swarm the sidewalks, playing-fields,
And litter air with colour.

So slight they look within their clothes,
Their dresses looser than the Sulphur's wings,[1]
It seems that even if the wind alone
Were not to break them in the lofty trees,
They could not bear the weight of *things*.

And yet they cry into the morning air
And hang from railings upside down
And laugh, as though the world were theirs
And all its buildings, trees, and stones
Were toys, were gifts of a benignant[2] sun.

D.G. Jones, Literature in Canada Volume 2, Gage Educational Publishing, 1978, p. 469.

[1]Sulphur's wings – reference to Zeus, the god of weather and atmospheric phenomena (for example, rain, lightning)
[2]Benignant – seemingly mild and kindly

31. What is suggested by the opening lines "Like butterflies but lately come / From long cocoons of summer"?

(A) The butterflies are in cocoons.
(B) The girls are going on a summer vacation.
(C) The girls were on vacation and have returned to school.
(D) The butterflies have been undergoing a transformation.

32. "Swarm the sidewalks" (line 4) and "litter air with colour" (line 5) are examples of which of the following literary devices?

(A) Contrast
(B) Metaphor
(C) Alliteration
(D) Personification

33. The effect created by "So slight they look within their clothes" (line 6) is

(A) an awareness of how delicate the girls seem
(B) a comparison of girls with butterflies
(C) an emphasis on the kind of clothes the girls wore
(D) a clearer image of the girls littering the air

34. The poet places "*things*" (line 10) in italics to

(A) focus on the girls' weight
(B) emphasize the girls' frailty
(C) highlight the weakness of butterflies
(D) show that the lifespan of butterflies is quite short

35. The poet compares the girls with butterflies to

(A) imply that they are carefree and full of life
(B) suggest that they are colourful and god-like
(C) hint that they are high-spirited and reserved
(D) indicate that they are flighty and uncontrollable

36. Which of the following statements is an example of contrast found in the poem?

(A) Butterflies swarm the air and hang in cocoons.
(B) The dresses are looser than the Sulphur's wings.
(C) The girls look fragile yet they hang from the railings.
(D) The girls swarm the sidewalk yet they litter the air with colour.

37. "And laugh, as though the world were theirs" (line 13) is effective PRIMARILY because it

(A) focuses on the girls' games
(B) confirms that the girls are wealthy
(C) compares the girls in their dresses with the Sulphur's wings
(D) emphasizes that the girls have conquered their environment

38. Which of the following words BEST describe the speaker's attitude to the girls?

(A) Bemused and admiring
(B) Approving and resigned
(C) Despairing and outraged
(D) Complimentary and nostalgic

39. The poet gives symbolic significance to the

I. lofty trees
II. Sulphur's wings
III. butterflies

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

40. The title of the poem, "Beautiful Creatures Brief as These", is effective MAINLY because it

(A) suggests that the girls are beautiful and short
(B) comments on the short time when the butterflies flitted around
(C) indicates that the poet sees the girls as beautiful creatures who are not very strong
(D) implies that the vision of the girls as delicate beauties is quickly eroded by reality

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Items **41–50**

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

My friend Eddie was a small, thin boy. You could see the blue veins in his wrists and temples. People said that he had consumption and wasn't long for this world. I loved but sometimes despised him.

His father, Mr Sawyer, was a strange man. He was an agent for a small steamship line which in those days linked up Venezuela and Trinidad with the smaller islands, but he couldn't make much out of that. He must have a private income, people decided, but they never decided why he had chosen to settle in a place he didn't like and to marry a coloured woman. Though a decent, respectable, nicely educated coloured woman, mind you.

When Mr Sawyer was drunk — this often happened — he used to be very rude to her. She never answered him.

"You damned, long-eyed, gloomy half-caste, you don't smell right," he would say; and she never answered, not even to whisper, "You don't smell right to me either."

Mr Sawyer built a room on the back of his house. Bookshelves lined the walls. Every time the Royal Mail steamer came in, it brought a package for him, and gradually the empty shelves filled. Once I went there with Eddie to borrow *The Arabian Nights*. That was on a Saturday afternoon, one of those hot, still afternoons when you felt that everything had gone to sleep, even the water in the gutters. But Mrs Sawyer was not asleep. She put her head in at the door and looked at us, and I knew that she hated the room and hated the books.

