JAN 2021
Eng B P1

Items 1–10

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

The town hall.

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

SMITH: (*At door*) Mr Brittle!

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

BRITTLE: 'Morning, sir.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(*Miss Smith enters.*)

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

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

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

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

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

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

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

BRITTLE: (*Murmurs something incoherent.*)

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

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

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

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

   (A) reliable and skilful communicator
   (B) responsible and hardworking painter
   (C) humble man who is nervous at having to meet the Mayor
   (D) hesitant man because of his past experience with the Mayor

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

   (A) imply that Mr Brittle is not qualified for the job
   (B) highlight Mr Brittle's experience with painting portraits
   (C) reinforce Mr Brittle's lack of professional experience
   (D) suggest that he is superior to Mr Brittle and to further intimidate him

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

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

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

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

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

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

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

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

(A) thoughtful, tricky and bold
(B) greedy, impatient and devious
(C) witty, confident and proud
(D) strategic, ambitious and shrewd

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

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

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

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

10. The MAIN themes of the extract are

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

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Items 11–20

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

I'll Leave it to You

At Mulberry Manor.

SYLVIA: We are rather worried about mother; she's been looking harassed for days, worried about money! Uncle Daniel sent a pretty substantial cheque that helped after Father's death, but that must be gone by now — and mother won't say how much father left. The point is, have we enough money to keep on as we are, or haven't we?

MRS DERMOTT: (*entering the room*). What's the matter?

SYLVIA: You've been looking worried for ever so long. Surely we're all old enough to share the worry, whatever it is.

MRS DERMOTT: It's true I have been worried. (*shaking her head sadly*). We haven't a penny.

JOYCE: Shall we have to give up the house?

MRS DERMOTT: I'm afraid so, darling; you see there are taxes and rates and things.

SYLVIA: Can't Uncle Daniel do anything?

MRS DERMOTT: He's my only hope. I wired him three weeks ago. I don't think he'll fail me, he's my only brother.

BOBBIE: Yes — but mother, what will happen if he isn't rich, and doesn't help us after all?

MRS DERMOTT: I really don't know, darling. It's terribly upsetting, isn't it?

SYLVIA: It isn't as bad as all that. After all, we can work.

BOBBIE: (*without enthusiasm*). Yes, we can work.

(*The children leave. Griggs enters with a telegram.*)

MRS DERMOTT: Thank you, Griggs. (*reading*) — "Arrive this afternoon — Daniel." We're saved!

(*Suddenly the front door bell rings. Enter Griggs, followed by Uncle Daniel.*)

MRS DERMOTT: Danny! You have been away such a long time.

DANIEL: Anne! Do you know I've often longed to be home.

MRS DERMOTT: I can never thank you enough for sending the cheque, Danny.

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DANIEL: I headed home the very moment I heard you were in trouble. Tell me now, has he left you very badly off?

MRS DERMOTT: The lawyer says we're ruined.

DANIEL: What do the children intend to do?

MRS DERMOTT: They don't quite know, poor darlings.

DANIEL: They sound a pretty hopeless lot.

MRS DERMOTT: Oh, Danny, how can you be so horrid? You can't expect them to work. They've not been brought up to it.

DANIEL: I think it's about time they started.

(*Enter the children.*)

MRS DERMOTT: Children this is Uncle Daniel.

DANIEL: It gives me immeasurable joy to be here once more with my family. But ... I have something rather important to say to you, you must prepare yourselves for a shock. (*He dabs his eyes with his handkerchief.*) I consulted my doctor just before I sailed. He gave me just three years to live.

MRS DERMOTT: It's the most awful thing. What's the matter with you?

DANIEL: (*takes big breath*). Sleeping sickness! (*Smiles broadly at Mrs Dermott.*)

MRS DERMOTT: What!!

DANIEL: But that won't happen to me for three years.

(*Anne breaks down, sobs on Daniel's shoulder.*)

DANIEL: (*rising*). I have a few words to say to you all — words which, though they may sound a little mercenary, are in reality prompted by very deep feeling. It may seem to all of you "banal" in the extreme to talk of money on an occasion such as this, but believe me, it's best to get it over. I came over to England this time with a double purpose. Firstly, to comfort your dear mother, in her hour of tribulation. (*He pauses.*) I am as you may have guessed, a wealthy man. I am a firm believer in the old-fashioned laws of entail. I have no patience with this modern way of dividing up legacies between large numbers of people. When I pass, I intend to leave my fortune to the one of you who has made good.

OLIVER: How do you mean "Made good"?