Just after my twelfth birthday, Mr Sawyer died suddenly, and as Eddie's special friend I went to the funeral, wearing a new white dress. When it was all over everybody said how nice Mrs Sawyer had looked, walking like a queen behind the coffin and crying her eyeballs out at the right moment, and wasn't Eddie a funny boy? He hadn't cried at all.

After this, Eddie and I took possession of the room with the books. No one ever entered it. It was empty except for the bookshelves, a desk with a green baize top and a wicker rocking chair. "My room," Eddie called it. "My books," he would say, "my books."

I don't know whether it was weeks after Mr Sawyer's death or months after, that I see myself and Eddie in the room. But there we are and there, unexpectedly, are Mrs Sawyer and Mildred. Mrs Sawyer's mouth tight, her eyes pleased. She is pulling all the books out of the shelves and piling them into two heaps. They are going to be burnt — yes, burnt.

Mrs Sawyer did not seem to notice that we were there, but she was breathing free and easy and her hands had got the rhythm of tearing and pitching. When Eddie said "No," she did not even glance at him. "No," he said again in a high voice. "Not that one. I was reading that one."

She laughed and he rushed at her, his eyes starting out of his head, shrieking, "Now I've got to hate you too. Now I hate you too." He snatched the book out of her hand and gave her a violent push. She fell into the rocking chair.

Adapted from Jean Rhys, "The Day They Burned the Books".
In Green Cane and Juicy Flotsam: Short Stories By Caribbean Women (New Jersey), 1991, pp. 173 –179.

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

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

42. From the statement "I loved but sometimes despised him" (line 2), one can infer that the narrator

(A) is unwilling and unable to describe her true feelings for her friend, Eddie
(B) has no real logical explanation for maintaining her friendship with Eddie
(C) has conflicting feelings that sometimes occur in childhood friendships
(D) is devoted to her friend but is afraid to be truthful to him about her romantic feelings

43. The mood in the family home is a reflection of

(A) the cultural differences between the parents
(B) a sense of dread, foreshadowing terrors to come
(C) a setting that symbolizes the inner life of characters
(D) the landscape entwined with the personality of the narrator

44. What function does the use of dialogue serve in the extract?

(A) Intensifies the conflict between antagonistic characters
(B) Creates suspense, propelling tension and advancing the plot
(C) Foreshadows the underlying conflict between the two children
(D) Introduces humour, highlighting the dramatic irony that unfolds

45. What does the statement "walking like a queen behind the coffin and crying her eyeballs out at the right moment"(line 20) suggest about Mrs Sawyer?

(A) She is restrained and calculating in expressing her emotions for her husband.
(B) Her elegance and her grief do not match, suggesting that her grief is pretentious.
(C) She carries herself in a stately manner and her grief is genuine, sincere and deep.
(D) Her beauty and elegance are obvious to the public but she hides her grief.

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46. Which of the following BEST describes the narrator's attitude towards Mrs Sawyer?

(A) Admiration
(B) Sympathetic
(C) Detachment
(D) Judgemental

47. Which of the following is the BEST explanation of the function of the books in the extract?

I. Aid plot development
II. Link the protagonist to the other characters
III. Serve as a symbol of social class and oppression

(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 BEST describes the tone of this extract?

(A) Ominous and serious
(B) Emotional and restrained
(C) Comedic and lighthearted
(D) Direct and straightforward

49. Eddie's outburst in the last paragraph implies that he

(A) hates both his parents and resents them for ruining his life
(B) is ambivalent in his feelings for both his parents
(C) dislikes his coloured mother but is loyal to his white father
(D) is grateful for the room of inherited books, feeling connected to his father there

50. The MOST likely reason for Mrs Sawyer burning the books is that

(A) she is unable to read them
(B) they are irrelevant to her aspirations
(C) they belonged to her husband whom she hated
(D) she does not want her son to become more knowledgeable than her

Items **51–60**

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

May in Ayemenen is a hot, brooding month. The days are long and humid. The river shrinks and black crows gorge on bright mangoes in still, dustgreen trees. Red bananas ripen. Jackfruits burst. Dissolute bluebottles hum vacuously in the fruity air. The nights are clear but suffused with sloth and sullen expectation.

It was raining when Rahel came back to Ayemenen. Slanting silver ropes slammed into loose earth, plowing it up like gunfire. The old house on the hill wore its steep, gabled roof pulled over its ears like a low hat. The walls, streaked with moss, had grown soft, and bulged a little with dampness that seeped up from the ground. The wild overgrown garden was full of the whisper and scurry of small lives. Rahel had come to see her brother, Estha. They were two-egg twins. Estha – Esthappen – was the older by eighteen minutes. But now, they are as old as Ammu was when she died. Thirty-one.