DANIEL: I mean make good your position in the world, justify your existence, carve for yourself a niche ... (*They are all self-conscious as he addresses them.*)

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What is the use of idling through life, frittering away your youth, when you might be working to achieve some great and noble end? (*Oliver embarrassed*) You, Oliver, you might in time be a great inventor, and know all about the insides of the most complicated machines. You, Evangeline might develop into a great poetess. You, Bobbie, you are artistic, too, you might without undue strain become a world famed composer, artist, actor. Sylvia, for you I foresee a marvellous career as a decorative designer, and last, but not by any means least, little Joyce. What are you going to do with yourself? Sit at home and wait for a nice husband with mediocre prospects? Never! You too must rise and go forth — the world is calling to you. Do what you will. I can't think of a career for you at the moment, but no matter. I only want to impress upon you all the necessity of making good at something! And the one I consider has done best for himself and the family name, to him — or her — I will bequeath every penny I possess.

SYLVIA: What we want to know, uncle, is how on earth are we to start?

DANIEL: (*smiling benignly*) I'll leave it to you!

(All turn to audience open-mouthed.)

Noel Coward, A light Comedy In Three Acts,
https://www.gutenberg.org/files/31029/31029-h/31029-h.htm

11. What is happening in lines 2–14 ("We are rather worried ... he's my only brother") of the extract?

(A) The Dermott children are indifferent to their mother's concern about finances.
(B) Mrs Dermott is worried about the family's financial situation and hopes her brother can help them.
(C) The Dermott family is experiencing financial difficulties and Uncle Daniel has offered to help them.
(D) Mr Dermott left enough money for his family to live comfortably but Mrs Dermott squandered it on trivial items.

12. The BEST explanation of the function of the exchange between the mother and her children, Sylvia and Bobbie, in lines 15–18 ("Yes — but mother, what will happen ... Yes, we can work.") is that it

(A) resolves the conflict of the extract
(B) creates a lighthearted atmosphere
(C) heightens the intrigue about Uncle Daniel
(D) gives insights into the children's character

13. The dramatic significance of the lines 29–33 ("They don't quite know ... I think it's about time they started") is that it

(A) arouses the audience's sympathy for the children
(B) contrasts Mrs Dermott and Uncle Daniel's attitude to the children
(C) provides background information about Uncle Daniel's absence
(D) indicates that Uncle Daniel and Mrs Dermott believe that the children should work

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14. What is the dramatic impact of Daniel's announcement of his illness?

(A) Establishes the setting in the family home.
(B) Foreshadows the resolution of the situation.
(C) Provides comic relief in an already tense atmosphere.
(D) Heightens the suspense regarding the family's situation.

15. The stage direction '*Smiles broadly at Mrs Dermot*' (line 41) suggests that Daniel is

(A) panicking about his impending death
(B) de-emphasizing the severity of his illness
(C) embarrassed that he has contracted sleeping sickness
(D) giving the impression that his illness is not contagious

16. Daniel's arrival at the Dermott's home is ironic because

(A) instead of offering financial help, he encourages the children to get jobs
(B) he has come to seek financial help from his sister instead of supporting her
(C) he blames his sister for the family's financial situation instead of helping her
(D) instead of declaring his wealth Uncle Daniel explains that he is not really wealthy

17. The BEST explanation of the function of the stage directions "*They are all 'self-conscious' . . .*" (line 56) and "*All turn to audience 'open-mouthed' . . .*" (line 71) is they

(A) highlight the contrast between the children as helpless victims and focused individuals
(B) emphasize that they were nonchalant about their dependence on their mother to provide for them
(C) suggest that the children did not believe that they were capable of getting careers as Uncle Daniel explained
(D) reveal the children's embarrassment as they expected Uncle Daniel to rescue them instead of helping themselves

18. The playwright reveals Uncle Daniel's intentions towards the children primarily through

(A) setting and props
(B) foreshadowing and mood
(C) stage direction and symbols
(D) characterization and diction

19. Which of the following words BEST describe the tone used by Uncle Daniel when he says "What is the use of idling through life, frittering away your youth, when you might be working to achieve some great and noble end?" (lines 57–58)?

(A) Ironic and resigned
(B) Accusing and critical
(C) Disdainful and sarcastic
(D) Confident and enthusiastic

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20. Based on information in the passage, which of the following is a plausible conclusion to the extract?

(A) Mrs Dermott marries a poor, younger man.
(B) Uncle Daniel leaves all his money to his doctor.
(C) The children leave the mother to fend for herself.
(D) The children heeded Uncle Daniel's advice and did well.

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Items 21–30

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

The Crabs

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

26. From which of the following points of view is the poem written?

(A) Omniscient narrator
(B) First person narrator
(C) Second person narrator
(D) Third person narrator

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

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

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

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

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

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

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

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

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Items 31–40

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

Where the Sidewalk Ends

There is a place where the sidewalk ends
and before the street begins,
and there the grass grows soft and white,
and there the sun burns crimson bright,
and there the moon-bird rests from his flight
to cool in the peppermint wind.