They were nearly born on a bus, Estha and Rahel. The car in which Baba, their father, was taking Ammu, their mother, to hospital in Shillong to have them, broke down on the winding tea-estate road in Assam. They abandoned the car and flagged down a crowded State Transport bus. With the queer compassion of the very poor for the comparatively well off, or perhaps only because they saw how hugely pregnant Ammu was, seated passengers made room for the couple, and for the rest of the journey Estha and Rahel's father had to hold their mother's stomach (with them in it) to prevent it from wobbling.

According to Estha, if they'd been born on the bus, they'd have got free bus rides for the rest of their lives. It wasn't clear where he'd got this information from, or how he knew these things, but for years the twins harboured a faint resentment against their parents for having diddled them out of a lifetime of free bus rides.

Estha had always been a quiet child, so no one could pinpoint with any degree of accuracy exactly when he had stopped talking. Stopped talking altogether, that is. The fact is that there wasn't an "exactly when." It had been a gradual winding down and closing shop. A barely noticeable quietening. As though he had simply run out of conversation and had nothing left to say. Yet Estha's silence was never awkward. Never intrusive. Never noisy. It wasn't an accusing, protesting silence as much as a sort of a dormancy, the psychological eqûivalent of what lungfish do to get themselves through the dry season, except that in Estha's case the dry season looked as though it would last forever. Over time he had acquired the ability to blend into the background of wherever he was — into bookshelves, gardens, curtains, doorways, streets — to appear inanimate, almost invisible to the untrained eye. It usually took strangers a while to notice him even when they were in the same room with him. It took them even longer to notice that he never spoke. Some never noticed at all. Estha occupied very little space in the world.

Adapted from Arundhati Roy, The God of Small Things, Random House, 1997, pp. 3–12.

51. The main purpose of the opening paragraph is to

(A) emphasize the setting and convey the mood
(B) explain the conflict and introduce the characters
(C) describe the landscape and compare time and place
(D) depict the social environment and establish the pace

52. The MOST likely reason the narrator draws attention to the rain upon Rahel's return is to

(A) use the rain as a symbol of violence and so heighten its dramatic effect
(B) highlight the contrast between the protagonist and the now-unfamiliar setting
(C) keep the setting natural, thus focusing completely on the characters and their actions
(D) parallel the protagonist's arrival with the arrival of the rain to compare and foreshadow their effects

53. Which of the following devices are used in the statement "The old house on the hill wore its steep, gabled roof pulled over its ears like a low hat" (lines 6–7)?

(A) Metaphor and contrast
(B) Oxymoron and symbol
(C) Personification and simile
(D) Alliteration and onomatopoeia

54. In lines 8–9, ("The wild overgrown garden was full of the whisper and scurry of small lives"), the narrator draws attention to the garden's

(A) neglect and nocturnal noises
(B) abandonment and animal life
(C) shabbiness and secretive silence
(D) desertion and concealed commotion

55. Estha's silence can BEST be described as

(A) jarring and obvious
(B) fading and blending
(C) peaceful and strange
(D) non-invasive and genuine

56. The narrative device used in paragraph 3 is

(A) backstory
(B) flashback
(C) flashforward
(D) foreshadowing

57. Lines 20–21, ("for years the twins harboured a faint resentment against their parents for having diddled them out of a lifetime of free bus rides"), serve MAINLY to

(A) show the humour in childish imagination, expectation and naivety
(B) magnify the family's poverty since they have to rely on free bus rides
(C) generalize about the curiosity, obsessiveness and possessiveness of twins
(D) emphasize the resentment children hold for their parents

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58. In lines 25–28, ("Yet Estha's silence was never awkward ... as though it would last forever"), the narrator is asserting that Estha

(A) wore silence as a form of rebellion
(B) clothed himself with silence to hide from reality
(C) adopted silence as an act of endurance and self-preservation
(D) chose silence to survive his harsh reality and project resentment

59. Estha's "ability to blend into the background of wherever he was" (line 29) suggests that this character is

(A) invisible to others who threaten him
(B) sensitive to an ever-changing environment
(C) afraid to confront and challenge strangers
(D) moody and unpredictable in his interaction with people

60. The third person subjective point of view of this extract gives rise to a tone that is BEST described as

(A) playful
(B) sarcastic
(C) irreverent
(D) conversational

END OF TEST

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