Let us leave this place where the smoke blows black
and the dark street winds and bends.
Past the pits where the asphalt flowers grow
we shall walk with a walk that is measured and slow
and watch where the chalk-white arrows go
to the place where the sidewalk ends.

Yes we'll walk with a walk that is measured and slow,
and we'll go where the chalk-white arrows go,
for the children, they mark, and the children, they know,
the place where the sidewalk ends.

Shel Silverstein
https://www.pinterest.com/pin/

31. Based on stanza 1, "where the sidewalk ends" suggests

(A) an ideal place of beauty, peace and wonder
(B) a place of wonder with sidewalks and streets
(C) an unreal experience enjoyed by certain adults
(D) another world where there is neither grass nor sun

32. What experience is evoked in the image "the peppermint wind" (line 6)?

(A) A desire to eat minty sweets on the warm asphalts of the city
(B) A feeling of crisp, cool freshness and an embrace of nature
(C) An urge to return to windy and romantic places that are far away
(D) A longing to search for places that are reminders of the poet's home

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33. "The poet's use of "sun burns crimson bright" (line 4) and "smoke blows black" (line 7) creates the effect of

(A) images of light that connect staruzas 1 and 2
(B) colours that reinforce the theme of urban life
(C) contrasts that highlight the tension in the poem
(D) alliterative expressions that make the poem appealing

34. Which of the following literary devices is used in the expression "asphalt flowers" (line 9)?

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

35. The repetition of 'walk' in lines 10 and 13 is effective because

(A) the poem relies on movement which ties theme with technique
(B) it conveys to the reader the preference for unpolluted cities
(C) it emphasizes the poet's concern with sidewalks reinforced in the title
(D) children love to walk and frolic and the poem is about children walking through the countryside

36. The difference between stanza 1 and stanza 2 is

(A) stanza 1 has children playing and stanza 2 has nature images
(B) stanza 1 is about sidewalks and stanza 2 is about asphalt flowers
(C) stanza 1 is about the city and stanza 2 is about chalk-white arrows
(D) stanza 1 has nature images and stanza 2 has dark, unnatural images

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

(A) Wonderment with the place where the street begins
(B) Critical of the place where the chalk-white arrows go
(C) Celebration of the city with the sidewalks and the soft grass
(D) Preference for the world of the children and the closeness of nature

38. The poem is written from the perspective of the

(A) first person point of view
(B) second person point of view
(C) third person point of view
(D) omniscient point of view

39. The diction used in the poem is effective because it is

(A) complex and appealing to nature lovers
(B) easy to read because of the regular rhyme scheme
(C) meant mainly for children to understand and appreciate
(D) sophisticated yet simple enough to capture the imagination of the reader

40. One conclusion the reader can draw from this poem is that

(A) repetition is used to reinforce meaning
(B) the poet prefers the city to the make-believe place
(C) the world of the children is the preferred place to live
(D) the world of the child is not as exciting as that of the adult

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Items 41–50

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

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

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

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

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

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

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

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

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

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43. The narrator in this passage is MOST likely a

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

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

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

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

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

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

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

47. The narrator refused to apologize because she

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

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

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

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

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

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

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

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Items 51–60

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

Paul's Case

It was Paul's afternoon to appear before the faculty of the Pittsburg High School to account for his various misdemeanors. He had been suspended a week ago, and his father had called at the principal's office and confessed his perplexity about his son. Paul entered the faculty room, suave and smiling. His clothes were a trifle outgrown, and the tan velvet on the collar of his open overcoat was frayed and worn; but, for all that, there was something of the dandy about him, and he wore an opal pin in his neatly knotted black four-in-hand, and a red carnation in his buttonhole. This latter adornment the faculty somehow felt was not properly significant of the contrite spirit befitting a boy under the ban of suspension.

Paul was tall for his age and very thin. His eyes were remarkable for a certain hysterical brilliancy, and he continually used them in a conscious, theatrical sort of way, peculiarly offensive in a boy. The pupils were abnormally large, as though he were addicted to belladonna, but there was a glassy glitter about them which that drug does not produce.

When questioned by the Principal as to why he was there, Paul stated, politely enough that he wanted to come back to school. This was a lie, but Paul was quite accustomed to lying — found it, indeed, indispensable for overcoming friction. His teachers were asked to state their respective charges, which they did with such a rancour and aggrievedness as evinced that this was not a usual case. Disorder and impertinence were among the offences named, yet each of his instructors felt that it was scarcely possible to put into words the real cause of the trouble, which lay in a sort of hysterically defiant manner of the boy's; in the contempt which they all knew he felt for them, and which he seemingly made not the least effort to conceal.

His teachers felt, this afternoon that his whole attitude was symbolized by his shrug and his flippantly red carnation flower, and they fell upon him without mercy. He stood through it, smiling, his pale lips parted over his white teeth. His set smile did not once desert him, and his only sign of discomfort was the nervous trembling of the fingers. Paul was always smiling, always glancing about him, seeming to feel that people might be watching him and trying to detect something. This conscious expression, since it was as far as possible from boyish mirthfulness, was usually attributed to insolence or "smartness."

As the inquisition proceeded, one of his instructors repeated an impertinent remark of the boy's, and the principal asked him whether he thought that a courteous speech to have made to a woman. Paul shrugged his shoulders slightly and his eyebrows twitched.

"I don't know," he replied. "I didn't mean to be polite, or impolite, either. I guess it's a sort of way I have of saying things, regardless." When he was told that he could go, he bowed gracefully and went out. His bow was but a repetition of the scandalous red carnation.

His teachers were in despair, and his drawing-master voiced the feeling of them all when he declared there was something about the boy which none of them understood. He added: "I don't really believe that smile of his comes altogether from insolence; there's something sort of haunted about it. I happen to know that he was born in Colorado, only a few months before his mother died out there of a long illness. There is something wrong about the fellow."

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His teachers left the building dissatisfied and unhappy; humiliated to have felt so vindictive towards a mere boy, to have uttered this feeling in cutting terms and to have set each other on, as it were, in the gruesome game of intemperate reproach.

As for Paul, he ran down the hill whistling the soldiers' chorus from "Faust[1]" looking wildly behind him to see whether some of his teachers were not there to witness his light-heartedness.

Source : Unknown

[1] *Faust – Opera by Charles Gounod centering on legends about Johann Georg Faust, (1480–1540), a magician, astrologer and perhaps a teacher.*

51. What is the setting of the extract?

(A) A classroom
(B) A faculty room
(C) The staff lounge
(D) The principal's office

52. The writer's presentation of Paul's appearance and behavior in lines 4–6, "His clothes were a trifle outgrown . . . and a red carnation in his buttonhole," suggests that Paul

I. likes luxurious things but he does not come from the wealthy class
II. lacks social skills but he yearns to fit in with other young people
III. does not understand what's appropriate but pretends to be who he is not

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

53. The writer's presentation of people's reaction to Paul as " always smiling, always glancing about him . . . was usually attributed to insolence or "smartness"' (lines 24–27) implies that his

(A) jovial attitude is highly suspicious
(B) flippant attitude is endearing to them
(C) behaviour does not meet their expectations
(D) differences irk others as he constantly aims to please

54. Which of the following words BEST describes Paul's role in the story?

(A) Hero
(B) Narrator
(C) Antihero
(D) Antagonist

55. What narrative point of view is used in the story?

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

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56. Red carnations, mentioned three times in the passage (lines 6, 22, 33) is a symbol which represents Paul's

(A) passion for life
(B) defiance of authority
(C) isolated individualism
(D) love for artistic creativity

57. Which of the following statements is used figuratively?

(A) "It was Paul's afternoon to appear before the faculty of the Pittsburg High School." (line 1)
(B) "The pupils were abnormally large, as though he were addicted to belladonna, but there was a glassy glitter about them" (lines 11–12)
(C) "Paul was always smiling, always glancing about him, seeming to feel that people might be watching him" (lines 24–25)
(D) "His teachers left the building dissatisfied and unhappy; humiliated to have felt so vindictive towards a mere boy" (lines 39–40)

58. What effect does the writer achieve by the repeated references to Paul's teachers?

(A) It highlights consequences of social conformity and meeting expectations.
(B) It demonstrates that teachers are symbols of support, despair and bitterness.
(C) It reinforces that the theme centres on conflict with authority and institutions.
(D) It focuses on the similarities and differences evident amongst generation gaps.

59. Which of the following is the BEST explanation of the contrast in the last two paragraphs (lines 34–43)?

(A) The generation gap between the teachers and Paul instils fear between these characters.
(B) The differences in social class between the teachers and Paul indicate an addiction to power.
(C) Paul's happiness and his teachers' dissatisfaction suggest that their emotional responses indicate differences in maturity and perception.
(D) Paul's merriment upon exiting the school compound implies his escape from authority while his teachers escape from a sense of entitlement.

60. The writer's tone can BEST be described as

(A) playful yet serious
(B) factual and detached
(C) angry and dissatisfied
(D) reverent yet distressed

END OF TEST

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